



OTHER MINDS

20

MARCH 6, 7, & 8, 2015
SF JAZZ CENTER SAN FRANCISCO

A FESTIVAL OF UNEXPECTED NEW MUSIC

INSIDE: **STILLS HERE** A PHOTOGRAPHIC HISTORY OF OTHER MINDS AT TWENTY

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MARCH 6, 7, & 8, 2015

THOUGHTS FROM COMPOSERS

this is just to say
how Much
pleasure you have given us
year after year
thank you
for everything
whAt you make
are And do
on'r'off the radIo
hAppy birthday charles
may you have maNy more

—JOHN CAGE (JANUARY 19, 1989)
FOR CHARLES AMIRKHANIAN ON HIS 44TH BIRTHDAY

WELCOME TO **OTHER MINDS** 20

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The 20th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program.
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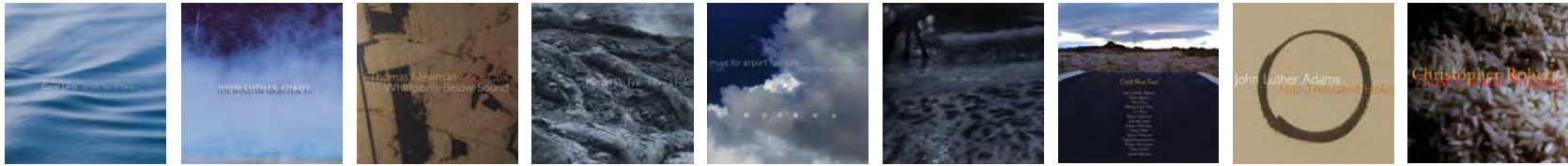
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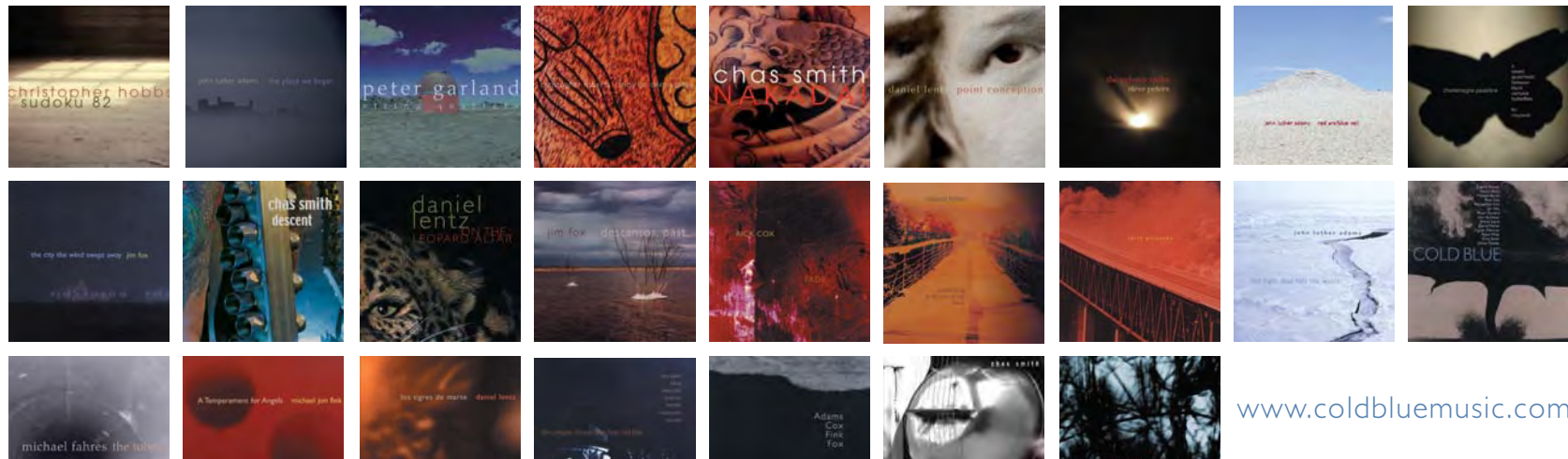
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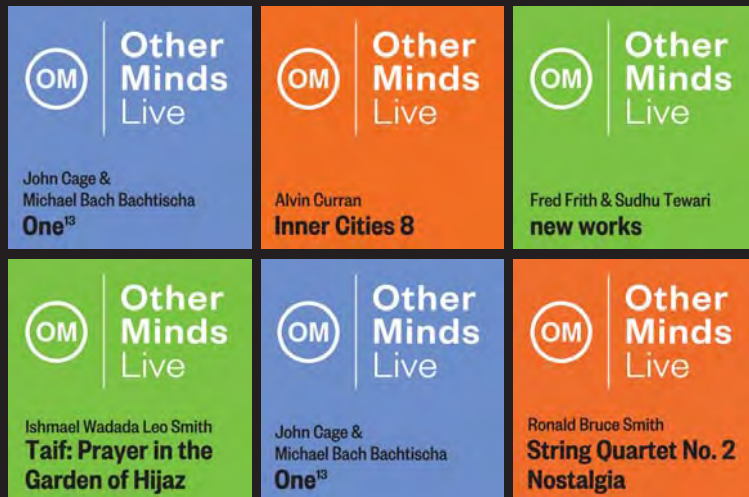
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March 12, 1987. Composer, conductor, musicologist & raconteur Nicolas Slonimsky, 92, in conversation with Charles Amirkhanian, Speaking of Music at the Exploratorium, San Francisco. Listen free at radiom.org as the maestro discusses musical modernism and plays a Chopin Étude with an orange and sings his Wagnerian arrangement of "Children Cry for Castoria," an old radio advertisement.

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

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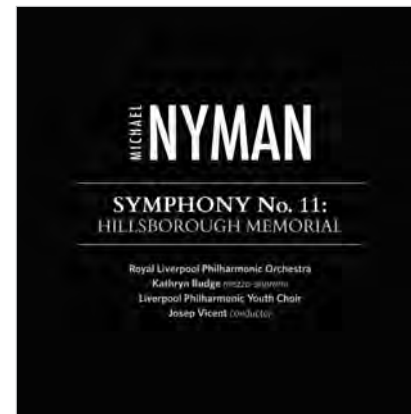
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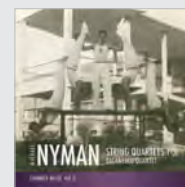
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STRING QUARTETS 1-3



THE PIANO SINGS



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MESSAGE FROM THE ARTISTIC DIRECTOR

On the occasion of our 20th festival, I thought it might be nice to stage a reunion.

For two decades, the annual Other Minds Festival has sought out and presented some of the world's most thought-provoking and talented "outsider" talents and made a point of never repeating a featured artist. Why? Because there are so many brilliant minds in this field of new music who deserve to find a platform for their work in San Francisco.

But this year, for the first time, we're inviting back some of favorite past participants—our "alumni"—to celebrate with you in style. And we'll honor two beloved figures—Lou Harrison and Peter Sculthorpe—whose music refuses to die though they've departed this earthly plane. Strongly influenced by non-Western styles, their music and their lives share many parallels, not the least of which is their embrace of melodies that are overtly beautiful.

We offer a hearty welcome back to Don Byron, Frode Haltli, Tigran Mansurian, Miya Masaoka, Michael Nyman, Pauline Oliveros, David Tanenbaum, Maja S.K. Ratkje, and Errollyn Wallen, all of whom have continued to grow in stature since their first appearance

with us. We're acknowledging some milestone birthdays as well: Tigran Mansurian, 75. Michael Nyman and yours truly: 70. And this year, at our pre-concert reception, Pauline Oliveros, at 82, received our lifetime achievement award—the OMie—in recognition of her exceptional contributions to experimental music. (Last year's first award was presented to synthesizer pioneer Don Buchla.)

As always, we strive to emphasize women composers, elders & juniors, composers of color, unusual instruments, and wildly varying styles of music. And for the first time, we've invited a full orchestra—from the Ruth Asawa School of the Arts—to perform with us. We're just praying the stage of SFJAZZ will accommodate them!

Our composers have been meeting privately this past week at the spacious, idyllic and mind-expanding ranch environment of the Djerassi Resident Artists Program in Woodside. There, they've discussed their work, shared lovely meals, rehearsed, and talked shop, getting to know one another better and enjoying some "down time" from the stressful schedules that define their daily routines. This component of the Other Minds Festival nurtures the spirit and strengthens the resolve of our dedicated creators, and is

a distinctive feature of our event that bears fruit in the quality of our panel discussions and the experiences taken away by our guests. Our thanks to the Djerassi Program and to its staff and board for welcoming us.

Other Minds, with its live concerts, weekly radio broadcasts of new releases on KALW FM, its ever-expanding historical archive of audio files on radiom.org, and its CD releases and digital download projects, takes the long view of experimental music history. We like to make connections between the past and present, preserving and pointing out the historical line of what's lead to today's most provocative music. We do this with CD re-releases of pieces we feel have lasting importance, our original recordings of unpublished music, and our digitized radio programs from 1949-1995 on KPFA Radio plus other collections that are finding their way to us. A recent example is the complete 1987 New Music America Festival in Philadelphia, produced by the ensemble Relâche. Meanwhile, other organizations are approaching us to help preserve their legacies, and we want to rise to the challenge.

Look around you: There's a tremendous surge of new music creation, both here and abroad, and a hunger to know what's gone

before has taken hold of a new generation of fans under thirty. We're grateful to assist in this regard, and we're gratified to have such an overwhelming reception for our work in 165 countries and territories through our radi-OM.org website, where you can stream the sounds and voices of many legendary and many obscure figures in one-of-a-kind interviews and concerts. Finally, these recorded broadcasts that were heard just once locally over KPFA FM in Berkeley have proven to have lasting value.

Clearly, this is a labor of love on the part of all involved—our board, our staff, and our volunteers. The activities of Other Minds would not be possible without major foundation and governmental support. And, very significantly, we have a loyal and ever-increasing group of dedicated individuals who, year after year, have donated funds to keep this improvable and very non-commercial dream alive.

Let me take this opportunity to mention a few who have gone beyond the call of duty, starting with my co-founder Jim Newman, and continuing with Peggy Dorfman, James McElwee, Agnes Bourne, Curtis Smith & Susan Threlkeld, Bill Huie, Liz & Greg Lutz, The Edward Hutchins Family, Rena Bransten, Margot Golding, Owsley Brown III, Anita

Mardikian & Pepo Pichler, Cissie Swig, Harry Bernstein & Caren Meghreblian, Alan Farley, Michael Tilson Thomas, Nora Norden, Andy Gold & Karen Cutler, Mitchell & Kristin Yawitz, Jacqueline Hoefer, Philip Glass, Dennis Russell Davies, Patti Deuter, Carl Djerassi & Diane Middlebrook, John Goodman & Kerry King, and many others. But they couldn't do it alone. We value especially the hundreds of you who give more modest amounts and are the rock solid base of the Other Minds philanthropic pyramid. Thank you.

For this commemorative booklet on the occasion of our 20th festival we've included an extra selection of photos by our documentarian John Fago, who's been present every year with his trusty Leicas, capturing the spirit of our work in his inimitable style. I met John in Telluride, Colorado, where I had produced a predecessor event called Composer-to-Composer.

You can read about that and the beginnings of the Other Minds Festival in a special article giving the background of why and how we do our event in this unusual format—private meetings followed by public concerts.

Finally, this year we're dedicating our third and last concert in remembrance of the 100th anniversary of the genocide of Armenians that took place in the Ottoman Empire. Many Armenians you meet will have direct knowledge of a family member savaged during one or another of the repeated attacks on this Christian people between 1894 and 1922. They had lived peacefully in that region for thousands of years previously.

We're honored to have with us the most prominent composer from the Republic of Armenia, Tigran Mansurian, in addition to the renowned Armenian soprano from Vienna, Hasmik Papian. Movses Pogossian, a violinist now living in Los Angeles, also will perform. Also on our last concert, I'm presenting my audio impressions of a trip to Armenia by performing "Miatsoom," comprising the ambient sounds of the country sampled and reshaped digitally. Appropriately for this festival, the word translates "Reunion." And here we all are!



Charles Amirkhania
Executive & Artistic Director



EXHIBITION
& SILENT AUCTION

Scores by Other Minds 20 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 are and at the sales table. Bids will be accepted through intermission on Sunday, and winners will be announced at the sales table after the concert that evening. Special thanks to Meredith Monk who had to postpone her appearance until OM 21 but who graciously donated a score page for our anniversary event.

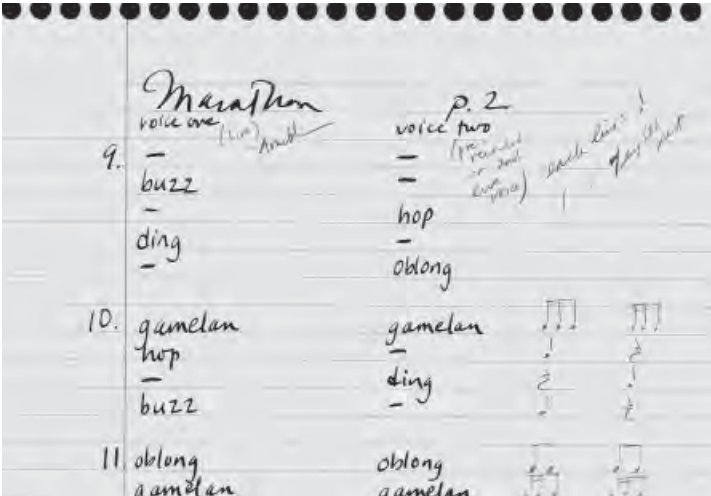
Framing of this exhibition was made possible thanks to framing and mounting by Peter Kirkeby Associates. Frames were donated by Crown Point Press of San Francisco. We're grateful to our friends at both organizations. Minimum bid for all score pages will be \$200.

THOUGHTS FROM COMPOSERS:
“I enjoyed both concerts tremendously, but I was most taken by Dhomont. I thought the first of the two musique concrete pieces he played was maybe the best and most exciting pure electronic music I have ever heard, and that includes Stockhausen, Subotnick, Cage, Berio and all of ’em... His musical imagination and his sense of drama was astonishing. Thank you for bringing him here.”

—JOHN ADAMS (MARCH 9, 2004)



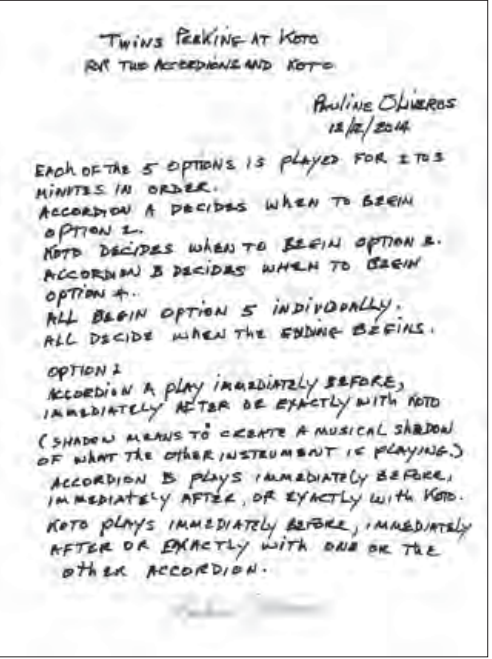
Don Byron's *Untitled* (2014)



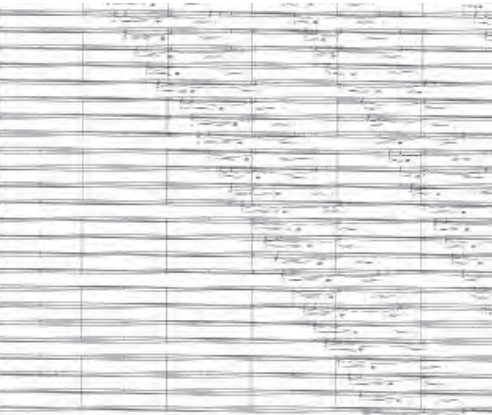
Amirkhanian's *Marathon* (1997)



Tigran Mansurian's *Havik* (1998)



Pauline Oliveros' *Twins Peeking at Koto* (2014)



Miya Masaoka's *Where I Was Walking, I Heard a Sound* (2003)

Move to
next page

2014



18

Errollyn Wallen's song "About Here"

Meredith Monk's *Our Lady of Late* (1972)

Maja S. K. Ratkje's *In Dialogue with Rudnik* (2014)



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FRIDAY, MARCH 6, 2015
SFJAZZ CENTER

7 PM PANEL DISCUSSION
LED BY CHARLES AMIRKHANIAN

8 PM CONCERT

ESTABLISHED LEGENDS,
EMERGING LEGENDS

Peter Sculthorpe

From Kakadu (1993)

Grave

Comodo

Misterioso

Cantado

David Tanenbaum, classical guitar

Lou Harrison

Scenes from Nek Chand (2001–02)

The Leaning Lady

The Rock Garden

The Sinuous Arcade with Swings
in the Arches

David Tanenbaum, National steel guitar

Charles Amirkhanian

Rippling the Lamp (2007)

for violin and pre-recorded tape

Kate Stenberg, violin

Miya Masaoka

String Quartet No. 2 "Tilt"

(2014–15, world premiere)

Del Sol String Quartet

CONCERT 1

Intermission

Maja S.K. Ratkje, Kathy Hinde, & Frode Haltli

Birds and Traces II (2015, world premiere)

Maja S.K. Ratkje, voice and electronics

Frode Haltli, accordion

Kathy Hinde, robotics and projections

Peter Sculthorpe

String Quartet No. 14 "Quamby" (1998)

Prelude

In the Valley

On High Hills

At Quamby Bluff

Del Sol String Quartet

Stephen Kent, didjeridu

David Tanenbaum appears with generous
support from James Schuyler

Miya Masaoka appears with generous support
from the Doris Duke Foundation

Maja S.K. Ratkje, Frode Haltli, & Kathy Hinde appear
with generous support from the American-Scandinavian
Foundation, Norway House Foundation, and Barbro
Osher Pro Suecia Foundation.

Performance of Peter Sculthorpe's work generously
supported by Stephen and Deborah Wolfe

CONCERT 1

PROGRAM NOTES

Peter Sculthorpe *From Kakadu* (1993)

Peter Sculthorpe used the guitar as a solo and chamber instrument frequently, working mostly with the great Australian guitarist John Williams. Here is Sculthorpe’s note about *From Kakadu*:

“The terrain of Kakadu National Park, in the north of Australia, stretches from rugged mountain plateaux to coastal tidal plains. *From Kakadu* is the sixth work of mine that takes this terrain as its point of departure. Several of the works employ similar melodic material, and much of this work is based upon the main theme of my orchestral piece *Kakadu* (1988).

“*From Kakadu* is in four sections: “Grave,” “Comodo,” “Misterioso,” “Cantando.” The first and third sections are based upon the Kakadu melody; the fourth section grows from it into a long, singing line. This work is an intimate one, being concerned with the deep contentment that I feel whenever I return to Kakadu. This feeling is ever-present in the dance-like second section, and in the singing line, and its counterpoint, of the final Cantando.”

Lou Harrison *Scenes from Nek Chand* (2001–02)

Our soloist, guitarist David Tanenbaum, writes: “Lou Harrison’s relationship with the guitar began in 1952 with a little piece in a letter to a friend, but for the next half century it was sporadic at best. After 1978 there was nothing, although a small army of guitarists approached him repeatedly. The more I personally asked him for a piece, the grumpier he seemed to get, and after I directed a five day 80th birthday celebration of his music in 1997 with no new guitar music offered, I basically gave up.

“So it was an utter shock when Charles Amirkhanian called in 2001 to inform me that I would be premiering a brand new guitar piece that he had just talked Lou into writing for the Other Minds Festival. It turned out that one of Lou’s hesitations about the guitar over the years had been the relative lack of sustain and volume of the classical guitar. He said there was a different guitar he wanted to use, and he couldn’t identify it until he heard it. I made several trips to Lou’s house with trunk loads of guitars, and he rejected them all until he immediately recognized in the National Steel the sound he yearned for. Lou then set about working with the National Reso-phonic Company to modify the frets into the

well-tempered tuning that he wanted. Thus, for his last completed piece, well into his eighties, Lou Harrison essentially invented a new instrument. More than twenty composers have now written for this modified guitar, whole CD’s are coming out on it, and a Doctoral Thesis has been written about it.

“I did the premiere of *Scenes from Nek Chand* (2001-2) on the Other Minds Festival at the Palace of Fine Arts on March 7, 2002 with Lou in the audience. I’d like to thank Charles for working his magic with Lou, and thus changing our guitar world for the better. Here is Lou’s note about the piece.”

“While mother played an afternoon of Mah Jongg with friends, we children listened to records or the radio. We heard a lot of Hawaiian music and I can remember the sliding and waving guitar tones over a gap of almost eighty years. The wonderful sculpture and architecture of Nek Chand, near Chandigarh set me to composing three small pieces in admiration. My friend Dave Scully very kindly lent his richly-toned steel guitar for me to explore for composing. National Reso-Phonic Guitars of San Luis Obispo loaned an instrument to the consummate artist David Tanenbaum for the premiere performance. Unlike the classical guitar, the National Steel

has a cone resonator inside the body that acts as a kind of amplifier. Invented in the late 1920s for players to be heard with jazz bands, the instrument has been revived by National Reso-Phonic which now produces an exotic array of these wonderful instruments. The score, commissioned by Other Minds, is dedicated to Charles Amirkhanian & Carol Law, with thanks for many kindnesses, and to David Tanenbaum, who was willing to play it.”

Charles Amirkhanian *Rippling the Lamp* (2007)

In working with the performers to prepare the second Other Minds New Music Séance I was inspired by the candlelit setting of the Swedenbogan Church and the playing of Kate Stenberg to create a mini-séance of a piece that would quote music of composers past against a disembodied, pre-recorded violin track. At about the same time I chanced upon a recording of the slow section of a one-movement *Violin Concerto* (1943) by the Swiss composer Willy Burkhard (1900-1955) that somehow reminded me of the modal music of Lou Harrison. Of further interest to me was the fact that Burkhard had been a close family friend of Eva-Maria Zimmermann’s family in Bern, and that the piece was premiered on January 26, 1945, exactly seven days after my birth. On that occasion it was performed by soloist Stefi Geyer, with conductor and commissioner Paul Sacher, whom I once had had the pleasure to meet, leading the Zurich Collegium Musicum.

