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OCTOBER 3 -
NOVEMBER 3,
2026

2026

DEMOCRACY SESSIONS

OCTOBER 3-
NOVEMBER 3,
2026

Democracy Sessions returns in October 2026 for an expanded festival of music and performance taking place across Los Angeles.

Building on the inaugural festival, organized by Wild Up and MOCA, presented in the days immediately following the 2024 US Presidential Election, this new iteration takes place in a moment shaped by censorship, polarization, and shifting public trust and asks how art can function as a democratic practice — a means of gathering, listening, speaking, and acting together. Developed by Wild Up in partnership with MOCA, REDCAT, and CalArts, and expanded through related programming independently conceived and presented by the Clockshop, 222O Arts + Archives, Human Resources, Performance Art Museum, and Living Earth as part of the broader festival.

Democracy Sessions 2026 is timed to align with the weeks leading up to the US midterm elections and seeks to position music and art as a living civic practice and a space where free expression, cooperation, and collective action can be rehearsed in real time.

ORDER AND ITS OTHERS

ELIZABETH CLINE

EXECUTIVE DIRECTOR FOR WILD UP AND
CO-ORGANIZER OF *DEMOCRACY SESSIONS*

When I wrote about the first *Democracy Sessions* festival two years ago, I stated that listening was a form of action—a direct approach to fostering an everyday democracy and a way to increase our appetite for the political kind, too. The 2024 election had not yet been decided, and we were still considering how to navigate the uncertainty ahead. Returning to *Democracy Sessions* now, the same gestures feel different as our political reality is less abstract.

Listening may be where democracy starts, but what do we do with what we hear? After listening, come disagreement, compromise, decisions, and the work of living with outcomes you opposed or with disagreements that remain unresolved. That is difficult terrain, and it is where art, left to its own metaphors, rarely goes.

In the case of music, this is especially clear. The usual metaphors used to describe musicians

playing together are pictures of agreement: listening, cooperating, blending, and each voice shaping the whole. They depict a room that has reached a consensus. However, democracy is not merely a metaphor for the beauty of our collective actions; it is a method for organizing our lives when our desires, interests, and judgments diverge. A truth that democracy reveals is that freedom is relational: what one person does affects what becomes possible for others.

I keep returning to artistic practice as a way of thinking about agency and autonomy—how the structures an artist works within, resists, or submits to can give them enough ground from which to become unmistakably themselves. Yet freedom, in art or otherwise, is more extensive and less settled: it asks us to imagine beyond circumstances that appear fixed. Artists have taught me to treat form in this way — as

something you can inhabit without accepting all of its terms, something to test, stretch, resist, and often remake. We value this freedom in artistic practice, but less in our institutional ones. Why are some inherited forms understood as material for invention while others are treated as the conditions of reality?

In *Democracy Sessions*, there is a program called *Order and Its Others*. For many years, I have considered that expression while working with independent arts organizations: what kinds of order do we create, even when we imagine ourselves as alternatives to existing institutions? Every order creates an inside and an outside. It determines what belongs, what is legible, and who gets to make those distinctions.

The most durable orders are the ones we stop noticing at all. They become the background conditions of life, repeated until they feel inevitable, preserved by inertia. Sometimes it takes another way of working to help us see our own more clearly. As *Democracy Sessions* has expanded, that encounter has become central to the festival: organizations with different histories, communities, commitments, and practices alongside one another, each revealing something different from where it stands.

The orchestra is one such organization, carrying the full weight of its inherited order—hierarchy, roles, expertise, traditions, and assumptions about who belongs. In 2025, I suggested that Wild Up start the Collective Orchestra as a participatory public ensemble designed to unsettle some of our conventions. The Collective Orchestra brings people with radically different kinds of knowledge into the same room with the desire to see what might be possible when they come into contact. Some forms of inquiry, understanding, and expression only emerge between people. But I have become less willing to call something democratic simply because it is made collectively.

Participation is essential to democracy, but participation alone tells us very little about where power actually sits. A group can achieve something extraordinary together, even when the people within it have very little say in what is decided, how it is decided, or by whom. Openness does not change the distribution of power either. An open score can allow incompatible impulses to coexist without requiring anyone to choose between them. A musician can have enormous freedom to interpret, improvise, or reshape, while the question of authority remains untouched.

There are artistic stakes here too. Consequential freedom — the possibility that someone's judgment, choice, refusal, or intervention can alter what the work becomes — gives the work a particular vitality. Too much control and nothing can surprise us; too little structure and nothing has enough resistance to take form. The work gains force from that tension: strong enough to hold people together, open enough to be changed by them. The institutional parallel is hard to miss: access, agency, and freedom within a structure are not the same as the power to change the structure itself.

This is where a simple metaphor of democracy gives way to its more difficult demands. How do we let expertise matter without allowing it to harden into authority? Who gets to set the terms, and who can challenge them? What happens when people are heard and still don't get what they want? How do we distribute power while keeping responsibility visible? And can any group make its rules and relationships open for revision without destabilizing the whole?

There is so much about the world around us that we cannot change or control. But the structures closest to us — our organizations, ensembles, and the conditions we create for one another — are still ours to shape. What we make together matters. But the deeper collective achievement is whether making it changes how we are together — and whether we can keep going afterward.

PROGRAM

FOR TICKETS, RSVP, OR
MORE INFORMATION, VISIT
[WILDUP.ORG/SERIES/
DEMOCRACY-SESSIONS-2026](http://WILDUP.ORG/SERIES/DEMOCRACY-SESSIONS-2026)

GARLAND

Presented by MOCA and
Wild Up

SATURDAY, OCTOBER 3

3:00 PM & 6:00 PM

THE GEFFEN CONTEMPORARY AT MOCA

Democracy Sessions opens with the U.S. premiere of Oliver Leith's *Garland*. Presented by MOCA and Wild Up, *Garland* is a large-scale work for orchestra and community chorus featuring 130 performers in a spectacular procession of music, movement, and sound. Originally commissioned by Bold Tendencies, UK, and created for its multi-story car park, the site-responsive piece will transform The Geffen Contemporary at MOCA into both a stage and an instrument, with scale, architecture, and atmosphere becoming inseparable from the performance itself.

Alongside orchestra and massed voices, Leith constructs a sonic world from handmade instruments and everyday materials—tuned corrugated plastic straws, whirly tubes, button whistles, planks of wood, ceramic shards, carts, bicycles, scaffolding poles, and a horse connected to the chorus by a garland of bells.

Garland imagines democracy as something we do together: a procession, a public gathering, and a shared act of listening. Musicians, community voices, everyday objects, and the architecture of the space unite into a single sounding body.

BOOKS & BALLOTS POP-UP

Presented by The
Democracy Center
at JANM

SATURDAY, OCTOBER 3

2:00-6:00 PM

JAPANESE AMERICAN NATIONAL MUSEUM
PLAZA, LITTLE TOKYO

In celebration of Banned Book Week, the Democracy Center at JANM will welcome Bloom Wild Book Shop's banned book cart to JANM Plaza. Guests will also be able to register to vote and contribute to the Wish Wall Pop-Up.

ORDER AND ITS OTHERS

Presented by REDCAT and
Wild Up

SATURDAY, OCTOBER 10

8:00 PM
REDCAT

Every order decides what belongs and what is left outside. This program listens at the margins through works that organize sound, power, freedom, and collectivity in radically different ways.

The program opens with a triptych of works that place the individual body, voice, and imagination under pressure. Sofia Gubaidulina's physically charged *Dancer on a Tightrope*, Gabriella Smith's vivid and propulsive *Carrot Revolution*, and Luigi Nono's *La fabbrica illuminata* move between precarity, transformation, and resistance, asking how a person might assert freedom within structures that seek to contain or overwhelm them.

