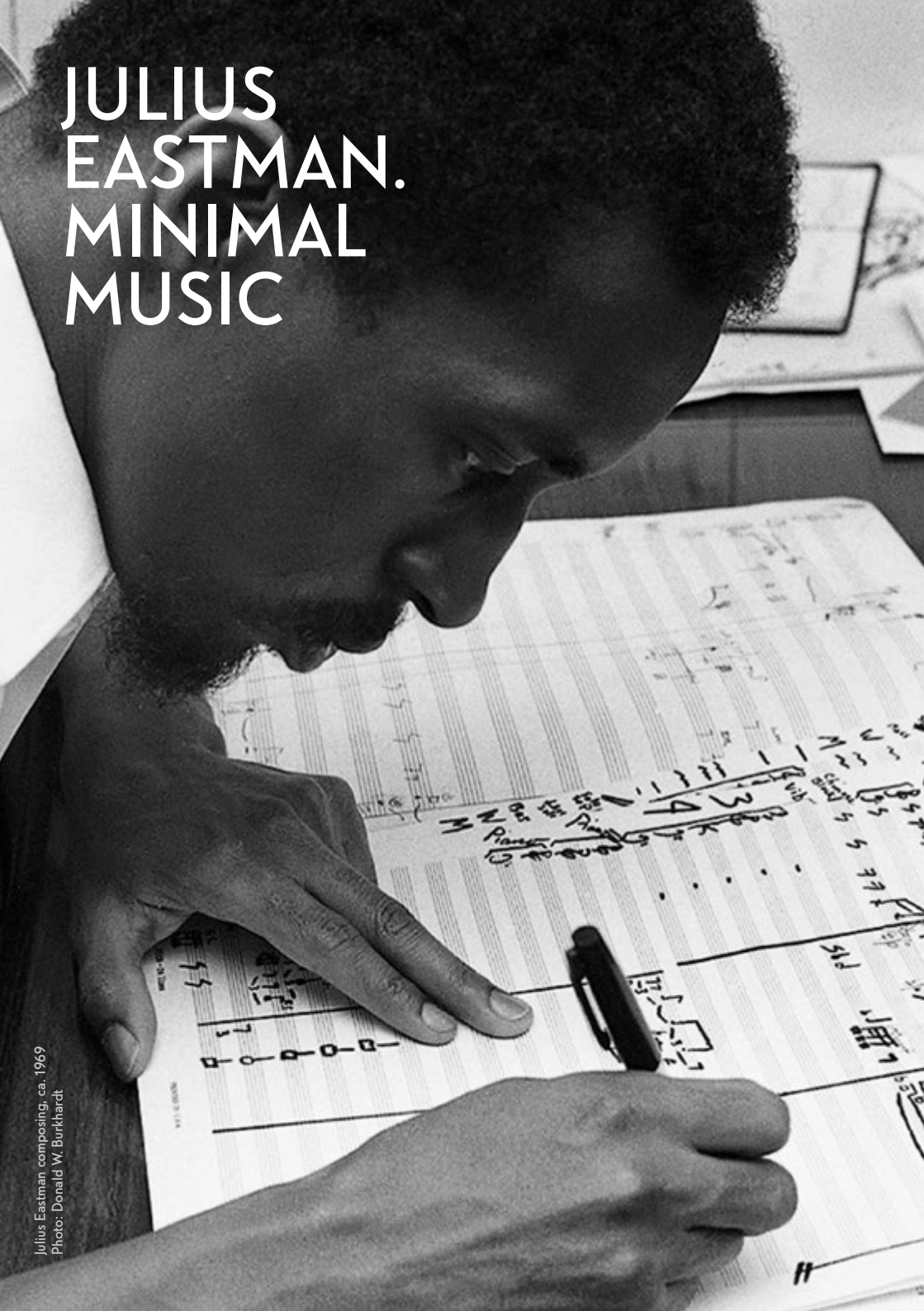


# JULIUS EASTMAN. MINIMAL MUSIC

Julius Eastman composing, ca. 1969  
Photo: Donald W. Burkhardt



## JULIUS EASTMAN. MINIMAL MUSIC

Curated by Eva Huttenlauch und Matthias Mühling

Julius Eastman (1940–1990) was a representative of Minimal Music. His rarely performed and challenging music is an impressive example of the international and cross-genre movement of Minimalism. The concerts at Lenbachhaus are intended as a musical complement to important works of Minimal Art in the museum's collection by artists such as Dan Flavin, Marcia Hafif, Rosemary Mayer, Robert Morris, Senga Nengudi, Charlotte Posenenske, and Richard Serra.

