

February 29, 2012, the LAB

FESTIVAL OF NEW MUSIC

OTHER MINDS



MARCH 1-2-3, 2012

Jewish Community Center of San Francisco

OTHER MINDS  
SPOLETO



# MUSICAL ADVENTURE TOUR

CHARLESTON, SC  
MAY 31 - JUNE 4, 2012

PHILIP GLASS  
JOHN CAGE  
GUO WENJING

Experience the Spoleto USA Festival with Other Minds in a musical adventure tour from May 31-June 4 in Charleston, SC. Attend in prime seating American premiere performances of two operas, *Feng Yi Ting* by Guo Wenjing and *Kepler* by Philip Glass, and a concert *Orchestra Uncaged*, featuring Radiohead's Jonny Greenwood and a US premiere of John Cage's orchestral trilogy, *Twenty-Six, Twenty-Eight, and Twenty-Nine*.

**The tour also includes:**

- artist talks with Other Minds Artistic Director Charles Amirkhanian, Spoleto Festival USA conductor John Kennedy, & Festival Director Nigel Redden
- special appearance of Philip Glass discussing his work
- exclusive receptions at the festival
- day tours to Fort Sumter and an historic local plantation
- time to explore charming neighborhood homes & shopping boutiques throughout Charleston

Tour participants will stay in luxurious accommodations at the **Renaissance Hotel** in the heart of downtown Charleston, within walking distance to shops and restaurants.



CHARLESTON, SC

Visit [otherminds.org/spoleto](http://otherminds.org/spoleto) for updates.

Tour package is \$1950 per person for one traveler (single occupancy); \$1500 per person for couples (double occupancy). Airfare not included. Deadline for booking is **April 27, 2012**. Book now as space is limited! For bookings contact: [cynthia@otherminds.org](mailto:cynthia@otherminds.org) 415-934-8134 x302

**JUNE 1**

**FENG YI TING**

American premiere  
Composed by Guo Wenjing  
Directed by Atom Egoyan

An empire at stake; two powerful men in love with the same exquisite, inscrutable woman; and a plot that will change the course of history. Directed by internationally acclaimed film director Atom Egoyan, designed by Derek McLane with costumes by Han Feng and video by Tsang Kin-wah, this new production brings a fresh perspective to a classic story of love, corruption, and political intrigue.

**JUNE 2**

**KEPLER**

American Premiere Production  
Composed by Philip Glass  
Libretto by Martina Winkel  
Directed by Sam Helfrich  
John Kennedy, conductor

Johannes Kepler, the groundbreaking astronomer and mathematician of the scientific revolution, imagined "a continuous heavenly music only perceived by the mind." With a libretto gleaned primarily from Kepler's own writings and a driving and hypnotic score that embodies the scientist's quest to reconcile scientific discovery with the divine, the opera suggests, as Kepler himself believed, that there really may be a music of the spheres.

**JUNE 3**

**ORCHESTRA UNCAGED**

John Kennedy, conductor  
Spoleto Festival USA Orchestra

The Spoleto Festival USA Orchestra, led by Resident Conductor John Kennedy, presents a special program of music of our time. Radiohead's Jonny Greenwood maintains a dual identity as a rock star and an innovative composer of post-classical music that blurs genres. The program includes two of Greenwood's recent works: the darkly intense *Doghouse* (2010), and 48 *Responses to Polymorphia* (2011) in its widely-anticipated American premiere. And in homage to the icon of sonic freedom, we celebrate the centenary of John Cage's birth with the American premiere performances of the last of his works yet to be heard in the U.S.: the orchestral trilogy *Twenty-Six, Twenty-Eight, and Twenty-Nine* (1991).



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*The 17th Other Minds Music Festival is presented by Other Minds in association with the Djerassi Resident Artists Program, the Eugene and Elinor Friend Center for the Arts of the Jewish Community Center of San Francisco.*

*Special thanks to Adah Bakalinsky for support of the design and printing of this program.*

# MESSAGE FROM THE ARTISTIC DIRECTOR



Photo: Carol Law

## Welcome back to your annual banquet of Other Mindfulness.

Over the past 18 months, I've spent time in Finland, Denmark, Norway and Iceland and found in these Nordic countries a rich vein of experimentalism that has a personality all its own. We open this year's Other Minds Festival with the first American visit of a Norwegian sextet, palindromically-named "asamisimasa." They will open our event with music of their countryman Øyvind Torvund and Danish composer Simon Steen-Andersen. Invented instruments, aerosol cans and bullhorns, alongside conventional orchestral instruments, mirror the diversity of musical influences and quotations, ranging from Scandinavian folk music to Henry Purcell to Black Flag.

We'll also hear Helsinki composer Lotta Wennäkoski's duodecimet (12 players) *Nosztalgiam*, an affectionate tribute to Budapest where she spent some of her early years studying as a violinist. Our profound thanks to the Barbro Osher Pro Suecia Fund for assisting us in bringing these important young Nordic musicians to the West Coast.

Recent Rome Prize winner and UC Berkeley professor Ken Ueno will premiere a new work commissioned by Other Minds for Del Sol String Quartet with interactive video.

Japanese-born New Yorker Ikue Mori's roots in punk drumming inform her refreshing versatility as a live electronic improviser. Another astonishingly virtuosic drummer is Tyshawn Sorey, a one-man tornado whose blistering pace can arrest even the most intransigent episode of ADD. Both will perform individually and will join forces with Ueno for a special trio performance.

We're honored to celebrate the 75<sup>th</sup> birthday of legendary Los Angeles composer Harold Budd, advocate of "pretty music," and collaborator with Brian Eno, among many others. As one of the first music professors at Cal Arts in the early 1970s, he influenced Ingram Marshall, Carl Stone, and Peter Garland, all OM alumni, who are important figures in new music.

American composer Gloria Coates joins us from Munich, Germany, where she has lived since 1969. Her signature canons in quarter-tones and glissandi are uncanny in the way they fuse abstraction with emotional expression. Her String Quartet No. 5 is destined to become an American classic.

2012 is an important year for American composer centennials. John Cage's 100<sup>th</sup> anniversary is on September 5<sup>th</sup>, and to honor him, we've chosen John Kennedy's *First Deconstruction (in Plastic)*, for two percussionists, dedicated to Cage and performed on recyclables. We've also commissioned Kennedy to write a new work for this event, *Island in Time*, performed by the Magik\*Magik Orchestra. Thanks to our dear friend Peggy Dorfman for support of this project.

Kennedy, who has actively researched and performed music of the American Experimental Tradition for decades also has been the Resident Conductor to Spoleto Festival USA in historic Charleston, South Carolina. In June he will conduct the American premiere of the opera *Kepler* by Philip Glass, the world premiere of a late orchestral work by John Cage, and the opera *Feng Yi Ting*, composed by Guo Wenjing and directed by internationally-acclaimed filmmaker Atom Egoyan. It's almost too good to pass up. Therefore . . .

Other Minds will lead a tour that week to the festival, with side visits to nearby Fort Sumter and other points of interest. Following on our recent trip to the Nordic Music Days Festival in Iceland, we offer you an opportunity to merge your interests in history, sociology, gastronomy and geography with invigorating doses of new music. See the inside cover of this program for full details and please join us!

Another milestone in 2012 will be the centennial of the birth (October 27) of composer Conlon Nancarrow. Mark your calendars for November 2-3-4, 2012, as Other Minds and Cal Performances present an international conference and festival of music by the wizard of the player piano on the campus of UC Berkeley. Also collaborating with us will be the Pacific Film Archive and the Berkeley Art Museum as we present the best new films on Nancarrow and the creation of a new percussion sculpture by Trimpin, using discarded percussion instruments from Nancarrow's failed attempt to engage player piano rolls to play a battery of drums and xylophones.

This year we'll launch a new initiative, the Conlon Nancarrow Society, as a way for donors to Other Minds to secure the long-term survival of our festival, our online archive radiOM.org, our Other Minds Records label, and our weekly broadcast radio program "Music from Other Minds." If you would like information on how you can become a charter member, please email me at [otherminds@otherminds.org](mailto:otherminds@otherminds.org).

Once again, we thank our nine resident composers for donating a sample page of their music manuscripts. These are on display in the lobby and you may acquire them through bidding. All proceeds support the production of our festival and you'd be surprised how nice one will look on the wall of your home library.