The second half is devoted to Louis Andriessen's *De Staat*, a forceful meditation on music, politics, and the ensemble as a social body. Written in response to Plato's *Republic*, *De Staat* takes up the ancient claim that music can threaten the state by turning the score into a political argument that doubts its own power even as it makes it: Can music ever be free from the institutions and ideologies that decide what gets played, who gets to play it, and how we listen?

Across the evening, the ensemble turns sound into a living system, negotiating hierarchy, interdependence, and the tension between the individual and the whole. The players form an order, test where it holds and where it breaks, and ask what—or who—remains at its edges. To play together, the program suggests, is to practice democracy and perhaps even imagine another order.

THE ROOM BEGINS TO RISE

Presented by REDCAT and
Wild Up

SUNDAY, OCTOBER 11

2:00 PM & 6:00 PM
REDCAT

Wild Up presents the world premiere of Shelley Washington's newly commissioned *How We Hold Together*, performed by Wild Up musicians, CalArts students, and the Collective Orchestra, an open-invitation community ensemble. Inspired by Émile Durkheim's concept of "collective effervescence"—the energy that arises when people gather in shared emotion, attention, and action—the piece asks how music can become a practice of collective life.

Through a flexible score combining notation, images, text, and prompts, the work invites musicians of all backgrounds into a collaborative performance shaped by listening, responsiveness, and shared decision-making. Wild Up musicians serve as both performers and facilitators, teaching and learning the work alongside community participants.

REDCAT will be reconfigured into a more communal space, allowing performers and audience to occupy a shared field of resonance, proximity, and exchange—a space where music becomes a way to rehearse collective creativity, cooperation, and democratic action in real time.

M.A. TIESENGA: TRANSITIONS IN DAPPLED LIGHT

Presented by Living Earth
and Wild Up

FRIDAY, OCTOBER 16

5:30 PM
LA RIVER

transitions in dappled light: MA Tiesenga presents new site-specific work for string quartet, live electronics, and field recordings on the river. Inspired by the many layers of activity, life, and visual geometries at this special location, the piece invites audiences into a listening experience shaped by the subtle rhythms of the landscape and the gradual transition of light at sunset.

The work explores how small gestures can hold space, accumulate meaning, and reveal beauty over time. Sustained tones, delicate textures, fragments of sound, and moments of silence create an environment that is constantly shifting. Elements of improvisation allow the musicians and electronics to respond to one another and to the sounds of the river, creating a performance that is partly composed and partly discovered.

PROPOSITIONAL ATTITUDES / SCOREBOOK / OPEN SCORE(D)

Organized by Wild Up,
Elana Mann, and John Burtple

FRIDAY, OCTOBER 16

7:00-9:00 PM
HUMAN RESOURCES

Join us for an evening of scores for performance and participation—artist-made instructions, propositions, prompts, and possibilities for making something together. The event will draw from score collections including the *Democracy Sessions Scorebooks*, produced by Wild Up (2024, 2026), and *Propositional Attitudes: What do we do now?*, edited by John Burtple and Elana Mann (Golden Spike Press: 2018). These scores grasp democratic ideals through slipping fingers, asking: Who is listening and who has the right to speak? What is (not) being heard? Some of these scores will be performed by Wild Up musicians and local artists. Others are written for audience members; what is traditionally a passive role will become active,

unruly, feral. The scores performed and presented across the evening assemble something like a collective voice—not consensus, but radical harmonics, interpersonal exchange, and rehearsed tools for social organizing. We should try them.

ODEYA NINI: CALL OF THE STARLINGS

Presented by Living Earth
and Wild Up

SATURDAY, OCTOBER 17

12:00 PM
AUDUBON CENTER AT DEBS PARK

Starling murmurations are a practice of collective shapeshifting and flow guided by deep sensing, inviting all to benefit from knowledge sharing, shelter, protection, and the joy of flying. What if we imagined a true collective harmony that allowed us all to soar together while remaining individually guided? *Call of the Starlings* is an interdisciplinary solo vocal performance by Odeya Nini, combining expressive, dynamic vocals with supportive electronic sounds inspired by the wisdom of birds.

@SEA: DEMOCRACY

Presented by 2220 Arts +
Archives and Wild Up

SUNDAY, OCTOBER 18

1:00 PM
2220 ARTS + ARCHIVES

@SEA is a durational “live magazine” presented on Sunday afternoons and loosely organized around a single thematic word. Intentionally interdisciplinary, each edition brings together music, textual performance, and film/video. Rebecca Baron curates the film and video contributions, while Andrew Maxwell curates text and musical selections in collaboration with Wild Up and additional performers. The keyword for this edition is DEMOCRACY.

LA MADE X TAKE ME TO YOUR RIVER

Presented by Clockshop

SUNDAY, OCTOBER 18

2:00–3:00 PM

CENTRAL LIBRARY, TAPER AUDITORIUM

Join Clockshop for a special screening of *Somos NELA*, an animated short telling the story of the Somos NELA Night Market and community organizer Lili Sanchez, who continues to fight for the rights of working-class families to stay and thrive in an ever-changing Northeast Los Angeles. The film is part of *Take Me to Your River: A Cultural Atlas of the LA River*, an oral history project produced by Clockshop.

Following the screening, join a conversation on cultural preservation, affordability in Los Angeles, and creative strategies to help longtime residents remain rooted and thriving in the neighborhoods they call home. The discussion features Elizabeth Ito, animator and creator of *City of Ghosts*; Lili Sanchez, Elysian Valley resident and community organizer; Helen Leung, executive director of LA Más; and Annette M. Kim, PhD, director of the Spatial Analysis Lab at the University of Southern California.

KATHRYN SHUMAN: FLUENT

Presented by Living Earth
and Wild Up

THURSDAY, OCTOBER 22

6:00 PM

LOS ANGELES STATE HISTORIC PARK,
ROUNDHOUSE BRIDGE

With an experimental vocal trio, drums, and double bass Kathryn Shuman's *Fluent* weaves together human and environmental sounds, inviting listeners into both macro- and microscopic sound worlds. Performed outdoors just before sunset, the work explores participatory and collaborative forms of leadership through structured and semi-improvised pieces, musical games, and immersive textural compositions. Performers Sara Gomez, Mikaela Elson, Marlonius (Marlon Martinez), Max Jaffe and Kathryn Shuman respond in real time

to one another and to the sounds, sights, and shifting environment around them. The performance culminates in an open, amorphous song led by Shuman, with audience members invited to join in.

PUBLIC SPIRITS

Presented by Performance
Art Museum

FRIDAY, OCTOBER 23

10:00 AM–10:00 PM

PERFORMANCE ART MUSEUM AND
SURROUNDING NEIGHBORHOOD

Public Spirits is a daylong festival of new works of performance art responding to the national political context in the lead-up to the midterm elections. Drawing inspiration from and paying homage to *Public Spirit: Live Art L.A.*—the first Los Angeles performance art festival, organized by LACE and the Highland Art Agents in 1980 and documented in the pages of *High Performance* magazine—*Public Spirits* presents the work of four artists using performance as a means of intervening in civic life in a spirit of resistance and criticality.

Puppies Puppies (Jade Guanaro Kuriki-Olivo) presents a stationary durational performance; Pau S. Pescador presents a series of screenings and performances throughout the day; Da Ron Vinson offers a roving outdoor performance; and Ryat Yezbick concludes the day with a live multimedia performance. Performances will take place at four distinct sites around the neighborhood of PAM's new space at 109 W. College Street.