Eastman was appreciated by his contemporaries as a pianist and singer, but hardly recognized as a composer, although he collaborated with figures such as Pierre Boulez, Meredith Monk, Zubin Mehta and Morton Feldman. Although well known in professional circles, his work hardly penetrated the public sphere. His younger brother Gerry, himself a jazz musician, suspects that racist reservations in the world of classical music were responsible for the fact that Julius was largely ignored. A conflict between Eastman and the older, already established John Cage became known in 1975, when he accused Cage of not making his homosexuality a political issue and the center of his art; a condition that Cage explicitly rejected—but for Eastman was an essential part of his music. As an openly homosexual Black musician, he struggled throughout his life to assert himself in the musical avant-garde. Eastman's compositions were performed in the U.S. and in Europe, but did not enter the canon of New Music. When Eastman died, most of his scores were lost, and his music fell into oblivion. Thanks to dedicated reconstructions, especially by the composer Mary Jane Leach, his work was rediscovered and has been made internationally accessible. Most recently his works have been frequently performed, and become influential for young composers.

Eastman increased his resistance to everything established, to hierarchies and institutions through provocative work titles and statements, which were often rejected by the audience. Individual pieces by Eastman are important early testimonies to the thematization of racism and homophobia in our society. Already his original work titles confront us with this theme: *With Nigger Faggot\** (1978), *Evil Nigger\** (1979), *Crazy Nigger\** (1979) or *Gay Guerrilla* (1979), Eastman addresses racist or homophobic themes consciously and directly, in order to leave no one the possibility to escape the reality of these discriminations. Analogous to the titles, Eastman developed an aesthetic-musical correspondence to the structural racisms of his time, which still exist today. The topicality of his compositions is a sad fact in this context, as he brings before our eyes and ears that even decades later we are still far from a language and society free of discrimination. The verbal violence of the work titles is therefore an unconditional part of Eastman's aesthetic work and these must be written out in the context of the performances so as not to jeopardize the integrity of his work and his intentions. The sentence of the writer and close confidant of Eastman, Nemo Hill, is revealing: "His categorial refusal to play by any rules he suspected of even the slightest

infraction of his core principles, his refusal to obey any authority other than that which he had identified in his own conscience as the Law—this program was carried out with all solemnity of a fullblown heresy against prevailing doctrine."

The collection of the Blue Rider—a group of artists who championed the equality and mutual enlightenment of all the arts—has led to a programmatic focus at Lenbachhaus that combines visual art and music. We have been pursuing this consistently for several years with extraordinary projects. These include the first large-scale installation/performance by the Kraftwerk group in 2011, the *Playback Room* by Wolfgang Tillmans in 2016, the exhibition *Electric Ladyland* by Michaela Melián in 2016, the world premiere of *Symphony 80* by Ari Benjamin Meyers together with the Bavarian Radio Symphony Orchestra in 2017, the installation *White Circle* by raster-noton in 2018, and the world premiere of the 'precarious musical comedy' *Prekärotopia* by Beate Engl, Leonie Felle, and Franka Kaßner in 2019. Later in 2022, the sound installation *Spatial Jitter* by the electro duo Mouse on Mars will follow. Our supporting program is also repeatedly dedicated to musical themes, such as in our collaborations with the Bavarian State Opera.