This year marks the second that we've entertained applications for composers throughout the U.S. to become invited fellows where they can meet our resident composers and have their own works played in a pre-festival event. This project is one of many created by our Associate Director Adam Fong who has diligently and brilliantly expanded our offerings and professionalized many aspects of our year-round business operation.

Adam is departing Other Minds to pursue an exciting new initiative: a Center for New Music, that will further enlarge opportunities for new music in the Bay Area. We plan to remain closely in touch and continue to work together whenever possible. I have been honored to have such an able and creative co-director for the past five years.

And lastly, a special thanks to you, dear reader, for your interest in, and support of, Other Minds. It's a privilege to support composers who are finding new ways of sounding the universe, and a pleasure to share them with you.



**Charles Amirkhanian**  
Artistic Director

# NEW FROM OTHER MINDS

*The Complete Music of*

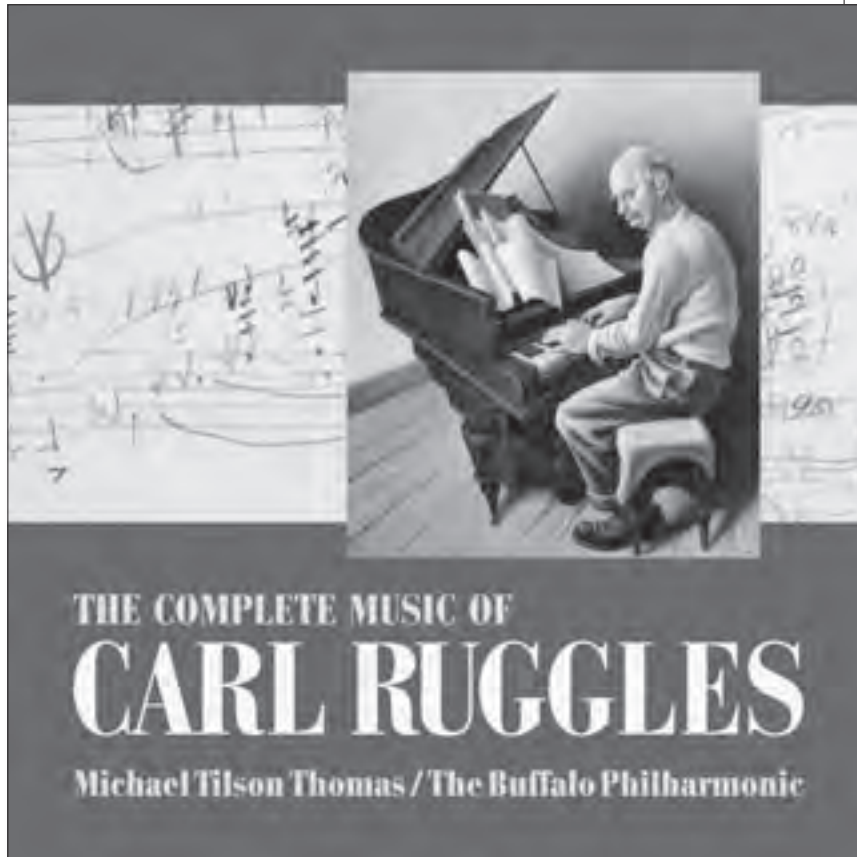
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—JOHN KIRKPATRICK



OM 1020/21-2

# EXHIBITION & SILENT AUCTION

Scores by Other Minds 17 composers are on view in the lobby throughout the Festival and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission on Saturday, and winners will be announced at the sales table after the concert that evening. Framing of this exhibition was made possible thanks to the support of Peter Kirkeby Associates. Minimum bid for all scores is \$200.



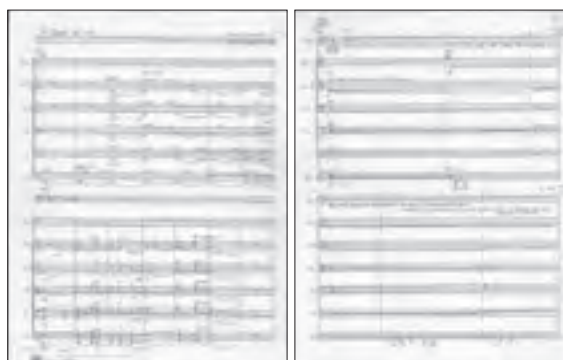
Gloria Coates  
from *Star Tracks Through Darkness*  
(1974/1989)



Ken Ueno  
sketches for *Peradam* (2011)



Ikue Mori  
*Tokyo Bay Map* (2011)



John Kennedy  
from *The Power Within* (1997)



Harold Budd  
from *It's Steeper Near the Roses* (2000)



Lotta Wennäkoski  
from *Lelele* (2009-10)

Also available: Scores by Tyshawn Sorey, Simon Steen-Andersen, Øyvind Torvund

# The Djerassi Resident Artists Program is a proud co-sponsor of Other Minds Festival 17

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

*The mission of the Djerassi Resident Artists Program is to support and enhance the creativity of artists by providing uninterrupted time for work, reflection, and collegial interaction in a setting of great natural beauty, and to preserve the land upon which the Program is situated.*

Now in its 33rd year, the Djerassi Program has hosted over 2,000 artists of every discipline worldwide. Small, diverse groups of artists convene for one-month residencies at our rural ranch where studio space, housing, meals and staff support are provided free of charge. Information and application materials may be obtained at [www.djerassi.org](http://www.djerassi.org).

Orpheus Coyote and Friends by William King, 1999  
Photo by Anthony Lindsey

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

# UPSTAGING THE ORDINARY



It's time to reinstate the night out. The JCCSF's Arts & Ideas season puts you front and center of stunning performances, captivating stories and inside perspectives promising anything but the ordinary.



PHOTO: RICK CAMARGO

## UPCOMING HIGHLIGHTS

### Changing Lives through Design

With IDEO's Fred Dust  
WEDNESDAY, MARCH 7  
7:00 PM

### Giants of Jazz on Film: Jazz Dance

SATURDAY, MARCH 17  
8:00 PM

### THE GRAND PERFORMANCE

### The Capitol Steps

SUNDAY, MARCH 18  
2:00 & 5:00 PM

### The Flip Side: Music Legends in Conversation with Ben Fong-Torres – Maria Muldaur

THURSDAY, MARCH 29  
8:00 PM

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# COMPOSER FELLOWSHIP CONCERT

Wednesday, February 29, 2012

The LAB, San Francisco

Featuring Rootstock Percussion  
Christopher Froh, Daniel Kennedy, Loren Mach

**John Cage**

*But what about the noise of crumpling paper which he used to do in order to paint the series of "Papiers froisses" or tearing up paper to make "Papiers dechires?" Art was stimulated by water (sea, lake, and flowing waters like rivers), forests (1985)*

**D. Edward Davis**

*windthrow (2012)*  
world premiere

**Peter Swendsen**

*Nothing that is not there and the nothing that is (2009)*  
Christopher Froh, bass drum

**John Cage**

*Telephones and Birds (1977)*

## INTERMISSION

**John Cage**

*Dream (1948), Child of Tree (1975), and Composed Improvisation for One-sided Drums With or Without Jingles (1990)*

**John P. Hastings**

*Terce (2012)*  
world premiere

**Jen Wang**

*Renderings of Things We Couldn't Take Home (2009, rev. 2012)*  
world premiere, new version

**John Cage**

*Amores, II. Trio and III. Trio (1943)*

# COMPOSER FELLOWSHIP CONCERT PROGRAM NOTES

## **windthrow** (2012)

Approximate Duration: 12 min.

*windthrow* is scored for two tam-tams and a vibraphone. All three instruments are amplified, and their sounds are additionally processed through custom-designed software to incorporate varying levels of filtering and delay.

“Windthrow” is a forestry term for the uprooting of trees by the wind. The work draws its inspiration from the sonic relationship between trees and wind, especially how each gives a voice to the other.

–D. Edward Davis

## **Nothing that is not there and the nothing that is** (2009)

Approximate Duration: 8 min.

In the mountains, wind and weather collide with land, each shaping the other in a sometimes subtle, sometimes violent *pas de deux*. Along the coast, this collision is more of a constant negotiation, the land and sea exchanging back and forth the clouds and temperatures that hover near the shoreline. In the flat interior, however, the wind and weather are themselves the instigators, the sculptors of an ephemeral topography of sound, texture, and sensation.

*Nothing that is not there and the nothing that is* was written for Jennifer Torrence in the spring of 2009. It is one of four pieces in *Allusions to Seasons and Weather*, a set of works based on my experience of seasonal transitions in Norway, where I lived from 2006-2007. It is a piece that relies heavily on the creativity of the performer and many thanks go to Chris Froh for his engagement and energy.

