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OTHER MINDS

IN ASSOCIATION WITH THE DJERASSI
RESIDENT ARTISTS PROGRAM
PRESENTS

OTHER MINDS FESTIVAL 21

MARCH 4 - MARCH 6, 2016

SFJAZZ CENTER

SAN FRANCISCO

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WELCOME

TO OTHER MINDS 21

FESTIVAL
OF NEW MUSIC

The 21st Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and SFJAZZ Center.

All festival concerts take place at Robert N. Miner Auditorium in the SFJAZZ Center.

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MESSAGE FROM THE ARTISTIC DIRECTOR



WELCOME BACK TO OTHER MINDS

So many long-term plans are coming together for this year’s Other Minds Festival that I’m filled with even more anticipation than usual. Our list of guest composers and performers is brimming with talent, and it’s our good fortune to present them all at once to you at OM 21. Here they are, fresh from four days at our collaborating organization the Djerassi Resident Artists Program in Woodside, CA, where they have spent time introducing their music to one another and enjoying great meals and hikes in the remote, scenic Santa Cruz Mountains. The retreat, a gift to composers from Other Minds, has been a unique part of our festival since its inception. The time for meeting, sharing and reflection afforded these busy creative artists is part of a format that is unique in the field of new music, making an invitation to the Other Minds Festival a coveted opportunity.

Twenty years ago I phoned a brilliant young composer in Norway and asked her to be a guest at Other Minds. She sounded harried and tired—a baby cried in the background—and I learned that she’d just given birth to her first child. Though Cecilie Ore could not make the long trip to San Francisco that year, I kept her in mind, and this year we’re finally closing the loop! When I visited her in person recently in Oslo, she and her librettist colleague agreed to write a new piece for this year’s festival and attend in person.

Ms. Ore is renowned for her operas on provocative subjects, and this new work—“Dead Pope on Trial”—is no exception. Ore and writer Bibbi Moslet have focused their new work for Nordic Voices, the brilliant Norwegian a capella sextet, on the long-forgotten story of Catholic church intrigue in which a deceased pope is exhumed and tried for corruption.

Nordic Voices also will be performing the magnificent extended vocal works of the Norwegian Lou Harrison, Lasse Thoresen. Grounding his music on the just intonation of his countries folk singing, Thoresen has developed a language all his own in the two pieces you’ll hear on our opening concert.

Gavin Bryars and Meredith Monk, Other Minds Festival alumni originally slated for last year’s OM 20 reunion event, have cleared their schedules to be with us this year. Although known principally for his classic “Jesus’ Blood Never Failed Me Yet,” Bryars has made something of a specialty of re-inventing the madrigal in recent years. Nordic Voices will present a selection of these and, in addition, Mr. Bryars offered to compose a new piece for premiere at this festival when I mentioned that my father had just turned 100 last July. The result is an 18-page handwritten manuscript on Chi é fermato, “dedicated to Benjamin Vresh Amirkhanian.” You’ll be the first to hear it! Thank you, Gavin.

And thank you, Meredith Monk! We’ll be treated to a special one-composer concert to close our festival by the legendary composer who performed in 1993 on our very first Other Minds Festival. Her four-person ensemble will present “The Soul’s Messenger,” comprising some of her most memorable short works.

We’ll have the privilege this year of hearing the Flux Quartet performing the world premiere of Last

Words,

by Phil Kline, incorporating the recorded voice of American writer William Burroughs. More voices follow as Flux also gives us Michael Gordon’s intense mini-masterpiece The Sad Park, a view of the 9/11 disaster as told by young children in New York City. Also inspired by 9/11 is the music for solo violin and film (Bill Morrison) Light Is Calling, which will be performed by Kate Stenberg.

Pianist Eve Egoyan from Canada arrives with a provocative selection of works for the Yamaha Disklavier by two of the most notable contemporary figures there. Nicole Lizée has merged, to powerful effect, influences from her father’s work with retail audio equipment and her obsession with film director interviews to develop such intriguing pieces as the “The David Lynch Études”. John Oswald, whose notoriety for having satirizing Michael Jackson resulted in his being sued to destroy an entire edition of his Plunderphonics LPs, is a force of nature in the world of sound art. A new piece for piano solo is not what any of us expected from this composer, but I greatly look forward to hearing “Homonymy”, with its quintessential Oswaldian punning title. The music was created as an homage to artist Michael Snow’s great silent film “So Is This”.

We’re honored to have one of the legends of the creative music tradition, Oliver Lake, with us this year. A founder of the World Saxophone Quartet and collaborator with Björk, Lou Reed, the Brooklyn Philharmonic, Flux Quartet, and Mos Def, he continues to be immersed in a multitude of collaborative and creative work, ranging beyond music to painting and poetry as well. His alma mater, Lincoln University in Jefferson City, Missouri, now celebrating its 150th anniversary, was founded for the benefit of freed slaves in 1866 after the close of the Civil War, and this historically black college, that counts Langston Hughes among its graduates, now serves people of all races. Go Blue Tigers!

Composer, music theorist, publisher, guitarist, editor, musicologist, writer and cheerleader for the American Experimental Tradition Larry Polansky might rightly be said to have inherited the mantle of American composer Henry Cowell. A tireless organizer on behalf of other composers, living or not, Polansky has filled the void of music publishing by making available many vital but unrecognized works in score form.

Following his work for many years on the Dartmouth music faculty, Polansky has re-located to UC Santa Cruz where he continues his prolific output in his many diverse ventures.

When Other Minds had to downsize and relocate this year from our longtime office premises on Valencia Street in San Francisco, becoming another victim of the smothering gentrification overtaking the art world here, Larry and his faculty colleagues welcomed the opportunity to acquire the entire archive of Other Minds, comprising our historical correspondence, programs, photographs, recordings and the KFPA tape archives, so that they’ll be given a home in whatever perpetuity exists for the planet going forward. There our work will rest in the Special Collections of the McHenry Library, under the curatorial care of Director Elisabeth Remak-Honeff, beside the vast and rich archives of composer Lou Harrison, photographer Ansel Adams, poet Kenneth Patchen, the Grateful Dead and many other significant outliers from the mainstream.

Like Cowell, Polansky's music combines an interest in redefining music theory from the ground up while invoking a keen awareness of his ethnic heritage—for Cowell, that meant Irish mythology; for Polansky, the Hebraic tradition. They share a common interest as well in intonation and world music, but Polansky, like his teacher Lou Harrison, has carried his interesting in pitch experimentation much further, immersing himself in the specifics of tunings outside of the artificial Western construct of the piano's "equal" temperament. Our performers will include the composer and two wonderful colleagues, Giacomo Fiore and Elliot Simpson.

At this writing, Other Minds plans on expanding its activities in coming years. For 2017, our festival will be devoted to a centennial celebration of the music of Lou Harrison. We have commitments from pianist-conductor Dennis Russell Davies to perform a concert on Saturday, February 18th, 2017, in San Francisco, comprising Lou's enchanting Suite for Violin, Piano and Small Orchestra (1951), the first Harrison work to be unabashedly Indonesian in feeling. That concert will also pay homage to another centenarian, Korean composer Isang Yun, whose life in music centered largely in Germany until he was arrested and imprisoned by the South Korean government for alleged leftist political activities for several years.

Then on Saturday, May 20th, 2017, please come to our first-ever concert at the Mission Dolores Basilica in San Francisco where we'll have conductor Nicole Paiement conducting a rare performance of Harrison's La Koro Sutro (The Heart Sutra) for 100 choristers, harp, organ, and gamelan.

In addition to the Other Minds Festival concentrating on Lou Harrison, we'll also present a selection of smaller concerts as opportunities arise. This year on Wednesday May 11th, 7:30pm, we'll have our first of a series of concerts on environmental themes, in collaboration with the David Brower Center in Berkeley. Composer Cheryl Leonard will perform on icicles and penguin skeleton bones at the Richard & Rhoda Goldman Theater there, to close out the gallery exhibition in the building devoted to two-dimensional works on the subject of "Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012." The Center is located at 2150 Allston Way (corner of Oxford) in Berkeley.

Then on Friday June 3rd, we'll present innovative cellist Teddy Rankin-Parker at the historic Swedenborgian Church in San Francisco, in a concert of premieres by four young composers, including Glenn Kotche and Jim O'Rourke. Rankin-Parker, who flourishes in free improv, pop, new music and interdisciplinary work, has collaborated with Eighth Blackbird, IOE, Gene Coleman's Ensemble N-JP, and Pauline Oliveros, among others. Come sit again in the hand-made chairs of this candlelit interior as we revisit the scene of the legendary Other Minds New Music Séances of the past.

In addition to our live concert activities, our small but mighty hydra-headed organization sallies forth with new Other Minds Records releases via digital downloads (our latest series is "Modern Hits," an anagram for Other Minds), our weekly radio broadcast on KALW FM, "Music from Other Minds," newly-uploaded radio programs, documents and photos from the music archives of KPFA Radio (1949-1995) on radiOM.org. There they are free for you to enjoy and share, so don't be shy! Our thanks to Brewster Kahle and the Internet Archive for maintaining the storage and bandwidth gratis that makes all this possible.