In the “Lento” portion, Burkhard fashions a melody that oscillates between movement and stasis. A sinuous line periodically comes to rest on a held tone, then moves again, coming to rest on a different pitch, and so forth. It reminded me of having seen a clear reflected image of a Japanese lamp on a watery surface that was periodically disturbed so that the image shattered, then came to rest in its focused form—thus, the title *Rippling the Lamp*.

In my work, the live solo violin merges with pre-recorded overlaid violin drones, then moves away from them in major and minor turns plus occasional musical quotations (Burkhard’s *Concerto, Op. 69* and Brahms’ *First Violin Sonata in G*), interrupted once by sounds of European and American ambulance sirens, also played on violin.

The solo part is partly composed and partly improvised by the performer, within specific parameters. The pre-recorded violin sounds were performed by Kate Stenberg who also contributed many ideas to the final version of the work that is dedicated to her.

Miya Masaoka *String Quartet No. 2, “Tilt”* (2015) World Premiere

The composer writes, “I was walking in Central Park in NYC near where I live, and, like a kid, I was trying to balance on a log with my arms outstretched and tilting one way and then the other. I began thinking about the act of leaning and tilting, and the balancing point. One can be close to the point of falling, but within that range, there is a spectrum of nuances and tension and a sense of gravity that is at play.

“I thought about translating that kind of experience to a musical sense, like a top that is tilting and maybe going to fall, something that is partly kinetic movement, partly sonic movement, and partly gravity. The balance and imbalance—our sense of sonic equilibrium—I think these things are felt deeply in our bodies and our ears.

“In “Tilt” I use mircotones, as well as parameters of density and time to create arcs of tempi and rhythm (loosely termed) in pursuing this notion. Perhaps the full title of this piece should have been TILT, TIP, AND FALL!”

Maja S.K. Ratkje, Kathy Hinde, & Frode Haltli *Birds and Traces II* (2012) World Premiere

Maja S. K. Ratkje and Kathy Hinde premiered the first version of *Birds and Traces* in March 2010, in the fields of Aldeburgh, one of the largest stop-over fields for migrating birds in UK. The work was created during a week-long residency at Aldeburgh Music as part of Faster Than Sound, a series of residencies set up to promote crossover works including electronic media, curated by the music magazine *The Wire*.

Birds and Traces draws on the long and borderless migration of birds as inspiration. Using themes of spring, birds and the effects of climate change, their residency involved local children re-interpreting Norwegian songs about birds and spring, making origami birds and mapping migration routes. The resulting work was presented as a concert performance featuring acclaimed Norwegian

accordionist Frode Haltli, three installation rooms alongside facts on bird migration and traces from their working process.

The new version of *Birds and Traces*, *Birds and Traces II*, is a collaboration between the three artists Ratkje, Hinde and Haltli, and is a special adaptation for a performance at the SFJAZZ Center for the Other Minds 20th Anniversary Festival.

Maja Ratkje writes, “*Birds And Traces II* is an audio-visual composition combining voice and electronics, accordion and installation art. Birds fly around a world with no borders, guided by their instincts. Flocks of mechanized origami bird sculptures are gradually animated on migration routes around the globe. We have long been fascinated by birdsong. Is it a language? Music? Improvisation? An alarm call? In our understanding and relationship with birdsong, it’s these things and much more.

“The music partly draws on Norwegian traditional music, adapted through the lens of contemporary music and the electronic avant-garde. Recordings of young English-speaking children re-interpreting Norwegian songs (in Norwegian!) about birds and spring, are manipulated and played back live, interwoven with live vocals and accordion. A mechanized ensemble of swanee whistles join the chorus of abstracted bird imitations. The form of the music is a journey on which the listener can explore Ratkje, Hinde and Haltli’s interpretation of nature, the mechanical and the acoustic, through live-controlled electronics in sound and visuals. *Birds and Traces II* creates an orchestra of calls from the earth’s nature that is under threat.”

Peter Sculthorpe
Quartet No. 14, “Quamby” (1998)

The Fourteenth Quartet was one of several scores Sculthorpe composed in the late 1990s and early 2000s, in which the elder composer revisited his Tasmanian youth and childhood. He was prompted by the task of writing a book of autobiographical memoirs that was published to coincide with his 70th birthday in 1999, under the title *Sun Music: Journeys and Reflections from A Composer’s Life*. It included an especially moving account of his childhood, and the title of the first chapter, “My Country Childhood,” also became the title of his orchestral piece, *My Country Childhood* (1999). Composed a year earlier in 1998, while he was actually writing the book, the Fourteenth Quartet, as Sculthorpe has pointed out, was not only “concerned with my feelings about mountainous landscapes in northern Tasmania”; but also “in writing this work, I set out to compose the kind of string quartet that I longed to write in my youth.” Thus, from the vantage point of a mature and successful composer, the work recaptures the mood of enthusiasms of his student days—for music like Delius’s *Sea Drift*, and Mahler’s *Der Abschied*. In a letter to a fellow college student written during a vacation spent back home in Tasmania at his family’s Georgian homestead, “Mount Esk” in 1948, young Sculthorpe indicated he had adopted “a kind of Pantheism...gradually, through my love of pastoral things, of old buildings, of country churches, of birds and trees...Mount Esk is wonderful now...Pastoral. Green, green...green.”

Even as a teenager, however, Sculthorpe had become aware of two darker sides to his Tasmanian idyll. One was the island’s early 19th century history as a British penal colony. (Sculthorpe only later would discover that his paternal great-grandfather had arrived in Tasmania from England in 1842 as a 16-year-old convict). The other dark history was the “Black Wars” of the 1820s and 1830s, the last stand of the island’s embattled Indigenous remnants, already systematically hounded off their traditional lands and devastated by imported European diseases.

The story told to settler children like Sculthorpe in the 1930s and 1940s was that Indigenous people had all “disappeared” early in colonial times, a few survivors being shipped “for protection” to Flinders Island, before dying of imported diseases. Time had veiled even outright acts of genocide in legend. On visits to Westbury, near Launceston, Sculthorpe’s father told him the legend of Quamby Bluff, where native inhabitants were said to have been hunted down and herded over a precipice by colonial troops. Their death cries, “Save me,” or “Quamby” in the local language (so the legend went), were supposed to have given the spot its name. It was a generic story, a vestige of colonial guilt at such brutality dressed up with a touch of sentimentality and perpetuated, paradoxically, by generations of the descendants of the first white settlers for him consumption as a “gothic” tale for children.

While no documents actually record a historical massacre on that particular spot, the story bears a strikingly close resemblance to an attested massacre at Cape Grimm in 1828, while “Quamby” was reported elsewhere to be the name of an Indigenous warrior shot in 1832. The “legend” caught Sculthorpe’s interest as a child, and inspired his later attempts, as a young graduate in the 1950s, to collect every piece of information he could uncover about the “extinct” musical culture of the Tasmanian Indigenous tribes.

Sculthorpe chose to address these issues in this “Tasmanian” quartet, composed on commission from the Chamber Music Society of his home-town of Launceston. He later also adapted the Quartet as a work for chamber orchestra, entitled simple *Quamby* (2000). Later still, he reincorporated changes made for *Quamby* into the final revised version of *String Quartet No. 14*, dated September 2000.

The two outer movements are both marked *Inquieto* and characterized by what Sculthorpe described as the “especially important” questioning interval of a falling tritone. Only after completing this music, directly related in his mind to the massacre legend, did he realize that it reminded him of the famous question motive “*Muss es sein?*” (Must it be?) in the final movement of Beethoven’s last quartet (Op. 135), the very question that seemed to him to be raised by the Quamby legend: must such a tragedy really have befallen Indigenous Tasmanians at the hand of White settlers?

In the Prelude, the second violin introduces the “Must it be?” motif, above susurating ostinatos and drones from the rest of the ensemble, the didjeridu gradually emerging toward the end and breaking into its characteristic, growling overtones.

The second movement, In the Valley, is left to the strings alone. It also opens with the tritone figure, but now slower, and more intense, its contrapuntal treatment solemnly portentous. Sculthorpe originally entitled the movement, From Legges Tor, after another natural mountainous spot in Tasmania, and as he pointed out, the music “is sombre and somewhat threatening, like the rocky peak itself.”

The third movement, On High Hills (recalling also the mountain township of White Hills, a virtual ghost town when Sculthorpe was a child) is a “calm and lyrical,” somewhat wistful, recollection of Sculthorpe’s own childhood, which he described in his 1999 memoir as being happy yet solitary. The introduction and coda include what Sculthorpe calls “seagull sounds,” produced by bowed harmonic glissandi, a personal trademark of his string works from the late 1960s onwards. The movements main melody, the original version of the tune he later also reused in the opening “Hills” movement of *My Country Childhood*. It is traceable to his adolescent association of the tune and mood of the song “Somewhere Over the Rainbow” from the Wizard of Oz, with the Tasmanian highlands.

After returning to the questioning music of the work’s opening, the final movement, At Quamby Bluff, includes at its center a more reflective episode (come preghiera) with a hymn-like tune, also closely related in many of its features (including its 5/4 time) to the second movement of *My Country Childhood*. Sculthorpe intended the short coda to bring “some resolution at the close.”

—Graeme Skinner,
Sono Luminus Records, 2014

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Divination (2012), photomontage by Vanessa Woods

SATURDAY, MARCH 7, 2015
SFJAZZ CENTER

7 PM PANEL DISCUSSION
LED BY CHARLES AMIRKHANIAN

8 PM CONCERT

IMPROVISED
(ACCORDING TO PLAN)

Charles Amirkhanian

Dumbek Bookache (1986)
Ka Himeni Hehena
(The Raving Mad Hymn, 1997)
Marathon (1997)

Charles Amirkhanian,
voice, with pre-recorded tape

Errollyn Wallen

The Errollyn Wallen Songbook:
Guru
About Here
What's Up Doc?
Psalm
Road
North
Daedalus

Errollyn Wallen, voice and piano
Del Sol String Quartet

Intermission

Pauline Oliveros

Twins Peeking at Koto (2014, world premiere,
commissioned by Other Minds)
Pauline Oliveros, accordion
Frode Haltli, accordion
Miya Masaoka, koto

Don Byron

Selections announced from stage
Don Byron, clarinets
John Betsch, drums
Cameron Brown, bass
Aruàn Ortiz, piano

Errollyn Wallen appears with generous support
from John S. Foggy and Trinity Laban Conservatoire
of Music and Dance

Pauline Oliveros appears with generous support
from Barbara Bessey

Don Byron appears with generous support from
the Robert D. Bielecki Foundation

CONCERT 2

CONCERT 2

PROGRAM NOTES

Charles Amirkhanian *Dumbek Bookache IV* (1986)

The text of this work was composed during an April 1986 month-long concert tour of Australia and incorporates occasional place names (Adelaide, Geelong) of that country. It was composed originally for two live voices and taped percussion accompaniment, realized on a Fairlight synthesizer at the Australian Broadcasting Corporation. All performances to date of the work have been by the composer with two pre-recorded voices (his own). The roots of the composer's background as a percussionist are evident in the contrapuntal writing for voices in which words are transformed into percussive objects.

The interpolated voices in this version (IV) are those of three former American presidents: Woodrow Wilson, Warren Harding, and Calvin Coolidge. Version IV was included in a theatre piece commissioned by visual artist Carol Law and the composer, commissioned by the Newport Harbor Art Museum in Southern California. Entitled "Veto," the work commented on the abuses of American politics during the Iran-Contra period.

Charles Amirkhanian *Ka Himeni Hehena*

(The Raving Mad Hymn, 1997)
This text-sound composition is in the rhythmic sound poetry style of my earlier live performance works *Dutiful Ducks*, *Church Car* and *Dumbek Bookache*. It was inspired by a trip to the Hawaiian island of Maui, during which time I became fascinated with names on various streets with Hawaiian names on very elongated signs and subsequently purchased several Hawaiian dictionaries.

The Hawaiian language contains only 7 consonants along with the 5 vowels familiar to most Romance languages. These latter are combined in various inventions to form diphthong-like sounds and intermixed with glottal stops and extended emphases to make up for the scarcity of consonants and to form the quantity of various words necessary to define the world of Hawaiian culture.

The piece is written in four-part counterpoint and can be performed by two voices with two pre-recorded on tape or other various combinations. It was composed at the Bellagio Study and Conference Center in Italy after preliminary work at the Tyrone Guthrie Centre in the Republic of Ireland and commissioned by the Ensemble Intercontempo-

rain for performance by their music director David Robertson, two of his E.I. players, and the composer on December 19th, 1997 at the Cité de la Musique in Paris.

Charles Amirkhanian *Marathon* (1997)

The breathless pace of a marathon is replicated in the headlong rush of this two-voice sound poem and the overlapping divisions of the word (mara, thon). It was composed on an airplane riding toward San Francisco in anticipation of presentation at the Opus 415 Marathon, a day-long event featuring Bay Area composers and presented by Common Sense Composers Collective.

The word is reminiscent of the fundraising drives I did on KPFA Radio over the years and therefore carries with it a certain trepidation. We'd interrupt programming of music and talk to raise funds (the concept was created at KPFA in the early Fifties and now is used by public radio and television everywhere). Some composers' names figure in the piece (Babbitt, Bazelon, Thomas Oboe Lee) the last to which my friend composer Charles Boone responded by nicknaming himself Charles "Bassoon" Boone.

Errollyn Wallen *The Errollyn Wallen Songbook*

The composer writes, "It is a delight and an honor to be invited back to Other Minds. I can honestly say that meeting Charles Amirkhanian and Carol Law in London, appearing at Other Minds and being a resident for a month at the Djerassi Resident Artists Program in 1999 changed my life. Charles had heard my songs and saw something special in them. These songs (words and music) sprang unbidden to me and began as a secret part of my musical life; they were written for my own pleasure and for me to sing. I have been amazed at the journey they have subsequently been on. I will be forever grateful to Other Minds for being an important part of that journey.

"Many of my songs have been performed by other singers from all genres, featured in films — and their longest journey has been to outer space on the NASA STS-115 mission with astronaut Steve MacLean. Many have been recorded on my albums *Meet Me at Harold Moores*, *Errollyn* and Brodsky Quartet's *Moodswings*. In 2006 *The Errollyn Wallen Songbook* was published by Peters Edition who publish many of my concert works.

"*About Here* and *Road* were composed at Djerassi, and it feels good to bring them back home. The film for *Daedalus*, featuring dancer Tom Sapsford, is from *Jordan Town*, the multi-media show which I took to Edinburgh Festival in 2001 with the Errollyn Wallen Company. The film is by the digital film partnership honey brothers—Mark and Daniel Goddard.

I am delighted to be joined in *Road*, *North* and *Daedalus* by San Francisco's own Del Sol String Quartet. "My set tonight is dedicated to Charles Amirkhanian in celebration of his 70th birthday."

Guru

I have the answer.
The answer's in the bottle,
The bottle's on the mountain
And the mountain's by a river
And the river runs to me.

I have the answer.
And it's what you want to hear
And I'll tell you what to eat
And I'll tell you what to wear.
And the road is not too long
And the way is not too hard.
But I, only I have the answer.

For nobody wants to be alone,
Nobody wants to be a fool
And you want to live forever.

And nobody wants to be alone
Nobody wants to be a fool
And you want to live forever
I'll set you free.

And the answer's in a bottle
And the bottle's on a mountain
And the mountain's by a river
And the river is mine.

Nobody wants to be alone
Nobody wants to be a fool
And you want to live forever -
I'll set you free,
Free from yourself.

I'll set you free,
Free from yourself.
I'll set you free.
Free from your money...

About Here

Dedicated to my friends at the Djerassi Resident Artists Program

I sit upon the hillside
Among the redwood trees
I ask for nothing special but a glimpse of the moon in the sun.
A rare moon.

...just grateful for the air out here
And a view of heaven,
Such a view of heaven.

I sit upon the hill.

I sit upon this hilltop,
I hear coyotes cry.
The life behind me pales.

Somehow up here,
Soon I know there'll be a full moon,
A new moon up here.

I sit upon the hillside.
Among the redwood trees.
Among the scattered stars
I see a full moon,
A blue moon

Up here.

What’s up Doc?

Sometimes I get so lonely that
I eat the television
Sometimes I get so lazy that
I eat the television

REFRAIN
What’s up Doc?
What’s up Doc?
Is it the words you say
Or the way you say it?

Sometimes I get so cold that I,
I hug the television
Sometimes I get so crazy that
I hug the television

The tears fall in my soup
And dance around the room
To the tune that’s in the news
Everyone sings
Everyone is smiling
The colours on the screen
Confound my misery

Sometimes I get so weary that
I drink the television
Sometimes I get so churlish that
I drink the television

What’s up Doc?
What’s up Doc?
Mmm...is it the words you say
Or the way you say it?

Psalm

for Evie Alice Booton-Mersh

How near, how far did you fall into light?
Evie Alice, were you born without fear?
And did the sun shine, shine down on you?
And did it shine on you?

Here’s one — here’s human life like
any other new child
But save her, feed her
And tell the world, who ought to
know her name,
And be her cradle
For what glory in your arms.

How near, how far did you fall into light?
Evie Alice, were you born without fear?
And did the sun shine, shine down on you?
And did it shine on you?

And did it shine?

Road

Sun
going down
on Palo Alto
as I drive

Moon
turning up
on Palo Alto
as I drive

This road is mine

Sky
ochre red
on this horizon
as I drive

This road is mine

North

The Seven Mountains

When the wind is in the north,
When the mountains sigh.
That is when I’ll take my boat
And sail without a cause.

I’ll sail by night and think by day,
I’ll sail by night and I’ll think by day,
I’ll sail by night and I’ll think all day of
North.

When the stars are beating fast,
When the dark is light,
That is when I’ll steal my way
And I’ll gird these spirits tight.

I’ll sail by night and think by day,
I’ll sail by night and I’ll think by day,
I’ll sail by night and I’ll drink all day of
North.

...of North,

When I lighted to this place,
When I smelled the sea,
I knew I’d be here again,
It’s where I want to be.

I need to feel cold,
Feel the sea,
I wanna be a part of ice and storm.
I want to hold you,
Your cold, cold heart,
My arms outstretched to greet the dawn.

I’m gonna sail by night and think all day,
I’ll sail by night and I’ll think all day,
I’ll sail by night and I’ll drink all day of
North.

North

Daedalus

Is this the life you would have hoped for?
Is this the life you would have died for?
But how things change

Yet stay the same

Is the life you would have wished for?
Is this the life you would have killed for?
But how things change

Yet stay the same

Can you still find him?
Will you still find him?

He is fallen,
Fallen to the sea

Are these the things you would have
talked about?
Are these his wings you would have
dreamt about?
But how things change

Ah,
Yet stay the same

Can you still find him?
Will you still find him?

He is fallen,
Fallen to the sea

Yes, you can find him

Pauline Oliveros

Twins Peeking At Koto
for two accordions and koto (2015)
World Premiere

Pauline Oliveros writes, “Twin Peaks is a San Francisco landmark at the end of Market St. near the geographical center of the city. The Ohlone Indians may have used Twin Peaks as a lookout point before the Conquistadores came. In any case a lot of peeking goes on from Twin Peaks. The 360 degree view is of course inspiring. Since two accordions implied twins the title for the new piece was irresistible. The peaks are the most famous twins in the city.

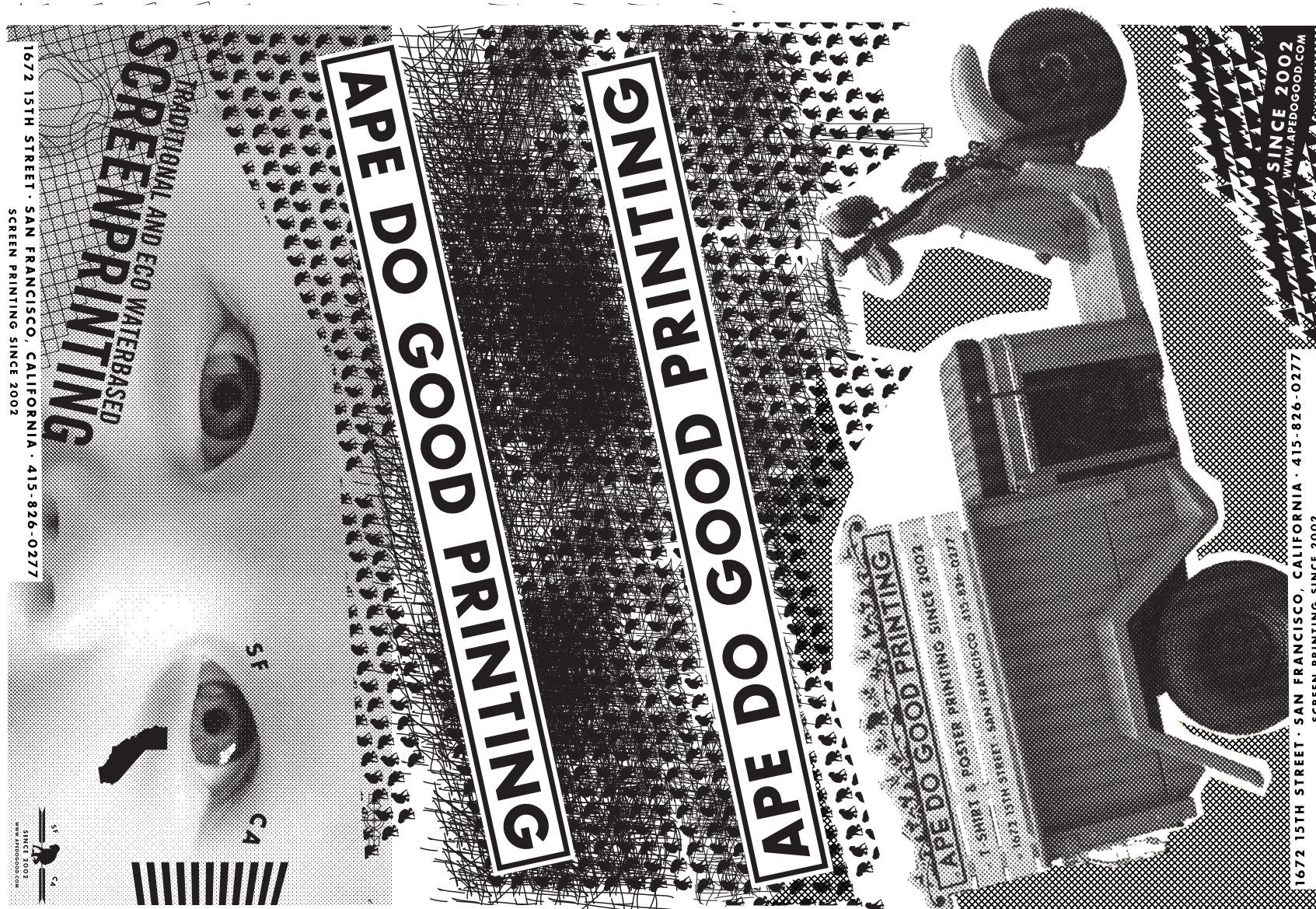
“With game-like options for the players *Twins Peeking at Koto* is an interactive improvisational trio. Each player is listening to one or both of the other players to react by shadowing some aspect of what is heard, or by responding in time. Each has one occasion to listen as a soloist ignoring the other two though one or the other may be shadowing or responding to the solo.