–Peter Swendsen

## *The Snow Man*

One must have a mind of winter  
To regard the frost and the boughs  
Of the pine-trees crusted with snow;

And have been cold a long time  
To behold the junipers shagged with ice,  
The spruces rough in the distant glitter

Of the January sun; and not to think  
Of any misery in the sound of the wind,  
In the sound of a few leaves,

Which is the sound of the land  
Full of the same wind  
That is blowing in the same bare place

For the listener, who listens in the snow,  
And, nothing himself, beholds  
Nothing that is not there and the nothing that is.

Wallace Stevens, 1921

## **Terce** (2012)

Approximate Duration: 9 min.

The title, *Terce*, refers to the ancient Greek and Roman divisions of the day, later used by the early Christian Church for a fixed time of prayer. Despite that, the work is really a secular meditation on sound and sound production. The performers are given a set of parameters in choosing their instruments and in the structure of the piece. From these guidelines the performers construct the piece. An analogy may be the composer creates the frame and color palette while the performers paint the picture. Each performance will differ from the one before but there will be close similarities to each. Thanks to the Rootstock Percussion for realizing the work!

–John P. Hastings

## **(Lucida/Obscura) Renderings II**

(2009, rev. 2012)

Approximate Duration: 15 min.

*Lucida/Obscura (Renderings II)* is built around a bowed tremolo technique originally shown to me by percussionist (and tam-tam specialist) Dominic Donato. Shortly after I first heard that technique, I read an interview with James Tenney in which he talked about letting the listener “sit back and relax and get inside the sound,” and I wanted to write a piece that invited both the listener and the performer to do that with this sound. The sound world of the piece comprises instruments that emphasize either the noisy (bass drum, cymbals) or the pitched (vibraphone, crotales) aspects of the sound, and the score establishes a musical vocabulary and then invites the performers to improvise.

–Jen Wang

## **Works by John Cage**

In the lineage of music for percussion ensemble, few composers stand taller than John Cage. While Edgard Varèse, Henry Cowell, and William Russell exhibited the bravery to be among the first to compose for percussion alone, Cage used this new form to introduce non-Western instruments, invented and found sound sources, and to “liberate” the noises of everyday life into musical contexts. Other Minds is pleased to pay tribute to the progenitor of percussion music with this selection of works, chosen in collaboration with the brilliant members of Rootstock Percussion.

–Adam Fong

*Special thanks to Ben Johnston, Terry & Ann Riley, Tom Steenland, and Aki Takahashi for support of the OM 17 Fellowship Program.*

# THE LAB

The Lab's Annual Art Auction will take place on

**Saturday, May 12, 2012, 6:30 – 10:00 pm**

The Lab has served the Bay Area and its thriving arts community by taking risks, keeping an eye on emerging currents, and fostering the careers of artists by providing them with the space and supportive framework to develop their work. The Lab's annual art auction is our anchor fundraiser, providing us with the resources to realize our next year of programming. We are curating a selection of innovative work by emerging and established artists for Bay Area collectors and art lovers via silent bidding, a live auction, and an online sale. Visit our website for live auction and online sale updates.

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## A Hungarian Excursion

**Thursday, April 26, 8 pm**  
**Zellerbach Hall, Berkeley**

A **spellbinding journey** to Hungary, Berkeley Symphony's 2011-12 season finale features Bartók's well-known masterpiece, *Music for Strings, Percussion and Celesta*, and Kodály's vibrant and passionate *Dances of Galánta*. The **luminous soprano Jessica Rivera** returns to Berkeley and joins the orchestra and award-winning **San Francisco Girls Chorus** in a **highly-anticipated world premiere** of *Holy Sisters* by Gabriela Lena Frank.

Pre-concert talk with Gabriela Lena Frank and members of the San Francisco Girls Chorus at 7:10 pm



## Under Construction Concert II

**Sunday, April 29, 7 pm | St. John's Presbyterian Church, Berkeley**

Witness the creation and transformation of newly written works by Bay Area composers Nils Bultmann, Noah Luna, and Evelyn Ficarra in this open-rehearsal style concert! Each presentation is followed by a Q&A session with Music Director Joana Carneiro and the composer, to explore the themes and ideas behind the composition.

**For tickets & information,  
visit [berkeleysymphony.org](http://berkeleysymphony.org) or call 510.841.2800**

Find us on



# 1

## CONCERT ONE

Thursday, March 1, 2012

featuring the Norwegian  
ensemble *asamisimasa*

**Øyvind Torvund**

*Neon Forest Space* (2009)

for clarinet, cello, guitar / radio, percussion,  
and pre-recorded media

*Willibald Motor Landscape* (2011)

world premiere

### INTERMISSION

**Simon Steen-Andersen**

*Study for String Instrument #2* (2009)

for cello and whammy pedal

*Half a Bit of Nothing Integrated* (2007)

for amplified objects and live video

*On And Off And To And Fro* (2008)

for clarinet, vibraphone, cello and  
3 players with megaphones

*Study for String Instrument #3* (2011)

for cello and video

# CONCERT ONE PROGRAM NOTES

## **Neon Forest Space** (2009)

Approximate Duration: 17 min.

The piece is written in 2009 for the group *asamisimasa*, and consists of seven sections:

- 1: 21 waves trio
- 2: Beamed through tradition
- 3: (-and further)
- 4: On my way, on your way.
- 5: Multiple Slått
- 6: Space Corner
- 7: forest space/neon bright

The instrumentation is Bb-Clarinet, electric guitar, percussion, cello and pre-recorded cd-track.

## **Willibald Motor Landscape** (2011)

Approximate Duration: 15 min.

This piece is a musical collage and is written for the ensemble *asamisimasa*. It presents small collections of musical material next to each other: transcribed talking, ornaments, pulsating chords, animal roars and morse code rhythms. One idea has been to work with layers of a sound, like peeling off layer by layer in a single tone or in a texture. The mechanical sounds are indicating changes, like sliding doors. The piece is based on associations between different sonic worlds: clarinet and tuning forks, fiddle ornaments and car

alarms, distorted metal chords and electric motors. *Willibald Motor Landscape* is inspired by the music of Peter Ablinger, Iannis Xenakis, Christophe Willibald Gluck, Bernt Alois Zimmermann, Alwynne Pritchard and Tyler Futrell.

– Øyvind Torvund

*Willibald Motor Landscape* is composed with support from *Komponistenes Vederlagsfond*.

*Note: Works by Steen-Andersen will be performed without breaks.*

## **Study for String Instrument #2** (2009)

Approximate Duration: 6 min.

## **Half a Bit of Nothing Integrated** (2007)

Approximate Duration: 5 min.

## **On And Off And To And Fro** (2008)

Approximate Duration: 17 min.

## **Study for String Instrument #3** (2011)

Approximate Duration: 5 min.

*Simon Steen-Andersen, Øyvind Torvund, and asamisimasa are presented with support from the Barbro Osher Pro Suecia Foundation and the Norway House.*



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**Eco Ensemble**

David Milnes, *conductor*

Sat, March 24, 8 pm, Hertz Hall

David Milnes conducts the spectacular Eco Ensemble, Berkeley's professional new music ensemble-in-residence in the 3rd and final concert of a series exploring some of the most exciting, innovative musical creations from composers creating the sounds of today and the future.

**Program:** Matalon: *Tunneling* · Lim: *Songs Found in Dream* · Einbond: *What the Blind See* · Muhly: *Clear Music*



**Ojai North!**

Leif Ove Andsnes, *music director*

Tue-Thu, June 12-14, Hertz Hall

Immerse yourself in a unique convergence of exceptional artists and stimulating and diverse repertoire in our second collaboration with the legendary Ojai Music Festival.

