

A FESTIVAL
OF UNEXPECTED
NEW MUSIC

OTHER
MINDS

19

FEBRUARY 28
MARCH 1ST, 2014
SF JAZZ CENTER





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WELCOME

TO OTHER MINDS 19

A FESTIVAL
OF UNEXPECTED
NEW MUSIC

The 19th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and SFJazz Center

All festival concerts take place in Robert N. Miner Auditorium in the new SFJAZZ Center. Congratulations to Randall Kline and SFJAZZ on the successful launch of their new home venue. This year, for the first time, the Other Minds Festival focuses exclusively on composers from Northern California.

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MESSAGE FROM THE ARTISTIC DIRECTOR



WELCOME TO OTHER MINDS 19

Ever since the dawn of “modern music” in the U.S., the San Francisco Bay Area has been a leading force in exploring new territory. In 1914 it was Henry Cowell leading the way with his tone clusters and strumming directly on the strings of the concert grand, then his students Lou Harrison and John Cage in the 30s with their percussion revolution, and the protégés of Robert Erickson in the Fifties with their focus on graphic scores and improvisation, and the SF Tape Music Center’s live electronic pioneers Subotnick, Oliveros, Sender, and others in the Sixties, alongside Terry Riley, Steve Reich and La Monte Young and their new minimalism. Located, as we are, far from Western Europe and closer to Asia, the heavy conventions of concert music were easier to abandon on the Left Coast.

This year, Other Minds picks up this theme with a look at some of the outstanding practitioners who carry on that torch, beginning with inventor Donald Buchla, whose early analog synthesizers were instrumental in enabling Subotnick to perform flexibly in real time. His new instrument, the Piano Bar, extends the palette of that grand old concert staple the pianoforte, as we’ll hear in the U.S. premiere of Drop by Drop, his music for piano, synthesizer and video.

The contributions of the undeservedly obscure composer Joseph Byrd are many and variegated. Our small selection of his work focuses on his proto-minimalist masterpieces from the very early 1960s. I’m sure these will be a revelation, and hopefully more of his work will find revival in the near future.

John Schott, like Byrd, defies categorization, given the enormous scope of his influences, from cerebral modernists to outlandish roots performers. A working musician with a fiendish schedule, his days are filled with performances, collaborations and projects innumerable. And like fellow Berkeleyan Wendy Reid, his modesty is as ingratiating as it is unwarranted.

For her part, Ms. Reid will introduce one of her many Tree Pieces, an ongoing series numbering now 60 (1980–2012). Ours, #55, dates from 2008 and employs her pet African parrot, Lulu Reid (!), Don Buchla’s Lightning instrument, a muted trumpet and pre-recorded sounds in an ingenious amalgam of ambient sounds merged with Feldmanesque instrumental interpolations to reflect natural processes of nature.

Our technological composers this year are led by soft-spoken John Bischoff, one of the first composer-performers of live, interactive computer music. Mark Applebaum, more unabashed and flamboyant, proudly flaunts the irreverent spirit of Dada performance with dazzling virtuosity, often performed from maddeningly precise notational prescriptions. Charles Hutchins, raised in

Cupertino, carries the Apple legacy into the 21st Century with his guerilla laptop sensibility, honed in studies with Alvin Lucier, Anthony Braxton and post-graduate work in England where he now has lived for many years.

Other Minds arrives at SFJAZZ in fitting style with two superstars of improvisation, pianist Myra Melford and saxophonist Roscoe Mitchell. Melford performs her most recent piano solo repertoire while Mitchell will premiere an Other Minds commission-Nonaah for four bass saxophones, a little-heard instrument that produces a phenomenally-seductive sound.

A special thanks to the Djerassi Resident Artists Program in Woodside, California, where our featured composers have been meeting for the past five days to discuss their music and interests. This component of our festival is unusual but always supportive of the artists themselves, giving them time to talk shop in structured discussions that otherwise rarely take place between musicians.

We look forward to having you back next year on March 6–7–8 here at SFJAZZ for our celebratory 20th anniversary festival. For two decades, we've not repeated composers but invited new ones for each event. But next year, we'll present some of the stars from past events, including Meredith Monk, Julia Wolfe, Laurie Anderson, John Luther Adams, Peter Sculthorpe, and Errollyn Wallen.

Meanwhile, we'll be releasing new CD recordings, adding more programs to our widely-praised radiOM.org audio preservation site, and broadcasting new music from around the world every Friday night on KALW-FM and on the web at <http://kalw.org/>

Yes, there's more new music than ever before, available in concert and via the Internet. The only problem now is how to sift through it. And that's where we like to help with our global network of contacts and curatorial experience that can point you to the best of the best now being produced.

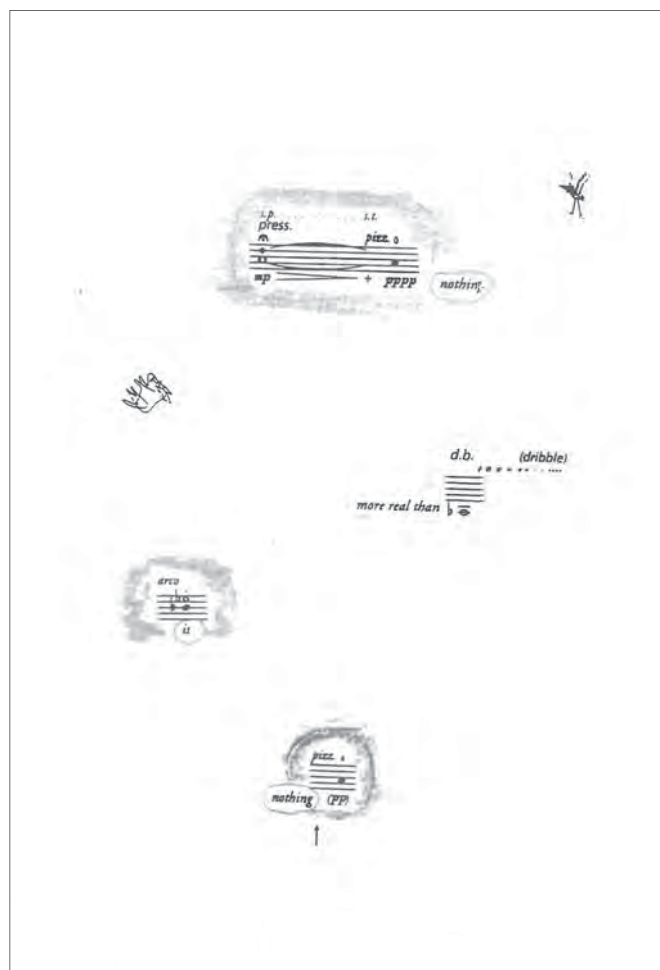
Thank you for your contributions that have made Other Minds a safe haven for the revelatory and the unexpected.

A handwritten signature in black ink, appearing to read 'Charles Amirkhania', with a long horizontal flourish extending to the right.

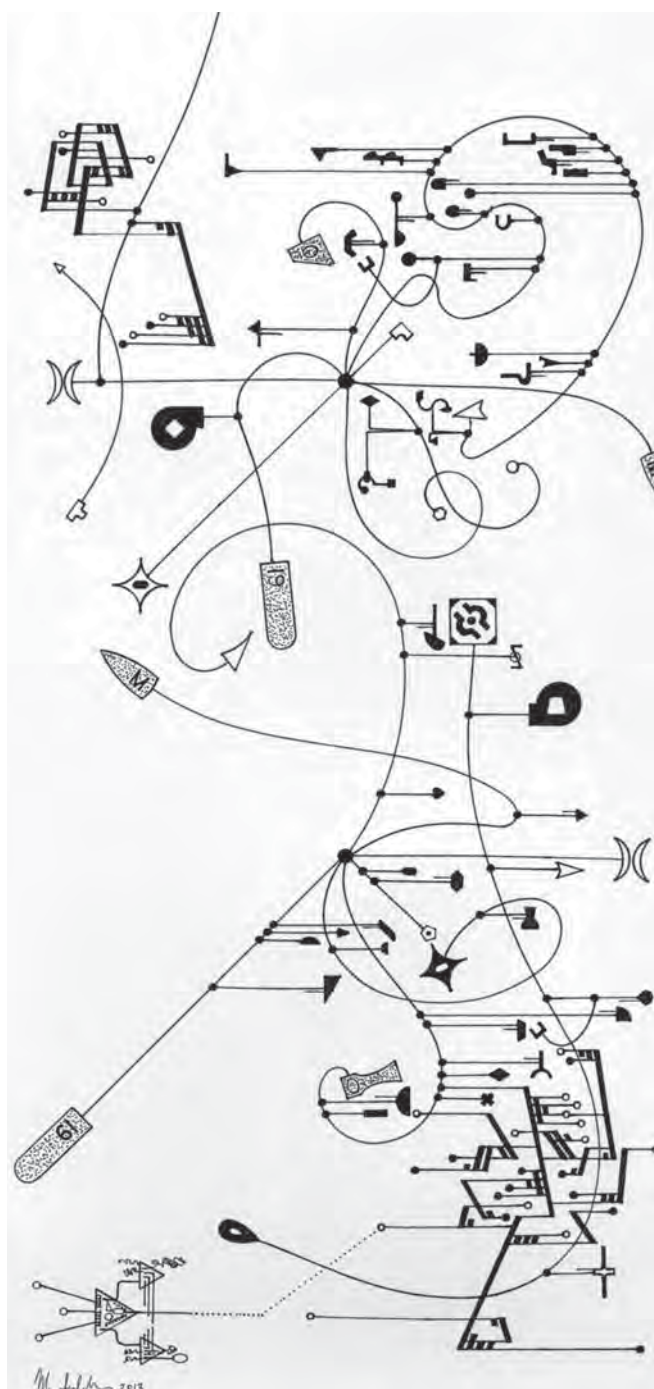
Charles Amirkhania

EXHIBITION & SILENT AUCTION

Scores by Other Minds 19 composers are on view in the lobby throughout the festival and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission on Saturday, and winners will be announced at the sales table after the concert that evening. Framing of this exhibition was made possible thanks to the support of Peter Kirkeby Associates. Minimum bid for all scores is \$200.



