
LINCOLN CENTER'S
**SUMMER
FOR THE
CITY**

JUNE 11 – AUGUST 9, 2025

RUN AMOC* FESTIVAL

JUNE 28 AT 7:30 PM

Julius Eastman: A Power Greater Than

NEW YORK PREMIERE

WU TSAI THEATER, DAVID GEFFEN HALL

130 minutes, including 25-minute intermission

JULIUS EASTMAN, *composer*
SETH PARKER WOODS, *curator and artistic advisor*
CHRISTOPHER BOTTA, *sound design*
THOMAS DUNN, *lighting design*

PROGRAM

Julius Eastman (1940 – 1990)	<i>Trumpet</i> (1970) Nate Wooley, Robby Garrison, Jatin Himatsinghani, Brian Olson, Aidan Peterson, Megan Radcliffe, and Rebecca Steinberg, trumpets
	<i>Touch Him When</i> (1970) JJJ, guitar
	<i>Hail Mary</i> (1984) Davóne Tines*, voice Miranda Cuckson* and Lina Bahn, violin Coleman Itzkoff* and Seth Parker Woods, cello Doug Balliett*, bass Adam Tendler, piano
	<i>Piano 2</i> (1986) richard valitutto, piano
	INTERMISSION
	<i>That Boy</i> (1973/1974) transcribed and arranged by Seth Parker Woods Isabel Lepanto Gleicher, flute Sidney Hopson, percussion Jodie Landau, voice Adam Tendler, piano
	<i>Gay Guerrilla</i> (1979) Catherine Brookman, Julia Bullock*, and Davóne Tines*, voice Miranda Cuckson* and Lina Bahn, violin JJJ, guitar Coleman Itzkoff*, Ernest Carbajal, Seth Parker Woods, cellos Doug Balliett*, bass Isabel Lepanto Gleicher, flute Nate Wooley, trumpet Christopher Rountree, trombone Erin Rogers and Shelley Washington, saxophone Conor Hanick*, Joseph Kubera, richard valitutto, Adam Tendler, pianos Jonny Allen* and Sidney Hopson, percussion

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ACKNOWLEDGEMENTS

The AMOC* and Lincoln Center presentation of *Julius Eastman: A Power Greater Than* is produced in collaboration with THE OFFICE performing arts + film.

The score being used for Eastman's *Trumpet* (1970) was created via transcription by Christopher McIntyre for a performance by TILT Brass during The Kitchen's "That Which Is Fundamental" festival in February 2018. TILT is releasing a recording of *Trumpet* and other Eastman works later this year.

This arrangement of Hail Mary © 2025 by Music Sales Corporation (ASCAP) and Eastman Music Publishing Co. (ASCAP) is used by permission.

CURATORS'S NOTE

My first encounter with Julius Eastman and his art came in the form of an MP3 recording live from The Kitchen in the '80s. For others who knew or worked with him in person, it may have come in the form of coy glances, a smile, a rupturing laugh of the corpus, or maybe even a performance in cold Buffalo, NY where he spent so many of his formative years, or in downtown New York City where he moved fluidly between music communities as a composer, vocalist, pianist, even dancer. But for me, it was that bootleg MP3, and I still remember the impact his work, and this experience, left on me more than 10 years ago. And yet, it's been more than 15 years since his renaissance and we're still discovering fragments of this complex genius's life and output.

When called to curate this weekend-long festival in the name of Eastman, I really had to reflect on what could be shared and presented that hadn't already been done. To date, there have been at least two major composer portraits of his work in NYC, so what would really make this one different, and what has not been covered in the prior iterations? *Julius Eastman: A Power Greater Than* and *The End Is Not In Sight* offer another lens to look solely at this artist on full display through the sonorous performances of intergenerational champions of his work, and also actively positions his creations alongside the cultural shifts taking place on disco dance floors, in downtown lofts, and within the Black and queer liberation movements.

Pulling from more than a decade of work of performing and teaching about Eastman's life and his creations as a performer and composer, I've done my best to twist, stretch, and carve out a new lens to experience and get to know the almighty Julius Eastman. My hope is that all who come to experience this music and these powerhouse artists leave with a newfound love, adoration, and respect for the genius he was and the music he left us with.

— Seth Parker Woods, June 2025

PROGRAM NOTES

Touch Him When

Originally composed in 1970 for piano four-hands, Julius Eastman's *Touch Him When* follows his "organic music" approach—where material builds gradually through repetition and transformation. This composition is also the first of a triptych that includes *That Boy* (1973/74) and *Joy Boy* (1974), which explores themes of intimacy and performative agency through extreme shorthand compositional language.