“The metaphor of Twin Peaks may be heard or not. For me it is an essential part of San Francisco where there is wild life at its center.”

Don Byron

Selections to be announced from the stage

CONCERT 3



SUNDAY, MARCH 8, 2015
SFJAZZ CENTER

7 PM PANEL DISCUSSION
LED BY CHARLES AMIRKHANIAN

8 PM CONCERT

**A CENTENNIAL MEMORIAL:
THE ARMENIAN GENOCIDE**

Charles Amirkhanian

Miatsoom (Reunion, 1994-97)
Pre-recorded tape

Tigran Mansurian

Canti Paralleli (2007-08, U.S. Premiere)
(texts by Paghtasar Dpir,
Yeghishe Charents, Avetik Isahakyan)

Song of the Lost Love
Because of Love
On the Blue Lake
An Evening...
My Soul

Snow on the Mountains
Autumn Song
My Quiet Evening...

Hasmik Papian, soprano

SOTA Orchestra, Bradley Hogarth,
Conductor

Intermission

Tigran Mansurian

Romance for Violin and Strings
(2011, U.S. Premiere)
Movses Pogossian, violin

SOTA Orchestra, Bradley Hogarth,
Conductor

Michael Nyman

Symphony No. 2 (2014, U.S. Premiere)

SOTA Orchestra, Bradley Hogarth,
Conductor

Hasmik Papian appears with generous support
from Anita Mardikian and Pepo Pichler

Michael Nyman appears with generous support
from Christopher and Alice Allick

Tigran Mansurian appears with generous support
from Caren Meghreblian and Harry Bernstein

CONCERT 3

PROGRAM NOTES

Charles Amirkhanian *Miatsoom* (Reunion, 1994-97)

Notes by the composer:
This half-hour tape piece explores the sounds of the Republic of Armenia as experienced by myself and my father Benjamin Amirkhanian during our first (and only) trip there in August 1994. Both he and I were born in Fresno, California, in 1915 and 1945 respectively, and only had heard about our homeland from friends and relatives who had visited there. The experience of seeing the land and visiting with the people firsthand was an overwhelmingly moving personal experience for us together. The piece is called *Miatsoom* (Reunion) and was commissioned by New Radio and Performing Arts with a grant from Meet the Composer. It was composed between 1994 and 1997.

The soundscape of the country had been altered radically at that time by socio-economic events pursuant to the dissolution of the Soviet Union. Due to the ongoing war with Azerbaijan, an economic boycott and lack of foreign investment had crippled the country in the post-Soviet era. The fabled fountains of the capital city of Yerevan were unable to function. At the time of our visit, electricity and hot water were available for only one hour in the morning and one in the evening.

There was little fuel for automobiles and the city thoroughfares and highways lay virtually silent. But always there was music.

Armenians are a most musical people, and one of the most revered figures in the country is the late composer Komitas, whose documentation of Armenian folk and liturgical music dating from the late 19th and early 20th Centuries saved a cultural heritage of inestimable value. An unexpected and profound occurrence took place the day of our arrival as the long-serving Catholicos of the Armenian Orthodox Church, Vazken I, died. This event was met with an outpouring of sadness by the population as a whole, not unlike the death in the U.S. in 1963 of John F. Kennedy. One segment of the composition features liturgical music performed by a contralto and organist at the Yerevan church of Soorp Sarkis, as the microphone is pointed at the feet of mourners shuffling past the cleric's open casket.

During the course of this composition you will hear my father Ben speaking with relatives and friends who explain the origin of his family name, show him the sights of the country, and sing him the songs they have been handing down for generations. Ordinary ambiences and incidents form a great



Ben Amirkhanian in Yerevan, with monuments to Komitas Vartabed and William Saroyan.

deal of the raw material of the work. But the fascinating inflections in English and the unique sonorities of the Armenian language enrich the tapestry of the soundscape.

Thanks to all the wonderful people who graciously allowed us to record them for this work. They include our relatives Yuri and Eugenie Amirian, and Narine and Maria Vartanian, three folk musicians at the countryside church of Gehrart, the composers Tigran Mansurian, Ashot Zohrabian and Aram Satian, composer Lazar Saryan who volunteered his antique clock chime, the Armenian Folk and Minstrel Ensemble directed by Rouben Altounian, translators Nellie Malkashian, Hamo Moskofian and Harut Mugurditchian, a government official, Vladik Hagopian, General Secretary of the Supreme Soviet of the Republic of Mountain-

CHARLES AMIRKHANIAN

ous Karabakh, and our excellent tour guide, Baidzar Grigorian, at the National Museum of History in Yerevan.

The final mix was done with engineer Ed Herrmann of Garuda Records in San Francisco. Assistance with digital signal processing was provided by Alex Artaud of the Tribu Studio in El Cerrito, California. *Miatsoom* is dedicated to my father, Benjamin Vresh Amirkhanian, who will celebrate his 100th birthday this Summer. Born on July 17, 1915, in Fresno, California, three months after the genocide order of April 24, 1915, his middle name translates as "Revenge." However, as anyone who knows him will attest, he is a kind, peace-loving gentleman.

Tigran Mansurian *Canti Paralleli* (2007-08) US Premiere

Tigran Mansurian writes, "*Canti Paralleli* was written between 2008 and 2012, first as a work for soprano and piano, and later in a version for soprano, piano and string orchestra. At the heart of the work are four pairs of poems, each by one of 4 Armenian classics (Baghdasar Dpir, Yeghishe Charents, Avetik Isahakyan, Vahan Teryan). Each pair of poems both complement each other and create a relationship of contrast between themselves. This way, every one of the songs in the pair is featured more completely thanks to the vicinity of the song resounding before or after it.

"As I was nurturing in me these *Canti Paralleli* towards their mature state, I would relive in memory Plutarch's "Parallel Lives" that I had read years ago."

Tigran Mansurian *Romance for Violin & Strings* (2011) US Premiere

Tigran Mansurian writes, "When the classical composers write instrumental "romances," sometimes the synthesis of the singing nature imposed by the "romance" genre with decorative musical gestures becomes truly captivating.

"What kind of musical structure would it be if its melodic foundation were based on tunes bearing the characteristics of Armenian medieval spiritual *taghs*? A *tagh* is an Armenian form of monadic song writing, taking flight from emotional expression and expansive in form and rhythm. Acquaintance with them enables one to appreciate fully the folk music collecting of my spiritual father Gomitas who preserved our music by transcribing hundreds of songs in the early 20th Century.

"This is the question that I contemplated while writing *Romance* for violin and string orchestra. I made this composition at the suggestion of my good friend, the Moldovan-Austrian violinist Patricia Kopatchinskaja, and I dedicated it to her."

Michael Nyman *Symphony No. 2* (2014) US Premiere

Michael Nyman writes, "The series of 19 symphonies that I started writing in December 2012 as a 70th birthday present for myself in March 2014 is more or less half completed and might deserve as many words of explanation as there are notes. Suffice it to say that the symphonies are conceived in the form of an extended network that 'archives'

and represents and re-presents new material, old material of mine and of other composers (such as Brahms' *Symphony No. 1*), as well as ideas of mine that have already been presented in orchestral form, or by the Michael Nyman Band in proto-orchestral and even, as the opening movement of *Symphony No. 5* the 6th movement of my *String Quartet No. 2*.

"*Symphony No. 2* began its life as *Pozcatek*, a 'Michael Nyman Band' 'soundtrack' that I wrote for the Michael Nyman Band to accompany a selection of sequences from post-war Polish films that I selected and edited in 2009. That work has already been reworked as *Pozcatek* for piano trio (recorded by the Fidelio Trio for MN Records) and a song cycle *Ex Votos Songs* with texts transcribed from Mexican Ex Votos, hence the possible subtitle for this symphony: Ex Photos. The symphony consists of four interconnected movements."

The work was premiered in November 2014 by a youth orchestra in Mexico City, at the re-opening of a refurbished movie theatre, and the performance there was accompanied by a miscellany of clips from historical Mexican films of the 20th Century. The composer intends the music to stand on its own, and, as the references to famous scenes in Mexican films are less familiar in the U.S., has decided to omit them for this presentation. This is the U.S. premiere of *Symphony No. 2*.

FEATURED ARTISTS



Charles Amirkhanian

Charles Amirkhanian, co-founder with Jim Newman in 1992 of Other Minds, is its Executive & Artistic Director. Born in Fresno, California, on January 19, 1945, he recently celebrated his 70th birthday. As a composer, he is renowned for his text-sound compositions that employ speech sounds in rhythmic patterns resembling percussion music, with influences from Ernst Toch, Gertrude Stein, Steve Reich, and Clark Coolidge. He also composes electroacoustic essays incorporating acoustic ambient sounds alongside more traditional instrumental music sources to create disjunct, trance-like dreamscapes and hörspiels.

In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many additional concerts devoted to the work of the American experimental tradition (Cage, Cowell, Rudhyar, Nancarrow, Hovhaness, Antheil and others), establishing a

record label, a weekly radio program, and commissioning new work annually from composers around the world.

He also established an ambitious website (radiOM.org) that provides access to new music information for listeners in 165 countries and territories. Beginning with a collection of 4000 reel-to-reel studio and aircheck tapes from the KPFA archives transferred in 1999 to Other Minds, a 14-year project of digitizing unique analog audio files has blossomed into one of the most impressive online reference libraries of experimental classical music. This rich preservation site, with universal free streaming access, is supported by a generous organizational partner, The Internet Archive, based in San Francisco.

Amirkhanian served as Music Director of KPFA Radio in Berkeley (1969-1992) and Executive Director of the Djerassi Resident Artists Program (1993-1997). From 1977-1980 he was a full-time instructor in the Interdisciplinary Creative Arts Department at San Francisco State University. In San Francisco, Amirkhanian hosted and programmed the Exploratorium's highly regarded Speaking of Music series (1983-1991), bringing live audiences together for intimate conversations in

THOUGHTS FROM COMPOSERS:

“The atmosphere there (San Francisco and Djerassi) was filled with music and human warmth.”

—TIGRAN MANSURIAN (MARCH 31, 2004)

person with pathbreaking composers. And from 1988-1991 he co-directed, with John Lifton, the Composer-to-Composer Festival in Telluride, Colorado, which served as a model for the Other Minds Festival.

For his work at KPFA he received the Letter of Distinction from the American Music Center in 1984 and the Deems Taylor Award from ASCAP in 1989. At Other Minds, he received the 2005 Letter of Distinction from the AMC and in 2009 the ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music. In 1999 he was awarded the first Ella Holbrook Walker Fellowship for a year-long residency at the Rockefeller Foundation's Bellagio Study & Conference Center on Lake Como in Northern Italy, where he established an electronic music facility for the foundation and composed a ten-movement tape work *Pianola (Pas de mains)*, 1997–2000) for WDR Cologne.

In addition to his work as a composer, percussionist and poet, Amirkhanian has produced several pivotal commercial recordings, including the complete works for player piano of Conlon Nancarrow, the first compilation of American text-sound com-

position, the first compilation of electronic music by American women composers, the only compilation of George Antheil performing his own piano music, and first recordings of unpublished music by Maro Blitzstein.

As a radio producer, Amirkhanian pioneered the broadcasting of minimalist music, sound poetry, radio happenings, and, with Richard Friedman, the World Ear Project, bringing continuous recordings of ambient sounds to the airwaves, beginning in 1970. Many of his hundreds of interviews with composers, performers, poets and intermedia artists are available for listening on radiOM.org, the second website of Other Minds, designed to preserve the voices and work of cutting edge artists.

Amirkhanian has been awarded numerous composer commissions from the National Endowment for the Arts, Westdeutscher Rundfunk (WDR), Meet the Composer, the BBC, the Australian Broadcasting Corporation, the 1984 Summer Olympics, the Arch Ensemble and Ensemble Intercontemporain and other organizations. His music has been choreographed by Bill T. Jones, Anna Halprin, Margaret Fisher, Nancy Karp + Dancers, and Richard Alston (Ballet Rambert). From 1975-1986 he performed theatrical realizations of his sound poetry with projections by Carol Law at venues such as the Stedelijk Museum (Amsterdam), the Walker Art Center (Minneapolis), the San Francisco Museum of Modern Art, New Langton Arts (San Francisco) and throughout Australia. More recent performances have been in Berlin, Beijing, Linz, Huddersfield, Moscow and St. Petersburg.

His music is available on two solo CDs, *Walking Tune* (Starkland Records) and *Mental Radio* (New World Records) and also has been released on Cantaloupe, Centaur, Wergo, Other Minds, Perspectives of New Music and Fylkingen, among other imprints.

Amirkhanian resides in El Cerrito, California, with his wife visual artist and psychotherapist Carol Law.



Don Byron

New York-born Don Byron (b. November 8, 1958, Bronx, NY) is a singular voice in an astounding range of musical contexts, exploring widely divergent traditions. As clarinetist, saxophonist, composer and arranger, he redefines every genre of music he plays, be it classical, salsa, klezmer, hip-hop, funk, rhythm & blues, gospel, or any jazz style from swing and bop to cutting-edge downtown improvisation, documented on more than a dozen of recordings as band-leader, including the Grammy-nominated and Jazz Times Record of the Year 2004, Ivey-Divey. For the past two decades, Byron has been consistently voted best clarinetist by leading international music magazines. He is a 2012 Doris Duke Performing Artist, a recipient of Guggenheim and US Artists Fellowships. In 2009, he was awarded the Rome Prize and was a finalist for the Pulitzer Prize for Composition. Also a gifted teacher,

he has led residencies at many universities, including Harvard and Columbia, and was a visiting Professor at MIT and at SUNY Albany, teaching theory, saxophone, improvisation, and composition.



Frode Haltli

Frode Haltli (b. May 15, 1975, in Levanger, Norway) began playing the accordion at the age of seven. As a child he played folk music but soon moved into different forms. Playing music by composers such as Per Nørgård, and Arne Nordheim, as well as classical music, he swiftly developed virtuosic instrumental skills and a deep understanding of new music.

In his early years he won numerous national contests, raising interest in and appreciation of the accordion to unprecedented heights. Haltli studied at the Norwegian State Academy of Music, then at the Royal Danish Music Conservatory in Copenhagen, graduating in 2000.

Since then, he has established links with several composers, notably Maja Solveig Kjelstrup Ratkje who is one of several who have written especially for him; others include Bent Sørensen, Rolf Wallin, Atli Ingólfsson, Hans Abrahamsen, Jo Kondo and Sam Hayden.

Haltli has a broad repertoire of contemporary classical works, including several concertos for the accordion. In 2012 Haltli released 'Arne Nordheim Complete Accordion Works' (Simax Classics) to great critical acclaim. He has played regularly with the trio POING, alongside saxophonist Rolf-Erik Nystrøm and double bass player Håkon Thelin. They have commissioned more than 60 works from composers all over the world and recorded several albums. The group performed at Other Minds 12 in 2006, playing three works by Ms. Ratkje, including the vividly titled *Rondo-Bastard-Overture-Explosion* (2004). He also performed her *Gagaku Variations* with the Del Sol String Quartet.

Frøde Haltli has developed several transcultural music projects, in India, China, Japan, North Korea, and Egypt. He has also played music rooted in Norwegian traditional music. On his 2007 recording "Passing Images" (ECM), Haltli is joined by trumpeter Arve Henriksen, viola player Garth Knox, and vocalist Maja Ratkje, for a selection of lyrical explorations of folk themes couched in the form of contemporary improvised music.

Frøde Haltli teaches accordion at the Norwegian Academy of Music in Oslo. He resides in Svartskog, Norway, with Maja Ratkje and their two young children. More information may be found at his personal website, www.frodehaltli.com.



Lou Harrison

Born in Portland, Oregon, on May 14, 1917, Lou Harrison's musical style was, in the words of Leta Miller, "shaped by the San Francisco of the 1930s. There he studied composition with Henry Cowell; accompanied such dancer/choreographers as Carol Beals, Bonnie Bird, Tina Flade, and Lester Horton; and staged high profile percussion concerts with John Cage. At the Golden Gate Exposition on Treasure Island in 1939 he first heard a live Indonesian gamelan orchestra (an ensemble composed primarily of percussion, including metallophones with various types of resonators, and gongs of various sizes, shapes, and orientations). In the city itself he frequented the Chinese opera, which welcomed audiences for 25 cents a show. He and Cage delighted in rummaging through the city's automobile junkyards and import stores for anything that would ping, bong, or twang, and spent hours testing the pitch and resonance of flower pots in the local nurseries."

Harrison's musical interests and activities were wide-ranging, spanning Baroque and pre-Baroque music, the Renaissance period, Native American music, studies in twelve-tone composition with Arnold Schoenberg in Los Angeles, and a career reviewing music at the New York Herald Tribune under chief critic Virgil Thomson. He was introduced to Charles Ives and helped reconstruct that elder composer's Symphony No. 3. When he conducted the world premiere on April 5,

1946, with the NY Little Symphony, the work was awarded the following year's Pulitzer Prize, eliciting Ives' dismissive comment, "Prizes are for boys."

In 1951 he taught at Black Mountain College in North Carolina, but by 1953 he was back in California, taking up residence in rural Aptos, near Santa Cruz, and setting to work on a series of works embracing Pacific Rim influences. In 1963 he, along with Victor Jowers, Robert Hughes and Gerhard Samuel began a small summer festival that evolved in the long-running Cabrillo Music Festival of Contemporary Music.

In 1967 he met his life partner William Colvig who helped him invent instruments replicating the Balinese gamelan but with his own just intonation tunings. Chief works of this period are La Koro Sutro for chorus and gamelan, The Suite for Violin and American Gamelan and the puppet opera on gay themes Young Caesar. He completed four symphonies and numerous concerti.

Ned Rorem, a long-time acquaintance, and guest at Other Minds 9 in 2003, summarizes Lou Harrison's oeuvre thusly: "In general he is a melodist. Rhythm has a significant place in his work, too. Harmony is unimportant, although tonality is. He is one of the first American composers to successfully create a workable marriage between Eastern and Western forms."

Additionally, Harrison is one of the great students of intonation over many centuries. He concluded that the use of equal temperament, dating from the advent of the grand piano, sounded a death knell for musical

propriety. He vigorously pursued alternative "just intonation" procedures that, in his capable hands, had the capacity to melt the most hardened heart. His *Main Bersama-Sama I*, for suling, French horn and gamelan is one of the most cherished examples, as is his "Chaconne" from the *Suite for Violin and American Gamelan*, composed in collaboration with Richard Dee.

Lou Harrison was, to date, the only composer actually to appear at two Other Minds Festivals—OM 2 (1995) and OM 8 (2002), shortly before his death at 85 on February 2, 2003.



Tigran Mansurian

Tigran Mansurian, the son of Armenian parents, was born on 27 January 1939 in Beirut (Lebanon), where he attended the French Catholic School. 1947 his family moved to Armenia, finally settling in the capital Yerevan in 1956. Mansurian studied at the Yerevan Music Academy and completed his PhD at the Komitas State Conservatory where he later taught contemporary music analysis.

Early in his career he became acquainted with the music of Pierre Boulez, and was soon able to make deft use of complicated modern compositional techniques, placing him outside the mainstream of official Soviet composers.

In the course of time he developed an increasingly simple and almost liturgical kind of style, characterized mainly by the organic synthesis of ancient Armenian musical traditions and contemporary European composition methods. His oeuvre comprises orchestral works, seven concerti for strings and orchestra, sonatas for cello and piano, three string quartets, madrigals, chamber music and works for solo instruments.

In a short time he became one of Armenia's leading composers. He established strong creative relationships with international performers and composers such as Valentin Silvestrov, Arvo Pärt, Alfred Schnittke, Sofia Gubaidulina, and Edison Denisov, as well as performers Kim Kashkashian, Jan Garbarek, and the Hilliard Ensemble.

Mansurian was the director of the Komitas Conservatory in the 1990s. He has recently retired as an administrator and teacher, and concentrates exclusively on composition. And his music is gaining wide circulation thanks to ECM Records in Munich, where producer Manfred Eicher has continued to record a large selection of his music.

Mansurian has said that his models were the Armenian composer Komitas and Claude Debussy. He adopted a terse and economical mode of expression which in a mystical kind of way combines ancient and modern elements. Mansurian's music reflects the heritage of the venerable musical tradition of Armenia, dating back more than a thousand years and ranging from the melodies of mediaeval ecclesiastical chant to specific scalar systems and musical forms. The composer's

sensitivity and his understanding of the spirit of the age find expression in his attempt to rebuild musical bridges that were crumbled in the final years of the twentieth century.

Mansurian's music is lyrical. And the lyrical images of his music possess a suggestive power that, despite its reductionist slant, nonetheless makes it sound emotional.

Tigran Mansurian was a guest composer at Other Minds Festival 10, at which time he performed Havik with violist Kim Kashkashian and percussionist Joel Davel, as well as his adaptations of ten songs transcribed by Komitas, both in their American premieres. The concert took place at the Yerba Buena Center for the Arts Theater on March 4, 2004. As are most other of our festival concerts, the performance is available for free streaming at radiOM.org by searching by the composer's name.