WENDY REID'S TREE PIECE #17 (1991)



MARK APPLEBAUM'S UNTITLED (2013)



JOHN SCHOTT'S PUBLICATION IS THE AUCTION OF THE MIND OF MAN (2013)

Edge Transit
for percussion, piano, cello, bass, and electronics

John Bischoff

JOHN BISCHOFF'S EDGE TRANSIT (2007)

2:00 - 5:10

tape stops at 2:30, resumes at 3:00

A¹ 2 smaller (mid-hand mallets)
large gong

JOSEPH BYRD'S WATER MUSIC (1963)

HARMONIC PENDULUM
(200 series installation version)

GATES MODEL 292

MODEC 295
FREQ. SHIFTER
set for very low
(~100 Hz) "drift"

here is
a
good
equal
sound
system

this
mixer
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to be
installed
in a large
room with
reasonably live
acoustics and a
somewhat high ceiling

mikes are weighted
and hung from a
ceiling to about
8' from floor

and
occasionally
partially activated

Don Buchla

1972

DON BUCHLA'S HARMONIC PENDULUM (1972)

Not Yet

Roscoe Mitchell
2003/2004
revised 2011/2012

Alto Sax.

Piano

ROSCOE MITCHELL'S NOT YET (2004)

types of things

curves, lines, shapes, colors, textures, patterns, musical rhythms, sounds, gestures, movements, etc.

that boxes should have 3-5 lines each
and text boxes should have 3-5 lines each

CHARLES CÉLESTE HUTCHINS (2013)

PIANO MUSIC
(Solo Piano)

Music by Myra Melford
2013
arranged by Don Reich

MYRA MELFORD'S PIANO MUSIC (2013)



MAYABEISER: ALL VOWS

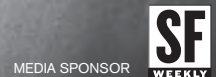
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edge of **avant garde**
adventurousness,
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—THE BOSTON GLOBE

PHOTO: IOULEX

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#SS07

TONE VENTURES

Roscoe Mitchell

alto, soprano, sopranino & bass saxophones, baroque flute, bass recorder, wind machine, percussion.

Scott Robinson

tenor, mezzo-soprano, bass & contrabass saxophones, slide saxophone, baritone rothophone, bass flute, contrabass sarrusophone, tarogato, jazzophone, "power-bore" bugle, theremin, bass marimba, percussion.



scott robinson
jd parran
vinny golia

with
warren smith,
percussion



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Djerassi Resident Artists Program

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Other Minds Festival 19

Recognized as one of the world's most prestigious artist residencies, Djerassi Resident Artists Program has accelerated the creative process of more than 2,100 artists since its founding in 1979. Djerassi has a dual mission: To nurture creativity and provide space and uninterrupted time to writers, photographers, choreographers, painters, playwrights, sculptors, poets, media artists, filmmakers and composers. To protect, preserve and restore – in perpetuity – 582 acres of wild coastal grasslands and redwood forest.

The Djerassi Program annually welcomes the Other Minds Festival composers for a five-day residency of collegial interaction and preparation prior to their concert performances in San Francisco.

A limited number of private tours of the Djerassi Program's property and sculpture collection are available for groups of 15 to 25. Please call (650)747-1250 for more information.

The Djerassi Program is a non-profit 501 (c) (3) organization that relies on contributions from individuals and philanthropic organizations for its operations. We welcome your support. Donate online at www.djerassi.org.

The Middlebrook Studios. Photo by Paul Dyer courtesy of CCS Architecture.

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OPENING NIGHT **GALA**

THURSDAY, FEBRUARY 27, 2014

AT RESTAURANT DUENDE & BODEGA IN OAKLAND
PAUL CANALES, CHEF

7-10pm

Donald Buchla remixes the Brazilian composer
Pacini's *Sintese* (2014)
12-channel sound installation
WORLD PREMIERE

Cava, Tapas, Pintxos

Paella

Dessert & Coffee

Recognition of Other Minds honorees
Electronic music pioneer Donald Buchla
Other Minds co-founder Jim Newman

Performance by solo pianist Craig Taborn

Other Minds thanks renowned
San Francisco gallerist Rena Bransten
for generously underwriting the OM 19 Gala

NOW PLAYING ON RADIOM



Other Minds presents a live recording of Rhys Chatham's "A Secret Rose," performed at the Craneway Pavilion in Richmond, CA. on November 17, 2013. This performance features a large ensemble of electric guitarists, mostly from Northern California but also including some from around the United States as well as the United Kingdom, Italy, Argentina and the Netherlands.

"A Secret Rose" was composed in 2006 and has been performed only twice before, once in Williamsport, Pennsylvania, and again in Rome. The work is split into five movements and the players into three sections. The piece ranges from thunderous fortissimo passages to soft, eerie chiming. Chatham conducts three assistant directors who are assigned to the three different sections. The three sections are further subdivided into sections a. and b. Each of these three sections plays in a special tuning, allowing for a total tonal exploration.

Jordan Glenn, drums

Lisa Mezzacappa, electric bass

David Daniell, section leader

Seth Olinsky, section leader

Tobin Summerfield, section leader

Rhys Chatham, conductor

Recorded by Robert Shumaker. Lead funding for this performance awarded to Other Minds by the The James Irvine Foundation. Thanks to our many generous donors who made this performance possible.

► <http://radiom.org/detail.php?omid=OMP.2013.11.17>

RadiOM.org is a free service of Other Minds that enables listeners now in 165 countries and territories to hear the sounds of new music in thousands of hours of digitized audio tape recorded on programs from KPFA Radio in Berkeley (1949-1995) and from concerts by Other Minds and other participating organizations. We're constantly adding new programs to the site, co-hosted by the Internet Archive. Learn about them by subscribing to our email updates at www.otherminds.org.



—A SECRET— —ROSE— —FOR—

ONE HUN DRE D GU ITA RS!

RHYS CHATHAM

OTHER MINDS
CRANEWAY PAVILION
RICHMOND, CA
NOVEMBER 17, 2013

CONCERT 1

FRIDAY, FEBRUARY 28, 2014

7PM PANEL DISCUSSION

LED BY CHARLES AMIRKHANIAN

8PM CONCERT

Mark Applebaum

Aphasia (2010)

Mark Applebaum, soloist

Metaphysics of Notation (2008)

for projected graphic score

Other Minds Ensemble

Mousketier Praxis (2003)

Mark Applebaum,

sound sculpture with electronics

Joseph Byrd

Water Music (1963)

for percussion and electronic tape

Alan Zimmerman, percussion

Animals (1961)

Sarah Cahill, piano

Alan Zimmerman, percussion

Robert Lopez, percussion

Del Sol String Quartet:

Kate Stenberg, violin

Rick Shinozaki, violin

Charlton Lee, viola

Kathryn Bates Williams, cello

Intermission

John Bischoff

Audio Combine (2009)

John Bischoff, laptop and objects

Surface Effect (2011)

John Bischoff, laptop and analog circuit

Donald Buchla

Drop by Drop (2012-US PREMIERE)

for analog synthesizer, piano, & film

Nannick Buchla, piano

Donald Buchla, synthesizer

Silvia Mattheus/Donald Buchla, video

CONCERT 1

PROGRAM NOTES

APHASIA

Conceived originally for singer and two-channel tape, *Aphasia* was commissioned by the GRM, Paris and composed for virtuoso singer Nicholas Isherwood. The tape, an idiosyncratic explosion of warped and mangled sounds, is made up exclusively of vocal samples—all provided by Isherwood and subsequently transformed digitally. Against the backdrop of this audio narrative, the singer performs an elaborate set of hand gestures, an assiduously choreographed sign language of sorts. Each gesture is fastidiously synchronized to the tape in tight rhythmic coordination.

The eccentricity of the hand gestures is perhaps upstaged only by the observation that the singer, however extraordinary, produces no sound in concert. (In fact, the role of the “singer” may be taken by any performer of suitably enthusiastic inclination and conviction.) In that regard *Aphasia* may be the first piece in the vocal canon that can be performed even when the singer has laryngitis.

THE METAPHYSICS OF NOTATION

The Metaphysics of Notation is a 12-panel, 72-foot wide pictographic score. The various glyphs were hand-drawn using pens, straight edges, drafting templates, and French curves.

Commissioned by the Cantor Art Center at Stanford University, the original work was displayed at the museum for one year during 2009–2010. It was perceived as visual art during most of the week; on Fridays at noon, however, weekly realizations were performed by various local and international musicians—ranging from soloists to large ensembles, acoustic and electronic instruments alike—who interpreted the score according to their own musical acumen. No verbal or written instructions are provided by the composer.