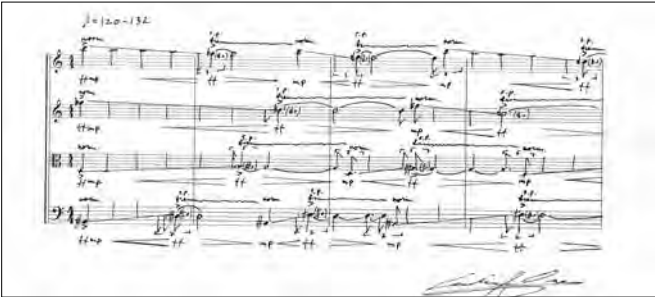
At Other Minds, we specialize in making connections between the recent past and the near future in experimental music. For those of you who have supported our work by attending concerts and contributing financially, thanks for your loyalty and for sharing the dream of providing access to this great, and ever-evolving strain of musical intrigue.



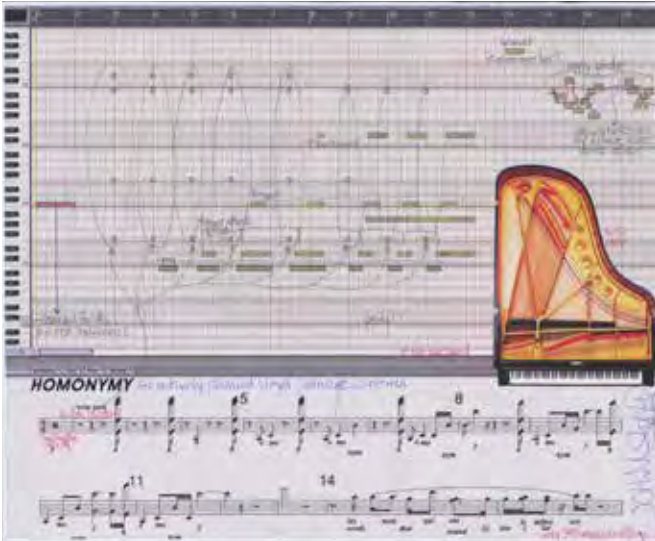
Charles Amirkhanian

EXHIBITION & SILENT AUCTION

Scores by Other Minds 21 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 Sunday, 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.



CECILIE ORE'S CIRRUS (2002)



JOHN OSWALD'S HOMONYMY (2015)



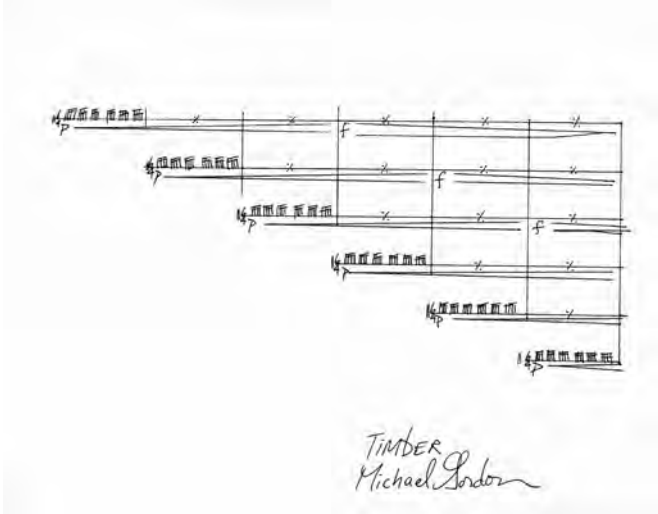
NICOLE LIZÉE'S HITCHCOCK ÉTUDES (2013)



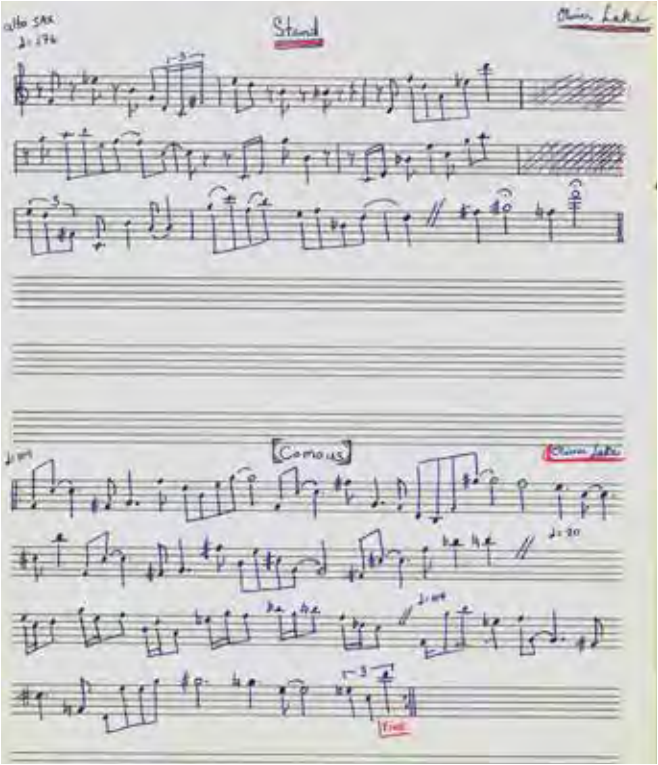
NICOLE LIZÉE'S DEATH TO KOSMICHE (2011)



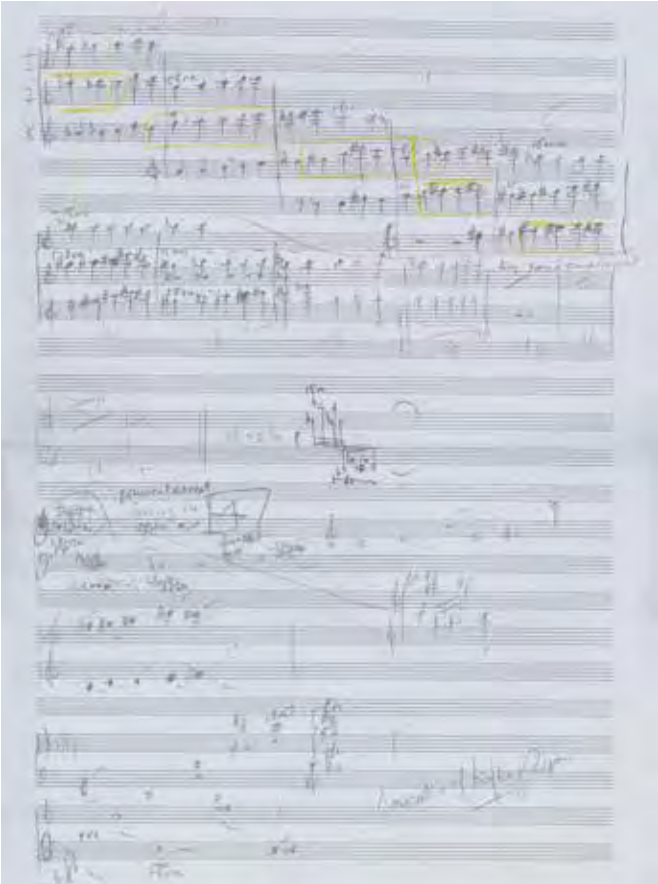
PHIL KLINE'S AS WE KNOW (2003)



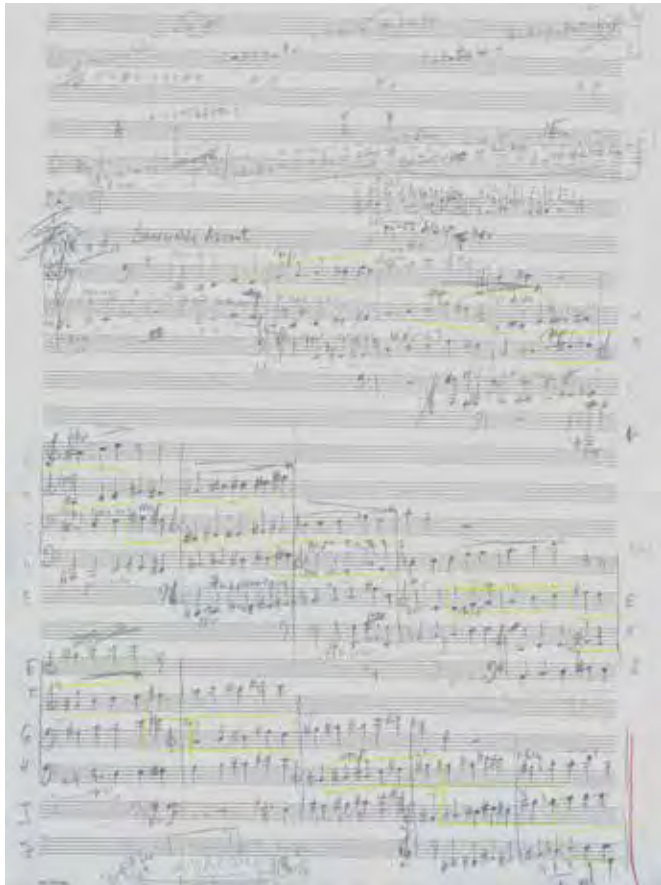
MICHAEL GORDON'S TIMBER (2009)