SUBTERRANEAN CONVERGENCE: OPENING RECEPTION AND PERFORMANCE

Presented by Clockshop

SATURDAY, OCTOBER 24

2:00-4:00 PM

LOS ANGELES STATE HISTORIC PARK

Join Clockshop to celebrate the opening of *subterranean convergence*, a sculptural installation and score for performance by artist LaRissa Rogers. Rogers will present an original performance based on the score, co-developed with her collaborator, artist Michelle Sui.

subterranean convergence draws on the geographies of the transcontinental railroad between the American South and West to investigate the ways liberation has been conceptualized—and where it might still be. More than 50 community members and institutions between Los Angeles and New Orleans were invited to contribute objects of personal or historical significance. Within a simulated railroad, chinoiserie-style tracks hold tabby-cast reproductions of these objects on the former site of the Southern Pacific River Station. The project explores collective memory and memorial by archiving the movements of people and goods across generations and geographies.

MUSIC TO VOTE BY

Presented by Wild Up
and The Democracy Center
at JANM

SATURDAY, OCTOBER 31-
TUESDAY, NOVEMBER 3

DAILY 12:00 - 2:00 PM

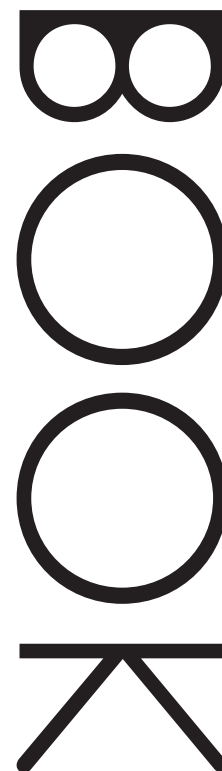
JAPANESE AMERICAN NATIONAL MUSEUM
PLAZA, LITTLE TOKYO

Wild Up musicians will present two one-hour solo acoustic sets each day to support the voting period. Come to vote or for some lunchtime music.

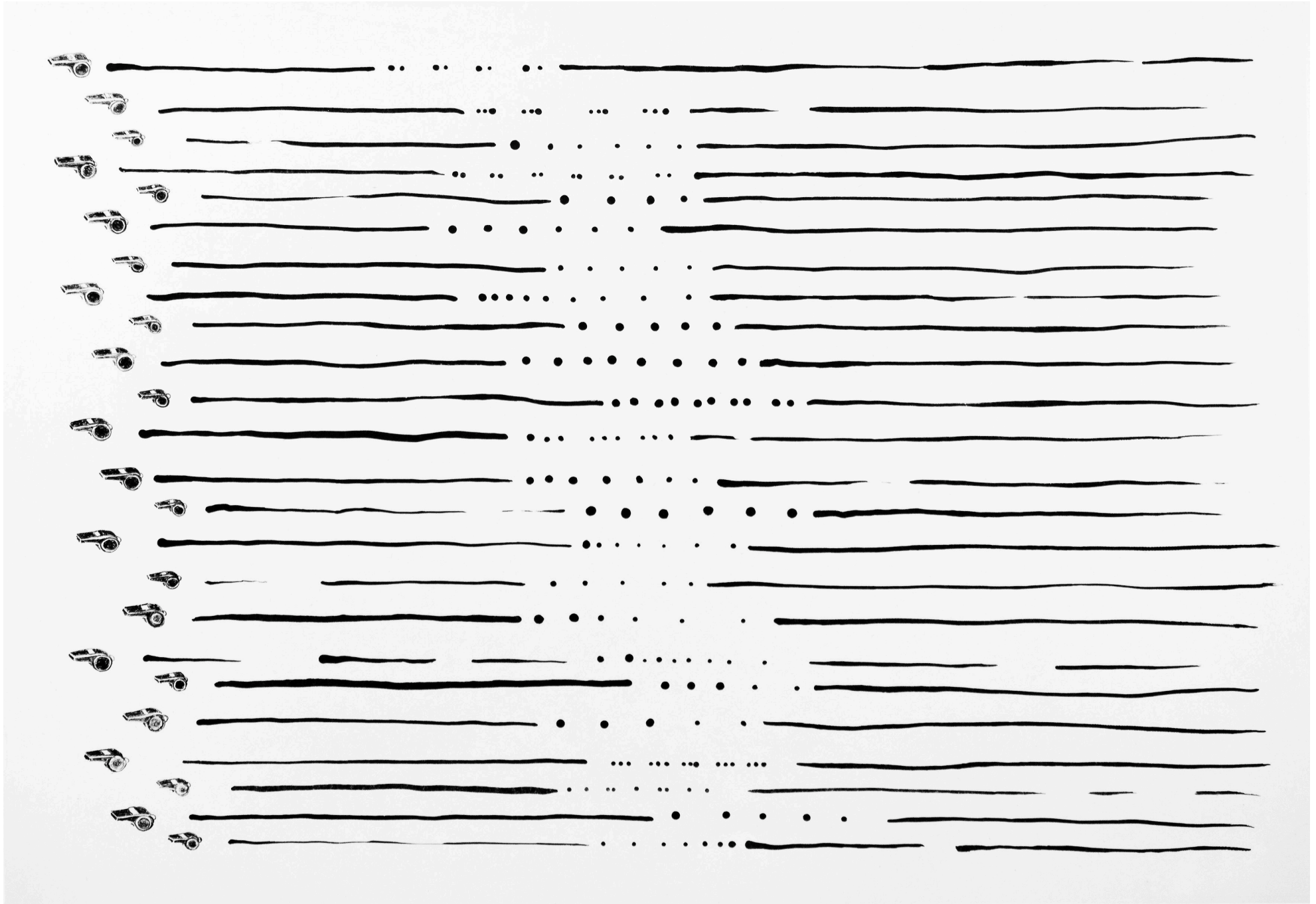
Please note on Sunday, November 1st, there will be shortened hours, ending at 1:00pm.

The Democracy Center at JANM will be an official LA County Vote Center during this period.

SCORE



Wild Up invited artists and composers to contribute a score in any form to the *Scorebook*. Some of the scores will be performed by members of Wild Up on October 16 at Human Resources. Together, they extend the conversation beyond the *Democracy Sessions* festival, inviting ongoing participation and reflection on the project's themes. This collection includes contributions from Raven Chacon, Julia Eichten, Gavin Gamboa, Johanna Hevda, Leilehua Lanzilotti, Oliver Leith, Elana Mann, Molly Pease, Pau Pescador, Lewis Pesacov, Paul Pinto, Will Rawls, LaRissa Rogers, Christopher Rountree, Brian Sea, Kensaku Shinohara, Kathryn Shuman, Michel Von Loh, and Shelley Washington.



PUT THE KING IN WATER

by Johanna Hedva

Take one closed door.
Remove its lock.

Take the throne.
Unteach it height.
Make the below of it sovereign.
There will be an empty chair. Yes.

Now, take the king.
Oh, the king. Yet another yet
another.

Take the king out of the king.
Conjugate him downward.
Decline him.
His mouth will probably continue.

When nobody wears it,
Ask the crown whom it belongs to.

It will say a lot.
Do not answer.