An animated version of the score—a scrolling display—will be presented in this concert. As in the museum version, players are charged with the task of inventing a personal assignment of symbols to musical sounds. On this basis a sonic realiza-

tion—one that problematizes the issue of authorship—is performed in concert. Although seemingly divergent from European common practice notation, *Metaphysics* shares with it an important commonality: the composer in every era demands fidelity, not exactitude.

MOUSEKETIER PRAXIS

Mouseketier Praxis is an improvisation for the *Mouseketier*, an original instrument built in the summer of 2001. The *Mouseketier* is the most recent electroacoustic sound-sculpture in a lineage that begins in 1990 with the *Mousetrap*, and subsequently includes the *Mini-Mouse*, the *Duplex Mausphon*, the *Midi-Mouse*, six *Micro Mice* (constructed for the Paul Drescher Ensemble), and the *KinderMaus* (built for my daughter's elementary school).

The *Mouseketier* consists of three amplified soundboards—pink, blue, and yellow triangles with piezo contact pickups—arranged as tiers. In addition to its three principal pickups are five that work as switches to trigger external processes or computer functions. Mounted on the soundboards (the three tiers) are junk, hardware, and found objects (combs, squeaky wheels, threaded rods, doorstops, nails, springs, Astroturf, ratchets, strings stretched through pulleys, twisted bronze braising rod, and, of course, mousetraps) that are played with chopsticks, plectrums, knitting needles, a violin bow, and wind-up toys. The resulting sounds are modified with a tangle of external digital and analog signal processors. The instrument sounds great, but it is intended equally for its visual allure.

Annoyed by the transportation and set-up challenges associated with the behemoth *Mousetrap*, I built the *Mouseketier* as a kind of travel model. Not only does it set up in minutes (instead of hours), its flight case—meeting the airline specifications—was designed first. Thanks go to my wife Joan for contributing the *Mouseketier*'s basic architecture and name.

WATER MUSIC

Byrd wrote *Water Music* (1963) after he began work at Capitol Records, where he had access to multi-track recording equipment. Commissioned by and dedicated to percussionist Max Neuhaus, *Water Music* consists of a pre-recorded tape of electronic sounds, and percussion instruments to be performed live. After an introduction of rolling gongs, there are three sections of the work that are delineated by different electronic sounds, which the composer describes broadly as “rumbles,” “tinkles,” and “clanks.” Byrd selected the percussion instruments—large gongs, high marimba, and tuned cowbells (Swiss Almglocken)—to resemble the electronic sounds on the tape. The percussionist is asked to select from among the notated music of each section, which indicates relative durations, based on the “quality and/or mood” of what is heard on the tape at any given moment. Whether the live music is in accordance with or in contrast to the recorded sounds is left to the discretion of the performer. —From Eric Smigel’s liner notes for New World Records release Joseph Byrd: NYC 1960–1963

ANIMALS

Animals (1961) was written for a solo prepared piano to be accompanied by an animated drone played by a group of six string or percussion players who each sound a single pitch throughout the entire work. The score indicates preparations for a collection of thirteen pitches, subsets of which appear within specific timeframes. Each of the ten staff systems is equal to one minute, with the duration of notated events to be determined by approximate spatial relationships. Although the performers are instructed to play an “even and continuous” pulse, the specific order and rhythm of the musical figures are indeterminate. Dynamics are very soft throughout and there are no accents, so the harmonically static music is devoid of dramatic points of arrival. Instead, there is an undulating texture of constant activity, with articulations by the soloist occasionally surfacing and submerging. Complex polyrhythms emerge from the overlapping of multiple patterns, similar to the cyclic temporal structures of Indonesian gamelan. —From Eric Smigel’s liner notes for New World Records release Joseph Byrd: NYC 1960–1963

AUDIO COMBINE

Audio Combine employs four amplified objects as the performed input. As objects are activated one at a time, the resulting impulse sounds and resonances are colorized and recycled in fragmented form based on the timing patterns of their initial occurrence. As more sounds are made, more layers of fragmentation are generated on top of one another. One can think of the piece as the real-time construction of a sonic collage whose precise juxtapositions are always unique to each performance. As the collage gains momentum, synthetic tones and clusters shadow the fragments and eventually overtake them. For this performance the sonic objects consist of a toy chime, a music box, a detuned ukulele, and a hand drum.

DROP BY DROP

The score for *Drop by Drop* is, in fact, a video created by Don Buchla in collaboration with Bay Area videomaker Silvia Matheus. Some of the footage is reminiscent of a conceptual art film (a dripping faucet) and some of it of a PBS travelogue (powerful nature footage of wildlife and a massive waterfall).

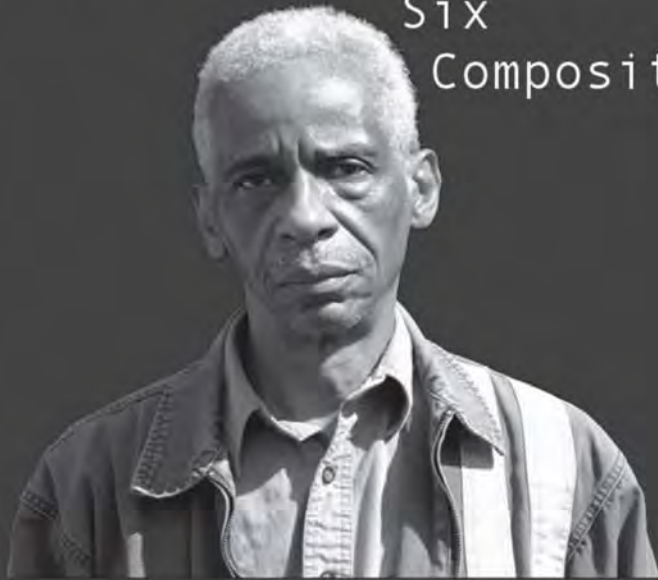
In between, lots of water flows under the bridge, providing the performers with suggestions to trigger their improvised responses. Don Buchla performs on a Buchla 200 E analog synthesizer, made in 2003 as an update to the 200, released in 1971. His invention, the Piano Bar, sits on the acoustic piano keyboard slightly higher than the black keys, played by Nannick Buchla. The Piano Bar registers impulses for each of the 88 keys, allowing the player to add to the acoustic output of the acoustic piano various other sounds that are triggered simultaneously with the depression of each key. The work was premiered in Mexico City in 2012, was performed in Vancouver in 2013 and will be receiving its U.S. premiere at Other Minds 19.

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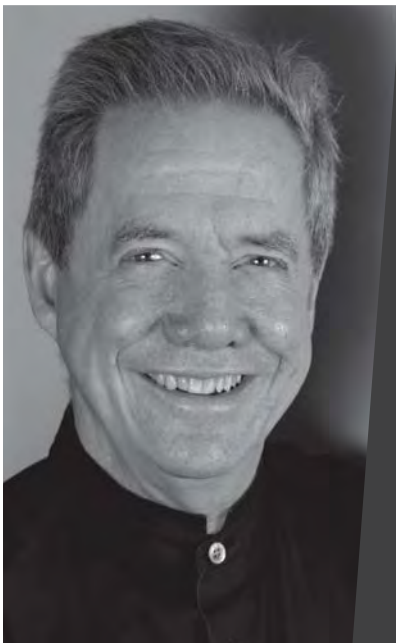
Solo [3]

8 O'Clock Two Improvisations

SPACE

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CONCERT 2

SATURDAY, MARCH 1, 2014
7PM PANEL DISCUSSION
LED BY CHARLES AMIRKHANIAN
8PM CONCERT

Charles Céleste Hutchins

Cloud Drawings (2005-2013)
Charles Céleste Hutchins, laptop

John Schott

Carving, Scraping, Changing (2013)

The Actual Trio
John Schott, guitar
Dan Seamans, bass
John Hanes, drums

Wendy Reid

Tree Piece #55 "lulu variations" (2008)
for African grey parrot, blue parrotlet,
muted violin, trumpet, stone/bowl of water,
Buchla Lightning, and digital recording

Tom Dambly, trumpet
Wendy Reid, violin
Lulu Reid, vocals

Intermission

Myra Melford

Selections from *Life Carries Me This Way* (2013)
Myra Melford, piano

Roscoe Mitchell

Nonaah (2013—WORLD PREMIERE / COMMISSIONED BY OTHER MINDS)
Roscoe Mitchell, bass saxophone
J.D. Parran, bass saxophone
Vinnny Golia, bass saxophone
Scott Robinson, bass saxophone

CONCERT 2

PROGRAM NOTES

CLOUD DRAWINGS

This piece is loosely based on Xenakis' UPIC system, but extending it to his description of screens for granular synthesis in *Formalised Music*. The program is written in SuperCollider and designed for improvising textures in real time. In it, I draw cloud shapes on the screen and assign waveforms to them. The cloud shapes act as tendency masks, limiting the frequencies of the granular clouds formed. The result is a glitchy exploration in one or two movements. Following the 'show us your screens' ethos of the live coding movement, this process is shared with the audience via video projection. A cursor at the top of the projection shows the progression of the piece through the different sound/shapes. It is also intended to allow the audience to experience the piece on both a sonic and a visual level. —Charles Hutchins

CARVING, SCRAPING, CHANGING

I put this trio with John Hanes and Dan Seamans together two years ago, when I received an offer from the Actual Café in Oakland for a regular once a month gig. Over time we have played many of my older pieces, as well as free improv, country and blues chestnuts, jazz standards, requests from the audience, and the overture to Stravinsky's *Renard*. My compositions are almost always a form of auto-didacticism, an attempt to teach myself something (rather than communicate something to an audience). I see this as a defect in myself as a composer, but time has not changed this tendency, and so I've come to accept it. Still, I apologize if you feel that I don't think about you. I do, I just don't know how to do it, how to write like your and my favorite composers do, with a "voice" that "speaks" to "you". Perhaps that is more present in me as a guitarist than as a composer.