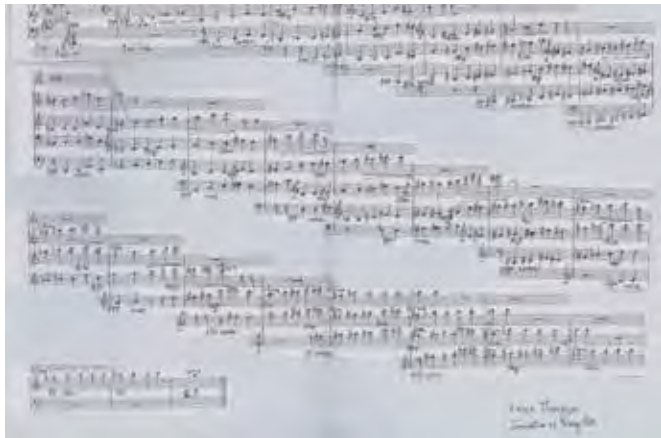
OLIVER LAKE'S STAND (2015)



LASSE THORESEN'S INVOCATION OF RISING AIR (2014/2015)



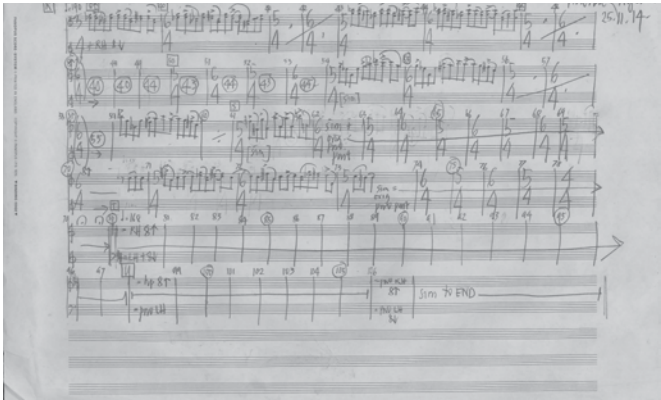
LASSE THORESEN'S INVOCATION OF RISING AIR (2014/2015)




LASSE THORESEN'S INVOCATION OF RISING AIR (2014/2015)



LARRY POLANSKY'S A CELEBRATORY HAIKU FOR LOU + BILL (1982)



MICHAEL NYMAN'S SYMPHONY NO. 2, 4TH MOVEMENT (2014)



THOMAS BUCKNER

Bun Ching Lam –
“Canzoniere CXXVI”
(Setting of Renaissance poet Francesco Petrarca ‘canzoniere CXXVI’)
voice, theorbo, and flute

Blue Gene Tyranny –
“Solving Scriabin’s Chord (Love, Consider, Imagine)”
voice and piano


Kyle Hovatter –
Solo Theorbo

Wadada Leo Smith –
Henry David Thoreau’s Civil Disobedience, 1849, Six Ideas
voice, piano, cello, viola, flute, celesta, and percussion

Joe Kubera, piano; **Adam Cockerham**, theorbo;
Michel Gentile, flute; **Ashley Walters**, cello; **Tania Chen**, celesta;
Melinda Rice, viola; **William Winant**, percussion;
Wadada Leo Smith, conductor

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Lasse Thoresen

Solbøn (2012)

Himmelske Fader (2012)

Cecilie Ore

Dead Pope on Trial!! (2015)

World Premiere - Commissioned by Nordic Voices and Other Minds with generous support from Tekstforfatterfondet Det Norske Komponistfond and Music Norway

Gavin Bryars

Book of Madrigals (2002/2015)

- Book Two, no. 8: l’vidi in terra
- Book Two, no. 4: Poi che voi
- Book Two, no. 10: Una candida serve
- Book Two, no. 14: Morte á spent
- Book Four, no. 3: Chi é formato di menar sua vita*

*World Premiere - dedicated to Benjamin Vresh Amirkhanian for his 100th Birthday

Nordic Voices

- Tone Elisabeth Braaten, soprano
- Ingrid Hanken, soprano
- Ebbe Rydh, mezzo soprano
- Per Kristian Amundrød, tenor
- Frank Havrøy, baritone/tenor
- Told Magne Asser, bass

Intermission

Phil Kline

Last Words (2015)

World Premiere

Michael Gordon

The Sad Park (2006)

Flux Quartet

- Tom Chiu, violin
- Conrad Harris, violin
- Max Mandel, viola
- Felix Fan, cello

Lasse Thoresen, Cecilie Ore, and Nordic Voices appear with generous support from Norway House Foundation, the Barbro Osher Pro Suecia Foundation, and the American-Scandinavian Foundation

Gavin Bryars appears with generous support from Anthony B. Creamer III

CONCERT 1

FRIDAY, MARCH 4TH, 2016

7PM PANEL DISCUSSION LED BY CHARLES AMIRKHANIAN WITH GAVIN BRYARS, MICHAEL GORDON, PHIL KLINE, CECILIE ORE, BIBBI MOSLET, AND LASSE THORESEN.

CONCERT 1

PROGRAM NOTES

Solbøn (2012)

Solbøn is composed over an ancient, formulaic Norwegian folk-tune, probably used as a lullaby that I transcribed - with all its tiny microtonal nuances and ornaments - from a recorded performance by Berit Opheim. She, in turn learnt it from Agnes Buen Arnås. The text of the piece gave me the idea of letting the tiny melody of only five notes, and lasting only 25 seconds, become the basis of a composition 10 minutes long. The text is a prayer for light and warmth to envelop everything we love. The work describes a process towards light translated into sound. And the inner light burst forth from inside the vocal sounds when the overtones that reside in every singer's voice, emerge.

Bergen International Music Festival commissioned the piece in 2008.

*Tru soli måtte skine, yvi småbådni mine.
Yvi topp, yvi tre, yvi folk, yvi fe,
yvi åker og eng, yvi hus og hjem,
og yvi jomfru Marias silkeseng.*

Sun Prayer

*May the sun shine on my small children.
On mountains and trees, on people and cattle,
on fields and meadows, on house and home,
and on the Virgin Mary's bed of silk*

Himmelske Fader (2012)

The tune that forms the theme of this piece I have transcribed from a recording of Ragnar Vigdal, a traditional Norwegian folk singer who has found his own personal way of performing pietistic hymn texts, with all the fervor and pietistic humility that characterizes this spiritual tradition. The tonality of his vibrantly ornamented melodies seems to come straight from the Middle East. The third step in the melodies is neutral: Halfway between major and minor. If one uses them in a triad, they sound rather out of tune. The leading tone is also neutral. Other notes as well often deviate slightly from the tempered scale. I found a way nevertheless of developing harmonies and modulations that I

thought could fit the original tonality. Sometimes the music may sound medieval, sometimes oriental. The piece begins with breathing to calm the body and soul for meditation and prayer.

This piece was commissioned by the folk music festival of Voss, a city situated in the mountains of Western Norway.

These pieces were written for Nordic Voices, the spearhead ensemble of the Concorescence Project, a project that aims at enriching the classical voice with singing techniques from ethnic music. They are two out of four that I have collected in my opus. 42. I won the Nordic Music Prize for this opus in 2010.

*Himmelske Fader! Din hjelp mig forlene,
At jeg kan blive dig hjertelig tro.
Ære ditt navn og min neste å tjene,
Mens du mig unner på jorden å bo.
Aldri min neste forargelse give,
Tålrig og tro inntil døden deg blive.*

*Ønskelig var det, om alle dig kjendte
Søkte din nåde, mens den er å få.
Og fra de syndige veie omvendte,
Gjenkjøpte tiden, mens den er å nå.
Thi du er kjærlig mot hver, som vil komme
Til dig i sannhet, før tiden er omme*

*En tin jeg beder du vill mig lære,
Grundig å kjenne mig selv og min Gud.
Så ingen hemmelig synd skal besnære
Sjelen, som Jesus sig kjøpte til brud.
Men at jeg finnes usmittet og rede,
Når du min brudgom i skyen fremtrede*

Heavenly Father

Heavenly Father! Bestow upon me Thy assistance, that I may remain faithful in heart to Thee,

[That I may] honour Thy name and serve my neighbour during the time Thou grantest me to stay on earth.

Never to cause my neighbour nuisance. To remain patient and faithful until death.

How desirable would it not be if everybody knew Thee, would seek Thy grace while it still can be obtained.

And turned away from their sinful ways, and redeemed the time while it still can be done.

For Thou art loving to everybody who cometh to Thee in truth, before Time endeth

One thing I pray Thee to teach me: Thoroughly to learn to know my God and myself.

So that no secret sin can entrap the soul, that Jesus bought for his own bride.