### Short Biography

Julius Eastman, born in New York City, grew up in Ithaca, New York, where he took piano lessons at Ithaca College at age 14. Composition and piano studies followed in 1959 at the Curtis Institute of Music in Philadelphia. After making his concert debut as a pianist in 1966 at Town Hall in New York, Eastman moved to Buffalo. There he received a fellowship sponsored by the Center for the Creative and Performing Arts and taught at SUNY Buffalo beginning in the early 1970s. During this time, he composed numerous pieces for the S.E.M. Ensemble, which he and Petr Kotík founded. In 1973, Eastman created one of his key works, *Stay On It*, which is still considered one of the earliest examples of post-minimalist music that takes influences from pop music. In 1974 he created *Feminine* and *Masculine*. In 1975 Eastman's productive phase in Buffalo came to an end, and in 1976 he moved to New York, where he worked free-lance, and in a short time created several of his important compositions, such as the *Nigger Series\**. There he collaborated with Meredith Monk and Arthur Russell, among others. Julius Eastman died of cardiac arrest in Buffalo on May 28, 1990, at the age of only 49, away from the musical public eye.

\* This is the original title of the composer. Julius Eastman deliberately exposed the term as racist, drawing the attention of non-black people in particular to structural racism and verbal violence. We therefore decided to write out Eastman's original title in the context of the performance of his works.

## ABOUT THE MUSIC OF JULIUS EASTMAN

Isaac Jean-François

It is a treat to have the opportunity to share program notes for the Munich performances of works by Julius Eastman. A dynamic, black, queer, American composer, performer, vocalist, and ascetic eccentric, Eastman's extant body of work crosses the dimensions of classical, minimalist, jazz, and pop genres. Music and art, especially when near each other, are in constant communication. I can only imagine Eastman's sounds curling behind works of American Modern and Conceptual artists, like the electro-chromatic work of Dan Flavin and skin-stretching woven nylon tights of Senga Nengudi. Visual works by the Blue Rider, especially alongside figurations of the face by Alexej von Jawlensky, cohere transnational aesthetic questions about the body, emotional expression, and color. With these artistic images in mind, I ask: where is Julius Eastman positioned in his music? How does he face us—and with what does he face us? What questions about our own fragile presence in the world emerge out of his unsteady yet persistent archive?

Julius Eastman was born in New York City and soon after moved upstate to Ithaca, New York. He studied at the Curtis Institute of Music in Philadelphia. He spent time on the Faculty at the University of Buffalo in the early 1970s. At this point, Eastman was a member of the S.E.M. Ensemble (now led by Petr Kotik in NYC) and the Creative Associates, both avant-garde performance groups of composers specifically interested in art music beyond Minimalism (as in, John Cage or Harold Budd). He traveled throughout Europe with colleagues of modernist sound, and we have a portion of that sonic adventure preserved in his 1980 Zurich concert recording. Eastman shifted between Buffalo and New York City at the end of his life, participating in Free Jazz and Gay House music scenes along the way. Eastman passed away in 1990. A revival of his work has hit the mainstream in our present moment, in part, because of the pathbreaking scholarship of Ellie Hisama (now Dean of Music at the University of Toronto) who, in 2014, was the first to publish a long-form chapter about Eastman's sonic universe titled, "Diving into the Earth: the Musical Worlds of Julius Eastman" (in *Rethinking Difference in Music Scholarship*, edited by Olivia Bloechl, Melanie Lowe, and Jeffrey Kallberg).

This performance in Munich features works from the period in Eastman's life when his output was most significant. The concerts are all lyrical looks into Eastman's writing primarily for piano and strings, though the *Prelude's* hauntingly insistent writing for voice and *Femenine's* sonic thrust is held by vibraphone and sleigh bells. I cannot be too firm with the instrumentation, however, as many of Eastman's scores, including *Buddha*, are written for "unspecified instrumentation." This is a special feature of Eastman's oeuvre: contemporary performers are constantly invited to reinvent his artistic corpus.

Though I am not a musicologist, I appreciate reading the handwritten scores still available from Eastman's archive; after this performance, I encourage you to search for them online. In his 1979 "The Composer as Weaking" Eastman argues against the image of the isolated and distant composer. In this light, my engagement with the score as aesthetic object aims at shifting the immense weight of musical notation: scores vibrate on the register of the visual. So much of listening to Eastman is driven by a fundamental search for disparate parts of a larger unknowable whole and I have been inspired by the scholarship of Ellie Hisama to think with the fragments of sound and biography.