Recently I've been spending a lot of time thinking about the way Charlie Parker, Bud Powell, and Lennie Tristano are able to generate such swing and momentum in their lines, and I suppose my recent music for the trio has been conceived in part to stimulate that research. I have found that writing jazz compositions with more or less conventional "chord changes" to be improvised on to be the hardest thing I've ever done as a composer. It is so easy for chord changes to sound tired and trite, reminding us of this or that period in jazz, each decade

denoted by its harmonic addictions. On the other hand, chords can sound arbitrary and aimless, making musicians frustrated and angry. It's been fun for me to re-engage this problem of "generalized harmony," and I hope you will enjoy these pieces, and our work, such as it is.—John Schott

TREE PIECE #55 "LULU VARIATIONS"

Tree Piece #55 "lulu variations" is an environment in which live performers, being birds and humans, interact with their digital counterparts, attempting to create a sonically ambiguous landscape. The human performers play from a score of spatially notated timbral motives to be sounded freely within determined time frames. The various musical elements move independently coming together from time to time as a result of the inherent similarities of their timbral natures. This unforced relationship which exists between them is characteristic of the *Tree Pieces* as it exemplifies the inter-connection of all things in nature. All sonic elements, being birds, buchla lightning, muted violin and trumpet, are presented equally in real time as digitally. An ideal performance is achieved when ambiguity is created between the real-time and digital elements as well as bird and instrument sounds, thus allowing for an 'intra' as well as an "inter-" dimensionality of the sonic relationships.

Tree Pieces is an on-going set of musical processes which attempt to reflect nature's manner of operations. Because the pattern or order of nature functions as a single process without division, contrary to the state of control in which there exists a duality (-one element commanding and the other obeying), control in the compositional process is removed by varying degrees from piece to piece.

The processes are contextual in nature thus allowing the performers to act according to the unpredictable conditions and variables which arise from within the musical continuity. In this way, the compositions attempt to reflect the inter-connection of all things (including ourselves) in nature. In performance, an attempt is made at a spontaneous unforced and unblocked growing of sound and silence in which emphasis is placed on formation rather than pre-established form, as in the building

and shaping of cell-like units in living processes. This approach 'formation as process' parallels that of the artist Paul Klee whose writings have influenced my work. Klee believed that 'communication with nature remains the most essential condition' for the artist by the simple fact that he himself is part of nature. —Wendy Reid

LIFE CARRIES ME THIS WAY (SELECTIONS)

Don Reich was a close family friend and an artistic inspiration for as long as I can remember and this project, *Life Carries Me This Way*, evolved over the past few years. Don gave me a stack of drawings and paintings to consider. I put them up in my studio in Berkeley and let them speak to me for months and months.

Slowly, I began to hear my musical response, and to conceive the music for this recording. The bulk of it was composed during a 2-week residency at Ler Devagar (Read Slowly) a wonderful bookstore, gallery, and concert space in Lisbon, in June 2012.

The range of Don's work—the kinds of places and spaces it inhabits—seems to dovetail naturally with my own tendency towards lyricism, abstraction and rhythmic mobility. I love his colorful and quirky sensibility; I feel his expression on a deep level, and in it, I recognize a kindred spirit.

As I continue to explore these artworks after recording the music for this record, I appreciate their aliveness, the quality of living beings to morph over time. I look forward to continuing my conversation with Don's work and revisiting the compositions his work inspired.—Myra Melford

NONAAH

I would like to start by giving a brief history of my composition *Nonaah*. When I first imagined this work for solo alto saxophone I had no idea that this composition would take on a life of its own. In 1971 I started to write a set of five solo works for the alto saxophone. *Nonaah* is the first title in that series of five compositions. The solo work for alto saxophone includes both written and improvised sections and was completed in 1972. These solo versions can be heard on *The Roscoe Mitchell Solo Saxo-*

phone Concerts, AECO Records (AECO CD# 16), and *Nonaah* (nessa ncd-9/10). Also recorded on *nessa ncd-9/10* is a quartet version of *Nonaah* for four alto saxophones that includes both written and improvised sections, as well. After listening to the slow movement of the quartet for four alto saxophones, I was inspired to write a version of this work for string quartet. I spoke with a dear friend and composer Primous Fountain III about this idea, and he suggested that I write this composition for four cellos. I thought that this was a great idea as it kept the quartet with four of the same instrument and fulfilled my need to hear this work performed by strings. *Nonaah* quartet for four cellos was completed in 1979 and was premiered in Berkeley, California in the fall of 1980 by the 1750 Arch Ensemble.

The next composition in the *Nonaah* series was a trio for flute, bassoon and piano. This trio can be heard on the CD *Roscoe Mitchell: Four Compositions* (Lovely Music, LCD 2021).

In 2009 the American Composers Orchestra asked me if I had a composition that could be played on July 24, 2010 in the Miller Theatre at Columbia University in New York City. Since I had short notice, I decided to write *Nonaah* for chamber orchestra, which is a transcription of the trio for flute, bassoon and piano and is also a completely notated composition.

In the last part of 2012, a former student of mine, Jacob Zimmerman, asked me to present an entire evening of different versions of this composition that also included a premiere of a version of *Nonaah* for his thirteen-piece ensemble, Lawson, on June 7, 2013 at Benaroya Hall in Seattle, Washington.

In 2013 I was asked by the BBC Scottish Symphony Orchestra to premiere *Nonaah* for Orchestra on February 2014 in Glasgow, Scotland.

Tonight's performance is the premiere of *Nonaah* quartet for four Bass Saxophones, which was commissioned by Other Minds with support from the Zellerbach Family Foundation, Harry Bernstein & Caren Meghreblian, and Tom Buckner. The composition is dedicated to Jim Newman, for many years the baritone saxophonist of the Junius Courtney Big Band.

—Roscoe Mitchell

PERFORMERS



NANNICK BUCHLA

Educated in psychology and sociology at the University of Paris-Sorbonne, as well as in classical piano performance, Nannick Buchla descends from a line of accomplished musicians, the Chailley family who were leading figures throughout the late 19th and mid-20th Century. (Her grandmother, Celiny Chailley Richez, was renowned as the piano accompanist to Rumanian composer-violinist George Enesco.) In 1991 she moved to UC Berkeley as a researcher in Psychophysics working with Erv Hafter (Psychoacoustics). She concurrently became interested in improvisatory Jazz, studying with Tommy Flanagan, Danilo Perez, Susan Muscarella, Mark Levine, Rob Schneidermann, Randy Porter, and collaborating with Bob Johnson, Peter Apfelbaum, George Lewis, Joel Davel, and Don Buchla. She is currently studying the music of the Balkans with Rumén Shopov and of Argentina with Marta Lledo.



SARAH CAHILL

Recently called “fiercely gifted” by the New York Times and “as tenacious and committed an advocate as any composer could dream of” by the San Francisco Chronicle, Sarah has commissioned, premiered, and recorded numerous compositions for solo piano. Composers who have dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Annea Lockwood, and Evan Ziporyn, and she has also premiered pieces by Lou Harrison, Julia Wolfe, Ingram Marshall, Toshi Ichiyangi, George Lewis, Leo Ornstein, and many others.

Cahill has researched and recorded the music by the important early 20th-century American modernists Henry Cowell and Ruth Crawford, and has commissioned a number of new pieces in tribute to their enduring influence. She enjoys working closely with composers, musicologists, and scholars to prepare scores for performance. Recent appearances include Spoleto Festival USA, Caramoor Center for Music and the Arts, the Portland Piano Festival, and the Mendocino Music Festival. In February she will be soloist with the La Jolla Symphony conducted by Steven Schick for Lou Harrison’s Piano Concerto. She has performed chamber music with the New Century Chamber Orchestra, the Left Coast Chamber Ensemble, and many other chamber groups.

Sarah’s most recent project, *A Sweeter Music*, premiered in the Cal Performances series in Berkeley in January 2009 and continued to New Sounds Live at Merkin Hall, Rothko Chapel, the North Dakota Museum of Art, Le Poisson Rouge, and venues around the country, with newly commissioned works on the theme of peace by Terry Riley, Meredith Monk, Yoko Ono, Frederic Rzewski, Phil Kline, and many others. The San Francisco Chronicle wrote that “the music, helped along by the impassioned force of Cahill’s playing, amounted to a persuasive and varied investigation of the subject,” and London’s Financial Times called it “a unique commissioning programme that unites artistic aspirations with moral philosophy.” Her next project, *Utopia/Dystopia*, will feature new works by young composers envisioning the future of the planet.