But that I be found uncorrupted and ready, when thou, my bridegroom mayest appear in the clouds

The texts used in Solbøn and Himmelske Fader are based on traditional Norwegian folk songs of ancient origin, the authors unknown.

Dead Pope On Trial! (2015)

Dead Pope On Trial! is a story about how religious beliefs when guided by superstition and hunger for power can lead to incredibly ridiculous and outrageous actions.

In the year 887, when Pope Formosus, a former head of the Catholic Church, was resting peacefully in his grave, he was brutally disturbed and his corpse was dug up. His successor, Pope Stephen VII, accused him of having attained his papal status illegally. The corpse of Formosus was dressed in full papal vestments, put on a throne and accused of fraud. The judges found him guilty and punished him by cutting off his three blessing fingers, dressed the corpse in rags and threw him into a common grave.

...but he did not rest for long...

Formosus was dug up again, dragged through the streets and thrown into the Tiber River, all in order to extinguish any traces of his soul and body. But his body was found, his papal status once more restored and he was buried according to correct

rites and rituals. But his peace did not last. Once more he was dug up, put on trial again and found guilty. Three more fingers were cut off and once more he was sunk in the river with heavy chains attached, only to be washed up on shore entangled in a fisherman's net and this time buried in a secret grave by his followers. But even that did not spare him a couple of more rounds.

All in all poor Formosus was buried and dug up a total of six times, every time his body was more mutilated and finally also beheaded. But in spite of his tribulations, he was a persistent corpse and could finally find his peace fully restored as a pope in his own right and lies today buried next to his imminent colleagues in St Peter's Church in Rome.

...but can we be certain we have heard the last of Pope Formosus?

Text: Cecilie Ore & Bibbi Moslet
Music: Cecilie Ore

Tutti:

They've been poisoned and strangled and killed by jealous husbands. They've had their skulls crushed with hammers, their eyes gouged out, nose and lips cut off. They've been thrown in prison, and some of them simply disappeared.

Solo: But who, do you ask, was treated like this?

Tutti:

Popes! Popes in the Catholic Church!

And one was even dug up from his grave and put on trial!

Solo: A dead man on trial? Who was this?

Tutti:

In 897 the rotting and moldering corpse of Pope Formosus was dressed in papal vestments, dragged into court and propped upon a throne for full cross-examination. He was accused of committing perjury and violating canon law!

Solo: And who, do you ask, accused him of this?

M

Tutti:

Pope Stephen VIII!

He screamed, shouted, and railed at the corpse. A deacon tried to defend the dead man, but in vain and the jury of priests found Formosus guilty, guilty on all charges.

Solo: But..., but how do you punish a corpse?

Tutti:

His rotting body was stripped of its papal vestments and put in a peasant dress. But this was not enough! Three fingers used for benediction were cut off and then the body was thrown into a common grave. But this was not enough! Pope Stephen dug Formosus up again and dragged him through the streets of Rome. But this was still not enough! They threw him in the Tiber River with heavy weights attached.

Solo: With heavy weights attached? And gone forever?

Tutti:

No, not gone forever! Miracles started happening! Formosus’ restless ghost appeared and scared them to no end! Miracles! The body was found washed up on the riverside. Miracles! Supporters put him in a secret grave to give his soul eternal peace.

Solo: Miracles..., eternal peace... Is this the end of the story?

Tutti:

Oh no! Heavens no! Pope Theodore II came along! He dug Formosus up again, dressed his bones in papal garments, brought him to St. Peter’s and reburied him.

Solo: But..., but how many times can you bury a corpse?

Tutti:

Many times, it seems, many times! Pope Sergius III opened the grave and put Formosus on trial yet again. Three more fingers and his head were chopped off and once more the mutilated corpse was tossed into the river of Tiber.

Solo: And why, do you ask, why cut off the head of a man already dead?

Tutti:

We don’t know! We don’t know! We don’t know!

Some say the headless corpse was found entangled in a fisherman’s net. The remains were brought to St. Peter’s and buried a

very last time, while priests and people sang psalms and hymns with candles and incense burning.

And there he lies until the Vatican decides to dig him up again.

© Music: Cecilie Ore

© Text: Bibbi Moslet & Cecilie Ore

Book of Madrigals (2002/2015)

Like many Englishmen I had sung madrigals for pleasure - usually late at night with friends, after several glasses of wine. While these madrigals have their charm, and many are extremely beautiful, I found through embarking on an extended exploration of the madrigal as a creative venture that the richest source lays in the Italian Renaissance.

It was in 1998 that I embarked on a project to write a series of madrigals for the Hilliard Ensemble, eventually deciding to collect them in ‘books’ in the manner of Italian madrigalists, such as Monteverdi or Gesualdo. Indeed, having written many works for the Hilliard Ensemble I sought, in writing these new madrigals, to work within the spirit and aesthetic of those from the Italian Renaissance.

Coincidentally, for reasons of urgent delivery, the first four settings were written on Mondays. So I decided to write the remaining nine on successive Mondays in the summer of 2000 in our home in Victoria BC, sometimes writing two, and once three, in a day.

Having done this, it seemed to commit me to writing at least seven books, each one to be written on a different day of the week

The Second Book (Tuesdays) is for six voices - originally the Scandinavian Trio Mediaeval (3 sopranos) and three tenors (John Potter plus two from the Hilliard Ensemble then in transition as John was leaving). It was John who pointed me towards Petrarch, and especially the very fine edition by the late Robert Durling. These madrigals set Petrarch in the original 14th century Italian, those sonnets known as the Rime Sparse (“scattered verses”), many of which have Laura as their implied subject. In setting these I have been staggered by the richness of Petrarch’s invention, both in the range and choice of imagery and in the extraordinarily subtle poetic devices and techniques that he employs. I chose to write 16 madrigals for this book, using 18 poems (2 madrigals set two consecutive poems). In addition I added an extra one written as a radiophonic piece for CBC’s celebration of Marconi (“Marconi’s Madrigal”). I speculated that,

in December 1901, the “S” that was transmitted from Poldhu in Cornwall to St. Johns in Newfoundland was, in reality, the first letter of a Petrarch sonnet....

The Third Book of Madrigals sets J. M. Synge’s translations of seventeen Petrarch sonnets into a kind of Irish prose/poetry. I came across these in the University of Victoria library, where there is a strong collection of Synge’s work. They were written for Red Byrd (soprano, tenor, bass and lute). There is a separate collection (Eight Irish Madrigals and Nine Irish Madrigals) for two voices and small ensemble.

The Fourth Book sets longer poems, the 39-line sestina instead of the 14-line sonnet. The first two of these are for eight voices and the third one is the new one, for six voices, to be given its premiere at Other Minds 21.

The Fifth Book sets a mixture of Renaissance poetry, including some Petrarch, and was written for the unusual line up of the German early music group Singer Pur (soprano, three tenors, baritone and bass). Five of the ten madrigals that will form the Sixth Book, all of which set Petrarch, were performed in Australia last year by The Song Company, which has a more standard formation of two sopranos, mezzo, tenor, baritone, bass. And the rest of the Sixth Book will use the same formation as will the planned Seventh Book for which I have already chosen the ten Petrarch sonnets.

Petrarch’s sonnets attracted me for many reasons. Initially it was because they have such prominence in Italian madrigal music, but there was also the heart-rending beauty of the poetry and their sheer technical brilliance. Of course, the ingenuity with which he conceales or alludes to the name “Laura”, for example, can be astonishing. She is the laurel (sometimes obliquely as ‘the honoured branch’, ‘noble tree’, ‘garland’) she is ‘l’aura’ (the dawn) and appears, crossword-like, in lines like:

“Cosi laudare et reverire insegna”

His rhyme schemes can be virtuosic beyond belief. With the sestina form, which I set in Book Four (six 6-line verses with a final 3-line verse), each verse has the same six words at the ends of lines, often with different meanings, but in each succeeding verse on a different line. Then in the final three lines all six rhyming words are brought back, three of them as half rhymes. This love of devices is something which has suggested musical approaches – in one setting I kept the same cadence for each of the line endings, permutating them with Petrarch’s rhyme scheme, and then making the rest of the music find ways of making this external constraint unnoticeable (like the virtuosic

Ellery Queen story which omits the letter “t”).

Choosing which sonnets to set by any of these poets can be tricky, and then actually setting them is, of course, another question. Sometimes just one word might feel awkward and, unlike operatic libretti, there can be no question of change, negotiated or otherwise. On the other hand I remember setting one Petrarch sonnet that attracted me by its very oddness – the first verse being essentially a list of rivers:

Non Tesin, Po, Varo, Arno, Adige et Tebro,
Eufrate, Tigre, Nilo, Erno, Indo et Gange,
Tana, Istro, Alfeo, Garona, e ‘l mar che frange,
Rodano, Ibero, Ren, Sena, Albia, Era, Ebro –

(and the reason for this list only emerges in the last verse). In the case of Synge choosing which to set was simple: Synge had already made his own selection from Petrarch and I simply set all 17 of them.