*Femenine* is one of the longest pieces in Eastman's extant archive of compositions. A presumed companion piece to the still-unrecovered *Masculine* (1974), its dazzling repetitive energy has been described akin to the work of Terry Riley's *In C* of 1964. Though the bells and vibraphone repeat the same phrase (which is no small task), there are so many points of entry for performers to jump in and add their own flavor; Eastman at one point notates "create new pattern." I learned from Chris McIntyre, Director and Co-Founder of TILT Brass based in Brooklyn that Eastman made his own music machines. The original sleigh bell sound was created by a noisy contraption of Eastman's own design.

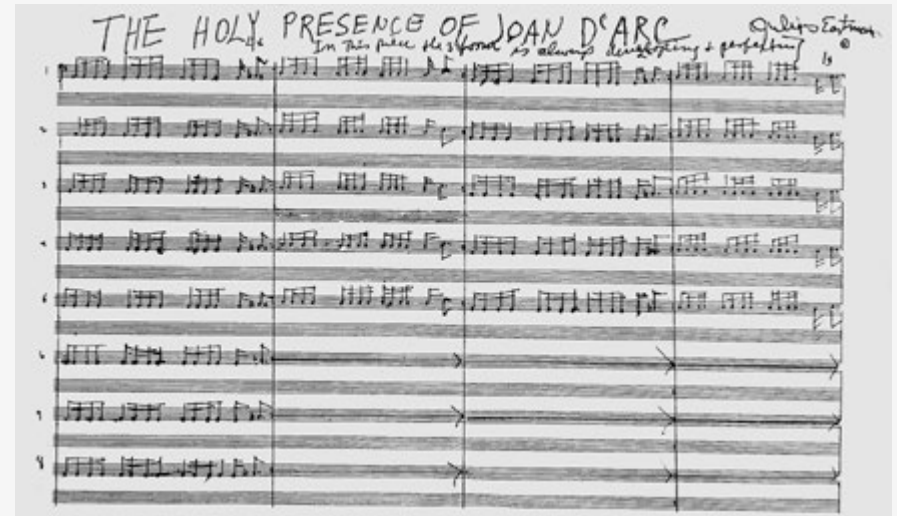
*Fugue No. 7*, *Evil Nigger*, *Gay Guerrilla*, all works for piano, highlight some of his most spectral works. It would be curious to think about the latent texts that may oscillate behind Eastman's *Fugue No. 7* in the Early and Baroque music traditions, with examples in the work of Joseph Haydn and J. S. Bach. The crash of sound at various parts in *Fugue* adds an unsettling edge to the interwoven material. *Gay Guerrilla* and *Evil Nigger*\*, infamous for their hotly debated performance at Northwestern University in 1980, are some of the most militant pieces in Eastman's archive. I have written extensively about *Evil Nigger* elsewhere (*Current Musicology*, July 2020), yet I will emphasize that Eastman's interrogations of who and what gets to be included within the classical-adjacent art music tradition (and some might even say canon) continues to be tested with these works for multiple pianos. These two works are like booming waves of sound with repetitive figures that recede and return with overwhelming intensity; could this be a sonic articulation of how race, and ongoing violence against minoritized subjects, iteratively manifests in the present?

Towards the end of his life, Eastman became an almost ascetic figure. His life offers no insight into a single spirito-religious disposition yet his sound continues to pour into a sort of ephemeral zone. *Prelude to the Holy Presence of Joan d'Arc*, for voice, *The Holy Presence of Joan d'Arc*, first performed during Eastman's time at The Kitchen, in New York City, is a hauntingly insistent work. Composed in 1981, the piece's arrival is part of Eastman's striking collaboration with the Gay House music group Dinosaur L alongside with other work by Arthur Russell. "Speak boldly," are lyrics that emerge throughout the solo voice in the *Prelude*. *The Holy Presence*, for ten cello, drifts between a fugue-like layering of several phrases and the spine-freezing motif on an oncoming emergency vehicle. I hear the works playing with the imagined distance

between performers, everyday street sounds, and a layer-cake of earthy stringed instrumentation. *Buddha* is one of the last-known pieces that Eastman created. Written without a guiding key signature, its score features a large sketched image shaped like an egg on the manuscript paper. The piece blurs the boundary of score, loose experimental sketch, and curves the paper inward.