Charles Amirkhanian first met Mansurian during a trip to Armenia in 1994, and he recorded the composer, seated at a piano in the Komitas Conservatory, discussing his reverence for the work of Komitas Vartabed (1869-1935), the orphan and later priest, who preserved over 2000 traditional Armenian folk songs. A choir formed by Komitas to tour and sing his arrangements of these songs, was praised by no less than Claude Debussy. Tragically, half of the collection was destroyed during the 1915 genocide and Komitas, suffering from post traumatic stress, was institutionalized and spent the last 20 years of his life in unimaginable emotional pain.

Listeners to Amirkhanian's *Miatsoom* on our third concert, will hear an excerpt from Mansurian's passionate spoken introduction to Komitas, and the reason for his profound influence found in Mansurian's present music.



Miya Masaoka

Miya Masaoka (b. January 3, 1958, Washington, D.C.), musician, composer, and performance artist, has created works for 17, 21 and 25-string koto, laser interfaces, laptop and video and written scores for ensembles, chamber orchestras and mixed choirs. In her performance pieces she has investigated the sound and movement of insects, as well as the physiological responses of plants, the human brain, and her own body. Within these varied contexts of sound, music and nature, her performance work emphasizes the interactive, live nature of improvisation, and reflects an individual, contemporary expression of Japanese gagaku aural gesturalism.

Masaoka's work has been presented in Japan, Canada, Europe, Eastern Europe and she has toured to India six times. Venues include V2 in Rotterdam, Cybertheater in Brussels, Elektronisch Festival in Groningen, the Cleveland Performance Art Festival, The Elektronik Body Festival in Bratislava, Slovakia, Radio Bremen, Germany, Festival of Lights, Hyderabad, India, and the London Musicians Collective.

Since forming and directing the San Francisco Gagaku Society, Masaoka has been creating new ways of thinking about and performing on the Japanese koto. She has developed a virtuosic and innovative approach, including improvisation and expanding the instrument into a virtual space using computer, lasers, live sampling, and real time processing.

Masaoka has been developing koto interfaces with midi controllers since the 1980's originally with Tom Zimmerman, co-inventor of the Body Glove. Since then, she has she has worked at STEIM, Amsterdam, CNMAT, and with Donald Swearingen to build interfaces with the computer and koto, at times using pedals, light sensors, motion sensors and ultrasound. With the koto connected directly to her laptop, she records her playing live, and processes the samples in real time. This new koto is able to respond dynamically and interactively in a variety of musical environments, and improvise with the processed sounds.

Ms. Masaoka studied with Wayne Peterson, Eric Moe and Alvin Curran at San Francisco State and Mills and Japanese music with Togi Suenobu and Seiko Shimaoka. She has performed improvised music with Steve Coleman, Fred Frith, her husband George Lewis, Ornette Coleman, and Dr. L. Subramaniam. She has been commissioned by the Bang on a Can All-Stars, and the Rova Saxophone Quartet, and has taught at San Francisco State and Bard College. Masaoka was born in 1958 in Washington, DC and raised in San Mateo, California. She currently resides in Brooklyn and San Francisco.



Michael Nyman

As one of Britain's most innovative and celebrated composers, Michael Nyman's work encompasses operas and string quartets, film soundtracks and orchestral concertos. Far more than merely a composer, he's also a performer, conductor, bandleader, pianist, author, musicologist and now a photographer and filmmaker. Although he's far too modest to allow the description "Renaissance Man," his restless creativity and multi-faceted art has made him one of the most fascinating and influential cultural icons of our times.

At this stage of a long and notable career, he might forgivably have been content to rest on his considerable laurels. Yet instead of looking back on a lifetime of achievement that ranges from his award-winning score for the film *The Piano* to the acclaimed opera *The Man Who Mistook His Wife For A Hat*, via a string of high-profile collaborations with everyone from Sir Harrison Birtwistle to musician Damon Albarn, he's still looking forward, pushing the boundaries of his art with a diverse and prolific burst of creativity as energetic and challenging as any new and iconoclastic young kid on the block.

Indeed, he says he discovered his stylistic direction playing an aria from Mozart's Don Giovanni on piano in the style of Jerry Lee Lewis, which "dictated the dynamic, articulation and texture of everything I've subsequently done."

Nyman first made his mark on the musical world in the late 1960s, when he invented the term 'minimalism' and, still in his mid-twenties, earned one of his earliest commissions, to write the libretto for Birtwistle's 1969 opera *Down By The Greenwood Side*.

His 1974 book *Experimental Music: Cage and Beyond*, explored the influence of John Cage on classical composers and was widely read in England, where such figures as Cornelius Cardew, Gavin Bryars, John White, and Howard Skempton were retreating from post-serialism by writing static, Satie-influenced music.

In 1976 he formed his own ensemble, the Campiello Band (now the Michael Nyman Band) and over three decades and more, the group has been the laboratory for much of his inventive and experimental compositional work.

For more than 30 years, he had also enjoyed a highly successful career as a film composer, the role in which—sometimes to his slightly rueful regret—he is probably best known by the general public.

His most notable scores number a dozen Peter Greenaway films, including such classics as *The Draughtsman's Contract*, *The Cook, the Thief, His Wife & Her Lover* and *Prospero's Books*; Neil Jordan's *The End Of The Affair*; the Hollywood blockbuster *Gattaca*—and, of course, his unforgettable music for Jane Campion's 1993 film, *The Piano*, the soundtrack album of which has sold more than three million copies. He also co-wrote the score for the 1999 film *Ravenous* with his friend and sometime protégé, Damon Albarn.

More recently, his music was used in the Oscar nominated film, *Man on Wire*.

Nyman has created music to accompany the silent movies of pioneering Soviet filmmaker Dziga Vertov. His score for *Man With A Movie Camera* (2002) was followed by two more—for *The Eleventh Year* and *A Sixth Part of the World*, both dating from the late 1920's. His personal label MN Records has released music from both scores on a single CD, *Vertov Sounds*.

His reputation among highbrow critics is built upon an enviable body of work written for a wide variety of ensembles, including not only his own band, but also symphony orchestra, choir and string quartet. He has also written widely for the stage. His operas include *The Man Who Mistook His Wife For a Hat* (1986), *Facing Goya* (2000), and the critically-lauded *Man and Boy: Dada* (2003). He has also provided ballet music for a number of the world's most distinguished choreographers. And in 2008, he published the sumptuous photo-book *Sublime*. He has exhibited his photographs and has begun making motion pictures as well.

Born on March 23, 1944, in Stratford, London, to a secular Jewish family, Michael Nyman now divides his time between London and Mexico City, where his Symphony No. 2 was premiered by the Chavez Orchestra, a youth symphony, on December 1, 2014, at the gala re-opening of a long-derelict movie theatre that the composer convinced city officials to refurbish. He is the father of two daughters and, along with fellow composer Gavin Bryars, is a supporter of the Queens

Park Rangers football club, perennially on the cusp of relegation from the Premier League. In 2008 Nyman was appointed Commander of the Most Excellent Order of the British Empire (CBE).

Michael Nyman appeared at Other Minds 11 in 2005, performing his solo piano accompaniment to the motion picture *Manhatta*, as well as excerpts from *The Piano*. His *Ballad of Kastriot Rexhepi*, along with his *String Quartet No. 3*, were performed with the Del Sol String Quartet at the Yerba Buena Center for the Arts.



Pauline Oliveros

Pauline Oliveros (b. May 30th, 1932 in Houston, Texas), composer, performer and humanitarian is an important pioneer in American Music. Acclaimed internationally, for four decades she has explored sound—forging new ground for herself and others.

Through improvisation, electronic music, ritual, teaching and meditation she has created a body of work with such breadth of vision that it profoundly effects those who experience it and eludes many who try to write about it. "On some level, music, sound consciousness and religion are all one, and she would seem to be very close to that level," stated John Rockwell. Oliveros has been honored with

awards, grants and concerts internationally. Whether performing at the John F. Kennedy Center in Washington D.C., in an underground cavern or in the studios of a West German radio station, Oliveros' commitment to interaction with the moment is unchanged. She can make the sound of a sweeping siren into another instrument of the ensemble.

Through *Deep Listening Pieces* and earlier *Sonic Meditations*, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. To make a pleasurable experience of this requires focused concentration, skilled musicianship and strong improvisational skills, which are the hallmarks of Oliveros' form. In performance, Oliveros uses an accordion which has been re-tuned in two different systems of her just intonation in addition to electronics to alter the sound of the accordion and to explore the individual characteristics of each room.

Pauline Oliveros has built a loyal following through her concerts, recordings, publications and musical compositions that she has written for soloists and ensembles in music, dance, theater and inter-arts companies. She has also provided leadership within the music community from her early years as the first director of the San Francisco Tape Music Center (now known as the Center for Contemporary Music at Mills College), director of the Center for Music Experiment during her 14 year tenure as professor of music at the University of California at San Diego to acting in an advisory capacity for organizations such as The National Endowment for the Arts, New York State Council

for the Arts and many private foundations. She now serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute and Darius Milhaud Composer in Residence at Mills College. Oliveros has been vocal about representing the needs of individual artists, about the need for diversity and experimentation in the arts, and promoting cooperation and good will among people.



Maja S.K. Ratkje

Maja Solveig Kjelstrup Ratkje, composer and performer (born Dec. 29th 1973 in Trondheim, Norway), finished composition studies at the Norwegian State Academy of Music in Oslo in 2000. Her music is performed worldwide by performers such as Klangforum Wien, Oslo Sinfonietta, The Norwegian Radio Orchestra, BBC Scottish Symphony Orchestra, Fretwork, TM+, Cikada and Bozzini string quartets, Quatuor Renoir, crashEnsemble, Pearls for Swine Experience, Torben Snekkestad, Marianne Beate Kielland, SPUNK, Frode Haltli, POING and many more. Portrait concerts with her music has been heard in Toronto and Vienna, she has been composer in residence at festivals like Other Minds in San Francisco, Nordland Music Festival in Bodø, Avanti! Summer Festival in Finland, Båstad Chamber Music Festival and Huddersfield Contemporary Music Festival.

Ratkje has received awards such as the International Rostrum of Composers in Paris for composers below 30 years of age, the Norwegian Edvard prize (work of the year) twice, second prize at the Russolo Foundation, and in 2001 she was the first composer ever to receive the Norwegian Arne Nordheim prize. Her solo album «Voice», made in collaboration with Jazzkammer, got a Distinction Award at Prix Ars Electronica in 2003. In 2013 she was nominated for the Nordic Council Music Prize for her vocal work.

Ratkje is active as a singer/voice user and electronics performer and engineer, as a soloist or in groups such as SPUNK. Other collaborations are with Jaap Blonk, Joëlle Léandre, Ikue Mori, Zeena Parkins, Stephen O'Malley, Lasse Marhaug, POING and many more. Ratkje has performed her own music for films, dance and theatre, installations, and numerous other projects. She makes large art installations with SPUNK and deals often with visual arts in her work. She has made music for a radio play by Elfriede Jelinek, and in 2003, she played a part in her own opera, based on the texts from the Nag Hammadi Library. She has been soloist her own work with orchestras such as The Norwegian Radio Orchestra, Klangforum Wien, Avanti! Chamber Orchestra and BBC Scottish Symphony Orchestra.

Her scores are found at the Norwegian Music Information Centre and her records are released on Tzadik, Rune Grammofon, ECM and many other labels. Her homepage may be visited at www.ratkje.com



Peter Sculthorpe

Peter Sculthorpe was *the* original voice in Australian music, combining an eclectic and constantly-evolving style rooted in classic forms with an intense interest in the indigenous music of his native land and the Pacific Rim. His determination to document in sound the socio-environmental character of Australia has made Sculthorpe the country's best-known composer and "the voice of the nation". His Piano Concerto was for many years the most-performed serious orchestral work by an Australian composer.

Sculthorpe was born in Launceston, Tasmania, on April 29, 1929. As a young lad he was briefly introduced to the famous pianist and composer Percy Grainger, a meeting that left a lasting impression.

Unable to earn a living after studying at the Melbourne Conservatorium from 1946-1950, he returned to his native island to run a hunting, shooting and fishing store there. But soon thereafter, he won a scholarship to study at Wadham College, Oxford, taking classes under composer serial composer Egon Wellesz.

Sculthorpe was composer-in-residence at Yale University while visiting the United States as a Harkness Fellow in 1966-67, and Visiting Professor at the University of Sussex in 1972-73. Appointed Reader in Music at the University of Sydney in the late Sixties, he long was a Professor in Musical Composition (Personal Chair) at that university. Upon his

return to his native country he realized that to be true to himself he had to develop an aesthetic identity less dependent on Europe and more in tune with region of his own origins.

Sculthorpe's stylistic breakthrough resulted via a request from a Sydney Symphony Orchestra's commission from Sir Bernard Heinze who asked for "something without rhythm, harmony or melody." The result was *Sun Music I*, composed in 1965 somewhat under the spell of Varèse, that evoked a certain Australian quality the composer later developed into a full-blown identity, roughly parallel to that of Aaron Copland's here in the U.S. In this work an ensemble of strings, brass and percussion are divided into groups of varying timbre, at one point employing a cluster of 59 adjacent quarter-tones, and later developing into canons of displaced glissandi.

Beginning with abstract tone poems, Sculthorpe evolved toward basing his music on programmatic themes of liberation and social commentary drawn from Australian history. This lent his work not only an innovative musical quality but a socially relevant one.

Soon Sculthorpe rose to a position of unprecedented prominence in Australia, and with his energetic work as a teacher, developed a following of like-minded voices that transformed Australian composition. Likewise, his political stances, championing Aboriginal rights, gay rights and progressive policies, lent him a moral stature not usually associated with contemporary composers in other lands.

Sculthorpe has earned appointments as an Officer of the British Empire, Officer of the Order of Australia, Fellow of the Australian Academy of the Humanities and Lifetime Member of the American Academy of Arts and Letters.

In 2006, Sculthorpe was a guest composer at the 12th Other Minds Festival. Charming and articulate, he charmed us all, including fellow elder statesman Per Nørgård from Copenhagen. Due to his prominence in Australian society, Sculthorpe had made the acquaintance of the Queen of Denmark, an Australian, and regaled us with tales of sneaking out on castle balconies for a smoke with Her Majesty Queen Margarethe II.

During his time with us at OM 12, his 16th String Quartet received its world premiere in a version for string quartet with didjeridu obbligato. The Del Sol Quartet performed with Stephen Kent and subsequently recorded that work and three others (Nos. 12, 14, and 18) in similar versions for Sono Luminus Records. Another work of Sculthorpe's heard on OM 12 was *From Saibai*, performed by Kate Stenberg, violin, and Eva-Maria Zimmermann, piano.

In 2012, while Other Minds 20 was in the planning stage, Sculthorpe enthusiastically accepted an invitation to return for a curtain call in San Francisco. Sadly, he later fell ill and finally died at the age of 85 on August 8, 2014, in Sydney. His passing was mourned nationally and he was given a state funeral that he would cheerfully have traded for a one last joyful party.



David Tanenbaum

Recognized internationally as an outstanding performing and recording artist, a charismatic educator, and a transcriber and editor of both taste and intelligence, David Tanenbaum is one of the most admired classical guitarists of his generation. He has performed throughout the United States, Canada, Mexico, Europe, Australia, the former Soviet Union and Asia, and in 1988 he became the first American guitarist to be invited to perform in China by the Chinese government. He has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Sinfonietta, the Oakland Symphony, Vienna's ORF orchestra, with such eminent conductors as Esa-Pekka Salonen, Kent Nagano and John Adams.

David Tanenbaum has been a featured soloist at many international festivals, including those of Bath, Luzern, Frankfurt, Barcelona and Vienna as well as numerous guitar festivals. In 1989, as President of the Second American Classical Guitar Congress, he commissioned five new works, including *Rosewood* by Henry Brant for a large guitar orchestra, which he's conducted more than a dozen times on four continents.

While his repertoire encompasses diverse styles, David Tanenbaum is recognized as one of today's most eloquent proponents of new guitar repertoire. Among the many

works written for him is Hans Werner Henze's guitar concerto *An Eine Aolsharfe*, which he premiered throughout Europe and recorded with the composer conducting, Terry Riley's first guitar piece, *Ascención*, four works by 1998 Pulitzer Prize winner Aaron Jay Kernis, and *Scenes from Nek Chand*, commissioned by Other Minds and the last work by the late Lou Harrison. Tanenbaum currently is working with Terry Riley on a series of 24 guitar pieces, has toured extensively with Steve Reich and Musicians, was invited to Japan in 1991 by Toru Takemitsu, and has had a long association with the Ensemble Modern. As a chamber musician he has collaborated with, among others, the Kronos, Shanghai, Alexander and Chester String Quartets, dancer Tandy Beal and guitarist Manuel Barrueco. He is currently a member of the World Guitar Ensemble, which regularly tours Europe.

David Tanenbaum's three dozen recordings, which reflect his broad repertoire interests, can be found on New Albion, EMI, Nonesuch, Ars Musici, Rhino, GSP, Albany, Audiofon, Bayer, Acoustic Music Records, Bridge, Stradivarius and others. His 2002 recording as soloist with Esa-Pekka Salonen and the Los Angeles Philharmonic in John Adams' *Naïve and Sentimental Music* was nominated for a Grammy as the Best New Composition. He has produced many editions of guitar music, including the David Tanenbaum Concert Series for Guitar Solo Publications. He has also written a series of three books, *The Essential Studies*, which analyze the etudes of Sor, Carcassi and Brouwer and complement his recordings of those works on GSP, and his chapter on "The Revival of the Classical Guitar in the 20th Century" appears in the

Cambridge Companion to the Guitar.

David Tanenbaum is currently Chair of the Guitar Department at the San Francisco Conservatory of Music, where he received the 1995 Outstanding Professor Award, and he has been Artist-In-Residence at the Manhattan School of Music.

Tanenbaum (b. September 10, 1956, in NYC), studied guitar with Rolando Valdez-Blain, Aaron Shearer and Michael Lorimer, attending the San Francisco Conservatory and Peabody Conservatory. He was born September 10, 1956, in New York City, where his father, Elias Tanenbaum, was a noted composer and teacher, and resides in Emeryville, CA. He was a participant in Other Minds 8, performing the world premiere of Lou Harrison's *Scenes from Nek Chand* but in equal temperament. The music was intended for National steel guitar in just intonation and later an instrument with a customized fret board enabled him to present the work as intended, and as he will at this year's OM 20, along with *From Kakadu* by Peter Sculthorpe.



Errollyn Wallen

Errollyn Wallen, whose first name was inspired by the actor Errol Flynn, was born on April 10, 1968, in Central America's only country with English as its official language: British Honduras. Located between Mexico

and Northeastern Guatemala on the Gulf of Honduras, the land was rechristened Belize in 1973. Errollyn Wallen was a precocious young pianist who, after studying with the best teachers at home, eventually left for advanced abroad.

Wallen gave up her training at the Dance Theater of Harlem, New York, to study composition at the universities of London and Cambridge. She founded her own Ensemble X, with its motto 'We don't break down barriers in music... we don't see any,' reflecting her genuine, free-spirited approach and eclectic musicianship. Her music moves freely among influences ranging from Bill Evans to gospel, Bill Evans, blues, Schubert, and Charles Ives. Laurie Anderson's whimsy inspired her as well. Her song "What's Up Doc?" begins

Sometimes I get so lonely that
I eat the television . . .
The tears fall in my soup
And dance around the room
To the tune that's in the news
And everyone sings and everyone is smiling
The colours on the screen
Confound my misery . . .

What's up Doc?
What's up Doc?
Now is it the words you say
Or the say you say it?

Wallen's song "Daedalus" appears alongside songs by Björk, Sting, Elvis Costello and Meredith Monk on the Brodsky Quartet's CD Moodswings. Her two solo albums "Meet Me at Harold Moores" and most recently "Errollyn" feature her songs in her own voice/piano performance and in collaboration with

outstanding jazz artists. Her multi-media show *Jordan Town*, a modern day song cycle with dance and film, was a sell-out hit at the Edinburgh Festival. The Errollyn Wallen Songbook, published by Edition Peters, comprises twelve of her songs for voice with piano accompaniment.

Her talent for composing vocal music is affirmed by acquaintance Wallen's more classical vocal works: *Are You Worried About the Rising Cost of Funerals* is a song cycle for soprano and string quartet commissioned by the Birmingham Contemporary Music Group and recorded on her classical solo album "The Girl in My Alphabet." Another performance at the Southbank New Music Biennial 2014 just was released for download on NMC Records.

Wallen's operatic project *Another America* is an exploration into the black condition, past, present and future. Various episodes of the work have been performed by The Royal Opera House, BBC Television and Sadler's Wells. Her opera *The Silent Twins*, about the love-hate relationship of black twin girls, was commissioned by Almeida Opera and first performed in 2007. It is based on real live events as depicted in the book by Marjorie Wallace and was composed to a libretto by the acclaimed playwright April de Angelis. Her choral music includes *When the Wet Wind Sings*, a work for 40 voices that was premiered by the Tallis Scholars in 2003 alongside Thomas Tallis' *Spem in Alium*, the work that inspired it.

The BBC has been involved in the commissioning of some of Errollyn Wallen's most popular orchestral works: Colin Currie

premiered her Concerto for Percussion and Orchestra for the Young Musician of the Year Award in 1994. *Spirit Symphony—Speed-Dating for Two Orchestras* was first performed at the final event of the 'Listen up!' Festival at the Royal Festival Hall in 2004 and won the 2005 British Composer Awards in the BBC Radio 3 Listeners' Award category. The Philharmonia Orchestra conducted by Martyn Brabbins premiered *Mighty River*, an orchestral work to commemorate the 200th anniversary of the Abolition of Slavery, in February 2007 at Holy Trinity Church, Clapham. The Orchestra of the Swan commissioned Wallen's *Cello Concerto* premiered by Matthew Sharp in 2008, as well as a *Concerto Grosso* for piano, violin, double bass soloists and strings premiered that same year.

