

I/O FEST 2020
THURSDAY, JANUARY 16, 2020, 9:30 PM
'62 CENTER FOR THEATRE AND DANCE

Julius Eastman | *Femenine* (1974)

Daniel O'Connor, vibraphone and leader

Justin Connell '22, *flute*; Alexandra Medeiros '20, *clarinet*; Sammi Jo Stone '17, *saxophone*; Leonard Bopp '19, *trumpet*; Thomas McGee '22, *violin*; Polly Ellman '22, *viola*; Eli Miller '21, *cello*; Anna Leedy '22, *contrabass*; Francesca Hellerman '22, *piano*

With special guests Yarn/Wire

Ian Antonio, *percussion*; Russell Greenberg, *percussion*; Laura Barger, *keyboard*; Ning Yu, *keyboard*

This event is generously supported in part by the Towards Inclusion, Diversity, & Equity (TIDE) grant program.

Eastman's stated aim with *Femenine* was to please listeners, saying of the piece that "the end sounds like the angels opening up heaven... should we say euphoria?"

—Mary Jane Leach.

JULIUS EASTMAN was a legendary figure in the world of American contemporary music whose work had been largely lost after his death in 1990. He was an artist of tremendous range who, as a gay, black man, sought to create new spaces for creative expression in a predominantly straight white field. He was not only a prominent member of New York's downtown scene as a composer, conductor, singer, pianist, and choreographer, but also performed at Lincoln Center and Carnegie Hall, earned a Grammy nomination for his recording of Peter Maxwell Davies's *Eight Songs for a Mad King*, and recorded experimental disco with producer Arthur Russell. In the 80's, as Eastman descended into addiction and faced eviction and illness, his already cryptic scores were tossed away and neglected, and many disappeared. A recent flowering of interest in his music and his life has peaked alongside the discovery of previously lost recordings and manuscripts and it is now clear that, "the canon of American contemporary music cannot be considered complete without the inclusion of Julius Eastman's compositions."

"What I am trying to achieve is to be what I am to the fullest...black to the fullest, a musician to the fullest, a homosexual to the fullest."

—Julius Eastman