Listening to Julius Eastman is like being close to the water's edge; his music's cool reach brings objects, smells, and tactile sensations to your body that stick long after you hear it. Echoes of a quote from *Brother to Brother: New Writings by Black Gay Men*, edited by poet Essex Hemphill, swing into my thoughts about Eastman and his unfinished archive: "I also found our old beach ball, but I could not let the air out—his breath was in it" (Kenneth McCreary's "Remembrance"). So much breath remains within these sonic objects that stick to our frame and we must keep listening to these fugitive, unsettling, and dazzling sounds.

Isaac Jean-François is Ph.D. Student in African American and American Studies, Yale University.



Score excerpt of *The Holy Presence of Joan d'Arc*

## THE HOLY PRESENCE OF JOAN D'ARC (1981) AND BUDDHA (1984)

Philip Bartels

*The Holy Presence of Joan d'Arc* and *Buddha* are among Julius Eastman's last compositions. By the mid-1980s he was living in increasingly precarious circumstances; when he was evicted from his apartment by the police, parts of his sheet music were lost forever.

Only ten pieces are known from the period after 1980. Of these, only six are documented, in part fragmentarily, as audio recordings and/or by sheet music; of the remaining four, only the titles have survived. It is striking that of these ten titles more than half refer to a religious or spiritual content. Examples include *One God* (1985/86) and *Our Father* (1989).

Eastman had broad musical craftsmanship and knowledge, both in so-called European "high culture" and in popular music. As early as 1976, he placed a solo recital in New York under the heading "Praise God from Whom All Devils Grow"—a 17th-century hymn in which he substituted the last two words ("blessings flow"). In his quartet *Gay Guerrilla* (1979), he quotes the chorale "A Mighty Fortress is Our God" for several minutes.

The provocative titles of pieces from the 1970s, which address homophobic and racist hate speech, no longer appear after 1980. Did the composer have a change of heart as he was increasingly affected by homelessness and drug addiction in the years



Dear Joan by Julius Eastman

before his death? Appearances are deceiving, Julius Eastman spares us only at first glance: “nigger nigger nigger nigger nigger nigger nigger”—thirteen sixteenth notes and a dotted eighth—are the rhythmic motif at the beginning of *The Holy Presence of Joan d’Arc*. To the dismay of some of his friends, Eastman loved the 1978 song *Rock ‘N’ Roll Nigger* by Patti Smith. In 1981, he doesn’t just quote the rhythm created there by repeating the N-word seven times, but uses it as a leitmotif throughout the composition. Smith’s song begins with the lyric line “Baby was a black sheep,” which caused controversy when it first appeared and still does today. Further into the lyrics, it says, “Jimi Hendrix was a nigger, Jesus Christ and Grandma, too. Jackson Pollock was a nigger...” Julius Eastman’s compositions from the same year have titles like *Dirty Nigger*, *Nigger Faggot* and *Crazy Nigger*. In concert announcements they were either omitted or made unrecognizable by abbreviation (e.g. *NF*). Patti Smith’s *Easter* album, on the other hand, went on sale uncensored, but the song *Rock ‘N’ Roll Nigger* was not played on the radio. The use of the N-word by white artists had been heavily debated years earlier (namely, when Yoko Ono and John Lennon released *Woman Is the Nigger of the World*); Julius Eastman’s opinion was unequivocal: “Patti Smith used it correctly.”

Of the score of *The Holy Presence of Joan d’Arc*, only the first two pages survive. However, there is an undated radio recording of the original version for ten celli conducted by Eastman. A transcript of this recording was made by the American cellist Clarice Jensen in 2016. It forms the basis for the Manchester Collective’s arrangement for string orchestra, first performed at the BBC Proms at the Royal Albert Hall in 2021.

The *Prelude to The Holy Presence of Joan d’Arc* was added by Eastman afterwards—it was never performed live during his lifetime. A few weeks after the radio recording of *The Holy Presence of Joan d’Arc* for ten celli by recording engineer Steve Cellum, the takes had to be reviewed and selections made for the radio broadcast. On this occasion Eastman mentioned for the first time that he wanted to record a “vocal introduction,” and so the low-budget recording took place with Cellum’s equipment in Eastman’s tiny East Village apartment and was placed before the string piece. The *Prelude* is probably Eastman’s most minimalist work of all. In 2012, American singer Richard Mix made a transcript of it.