Her original music for the 2012 BBC drama One Night won the 2013 FIPA d'Or for Best Original Music in a Television Series. Her works *Principia* and *Spirit in Motion* were commissioned for the opening ceremony of the 2012 Paralympic Games and their premiere was watched by a capacity audience of 80,000 people and broadcast to a billion people around the world.

Errollyn Wallen was awarded an MBE for her services to music in the Queen's birthday honors list in June 2007. And in February 2015 she was elected an Honorary Fellow of Mansfield College, Oxford, in recognition of her distinguished contribution to scholarship in the field of contemporary British music and her exceptional achievements as a composer. She made her West Coast debut in March 1999 at the fifth Other Minds Festival in San Francisco. She resides in London.

PERFORMERS



Bradley Hogarth

At the age of 27, Bradley Hogarth has performed extensively throughout North America, Europe, and Japan. Since moving to the Bay Area, he has performed with the San Francisco Symphony, SF Opera, SF Chamber Orchestra, SF Contemporary Music Players, Eco Ensemble, Music in the Vineyards Festival, Bay Brass, Modesto Symphony, Oakland East Bay Symphony, Marin Symphony, and Symphony Napa Valley. In the summer of 2012, Brad was a featured soloist with the Brevard Music Center Orchestra, playing the Henri Tomasi *Concerto for Trumpet and Orchestra*. He also spent three summers touring as Principal trumpet with the National Youth Orchestra of the Netherlands, one summer with the Spoleto USA Festival Orchestra, and one summer with CCM Spoleto Festival. Last summer, Brad attended the Pacific Music Festival in Sapporo, Japan.

An avid educator, Brad is currently the band director for Ruth Asawa San Francisco School of the Arts High School. Prior to moving to the Bay Area, Brad taught music for one year at the Gunma Kokusai Academy in Ota Gunma, Japan. Diverse in professional activities, he also conducts brass choirs and wind ensembles and is an arranger for various types of ensembles.

Brad completed a double major in trumpet performance and music education at the Eastman School of Music and also spent a semester in Germany at the Hochschule für Musik Freiburg. He graduated with his masters in trumpet performance at the San Francisco Conservatory of Music in 2012. His principal teachers have been Mark Inouye, James Thompson, Anthony Plog, and Roger Bobo.



Del Sol String Quartet

The San Francisco based Del Sol String Quartet, two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming, is breaking the boundaries of classical music in riveting performances of new music with a global pulse.

This critically acclaimed group of high energy master musicians explores new ways to interact with audiences, composers, and artists across cultures and art forms.

Del Sol's members are violinists Kate Stenberg and Rick Shinozaki, violist Charlton Lee, and cellist Kathryn Bates. 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

THOUGHTS FROM COMPOSERS:

“If I were to tell you fully how thrilled and honored I was by the attention of Other Minds it would need seven pages.”

—NED ROEM (MARCH 11, 2003)

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 seven commercial CD releases have been universally praised by critics, including Gramophone, which hailed the quartet as “masters of all musical things,” and The Strad, which 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.



Hasmik Papian

“Drop-dead gorgeous ... pure magic ... heavenly ... divine ... the biggest success of the season ... sensational ... the best of all possible Normas ... Aida really celestial ... finally again a great Verdi-Soprano. These are some of the praises from the international press over the last few years describing soprano Hasmik Papian.

The Armenian artist graduated from the Komitas Conservatory in Yerevan, first as a violinist, then as a singer. After her debut at the Armenian National Opera as Rosina (*Il Barbiere di Siviglia*) and Mimi (*La Bohème*), Hasmik Papian soon started an international career and was invited since to some of the most prestigious operatic stages in the world: Vienna State Opera (Donna Anna in *Don Giovanni*, Rachel in *La Juive*, Leonora in *La Forza del Destino*, Abigaille in *Nabucco*, Lisa in *Queen of Spades*, *Tosca* and *Aida*), La Scala Milan (Abigaille in *Nabucco*), Teatro Liceu Barcelona (*Aida*), Bastille Opera Paris (Mathilde in *William Tell* and *Lisa in The Queen of Spades*—also available on DVD) and the Metropolitan Opera New York (*Aida*, *Norma*, *Lady Macbeth*, *Leonora in Il Trovatore*). She has sung at the state operas of Berlin, Munich, Stuttgart, Hamburg and Dresden, in Zurich, Geneva, Madrid, Seville, Rome, Bologna, Palermo, Ravenna, Lyon, Toulon, and Nice, in St. Petersburg, Moscow, Tel Aviv, Seoul, Tokyo, Mexico City, Santiago de Chile and Sao Paulo. In North America,

she has appeared at Carnegie Hall, the opera festival of Cincinnati, and in San Francisco, Dallas and Toronto.

A central part of her repertoire is Bellini's *Norma* which she has sung in Vienna, Stuttgart, Mannheim, St. Gallen, Turin, Trapani (Festival Luglio Musicale), Warsaw, Marseille, Montpellier, Nantes, Angers, Avignon, Monte Carlo, Orange (Festival Les Chorégies), Hedeland Festival (Denmark), Stockholm, Montreal, Vancouver, Detroit, Denver, Baltimore, Washington DC, at the Met, in Rotterdam and Amsterdam (the production of The Netherlands' Opera has also appeared on DVD).

Hasmik Papian is very successful also as a concert singer. She has sung the soprano-part in Verdi's *Requiem* in Nice, Marseille, Orange (twice at Chorégies d'Orange), Paris (Salle Pleyel, Théâtre Mogador and Théâtre des Champs Élysées), Bonn, Utrecht, Amsterdam (Concertgebouw), Warsaw ('Beethoven Easter Festival'), in Gothenburg, Santiago de Compostella, Barcelona (Teatro Liceu and Palau de musica catalan) and in Mexico (at Palacio Bellas Artes, among others); Britten's *War Requiem* in Salzburg and Linz; Janacek's *Glagolitic Mass* at the Gewandhaus Leipzig. She sang Beethoven's *9th Symphony* in Palermo, Montreux and Tokyo as well as in Budapest (CD-recording, Naxos). At the Arsenal Concert Hall in Metz, she sang the soprano role in Gustav Mahler's *4th Symphony* and, to sensational acclaim, *Four Last Songs* by Richard Strauss. At the Festival de Radio France in Montpellier, she appeared, among others, in the title role of Pizzetti's *Fedra* (CD-recording).

In the course of her unparalleled career, she has sung with such notable conductors as Riccardo Muti, Georges Prêtre, Michel Plasson, James Conlon, James Levine, Myun Wun Chung, Gennady Rozhdestvensky and Valery Gergiev. She has appeared together with Nikolai Ghiaurov, Sherill Milnes, Ruggero Raimondi, Leo Nucci, René Pape, Thomas Hampson, Renato Bruson, José van Dam, Plácido Domingo, and Grace Bumbry

Hasmik Papian lives in Vienna, Austria. She is married and has a daughter.



Kate Stenberg

Kate Stenberg’s devotion to working with living composers has remained her passion for nearly 25 years, culminating in solo and quartet performances in many countries including Europe, Canada, China and South Korea. Her solo playing was described by *New Music Box* as “highly virtuosic and deeply communicative . . . a startlingly powered interpretation, full of character and presence” at the Other Minds “New Music Séance.”

In 2012 she recorded a solo CD, *Scenes from a New Music Séance*, with pianist Eva-Maria Zimmermann, at Skywalker Studios with producer Judith Sherman, (Other Minds Records OM 1019) with several world premieres including Amirkhanian’s “Rippling the Lamp.” Other works in the compilation are by Alan Hovhaness, George Antheil, Ronald Bruce Smith, Josef Matthias Hauer, Pelle Gudmundsen-Holmgreen, Amy X Neuburg and Henning Christiansen. “The excellent duo plays all of them with tenderness and high spirits.”—*San Francisco Chronicle*

Stenberg’s focus lies with the string quartet repertoire that she helped foster as a co-founder of the Left Coast Chamber Ensemble and Real Vocal String Quartet before her success with Del Sol. She can be heard in recordings with the San Francisco Contemporary Music Players, Maestro Ustad Ali Akbar Khan, Stratos and New Music Works

Kate Stenberg appeared at Other Minds 1 as first violinist of the Alyeska Quartet in a memorable performance of *Early That Summer* by Julia Wolfe on the very first concert in the history of the Other Minds Festival. Just following her piece, Conlon Nancarrow reached out from his seat to the composer who had taken a bow and was walking back down the aisle and raved about the music, happily surprising our youngest participant. Stenberg performed music by Francis White at Other Minds 2 in 1995, and subsequently has appeared numerous times as first violinist of the Del Sol String Quartet and as soloist.

A Bay Area native, she was raised in a dynamic musical family of professional musicians. Kate Stenberg holds degrees from the San Francisco Conservatory and the Eastman School of Music. When she’s not busy tearing through new music scores, she can be found doing Tai Chi in the park or hiking the toughest trails in the Sierra Nevada.



Movses Pogossian

Movses Pogossian made his American debut performing the Tchaikovsky Concerto with the Boston Pops at Symphony Hall in 1990, about which Richard Dyer of the Boston Globe wrote: “There is freedom in his playing, but also taste and discipline. It was a fiery, centered, and highly musical performance...” Movses Pogossian has since performed with orchestras such as the Brandenburger Symphoniker and the Halle Philharmonic in Germany, the Sudety Philharmonic in Poland, the Tucson Symphony, the El Paso Symphony, the Scandinavian Chamber Orchestra of New York, and the Toronto Sinfonia. His recent and upcoming performances include recitals in New York, Boston, Ann Arbor, and concerts in Korea, Japan, Germany, Armenia, and Cyprus.

He is a Prizewinner of the 1986 Tchaikovsky International Competition, and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition, previous winners of which included David Oistrakh and Gidon Kremer. An active chamber musician, Mr. Pogossian has performed with members of the Tokyo, Kronos, and Brentano string quartets, and with such artists as Kim Kashkashian, Jeremy Denk, Lynn Harrell, Ani and Ida Kavafian, and Rohan de Saram. He frequently collaborates with the Apple Hill Chamber Players, teaching annually at their summer music festival in New Hampshire. Movses Pogossian is the Artistic Director of the critically acclaimed Dilijan Chamber Music Series, which performs at Zipper Hall in downtown Los Angeles, and is currently in its ninth season (<http://dilijan.larkmusicalociety.com>).

A committed proponent of new music, Movses Pogossian has premiered over 50 works, and works closely with composers such as György Kurtág, Tigran Mansurian, Leif Segerstam, Paul Chihara, Vache Sharafyan, and Artur Avanesov. In July of 2008, he made his debut at the Darmstadt Festival in Germany.

His discography includes “Blooming Sounds” and “In Nomine,” solo violin CDs of world premiere recordings of Kurtág, Mansurian, Avanesov, Felder, Segerstam and music by Prokofiev and Hindemith, both on the Albany label, as well as 2009 release of Kurtág’s “Kafka Fragments” for soprano and violin on Bridge, which includes a unique video documentary on the work with the composer, and a DVD of an unedited live performance. In his review of the recording, Paul Griffiths writes: “...remarkable is Pogossian’s contribution, which is always beautiful, across a great range of colors and gestures, and always seems on the edge of speaking—or beyond.” Upcoming releases include a Schoenberg/Webern DVD, recorded at Schoenberg’s Brentwood home (with Kim Kashkashian, Rohan de Saram, and Judith Gordon), and Complete Works for Violin by Stefan Wolpe, both for Bridge Records.

Since earning his advanced degrees from the Komitas Conservatory in Armenia and the Tchaikovsky Conservatory of Music in Moscow, Mr. Pogossian has held teaching positions at Duquesne, Bowling Green, Wayne State, and SUNY Buffalo Universities. His principal teachers were L. Zorian, V. Mokatsian, V. Klimov, and the legendary Louis Krasner. Movses Pogossian is currently Professor of Violin at the UCLA Herb Alpert School of Music. He resides in Glendale, California with his wife, Los Angeles Philharmonic violinist Varty Manouelian, and their three children.



Stephen Kent

With beginnings in Uganda, and the seed sown there of a lifetime of interest in global cultures, it is no surprise that Stephen Kent has traveled the world, living at various times in Africa, England, Spain, Australia and, for the last 15 years, The San Francisco Bay Area. In Australia, in 1981, as Music Director of Circus Oz he first connected with Australian Aboriginal culture and the Didjeridu.

Inspired by the power of the land, and the support the group gave to Aboriginal issues, he learnt circular breathing and wrote music for brass instruments, sounding unmistakably like the Didjeridu. While he has always had great respect for Aboriginal people and their culture Stephen has never tried to imitate traditional styles on the Didjeridu. Instead he has pioneered his own unique style, with the Didj at the center of his many compositions in contemporary music. Widely regarded as one of the pioneering innovators in the modern world of the Didj [Didge, Didjeridu, Didgeridoo] he was a founder of the groups Trance Mission, Lights in a Fat City, Beasts of Paradise & Furious Pig and has made five solo CD’s, with more imminent releases concentrating on the Didj forthcoming.

A recurring presence throughout Stephen's recording career from *Lights In a Fat City* to *Oil & Water* has been producer Simon Tassano. His new project, *Living Labyrinths* (Family Tree), a live recording, is a record of his first time meeting with a computer (programmed by Greg Kuhn) in Oakland's Chapel of the Chimes, on the Summer Solstice. This is the first of a new trilogy of solo Didjeridu releases Stephen is working on.

Musical collaborations are at the heart of Stephen's work some of his more recent collaborations include, artists as diverse as Tuvan throat singers Chirgilchin, Korean Samulnori Drummers, frame drum wizard Glen Velez, Japanese Taiko luminary Leonard Eto, Markus James & the Wassonrai, flute legend Paul Horn, Airto Moreira, multi-media group Magnetic Poets at the Torino Olympics, and vocalist Eda Maxym's new band Imagination Club, in which he plays guitar & other instruments, as well as the didj. He also spent a day opening for His Holiness the Dalai Lama, at Stanford University.

Past projects and collaborations of note include, Zap Mama, Habib Koite & Bamada, Megadrums, Omar Sosa, Badi Assad, Herbie Hancock & Wayne Shorter, Steve Sheehan, Mino Cinelu, Michel Portal, Boukman Ekperryans, and the legendary ex-Doors drummer, John Densmore, among many others. He continues to perform around the world.

Don Byron Quartet



John Betsch

Born October 8, 1945, in Jacksonville, Florida, John Betsch's mother was church organist and choir director and older sister dramatic soprano singer. Began playing drums in school orchestra there at age 9. While a student at Fisk University in Nashville, Tenn., began playing and recording professionally with organists Bob Holmes and Kossie Gardner, pianists Bill Chelf and Beegie Adair, bassists Jerome Hunter, Chuck Sanders, trumpeter Louis Smith, reed player Bill Pruett.

While a student at Berklee School of Music in Boston, Betsch played gigs with Charlie Mariano, John Lee Hooker, and Ernie Watts. After military service, he became a student of Max Roach and Archie Shepp at the University of Massachusetts Amherst, performing with them both in addition to Marion Brown and others in the area.

Betsch has played with Roland Alexander Quintet, Ted Daniels big band Energy, Kalaparusha Maurice McIntyre, Abdullah Ibrahim, vocalists Jeanne Lee and Abbey Lincoln, Archie Shepp Quintet, saxophonists Dewey Redman, Steve Lacy, and Jim Pepper, Henry Threadgill Sextet, pianists Kenny Werner, Marilyn Crispell, violinist Billy Bang, and many others.

Currently the John Betsch Society features the pianist Jobic LeMasson, bassist Peter Giron, a working unit of 6 years and childhood friend trumpeter/vocalist Longineu Parsons expressing the range of contemporary music from deepest blues to immediacy of the moment infused with swing and sensitivity. Betsch resides presently in Paris.



Cameron Brown

Bassist, composer and educator Cameron Brown (b. December 21, 1945 in Detroit) began his career in the mid-Sixties, recording in Europe with George Russell and Don Cherry. These important innovators remain life-long inspirations and influences. Beginning in 1975, Mr. Brown anchored some of the most important ensembles of the Seventies, Eighties, Nineties, and on into the current century.

Sheila Jordan, Roswell Rudd, Archie Shepp and Beaver Harris were his mentors and bandleaders. He has enjoyed special relationships with master drummers: Art Blakey, Dannie Richmond, Philly Joe Jones, Edward Blackwell, Eddie Moore, Idris Muhammad, Billy Hart, Joe Chambers, Lewis Nash and Matt Wilson as well as Mr. Harris. The Don Pullen/George Adams Quartet, featuring Dannie Richmond, developed into an intense and rewarding partnership which lasted nearly ten years.

Brown has also performed and recorded with Art Blakey's Jazz Messengers, George Russell, The Dewey Redman Quartet, and various ensembles led by Mr. Shepp, Mr. Cherry, Mr. Rudd, Mr. Richmond, and Joe Lovano. Mr. Brown has performed and/or recorded with Donald Byrd, Booker Ervin, Ted Curson, Lee Konitz, Chet Baker, Betty Carter, Etta Jones, Lou Donaldson, George Cables, Joe Locke, Tony Malaby, and Jane Ira Bloom.

He's helped young people around the world to nurture their interest in and passion for jazz and is on the faculty of the New School University. At present, Mr. Brown performs and/or records in duo with Sheila Jordan, with various ensembles led by Joe Lovano and Jason Rigby, as well as with Ben Riley, Lisa Sokolov, Jay Clayton, Archie Shepp, Don Byron, Dave Ballou, Steve Slagle, Jeremy Steig, Marco Tamburini and Carl Stormer.



Aruán Ortiz

Aruán Ortiz is an internationally acclaimed Cuban pianist, award-winning composer, and a solid producer and educator.

Named "the latest Cuban wunderkind to arrive in the United States" by BET Jazz, this classically trained violist and pianist from Santiago de Cuba, considers himself "a curious person who loves music," and portrays his music as an architectural structure of sounds, incorporating contemporary classical music, Afro-Cuban rhythms, and improvisation as primary material for his compositions.

He has received a number of awards such as the Doris Duke Artist Impact Award (2014), Artist-in-Residence at Pocantico Center at the Rockefeller Brothers Fund (2014), Latin Jazz Corner's Arranger of the Year (2011) for his contribution on the album, "El Cumbanchero" (Jazzheads) by flutist Mark Weinstein; Semifinalist, Jas Hennessy Piano Solo Competition, Montreux, Switzerland (2001), and Best Jazz Interpretation, Festival de Jazz in Vic, Spain (2000).

As a composer, Ortiz has received commissions from the Woodwind Quintet Ensemble of Santiago de Cuba; Música de Cámara Orchestra in New York City; Oyú Oró Folkloric Dance Company in New York City; YOLUME & Milena Zullo Ballet in Rome; José Mateo Ballet Theater in Cambridge, MA; and University of Albany Symphony Orchestra in New York. In late 2013 and early 2014, he composed and directed the score for the feature film, "Sin Alas," released in Fall 2014.

Ortiz has also played, toured or recorded with Esperanza Spalding, Joe Lovano, Terri Lyne Carrington, Andrew Cyrille, Oliver Lake, Rufus Reid, Henry Grimes, Cindy Blackman-Santana, Don Byron, Lenny White, Greg Osby, and Wallace Roney, among others.

OTHER MINDS
STAFF



Adrienne Cardwell
Adrienne Cardwell (b. 1976, California) has been hugging tape recorders since the age of two. Her personal explorations in film and sound developed into a work history in multimedia archives. She has been working with audiovisual media for over 15 years. For the past eight years she has served as project director and archivist for Other Minds managing the preservation and access of the organization's analog and digital recording collections. As a visual artist her favored mediums include celluloid, sound, video, textiles, ink, and plaster.



Carole Goerger
Carole Goerger brings over 25 years of bookkeeping experience to Other Minds. She ran her own bookkeeping business from 1998 until 2008. In 2007, she began focusing her expertise on the nonprofit sector beginning with a small music nonprofit in Eugene, Oregon. In 2008 she began work with Emge & White CPAs in Eugene, a bookkeeping company servicing the majority of nonprofits in the Eugene area. At Emge & White she worked with over 35 companies per month until moving to Alameda in December 2011. She began her work at Other Minds in April 2012.



Robert Shumaker
Robert Shumaker, concert recording engineer for the Other Minds Festival, is a veteran of audio recording in all its forms: multi-track rock studio recordings, location recordings of symphonic music, studio production of experimental music, live radio concert broadcasting, and preservation of analog recordings in digital media.

Born February 11, 1948, in Oakland, he was raised in Berkeley where he emerged on the Bay Area music scene as a rock drummer with The Answer ("what everyone was looking for in 1965," he jokes), a Beatles-influenced band that signed with White Whale Records. He began to work in recording studios, first at Coast Recorders and Western United Studios, and later at Pacific High Recording, where his clientele included Quicksilver Messenger Service, Van Morrison, Judy Collins and Jefferson Airplane.

THOUGHTS FROM COMPOSERS:
"For me it was a great experience. We talked together and listened together, the spirit of music was everywhere."
—RANDY WESTON (MAY 19, 2002)

Through engineer Phill Sawyer, he was introduced to Thomas Buckner, then setting up his legendary 1750 Arch Concerts and 1750 Arch Records label, and after helping design a state of the art recording studio at the Berkeley address, he was hired to engineer live concert recordings beginning in 1972, later broadcasting them over KPFA each Friday night from that Fall for over a decade. For 1750 Arch Records, he traveled with Charles Amirkhanian to Mexico City in April 1977 to record the complete player piano works of Conlon Nancarrow, now re-released on the Other Minds CD label. He also engineered many of the multi-track electroacoustic text-sound pieces by Amirkhanian, some of them released on the LP Lexical Music.

He later worked with Mike Cogan at Bay Records in Oakland until 2010, where, among other projects, he recorded the complete string quartets of George Antheil with the Del Sol String Quartet, for Other Minds Records. He has digitized hundreds of reel to reel tapes from KPFA broadcasts for Other Minds' RadiOM.org preservation project. He also serves as location recording engineer for the San Francisco Contemporary Music Players, Composers, Inc., and the San Francisco Girls Chorus.