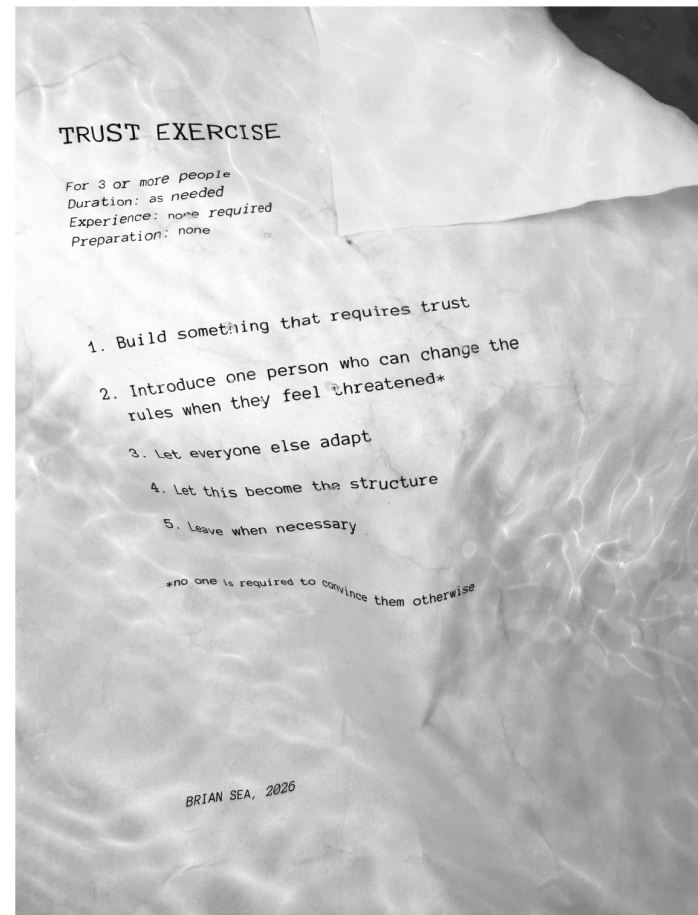
There will be an empty center.
Plural it. Practice beneath.
Let the many badly many.

When they become we, ask who disappeared.
Invite those who disappeared, who dispossessed, who disbelonged, they
Who disobeyed.
Let them change the invitation, the house, the table,
The chair. Above all, let them change the chairs.

Give the future back its maybe.

Do not seal this spell.

Blahblahblahblahblah

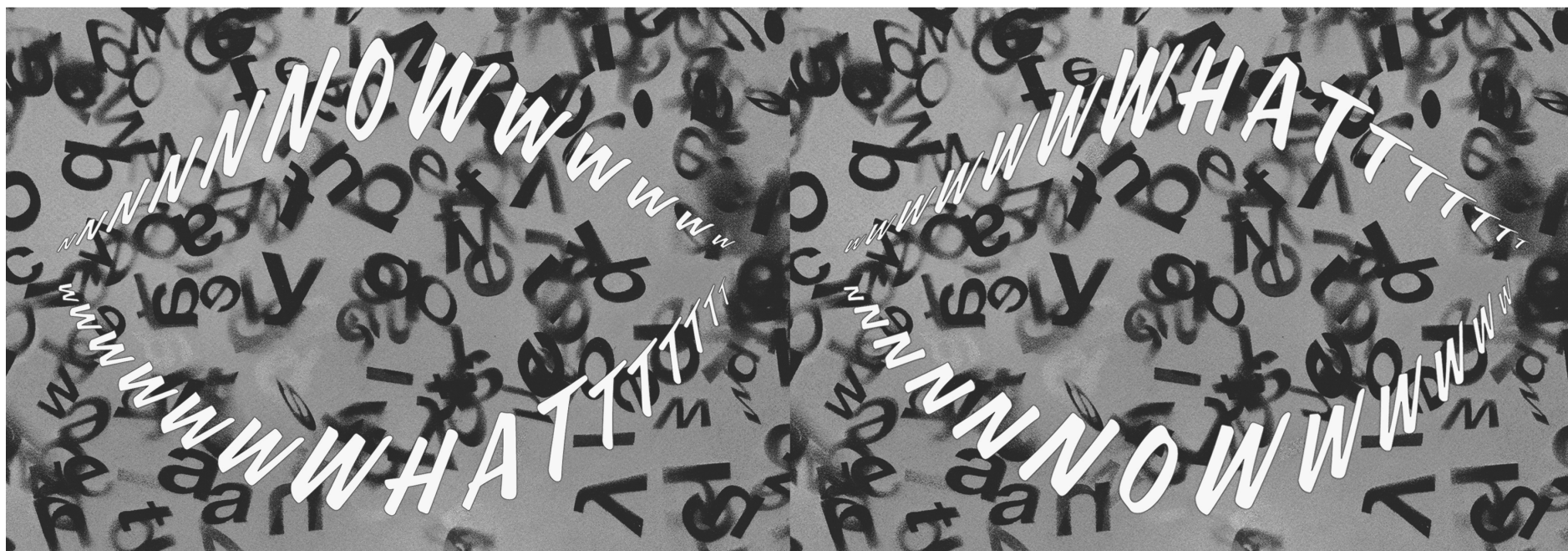


Quake it out: a ritual for hope

In a group of friends/frenemies/family/lovers:

1. Gather in a room.
2. Sit or stand in a circle if possible.
3. Begin in silence/stillness.
4. Tune into your body, the group and the space, through your eyes, ears, smell, touch, taste.

6. If nothing comes, continue in silence/stillness; your presence is an offering.
7. End in silence/stillness.
8. Shake hands, hug, kiss or somehow acknowledge every single being present.
9. Break bread and share your experience with others.



5. Wait for an inner light of hope to move you towards:
 - a. Noise - anything goes, i.e. keys, instruments, pots and pans, hands, feet, voice, etc.
 - b. American Sign Language
 - c. Movement - anything goes, i.e. somatic practice, dancing, swaying, etc.
 - d. Telepathy
 - e. Any other means of communication.

*Perform this wherever/whenever an energy shift is needed: on a city street, in your home, at a school board meeting, at a birthday party, in a concert hall, at the state house, at a park. Notice what changes.

Elana Mann, August 2026

The Murmuring Chorus

The Setting

Pick a place, one with a floor to hold ample sound

Pick objects, all of one type, that belong to the place (rocks in a quarry, metal in a warehouse, sticks in the forrest)

Assemble, many people, with many ideas

Pick a duration

And perhaps a topic

One or more microphones could be helpful

A Speaker Emerges

A Speaker emerges, using their objects to create a continuous, repeated pattern, a rhythm, a pulse / tempo, or a phrase of music

Those assembled can join the Speaker, matching their pattern as closely as possible

While playing, the speaker speaks their idea (a call to action, a polemic, a thought device, a stance)

The Assembly reacts, playing softer or louder, or stopping to play altogether

A New Idea

Another Speaker emerges, creating a different pattern, but in relationship to the first

They speak their idea, in contrast or counterpoint, or poetic tangent, in relationship