For the new madrigal I decided to set a sestina rather than a sonnet. This was partly because I wanted write something more substantial, as a gift for Charles Amirkhanian’s hundred year old father Benjamin. I may be wrong, but the anguished yearning for the real or imagined ideal woman, Laura, that preoccupies Petrarch in much of the Rime Sparse did not seem entirely appropriate. And so I turned to a broader philosophical sestina that had the advantage of bringing me back to the extraordinary poetic virtuosity of the sestina with its juggled rhyme schemes and consequent musical demands.

As a composer, I live from commissions and these can take me in many different directions. But in an ideal world, when I would be free to write whatever I want, I would chose to write vocal music. Moreover, in a really ideal world, this would involve setting Petrarch.

Gavin Bryars, Billesdon 2016

Book Two, no. 8

I'vidi in terra angelici costumi
et celesta bellezze al mondo sole,
tal che di rimembrar mi giova et dole
ché quant' io miro par sogni, ombre, et fumi

Et vidi lagrimar que' duo bei lum
ch' àn fatto mille volte invidia al sole,
et usi' sospirando dir parole
che ferian gire i monti et stare i fiumi

Amor, senno, valor, piegate, et doglia
facean piangendo un più dolce concento
d'ogni altro che nel mondo udir si soglia;

ed era il cielo a l'armonia sì intento
che non se veda in ramo mover foglia,
tanta dolcezza aver pieno l'aere e 'l vento.

Book Two no. 4

Poi che voi et io più volte abbiàm provato
come 'l nostro sperar torna fallace,
dietro a quel sommo ben che mai non spiace
levate il core a più felice stato.

Questa vita terrena è quasi un prato
che 'l serpente tra' fiori et l'erba giace,
et s' alcuna sua vista agli occhi piace
è per passar più l'animo invescato.

Voi dunque, se cercate aver la mente
anzi l'estremo di queta giamai,
seguite i pochi et non la volgar gente.

Ben si può dire a me: "Frate, tu vai
mostrando altrui la via dove sovente
fosti smarrito et or se' più che mai."

I saw on earth angelic qualities and heavenly beauties unique in
the world, so that the memory pleases and pains me, for what-
ever I look on seems dreams, shadows, and smoke.

And I saw those two beautiful lights weeping that have a thou-
sand times made the sun envious; and I heard amid sighs words
that would make mountains moves and rivers stand still.

Love, wisdom, worth, piety, and sorrow made, weeping, a
sweeter music than any other to be heard in the world;

and the heavens were so intent upon the harmony that no leaf on
any branch was seen to move, so much sweetness filled the air
and the wind.

Since you and I have repeatedly experienced how our hopes turn
out to be false, lift your hearts to a happier state, in pursuit of
that highest good which never fails.

This mortal life is like a meadow where the serpent lies among
the flowers and grass, and if anything we see there pleases our
eyes, the result is to enlame our souls more deeply.

You, therefore, if you seek ever to have quiet minds before the
last day, follow the few and not the crowd.

Someone could very well say to me: "Brother, you keep showing
others the way, where you have often been astray and we are now,
more than ever."

Book Two no. 10

Una candida cerva sopra l'erba
verde m'apparve con duo corna d'oro,
fra due riviere all'ombra d'un alloro,
levando 'l sole a la stagione acerba.

Era sua vista sí dolce superba
ch' i' lasciai per seguirla ogni lavoro,
come l'avaro che 'n cercar tesoro
con diletto l'affanno disacerba.

"Nessun mi tocchi," al bel collo d'intorno
scritto avea di diamanti et di topazi.
"Libera farmi al mio Cesare parve."

Et era 'l sol già vòlto al mezzo giorno,
gli occhi miei stanchi di mirar, non sazi,
quand' io caddi ne l'acqua et ella sparve.

Book Two no. 14

Morte à spento quell sol ch' abagliar suolmi
e 'n tenebre son il occhi interi et saldi;
terra è quella ond' io ebbi et freddi et caldi,
spenti son l miei lauri, or querce et olmi,

di ch' io veggio 'l mio ben et parte duolmi.
Non è chi faccia et paventosi et baldi
i miei penser, né chi li agghiacci et scaldi,
né chi gl'empia di sperme et di duol colmi.

Fuor di man di colui che punge et molce,
che già fece di me sì lungo strazio,
mi trovo in libertate amara et dolce;

et al Signor ch' io adoro et ch' i' ringrazio,
che pur col ciglio il ciel governa et folce,
torno stanco di viver, non che sazio.

A white doe on the green grass appeared to me, with two golden
horns, between two rivers, in the shade of a laurel, when the sun
was rising in the unripe season.

Her look was so sweet and proud that to follow her I left every
task, like the miser who as he seeks treasure sweetens his trouble
with delight.

"Let no one touch me," she bore written with diamonds and
topazes around her lovely neck. "It has pleased my Caesar to
make me free."

And the sun had already turned at midday; my eyes were tired
by looking but not sated, when I fell into the water, and she
disappeared

Death has extinguished the sun that used to dazzle me, and my
eyes though whole and sound are in darkness; she is dust from
whom I took chills and heat; my laurels are faded, are oaks and elms,

In which I see my gain but am still pained. There is no one to make
my thoughts fearful and bold, nor to freeze and scorch them, no
one to fill them with hope and overflow them with sorrow.

Out of the hands of him who pierces and heals, who once made
of me such a long torture, I find myself in bitter and sweet liberty;

and to the Lord whom I adore and whom I thank, who governs
and sustains the heavens with His brow, I return, weary of life, not merely satiated.

Book Four no. 3

Chi è fermato di menar sua vita
su per l’onde fallaci et per li scogli,
scevro da morte con un piccolo legno,
non po molto lontano esser dal fine;
però sarebbe da ritrarsi in porto
mentre al governo ancor crede la vela.

L’aura soave a cui governo et vela
commisi, entrando a l’amorosa vita
et sperando venire a miglior porto,
poi mi condusse in più di mille scogli;
et le cagion del mio doglioso fine
non pur dintorno avea, ma dentro al legno.

Chiuso gran tempo in questo cieco legno
errai senza levar occhio a la vela
ch’ anzi al mio di mi trasportava al fine;
poi piacque a lui che mi produsse in vita
chiamarme tanto indietro da li scogli
ch’ almen da lunge m’apparisse il porto.

Come lume di notte in alcun porto
vide mai d’alto mar nave né legno,
se non gill tolse o tempestate o scogli,
così di su la gonfiata vela
vid’ io le ’insegne di quell’altra vita;
et allora soupirai verso ’l mio fine.

Non perch’ io sia sicuro ancor del fine,
ché volendo col giorno esser a porto
è gran viaggio in così poca vita;
poi temo, che mi peggio in fragile legno
et più non vorrei piena la vela
del vento che mi pinse in questi scogli.

S’ io esca vivo de’ dubbiosi scogli
et arrive il mio esilio ad un bel fine,
ch’ i’ sarei vago di voltar la vela
et l’àncore gittar in qualche porto!
Se non ch’ i’ ardo come acceso legno,
sí m’ è duro a passar l’usata vita.

Signor de la mia fine et de la vita:
prima ch’ i’ fiacchi il legno tra li scogli
drizza a buon porto l’affannata vela.

He who has decided to lead his life
on the deceiving waves and near the rocks,
separated from death by a little ship,
cannot be very far from the end;
therefore he should retire to port
while the tiller can still control the sail.

The soft breeze, to whom I entrusted both sail
and tiller, entering upon this amorous life
and hoping to come to a better port,
carried me to more than a thousand rocks,
and the causes of my sorrowful end
I had not only all around but also within the ship.

Shut up a long time in this blind ship
I wandered without lifting my eyes to the sail
that before my time was carrying me off to my end;
then it pleased Him who gave me life
to call me back far enough from the rocks
that at least from afar I might see the port.

As at night a light in some port
is seen from the deep sea by a boat or ship,
if not obscured by storm or rocks,
thus above the swollen sail
I saw the ensigns of that other life;
and then I sighed toward my end.

Not because I am yet sure of the end,
for, wishing with the daylight to come to port,
there is still a long journey for so short a life;
and I am afraid, for I see I am in a frail ship
and more than I would wish I see the sail full
with the wind that drove me toward these rocks.

So may I come out alive from these perilous rocks
and my exile reach a good end,
how I yearn to furl the sail
and cast anchor in some port!
Except that I burn like kindled wood,
it is so hard for me to leave my accustomed life.

Lord of my death and of my life:
before I shatter my ship on these rocks
direct to a good port my weary sail.

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Last Words (2015)

When Felix Fan and I began to talk about a new piece for Flux,
he had the idea of something with a spoken text, but we couldn’t
decide whose text it might be. Then a few months later I had
a hunch about William Burroughs and we had a deal. Almost
as soon as I began research, it seemed clear that I would use
Burroughs actual voice, that familiar, authoritative croak which
seems a mix of cranky uncle and bad cop. Fortunately, the
voice can be found all over cyberspace, in readings, interviews,
recording projects, film and even television appearances. He
clearly liked to use it as an instrument.