Most of Sarah’s albums are on the New Albion label. She has also recorded for the CRI, New World, Other Minds, Tzadik, Albany, Cold Blue, and Artifact labels. Her most recent album *A Sweeter Music* was released by Other Minds, and she is currently preparing a CD of Mamoru Fujieda’s *Patterns of Plants*. Her radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 8 to 10 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory, hosts a new music series at the Exploratorium, and curates a monthly series of new music concerts at the Berkeley Art Museum.



TOM DAMBLY

Tom is technical coordinator and concert producer for the annual trumpet seminar at the Center for Advanced Musical Studies at Chosen Vale in Hanover, NH. He performs music ranging from the early Baroque on period instruments to contemporary music on electronic valve instruments. He has appeared as a soloist and ensemble musician with sfSound, UC Berkeley's Eco Ensemble, Cal Arts New Century Players, University of California San Diego's SONOR, Mills College Contemporary Ensemble, the Merce Cunningham Dance Company, the Berkeley Symphony, and in the Fromm Week of New Music at the Aspen Music Festival.

Tom has played in premieres and first recordings of new works by composers from the US, Mexico, Europe and Japan, including Mark Applebaum, Gianluca Baldi, David Behrman, Bruce Bennett, Luciano Berio, Chris Brown, Krys Bobrowski, Chris Burns, John Cage, Alvin Curran, Guillermo Galindo, Vinko Globokar, Mark Grey, Matt Ingalls, Hiroyuki Itoh, Makiko Nishikaze, Pauline Oliveros, Maggi Payne, Wendy Reid, Markus Stockhausen, and Iannis Xenakis. As an improviser, Tom has performed and recorded with his own jazz quartet and with several Bay Area ensembles, and on various alternative and electronica titles. As a composer, Tom has explored resonance, timbre, and theatrical aspects of performance in works for solo trumpet and for improvising ensemble.

He has produced several projects with legendary contemporary trumpet soloist Thomas Stevens, and is translator of *The Trumpet Book*, a history of the instrument and its repertoire by Italian trumpet virtuoso Gabriele Cassone. Active as an audio consultant and producer, Tom has numerous classical and jazz recording credits, including trumpeter Brian Lynch's Grammy-winning Latin Jazz album, *Simpático*. Tom studied philosophy at the Pennsylvania State University and music at the University of California at San Diego and Mills College.



DEL SOL STRING QUARTET

Del Sol's members are violinists Kate Stenberg and Rick Shinozaki, violist Charlton Lee and cellist Kathryn Bates Williams. Since its inception in 1992 at the Banff Centre for the Arts, the Quartet has worked its magic performing on prominent concert series worldwide, including the Kennedy Center, Library of Congress, Smithsonian Museum and National Gallery of Art in Washington DC; Symphony Space in New York City; Other Minds Festival of New Music in San Francisco; Cabrillo Festival of Contemporary Music, Santa Cruz, CA; Davos and Hirzenberg Music Festivals in Switzerland; Chengdu Festival of Contemporary Music in China; Santa Fe Opera in NM; Chautauqua Institution, Chautauqua, NY; Candlelight Concerts, Columbia, MD; University of Vermont Lane Series in Burlington, VT; and the bi-coastal Pacific Rim Festival co-presented by the University of California, Santa Cruz and Brandeis University in Waltham, MA.

Del Sol's five commercial CD releases, including three on the Other Minds Records label, have been universally acclaimed by critics. *Gramophone* hailed them as "masters of all musical things," and *The Strad* lauded the ensemble's "gloriously opulent, full-throated tone."

With its deep commitment to education, Del Sol has reached thousands of K-12 students through inventive school performances, workshops, coaching and residencies. The Quartet members also have worked closely with student composers, musicians and faculty artists at universities across the country, including Dartmouth, MIT, Brandeis, Northeastern, University of New Mexico, University of California at Berkeley and Santa Cruz, the Manhattan School of Music and the San Francisco Conservatory of Music, among others.



VINNY GOLIA

As a composer Vinny Golia fuses the rich heritage of Jazz, contemporary classical and world music into his own unique compositions. Also a bandleader, Golia has presented his music to concert audiences in Europe, Canada, Mexico, Japan, Australia, New Zealand and the United States in ensembles varying dramatically in size and instrumentation. Mr. Golia has won numerous awards as a composer, including grants from The National Endowment of the Arts, The Lila Wallace Commissioning Program, The California Arts Council, Meet the Composer, Clausen Foundation of the Arts, Funds for U.S. Artists and the American Composers Forum. In 1982 he created the on-going 50 piece Vinny Golia Large Ensemble to perform his compositions for chamber orchestra and jazz ensembles.

A multi-woodwind performer, Vinny's recordings have been consistently picked by critics and readers of music journals for their yearly "ten best" lists. In 1990 he was the winner of the Jazz Times TDWR award for Bass Saxophone. In 1998 he ranked 1st in the Cadence Magazine Writers & Readers Poll and has continually placed in the Downbeat Critic's Poll for Baritone & Soprano Saxophone. In 1999 Vinny won the LA Weekly's Award for "Best Jazz Musician". Jazziz Magazine has also named him as one of the 100 people who have influenced the course of Jazz in our Century. In 2006 The Jazz Journalists Association honored him with a Lifetime Achievement Award. 2013 Vinny won the Downbeat Critic's Poll in the "New Star" category for Baritone Saxophone.

Golia has also contributed original compositions and scores to Ballet and Modern Dance works, video, theatrical productions, and film. As an educator Vinny has lectured on music & painting composition, improvisation, Jazz History, The History of Music in Film, CD & record manufacturing and self-production throughout the United States, Europe and Canada. He currently teaches at California Institute of the Arts. In 1998 Golia was appointed Regent's Lecturer at the University of California at San Diego. From 2009 to 2012 Vinny was the first recipient of the Michael Colombier Performer/Composer Chair at the California Institute of the Arts.

Vinny has been a featured performer with Anthony Braxton, Henry Grimes, John Carter, Bobby Bradford, Joelle Leandre, Leo Smith, Horace Tapscott, John Zorn, Tim Berne, Bertram Turetzky, George Lewis, Barre Phillips, The Rova Saxophone Quartet, Patti Smith, Harry "the Hipster" Gibson, Eugene Chadburne, Kevin Ayers, Peter Kowald, John Bergamo, George Gruntz Concert Jazz Band, Misha Mengelberg, Han Bennink, Lydia Lunch, Harry Sparnaay and the Los Angeles Philharmonic Orchestra amongst many others.



JOHN HANES

John Hanes has been playing drums in the Bay Area for over 30 years. From Diamonda Galas to Etta James, from Starbucks commercials to Werner Herzog's "Grizzly Man" soundtrack, from Oakland Opera Theater's production of Anthony Davis's "X, the Life and Times of Malcolm X" to industrial rockers Chrome, John has performed and recorded with a diverse array of artists across a broad spectrum of genres. Current groups include Victor Krummenacher, Orchestra Nostalgico, and Les Gwan Jupons. He also performs electronic music, performing on laptop solo as Organ of Qwerty and in Hanes/Adams, a duo with Rova Sax Quartet's Steve Adams. A CD of his electronic compositions "Treasury of Curiosities", has just been released on the Portuguese netlabel test tube.



ROBERT LOPEZ

Born and raised in the greater Los Angeles area, now residing in Oakland, Robert Lopez is a percussionist working in an array of ensembles which span the various facets of experimental music including contemporary composition, free improvisation, and into pop and rock. He holds a Bachelor's of Music Degree in Music Performance from the Bob Cole Conservatory at Cal State Long Beach. There he studied mallet and multiple percussion with Dr. Michael Carney and Dr. Dave Gerhart, hand percussion with Brad Dutz, Ghanaian Ewe drumming with Neili Sutker and Eric Hartwell and drum set with Randy Drake. At the university he performed in various ensembles including the World Percussion Group (which played folkloric music of Brazil and West Africa), the Steel Drum Orchestra, the Percussion Ensemble and the University Orchestra. Outside of his degree work in Long Beach he recorded and performed with rock bands Wild Pack of Canaries, Bobby Blunders, New Lights By Dead Vines and the Vespertines. He also holds a Master of Fine Arts Degree in Music Performance with an emphasis in improvisation from Mills College where he studied contemporary percussion with William Winant, improvisation with Fred Frith, Roscoe Mitchell, and Zeena Parkins and Ewe drumming with C.K. Ladzekpo. Since graduating, his time has been spent making music with bands Opera Wolf, Quattour Elephantis, ZE BIB! and Jordan Glenn's Mindless Thing.

Recent and upcoming appearances include the premiere of 'Work Around the World' by Aaron Gervais for Other Minds Festival 18, a slot at the 14th Annual Outsound New Music Summit Festival with Opera Wolf, a premier performance of 'My Frustration of You Elevates to This' by Moe! Staiano at the 14th Annual San Francisco Electronic Music Festival and a performance by Grex at the 2014 Switchboard Music Festival which follows the recording and release of their full-length album *Monster Music*. Currently, he is on staff at UC Berkeley, Mills College, and the Oberlin Dance Collective in San Francisco as a dance accompanist and teaches private percussion lessons out of his studio in Emeryville, CA.