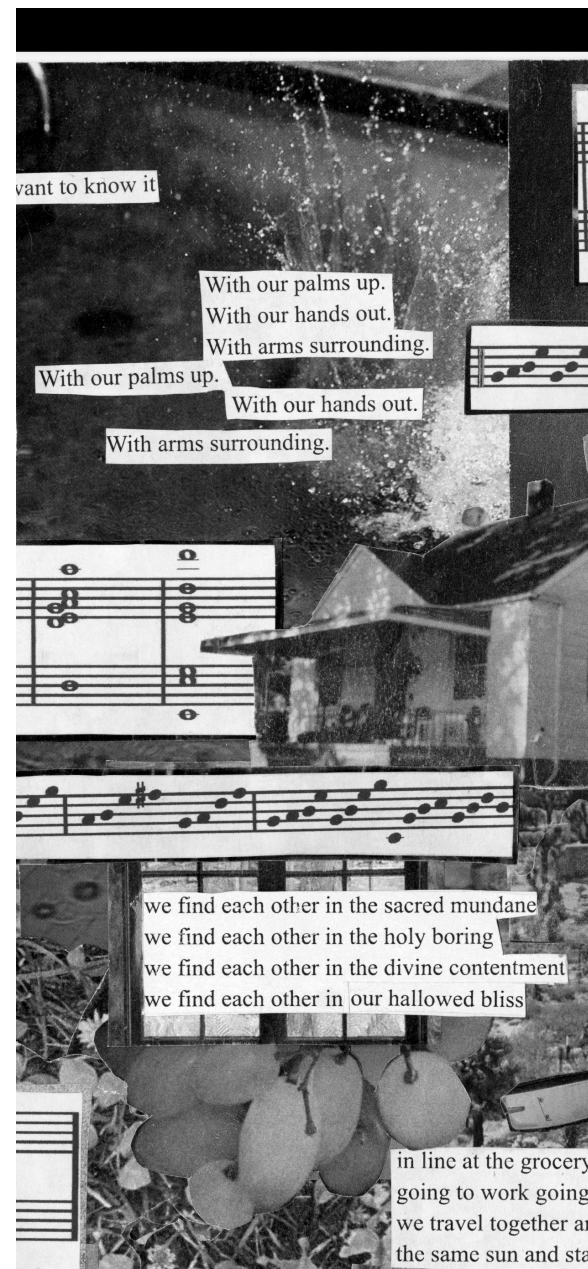
A Resolution

Repeat this on, and on, and on

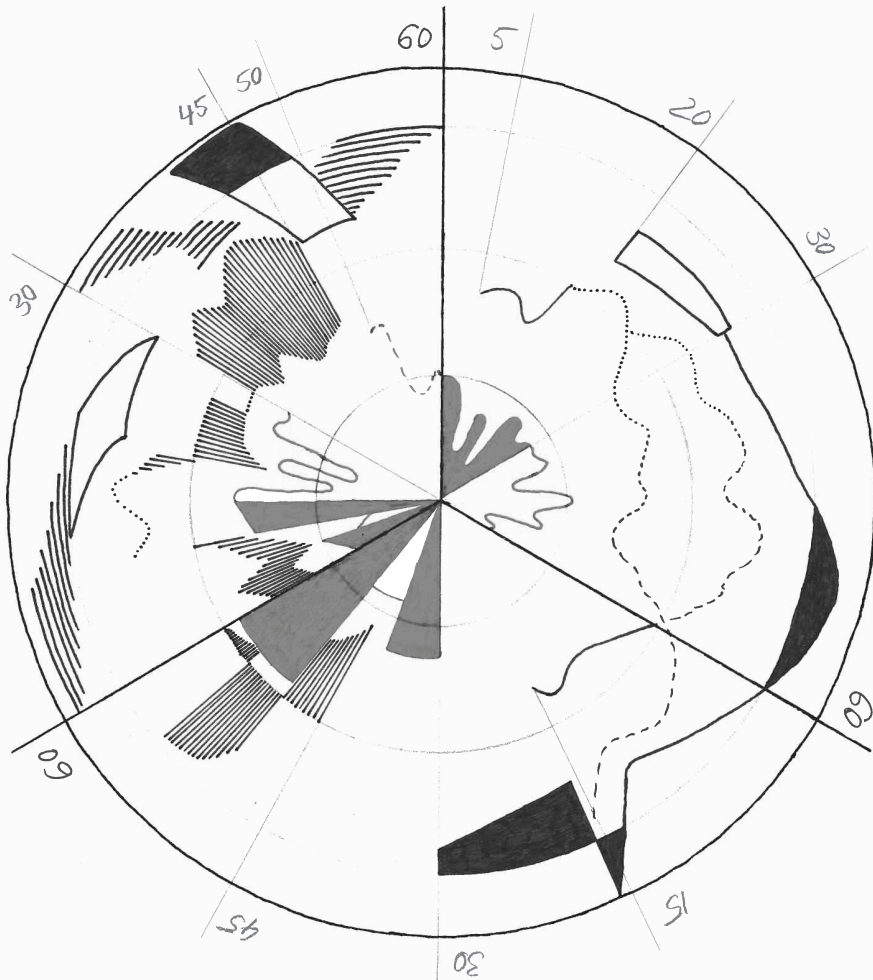
Until one by one, the Assembly decides to stop playing and go on into the night

Christopher Rountree

2026 Fall



If you don't care, who else is gonna care?



The numbers represent time in seconds per fluid
read clockwise, through a counter-clockwise reading
is just as encouraged. © Nicole N. Cor, 11/2020

A SCORE FOR ANY NUMBER OF PLAYERS

PUBLIC SIGNAL

PUBLIC SIGNAL

PUBLIC SIGNAL

KEEP THE PULSE / MOVE THE GROUND

1. SEND ONE CLEAR SIGNAL.
2. REPEAT IT TOGETHER.
3. KEEP THE PULSE.
4. MOVE THE GROUND.
5. DO NOT ANNOUNCE THE CHANGE.
6. CONTINUE UNTIL NO ONE AGREES WHERE ONE IS.

PUBLIC SIGNAL

bell music

K. Shuman 8/2026

- for any number of voices and bells
- for any (set or unset) duration
- preferably performed in an outdoor location

a bell's ring
can wake us!
Thich Nhat Hanh
called a bell an
"enlightened friend"

STRIKE A BELL

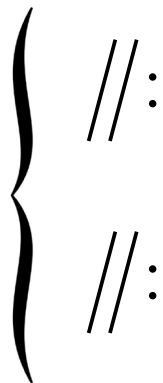


LISTEN TO ITS RING

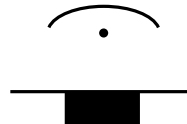
IMAGINE A BELL



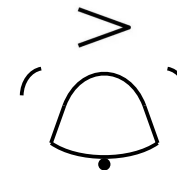
SING IMAGINED BELL RING



LISTEN/REST/LISTEN



RING / SING



OPEN
REPEAT

"I think people are hungry for dissent.
I think people are hungry for voices that go
to the heart of the matter"
- bell hooks

"Proclaim liberty throughout all the land unto **all** the inhabitants thereof"

- Liberty Bell inscription

Give an improvised five-minute lecture on a subject you're not an expert in. The lecture must begin, "I am not an expert in this, but..." The closing thoughts should include, "Thanks for your attention."

-Will Rawls, 2026

"Enough is Enough"
for five or more vocalists

dedicated to

Michael
Gregory
Harrison
2018
1987 -

One person in the ensemble shall begin emphatically repeating the words (with the following stress):
"Enough is EEE-nough".

Each additional voice shall enter one-by-one with the same phrase spoken at the same rate of speed but entering at a slight delay from the person who last joined the chant, allowing for 10-12 repetitions of the phrase between entrances.

Once a voice has entered the ensemble, everyone shall maintain the regular repetition of their phrase, at greater and greater offsets (contingent on the size of the ensemble) until the piece ends

in a collective silence.

15, 30, 3
Gavin Gamboa
2026

The image is a hand-drawn musical score for a vocal ensemble piece titled "Enough is Enough". The score is written in black ink on a white background. It features several wavy lines representing vocal parts, with some parts labeled with names: Michael, Gregory, and Harrison. There are also some numbers and dates: 2018, 1987, and 15, 30, 3. The score includes instructions for the performers, such as "One person in the ensemble shall begin emphatically repeating the words (with the following stress): 'Enough is EEE-nough'." and "Each additional voice shall enter one-by-one with the same phrase spoken at the same rate of speed but entering at a slight delay from the person who last joined the chant, allowing for 10-12 repetitions of the phrase between entrances." The score ends with "in a collective silence." and the signature "Gavin Gamboa 2026".

Co-commissioned by the City & County of Honolulu Mayor's Office of Culture and the Arts and Chamber Music Hawai'i with the generous support of NWS BLUE, First Peoples Fund, Awesome Foundation, and Hawai'i State Foundation on Culture and the Arts.
NWS BLUE projects are made possible with support from the Maxine and Stuart Frankel Foundation and NWS's Fund for New Ventures.

Sky Gate

for ten musicians
Leilehua Lanzilotti (2022)



PROGRAM NOTES

This composition honors Isamu Noguchi's *Sky Gate*, one of the most prominent works of art on the City and County of Honolulu's Civic Center. Noguchi spent much of his life designing parks. He created the sculpture for a version of the park he would never see: one where the monkey pod trees had grown for almost fifty years more, reaching out to touch each other with their branches, making the sculpture a literal sky gate amongst the shade of the surrounding park. The width and height of the columns mirrors the surrounding trees as they reach up from all directions towards the sculpture. The concrete circular stage below invites people to sit there for lunch or on a break as I did with my father when he worked in Honolulu Hale. The sculpture then not only activates the park, but also us: it activates us to look up, to come together, to be present in the space.