*Buddha* is a composition in which both the instrumentation and duration are open or have not been handed down. Unlike *Joan d’Arc*, no audio recording of the piece from the composer’s lifetime exists. The original score consists of a single page on which notes are notated in an oval on twenty systems one above the other (eleven in treble clef, nine in bass clef). On the paper, the staves vary greatly in length due to the oval that delimits them; on the shortest ones, there is only one note each. Almost always, the last notehead of each line is connected by a horizontal line to the right edge of the oval, suggesting a long holding of the note in question.

The conventional arrangement of the staves from top to bottom (or high to low or all G clefs at the top and all F clefs at the bottom) as well as the range of tones that get

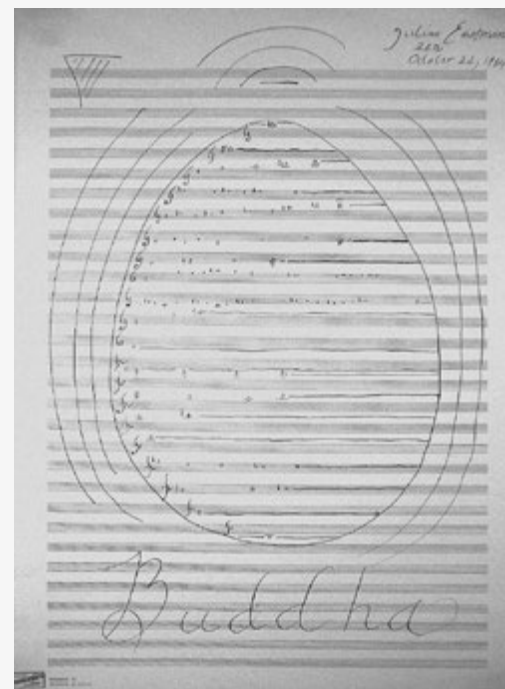
deeper and deeper from top to bottom suggest the simultaneity of the musical proceedings—and not just a playing of the individual lines one after the other. The coordination of the simultaneous sounding, however, is not organized by any numbers, bar lines, auxiliary lines, or recognizable superimposed notation.

For the increasingly polyphonic and ultimately simultaneous sounding of the twenty voices, a chamber orchestra composed entirely of strings is an ideal body of sound. True to Eastman’s concept of “organic music,” a polyphony develops from a single tone through the increasing layering of ever new elements, which does not—as in pop or classical music—oppose contrasting parts, but rather superimposes them.

In my arrangement there are therefore no voice groups (first violins, second violins...), but rather each orchestra member plays his or her own part. Nobody directs the performance. The 21 musicians are coordinated solely by ear and by stopwatches on all desks—a principle that Julius Eastman used in his three piano quartets as well as in *Femenine*. I interpret the sketch’s oval shape (a Buddha belly?) as the piece coming out of nowhere and disappearing back into nowhere.

Score of *Buddha*

Score of *Buddha*, version P. Bartels, 2022



**Sofia Jernberg**, born in Ethiopia and raised in Vietnam and Sweden, is an exceptional singer/voice artist and composer. She studied jazz and composition in Sweden and lives and works in Stockholm. Her work focuses on unconventional techniques and sounds such as non-verbal vocalization, split tones, toneless singing and distortion.

Music theater and contemporary opera play an important role in Jernberg's artistic work. She participated in performances of Arnold Schönberg's *Pierrot lunaire* in 2010 and Salvatore Sciarrino's *Lohengrin* in 2014 by the Swedish ensemble Norrbotten NEO and embodied roles specifically written for her in new works such as *Folie à Deux* by Emily Hall and *UR\_* by Anna Thorvaldsdóttir.

Another running theme in her work is the collaboration with visual artists such as Camille Norment in her pieces *Rapture* and *Lull*. Sofia Jernberg can be seen as singer in the film *Union of the North* with Matthew Barney, Erna Ómarsdóttir and Valdimar Jóhannsson. She has received several commissions for compositions and is currently working on a composition for children's choir, soprano, voice and chamber ensemble for the Ultima Contemporary Music Festival, which will premier in 2022.