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Tue, June 12

7 pm

Leif Ove Andsnes, *piano*  
Christianne Stotijn, *mezzo-soprano*  
Marc-André Hamelin, *piano*  
Members of the Norwegian Chamber Orchestra

**Program:** Shostakovich: *Six Poems of Marina Tsvetaeva* · Schnittke: Piano Quintet · Stravinsky: *Sacre du Printemps*

9:30 pm

Norwegian Chamber Orchestra  
Theodore Jansen, *actor*  
Leif Ove Andsnes, *piano*

**Program:** Janáček: String Quartet No. 1, *Kreutzer Sonata* (With readings from Tolstoy, arranged for string orchestra and actor)



Wed, June 13

7 pm

Barbara Sukowa, *speaker*  
Reinbert de Leeuw, *piano*  
Norwegian Chamber Orchestra

**Program:** Janáček: String Quartet No. 2, (*Intimate Letters*) · Reinbert de Leeuw: *Im Wundershönen Monat Mai*

9:30 pm

Marc-André Hamelin, *piano*

**Program:** Ives: *Concord Sonata*

Thu, June 14

7 pm

Leif Ove Andsnes, *piano*  
Christianne Stotijn, *mezzo-soprano*  
Marc-André Hamelin, *piano*  
Norwegian Chamber Orchestra

**Program:** Hafliði Hallgrímsson: *Poemi* · Ben Sørensen: Piano Concerto · Berg: Four Songs · Beethoven: Piano Sonata No. 21 in C major (*Waldstein*)

9:30 pm

Leif Ove Andsnes, *piano*  
Christianne Stotijn, *mezzo-soprano*  
Marc-André Hamelin, *piano*  
Norwegian Chamber Orchestra

**Program:** György Kurtág: *Jatekok* (selections) · Debussy: *Dances Sacre et Profane* · Bolcom: Selections from *Cabaret Songs* · Grieg: Holberg Suite

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# 2

## **CONCERT TWO** **Friday, March 2, 2012**

### **Gloria Coates**

*String Quartet No. 5 (1988)*

Del Sol String Quartet

### **Harold Budd**

*It's Only a Daydream (2011)*

Budd, piano; Keith Lowe, bass

### **INTERMISSION**

### **Ikue Mori**

improvisations for percussion and electronics

also featuring Tyshawn Sorey, drums;

Ken Ueno, voice

# CONCERT TWO PROGRAM NOTES

**String Quartet No. 5 (1988)**  
Approximate Duration: 30 min.

In the Fifth Quartet, the first movement seems deceptively simple: a double canon entirely within the A minor scale, no flat or sharp anywhere. The strings of the first violin and viola, however, are tuned a quarter-tone higher than those of the second violin and cello, creating a canonic reflection a quarter-tone away from the octave, and giving the entire canon an eerie, generally unsettled atmosphere despite the simplicity of its slow melodies. The second movement is a texture of carefully notated, continuous glissandos, amid which fragments of a familiar tune appear—Coates cites the quotation as “Fling Out the Banner, Let it Wave,” but the tune has also appeared as a Christmas carol, “I Heard the Bells on Christmas Day.” This is a case in which the tune so inconspicuously weaves in and out of the glissandos, played by first one instrument and now another, that it will not always be perceived. The third movement is one of the most unusual offerings in an unusual output, reminiscent of that early student quartet from 1962 in that it is entirely in glissandos. Moving in different tempos, all four instruments slide upward and downward through intervals that at first increase in size through quarter-tones, then diminish. The texture has a feeling of constant uncertainty, with no firm, unchanging note to hold onto until the final, long-sustained chord of open strings. The string quartet literature affords few, if any other, such dizzying experiences.

—Kyle Gann

Some additional notes: The second movement goes back to Symphony no. 2 written in 1973...and is a mirror canon...uses as a basic structure...a theory I developed then of using structures instead of scales...I did go went further with this structure in my third string quartet, then the fifth and finally as an element in the last one...nine...

The last movement goes back to another form from a quartet in 1962 to 63 and then used in “Symphony No.1” (Music on Open Strings) 1973...last movement...as a form structure instead of a scale as the above mentioned mirror canon....and developed throughout my work. It is a mirror canon as well, but refracted in its use of the intervals which are in microtones, and which change the time proportions.

This quartet was originally written as a commission from a famous US quartet in 1983. I sent it to them a couple years later and received a letter saying “We are not playing this type of music now. Try again.” I did not write another quartet for them since I felt this was my best work, and that I could never do better. The original title was *Tuning the Rig*, named after the book by Harvey Oxenhorn who was killed a week after leaving Yaddo at that time. After the rejection, I changed the title to String Quartet No. 5.

—Gloria Coates

*Gloria Coates is presented with support from Cappy Coates & Veronica Selver and Emma Moon.*



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# 3

## CONCERT THREE Saturday, March 3, 2012

### **Lotta Wennäkoski**

*Nosztalgiaim* (2006-7)

Magik\*Magik Orchestra; John Kennedy, conductor

### **John Kennedy**

*First Deconstruction (in Plastic)* (2005)

Ryder Shelley & Andrew Meyerson, percussion duo  
with recycled materials

*Island in Time* (2012)

Anna-Christina Phillips, clarinet; Justin Lee, flutes;  
Hannah Addario-Berry, cello; Ryder Shelley, percussion  
world premiere, commissioned by Other Minds  
with support from Mrs. Ralph I. Dorfman

## INTERMISSION

### **Tyshawn Sorey**

improvisations for percussion

### **Ken Ueno**

*Peradam* (2011)

Del Sol String Quartet; Johnny Dekam, live video

world premiere, commissioned by Other Minds with  
support from the San Francisco Foundation, the  
Jebediah Foundation, Mrs. Ralph I. Dorfman, the  
Zellerbach Family Foundation, the Wallace Alexander  
Gerbode Foundation, and the Foundation for  
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# CONCERT THREE PROGRAM NOTES

## **Nosztalgiaim** (2006-7)

Approximate Duration 13 min.

The word *nostalgia* usually refers to longing for something that is gone. So does the work *Nosztalgiaim* (“my nostalgias” in Hungarian). An important part of my personal history is a period that I spent in Budapest in the late 1980’s, studying violin, music theory and folk music.

However, I am not trying to discover the *Tiszta forrás* (pure springs) that Béla Bartók did. I would rather call my sources “dirty”—everything one sees and hears is always filtered through one’s own personality. Thus the reference, the background of *Nosztalgiaim* is not exactly Hungarian folk music, but my own selective interpretation of it. The things I hear in it, the things I want to hear, the things I happen to hear. The things I remember and the ones I choose to remember.

*Nosztalgiaim* was commissioned by the Finnish Kalevala Society and premiered by Avanti! chamber orchestra in February 2007 in Helsinki. The musical material refers to two Hungarian folk songs, *Édesanyám* and *Amott egy kis patak*.

—Lotta Wennäkoski

*Lotta Wennäkoski and Nosztalgiaim are presented with support from the Barbro Osher Pro Suecia Foundation and the Finlandia Foundation.*

## **First Deconstruction (in Plastic)** (2005)

Approximate Duration 8 min.

## **Island in Time** (2012)

Approximate Duration: 14 min.

My works heard tonight are my two homages to John Cage, perhaps appropriate for *Other Minds* in John’s centenary year. *First Deconstruction (in Plastic)*, composed in 2005, is a 21<sup>st</sup> Century homage to the found-object percussion music and series of “constructions” made by Cage about 50 years ago, and the title alludes to his *First Construction (in Metal)*.

Today, plastic is everywhere, with shopping bags and packing material such as Styrofoam “peanuts” seen in remote wilderness areas, carried by winds and tides. It is an ubiquitous material that depending on its type, decomposes slowly if at all.

The sound properties of plastics vary in quality, and one of the challenges of this piece is for the performers to find plastics that make the most interesting sounds and are durable enough for the work—and to recycle them as music. Each player has a set of five plastic “drums” (joint compound buckets to yogurt containers), as well as scraped plastic (such as salad bar boxes scraped with combs), and plastic shakers (corrugated

water bottles filled with plastic beads). The work centers on a rhythmic deconstruction of the unit of five. The central theme, in 5/8 meter, is in 16<sup>th</sup> note values: 4+3+2+1. This is then perverted every which way.

*Island in Time* was composed in the past year, and like much of my work, focuses on strategies for the navigation of musical time. Cage sometimes spoke of how time (or “duration”) was the most fundamental or important parameter of music, because it was the only parameter which existed in silence. And temporal organization, like equal temperament, generally continues to assume a kind of orthodoxy in compositional practice. But at sea, one might travel with motor or by whatever wind and current comes along.

This piece uses four types of musical motion: in relation to a clock, in relation to measured “timespace” on the page, in relation to a shared tempo (“in ensemble”), and in relation to individual intuition (“free pulse”, with no clock). Their interplay over the full duration or timeframe of the work creates pockets of silences—lands in time—landings where sound and space are free.

—John Kennedy

*Island in Time was commissioned by Other Minds with support from Mrs. Ralph I. Dorfman.*

## **Peradam** (2011)

Approximate Duration: 20 min.