Blaine Todd
Blaine Todd holds a B.A. in Literature from San Francisco State University and Aarhus University in Denmark. He assumed the role of Director of Development & Communications in December 2013. Prior to Other Minds he worked as an associate editor at Francis Ford Coppola's short fiction magazine "Zoetrope: All-Story." An active guitarist, he performs in several Bay Area projects including Common Eider, King Eider, the Andrew Weathers Ensemble and as a soloist. He also helps curate Editions Littlefield, a sub-label of Full Spectrum Records.



Stephen Upjohn
Stephen was born and raised in Southborough, Massachusetts, a small rural town 30 miles west of Boston. After receiving a B.A. from Harvard University, where he studied film and electronic music, Stephen embarked upon 20 plus year career as a sound, video, and lighting technician for a variety of universities, large conventions centers, and luxury hotels. Then, seeking new challenges and a less stressful work life, Stephen moved to San Francisco and returned to school,

eventually obtaining a Master's Degree in Library and Information Science from San Jose State University. For the past 8 years Stephen has worked as the Librarian for Other Minds cataloging their extensive collection of historical interviews and concert recordings, most of which are available for streaming at radiom.org. Stephen remains delighted and amazed that he now gets paid to listen to, and learn about, new and avant-garde music.



Andrew Weathers
Andrew Weathers (b. 1988) is a American composer, improviser, & organizer originally from Chapel Hill, NC currently based in Oakland, CA. He studied music composition at UNC-Greensboro and electronic music at Mills College, where he organized the annual Signal Flow graduate thesis festival. In addition to solo performances & recordings, he heads up the Andrew Weathers Ensemble, and works regularly with Talk More, Parties, Tethers, Yung100, and in collaboration with Eric Perreault, Seth Chrisman, & others. While maintaining a busy performing schedule, Weathers helps run Full Spectrum Records and works as a freelance mastering & restoration engineer. At Other Minds, he is the Operations Coordinator, in charge of concert and Other Minds Records production.

GIVING BIRTH TO OTHER MINDS

In the early summer of 1986 I found myself at the Ideas Festival in Telluride, Colorado. How I got there was a strange story that, in retrospect, augured the birth of the Other Minds Festival.

It's no exaggeration to say that if there had been no catastrophic nuclear accident at Chernobyl, near Kiev in the Ukraine, there might never have been an organization called Other Minds. Actually, I was in Tasmania when I heard the news of the dangerous radiation leaks. With my artist wife Carol Law, I was on a 30-day concert tour of Australia, and we were about to wind things up and continue on to Western Europe to give other scheduled performances, when we learned that there was heavy pollution blowing westward from the USSR. The French government was assuring its citizens that the milk in Eastern France was safe to drink there. There were 33 nuclear plants in that country and the government didn't want to spread panic. But the Australian press, not as invested in the nuclear industry, was bluntly stating the truth—danger was on the horizon and the reactor might even melt down in coming weeks with devastating effect.

We had rented out our home in the East Bay for months ahead but felt compelled to cancel Europe. Taking advantage of the free months ahead, we set off on a motor trip through the American southwest with no plans whatsoever other than to camp out, visit the spectacular national parks, and record ambient sounds for future composing projects.

When we got to Colorado, we contacted our old friends Pamela Zoline and John Lifton in Telluride. They were in the midst of producing their annual Ideas Festival and we attended this exciting event. The gathering, then in its second year, operated on an unusual model. The object was to bring together 20 articulate guest speakers from the Left and Right, like writer Edward Abbey and politician Newt Gingrich, in a private conference, enabling them to locate common ground between them without being observed by press or public. The intention was to discourage grandstanding and the assertion of unsupportable talking points, moving toward that fine Quaker concept of consensus. After a week of intimate conversation, I was struck by the openness and honesty of the unfolding interpersonal and intellectual play. There also was an unusual depth of relationships that resulted in genuine, creative problem solving.

THOUGHTS FROM COMPOSERS:

"I can't think of a time where I have been so stimulated and encouraged in my musical pursuits. Thank you so very much for this experience that I will forever remember and that will so positively influence my career."

—JOAN JEANRENAUD

After a week in private deliberation, the public was invited to a public conference to hear the featured guests in panels and lectures. These talks were indisputably enriched by a camaraderie the previous meetings had fostered.

Lifton, himself a pioneer of computer music composing, and his artist-writer wife Zoline, ran the Telluride Institute, fostering many artistic projects, particularly with the participation of native Americans. Their collaborator in the Ideas Festival, John Naisbitt, author of *Megatrends 2000*, was well-connected to movers and shakers across disciplines nationally and had provided the access to such compelling and contradictory voices as Shirley Williams, Tom Hayden, Al Gore, Lee Atwater, and Amory Lovins. The festival was both ingenious and inspirational. And the landscape, exquisitely beautiful and situated at the heady elevation of nearly 9000 feet, took one's breath away, literally. There was something about meeting in this environment that released the human capacity to connect.

When the festival concluded, Lifton confided to me how much he missed his composer friends from London. We started to discuss how the model of the Ideas Festival could apply to a conference for composers. As most music festivals don't allow time for each

BILL ELZEY



Featured guests at the first Composer-to-Composer Festival in Telluride, Colorado, August 1988. L. to R. Charles Amirkhanian, Stephen Scott, Lou Harrison, John Lifton, critic Margaret Barela, Lepo Sumera, Sarah Hopkins, Terry Riley, Laurie Spiegel, Peter Soulthorpe, Brian Eno, Kyle Gann, Bill Colvig, Denys Bouliane, Ingrid Schmidhusen, Virko Bailey, Vincent Plush, Paul de Marinis.

Laurie Anderson reading aloud the manifesto on censorship signed by the assembled composers at C-C 1990. L. to R. John Lifton, I Wayan Sadra, Pauline Oliveros, Anderson, Geri Allen, Ge Gan-ru, Gerhard Stäbler, Robert Morris, Hugh Davies, Larry Polansky, Amirkhanian, James Tenney.



Struggling with the wording of the manifesto on censorship. L. to R., I Wayan Sadra, Jim Tenney (head in hands), Larry Polansky, Laurie Anderson, Roger Reynolds, and Pauline Oliveros.



JOHN FAGO



COMPOSER-TO-COMPOSER
ADVISORY BOARD:

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LOU HARRISON
STEVE REINH

England
PETER SCULTHORPE

Hungary
GYÖRGY LIGETI

PROGRAM DIRECTORS:
CHARLES AMIRKHANIAN
JOHN LIFTON

PROGRAM STAFF:
LESLIE ROSS CRANE
RICK GYDESEN

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COMPOSER-TO-COMPOSER

July 11, 1990

COMPOSER-TO-COMPOSER MANIFESTO
Telluride, Colorado

As members of the international Telluride Institute Conference, we have been discussing the disastrous effects of repression on artists around the world.

We affirm the obligation of all artists to make the art they believe in, whatever its style, whatever its message.

Therefore, we abhor censorship in all forms.

We commit ourselves to achieving massive increases in the level and breadth of support for art in our society and in all societies.

As composers, we are aware that voices can be distorted, even silenced.

In articulating the sensibilities of a battered world, artists require complete freedom.

Geri Allen

Charles Amirkhanian

Hugh Davies

John Lifton

Pauline Oliveros

Roger Reynolds

Leo Smith

James Tenney

James Tenney

Laurie Anderson

Henry Brant

Ge Gan-Ru

Robert Morris

Larry Polansky

I Wayan Sadra

Gerhard Stäbler

James Tenney

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participant to get to know other composers, with the resulting jealous factionalism, we decided to launch a new annual event organized around this promising model.

Two years later, in the Summer of 1988, our first Composer-to-Composer Festival took place, and the following three years we continued with seed funding from the Rockefeller Foundation, in recognition of the quality and diversity of our panelists and our goal of spreading an understanding of the work of living composers. In 1988 our distinguished guests included Terry Riley, Lou Harrison, Laurie Spiegel, Peter Sculthorpe, Brian Eno, Sarah Hopkins, Kyle Gann, Paul de Marinis, and others. The private sessions generated intense discussions among the participants, and it was clear that the time given to just talking shop and enjoying the rarified Telluride scenery bonded the participants in a way that gave normally-isolated artists an infusion of new commitment to their careers.

The public concerts and panels were held over several days and nights at the jewel box Sheridan Opera House built in 1913 as a burlesque theatre on the main street of town. It was filled to capacity for every event, with many audience members traveling from

C-C 1990. Manifesto edited by Henry Brant and signed by all participating composers.

out of town. And the town's cafes were filled with audience members who could interact with their favorite composer during lunch time.

By the end of the week, the featured artists truly did not want to leave Southwestern Colorado, and it was clear that the private-plus-public meetings format was a runaway success. The seeds of the future Other Minds Festival had been planted.

The following year in Colorado, 1989, we brought John Cage and Conlon Nancarrow, whom I interviewed together onstage before the most rapt audience I can remember. In 1990, with Jesse Helms attacking the NEA and calling for an end to funding artists, the assembled group issued a proclamation re-asserting the rights of artists to voice dissent. One of our number, Laurie Anderson, placed a call to UPI, and the next day headlines around the country, in newspapers large and small, proclaimed, "Telluride Composers Denounce Helms." That same year, Henry Brant wrote one of his "instant compositions," and a vigorous performance of his partially improvised *Elevation 8750'* was played by the assembled guest composers and a local Telluride choral ensemble. The final year I was involved (1991), we enjoyed the company

of Alan Hovhaness, Zakir Hussain, and Louis Andriessen, among others.

Although these were wonderful experiences for all involved, by 1991 we came to accept that there was no natural audience for experimental music in Southwestern Colorado. We found ourselves unable to raise the necessary funds to continue on the grand scale we'd established.

After four years of producing Composer-to-Composer, and after serving 23 years as Music Director of KPFA Radio in Berkeley, I, and my wife Carol Law, were offered the positions of co-directors at the Djerassi Resident Artists Program in the remotest area of Woodside, California, 40 minutes south of San Francisco.

When I announced on KPFA's air that I was leaving the station at the end of November 1992, I received a telephone call from legendary San Francisco art gallerist and film producer Jim Newman who was one of our most generous listener-sponsors. "I really rely on your programs to let me know what's happening in music, Charles. Is there anything I can do to keep you connected to music in San Francisco?"

I told Jim about my work with Composer-to-Composer. Although that project couldn't continue in Telluride, we discussed how the concept could be relocated to Northern California since now there would be an ideal, scenic meeting site for the private composer sessions—the 600-acre Djerassi Program ranch—and a variety of performance venues in San Francisco from which to choose for our public concerts.

During the cold winter months, the Djerassi Program was on hiatus, so it could house the guest composers and provide space for meetings in its spacious studios. Under Carol's and my leadership, the Djerassi Program Board of Directors agreed to be the principal co-sponsor for the private composer residencies of this new festival.

Jim agreed to contribute the seed funding for the festival each year (which he generously has continued to do for two decades) and I was fortunate in meeting Baraka Sele, the performance program director of the Yerba Buena Center for the Arts, about to open its doors in November 1993. That month, as part of the complex's grand opening, the first Other Minds Festival took place, with a cast of artists that comprised Conlon Nancarrow, Trimpin, Philip Glass, Foday Musa Suso,



Meeting of the Board of Other Minds, July 28, 1994, home of Jim Newman, San Francisco. L. to R. Howard Baumgarten, Baraka Sele, Kent Nagano, Charles Amirkhanian, Terry Riley, Jim Newman. Painting by Guatemala-born artist Alfred Jensen, *Acrobatic Rectangles: Per 14* (1968), inspired by Mayan architecture.



C-O co-founders Charles Amirkhanian and John Lifton, 1991.

(TOP) JEANNE NEWMAN / (BOTTOM) CAROL LAW

Meredith Monk, Julia Wolfe, Robert Ashley, Jon Jang, Barbara Monk Feldman, Thomas Buckner and Jai Uttal.

Our focus, though a broad one, was to support composers who were extending what I thought of as the American Experimental Tradition, emanating from the pioneering work of Charles Ives, Henry Cowell, John Cage, Lou Harrison, Harry Partch, and others who had broken with the strictly European models in music and were looking to fashion new languages. Our composers welcomed outside influences from world music, improvisation, jazz, electronics, unusual intonations and instrumentation, and experimented freely with every musical parameter, along with the concept of the composer-performer.

Furthermore, recognizing that many composers never came to the Bay Area because their best music didn't conform to the traditions of orchestral or chamber music forces, we decided we would honor these outsiders. Another focus was to incorporate music by women, people of color, improvisers, and people from diverse age and cultural groups—the greater the variety, the better. And with Jim Newman's devotion to, and deep knowledge of jazz, we made it a point to include prominent members of the creative music scene, the avant-garde wing of this African-American art form.

In truth, the inclusive nature of Other Minds concerts also was inspired by my years at the very progressive KPFA Radio and the democratic format of New Music America, begun in 1979 in New York City as a counter-balance to the predominance of well-organized and -funded "uptown" composers. At that time, virtually all of the institutional support for contemporary music was in the hands of academic institutions and the "cerebral" wing of contemporary composers. The "downtown" composers found themselves marginalized because of their involvement with minimalism, rock, jazz, or world music. So in 1979 they were led by producer Mimi Johnson, music critic John Rockwell, and other rebels, in organizing a week-long series of concerts and panels at The Kitchen—New Music New York—that coincided with the annual gathering of the American Music Critics Association. Each composer, no matter his or her level of achievement and fame, was paid a uniform fee and was given 15-20 minutes to present their work in evenings that were full of variety with wildly varying styles. If one thing wasn't to your liking, the next thing likely could be. And most of the music critics in America had been lured into covering the event, making it national news.

Each year New Music America, as it came to be called subsequently, moved from one city to the next, stopping in Minneapolis in 1980, San Francisco in 1981 (highlighted by Nancarrow's first appearance outside Mexico since 1947), Chicago in 1982, and so forth. To further publicize these events, I co-hosted live radio broadcasts over the revolutionary new NPR satellite broadcasting system. Thus, in 1981, 1982 and 1985 (Los Angeles), audiences in regions that were unfamiliar with new music were suddenly and dramatically exposed to this work that doesn't require theoretical analysis to enjoy.

By the time of the final festival in Montréal in 1991, there seemed to be no way to go forward for the large assembly of individuals nurtured in the NMA system. Therefore, the time was ripe for a new annual event to emerge, and when John Cage died suddenly in August 1992, the need only seemed more profound.

Having secured a promise from the Yerba Buena Center to stage a festival, all that was needed was a name. Finally, Jim Newman came up with a winning inspiration: He referred me to a dismissive, unsigned notice in *The New Yorker* kvetching that Cage's epitaph might read that he composed music in other people's minds. Rising to the challenge, Jim said, "We'll be those other minds!"

By good fortune, our opening festival, produced on a shoestring, inspired others to come forward with funding to continue. First among our foundation supporters was the William & Flora Hewlett Foundation, whose program officer, Melanie Beene, met with us at Jim Newman's home and made a commitment that solidified our base of support. Mind you, we had only an underpaid staff of one, along with Jim and myself virtually volunteering. But we had high hopes and altruistic dreams.

What can one say about Jim Newman other than that Other Minds never would have come into being without his dogged hard work and guidance. Our visionary co-founder, whose life already had been devoted to major projects of music, performance art, the visual arts and film, labored tirelessly as graphic artist, fundraiser, bookkeeper, web designer and guiding spirit, from the very beginning. He has been abetted by a long-expanding roster of arts-minded board members who have brought their own personal contacts and advice to bear on our progress.

Since those early years, we've held our festival concerts at the Cowell Theatre, Project Artaud, the Palace of Fine Arts Theatre, the Jewish Community Center of San Francisco, and now the new SFJAZZ Center. We've hosted 192 different featured festival composers from all parts of the world, presented hundreds more performers, premiered and commissioned a vast array of new pieces, and become widely known and respected globally as a desirable destination for leading edge composers and performers.

As I look back over our 20 years of gatherings and realize that now many of our participants no longer are living, it seems auspicious that the Other Minds Festival has captured a snapshot of music history not yet fully codified. But I'm gratified that much of what is taken for granted in new music today—everywhere one turns—is an extension of the pathways laid out by the continuum of the American Experimental Tradition and that Other Minds has played an important role in its vigorous development and survival.

As American maverick composer Ben Johnston, who turns 88 on March 15th, told me by phone from rural Wisconsin in January, "We ought to use music to integrate ourselves. And for me, that meant we shouldn't simply repeat the European classical model but adapt it to our own situation here. For example, I returned to the very building blocks of harmony and sought to integrate physics and music by re-imagining the harmonic series rather than blindly adopting Equal Temperament.

For others in America, different pathways were explored. But the key is not to take anything for granted."

This, in a nutshell, exemplifies the spirit that animates Other Minds.

And now, with our pioneering and free online archive of recorded interviews and concerts—radiOM.org—the panels, concerts and other proceedings of the Other Minds Festival, both on video and via audio recordings, reaches 50 times more than the 1000-1500 people who attend our concerts in person.

Of course we don't accomplish all this in a vacuum. Thanks so much to all of you who have provided consistent and generous financial support. Thanks also to the many board and staff members who have lent a hand to do the hard administrative work of our day-to-day operation. It's been a blessing to have your support and involvement in making Other Minds Other Minds.

Now next time your travel plans are dashed unexpectedly, do your best to make lemonade out of those lemons. I urge you to recall the story of a cancelled trip to Europe that gave scores of musicians a wonderful trip to Northern California that they never expected!

THOUGHTS FROM COMPOSERS:
"There have been few advocates of exploratory new music as committed and dedicated as Charles Amirkhania and his Other Minds organization. Unequivocally upholding the right of music to be non-commercial, Other Minds continues its daring sponsorship of trailblazing, original artists."

—HENRY BRANT

OTHER MINDS:
A TIMELINE

January 29, 1993
An Evening With György Ligeti

Pianist Volker Banfield performs the American premiere of Études for Piano, Books 1 & 2, hosted by Charles Amirkhanian, with spoken introduction and talk by the composer. January 29, 1993, Hertz Hall, UC Berkeley (in collaboration with Cal Performances).

November 4–7, 1993
Other Minds Festival 1

(See complete list of composers for each OM Festival listed on pages 96–97.) Yerba Buena Center for the Arts (grand opening), San Francisco

November 12, 1994
Pandit Pran Nath & Terry Riley
First Unitarian Church,
San Francisco

1995
Other Minds Website Launch

Co-founder Jim Newman designs and launches the Other Minds website, one of the earliest new music Internet resources

March 30–31, April 1, 1995
Other Minds 2
YBCA, San Francisco

December 10, 1995
Henry Kaiser, Lukas Ligeti, Miya Masaoka
Japonesque, Pier 9,
San Francisco

February 15, 1996
Double Exposure

Eleanor Alberga & Thomas Bowles, two pianos
Cowell Theater at Fort Mason,
San Francisco

November 21-24, 1996
Other Minds 3
YBCA, San Francisco & Hertz Hall, UC Berkeley

November 10-12, 1997
Other Minds 4
Cowell Theater, Fort Mason,
San Francisco

October 21-22, 1998
Bang On A Can All-Stars Play Eno’s Music For Airports
YBCA, San Francisco

SF Premiere performance of the group also doing music by Lang, Gordon, Pamela Z, Wolfe, Ziporyn & Plonsey.

November 7, 1998
Opus 415, Number 4
Marathon
YBCA Forum, San Francisco

26 composers in collaboration with Common Sense Composers Collective.

Harold Budd, Henry Brant, Belinda Reynolds, Ingram Marshall & David Wessel, et al

1999
Other Minds Records Launched

The first OM Records release is “The Virtuoso Pianolist,” featuring Rex Lawson performing player piano rolls, including the world premiere recording of Stravinsky’s rolls of Les Noces, made for Pleyela in Paris in the 1920s. In cooperation with the Pianola Institute, London.



(OM STAFF) CHARLES AMIRKHANIAN; (BALLET MÉCANIQUE) TERENCE MCCARTHY; (AMIRKHANIAN, BRANT, MITT) MARTY SOHL

February 11, 1999
Bowed Piano Ensembles
Project Artaud, San Francisco

Stephen Scott directing ensembles from Colorado College and Talinn, Estonia.

March 25–27, 1999
Other Minds 5
Cowell Theater at Fort Mason



April 15, 1999
New Offices In The Fog Building

Other Minds establishes its office in a former casket factory on 333 Valencia Street, Suite 303, in San Francisco, a decade before the gentrification of its now-hip neighborhood.

Staff pictured above: Mari Hatta, John Binkov, Jennifer Shyu, Debra Pughe

March 16–19, 2000
Other Minds 6
(Carl Stone, Director)
Project Artaud

June 10, 2000
Sirens, Doorbells, Propellers: Antheil And The Birth Of American Musical Modernism
San Francisco Public Library

Panel with Paul Lehrman, Benjamin Lees, David Raksin, moderated by Charles Amirkhanian.

June 11, 2000
American Mavericks Festival
Davies Symphony Hall,
San Francisco

George Antheil concert by the San Francisco Symphony in association with Other Minds. Slide lecture by Amirkhanian and world premiere of Ballet Mécanique in its original version for 16 player pianos, sirens, airplane propellers, doorbells and percussion. Michael Tilson Thomas, conductor.



March 8-10, 2001
Other Minds 7
Cowell Theater, Fort Mason,
San Francisco

November 12-15, 2001
Henry Brant: Ice Field—Spatial Narratives For Large & Small Orchestra Groups
Davies Symphony Hall,
San Francisco



Commissioned by Other Minds and premiered by the San Francisco Symphony under Michael Tilson Thomas. The music was awarded the Pulitzer Prize in 2002.

March 7-9, 2002
Other Minds 8
Palace of Fine Arts Theater,
San Francisco

November 8–10, 2002
Eyes & Ears: The Other Minds Film Festival
Castro Theatre, San Francisco

Films by and about Frank Zappa, Terry Riley, Pandit Pran Nath, Leon Theremin, Karlheinz Stockhausen, George Antheil, Percy Grainger, and others.

March 5-8, 2003
Other Minds 9
Palace of Fine Arts Theatre

December 2, 2003
Radiom.org Launch

Launch party for RadiOM.org at the headquarters of partner Internet Archive. Presidio, San Francisco.

February 15, 2004
Music Is The Air I Breathe
Delancy Street Theatre,
San Francisco

Film about avant-garde singer Cathy Berberian, presented by Other Minds at the Armenian Film Festival.