In 2021/22, she will give the world première of Chaya Czernowin's *Atara* with the ORF Vienna at Wien Modern and will be a guest at MaerzMusik Berlin with a solo recital. PIERROT LUNAIRE'S production, directed by Marlene Monteiro Freitas and conducted by Ingo Metzmacher, featured her as soloist together with Klangforum Wien at the Wiener Festwochen 2021. In 2022, she will make her début at the KunstFestSpiele Herrenhausen presenting PIERROT LUNAIRE, where she will also perform a solo recital.

**Yuki Kasai** (b. 1979 Basel) studied in Basel with Raphael Oleg and in Berlin with Antje Weithaas. Also artistically formative were her lessons with Sandor Zöldy and Gerard Wyss, and master-classes with Lorand Fenyves and Ferenc Rados.

Yuki Kasai has received many national and international prizes, such as from the Hans Huber Foundation Basel in 2002. In 2002 she was a prizewinner of the 8th International Mozart Competition in Salzburg. A passionate chamber musician, Yuki Kasai has performed at many festivals: Mecklenburg-Vorpommern; Rheingau; Ultraschall Festival for New Music in Berlin; Domaine Forget in Quebec, Canada; Sommets Musicaux in Gstaad, Switzerland; Open Chamber Music Weeks at Prussia Cove and Cheltenham in England.

As a member of the Sheridan Ensemble, she enjoys playing a wide repertoire from 1600 to today, Baroque music on period instruments as well as contemporary music. Yuki Kasai, also known from her positions as concertmaster of the Kammerakademie Potsdam, the Ensemble Oriol Berlin and the Kammerorchester Basel, joined the Münchener Kammerorchester as concertmaster in the 2017/18 season. She also plays as guest concertmaster with the Deutsche Kammerphilharmonie Bremen, the Ensemble Resonanz in Hamburg, and the Chamber Orchestra of Europe.

**Philip Bartels** (b. 1978 East Berlin) has lived in Switzerland since 2002, where he studied directing, composition for stage and film, and choral conducting at the University of Music and Theater Zurich. His productions in the field of music and spoken theater have been shown at the city theaters in Biel/Solothurn and St. Gallen, the Zurich sogar theater, the Gare du Nord Basel or the Südpol Luzern. In addition to his work as a director, Bartels composes and arranges for various formations and, together with the pianist Simone Keller, heads the artist collective ox&öl, which designs and implements projects in the field of experimental music theater, in which inclusion and diversity are a natural part of artistic practice. As a member of the Kukuruz Quartet, Bartels played, for example, at documenta 14 and the Wiener Festwochen, was on stage in Ruedi Häusermann's production "piano forte" at the Zurich Schauspielhaus, and he plays music by Julius Eastman on the CD "piano interpretations," that was released by Intakt Records and has received several international awards. [www.philipbartels.ch](http://www.philipbartels.ch)

## Münchener Kammerorchester – MKO

Renowned for its exceptionally creative programming and the homogeneity of timbre that can only come from a long history of making music together—seventy years after its foundation in the aftermath of World War II the MKO is blazing a trail for orchestras in Germany and beyond. In the last few years the orchestra has increased its subscription ticketholders by over fifty percent, notwithstanding the ambitious content of its programs. Concepts such as *Eastwards*, *Drama*, *Childhood*, *Isolation*, *Reformation*, and *Warmth* have set the ensemble's course in recent seasons; in 2021/22 the focus will be on the idea of *Neighbours*. Since 1995 the MKO has premiered over eighty new works by composers including Iannis Xenakis, Wolfgang Rihm, Tan Dun, Chaya Czernowin, Georg Friedrich Haas, Pascal Dusapin, Salvatore Sciarrino and Jörg Widmann. Composers such as Beat Furrer, Erkki-Sven Tüür, Thomas Larcher, Milica Djordjević, Clara Iannotta, Samir Odeh-Tamimi, Mark Andre, Stefano Gervasoni, Márton Illés, Miroslav Srnka, Lisa Streich, Johannes Maria Staud, and Tigran Mansurian have fulfilled commissions from the MKO. In addition to the concerts at the Prinzregententheater, the orchestra's main concert venue, the MKO has, since 2003, presented its *Nachtmusik der Moderne* in Munich's Pinakothek der Moderne to discerning listeners. Each of these concerts is devoted to the work of a single composer from the twentieth or twenty-first century. In 2015, the presentation of the MKO Songbook at the Schwere Reiter performance space in Munich established a new format, which turns the spotlight on MKO commissions and works by Munich's composers.