At one formal dinner function at the American Academy in Berlin, where I was a fellow for the 2010-2011 academic year, I was seated next to the filmmaker, Tacita Dean. Getting to know her films through my own research after that initial contact, I was struck by her work, *The Green Ray*. The title refers to an optical phenomenon of the highest frequency light appearing as the last rays of a sunset. I found it beautiful that in Tacita’s work the green ray is visible in the film, but cannot be isolated on any single frame: It champions faith and belief in what you see. Her commitment, over years of effort, to go to extraordinary means to capture this light resonated with what I have been striving to achieve in my work as a composer.

I believe that a sound, in and of itself, can have communicative power that one cannot translate into anything else. My favorite sounds deliver a similar feeling of the transcendental power of natural phenomena that Tacita Dean’s film delivers to me visually.

In a quest to discover sounds that speak to me on that level, I often conduct tests on instruments for which I am composing. These independent tests are augmented by what I learn through intense collaborations with performers for whom

I am composing. Many of my works derive their structural aspects from considerations of the special instrumental skills of the performers with whom I collaborate, in a manner I term "person-specific." *Peradam* is person-specific for the Del Sol String Quartet. Having heard them play a number of times, I was particularly inspired by the fact that all the members can sing and play beautifully, as well as the fact that they are wholeheartedly invested in the performance of microtones (which is important to me since my harmonic world mixes equal tempered notes, quarter-tones, justly intoned notes, and microtonal harmonies derived from formant analysis of sung vowels). These aspects are prominently featured throughout my piece.

The most person-specific aspect of this piece is dedicated to what the violist, Charlton, can do. He can throat sing. As a composer who lives a double life as a vocalist specializing in extended techniques including throat singing, I was blown away when Charlton showed me he could throat sing. It was at that moment that I knew I had to write a piece for him and the Del Sols!

The title of my piece, *Peradam*, refers to a rare mythical diamond-like stone that is the invention of René Daumal and appears in his novel, *Mount Analogue*. The novel is an allegorical spiritual quest in the guise of an alpine ascent. In Daumal's novel, *peradam* is found on the slopes of Mount Analogue and appears to whomever "seeks it with sincere desire...it reveals itself by its sudden sparkle, like that of dewdrops." *Peradam* is a metaphor for a rare, beautiful, natural phenomenon, an

object that stands for discoveries we can attain over a lifetime of searching for them, much like Tacita Dean's *Green Ray*. Spending my life looking for musical *peradams*, I feel blessed whenever I meet and have the opportunity to collaborate with musicians like Charlton and the Del Sols, where together we journey toward the summits of our Mount Analogues. Musicians such as these help expand my imagination for what might be possible, and make it real in performance.

One additional feature that makes the premiere of this piece special is having the opportunity to collaborate again with the video artist, Johnny Dekam. Years ago, he created an interactive video for the premiere of my saxophone and electronics piece, *whatWALL?*, at the Duderstadt Center at the University of Michigan, Ann Arbor. It's inspiring to me that he not only has the talent and taste to create stunning visual works, but he also has the skill to create custom software which interacts with parameters controlled by live musical input. The software helps make each performance unique: It privileges the live experience, a quality that resonates fully with my aesthetic.

—Ken Ueno

*Peradam* was commissioned by Other Minds with support from the San Francisco Foundation, the Jebediah Foundation, Mrs. Ralph I. Dorfman, the Zellerbach Family Foundation, the Wallace Alexander Gerbode Foundation, and the Foundation for Contemporary Arts.



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# OTHER MINDS 17

## COMPOSER BIOGRAPHIES



**Harold Budd**, a modern poet of the piano, has been playing music since his teens, yet it was not until his late 30s that he found his true voice as a composer. And it was only in 1978,

with the release of *The Pavilion of Dreams*, his first record, that the work of this genial Californian began to find an international audience.

In the early 60s, under the spell of John Cage and Morton Feldman, he produced an indeterminate, improvisatory music, moving on, as the decade progressed, to a much more spare and minimalistic style: pieces consisted of quiet drones or simple instructions to the performers. As the 70s began, Budd ground to an 18-month halt: "I really minimalized myself out of a career," he says now. The turning point came with *Madrigals of the Rose Angel*, in 1972, a gently hypnotic work for harp, electric piano, celeste, percussion and lulling, angelic chorus—"my favorite instruments"—which he wrote for a university festival. Brian Eno heard a tape of *Madrigals* and offered Budd the chance to record this and other pieces from the hour-long *Pavilion of Dreams* cycle. In 1980, the two collaborated on *The Plateaux of Mirror*, the second record in Eno's Ambient series: Budd provided the electric and acoustic piano parts, and Eno the crystalline studio treatments.

In 1986, Budd attracted well-deserved attention for his collaboration with The Cocteau Twins on *The Moon and the Melodies*. With *By the Dawn's Early Light* in 1991, Budd introduced spoken poetry into his music. While 1992's *Music for 3 Pianos* (with Ruben Garcia and Daniel Lentz) is again only instrumental, 1994's *She Is a Phantom* continues the music and poetry direction of "Dawn's" and marks a return to composing for ensemble.



Born in Wisconsin, **Gloria Coates** began composing and experimenting with overtones and clusters at the age of nine. She considers both Alexander Tcherepnin, who encouraged her composing since she was 16, and Otto Luening,

to have been her "gurus." Her studies took her from Chicago and Louisiana (with a Masters Degree in composition), to New York's Cooper Union Art School, and Columbia University for postgraduate studies in music composition.

While maintaining a residence in the United States, Gloria Coates has lived in Munich, Germany since 1969 where she has promoted American music by organizing a German-American Music Series (1971–1984), writing musicological articles, and producing broadcasts for the radio stations of Munich, Cologne, and Bremen. From 1975 to 1983 she taught for the University of Wisconsin's International Programs, initiating the first music programs in London and Munich. She has been invited to lecture

on her music with performances in India, Poland, Germany, Ireland, England, and the United States at Harvard, Princeton, Brown, and Boston Universities. A paramount figure in modern symphonic form, Coates' symphonic works have been hailed by Ludwig Finscher as "the spirit of an expressionistic-apocalyptic-mystical world view." Coates's breakthrough came with the 1978 première of a work composed in 1973, *Music on Open Strings*, at the Warsaw Autumn Festival, a work for string orchestra in which the strings retune. It proved to be the most discussed work at the festival and throughout the European press. In 1986 it was a finalist for the KIRA Koussevitzky International Award as one of the most important works to appear on record that year.

She has written 16 symphonies and other orchestral pieces, 10 string quartets, chamber music, numerous songs, solo pieces, electronic music, and music for the theatre.



**John Kennedy's** works have been performed worldwide and recently featured at major festivals including the Paris Festival d'Automne, Singapore Arts Festival, Kanagawa Arts Festival, Melbourne Arts Festival, Grand Teton Music Festival,

Colorado Music Festival, and ISCM World New Music Days. He has been commissioned by the Santa Fe Opera, Sarasota Opera, Contemporary Youth Orchestra of Cleveland, pianist Sarah Cahill, and many others. As Resident Conductor of Spoleto Festival USA, Kennedy leads the Festival's orchestra program and has conducted the Festival's recent American premieres of operas by Kaija Saariaho, Wolfgang Rihm, and Pascal Dusapin. At this year's festival he will conduct the American Premiere of Philip Glass' opera *Kepler* as well as American Premieres of orchestra works by John Cage, Jonny Greenwood, Toshio Hosokawa, Toshi Ichianagi, and Somei Satoh. From 1988 to 2001, he led the New York ensemble Essential Music in a broad traversal of historic and contemporary experimental American music, working with Robert Ashley, Cage, Kyle Gann, Peter Garland, Lou Harrison, William Russell, James Tenney, and many others in presentations of their work. In 1992, at the behest of Merce Cunningham, Kennedy organized and directed Cage's memorial musical event in New York, "Cagemusicircus". Since 2001, he has lived in New Mexico and is Artistic Director of Santa Fe New Music, presenting the work of over 400 composers, and leading theme-based explorations including this June's festival "Music as Environmental Consciousness." He has guest conducted with numerous organizations including New York City Ballet and the Oberlin Conservatory, and in July will conduct Saariaho's opera *Emilie* at the Lincoln Center Festival in a production featuring soprano Elizabeth Futral. Kennedy served as President of the American Music Center from 2002-2005.