December 12, 2004
Bali Symphony
Knuth Hall, San Francisco
State University.

California Symphony & Gamelan Sekar Jaya perform studio recording of Bali Symphony, jointly composed by José Evangelista

and I Nyoman Windha, commissioned by Other Minds with funds from the James Irvine Foundation. Barry Jekowsky conducts. As of 2015, the work still awaits its public premiere.

March 4–6, 2004

Other Minds 10
YBCA, San Francisco

January 7, 2005

Music From Other Minds

The radio program, heard weekly, is launched by producer Richard Friedman on KALW-FM Radio in San Francisco. As of this writing (February 2015), over 425 different programs have been broadcast, mostly featuring recent commercial releases of non-commercial new music. Most still are available to stream at <http://otherminds.org/mfom>

February 24–26, 2005

Other Minds 11
YBCA, San Francisco

April 26–December 28, 2005

Brink
Hemlock Tavern, San Francisco



Monthly concerts (9) of selected artists in a club setting, including Vytautus Germanivicius, Tolga, Blevan Blectum, The Blobettes, Crank, Charles Céleste Hutchins, Matt Ingalls, Bonnie Barnett, Brian Sacawa, Dorsey Dunn, & Christopher Willits. Bernard Francis Kyle, curator.

December 3, 2005

A New Music Séance
Swedenborgian Church,
San Francisco

“Summoning the specters of musical forbears, channeling the spirits of their successors.” The first of three day-long candlelit marathons of maverick music (2005-2008), bringing together composers from the past with those of today in chamber music for piano and for violin-piano. Sarah Cahill, piano solo; Kate Stenberg & Eva-Maria Zimmermann, violin and piano. Curated by Charles Amirkhanian. World premiere of music by Leo Ornstein.

March 6, 2006

A Civil Rights Reader
Kanbar Auditorium, Jewish
Community Center of San
Francisco.

Complete (4) string quartets of Daniel Bernard Roumain, with Del Sol Quartet. Videotaped by CBS Evening News and featured in its “On the Road” series with Steve Hartman.



December 8–10, 2006

Other Minds 12
Kanbar Auditorium, JCCSF

**December 2006
Other Minds Staff:**

Adrienne Cardwell, Emma Moon, Adam Fong, CA, Joninna Simpson, Stephen Upjohn, Jann LaPointe



February 24, 2007

A New Music Séance
Swedenborgian Church,
San Francisco

Second of three concerts in this series. World premieres by Dan Becker, Ronald Bruce Smith and Charles Amirkhanian.

May 14, 2007

Radiom.org Redesign Launch
Performing Arts Library &
Museum, San Francisco

On the 90th anniversary of the birth of composer Lou Harrison, Other Minds launches a completely updated and redesigned RadiOM.org website, enabling listeners in 165 countries and territories to access thousands of hours of recordings of digitized programs from the KPFA Music Department archives given to Other Minds in 1999. Adrienne Cardwell, Archivist, and Stephen Upjohn, Librarian, work hand in hand with Fantasy Studios, Berkeley, and engineer Robert

(BRINK) AMIRKHANIAN; (CIVIL RIGHTS READER): JIM BLOCKT; (2006 STAFF) AMIRKHANIAN

(NEWMAN, AMIRKHANIAN, KAISER) ADRIENNE CARDWELL; (NAMEKAWA & DAVIES) RICHARD FRIEDMAN; (SÉANCE) JIM BLOCK; (COWELL) COURTESY OF ANAHID AJEMIAN

Shumaker, to preserve the reel-to-reel originals. The files are hosted by The Internet Archive in San Francisco.



May 20, 2007

Guitarist David Tanenbaum

Premiere of new work for guitar and electronics by Ronald Bruce Smith, with works of S. L. Weiss and Lou Harrison.

Masonic Temple, Berkeley, CA
(Residence of Curtis Smith &
Susan Threlkeld)

October 11, 2007

Dennis Russell Davies & Maki Namekawa, Two Pianos
Herbst Theatre, San Francisco

Works by Balduin Sulzer, Adam Fong, Chen Yi, Philip Glass, and J.S. Bach (arr. Kurtág).



November 2, 2007

18 Microtonal Ragas
St. John's Presbyterian
Church, Berkeley

John Cage's Solo for Voice 58, realized by singer Amelia Cuni, composer Werner Durand and two percussionists.

March 6–8, 2008

Other Minds 13
Kanbar Auditorium, JCCSF

December 6, 2008

A New Music Séance
Swedenborgian Church,
San Francisco



Third of three concerts in this series. World premieres by Steed Cowart, Ingram Marshall and Mamoru Fujieda. Portrait concert, “Ruth Crawford and Her Milieu.”

March 5–7, 2009

Other Minds 14
Kanbar Auditorium, JCCSF

June 15, 2009

Revenge of the Dead Indians
(In Memoriam John Cage)
Film by Henning Lohner.
Kabuki Sundance Cinema,
San Francisco

October 9, 2009

Lester Bowie Tribute Concert
Herbst Theatre

Members of the Art Ensemble of Chicago Roscoe Mitchell, Famadou Don Moye, and guests Corey Wilkes, James Carter, Frank Lacy, John Jang and Peter Barshay, performing on the tenth anniversary of the death of the great trumpeter and composer Lester Bowie. Produced by Jazz in Flight in collaboration with Other Minds. Sukari Ivester, curator.

November 12, 2009

Henry Cowell:
The Whole World Of Music
Valley Presbyterian Church,
Portola Valley, CA

Sarah Cahill, piano; Wendy Hillhouse, soprano; Colorado String Quartet

November 13, 2009

Henry Cowell:
The Whole World Of Music
Presidio Chapel, San Francisco

Panel with John Duffy, Anahid Ajemian, George Avakian, moderated by Charles Amirkhanian. Sandra Soderlund, organ; Abel-Steinberg-Winant Trio, et al. Exhibition of manuscripts and memorabilia. (Pictured below: Anahid Ajemian, Henry Cowell, Maro Ajemian)



March 4-6, 2010

Other Minds 15
Kanbar Auditorium, JCCSF

April 19, 2010

Edgard Varèse:
The One All Alone
Kabuki Sundance Theatre,
San Francisco

American premiere of a film by Dutch producer Frank Scheffer. Including interviews with Pierre Boulez, John Cage & Elliott Carter.

September 27 & 29, 2010

Rudhyar In Retrospect
Swedenborgian Church, San Francisco, & Valley Presbyterian Church, Portola Valley, CA

Performances of music by Dane Rudhyar by Ives String Quartet, Sarah Cahill, piano, and David Abel & Julie Steinberg, violin & piano. Panel with Leyla Rudhyar and biographer Deniz Ertan. Exhibits of paintings, manuscripts and correspondence.

March 2, 2011

Composers Fellowship Concert
Meridian Gallery, San Francisco

Winners of a young composers' competition: Nicholas Chase, Lisa Coons, Ben Hjertmann, and Zibuokle Martinaityte, had their work performed one day before OM 16 and spent a day at the Djerassi Program with the featured guest composers. Produced by Adam Fong.

March 3–5, 2011

Other Minds 16
Kanbar Auditorium, JCCSF

March 13, 2011

Alan Hovhaness
Centennial Celebration
First Congregational Church, Berkeley

Şahan Arzruni, piano.

June 19, 2011

Zofo Concert
Home of Margot Golding,
San Francisco

Music for piano four-hands, including a revival of Harold Shapero's Sonata (1941), composed for Leonard Bernstein & Shapero to perform. Eva-Maria Zimmermann & Keisuke Nakagoshi. piano.



September 15–17, 2011

Something Else:
A Fluxus Semicentenary
Sundance Kabuki Cinemas,
KALW-FM Radio, SOMArts
Cultural Center, San Francisco



Rare films, curated by Peter Esmonde, a radio broadcast on "Music from Other Minds" with music by Henning Christiansen and Nam June Paik produced by Charles Amirkhanian, and a panel & concert with works by George Brecht, Yoshi Wada, Dick Higgins, Alison Knowles, Hannah Higgins, Yoko Ono, Philip Corner, Tomas Schmidt, and Adam Overton, produced by Adam Fong.

October 1-10, 2011

Other Minds New Music
Tour Of Iceland



Attending the opening of the futuristic new concert complex Harpa and the Nordic Music Days Festival in Reykjavík, Charles Amirkhanian and Carol Law, lead a group of 15 followers through the natural wonders of rugged Iceland, concluding with the lighting by Yoko Ono and Sean Lennon of the Imagine Peace Tower on an island, with a last-second emergence of the Northern Lights in the background.

February 29, 2012

Composers Fellowship Concert
The Lab, San Francisco

Works by John Cage, along with competition winners E. Edward Davis, Peter Swendsen, John P. Hastings, and Jen Wang. Rootstock Percussion Ensemble.

March 1-3, 2012

Other Minds 17
JCCSF

September 22, 2012

John Cage & Friends
Film Festival
Roxie Theatre, San Francisco

Day-long centennial celebration of composer John Cage, with rare films and video, curated by Peter Esmonde.

(GOLDING, ZOFO) AMIRKHANIAN; (FLUXUS, LUCIANO CHESSA) AMIRKHANIAN; (ICELAND) AMIRKHANIAN

September 2012

Other Minds Staff:

Peter Esmonde, Richard Friedman, CA, Cynthia Mei, Adrienne Cardwell, Michael Straus



October 27, 2012

Nancarrow At 100
Preview Concert
Piedmont Pianos, Oakland, CA

With pianolist Rex Lawson and sound sculptor Trimpin.



(OM STAFF) CAROLE GOERGER; (NANCARROW PERCUSSION ORCHESTRA BY TRIMPIN) AMIRKHANIAN; (SECRET ROSE) MOLLY DE COUDREAU

November 2-4, 2012

Nancarrow At 100:
A Centennial Celebration
UC Berkeley Museum of Art,
Pacific Film Archive, Hertz Hall,
UC Berkeley

Presented by Cal Performances, Berkeley Art Museum, Pacific Film Archive & Other Minds. Panels, films and concerts. Guest speakers included Yoko Sugiura-Nancarrow, Felix Meyer, Kyle Gann, Peter Garland, Trimpin, Rex Lawson, Dominic Murcott, Helena Bugallo, Amy Williams, Chris Froh, Graeme Jennings and Charles Amirkhanian. Films by Alban Wesly and James Greeson. Performances by Trimpin, Rex Lawson, Calder String Quartet, Percussionist Chris Froh, violinist Grame Jennings, and the Bugallo-Williams Piano Duo. First exhibition of Trimpin's "Nancarrow Percussion Orchestra," commissioned by OM & BAM, and made with leftover parts from the original Nancarrow experiment in Mexico City.

February 28, March 1-2, 2013

Other Minds 18
JCOSF

April 14, 2013

Calefax Reed Quintet
Home of Jim Newman & Jane Ivory, San Francisco

Amsterdam-based ensemble performed the world premiere of Conlon Nancarrow's Study No. 44 in a new arrangement, along with works by Michelangelo Rossi, and Frederic Rzewski. Calefax films of Nancarrow's Studies 2, 3c & 18.

June 7, 2013

G100 Preview Concert
The Lab, San Francisco

Rhys Chatham's Guitar Trio & The Out of Tune Guitar performed under the composer's leadership.

November 17, 2013

A Secret Rose
Craneway Pavilion,
Richmond, CA



Music for 100 electric guitars, performed by composer Rhys Chatham and a volunteer corps of players from around the world. Encore: The Out of Tune Guitar. Supported by a grant from the James Irvine Foundation.

February 27, 2014

Other Minds Gala Concert
Duende Restaurant & Bodega,
Oakland, CA

World premieres by Donald Buchla, electronics, and Craig Taborn, piano.

February 28, March 1-2, 2014

Other Minds 19
SFJAZZ Center, San Francisco

October 10, 2014

Morton Feldman:
For Bunita Marcus
Studio/home of Olive McCarthy & Tricia Bell, San Francisco

Marc-Andrew Hamelin, piano, in a 70-minute solo work.

March 6-7-8, 2015

Other Minds 20
SFJAZZ Center

STILLS HERE
A PHOTOGRAPHIC HISTORY
OF OTHER MINDS

As a child, I looked forward to The Christian Science Monitor's daily arrival in our mailbox. My interest in photography grew as I followed images from around the world by their chief photographer, Gordon Converse. That one could travel near and far recording decisive moments resonated with my dreams for the future. Converse made a strong impression on me when he said, "If I have succeeded as a photographer, it is because I have gone to the work with an open heart."

I come from a family of artists. With a cartoonist father and a painter for a mother, making images was part of daily life. During college I studied the writing and works of Paul Klee, especially The Thinking Eye. Later the lives and photographs of Sumner Matteson, Walker Evans, Dorothea Lange, Henri Cartier-Bresson and Robert Frank drew me further into 'documentary-style' photography, inspiring me to pay close attention to what is mysterious and good.

In 1988, although it seemed a departure from almost everything photographic I had done before, Pamela Lifton-Zoline proposed that I document a gathering of composers during the first Composer-to-Composer Festival in Telluride. I am truly grateful to Pamela for opening the door to that opportunity. It initiated a collaborative friendship with Charles Amirkhanian that continues today, now twenty-seven years later in the celebration of this twentieth Other Minds Festival. Thanks to Charles, for decades I've had the artistic license and resources to create a visual record of composers and musicians gathering together to better understand and nurture each other's work.

In the role I've happily played across these annual episodes, I've found perhaps the best thing a photographer can find, an ongoing project that as Rilke wrote of a dear old habit, came and stayed and never gave notice.

John Fago
johnfago.com

THOUGHTS FROM COMPOSERS:
"Other Minds, both as a convocation of contemporary composers from many places in the world, as a round-table, and in its publicly presented concerts, is a splendidly varied, stimulating, and beautiful thing. Intense admirations and friendships can form in its course and surely every artist finds a new shine in his spirit from these assemblies and concerts. May it thrive!"

—LOU HARRISON (AUGUST 1, 1996)

PHOTOS BY JOHN FAGO



OM 1 (1993) Listening session with Jon Jang, Julia Wolfe, Charles Amirkhanian, Foday Musa Suso, Barbara Monk Feldman, Philip Glass. Photo blueprint series by Carol Law. Director's house at Djerassi Resident Artists Program. Former home of Pamela Djerassi, in whose memory the Djerassi Resident Artists Program was founded.



OM 2 (1995) Pianola performer Rex Lawson speaking. (l to r) Ashot Zograban, William Colvig, Calliope Tsoupaki, Frances White, Lou Harrison, Terry Riley, and Alvin Singleton, in the Composer's Studio.

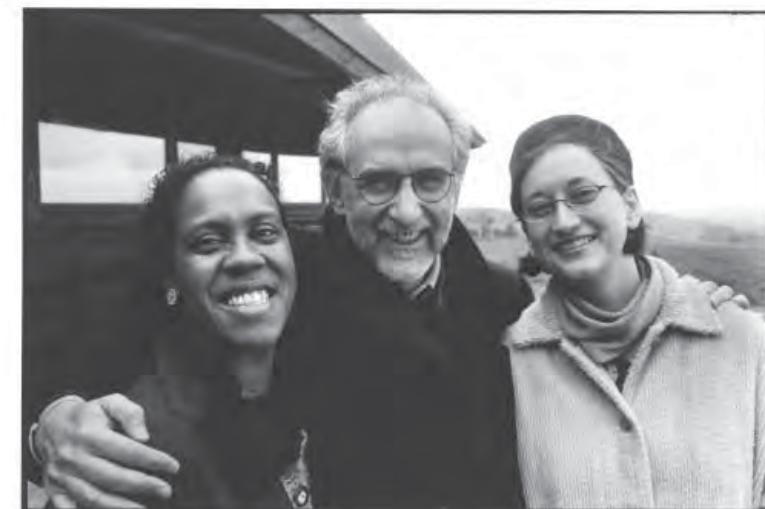


OM 3 (1996) front: Charles Shere, George Lewis, LaMonte Young, Marian Zazeela, Charles Amirkhania. Rear: Lukas Ligeti, Jim Newman, Miya Masaoka, Olly Wilson, Kui Dong, Ionel Petroi, David Raksin, Mitchell Clark, Frederick Rzewski and Henry Kaiser.



OM 4 (1997) Hafez Modirzadeh (left) describes the moment when ever-curious Henry Brant (right in hoodie) picked up the karna while the former was playing soprano sax: "Henry sounding "cOMe hOMe!" to every one of us, realizing love beyond all shape and shadow of form."

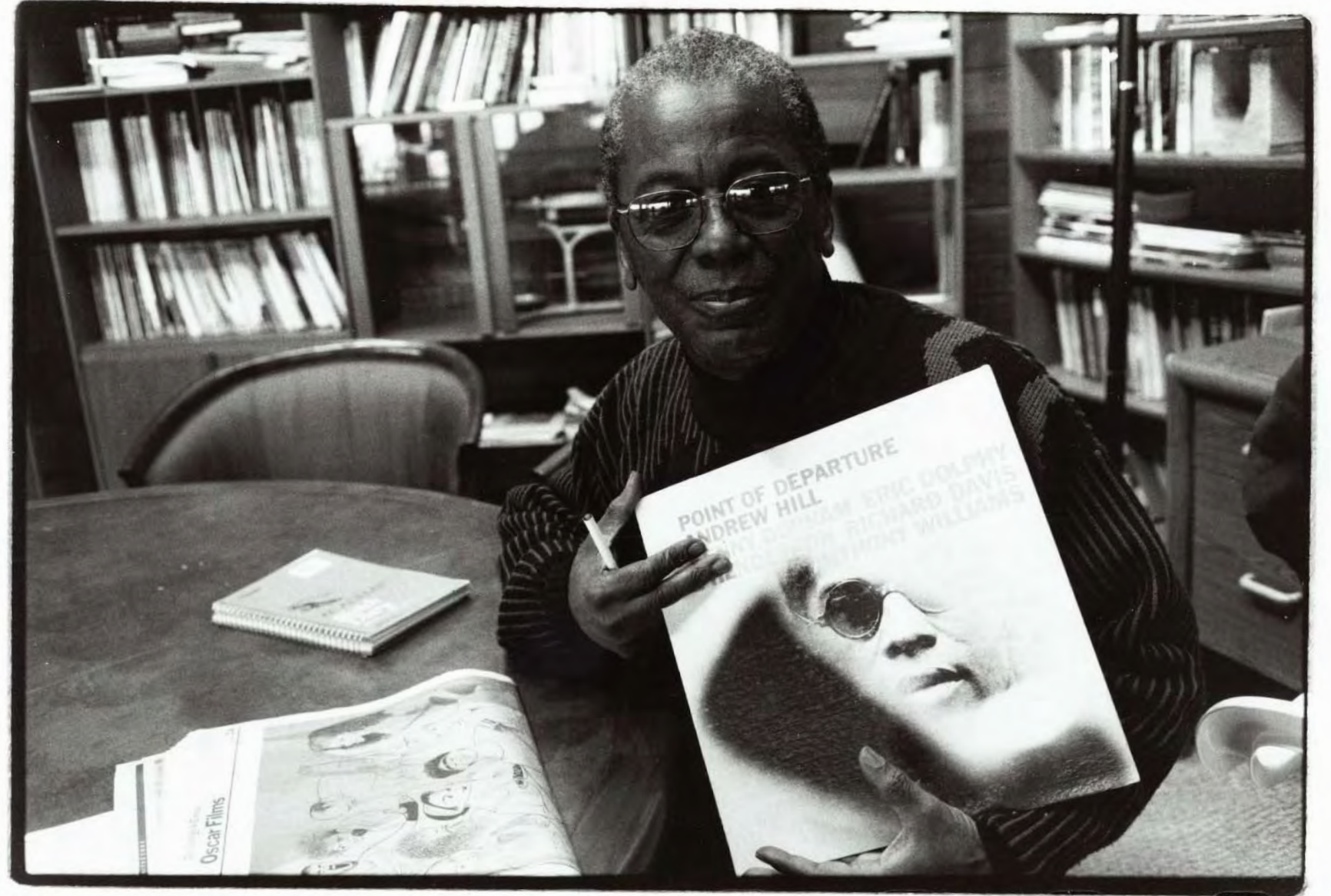
OM 5 (1999) The late jazz reed playing great Sam Rivers shares a laugh with Jim Newman, who, until very recently continued to perform on his baritone sax.



OM 5 (1999) Errollyn Wallen, António Pinho Vargas, and Mary Ellen Childs



OM 6 (2000) seated: Hyo-shin Na, Aki Takahashi, Leroy Jenkins, Hamza El Din, Scanner (aka Robin Rimbaud, on ground), Jacob ter Veldhuis.
standing: DJ Spooky (Paul Miller), Christian Wolff, Peter Garland.