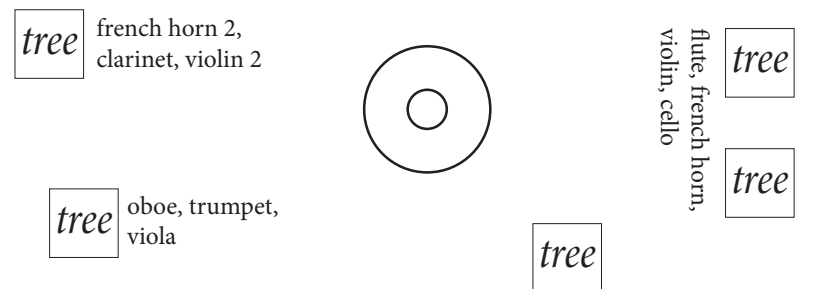
The City & County of Honolulu Mayor's Office of Culture and the Arts writes, "Every May and July, people gather at *Sky Gate* to observe Lāhainā Noon, also known as kau ka lā i ka lolo (the sun rests upon the brain), a time of great energy when the sun is overhead and the shadow retreats into the body. At this time *Sky Gate*'s shadow projects a perfect ring and becomes a magnificent spectacle."

My composition seeks to encourage communities to engage with public spaces in new and innovative ways.

PERFORMANCE NOTES

Play each pitch as one breath or one bow length, for a volume appropriate for the setting, listening to each other across the park, and hearing the different chords that emerge.

For the initial performance live at *Sky Gate*, the musicians were grouped in the following configuration in the shade around the sculpture. Lāhainā Noon occurred at 12:29pm on May 26, 2022. The group should start stopwatches together ten minutes before Lāhainā Noon in order for the chords at the 10:00 minute mark to align with the astronomical phenomenon.



Score Excerpt: THIS IS A SCORE IN C

10:00 | | | | | 12:00

strings

winds

brass

© 2022 AV Leilehua Lanzilotti (ASCAP)

- DON'T THINK, DO
- BE OUTSIDE

Set a timer for 10 minutes.
Start moving your body
Speak with yourself aloud.
Keep the body and voice active for the full ten minutes

What happened today?/ What's going on?
What else? TAKE in the DETAILS
What do you see?

Keep all of you MOVING

ALLOW JOY

Public bone, Occipital joint
Eyes and Tail
Hands and Feet
Enjoy being Soft
Your organs dancing

Get out of your head
See, Look, Touch, Feel, Taste

WITH ALL OF YOU

How far can you REACH

Open your ARMS
Touch the HORIZON
Palms to the SKY
HEELS IN THE GROUND
HEAD TO THE STARS
DANCE

FUNCTIONS DANCE

- Finger tips,

grazing the ends of the EARTH as we know it
JOY JOY JOY

JOY JOY JOY

- Get out of your OWN way
- body connected to the air and Porous

• YOU are ONE with the AIR
ONE with the SKY
ONE with the SUN
ONE with the MOON
AWAY NOW
ONE with yourself

Be generous
No judgement

[illegible][illegible]

JOY WITH JULIE

BY **JULIA EICHEN**
SUPPORTED BY:
JULIE'S WORLDWIDE LLC & JJJ PRODUCTIONS

GET OUTSIDE
FEEL THE SUN
THE FUN OF BEING ALIVE
BREATHE
SMILE
SHIMMY
HUG YOURSELF
LOVE ON OTHERS
DANCE
FEEL FIERCE

TAKE SOME JOY WITH YOU & GIVE IT AWAY GIVE IT AWAY GIVE IT AWAY NOW

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

JOY

Be generous
No judgement

ONE with yourself

intertidal

a graphic score by Molly Pease

For large ensemble

Instructions:

Rocks (3 or more performers):

Provide a stable drone, with slow almost imperceptible changes through microtonal bends and subtle timbral shifts.

Waves (4 or more performers - choose pitch in chord, can change on next phrase iteration):

Small group that acts as co-conductors, affecting the creatures and rocks. Coordinate crescendo-decrescendos, varying in speed and intensity of articulation, leaving space in between.

Creatures (at least 1 performer per creature):

Each creature has a short cell of music that they repeat ad lib. They can interact with each other, collaborating for survival through harmonies/call and response/etc, and respond to the varying intensity levels of waves by altering their sound to reflect the way each individual creature survives the waves as they hold onto the rock (*see explanation).

Form:

The formal structure is determined by the performers, with intensity levels led by the crashing of the waves, and with a gradual decaying of the central tidal rock habitat.

Explanation:

In the intertidal (the narrow fringe of land and sea that lies between the lowest and highest tide points), species of animals and plants have to adapt quickly to extreme changes constantly - wet, dry, cold, hot, hidden, exposed, turbulent, still. Different creatures find their own ways to survive the crashing waves that can hit at up to 90 miles per hour - Nudibranchs cling to rocks with their muscular foot, sea stars use their thousands of tiny suction-cup tube feet, barnacles cement themselves to the rocks, and anemones bend flexibly with the waves. Creatures also use each other as protection against the elements or predators - a decorator crab plants seaweed, anemones and sponges on its back, a sculpin changes colors to match its surroundings, and mussels and barnacles pack tightly together in groups to slow down water evaporation.

This piece explores the lessons we can learn from nature about creative adaptation, collaboration and coexistence during times of extreme, turbulent, and constant change.

Sources: Monterey Bay Aquarium, Smithsonian National Museum of Natural History

The graphic score for "intertidal" is a visual representation of the music, featuring illustrations of various intertidal organisms and elements, each with its own musical notation. The organisms and elements are: anemone, sea star, decorator crab, nudibranchia, barnacle, rock, and waves. The musical notation is written on staves, with some elements having lyrics underneath. The score is designed to be played by a large ensemble, with each organism represented by a different performer or group of performers. The notation includes various musical symbols such as notes, rests, and dynamic markings, as well as lyrics for some of the organisms. The score is a visual representation of the music, designed to be played by a large ensemble.

anemone
a - ne - mo - ne

sea star
sea star sea star

decorator crab
de - co-ra - for crab

nudibranchia
nu - di - bran - chi - a

barnacle
bar - na-cle

rock
low, constant drone, breathing when needed and then re-entering calmly. Occasional microtonal bends. Gradually decay over time in response to waves, affecting pitch stability/dynamic/timbre oh/ah/hum

waves
coordinated pitched or unpitched breath chord improvised vowels

subterranean convergence

TRAVERSING THE WOUND

By LaRissa Rogers

I. OBJECT

Find an object connected to your idea of home.
Hold it.
Observe its weight, surface, material, wear, and evidence of use.
Write down the lessons or stories this object carries that tell us something about:

History
Politics
Culture
Environment
Social relationships

Create a sound for each response.

Repeat each sound until you can perform it without explanation.

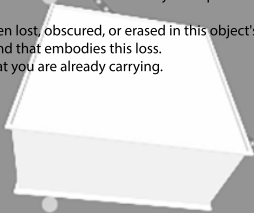


II. WITNESS

If this object could speak,
what would it say about what it has endured, witnessed, or carried?
Say this aloud while performing the sounds you created.
Allow the voice of the object
and your sounds to exist simultaneously or sequentially.

Ask:

What has been lost, obscured, or erased in this object's movement across time and place?
Create a sound that embodies this loss.
Add it to what you are already carrying.