In this electric guitar arrangement, JJI focuses on the resonance and tension created by Eastman's use of both consonant and dissonant intervals. While transcribing the piece, she heard how the intervals created a sonic beating—an unstable shimmering of sound that seemed to vibrate just beneath the surface. Each beating was different—sometimes a slow wave, sometimes faster—depending on the proximity of the pitches. Using distortion pedals and long reverb, she amplified those qualities and leaned into a doom metal-inspired sound. The final realization utilizes layers of electric guitar and baritone guitar.

Hail Mary

Julius Eastman wrote *Hail Mary* in 1984 as a letter to me expressly for my meditation purposes. It was as if he was trying to comfort me following a concert that fell apart involving a work for two pianos which he had commissioned from me, and that we were to play together, at The Clocktower in New York. Thus, *Hail Mary* came into existence at a specific interstice in our friendship. He was giving up music while I, with few opportunities, continued to compose, and he admired that enough to write this work for me as if to say "everything will be ok." We spoke on the phone about how this work should be performed, and he left most of it up to me as to how it could be performed and, if I wished to play it in a concert, how I might do so. So two versions evolved from the beginning: one, a small version for myself reciting and performing on the piano, the duration to be decided on how long I wanted to meditate. I used prayer beads to keep count of how many "Hail Marys" I would do that day. This became known as the "recital version."

A second possibility opened up if it was to be sung. I found out later that Eastman wrote a song, "Our Father," which I consulted to craft an ensemble version of the piece. When I asked about which instruments to use, he was very open to any ad hoc instrumentation that might be available to accompany the voices and piano. I called this second version the "ensemble version." As an occasional piece, then, the occasion determines which version should be used: the recital version (for a reciter and pianist), or the ensemble version (for two voices, piano, and ad hoc instruments, two to three players).

Since the length of the work is determined by the occasion, I decided to keep the Rosary bead system as a way of counting the repetitions of the prayer. This got us into some complications. For my own private use, I played the piano and recited the prayer/mantra: "Hail Mary, full of grace, Blessed are you among women, And Blessed is the fruit of your womb Jesus." I followed Eastman's vellum score as exactly as possible, so that each mantra constituted one bead. I did not transpose the mantra but merely repeated it over and over since I would only do, say, four Hail Marys in one session. This took on a Satie-like vibe which was just fine with Julius. When I asked him about this—if I wanted to do longer versions—he suggested the transpositions, which he thought any musician could do on sight. I restudied his other process scores and found that this was in fact a principle of some of his other large-scale works to keep a work moving over a longer duration. So I just went with that. I have supplied transpositions for 18 prayer beads for the first "recital version" performed in London, England at the London Contemporary Music Festival in December, 2016. I suppose more transpositions are possible, as is a third version for longer occasions. In this case, the recital version alternates beads with the sung version, bead by bead, page by page, using one each of both scores. The work resurfaced in August 2016 when Andrew Male of *The Guardian* newspaper in London called me up for an interview about Julius. I went into my basement and found a lot of old letters from Julius, and this "Hail Mary" was among the letters that had been buried for 32 years.

— Rocco Di Pietro, January 2017

Piano 2

Eastman's manuscript contains almost no bar lines—following Joseph Kubera's advice, I have not added any, and the only ones I have included in this edition are Eastman's own. (However, the systems are broken loosely according to Eastman's line breaks, resulting in some irregular spacing.)

Eastman's beaming and notation of rests (i.e. the lack thereof) has mostly been preserved. In the manuscript, quarter notes are notated as stemless noteheads; the stems have been added in this edition. The duration of certain tied notes was simplified by consolidating tied note values.

Natural signs have only been added where the chromaticism might be misleading; otherwise, it should be assumed that accidentals apply only to the note directly following it.

Many thanks to Joseph Kubera for his interpretive guidance, and to Mary Jane Leach and Andrew Przystanski for making the manuscript available for this edition.