I originally sought out texts that were related to drug use, like
the early novel Junky, but I was soon drawn to material from
the later Nova Express, which expands the drug addict con-
cept to a vast kind of sci-fi social commentary on human and
machine life, where viral “Nova criminals,” representing society
and government, invade the body and produce language. It is a
mind-bending battle on many fronts.

The passages I chose derive from an incantation of Hassan
Sabbah, the “old man of the mountain.” There actually was such
a person, a Nizari missionary of the 11th century, who converted
a community in the Alborz mountains of northern Persia. After
seizing the fortress of nearby Alamut, he led an insurrection
against the Seljuk Turks and founded a group of fedayeen,
known as the Hashshashin, from whom we get the name assas-
sin. Burroughs was fascinated with Hassan, and appropriated
his identity to issue his stern warnings to the “boards, govern-
ments, syndicates, and nations of the world.”

The Nova material embodies both the cutup and foldup tech-
niques. There are also different variants of the same pieces
found in various media. I have chosen, chopped and shuffled, as
well as whittled down to the point where only a fraction remains.
None of those techniques, however, seem to lessen the impact
of the voice.

I. listen

oiga amigos, oiga amigos
listen to my last words anywhere
listen all you boards, governments,
syndicates, nations of the world
listen if you value the bodies for which
you would sell all souls forever

so you on the board could use bodies
and minds and souls that were not yours
are not yours and never will be yours
to take what is not yours
to sell out your sons forever
to sell the ground from unborn feet forever

no, no, no, no, i will not protect you
listen to my last words any world
i bear no sick words, junk words,
love words, forgive words from Jesus

I have not come to explain or tidy up
you have the wrong name and the wrong number

II. don’t let them see us

don’t let them see us
don’t tell them what we are doing
are these the words of the all powerful
boards and syndicates of the earth?
tapeworms, intestinal parasites

don’t let them see us
don’t tell them what we are doing
are these the words of the all powerful
boards, syndicates, cartels of the earth?
don’t let them see us
don’t tell them what we are doing

premature, premature
no, no, no, premature, premature, premature
are these the words of the all-powerful
boards and syndicates of the earth?
I say to all, these words are not premature,
these words may be too late.

III. the silent writing

the answer comes before the question
what I have to say is everywhere now,
my words are for all, for all, I repeat, for all
no one is excluded, free to all who pay
pay it all, pay it all, pay it all back.
across all your skies the silent writing
all out of time, all into space forever.
take what is not yours to skies
squeezing the eye and bodies forever
all out of time, all into space forever
you cannot take words into space
that is all, all, all

play it all, play it all, play it all back
pay it all, pay it all, take it all back

the answer comes before the question
the silent writing in space
look, look, look
these are the words of liars
these are words of liars and cowards
and collaborators and traitors
don’t let them see us
don’t let them know what we are doing
you miserable collaborators
traitors to all souls everywhere
liars, liars, cowards, cowards
cowards who cannot even face your own dogs
no, no, no, I will not protect you

listen, listen, listen
I rub out their words forever
I rub out the word forever
you cannot take words with you into space
listen all, all, all
if you I cancel all your words forever
you cannot take words with you into space

The Sad Park (2006)

Part 1: Two evil planes broke in little pieces and fire came.

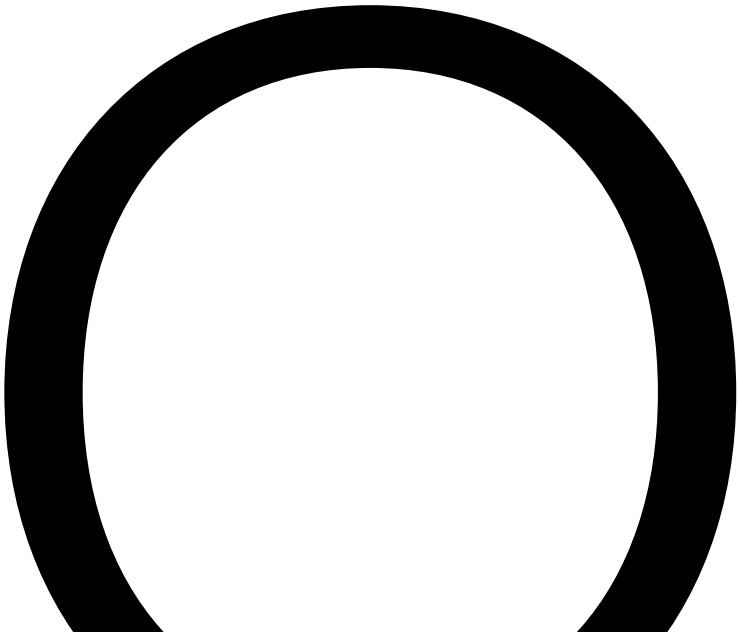
Part 2: There was a big boom and then there was teeny fiery coming out.


Part 3: I just heard that on the news that the buildings are crash-ing down.

Part 4: And all the persons that were in the airplane died.

The recordings used in this piece are of children, ages 3 and 4, and were made by Loyan Beausoleil, a pre-kindergarten teacher at University Plaza Nursery School in Lower Manhattan, between September 2001 and January 2002. (My son Lev was in Ms. Beausoleil's class during this period.) Her ongoing work with these children is chronicled at <http://www.youngestwitnesses.com>

When I heard these recordings I was struck by the raw tuneful-ness of the children's speech. These specific segments were chosen for their musicality as well as for their content. I worked with sound designer Luke DuBois on the post-production of these tapes. In Parts 1 and 3, the sound clips are gradually slowed down to reveal the hidden acoustical properties of the speech. Parts 2 and 4 use an electronic music technique called granular synthesis, in which tiny "grains" of sound from the origi-nal source are captured and compacted together.







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CONCERT 2

SATURDAY, MARCH 5, 2016
SFJAZZ CENTER
7PM - PANEL DISCUSSION LED BY CHARLES AMIRKHANIAN
WITH OLIVER LAKE, NICOLE LIZÉE, MEREDITH MONK,
JOHN OSWALD, AND LARRY POLANSKY
8PM CONCERT

Michael Gordon

Light is Calling (2004)

Kate Stenberg, violin
Bill Morrison, video

Nicole Lizée

The David Lynch Études (2015)

John Oswald

Homonymy (1998/2015)

John Oswald

Palimpia (2016)

Eve Egoyan, disklavier & piano

Eve Egoyan appears with generous support
from Norman Bookstein and Gillian Kuehner

John Oswald

invaria (1999)

Intermission

Larry Polansky

ii-v-i (1997)

Larry Polansky, electric guitar
Giacomo Fiore, electric guitar

Larry Polansky

Songs from Songs and ‘Toods (2007)

Elliot Simpson, guitar and voice

Larry Polansky

34 Chords (Christian Wolff in Hanover and Royalton) (1995)

Larry Polansky, electric guitar

Oliver Lake

Stick (2013/2015)

Oliver Lake, soprano and alto saxophone

Oliver Lake appears with generous support from Harry Bernstein
and Oaren Meghreblian

CONCERT 2

PROGRAM NOTES

Light is Calling (2004)

I wrote *Light Is Calling* in my studio on Desbrosses Street in the days and months after September 11, 2001. I live close to Ground Zero, and I wanted to make something beautiful after witnessing something ugly and tragic. The piece juxtaposes the sound of an acoustic violin with warped electronic pulses played backwards.

Bill Morrison, with whom I collaborated on *Decasia*, created an accompanying film to *Light Is Calling* by reprinting and re-editing a scene from the black-and-white 1926 movie, *The Bells*.

David Lynch Études (2015)

for disklavier and glitch

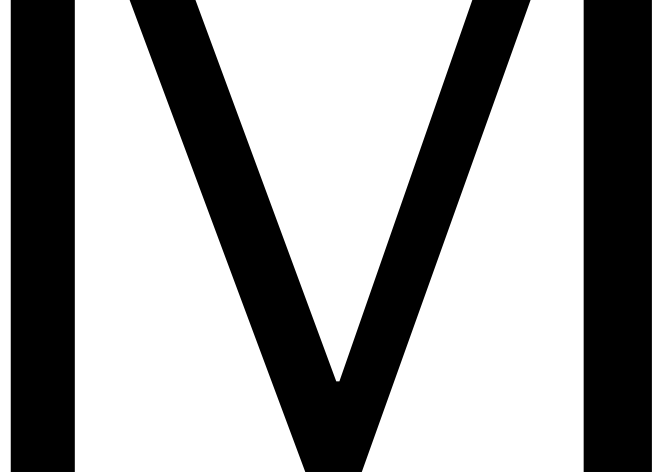
David Lynch Études is the fourth in a series of works titled *The Criterion Collection: glitch-based pieces* that delve into the worlds of iconic films and filmmakers that have made a marked impact on my aesthetic. Each forming an idiosyncratic exploration into the marriage of glitch and concert music.