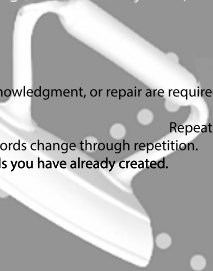


IV. CULTIVATION

Based on its classification, ask:
What conditions would need to change for this object
or story to move toward good ground?
Create a sound that embodies this transformation.
Do not erase the previous sounds.
Add this sound to them.
Allow what was endured and what might become possible to exist together,
without allowing what was endured to become the identity of the sound created.

V. CARE

Ask:
What forms of care, memory keeping, acknowledgment, or repair are required to move toward justice?
Say your response aloud.
Repeat it.
Listen to how the words change through repetition.
Listen to how they interact with the sounds you have already created.



VI. CONVERGENCE

Bring all of the sounds and spoken phrases together.
Layer them.
Allow them to interrupt one another.
Allow some to disappear beneath others.
Allow others to return.
Create a soundscape.
Listen for what becomes dominant.
Listen for what becomes difficult to hear.
Listen for what remains underneath.
Meditate on what it means for these stories to exist
simultaneously above ground and below ground:
visible and obscured,
spoken and withheld,
remembered and forgotten,
cultivated and abandoned,
carried and released.

VII. CONFRONTING THE WOUND

Move through a landscape you consider home.
Perform the soundscape as you move through it.
Allow the landscape to alter the performance.
Listen to what the ground gives back.
Listen for where your sound belongs.
Listen for where it resists.
Listen for what histories have been buried there before you arrived.
As you move, ask:
What am I cultivating?
What are we cultivating as a nation?
What subterranean desires are creating the soundtrack of our lives?
What landscape is that soundtrack producing?
Confront the wound.



VIII. TRAVERSING

Carry the object with you as you move.
What
can be
released
without being erased?
Create a new sound.



Let it enter the soundscape without silencing what came before.
Repeat it until something shifts.
Until the wound is no longer the dominant frequency.
Until something new can take root.

III. GROUND

Identify the ground in which your object and its story have been cultivated.

HARDENED GROUND

Closed and impenetrable ground. Compacted terrain where nothing can enter, take root, or be retained.
This object or history evokes extreme sadness, lament, grief, or despair.

STONY GROUND

Rocky, unstable, and inhospitable terrain. Conditions where there is initial receptivity, but not enough depth to sustain pressure.
This object or history represents hope or joy that was ultimately crushed, a promise made and then broken.

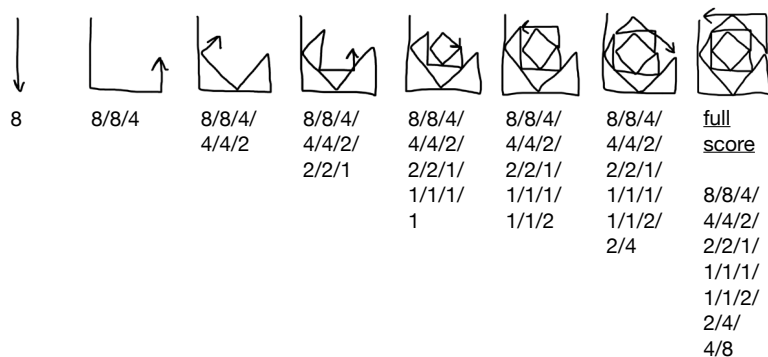
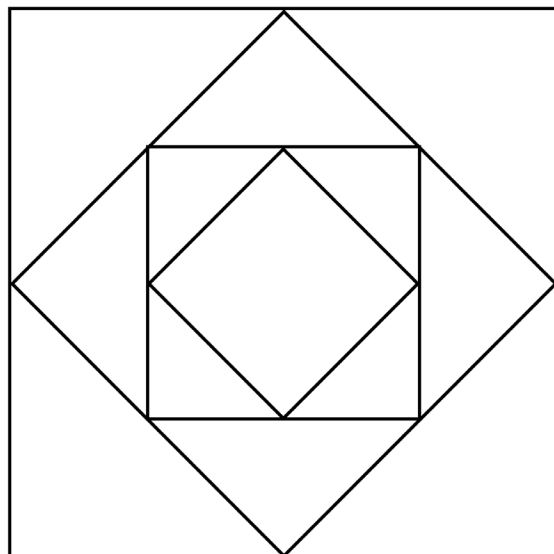
THORNY GROUND

Layered terrain where growth is choked by accumulation, distraction, and inherited systems.
This object or history evokes struggle. It bears witness to difficult times, lost possibilities, or opportunities that have been repressed, obstructed, or denied.

GOOD GROUND

Stable, tended ground where depth allows for growth, endurance, and transformation.
This object or history is associated with memories of belonging, care, nourishment, and nurturing community.

"Hitofudegaki" is a Japanese term referring to the practice of drawing a shape without lifting the pen from the paper or repeating the same stroke. It is also a game enjoyed by people of all ages in Japan. In this system, a person can create a complex geometric shape while tracing each line only once. In dance, the Hitofudegaki shape can become a floor pattern for the dancers. In music, it can serve as a circulating pattern by assigning numbers to the lengths of the lines.



** / is a turn, can be read as a beat/pause.

Portion of transcript from Pau S. Pescador video artwork *Working*, 2026.

00:25:21:01 - 00:26:12:12

Shawn Skelly

Former Assistant Secretary of Defense for Readiness, US Department of Defense

One day, I got an email asking on behalf of the President whether I would be interested in being nominated to be an assistant Secretary of Defense. Which meant Senate confirmation. I said yes, to do, which was Assistant Secretary of Defense for Readiness. I was blamed for the fall of Afghanistan to the Taliban. I had been in office for three weeks when the withdrawal started, because there was a trans person inside the Department of Defense, obviously I was responsible. Two years later, an amendment was introduced on the floor of the House of Representatives to pay me only a dollar. Not worthy of my salary and should only get a dollar bill for the year, because I was incompetent, was debated on the floor of the House of Representatives. A debate over my humanity as a trans person.

00:26:12:12 - 00:26:34:06

Rider

Security Contractor, US Department of Justice

And I don't really make my gender identity known at work, not because I'm super scared. Although I might be a little scared of people treating me different. I have no problem with standing up for myself. A job is a job, and I'm there to do the job. My boss, who seems pretty cool. I don't know how he'd feel about that. Some kind of prejudice that I don't know about.

00:26:34:06 - 00:26:56:21

Tamara Follo

Retired Captain, US Navy

I go into an office, you do this job and you leave. It's not your full self, because it's not your true self. Then when you leave, you have your life again. So you kinda check-in at the door. You can't talk about that. If I were to go to my work and showed up as Tamara, I don't know what they would say. I thought about that. I think about that everyday.

00:26:56:21 - 00:27:16:17

Miranda Lewis

Professor of Program Management, Defense Acquisition University

Trans pride flag in my office. It was behind the door. That's illegal now. I can't have a miniature flag in my coffee cup full of pens. I know a lot of people waiting to put all their ducks in a row to move to possibly because we are in the thick of it, you can't avoid it here in this area.