— Thomas Feng

That Boy

That Boy was written in 1973/74. It is, in the composer's own words, "the second in a series of pieces that attempts to free the musician from the mechanical slavery that is the reproduction of a written score. At the same time, I have tried to give it a sound framework from which to work out not exactly ideas or situations, but rather musical problems to be solved during the time of a performance. Each musician has a melody that is unknown to each of the other musicians. Each musician must teach this melody to another musician by repetition, and the first musician must learn the melody of the second. The two musicians then have to combine the two separate melodies. Both musicians then have to learn the combined melodies of the other pair in the group, and these separate melodies must become one. This process can be repeated according to the number of musicians employed." (Original world premiere: Wittener Tage für neue Kammermusik, April 26, 1974)

Gay Guerrilla

From Julius Eastman's remarks to the audience before the premiere of *Gay Guerrilla* in January 1980 during his composer-residency at Northwestern University:

"Now the reason I use *Gay Guerrilla*—G U E R R I L L A, that one—is because these names —let me put a little subsystem here—these names: either I glorify them or they glorify me. And in the case of guerrilla: that glorifies gay—that is to say, there aren't many gay guerrillas. I don't feel that 'gaydom' has—does have—that strength, so therefore, I use that word in the hopes that they will. You see, I feel that—at this point, I don't feel that gay guerrillas can really match with 'Afghani' guerrillas or 'PLO' guerrillas, but let us hope in the future that they might, you see. That's why I use that word guerrilla: it means a guerrilla is someone who is, in any case, sacrificing his life for a point of view. And, you know, if there is a cause—and if it is a great cause—those who belong to that cause will sacrifice their blood, because, without blood, there is no cause. So, therefore, that is the reason that I use gay guerrilla, in hopes that I might be one, if called upon to be one."

MEET THE ARTISTS

JULIUS EASTMAN (composer)

Julius Eastman (1940–1990) was a composer, conductor, singer, pianist, and choreographer. A singular figure in New York City's downtown scene of the 1970s and 80s, he also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded music by Arthur Russell, Morton Feldman, Peter Maxwell Davies, and Meredith Monk. "What I am trying to achieve is to be what I am to the fullest," he said in 1976. "Black to the fullest, a musician to the fullest, a homosexual to the fullest." Despite his prominence in the artistic and musical community in New York, Eastman died in obscurity in a Buffalo, NY hospital. His death went unreported for eight months, until an obituary by Kyle Gann appeared in the *Village Voice*. Eastman left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions titled *Unjust Malaise* was issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, worldwide performances, and new arrangements of his surviving works, inspiring newfound interest from choreographers, scholars, educators, and journalists. "The brazen and brilliant music of Julius Eastman... commands attention: wild, grand, delirious, demonic, an uncontrollable personality surging into sound," writes Alex Ross for *The New Yorker*.

SETH PARKER WOODS (curator and artistic advisor)

Hailed by *The Guardian* as "a cellist of power and grace" who possesses "mature artistry and willingness to go to the brink," three-time GRAMMY®-nominated cellist Seth Parker Woods has established his reputation as a versatile artist and innovator across multiple genres. As *The New York Times* wrote, "Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys." Also at the forefront of fashion, Woods has topped "Best Dressed" lists in *Variety*, *Women's Wear Daily*, *Texas Monthly*, and *OC Register*. Woods has served on the faculty of Thornton School of Music at the University of Southern California since 2022 and was appointed to the Robert Mann Chair in Strings and Chamber Music in 2024. He received the 2022 Chamber Music America Michael Jaffee Visionary Award.

In the 2024–2025 season, Woods debuted with the New York Philharmonic in a new concerto by Nathalie Joachim and with the Los Angeles Philharmonic in a new concerto by Julia Adolphe. A core member of the music collective Wild Up, Woods was nominated for a 2025 GRAMMY® Award for Best Classical

Instrumental Solo for his performance in the group's *Eastman Vol. 4: The Holy Presence*, as well as a 2023 Award for Best Orchestral Performance for their album *Eastman Vol. 2: Joy Boy*. During the 2023–2024 season, Woods brought his GRAMMY®-nominated, autobiographical tour-de-force *Difficult Grace* to New York City, Chicago, San Diego, and Philadelphia. The album released on Cedille Records was nominated for a 2024 GRAMMY® Award for Best Classical Instrumental Solo.

In addition to solo performances, Woods has appeared with the Atlanta and Seattle Symphonies, in chamber music with artists such as Hilary Hahn and pianist Andreas Haefliger, and with European ensembles including ICTUS Ensemble, Ensemble L'Arsenale, and zone Experimental, among others. A fierce advocate for contemporary arts, Woods has collaborated with artists representing the classical, popular music, and visual art worlds.