Photo: Chispy (Huang-Huang-Chai)

Drummer and composer **Ikue Mori** moved from Tokyo to New York in 1977 and shortly thereafter formed the seminal No Wave band DNA with Arto Lindsay and Tim Wright. When the group disbanded in 1982, she began performing improvisations and collaborating with artists such as Fred

Frith, Kato Kideki, Marc Ribot, Tom Cora, and John Zorn. In 1990, she received an NEA grant to work with filmmaker Abigail Child, marking the beginning of several soundtrack projects for Mori. After winning the Prix Ars Electronics award in Digital Music in 1999, Mori began using laptop computers to create not only sounds but visual materials as well. This fascination with mixed media has more recently led Mori to incorporate animated cutouts from Japanese woodblock prints into her presentations.

Mori has received grants from the Foundation for Contemporary Arts and the NY Electronic Art Festival/NYSCA. In 2007, she was commissioned to create a live sound track for the silent films of Maya Deren, and she has also received commissions from Montalvo Arts Center and WSR German radio program. In 2009, Mori served as curator for Unlimited 23, a three-day music festival in Wels, Austria. Her current groups include The Kibyoshi Project with Mark Nauseef and Koichi Makigami, MEPHISTA with Sylvie Courvoisier and Susie Ibarra, projects with Kim Gordon, PHANTOM ORCHARD with Zeena Parkins, and various projects with John Zorn.

**Tyshawn Sorey** is an active composer, performer, educator, and scholar who works across an extensive range of musical idioms. A percussionist, trombonist, and pianist, Sorey has performed and/or recorded with his own ensembles and with those led by Muhal Richard Abrams, Steve Coleman, Anthony Braxton, Wadada Leo Smith, among many others. His recordings as a leader—*That/Not* (2007), *Koan* (2009), and *Oblique-I* (2011) - have received critical acclaim from The New York Times, The Wire, NPR's



Fresh Air, and Down Beat. After completing his undergraduate studies at William Paterson University, Sorey received a Master of Arts in composition from Wesleyan University and is currently pursuing doctoral work in composition at Columbia University. He has been

commissioned by the Van Lier Fellowship, Roulette Intermedium, and John Zorn's New York performance space The Stone, where Sorey also served as curator-in-residence in August 2009.

Beyond performing, he has also participated in various lectures and master classes on improvisation, contemporary drumming, ensemble playing, and critical theory at the International Realtime Music Symposium in Norway, Hochschule für Musik Köln, School of Improvisational Music, Hochschule für Musik Nürnberg, Berklee College of Music, Birmingham Conservatory of Music in England, and Cité de la Musique in Paris.

Born 1976 in Odder, Denmark, **Simon Steen-Andersen** has drawn a great deal of attention both in Denmark and abroad. Despite his young age, he has lived and studied in such diverse places as Aarhus, Paris, Freiburg, Buenos Aires,



Copenhagen and Rome. Simon Steen-Anderson attempts to "approach the human behind the instrument, because then music can be about everything that is most important: communication, being, fragility, and intimacy." In his most recent works, this takes the form of amplifying barely audible sounds at extreme levels, opening up a rich micro-world of new sounds. He was granted a year-long residency in 2010 under the DAAD program in Berlin, and the following year served as Composer in Focus during the Ultraschall Festival für Neue Musik. He has received numerous grants and awards from, among others, the Danish Art Foundation, the Léonie Sonning Music Foundation, and the International Summer Courses for New Music Darmstadt. In addition to compositions for soloists, ensembles and orchestra, some of which are scored for additional unorthodox instruments, devices and electroacoustic setups, Simon Steen-Andersen also creates audiovisual installations. His music often extends into the dimension through the performers' actions.

He has taught composition since 2008 at the Royal Academy of Music in Aarhus, Denmark, published articles in *kunstMusik*, *Dansk Musik Tidsskrift*, and *Parergon*, and serves as co-editor of *AUTOGRAF*, a Danish magazine for new music.



Photo: Søren Andersen

**Øyvind Torvund** (b. 1976) not only studied at Oslo's Norwegian Academy of Music and Berlin's Universität der Künste, but also worked for years as a guitarist in rock and improvising groups. Jazz becomes a point of reference

in his *Giants of Jazz* (1999–2000), where he pays tribute to old masters like Art Blakey, Dizzy Gillespie, and Thelonious Monk. In contrast, *Power Art* (2002) is reminiscent of the musical feel of hardcore power trios like Black Flag, even if a song by Henry Purcell is the piece's foundation. Torvund also calls on his players to improvise, with instructions like game rules, leaving open the exact path the works will take.

Improvisation also plays a role in a through-composed orchestral work like *How Sound Travels* (2005–06). The score is based on a guitar improvisation: the feedback, flowing waves, and fluctuating pitch are then transferred to the symphonic apparatus. That *How Sounds Travels* is reminiscent of the sound color compositions of Giacinto Scelsi and György Ligeti makes it clear that Torvund is also a composer in the emphatic sense of the word. The avant-garde for Torvund is an aesthetic surface for projection from which he develops musical peripheries like ornament and the everyday, nature and popular culture.

Winner of the 2006-2007 Rome Prize and the 2010-2011 Berlin Prize, **Ken Ueno** is a composer, vocalist, improviser, and cross-disciplinary artist. His music coalesces diverse influences into a democratic sonic landscape. In addition to Heavy Metal sub-tone singing and Tuvan throat singing, he is also informed by European avant-garde instrumental techniques, American experimentalism,



and sawari or beautiful noise, an aesthetic in traditional Japanese music. Ueno's artistic mission is to champion sounds that have been overlooked or denied so that audiences reevaluate their musical potential. In an effort to feature inherent qualities of sound such as beatings, overtones, and artifacts of production noise, his music is often amplified.

Ueno's music has been performed at Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, the Hopkins Center, Spoleto USA, and Steim. Ensembles and performers who have played his music include Kim Kashkashian and Robyn Schulkowsky, Frances-Marie Uitti, Alarm Will Sound, and the Bang on a Can All-Stars.

As a vocalist, Ueno specializes in extended techniques (overtones, throat-singing, multiphonics, extreme registers, circular singing), and has collaborated in improvisations with Joey Baron, Joan Jeanrenaud, Pascal Contet, and many others. His ongoing performance projects include collaborations with Tim Feeney, Matt Ingalls, Du Yun, and Lou Bunk.

In recent years, Ueno has collaborated with visual artists, architects, and video artists to create unique cross-disciplinary

art works. With artist Angela Bulloch, he has created several audio installations (driven with custom software), which provide audio input that affect the way her mechanical drawing machine sculptures draw. Working with the landscape architect Jose Parral, Ueno has collaborated on videos, interactive video installations, and a multi-room intervention at the art space Rialto, in Rome, Italy.

Ken is currently an Associate Professor at the University of California, Berkeley.



"I've always been fascinated by the scarcely audible," says **Lotta Wennäkoski**. "I've never had any desire to compose very loud music...in trying to establish a sound of my very own, I've had the feeling I'll find it on the borders of silence." Born in Helsinki, Wennäkoski began her musical career as a violinist, and had not composed a piece of music until studying with Eero Hämeenniemi at the Sibelius Academy. Other influential teachers include Kaija Saariaho, Paavo Heininen, and Louis Andriessen. The debut performance of her work took place at the Musica Nova Helsinki Festival in 1999, and in 2003 she received a commission by Esa-Pekka Salonen, who conducted the piece's premiere with the Helsinki Philharmonia. Wennäkoski's stage work *N!* (*Woman's love and life*) was premiered in Helsinki Festival that same year.

Influenced by lyric poetry, Wennäkoski has set the poems of Eeva-Liisa Manner for mezzosoprano and chamber ensemble. She served as artistic coordinator for the Tampere Biennale Festival from 2008-10, and in 2008 released a recording, *Culla d'aria*, on Alba Records.

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# OTHER MINDS 17

## FELLOWSHIP COMPOSER BIOGRAPHIES



**D. Edward Davis** writes electronic and acoustic music, usually both in the same piece. His work explores patterns and systems inspired by nature and mathematics, and he has a longstanding interest in slowly-developing nuances of timbre and tuning. In 2011, his

compositions were released on two recordings: *Phantasm (Music for Saxophone and Computer)* by Eric Honour and *Music for Violin* by Erik Carlson. Davis has studied with Amnon Wolman, David Grubbs, and John Supko. He is currently a Ph.D. candidate at Duke University and lives in Durham, NC.