J.D. PARRAN

In 1968, multi-instrumentalist J.D. Parran was a charter member of the St Louis Black Artist's Group that included Julius Hemphill, Oliver Lake, and Baikida Carroll. After moving to New York in 1971, his career took on national and international dimensions. He is in demand as a jazz and free improvised music player on saxophones, clarinets, piccolo, and the South Indian double reed nagaswaram. Parran's most recent releases on Mutable Music are the collaborative Particle Ensemble and his Window Spirits Solo. He has premiered and recorded the Concerto for Clarinet, "You Have the Right to Remain Silent," by Anthony Davis, recently performing it with the Boston Modern Orchestra Project at Amherst College and Tufts University.

Other performances include New York's Vision Festival with Kidd Jordan and also with Amiri Baraka and Joseph Jarman in a collaboration designed and composed by Douglas Ewart. Parran recorded with pianist Andrew Hill (*Beautiful Day*) and performed with Cecil Taylor and the soundVision Orchestra at the Skopje Jazz Festival/Macedonia. Recent projects have been with the Ensemble Helacious (Peter Zummo and Kevin Norton), with Don Byron, Anthony Braxton, Julius Hemphill, Oliver Lake, Earl Howard, Wadada Leo Smith, Lena Horne, Stevie Wonder, The Band, Paul Simon and others. He teaches at Borough of Manhattan Community College-CUNY, Brooklyn College and Greenwich House Music School.



SCOTT ROBINSON

One of today's most wide-ranging instrumentalists, Scott Robinson has been heard on tenor sax with Buck Clayton's band, on trumpet with Lionel Hampton's quintet, on alto clarinet with Paquito D'Rivera's clarinet quartet, and on bass sax with the New York City Opera. On these and other instruments including theremin and ophicleide, he has been heard with a cross-section of jazz's greats representing nearly every imaginable style of the music, from Braxton to Braxton. Scott has been heard numerous times on film, radio and television, and his discography now includes more than 200 recordings. His releases as a leader have garnered five-star reviews from Leonard Feather, Down Beat Magazine and other sources worldwide, and have appeared in many "Best of the Year" lists. Scott's collaborators on disc have included Frank Wess, Hank Jones, Joe Lovano, Ron Carter, and Bob Brookmeyer, and he has been a member of Maria Schneider's Orchestra for twenty years.

A busy traveller, Scott has performed in some forty nations, once completing tours on five continents in a three-month period. He has performed in such diverse and prestigious venues as Carnegie Hall, the Village Vanguard, the Library of Congress and the Vienna Opera House. His performances for dignitaries worldwide have included a U.S. Presidential Inauguration and a command performance honoring the birthday of the king of Thailand. Scott's group was selected to be the closing act at the Knitting Factory's Sun Ra Festival in New York City. Scott has also written magazine articles and liner notes, and was an invited speaker at the Congressional Black Caucus Jazz Forum in Washington, D.C.

Scott has been a staunch advocate for creative music around the world. He was selected by the US State Department to be a Jazz Ambassador for 2001, completing an eight-week, eleven-country tour of West Africa performing his arrangements of the compositions of Louis Armstrong (later featured on his CD Jazz Ambassador). In 2012, Scott served as artist-in-residence at the week-long Ancona Summer Jazz Festival in Italy. He is currently serving each June as musical host of the annual Louis Armstrong Jazz Festival in Hungary.

Scott's many works as a composer cover a very wide range, from solo performance pieces, jazz tunes and songs, and chamber works such as his Immensities for Large Instruments, on up to large-scale compositions for wind band, symphony orchestra, and even combined orchestras. The son of a piano teacher and a National Geographic writer/editor, Scott Robinson was born on April 27, 1959 in New Jersey, and grew up in an eighteenth century Virginia farmhouse. While in high school, he received the "Louis Armstrong Award," and the "Best Soloist Award" from the National Association of Jazz Educators. In 1981, he graduated from Boston's Berklee College of Music, and a year later became, at 22, Berklee's youngest faculty member.

Since moving to New York in 1984, Scott has been awarded four fellowships by the National Endowment for the Arts, and participated in a number of Grammy-nominated and Grammy-winning recordings. He has been profiled in new editions of the Encyclopedia of Jazz and Grove's Dictionary of Jazz, along with books by Royal Stokes, Nat Hentoff and others. In 1997, a 4-minute CNN program featured Scott and the giant contrabass saxophone which he used on his CD, Thinking Big. Scott has been the winner of a number Down Beat Critics Polls and Jazz Journalists Association awards in recent years.

Now a resident of Teaneck, NJ, Scott has constructed a studio/laboratory for sonic research, containing an astonishing assortment of instruments and devices. His first solo and collaborative recordings from this facility have begun to appear under his own ScienSonic Laboratories imprint. ScienSonic Laboratories, LLC has released some highly creative and far-reaching projects including Nucleus, Creative Music for 3 Bass Saxophones, and Live at Space Farms featuring longtime Sun Ra saxophonist Marshall Allen. In 2012, ScienSonic's recordings were certified by the Space Foundation as Certified Space Imagination Products, entitled to bear the Foundation's certification seal. Forthcoming projects from ScienSonic Laboratories include recordings with Frank Kimbrough, Emil Viklicky, Marshall Allen, Henry Grimes and Roscoe Mitchell.

Under the Doc-Tone imprint, Scott recently released *Bronze Nemesis*, a CD featuring 12 compositions based on the exploits of 1930s pulp adventure hero Doc Savage. This project, ten years in the making, was greeted with extensive press coverage in the New York Times, Wall Street Journal, Down Beat and elsewhere.

A respected performer in all areas of jazz, from traditional to avant-garde, Scott Robinson has arrived at his own unique musical voice which, as once described in a Northsea Jazz Festival program, “combines solid foundations with great daring”.



DAN SEAMANS

Dan Seamans grew up in Washington, DC, where he played bass guitar in rock bands. At the University of California at Santa Cruz he began studying the string bass with Larry Epstein from the SF Symphony, and Mel Graves, who encouraged him to quit his job as a tree surgeon's assistant and to get serious about practicing with these words, “If you keep playing like that you're going to be NJ Dan. Do you know what that means? It means no job Dan.” At UC Santa Cruz he was fortunate to study musicianship with professors David Cope and Gil Miranda. Dan also attended a summer session at the Creative Music Studio in Woodstock, New York led by Roscoe Mitchell and several other composers and improvisers from the Association for the Advancement of Creative Musicians, where his roommate was the Bay Area saxophonist and composer Dan Plonsey.

After graduation Dan continued to live in Santa Cruz, where he began playing jazz and klezmer music professionally and learned from other musicians he collaborated with and accompanied. In the mid-1980's he moved to Oakland, and deepened his understanding of music by playing and studying with three great jazz musicians and educators: Bill Bell, Donald Bailey, and Mark Levine. Around this time Dan co-founded the New Klezmer Trio with clarinetist Ben Goldberg and drummer Kenny Wollesen. Instead of recreating the sound of early klezmer recordings or fusing historical klezmer music with other musical styles, this group posited an answer to the question, “What might klezmer music sound like now if it had evolved continuously since the 1940's?”

In the early 1990's Dan lived for a year in New York City and a year and a half in southern Vermont, where he was mentored by the guitarist Attila Zoller. During this period the New Klezmer Trio performed in Europe and the United States.

Since returning to the Bay Area in 1994, Dan has performed jazz and improvised music, sometimes also singing and playing early music. Dan has grown musically by playing and talking about music with his daughter Hilary, who sings and plays string instruments, and his son Graham, who initially played the drums and now composes, mixes, and masters electronic music. One major musical association over the past two decades has been the Lost Trio, with saxophonist Phillip Greenlief and drummer Tom Hassett, with whom Dan has recently been exploring the compositions of Thelonious Monk. Dan is grateful to have known and played with John Schott for over 20 years, and is very excited to be part of this trio performing John's music with John Hanes.



ALAN ZIMMERMAN

Percussionist Alan Zimmerman was born December 30, 1953, in Texas where he was raised and educated. He holds a BM in music from Baylor University and is a past member of the American Wind Symphony. After spending time in Japan and Jamaica, he migrated to New York City where he's lived since 1985. He is actively researching historical repertoire of music for percussion solo and ensembles, and in 2013 produced a widely acclaimed CD of the early music of Joseph Byrd. Zimmerman is a collector of percussion instruments, conventional and unusual, maintaining a private studio of his finds on Madison Avenue where musicians from around the world have visited. He currently is Executive Vice President of Kensico Properties in Manhattan.

COMPOSERS



MARK APPLEBAUM

Mark Applebaum (b. 1967, Chicago) is Associate Professor of Composition at Stanford University where he received the 2003 Walter J. Gores Award for excellence in teaching. He was recently named the Hazy Family University Fellow in Undergraduate Education and Leland & Edith Smith Faculty Scholar.

He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, South America, Australia, and Asia with notable performances at the Darmstadt Sessions. Many of his pieces are characterized by challenges to the conventional boundaries of musical ontology: works for three conductors and no players, a concerto for florist and orchestra, pieces for instruments made of junk, notational specifications that appear on the faces of custom wristwatches, works for an invented sign language choreographed to sound, amplified Dadaist rituals, and a 72-foot long graphic score displayed in a museum and accompanied by no instructions for its interpretation.