The core of the ensemble consists of twenty-eight string players, all full members of the MKO. In collaboration with a pool of principal wind players of Europe's leading orchestras, the MKO performs as a slender symphony orchestra that can also make its mark with major works by Beethoven, Schubert, Schumann, and others. An important component for the orchestra are the programs directed by either one of the orchestra's two concertmasters. During those evenings the unconditional commitment and shared sense of responsibility of all the musicians can come across with particular intensity.

Founded in 1950 by Christoph Stepp, four decades in the life of the MKO from 1956 onwards were shaped by Hans Stadlmair. After ten years at the helm (1995–2006), Christoph Poppen was succeeded by Alexander Liebreich as Artistic Director of the MKO. The MKO is a modern, flexible ensemble that has developed a wide range of activities in addition to its various subscription series. Each year the MKO presents around 60 concerts in major venues across the world. Past tours have taken the orchestra to Asia, Spain, Scandinavia, South America, and other countries. The MKO has also undertaken several tours in collaboration with the Goethe Institut, including a concert tour to Moscow, and ground-breaking workshops and a concert in North Korea in 2012, when the orchestra performed side by side with North Korean music students.

The MKO has recorded works by Karl Amadeus Hartmann, Sofia Gubaidulina, Giacinto Scelsi, Thomas Larcher, Valentin Silvestrov, Isang Yun, Joseph Haydn and Toshio Hosokawa with ECM Records. In 2017 this long-term cooperation was continued with the release of Tigran Mansurian's Requiem, a commission by MKO and RIAS Kammerchor. MKO recordings with Sony Classical include a CD with Rossini overtures and the Fauré Requiem with the Bavarian Radio Choir, Mozart's Mass in C Minor and, in May 2014, the Mozart Requiem. In 2015, Sony Classical released three CDs with the MKO. Further recordings are available, among others also with Deutsche Grammophon, Neos, Hänssler Classic, Pentatone and Tudor.

February 8, 2022, 8 pm

*Femenine* (1974)

Musicians of The Munich Philharmonic

**MARCH 5, 2022, 8 PM**

***BUDDHA* (1984 / Version for string orchestra by PHILIP BARTELS, 2022)**

***PRELUDE TO THE HOLY PRESENCE OF JOAN D'ARC* (1981)**

***THE HOLY PRESENCE OF JOAN D'ARC* (1981 / Version for string orchestra)**

**MÜNCHENER KAMMERORCHESTER**

**YUKI KASAI, CONCERTMASTER AND DIRECTION**

**SOFIA JERNBERG, VOICE**

March 11 and 12, 2022, 8 pm

*Fugue No. 7* (1983)

*Evil Nigger*° (1979)

*Gay Guerrilla* (1979)

Kukuruz Quartett

Additional concert as part of the International Weeks Against Racism

March 14, 2022, 8 pm

Julia Amanda Perry (1924–1979), *Prelude* (1962)

Julius Eastman (1940–1990), *Prelude to the Holy Presence of Joan d'Arc* (1981)

Julius Eastman, *Piano 2* (1986)

Sofia Jernberg (°1983), *Improvisation* (2022)

Arnold Schönberg (1874–1951), *Die Kreuze* (1912)

Jessie Marino (°1984), *Slender Threads* (2020)

Julius Eastman, *Buddha* (1984)

Irene Higginbotham (1918–1988), *Good Morning Heartache* (1945)

Sofia Jernberg, vocals / Simone Keller, piano

All concerts take place in the Kunstbau of the Lenbachhaus.

With the kind support of Förderverein Lenbachhaus e.V.

Design: D. M. Würgert

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