In addition to his post at The University of Southern California, Woods serves on the artist faculty of the Music Academy of the West each summer and previously served as Artist in Residence with Kaufman Music Center and the Seattle Symphony. He holds degrees from Brooklyn College and Musik Akademie der Stadt Basel, and a PhD from the University of Huddersfield. Woods is a Pirastro Artist and endorses Pirastro Perpetual Strings worldwide. sethparkerwoods.com

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AMOC* is a company of creators that commissions and produces bold new work in music, dance, and opera. Founded in 2017 by composer Matthew Aucoin and director and producer Zack Winokur, AMOC* (American Modern Opera Company) comprises 17 of today's most sought-after composers, choreographers, directors, vocalists, instrumentalists, dancers, writers, and producers. These artists are united by their commitment to collective authorship through long-term generative relationships. AMOC* supports these creators with unparalleled resources to develop their work, maintains a robust national and international touring schedule, and upholds a rigorously equitable and artist-led development model. AMOC* is deeply committed to making its performances financially accessible.

AMOC* has developed and premiered over 20 new productions in its eight seasons as a company. Past partners include 92nd Street Y, American Repertory Theater, Baryshnikov Arts Center, Brown Arts Institute, DACAMERA (Houston), Harvard University, La MaMa, Park Avenue Armory, Stanford Live, and Yale University. AMOC* has appeared internationally at the Aix-en-Provence Festival, Centre Pompidou (Paris), de Singel (Brussels), Elbphilharmonie (Hamburg), and Erholungshaus (Leverkusen). In 2022, AMOC* served as Music Director for the 75th Ojai Music Festival, presenting 18 performances, eight world premieres, and six new theatrical productions.
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THE OFFICE performing arts + film develops, produces, and presents art that makes a difference. Based in New York and London, THE OFFICE works in ongoing partnerships with festivals, venues, and institutions to create cultural programming that is unique and mission-specific. This is done to provide platforms for artists across all disciplines—artists who strive in their practice to illuminate and advance the causes that move them—to bring their work to the public.

As producers, THE OFFICE helps artists we love to realize their vision by taking projects through all stages of creation: from concept, creative development, fundraising, and commissioning to tour planning, company management, and performance. The organization is honored to have produced work around the world with William Kentridge, Carrie Mae Weems, Angélique Kidjo, Yo-Yo Ma, and many others, as well as ongoing collaborations with visionary partners including For Freedoms, Theater of War, The FreshGrass Foundation, and MASS MoCA.

As programmers and curators, THE OFFICE works closely with institutions, museums, universities, and other cultural organizations to build programs that respond to their missions and engage the communities they serve. Current and recent programming partnerships include MASS MoCA, the FreshGrass Festival, ArtYard, the BRIC Celebrate Brooklyn! Festival, the Momentary, The Wallis Center, the Margaret Mead Documentary Film Festival, the New York Jewish Film Festival, Sundance Feature Film & Theater Development Labs, the SNF Nostos Festival, the Kennedy Center, the Williams College '62 Center for Theatre & Dance, Symphony Space, Carnegie Hall, and the American Museum of Natural History.

At the heart of THE OFFICE's work is a commitment to creating spaces where art can do what it does best—inspire, uplift, reveal, entertain, challenge, and catalyze change. The organization amplifies the voices of artists making a difference locally, nationally, and internationally, and centers its programming and producing around values of social justice, equity, race, gender, sustainability, and democratic ideals. Each project is shaped in response to the community it serves, with a focus on inclusion, collaboration, and bringing a diverse and reflective group of stakeholders to the table.
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Canto Ostinato | David Rubenstein Atrium | June 25

Harawi | Alice Tully Hall | June 26

Julius Eastman: A Power Greater Than | David Geffen Hall | June 28

Julius Eastman: The End Is Not In Sight | Josie Robertson Plaza | June 29

Zarabanda Variations | David Rubenstein Atrium | July 2

Edinburgh Rollick | Jaffe Drive | July 3

Dance in the Park | Hearst Plaza | July 9–10

Music for New Bodies | David Geffen Hall | July 10–11

The Cello Player | Hearst Plaza | July 12

Rome Is Falling | Alice Tully Hall | July 13

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Anthony Roth Costanzo, countertenor

Miranda Cuckson, violinist, violist

Julia Eichten, dancer, choreographer

Emi Ferguson, flutist

Keir GoGwilt, violinist, writer

Conor Hanick, pianist

Coleman Itzkoff, cellist

Or Schraiber, dancer, choreographer

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