He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Vienna Modern Festival, the Paul Dresher Ensemble, the St. Lawrence String Quartet, the Meridian Arts Ensemble, and numerous others. In 2013 the San Francisco Contemporary Music Players premiered his composition Rabbit Hole, an elaborate chamber ensemble work based on page turns. He has engaged in many intermedia collaborations, including neural artists, film-makers, florists, animators, architects, choreographers, and laptop DJs. He is also an accomplished jazz pianist who has performed from Sumatra to Ouagadougou and who concertizes internationally with his father, Bob Applebaum, in the Applebaum Jazz Piano Duo. His music appears on the Innova, Tzadik, Capstone, Blue Leaf, SEAMUS, New Focus, and Evergreen labels.

Applebaum has held professorial positions at Carleton College and Mississippi State University. He subsequently taught classes in Antwerp, Santiago, Singapore, Paris, Amsterdam, and Oxford. In 2000 he joined the faculty at Stanford where he directs [sic]—the Stanford Improvisation Collective.



JOHN BISCHOFF

John Bischoff (b. 1949) has been active in the experimental music scene in the San Francisco Bay Area for 40 years. He is known for his solo constructions in real-time synthesis as well as his contributions to the pioneering development of computer network bands. Bischoff studied composition with Robert Moran, James Tenney, and Robert Ashley. His performances around the US include Roulette and Experimental Intermedia in New York, Lampo in Chicago, and BETA-LEVEL in Los Angeles to name a few. He has performed in Europe at the Festival d'Automne in Paris, Akademie der Künste in Berlin, STEIM in Amsterdam, and Fylkingen in Stockholm among other places. He is a founding member of the League of Automatic Music Composers, the world's first computer network band, and co-authored an article on the League's music that appears in Foundations of Computer Music (MIT Press 1985). From 1985 to the present he has performed and recorded with the network band The Hub. In 1999 he received a \$25,000 award from the Foundation for Contemporary Arts in New York. He was also named a recipient of an Alpert Award/Ucross Residency Fellowship in 2002. In 2004, noted media theorist Douglas Kahn published A Musical Technogra-

phy of John Bischoff in the Leonardo Music Journal (Vol. 14, MIT Press). Recordings of his work are available on Lovely Music, 23Five, Tzadik, and Artifact Recordings. A solo CD titled Audio Combine was released on New World Records in 2012 and was picked as one of the Best of the Year by The Wire magazine. He is currently an Associate Professor of Music at Mills College in Oakland, California.



DONALD BUCHLA

Educated in physics, physiology, music, and astronomy, Don Buchla's multi-faceted creativity has been applied to fields as diverse as space biophysics research, musical instrument design, and multi-media composition. Much of his work has centered on the refinement of communication channels between man and machine, notably the invention of mobility aids for the visually handicapped, the development of instrumentation for bio-feedback and physiological telemetry, and the design of interactive electronic musical instruments and performance-oriented music languages.

Don founded the alternative band, Fried Suck, was a founding member of the 15 piece Arch Ensemble, and co-founded the Electric Weasel Ensemble, the Muse and the Fuse, and the Artist's Research Collective. He served as technical director of the California Institute of the Arts, the San Francisco Tape Music Center, the Electric Circus, and the Electric Symphony. He has collaborated with such luminaries as Ami Radunskaya, David Rosenboom, Anthony Braxton, David Wessel, Morton Subotnick, Peter Apfelbaum, Suzanne Ciani, George Lewis, his wife, Nannick, and his son, Ezra. He has developed several exotic controllers that provide expressive alternatives to traditional musical input devices; recent inventions include Thunder, Lightning III, Wind, Rain, 50 Fireflies, the Piano Bar, and the Marimba Lumina. He is currently completing a major redesign of the 200 series modular synthesizer (called the 200e) and contemplating his next project



JOSEPH BYRD

Joseph Byrd (born 1937) received a B.Mus. at the University of Arizona in 1959 and an M.A. at Stanford in 1960. During his three years in New York he studied under Morton Feldman, apprenticed under John Cage, was secretary to Virgil Thomson, and staff arranger and producer for Capitol Records.

He was involved in the seminal new-music, concept art, and performance art avant-garde movements in the San Francisco Bay Area in the late 1950s, New York City in the early 1960s (a founding member of Fluxus), and Los Angeles in the mid-1960s. His first New York concert was at Yoko Ono's loft in Greenwich Village in 1961. Together with experimental jazz musician Don Ellis, he founded the New Music Workshop at UCLA in 1963, and co-produced with Barbara Haskell the first West Coast festival of experimental arts in 1966. Throughout the mid-1960s he produced happenings, wrote for the LA Free Press, lectured at Pasadena Art Museum and elsewhere, and wrote the liner notes for John Cage's LP of Variations IV. In 1967 he formed an electronic-sound/performance-art rock band, The United States of America, and released two albums on Columbia Records in 1967 and '68. There and subsequently he designed "user specs" for pioneer analog synthesizer manufacturers Tom Oberheim and Donald Buchla, and was first rock artist to use synthesis in combination with live instruments.

From the late 1960s he worked in Los Angeles as composer/arranger, electronic synthesist, and music director for film, radio, and television programs, record companies, and ad agencies. Artists for whom he wrote and produced include Linda Ronstadt, Phil Ochs, The Los Angeles Brass Quintet, The Harvey Pittel Saxophone Quartet, The Gregg Smith Singers, Su Harmon, Miles Anderson, Ry Cooder, and David Lindley. He moved to Humboldt County in the 1990s, where he is Adjunct Professor of Music at College of the Redwoods in Eureka.



CHARLES CÉLESTE HUTCHINS

Charles Céleste Hutchins was born in San Jose, California, in 1976 and lives in London, England. He attended Mills College in Oakland, California, where he studied with Maggi Payne and acquired a love for the sound of analog electronics. In 1998 he graduated with a dual B.A. in music and computer science. In 2005, Charles graduated from the M.A. program at Wesleyan University in Middletown, CT, where he studied computer music and Supercollider with Ron Kuivila and improvisation with Anthony Braxton. Following that, he attended the year long course at CCMIX in France and then the Sonology course at the Royal Conservatory of the Netherlands. He has just completed his PhD at the University of Birmingham in England, where he studied with Scott Wilson.

He has performed in North America (in the San Francisco Bay Area, Seattle, Canada and Connecticut) and in Europe (in England, France, the Netherlands, Germany, Italy and Austria). His music has been played on European and American radio.

He is exploring using his computer to do things that his analogue synthesiser cannot do, including just intonation and granular synthesis. His most recent work has concentrated on live laptop performance, especially in an ensemble setting.



MYRA MELFORD

Pianist, composer and Guggenheim fellow Myra Melford has always combined the personal and the poetic. Raised in a Frank Lloyd Wright-designed house, Melford grew up literally surrounded by art, and has since crafted a singular sound world that harmonizes the intricate and the expressive, the meditative and the assertive, the cerebral and the playful. She draws inspiration from a vast spectrum of cultural and spiritual traditions and artistic disciplines, from the writings of Persian poet Rumi and the Uruguayan journalist Eduardo Galeano to the wisdom of Zen Buddhism and the Huichol Indians of Mexico, to the music of mentors like Jaki Byard, Don Pullen, and Henry Threadgill.

Language of Dreams, her most ambitious project to date, combines narration, dance, and video with music for her latest working group, Snowy Egret (trumpeter Ron Miles, guitarist Liberty Ellman, bassist Stomu Takeishi, and drummer Tyshawn Sorey.) Melford is also one-third of the collective Trio M with bassist Mark Dresser and drummer Matt Wilson, and performs in the duo :Dialogue: with clarinetist Ben Goldberg. She released her first solo album in October 2013, a collection of work inspired by the paintings of the late visual artist Don Reich.

Melford's wide-ranging palette expands from the piano to the harmonium and electronic keyboards or to amplifying barely audible sounds in the piano's interior. Her playing can build from the blissful and lyrical to the intense and angular.

In 2013, Melford was named a Guggenheim Fellow and received both the Doris Duke Charitable Foundation's Performing Artist Award and a Doris Duke Residency to Build Demand for the Arts at San Francisco's Yerba Buena Center for the Arts. She was also the winner of the 2012 Alpert Award in the Arts for Music and has been honored numerous times in DownBeat's Critics Poll since 1991.



ROScoe MITCHELL

Roscoe Mitchell is an internationally renowned musician, composer, and innovator. His role in the resurrection of long neglected woodwind instruments of extreme register, his innovation as a solo woodwind performer, and his reassertion of the composer into what has traditionally been an improvisational form have placed him at the forefront of contemporary music for over four decades. A leader in the field of avant-garde jazz and contemporary music, Mr. Mitchell is a founding member of the Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians, and the Trio Space.

Mr. Mitchell is the founder of the Creative Arts Collective of East Lansing, MI, The Roscoe Mitchell Sextet, The Roscoe Mitchell Quartet, The Roscoe Mitchell Art Ensemble, The Sound Ensemble, The New Chamber Ensemble, and the Note Factory. Mr. Mitchell has recorded over 100 albums and has written hundreds of compositions. His compositions range from classical to contemporary, from wild and forceful free jazz to ornate orchestral music. His instrumental expertise includes the saxophone family, from the soprano to the bass saxophone; the recorder family, from soprano to great bass recorder; flute, piccolo, clarinet, and the transverse flute. Also, for four decades, he has designed an elaborate percussion instrument called the Percussion Cage. He is currently serving as the Darius Milhaud Chair, Professor of Composition, at Mills College, Oakland CA.



