

## DETAILED PROGRAM LISTINGS

### >> SHOW #1: "THE MEANING OF MAVERICK"

In the 19th century America was essentially a music colony of Europe, but a distinctive national voice began to emerge.

#### Web features:

The Rythmicon: a virtual percussion orchestra based on the original invented by Leo Theremin.

Video of Margaret Leng Tan performing 4'33" by John Cage.

Be a Maverick: interactive composition game that allows users to create a new piece by mixing components and styles of music from Charles Ives' works.

Interviews with Lou Harrison and Henry Brant.

**Music includes selections by** George Antheil, John Cage, Henry Cowell, Morton Feldman, Charles Ives, Conlon Nancarrow, Harry Partch, Steve Reich, Carl Ruggles and others.

### >> SHOW #2: "WHAT'S AMERICAN ABOUT AMERICAN MUSIC?"

Two schools of American composers emerge, one adhering to European tradition, and another, often self-taught, developing a distinctively American national style. The divide between academic and homegrown music becomes a feature of American music.

#### Web features:

Interview with Elliott Carter.

Cartoons and drawings, featuring cartoons by Hy Cage, a cartoonist who seems to have a lot in common with composer John Cage.

**Music includes selections by** Amy Beach, Beethoven, William Billings, George Bristow, John Cage, Aaron Copland, Davie Del Tredici, Antonin Dvořák, Louis Moreau Gottschalk, William Schuman and Roger Sessions.

### >> SHOW #3: "OH, TO BE POPULAR!" (POPULISM VS. MODERNISM)

In the 1920s and 30s American music reflected disparate influences such as the rise of the machine age, early jazz, the Depression, American musical theater, film and modernism. It's no surprise that the resulting music could be dense and dissonant or inspired by folk songs, jazz or the movies.

#### Web features:

Interview with Frederic Rzewski.

Film: Ballet Mécannique with music by George Antheil

**Music includes selections by** John Adams, Aaron Copland, George Gershwin, Roy Harris, Steve Reich, Frederic Rzewski, Ruth Crawford Seeger, Virgil Thomson, Joan Tower, Edgar Varese and Dmitri Shostakovich.

### >> SHOW #4: "IT DON'T MEAN A THING, IF IT AIN'T GOT THAT SWING"

Separate as their music may seem, jazz and classical musicians have always kept an ear on each other and learned from each other. Charles Ives wrote ragtime into his piano music, Duke Ellington learned from the orchestration of Debussy and Ravel.

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### >> SHOW #4 (continued)

**Web features:**

Interviews with Anthony Braxton and Douglas Ewart.

A history of jazz with jazz scholar Bill Banfield.

Improvisation Scores: a history of scoring improvisational work, featuring scores by Fluxus, Pauline Oliveros and Lucas Foss.

**Music includes selections by** George Antheil, John Alden Carpenter, Ornette Coleman, Aaron Copland, Duke Ellington, George Gershwin, Charles Ives, James P. Johnson, Darius Milhaud, Igor Stravinsky, William Grant Still and John Zorn.

### >> SHOW #5: "IF YOU BUILD IT, THEY WILL COME" (THE INVENTORS)

American composers have enjoyed using whatever materials they have at hand to make music. Call it Yankee ingenuity. Harry Partch led this movement, inventing his own instruments, tuning and notation.

**Web features:**

Interviews with Wendy Mae Chambers and John Morton.

Amplified Cactus: a virtual instrument made with sound samples from a real cactus. Users can play the virtual cactus by plucking the spines.

Unusual instruments invented by Harry Partch and Arthur Ferris.

**Music includes selections by** Henry Brant, John Cage, Henry Cowell, Lou Harrison, Conlon Nancarrow, Harry Partch and others.

### >> SHOW #6: "WEST MEETS EAST"

Chinese opera meets African drumming meets European classical music meets developing American styles to create new sounds and new views on what "American" music really means. The new minimalists emerge from this international stew of styles.

**Web features:**

Interviews with Chou Wen Chung, Tan Dun, Ushio Toriki and Fred Ho.

Video: "Voice of the Dragon" by Fred Ho.

**Music includes selections by** John Cage, Henry Cowell, Tan Dun, Philip Glass, Lou Harrison, Colin McPhee, Harry Partch, Terry Riley, La Monte Young and others.

### >> SHOW #7: "IF JACKSON POLLOCK WROTE MUSIC" (MUSIC'S ABSTRACT EXPRESSIONISTS)

Painting has always influenced music. The abstract expressionist painters after World War II inspired many American composers to look for a new American language in chaos, complexity and freedom.

**Web features:**

Interviews with Allison Knowles and Margaret Leng Tan.

A look at the work of Lou Harrison, including his calligraphy, paintings and poetry.