00:27:16:17 - 00:27:26:23

Janet

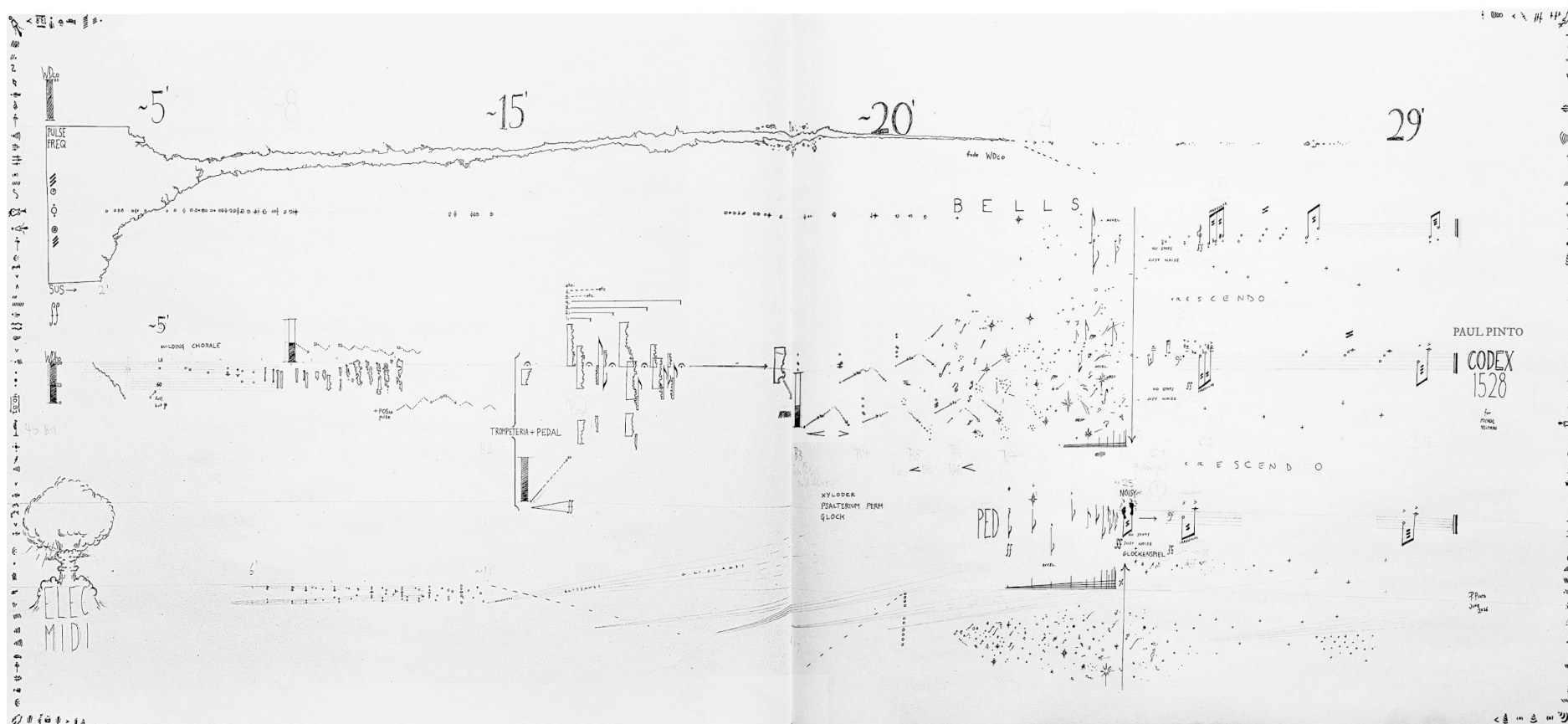
Retired federal employee

Whether they're trans or just queer, everyone's scared. Socializing less because of this. People are taking precautions.

CODEx 1528

for organ and electronics

Codex 1528 is primarily a duet between an organist and predetermined electronic elements. *This duet represents the European Church and the American Landscape.*

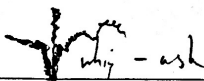


*The major inspirations for the work include the 16th Century Florentine Codex, the travels of Estebanico & Stockhausen's **Licht** (specifically that time I had **Luzifer's Abschied** playing in the background while someone was mowing grass)*

Garland.

clig dly - to dropped poles - bells.

GARLAND OLIVER LEITH



* Hymn line just - with evening choir

* Congregation gathers - in distinct clusters - settle on seats / pews.

* Sing hymn

↓ steps (constant vnt). 25 seconds remainder.

7m 11s sym (steps now backwards)

100% into ballgown LATE
-15%
keep repeating.

Hymn - FRACTURED different times / love - here - dark ~

* Hymn comes back as whistle

Also WHIP dark

globe horse. one at 2 = 60
2 = 90

WIND depth ~

CRASH CAR HORN - CUT

7 WAIT FOR CHARLIE air elise →

TEXT - BUT LOOKS PRAYER-ESQUE TROLLEYS - gone.

fake horse turned to fly.

* Whistle line with

1 Horse Approach - also high note

bell Garland

globe - yams

CALARTS

California Institute of the Arts has set the pace for educating professional artists since 1970. Offering rigorous undergraduate and graduate degree programs through six schools—Art, Critical Studies, Dance, Film/Video, Music, and Theater—CalArts champions creative excellence, critical reflection, and the development of new forms and expressions. As successive generations of faculty and alumni have helped shape the landscape of contemporary arts, the Institute first envisioned by Walt Disney encompasses a vibrant, eclectic community with global reach, inviting experimentation, independent inquiry, and active collaboration and exchange among artists, artistic disciplines, and cultural traditions. calarts.edu



REDCAT, CalArts' downtown center for contemporary arts, is a multidisciplinary center for the visual and performing arts in Los Angeles. Through performances, exhibitions, screenings, and events, REDCAT presents new and innovative work across the arts, both from Los Angeles and around the world.

The Roy and Edna Disney CalArts Theater (REDCAT) is a multidisciplinary center for innovative visual and performing art founded by the California Institute of the Arts (CalArts) in the Walt Disney Concert Hall complex in downtown Los Angeles. Through performances, exhibitions, screenings and literary events, REDCAT introduces diverse audiences, students, and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature. REDCAT continues the tradition of CalArts by encouraging experimentation, discovery and lively civic discourse.

WILD↑↑

Wild Up is an LA-based orchestra collective that uplifts people and projects, leading the way for music-making today. Called “a raucous, grungy, irresistibly exuberant...fun-loving, exceptionally virtuosic family” (*New York Times*), Wild Up has been lauded as one of music’s most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree started the group in 2010 to eschew outdated ensemble and concert traditions by experimenting with different methodologies, approaches, and contexts. Their critically acclaimed, two-time GRAMMY-nominated Julius Eastman recording anthology has been celebrated as “a masterpiece” (*New York Times*), “instantly recognizable” (*Vogue*), and “singularly jubilant...a bit in your face, sometimes capricious, and always surprising.” (*NPR*).

Democracy Sessions was organized by Christopher Rountree, Artistic Director, Elizabeth Cline, Executive Director, and produced by Brian Sea, Production Director, with Linnea Powell, Personnel Manager, and Alitzah Oros, Digital Content Manager, Wild Up. *Democracy Sessions* design by Crystal Zapata.

Wild Up and *Democracy Sessions* are supported in part by Perenchio Foundation; Anonymous; National Endowment for the Arts; the Elizabeth A. Greenberg Fund; The Ralph M. Parsons Foundation; Department of Cultural Affairs, Los Angeles; the California Arts Council, a state agency; Los Angeles County Board of Supervisors through the Department of Arts and Culture. wildup.org

MOCA

Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth; a world-class collection of nearly 8,000 objects, international in scope with deep holdings in Los Angeles art; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and thematic exhibitions of international repute that survey the art of our time; and cutting-edge engagement with modes of new media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

Democracy Sessions: Oliver Leith, Garland is presented as part of Wonmi’s WAREHOUSE Programs. Wonmi’s WAREHOUSE Programs is organized by Alex Sloane, Associate Curator, and is produced by Amelia Charter, Producer of Performance and Programs, The Museum of Contemporary Art Los Angeles. This performance is made possible by generous endowment support from Wonmi & Kihong Kwon and Family. Performances at MOCA are supported by the MOCA Fund for Performance with generous funding provided by Betsy Greenberg and The Lenore S. and Bernard A. Greenberg Fund. Wonmi’s WAREHOUSE Programs is founded by Wonmi & Kihong Kwon and Family.