WENDY REID

Wendy Reid received degrees from Mills College (M.A.), the University of Southern California, School of Performing Arts (B.M.), and attended Stanford University, Center for Computer Research in Music and Acoustics. Between 1975-77, she was a private pupil of Nadia Boulanger in Paris and Les Écoles D'Art Americaines at Fontainebleau. Composers she has studied under include Terry Riley, Robert Ashley, Halsey Stevens, James Hopkins and film composer David Raksin. She is the recipient of numerous awards and grants including Meet the Composer/California, Meet the Composer/New York, Subito grants, an ASMC grant and the Paul Merritt Henry Prize. Her works have been performed and broadcast throughout the United States, Europe and Asia by the Abel-Steinberg-Winant Trio, the San Francisco Contemporary Music Players, the Kronos Quartet, the New Music Works Ensemble, the San Francisco String Quartet, the Ruffled Feathers Treco, Brassiosaurus, the Tree Ensemble, William Banovetz, Krys Bobrowski, Don Buchla, Tom Dambly, Joel Davel, Phillip Gelb, Barbara Golden, Mark Goldstein, Ron Heglin, Dan Joseph, George Lewis, Miya Masaoka, Mary Oliver, Larry Polansky, Gino Robair, David Rosenboom, Nathan Rubin, George Tingley, Toyoshi Tomita, William Winant and others. Reid produced the new music series *New Music With Birds, Frogs and Other Creatures* sponsored by the Natural Sciences Department of the Oakland Museum and the San Francisco Art Institute, and currently teaches music composition at Mills College and violin/ensemble/composition at Holy Names University PMD.



JOHN SCHOTT

John Schott is a composer, guitarist, arranger and musical spelunker. He graduated from Seattle's Cornish College of the Arts, where he studied with Janice Giteck, Bun-Ching Lam, Gary Peacock and Jerry Granelli. In 1988, he moved to the Bay Area, and began collaborating with Ben Goldberg, Kenny Wollesen, and Trevor Dunn. They released two records as Junk Genius, as well as records in various combinations on Knitting Factory, Tzadik, Songlines, Nuscope, and Victo. Schott was also, with Charlie Hunter, Will Bernard, and Scott Amendola, a member of the jazz/funk band T.J. Kirk, whose second album *If Four Was One* (Warner Bros.) received a 1997 Grammy nomination. Schott's notated music, which includes a song cycles, chamber pieces, and tape pieces, has been performed at Merkin Hall in New York, Hertz Hall in San Francisco, and in Jerusalem. Also noteworthy is the 2002 CD *Shuffle Play: Elegies for the Recording Angel* (New World Recordings) featuring Schott's sixteen-piece Ensemble Diglossia in a seventy-minute composition intermixing contemporary composition with the earliest surviving recordings, circa 1880-1900. Other records include *John Schott's Typical Orchestra* and *Drunken Songs for Sober Times*. Schott can also be heard on records by John Zorn, Tom Waits, The Baguette Quartette, and Steven Bernstein. He lives in Berkeley with his wife Naomi Seidman and their son Ezra.

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 Gretchen Korsmo
 Joshua Kosman
 Carol Law
 Ella Lindgren
 Steve Long
 Julio Martínez
 Silvia Matheus

Cynthia Mei
 Brent Miller
 Roscoe Mitchell
 Naxos of America
 Naxos Global Distribution
 Emiko Ono
 Whitney Phaneuf
 David Robertson
 Ted Russell
 San Francisco Center for
 New Music
 San Francisco Classical Voice
 SF Contemporary Music Players
 John Sanborn
 Miranda Sanborn
 Erik Schmitt
 Joel Selvin
 Jason Victor Serinus
 Rocco Somazzi
 Carl Stone
 Michael Allen Straus
 Dean Suzuki
 Craig Taborn
 Dan Tosh
 David Wiegand
 The Wire, London
 Pamela Z



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ABOUT THE FESTIVAL

The 19th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and the SFJazz Center.

Now in its 19th edition, the annual Other Minds Festival of New Music invites nine of the most innovative artists from around the world to the San Francisco Bay Area for a four-day residency at the Djerassi Resident Artists Program in Woodside, California, and two days of concerts, panel discussions, and symposia in San Francisco. Known for featuring illustrious guest performers, a significant number of world premieres, and productions that incorporate new technologies and multidisciplinary collaborations, the Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines..

OTHER MINDS 1 (1993)

Robert Ashley
Thomas Buckner
Philip Glass
Jon Jang
Barbara Monk Feldman
Meredith Monk
Foday Musa Suso
Conlon Nanorarrow
Trimpin
Jai Uttal
Julia Wolfe

OTHER MINDS 2 (1995)

Muhal Richard Abrams
Don Byron
Lou Harrison
Mari Kimura
Rex Lawson
Ingram Marshall
Terry Riley
Alvin Singleton
Tan Dun
Calliope Tsoupaki
Frances White
Ashot Zograbyan

OTHER MINDS 3 (1996)

Laurie Anderson
Kui Dong
Henry Kaiser
George Lewis
Lukas Ligeti
Miya Masaoka
Ionel Petroi
David Raksin
Frederic Rzewski
Charles Shere
Olly Wilson
La Monte Young

OTHER MINDS 4 (1997)

Henry Brant
Paul Dresher
Mamoru Fujieda
Hafez Modirzadeh
Laetitia Sonami
Carl Stone
Donald Swearingen
Visual Brains
(Sei Kazama & Hatsune Ohtsu)
Pamela Z

OTHER MINDS 5 (1999)

Linda Bouchard
Mary Ellen Childs
Luo Ferrari
Alvin Lucier
Antônio Pinho Vargas
Julian Priester
Sam Rivers
Margaret Leng Tan
Errollyn Wallen

OTHER MINDS 6 (2000)

Hamza el Din
Peter Garland
Annie Gosfield
Leroy Jenkins
David Lang
Paul D. Miller/DJ Spooky
Hyo-Shin Na
Robin Rimbaud/Scanner
Aki Takahashi
Jacob ter Veldhuis
Christian Wolff

OTHER MINDS 7 (2001)

Chris Brown
Gavin Bryars
Alvin Curran
Andrew Hill
Hi Kyung Kim
James Tenney
Glen Velez
Aleksandra Vrebalov
William Winant

OTHER MINDS 8 (2002)

Ellen Fullman
Takashi Harada
Lou Harrison
Tania León
Anne Lockwood
Pauline Oliveros
Ricardo Tacuchian
Richard Teitelbaum
Randy Weston

OTHER MINDS 9 (2003)

Jack Body
Ge Gan-ru
Evelyn Glennie
Daniel Lentz
Stephan Micus
Amy X Neuburg
William Parker
Ned Rorem
Stephen Scott

OTHER MINDS 10 (2004)

Alex Blake
Amelia Cuni
Francis Dhomont
Werner Durand
Mark Grey
Keiko Harada
Stefan Hussong
Joan Jeanrenaud
Hanna Kulenty
Tigran Mansurian
Jon Raskin

OTHER MINDS 11 (2005)

John Luther Adams
Maria de Alvear
Charles Amirkhania
Billy Bang
Marc Blitzstein
Fred Frith
Phill Niblock
Michael Nyman
Daniel Bernard Roumain
Evan Ziporyn

OTHER MINDS 12 (2006)

Tara Bouman
Daniel David Feinsmith
Joëlle Léandre
Per Nørgård
Maja Ratkje
Peter Soulthorpe
Ronald Bruce Smith
Markus Stockhausen

OTHER MINDS 13 (2008)

Michael Bach
Dan Becker
Elena Kats-Chernin
Keeril Makan
Åke Parmerud
Dieter Schnebel
Ishmael Wadada Leo Smith
Morton Subotnick

OTHER MINDS 14 (2009)

Michael Harrison
Dobromiła Jaskot
Ben Johnston
Catherine Lamb
Chico Mello
John Schneider
Linda Catlin Smith
Bent Sørensen
Chinary Ung

OTHER MINDS 19 (2014)

Mark Applebaum
John Bischoff
Joseph Byrd
Donald Buchla
Charles Celeste Hutchins
Myra Melford
Roscoe Mitchell
Wendy Reid
John Schott

OTHER MINDS 15 (2010)

Natasha Barrett
Lisa Bielawa
Chou Wen-chung
Jürg Frey
Tom Johnson
Kidd Jordan
Carla Kihlstedt
Paweł Mykietyn
Gyan Riley

OTHER MINDS 16 (2011)

Louis Andriessen
I Wayan Balawan
Han Bennink
Kyle Gann
Janice Giteck
David A. Jaffe
Jason Moran
Agata Zubel

OTHER MINDS 17 (2012)

Harold Budd
Gloria Coates
John Kennedy
Ikue Mori
Tyshawn Sorey
Simon Steen-Andersen
Øyvind Torvund
Ken Ueno
Lotta Wennäkoski

OTHER MINDS 18 (2013)

Aaron Gervais
Dohee Lee
Paula Matthusen
Mattias Petersson
Michala Petri
Anna Petrini
Sunleif Rasmussen
G.S. Sachdev
Craig Taborn



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Other Minds, catching all the things that would
otherwise fall between the cracks”**

–Alex Ross of *The New Yorker*