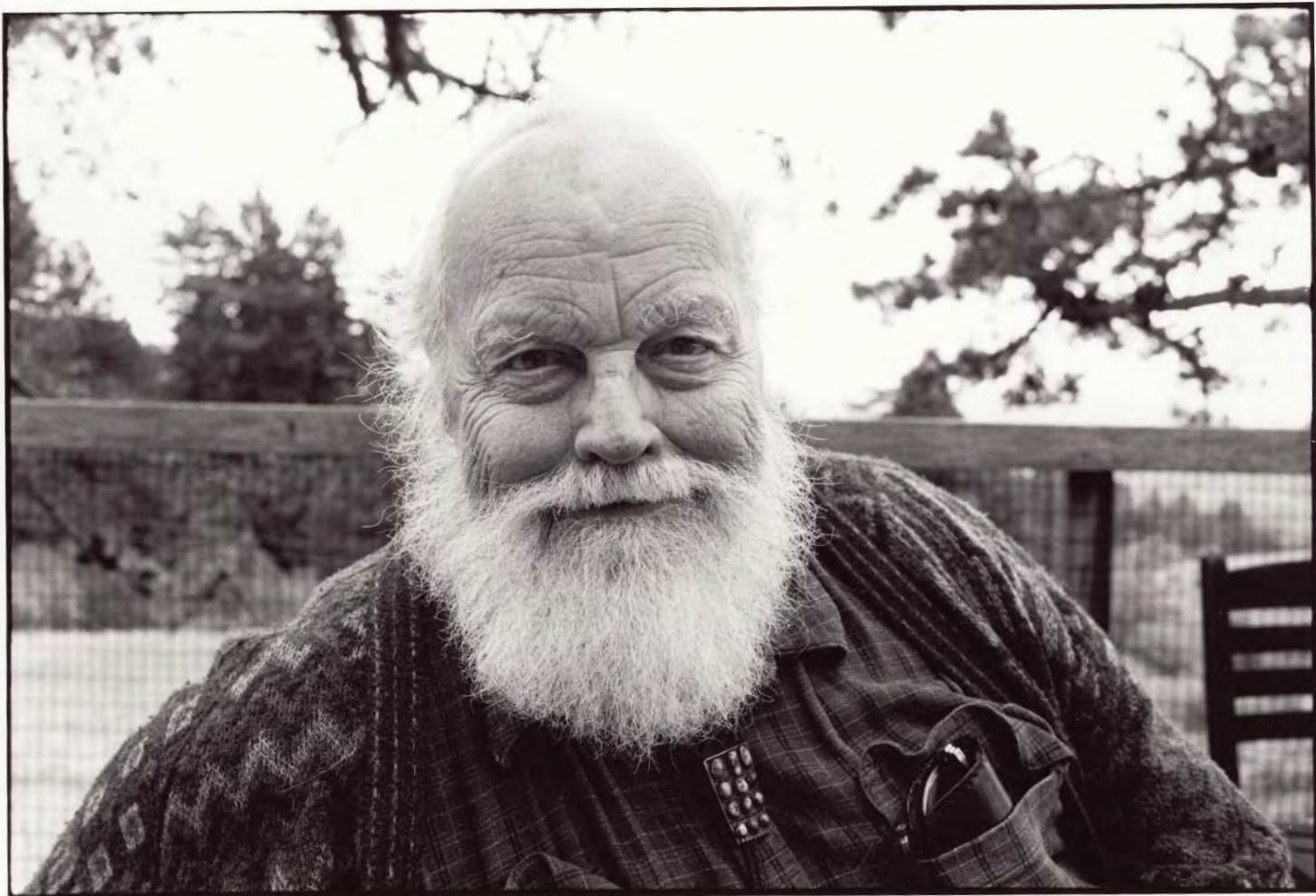
OM 7 (2001) Andrew Hill, jazz pianist and composer, signing one of his classic LPs.



OM 7 (2001) front (l to r): Glen Velez, Alvin Curran, Charles Amirkh-
nian. rear (l to r): Aleksandra Vrebalov, Andrew Hill, Jim Tenney, Hi
Kyung Kim, Gavin Bryars, Jim Newman, Chris Brown, Willie Winant.



OM 8 (2002) Houston is not that far from Havana. The distance
between the hometowns of Pauline Oliveros (l.) and Tania León (r.) are
bridged at the Djerassi ranch.



OM 8 (2002) Lou Harrison. His final composition (commissioned by Other Minds) Scenes from Nek Chand was premiered by David Tanenbaum on March 7, 2002 at the Palace of Fine Arts Theatre. He succumbed on February 2, 2003. OM 11 composer John Luther Adams wrote, "The mighty Sequoia has fallen."



OM 9 (2003) Stephen Scott (center) and the Colorado College Bowed Piano Ensemble.

OM 10 (2004) Inside the "Estaciones de Luz" site specific sculpture by Mark Reeves. Back trio: Joan Jeanrenaud, Francis Dhomont, filmmaker and translator Hamlet Sarkissian. Down in the V-hole: Tigran Mansurian, Hanna Kulenty, Werner Durand, Keiko Harada, and Amelia Cuni.



OM 10 (2004) Armenian composer Tigran Mansurian's emotional delivery is heard by Werner Durand (arms folded), Amirkhanian (with recorder), Joan Jeanrenaud and Mark Grey (on couch, right), and Polish composer Hanna Kulenty (leaning in, right), in the Djerassi composer's studio.



OM 11 (2005) Fred Frith rehearsing music for two hands and two feet.



OM 12 (2006) Australian composer Peter Sculthorpe (1929–2014) who was scheduled to attend OM 20, passed away last August.

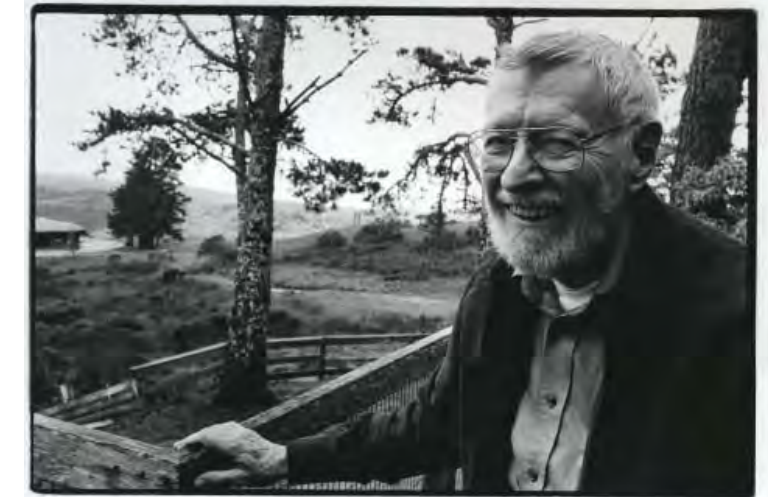


OM 12 (2006) Maja S.K. Ratkje with Frode Haltli, signing her donated score page.



OM 13 (2007) Thirteen signaled bad luck for German composer Dieter Schnebel, left. Backstage, OM trustee Mitchell Yawitz proposes to go onstage for the group photo representing our missing colleague, who recovered from illness too late to make the flight to California.

OM 13 (2008) Morton Subotnick and Wadada Leo Smith, long time colleagues on the faculty of California Institute of the Arts.



OM 14 (2009) Soft-spoken American maverick composer Ben Johnston, whose early work with Harry Partch confirmed his love of new intonation systems.



OM 15 (2010) Polish wunderkind Paweł Mykietyn (right) gives rehearsal feedback to members of Del Sol String Quartet, Charlton Lee, Kate Stenberg, and Rick Shinozaki.



OM 16 (2011) Balinese percussionists I Nyoman Suarsana and I Nyoman Suwida left behind their 80 degree homeland to perform with guitarist I Wayan Balawan.



OM 17 (2012) Norwegian composer Simon Steen-Andersen's eyeball projected live at the San Francisco Jewish Community Center's Kanbar Auditorium, in performance with scandinavian ensemble asamisimasa.



OM 18 (2013) The recorders that year were Renaissance vintage, not 21st Century digital. L. to R. front: Sunleif Rasmussen, Michala Petri, Amirkhanian, Anna Petrini, Mattias Petersson; behind: Craig Taborn, Aaron Gervais, G. S. Sachdev, Jim Newman, Dohee Lee, Paula Matthusen.



OM 19 (2014) Charles Hutchins, (pointing), describing his system of translating line drawing into music to Amirkhanian (l.) and Blaine Todd (r.), with Ryan Jobes (far left) keeping an eye on the projection screen.



Portrait of John Fago (r.) as OM Archivist Bernard Francois Kyle installs a show of photos taken at Composer-to-Composer and the first nine OM Festivals. Shot by Charles Amirkhanian with one of Fago's Leicas at OM 10, 2004, Yerba Buena Center for the Arts Forum, San Francisco.

ABOUT
OTHER MINDS

Founded in 1993, Other Minds in San Francisco is a leading organization for new and experimental music in all its forms, devoted to championing the most original, eccentric and underrepresented creative voices in contemporary music. From festival concerts, film screenings, radio broadcasts and the commissioning of new works, to producing and releasing CDs, preserving thousands of interviews and concerts and distributing them free on the Internet, Other Minds has become one of the world's major conservators of new music's ecology.

For more information,
visit www.otherminds.org

THOUGHTS FROM COMPOSERS:
“Hurrah for Other Minds. It’s delightful to see your programs. So rich and imaginative in mixing music from around the globe... I imagine Ives and Cowell are rejoicing in their musical heavens. Peering down on your rare Avant-garde festival... Other Minds shines out in the USA. There’s nothing like it.”
—JOHN DUFFY, COMPOSER & FOUNDER, MEET THE COMPOSER

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ABOUT THE FESTIVAL

The 20th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program. Now in its 20th 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 three 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.

THOUGHTS FROM COMPOSERS:
“I feel that the Other Minds Festival provides one of the few opportunities for any group of composers to meet in a stimulating environment for the purpose of exchanging ideas: musical, philosophical, world views. This type of program could be a model for other institutions in the country.”
—TANIA LEÓN (APRIL 12, 2002)

Other Minds 1 (1993)
Robert Ashley
Thomas Buckner
Philip Glass
Jon Jang
Barbara Monk Feldman
Meredith Monk
Foday Musa Suso
Conlon Nancarrow
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
Luc Ferrari
Alvin Lucier
António 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
Annea 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 Amirkhonian
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 Sculthorpe
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 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

Other Minds 19 (2014)
Mark Applebaum
John Bischoff
Joseph Byrd
Donald Buchla
Charles Céleste Hutchins
Myra Melford
Roscoe Mitchell
Wendy Reid
John Schott

Other Minds 20 (2015)
Charles Amirkhonian
Don Byron
Frode Haltli
Tigran Mansurian
Miya Masaoka
Michael Nyman
Pauline Oliveros
Maja S.K. Ratkje
David Tanenbaum
Errollyn Wallen

FESTIVAL
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THOUGHTS FROM COMPOSERS:
“**Nothing could prepare us for the enthusiastic response from the audience at Yerba Buena which made this one the most successful performance of our career... We are NOT overdoing it! We simply never came across such an artistically, professionally and humanly rewarding event!**”
—WERNER DURAND AND AMELIA CUNI (MARCH 31, 2004)

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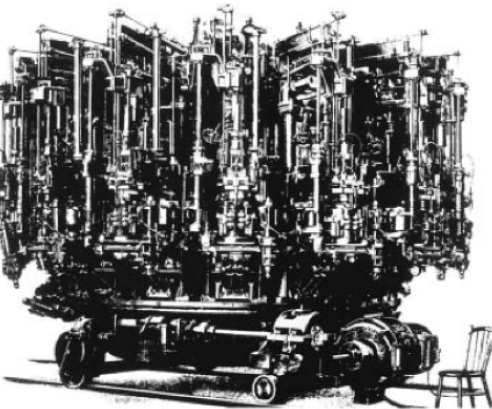
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11pm to Midnight**

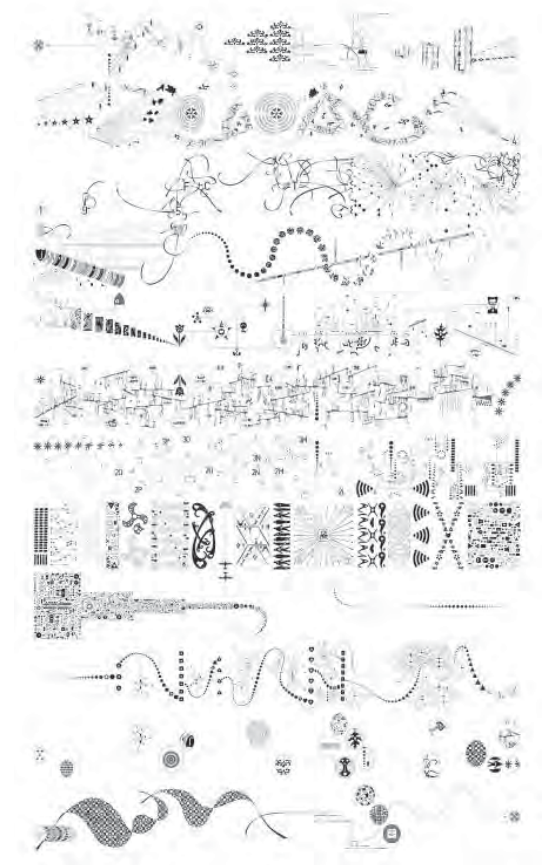
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The Metaphysics of Notation is an elaborate pictographic score
by composer Mark Applebaum. It was featured on Other Minds 19.



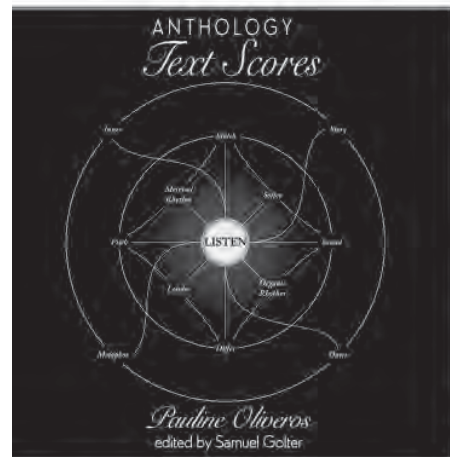
Two limited edition prints of the unframed score were made on very high quality,
acid free, deckled paper, signed and numbered by the composer:

• a series of 8 very large prints 39" x 65"
(\$10,000 each; at this time two are unsold)

• a series of 100 medium prints 22" x 35"
(\$150 each + \$25 for shipping; at this time approximately 30 are unsold)

Inquiries can be directed to the composer: applemk@stanford.edu

The project can also be enjoyed for free by watching Robert Arnold's
short documentary film *There Is No Sound in My Head* on Vimeo.



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SATURDAY, MARCH 21, 2015 | 4PM

2015 is the 50th anniversary of the founding in Chicago of the legendary Association for the Advancement of Creative Musicians (AACM), an African-American organization that has had an extraordinary effect on Contemporary music in America and abroad. For this program, baritone Thomas Buckner will perform works written for him by founding members, Muhal Richard Abrams, Leroy Jenkins, Roscoe Mitchell, Amina Claudine Myers, Wadada Leo Smith, and Henry Threadgill. He will be joined by: Joseph Kubera (piano), JD Parran (flute), Stephanie Griffin (viola), Christopher Hoffman (cello), Alex Lipowski (percussion), Matthew Gold (percussion, and special guest, Amina Claudine Myers (piano, celesta).

St John's Presbyterian Church 2727 College Ave Berkeley, CA 94705
General Admission: \$25 Information: 510-845-4444 <http://fsarts.org>

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7:30PM
WED, APR 1 & THURS, APR 2
RESERVED SEATING:
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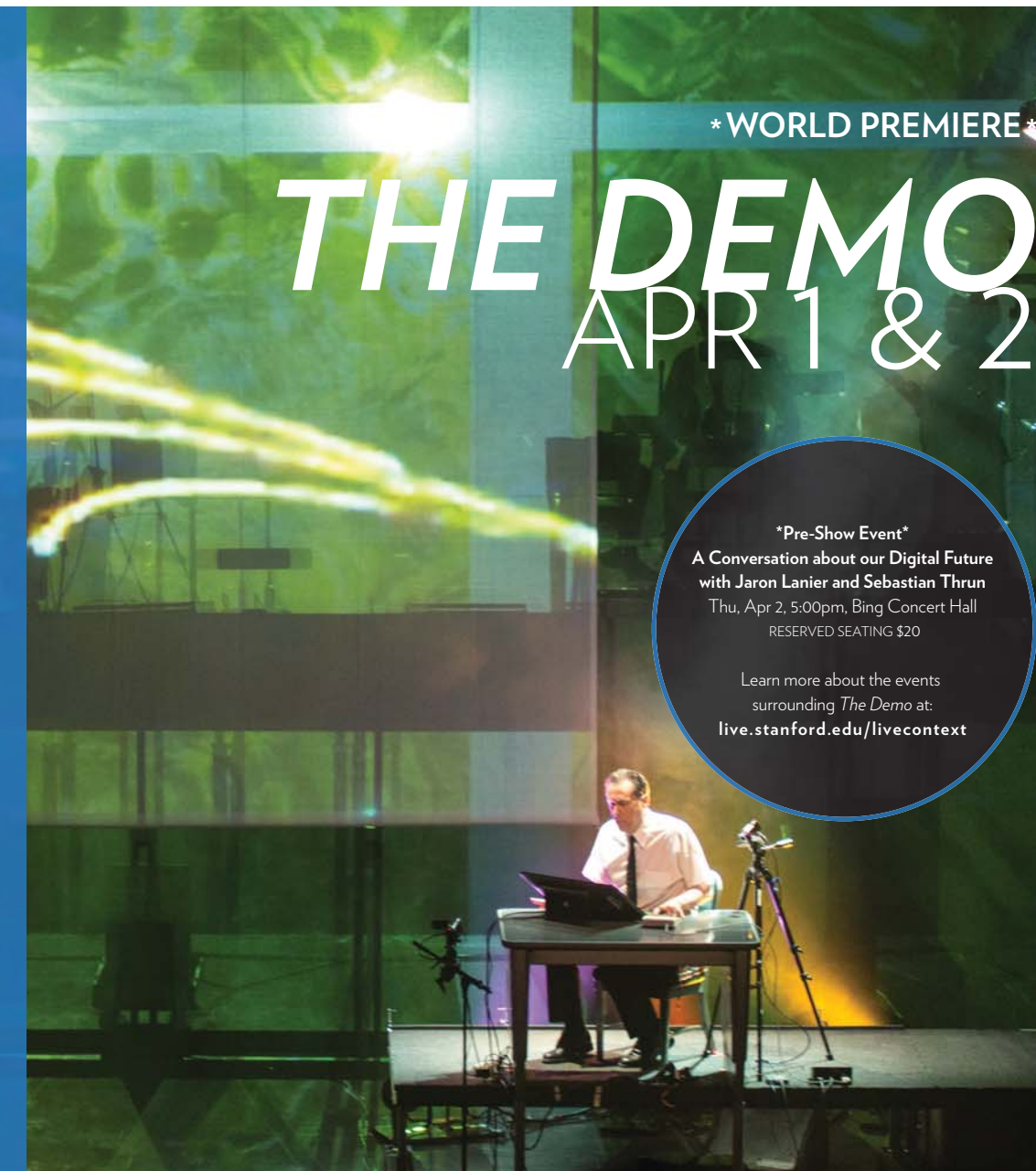
WORLD PREMIERE

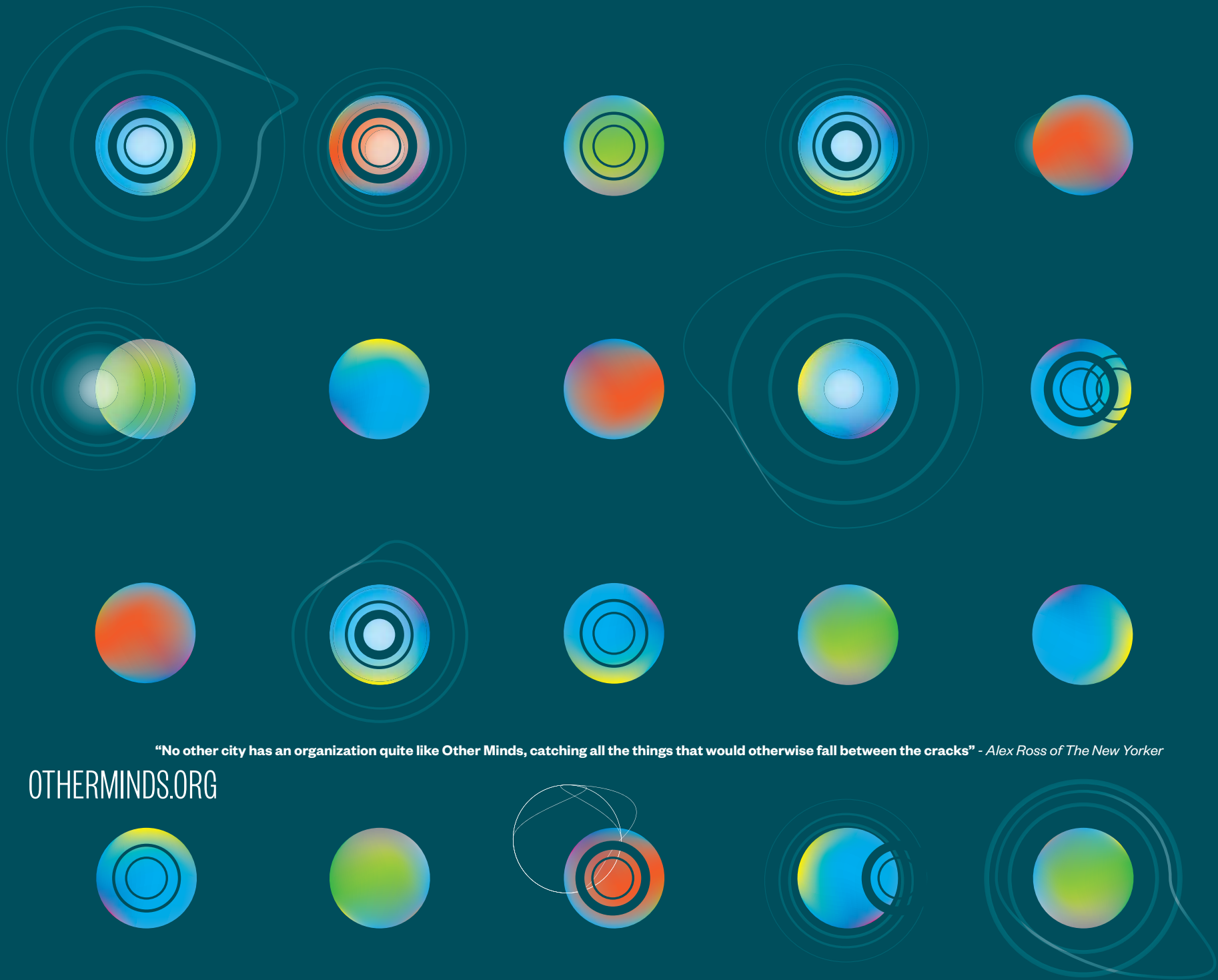
THE DEMO

APR 1 & 2

Pre-Show Event
A Conversation about our Digital Future
with Jaron Lanier and Sebastian Thrun
Thu, Apr 2, 5:00pm, Bing Concert Hall
RESERVED SEATING \$20

Learn more about the events
surrounding *The Demo* at:
live.stanford.edu/livecontext





"No other city has an organization quite like Other Minds, catching all the things that would otherwise fall between the cracks" - Alex Ross of The New Yorker

OTHERMINDS.ORG