[warmsilence.org](http://warmsilence.org)



**John P. Hastings** is a composer, sound artist and curator based in Brooklyn, NY. His current focus is on the creation of unique sonic environments utilizing novel methods to engage the audience. Many compositions and installations include the use of the harmonic series, field recordings, digital sound generation, microtones and

aleatoric performance practice. Minimalist art theories and artists, especially Barnett Newman, Donald Judd and Michael Heizer, also heavily inform his music and practice. The formalist tendencies of these artists are projected into a musical landscape creating a logical and rationally satisfying whole. He is a founder of the web-based music journal, *The Experimental Music Yearbook*, a co-head of the experimental music performance group, Ensemble 303, and a music curator for the Sound Series at Presents Gallery in Brooklyn, NY. Born and raised in the Washington, D.C. metropolitan area, John has lived in London, UK, Charlottesville, VA, Los Angeles, CA and New York, NY. He is a graduate of the University of Virginia and has a Master of Fine Arts degree from the California Institute of the Arts where he studied with Ulrich Krieger, Michael Pisaro, Mark Trayle and Wolfgang von Schweinitz.

[johnphastings.org](http://johnphastings.org)



**Peter V. Swendsen** explores the capacity of electroacoustic sound and digital media to challenge and extend our sense of place and engagement with performance. His music has been called “highly skillful” by the San Francisco Bay Guardian, “the sonic equivalent of ether” and “marvelous” by the San Francisco

Chronicle, and “ethereal and arresting” by the Cleveland Plain Dealer. He is Assistant Professor of Computer Music and Digital Arts at the Oberlin Conservatory of Music. Swendsen spent a year in residence as a Fulbright Fellow at the NoTAM computer music studios in Oslo, Norway, where he worked on a large project based

in soundscape composition and ecoacoustics. His subsequent compositions combine live instruments with electronics to shape an experience of place for the listener. He works extensively in collaboration with choreographers and has composed over three-dozen scores for dance, including recent collaborations with Amy Miller (NYC/Cleveland) of GroundWorks DanceTheater and Mary Carbonara (San Francisco). Swendsen received his Ph.D. from the University of Virginia, his MFA from Mills College, and his BM from the Oberlin Conservatory of Music. His research on soundscape composition and the relationship between electroacoustic music and dance has been presented and published in the US and Europe. Performances of his compositions in the past year have taken place in New York City, Boston, Montreal, London, Amsterdam, and Oslo.

[www.swendsen.net](http://www.swendsen.net)



**Jen Wang's** work has been featured at the Wellesley Composers Conference, the International Computer Music Conference, the Bang On A Can Summer Institute, the California EAR Unit Residency at Arcosanti, the Music '03 and '04 festivals, and

the SPARK Festival. She has been performed by Lucy Shelton, SoundGEAR, the Del Sol String Quartet, the California EAR Unit, Onix Ensemble, Eco Ensemble, the New Spectrum Ensemble, and the percussion ensembles of Mannes College, SUNY Purchase, and the University of California, Davis. Jen has been commissioned to write a chamber work for Talea for the 2012 Internationale Ferienkurse für Neue Musik, Darmstadt, as one of the recipients of the Staubach Honoraria. She has held residencies at the MacDowell Colony and the Millay Colony of the Arts. She is a graduate of the University of Cincinnati College-Conservatory of Music (M.M.) and Carleton College (B.A.). Currently, Jen is a doctoral candidate at the University of California, Berkeley, where she has been awarded the Eisner Award in Music and the Nicola de Lorenzo Prize in Music Composition. She is founder and co-director of Wild Rumpus, a San Francisco music collective dedicated to the collaborative development of new work by emerging composers.

[jenwang.com](http://jenwang.com) & [wildrumpusmusic.org](http://wildrumpusmusic.org)



# OTHER MINDS 17

## PERFORMER BIOGRAPHIES



Photo: Niki Turang

**asamisimasa** was formed in Oslo in 2001, focusing on the music of composers such as Helmut Lachenmann and Brian Ferneyhough. Since 2003, the ensemble has expanded to include Janne Berglund (soprano), Rolf Borch (clarinet), Håkon Mørch Stene (percussion), Anders Førisdal (guitar), Ellen Ugelvik (piano) and Tanja Orning (cello).

asamisimasa combines performances of the classical repertoire and post-war avant-garde with new pieces especially written for them, also including electronics, video or other media. The ensemble has collaborated with composers such as Helmut Lachenmann, Nicolaus A. Huber, Mathias Spahlinger, Aldo Clementi, Alvin Lucier, Michael Finnissy, Brian Ferneyhough, Helmut Oehring, and Chris Dench, as well as Scandinavian composers such as Dror Feiler, Sven Lyder Kahrs, Ole Henrik Moe jr., Trond Reinholdtsen and Simon Steen-Andersen. asamisimasa has performed at the Ultima festival, Berlin Philharmonie–Debüt im Detschlandradio Kultur, Borealis, GAS, Huddersfield, Cutting Edge, Roaring Hooves, 2Days & 2Nights, Spor and Audio Poverty, among others.

[asamisimasa.com](http://asamisimasa.com)



**Johnny DeKam** is an internationally acclaimed video artist, VJ and software designer. In 1998 he founded the software company VIDVOX which designs software tools for live video production used by thousands of artists worldwide. As a VJ he has performed or toured with such

notables as Sasha and John Digweed, Eminem, Adam Freeland, Dream Theater and Thomas Dolby. Johnny holds a BFA in painting from Wayne State University in Detroit and an MFA in Electronic Art from Rennselaer Polytechnic Institute in Troy, NY. He serves as Creative Director of video design studio Be Johnny.

[bejohnny.com](http://bejohnny.com)



Photo: Jim Block

Critically acclaimed as “steeped in bravery and imagination,” the San Francisco-based **Del Sol Quartet** commissions and performs accessible new music from the brightest living voices around the world. Many of the

group’s captivating performances include innovative collaborations with electronica and traditional instruments from other cultures—Asian, Latin American and indigenous Australian. Two-time winners of the Chamber Music America/ASCAP Award for Adventurous Programming, Del Sol also has astounded audiences with one-of-a-kind multimedia dance, video and opera productions.

Since its inception in 1992 at the Banff Centre for the Arts, the Quartet has worked its magic performing on prominent concert series nationwide, including the Kennedy Center, Smithsonian Museum, Library of Congress and National Gallery of Art in Washington DC, Symphony Space in New York City, the Other Minds Festival in San Francisco, the Santa Fe Opera New Music Series, and the bi-coastal 2010 Pacific Rim Festival co-presented by the University of California at Santa Cruz and Brandeis University in Waltham, MA.

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.

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

[delsolquartet.com](http://delsolquartet.com)



Photo: punk

**Keith Lowe** came from a large family where everyone played a musical instrument. Being the youngest of 5 kids, he grew up surrounded by music. At age 10, when it was his turn to chose an instrument he immediately picked the acoustic bass, knowing it was what he wanted his live to be. He studied classical music until his mid 20’s at

which time the freedom and immediacy of jazz and rock and roll caught his ear. Soon realizing there was beauty in most every form of music he began to seek out new and different playing situations. This eclectic approach to music has resulted in a wide ranging style that is sensitive and tuneful in approach. Supportive and strong, yet yielding and open to what the music needs and where it wants to go. Over the course of his career he has worked with an impressive list of diverse musicians such as Fiona Apple, Bill Frisell, Wayne Horvitz, Robin Holcomb, Danny Barnes, Kelly Joe Phelps, Stone Gossard, Russell Mills, David Sylvian, and Harold Budd.

[www.keithlowe.net](http://www.keithlowe.net)

The **Magik\*Magik Orchestra** is a modular orchestra with a focus on collaboration and a mission to attract new listeners and participants to the orchestral experience. Since its opening show in 2008 performing the West Coast premiere of Jonny Greenwood (of Radiohead)’s *Popcorn Superhet Receiver*, M\*MO has presented and participated in more than forty live shows and thirty recording sessions. Past collaborations include live shows with Sting, Chicago, Mike Patton, Zoe Keating, and



Photo: courtesy SF Weekly

The Walkmen at venues including Herbst Theatre, Davies Symphony Hall, Great American Music Hall, the Independent, and the SFMOMA. Magik can be heard on studio albums by The Dodos, John Vanderslice, Death Cab for Cutie, and How to Dress Well. Recently, Magik\*Magik recorded a film score for a movie that will be released in September 2012, and this spring will go on a five-week North American tour with the band Death Cab for Cutie. Magik\*Magik was founded and is directed by Bay Area arranger Minna Choi, who is assisted by manager Annie Phillips.