Sounds and visuals from Lynch’s film and TV catalogue are corrupted and merged with disklavier to form an immersive and psychedelic journey. The disklavier writing is a musical mirror of the absurdist, surrealist-and sometimes violent and disturbing-nature of Lynch’s work with its tendency toward floating atemporal scenes, adroit dialogue and non sequiturs. It extends beyond the soundtrack work of Angelo Badalamenti, Alan Splet, and Lynch and into the mystical foley sounds and meticulous sound design. The writing takes on the characteristics of ‘Lynchian’ glitch as the disparate sources twist, weave and interact - reflecting the dreamy, hazy, twisted, and surreal otherworldliness of Lynch’s universe.

Commissioned by Eve Egoyan with generous funding from the Canada Council for the Arts.

Homonymy (1998/2015)

Homonymy was originally conceived as a piece for live chamber orchestra and projection. It was commissioned by the Société de Musique Contemporaine du Québec (SMCQ) and premiered on 19 May 1998 in the “Bédéphonie” concert produced by the SMCQ and the



Orchestre Symphonique de Québec (OSQ) at the Palais Montcalm, in Quebec City.

In 2015 Oswald began working with Eve Egoyan on a performance solo prepared-piano version.

The piece plays upon the linguistic sign – letters, numbers – as both aural and visual entities. In order for the piece to work, one must “sound” these signs in one’s head in order to make any sense of the rapid associations that unfold in the typographic displays on the screen. At times, the written text also plays on homophony with the musical composition, for example with the onomatopoeia [har] or [ho] that reproduce the sounds of the horn instruments.

From my perspective, the piece is firmly rooted in the bilingual culture from whence it emerges. As an Anglophone Ontarian commissioned by a Québécois music society to make this work, John Oswald draws upon the “faux amis” – or false correspondences – between words in English and French, an approach that is not without its political ramifications in the Canadian context. Such “false friends” often rest upon homonyms in different languages. The English “gift,” for instance, has nothing to do with the German Gift, which signifies something else altogether.

You may note that the words “yes” and “no” are sometimes repeated on the image, and that the word “separation” appears. These may be read as references to the second referendum on Quebec sovereignty that was held in 1995. “Yes” was the answer to the complicated question that was to be chosen by the separatists – the word “oui” was visible all over the city of Montreal at that time. But of course “oui” to an English speaker ironically sounds like “we,” as in “we the people united,” and thus signifies quite the opposite of what this referendum may have brought had the “oui” in fact won...

In the musical composition, you may recognize the first few notes of the Canadian national anthem, which begins with “Oh, Canada...” It is juxtaposed however with text from the American anthem, which begins with “Oh say can you see” (and that musical motif also appears early on in the piece).

Homonymy uses sound, image, and the internal voice of the viewer to make a polyphony out of Frenglish or franglais, and to hint at the some of the political and sociocultural elements that come into play when living between mother tongues, as some Canadians like myself are prone [...]

-Tamar Tembeck

Palimpia (2016)

I've just realized that i've never composed a piece for a regular piano, but, in ways that deviate extremely from Conlin Nancarrow's formidable canon, i have been rather obsessed with what a player piano can do.

Working with pianist Eve Egoyan, i've now added to this obsession a new world of possibilities in which a player piano and a living pianist, interacting, can create a bionic symbiosis of performer and acoustic machine.

Palimpia, as part of a rascali klepitoire that has spun off from the plunderphonics genre, begins with a familiar seed (which can be change from performance to performance), which, as it is gradually revealed, is subject to various obfuscating and illuminating processes.

It is in 6 movements:

- 1- silent mode
- 2-further more
- 3-retro inversion ritard
- 4-cat and mouse
- 5-masked intruder
- 6-avoidable accelerandoings

Many thanks to Eve, to whom this composition is dedicated, for her constant curiovirtuosity.

invaria (1999)

One of eleven pieces from The Idea of This (1999), a ballet suite on a theme of Glenn Gould, invaria is a pitch inversion, pivoting on G, of a 1981 recording of Gould playing the Goldberg 'aria', using a precise MIDI transcription of that performance by Ernest Cholakis tailored to a Yamaha Disklavier, which was a sister to the piano Gould originally used. More recently two video performances of Gould performing the aria were edited together in mirror image (in pianistic terms the visual equivalent to and audible inversion) to match the performance of the audio recording.

ii-v-i (1997)

For two electric guitars (or solo electric guitar)

ii-v-i is one of the first of several of my instrumental works ii-v-i is one of the first of several of my instrumental works exploring real-time tuning. Its form is simple, though challenging to perform. The guitars are retuned, while playing, to three different (related) harmonic series over the course of the piece, in a continuous modulation of all 12 strings. ii-v-i was premiered by Nick Didkovsky and me, guitars, in 1997, in New York City. The solo version was premiered by Claudio Calmens, Buenos Aires, Argentina, in 1998. ii-v-i is dedicated to composers Carter Scholz and Brian McClaren.

Excerpts (songs) from Songs and Toods (2006)

tood: [Schneidertood] (not played)
song: Dismission of Great I
song: Sweet Betsy from Pike
song: Eskimo Lullaby
tood: [85 Chords ("The Historical Tuning Problem")] (not played)

The Songs and Toods were written at the request of guitarist John Schneider, for the Lou Harrison Just Intonation Resonator guitar. A number of composers, myself included, were loaned the guitar for a period of time (in my case almost a year) in order to write for it.

Songs and Toods consists of three adaptations of existing songs, in which the guitarist sings and plays, and two computer-composed "toods," which are abstract formal and harmonic studies. Only the three songs ("Dismission...", "...Betsy...", and "Eskimo Lullaby") will be played on tonight's concert.

Each piece in Songs and Toods uses a different guitar tuning on this already complex instrument, changing its "home key" (except for "...Betsy...") in sometimes extreme ways. "Eskimo Lullaby" is taken from an old collection entitled Folk Songs of Canada. "Dismission of Great I" is from the Enfield, New Hampshire Shaker community (collected by Mary Ann Haagen). "...Betsy...", one of the United States' most sung songs, is the longest of the set, the song itself a kind of epic narrative with a many versions and verses (those used here are from Ruth Crawford Seeger's 22 American Folk Songs).

Elliot Simpson is the first to play the complete work and has recently recorded it for the Microfest Records CD *The Wayward Trail*. Other guitarists, including John Schneider (who premiered and recorded "Eskimo Lullaby", on Cold Blue Records), Giacomo Fiore, James Moore, and Tom Pauwels — have also played various parts, and I am grateful to them for their pioneering work on this difficult piece.

34 Chords (Christian Wolff in Hanover and Royalton) (1995)

34 Chords (Christian Wolff in Hanover and Royalton), is an "orchestration" of Morton Feldman's choral work Christian Wolff In Cambridge (1963), inspired by the "lost electric guitar piece" that Feldman wrote for Christian. 34 Chords... was written to celebrate my friend and colleague's 25th year at Dartmouth College, and is dedicated to him with great respect for his work and ideas. I recorded it for The World's Longest Melody, a CD of my guitar music by the guitar-based ensemble Zwerm (led by Toon Callier) for New World Records.

Stick (2013 rev.2015)

For soprano & alto sax

I have composed short melodies, which are used as a jump off point for improvisation, 90 per cent of the piece is improvised.

CONCERT 3

SATURDAY, MARCH 5, 2016
SFJAZZ CENTER
4PM - CONCERT

Meredith Monk & Vocal Ensemble The Soul’s Messenger

Meredith Monk, voice and keyboard
Katie Geissinger, voice
Allison Sniffin, voice and keyboard
Bohdan Hilash, woodwinds

I. Music for Unaccompanied Voice

Composed and performed by Meredith Monk

Selections from *Juice* (1969), *Songs from the Hill* (1977),
and *Light Songs* (1988)

II. Music for Voice and Piano

Composed and performed by Meredith Monk

Gotham Lullaby (1975)
Travelling (1973)
Madwoman’s Vision (1988)

III. Music for Voice, Keyboard and Woodwinds

Composed by Meredith Monk

Choosing Companions, from ATLAS:
an opera in three parts (1991)
Meredith Monk, Katie Geissinger, and Allison Sniffin

Hips Dance, from Volcano Songs: Duets (1993)
Meredith Monk and Katie Geissinger

Hocket, from Facing North (1990)
Meredith Monk and Katie Geissinger

Intermission

Prayer I, from The Politics Of Quiet (1996)
Allison Sniffin

Scared Song (1986)
Meredith Monk and Allison Sniffin

epilogue and woman at the door, from mercy (2001)
Katie Geissinger, Meredith Monk, Allison Sniffin, and
Bohdan Hilash

clusters 3, from Songs of Ascension (2008)
Bohdan Hilash

Panda Chant I and Memory Song, from The Games (1984)

masks, from mercy (2001)

between song, from impermanence (2004/2006)
Katie Geissinger, Bohdan Hilash, Meredith Monk and
Allison Sniffin