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### >> SHOW #7 (continued)

**Music includes selections by** Milton Babbitt, Earle Brown, John Cage, Elliott Carter, Morton Feldman, Arnold Schoenberg, Igor Stravinsky, Anton Webern and Stefan Wolpe.

### >> SHOW #8: “TO REPEAT OR NOT TO REPEAT, THAT IS THE QUESTION” (MINIMALISM VS. SERIALISM)

The tremendous influx of European refugee musicians during World War II brought rigorous 12-tone serialism to the American music scene. One polar response was the emergence of a highly tonal minimalist style.

**Web features:**

Interviews with John Adams, Milton Babbitt and Harold Budd.

Sine wave drone music with haunting calligraphy and sculptural installations, inspired by La Monte Young and Marian Zazeela.

**Music includes selections by** John Adams, William Duckworth, Philip Glass, Steve Reich, Terry Riley, Michael Gordon, La Monte Young, Arnold Schoenberg and Karlheinz Stockhausen.

### >> SHOW #9: “THE DO-IT-YOURSELF COMPOSER”

Ignored by the concert music establishment, many maverick composers have taken matters into their own hands, refusing to be dependent on institutions. Inspired by composers like Conlon Nancarrow, who wrote all his music for player piano, and Harry Partch, who built his own instruments and trained his own ensemble, a legion of self-sufficient composers arises that works almost exclusively with their own instruments and ensembles.

**Web features:**

Interviews with Nick Didkovsky, Pamela Z., Philip Glass, Michael Gordon and Meredith Monk.

In Canon: In the style of Meredith Monk, the user can compose a piece of music by hooking together phonemes in repeating patterns and sequences.

**Music includes selections by** Beethoven, John Cage, Michael Gordon, Meredith Monk, Conlon Nancarrow, Sergei Rachmaninoff, Steve Reich, Frederic Rzewski and others.

### >> SHOW #10: “WHAT’S SO GREAT ABOUT THE ORCHESTRA?”

The symphony orchestra has dominated western classical music since the early 1700s. While many American composers have written for orchestra, fewer do so these days, and those who consider themselves mavericks often avoid the genre altogether. Is the orchestra adapting to its changing world?

**Web features:**

Thoughts from composers about what is good and bad about writing for the orchestra.

Press clippings from the San Francisco Symphony American Mavericks festival.

**Music includes selections by** John Adams, Beethoven, Leonard Bernstein, David Del Tredici, Tan Dun, Lou Harrison, Josef Haydn, Daniel Lentz, Steven Mackey and Igor Stravinsky.

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### >> SHOW #11: "FROM MOOG TO MARK II TO MIDI TO MAX" (ELECTRONIC MUSIC)

When commercial recording tape became available in 1947, America got in, for the first time, on the ground floor of a musical technology. Electronics were the perfect musical medium for the eccentric composer who wanted total control over how his or her music sounds.

**Web features:**

Interviews with Wendy Carlos, Henry Gwiazda and Morton Sobotnick.

A history of electronic music gadgets.

**Music includes selections by** Charles Amirkhania, Milton Babbitt, Wendy Carlos, Kim Cascone, Otto Luening, Max Mathews, Carl Stone, Morton Subotnick and others.

### >> SHOW #12: "IS IT MUSIC IF NOBODY HEARS IT?"

Every kind of music has its audience. So what happens when you create a new music, and there's no audience for it? In the 1980s the neo-romantics developed a more accessible melodic style. But does music gain quality from striving for accessibility? Does it gain audience members?

**Web features:**

"Who Cares if You Listen," Milton Babbitt's infamous 1958 article.

*L'inhumane*: Stills and video clips from a silent film by Marcel L'Herbier

Finding new venues: A look at some imaginative places to hold concerts.

**Music includes selections by** John Adams, Milton Babbitt, William Bolcom, Elliott Carter, Aaron Copland, Philip Glass, Steve Reich, George Rochberg, Mikel Rouse and others.

### >> SHOW #13: "BETWEEN ROCK AND A HARD PLACE"

For the entire history of western classical music, composers have incorporated the vernacular. Schubert used Austrian folk songs, while jazz imbued works by Maurice Ravel. More recently, American composers have found ways to incorporate rock and pop styles in operas, orchestral music and small ensemble compositions.

**Web features:**

Interviews with Glenn Branca and Steven Mackey.

American Mavericks DJ Mix: Minneapolis DJ, TS, remixes the music and audio from the *American Mavericks* radio program.

**Music includes selections by** Laurie Anderson, The Beatles, Rhys Chatham, Brian Eno, Steven Mackey, Jules Massenet, Steve Reich, Terry Riley, The Velvet Underground, Frank Zappa and many others.