Justin Lee, flute; Stefani Wilkinson, oboe; Anna-Christina Phillips, clarinet; Erin Irvine, bassoon; Monika Warchol, horn; Ari Micich, trumpet; Brendan Lai-Tong, trombone; Alisa Rose, violin; Peter Masek, violin; Evan Buttemer, viola; Hannah Addario-Berry, cello; Megan McDevitt, bass

[magikmagik.com](http://magikmagik.com)



Photo courtesy of SF Friends of Chamber Music / FCMSC

**Rootstock Percussion**

Principally committed to influencing and expanding the repertoire for solo percussion through commissions and premiers, percussionist

**Christopher Froh** collaborates

with leading composers as a member of Rootstock Percussion, San Francisco Contemporary Music Players, and Empyrean Ensemble. His solo performances stretch from Rome to Tokyo to Istanbul and are recorded on the Albany, Bridge, Equilibrium, and Innova labels. He is currently on the faculty at University of California at Davis.

**Loren Mach** is passionate about the art of music in the 21st century. A member of Eco Ensemble, San Francisco Chamber Orchestra, Worn Chamber Ensemble, and co-founder of Rootstock Percussion, he has premiered countless solo, chamber, and orchestral works. Mach often performs with the San Francisco Symphony, many Bay area symphony and opera orchestras, or in the pit of hit Broadway shows like *Wicked*. But he prefers making new music in more intimate settings with groups like San Francisco Contemporary Music Players, Empyrean, Earplay, sfSound, and Left Coast Chamber Ensemble. Mach's other passions include our fundamental relationship to food as a form of communion with others and our interconnectedness with the natural world around us.

Described as a "subtly graceful soloist" and a "stellar performer" in the San Francisco Chronicle, **Daniel Kennedy** has been dedicated to the performance of contemporary percussion repertoire for more than three decades. He has been the founding member of several ensembles, including the California E.A.R. Unit and the Talujon Percussion Quartet, and has performed throughout the United States, Europe, India, Bali, and Japan. As a soloist, his concert appearances have included performances at Washington's Kennedy Center, the Los Angeles County Museum, San Francisco's Yerba Buena Center for the Arts, and at numerous international music festivals. Daniel has been a member of the San Francisco Contemporary Music Players since 1993, and is currently the Instructor of Percussion at Sacramento State University.

[rootstockpercussion.com](http://rootstockpercussion.com)

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Clockwise from top left: Robert Ashley, Trimpin, Per Nørgård, Meredith Monk, Philip Glass, Conlon Nancarrow, Morton Subotnick, Ishmael Wadada Leo Smith, Pauline Oliveros, Lou Harrison, Ben Johnston, Chinary Ung, Smith, Francis Dhomont, William Parker, Ellen Fullman; all photos by John Fago

## ABOUT OTHER MINDS

Founded in 1992, Other Minds 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](http://www.otherminds.org)

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## Excerpt from an Interview with **GLORIA COATES**

Conducted by Nolan Gasser, September 27, 2010



**Gloria Coates:** I had always sung, and was very experimental as a child—I loved sliding into notes or holding down the pedal of the piano to listen to overtones, something that was supposed to be avoided, since it caused “muddy sounds.”

My *1<sup>st</sup> Quartet*—called “Glissando Quartet”—was written in 1962 while a student, and it was composed entirely of glissandi—and I notated them at the time very much the way I do today; I’m just a bit more specific now. At the time, my professor wrote on my paper, “The glisses get a little too... too...”—he couldn’t even finish the sentence. Later I asked him why I couldn’t write them, since they could be played. He answered, “You can write them, and they can be played, but who is going to listen to them?” I replied weakly, “Well, I might.” [laughs]

**Nolan Gasser:** Right—you said, “That’s what you think!”

**GC:** But I didn’t write those glissandi for him anymore; I just wrote them privately—because he had his own “school” of thinking. He wanted me to do 12-tone composition, and I never particularly liked to work in 12-tone—I would “go around it”. And finally he said, “I don’t believe you can do it.” But then I wrote a passage for string quartet, which was a 12-tone fugue over a passacaglia—and I wrote it the evening before the next class! He looked at it and said, “Okay, you never have to prove you can write 12-tone to me again!” Interestingly, I just found this exercise as I was going over my papers today; I’ve never actually heard this work, and never wanted to hear it—because I only worked it out intellectually. That is to say, I’m not really against 12-tone I actually do have a later piece, a *Trio for 3 Flutes*—with one movement in 12-tone... it’s only that when I was young, I had my own ideas about composition.

**NG:** Sure, at that time, in the early 1960’s, serialism [12-tone composition] was all the rage for young composers, and if you didn’t embrace it, you were somehow going against “the academy”—as this professor seems to have demonstrated. But in many ways, he seems to have done his job—to give you aesthetic challenges whereby you could prove yourself.

**GC:** Oh yes, he was really quite nice about everything he did; I can recall him once saying, “You’re writing everything in D minor.” And he was right, and that was a good observation for me; he was really a very good teacher. But when I was 16, I met the composer Alexander Tcherepnin at a lecture in Milwaukee, who took an interest in my music that he had seen; he said, “Follow your own intuition when you compose; however, learn all the harmony and theory and history you can, so you do not repeat what was done before.” I really consider myself a student of Tcherepnin, because he embraced the way I was thinking, and wanted to see my work at various stages of my life. We corresponded for years, and I would say that he gave me the most confidence in what I was doing. Especially at a time when women

were usually not respected as composers; this was even truer in Germany as the Equal Rights movements came later there.

**NG:** And wasn’t it much due to your studies with Tcherepnin at the Mozarteum in Salzburg in 1962, that helped lead to your current, and long-term residence in Europe [in Munich, Germany]?

**GC:** Well, he originally said I should go to Paris; I had studied French in school, and Paris was his second home. However, I went to Germany to study Lieder. I intended to be in Germany one to two years, but after a concert of a performance of my *Emily Dickinson Songs*—there were 5 at the time—at the Munich-America House, there were several commissions to compose more works, and this continued for me, so that I kept postponing my return home. And so, I’ve stayed a much longer time.

**NG:** Yes, a few multiples of two!

Staying on the topic of the glissandi technique just a bit more: so, to be clear, you really had not heard the technique in a composition before—perhaps in a piece by [Edgard] Varèse? It was just something that came to you?

**GC:** Varèse was still alive when I was studying in Louisiana, and a professor might have mentioned his name, but we did not listen to his music, or much of his music, at all. Of course, the record industry was not very advanced at the time, nor were the loud speakers and record playing machines, so we learned mostly from lectures, theory books and writing ourselves. The final copy of a new composition we printed on a transparent paper with India ink, and had to send it off to New York for reproduction if we wanted a copy of it. Two of us owned a Wallensak tape recorder, which I used for inventing sounds for the *Ghost of Hamlet’s Father* while writing music for *Hamlet*, a city production. I used a theremin, which the University owned, and the Wollensak—playing the tape backwards and forwards and altering the speed... There was no electronic studio at that time in the University, and I remember seeing on the board a *New York Times* review of the New York Philharmonic’s first electronic instrument in a work by Vladimir Ussechevsky and Otto Luening. Things have changed through the years, and the creation of music has a wide palate of sounds at a composer’s disposal and help from all sides.

Actually, ... I would say that my initial work with glissandi had to do with liking Gershwin’s glissando in *Rhapsody in Blue* on the clarinet. But it’s also due to the fact that I’m a visual artist; I’ve never really analyzed it, but in a way I was building structures visually that could also exist in sound—I think that’s how it all began.

*Nolan Gasser is a composer, pianist, and musicologist, was chief architect of Pandora’s Music Genome Project, and is Artistic Director of Classical Archives.*

*The complete interview with Gloria Coates may be found at [classicalarchives.com/feature/gloria\\_coates\\_interview.html](http://classicalarchives.com/feature/gloria_coates_interview.html)*



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Aki Takahashi  
Jacob ter Veldhuis  
Christian Wolff

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Andrew Hill  
Hi Kyung Kim  
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Glen Velez  
Aleksandra Vrebalov  
William Winant

### OTHER MINDS 8 (2002)

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Tania León  
Annea Lockwood  
Pauline Oliveros  
Ricardo Tacuchian  
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### OTHER MINDS 9 (2003)

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