Costume Design: Yoshio Yabara / Morgane Le Fay

Production Coordinator: Peter Sciscioli

All compositions by Meredith Monk © Meredith Monk Music /
ASCAP

Memory Song

Words by Meredith Monk

I remember mushrooms
I remember candlelight
I remember early morning coffee
I remember fish
Ich erinnere mich an das tisch gebet (I remember saying grace)
I remember newspapers
I remember a black Suzuki
Je pense à mon lit (I think of my bed)
I remember rain
I remember aspirin
I am thinking of Shakespeare’s garden

between song

Words by Mieke van Hoek

Between the paint and the wood
Between the pen and the writing hand
Between the rug and the floor
Between the hairs on her head

Between the clouds and the night
Between the window and the street
Between the air and the men walking
Between the heels and the sound

Between the skull and the brain
Between the lens and the eye
Between the tear and the lens
Between the lipstick and the lips

Between this hand and that hand
Between the water and the rock
Between his hand and her hand
Between your hand and my hand
Between the seed and the dirt

CONCERT 3

PROGRAM NOTES

Celebrating a National Treasure– Meredith Monk at the SFJAZZ CENTER

By Frank J. Oteri

Described as “an incomparable musician” by President Barack Obama who presented her with the National Medal of the Arts on September 10, 2015, Meredith Monk (b. 1942, New York NY) has performed many artistic roles in a career that has now spanned more than half a century—singer, pianist, dancer, director, choreographer, actress, installation artist, and filmmaker, but above all, composer. Her extremely distinctive output—which has encompassed and transcended such descriptive monikers as opera, theatre, chamber and orchestral music—has been an extraordinary synthesis of multiple artistic practices. But the core of it has always been humanity’s most personal and vulnerable means of expression—the voice, for which she has created (at first just for her own performance and subsequent for others trained through an intensive orally-transmitted workshop process) a completely new and incredibly diverse range of sounds. Tonight’s concert spans music that Monk has created over a forty year period and ranges from brief unaccompanied vocal pieces to excerpts from monumental, evening-length works.

I. Music for Unaccompanied Voice

The program opens with Monk performing a series of unaccompanied solos, created for her own breathtakingly versatile three octave-ranged voice, for three very different projects. The earliest material, dating back to 1969, is from a performance piece she created in her mid-20s called Juice: A Theatre Cantata in Three Installments. A harbinger of much of her work since, Juice is paradoxically grandiose and intimate at the same time, and its music already incorporated some of her trademark, immediately-recognizable vocal techniques. Its original site-specific performance occurred in the three separate locations in New York City. First, a cast totaling 85 people filled the rotunda of the Guggenheim Museum. (It was the first time a live performance had ever taken place there.) Then, a group of nine performers were framed by the proscenium stage of Barnard College’s Minor Latham Playhouse. Finally, in Monk’s own loft, there were no live performers at all, just video projections

and objects. While Juice was an elaborate performance art piece in which music was only one of many elements, for Songs from the Hill musical considerations are the central concern. Composed on a hill in New Mexico between 1975 and 1976, these miniatures are an encyclopedic compendium of vocal techniques comparable to Paganini’s celebrated 24 Caprices for solo violin. Whispers, screams, and glottal stops combine with pure melody to form a stunning tour-de-force for a virtuoso soloist that is both intellectually compelling and emotionally engaging. Light Songs, from 1988, is solo music only in terms of its realization—conceptually it is actually music with two distinct parts and it frequently sounds like it is being performed by two people. While the individual strands might deceptively sound simple, to perform them at the same time—e.g. to hum a melody and click a rhythm—is actually immensely difficult to do.

II. Music for Voice and Piano

Since the 1970s, Monk has been composing for the piano in a musical language that might best be described as a kind of post-modern impressionism—modal, but frequently filled with ambiguous harmonies; rhythmically cyclical and chock full of ostinatos, but often with unusual syncopations and off-kilter groupings. When Monk uses the piano to accompany her other-worldly approach to the voice, the result is an extremely riveting symbiosis. The piano simultaneously helps ground the performance but also, given her idiosyncratic approach to the instrument, makes it sometimes feel even less grounded. Tonight’s program includes two such works in which she will accompany herself. In “Gotham Lullaby,” initially composed for Ping Chong’s 1975 theatre piece Fear and Loathing in Gotham, the piano’s aphoristic arpeggiations make even the most extreme vocalizations seem soothing. On the other hand, in “Traveling,” from her 1973 opera Education of the Girlchild, the piano’s relentless chugging fully compliments the freneticism of the vocal line.

“Madwoman’s Vision” is from Meredith Monk’s 1988 experimental film Book of Days in which a young Jewish girl in Medieval Europe named Eva sees visions of New York in the 20th century and draws them. Meredith Monk has outlined the scenario in her program notes for the 1990 ECM recording of this music:

When the young girl tries to describe her visions to her grandfather, he gives them a Biblical interpretation. Misunderstood by her family and community, the young girl finds in the mad-woman a kindred spirit whose overview of the flow of time and compassion for human suffering, ignorance and violence in relation to the power of nature, give Eva a sense of comfort and understanding of her own clairvoyance.

The music begins with the voice’s quasi-shamanistic incantations presented completely alone. The accompaniment enters almost unobtrusively with slowly moving diads that sound somewhat organum like but are actually much more modern harmonies—an ideal sonic metaphor for this narrative of temporal displacement.

III. Music for Voice, Keyboard and Woodwinds

Over the decades Meredith Monk has used the word “opera” to describe many of her compositions, but her 1991 ATLAS: an opera in three parts, which was commissioned and premiered by the Houston Grand Opera, is perhaps the one work in her oeuvre that is most clearly related to the repertoire of the standard operatic canon. Still, it is still a far cry from conventional operatic literature. Like most of her output, it mostly eschews language and a clear-cut linear narrative, opting for a subtler but deeper, subconscious emotional communication that is universal and which words can often hinder. ATLAS is loosely inspired by the writings of French explorer Alexandra David-Néel (1868-1969), the first European woman to travel to Tibet. Monk wanted to feature a female explorer as an archetype and to use exploration as a metaphor for spiritual quest. In “Choosing Companions,” a comic scene from the first part of the opera, three applicants vie to join Alexandra on her journey but only two of them are chosen.

While Light Songs are duets performed by one singer, Monk’s 1993 Volcano Songs: Duets, from which “Hips Dance” will be presented this evening, are de-facto solos requiring two performers.

In the booklet notes for the 1997 ECM recording, Monk describes the performance process as “two voices so intertwined that you can hardly tell that two different people are singing.” She originally worked out this material by multi-tracking her own voice and then taught it orally to Katie Geissinger with whom she originally performed it and with whom she is performing it again tonight. Geissinger also joins Monk to perform the “Hocket” from Facing North (1990). While Monk’s music has often been described as “folk music from another planet,” that

description seems particularly apt for this stunning two-part vocal piece which seems to simultaneously hint at Inuit singing games, the ensemble vocal music of the Mbuti pygmies from the Ituri Rainforest, early Medieval European polyphony, and nothing previously imagined by the human species.

Following the intermission, Allison Sniffin sings and accompanies herself on the piano for “Prayer I,” the opening of Meredith Monk’s 1996 music theatre piece The Politics of Quiet, a work unique in her entire oeuvre in that it is only large scale vocal work she purposefully composed to date for performance without her. “Prayer I” is extremely beautiful music devoid of any extended techniques—a yearning vocal melody is woven around a progression of slowly moving block chords, chock full of suspensions, on the piano. In the original production, ten singers stood in front of one another, and each sang a phrase of the melody before walking off stage in turn. Since none of their lines overlap, this music is easily adaptable to performance by a single singer; ironically, by performing this music by herself, Sniffin takes this “third person” music and returns it to the “first person.” Monk returns to the stage to sing “Scared Song” accompanied at the piano by Sniffin. Originally composed for Acts from Under and Above, a 1986 music/theatre piece created in collaboration with Lanny Harrison, it is one of the few pieces by Monk to feature sung words. But it is a far cry from conventional text setting; the words, which are repeatedly sung, take on ritualistic qualities and are often obscured by other non-verbal syllables.

The next two selections, “epilogue” and “woman at the door,” are both from mercy (2001), which was a significant creative departure for Monk. Although she had always created all aspects of her work alone, for mercy she collaborated with visual artist Ann Hamilton. The original music for this staged work included improvised interludes by keyboardist Allison Sniffin and clarinetist Bohdan Hilash who are also both participating in tonight’s performance.

After mercy, Monk began composing instrumental ensemble pieces for the first time, starting with Possible Sky for the New World Symphony in 2003, and continuing with Stringsongs written for the Kronos Quartet in 2004-2005. In her 2008 Songs of Ascension, which was originally performed in a double helix-shaped space in Sonoma, California designed by Ann Hamilton, instruments are more prominent than they had been in any of Monk’s previous vocal works. Vocal passages are punctuated by sections scored exclusively for instruments. There are three pieces in Songs of Ascension named “clusters” which occur at pivotal points: the first, which opens the work, is

scored for string quartet and the second is for large chorus and percussion. The final one is Bohdan Hilash's unaccompanied improvisation "clusters 3" which he performs on the khaen gao, a Southeast Asian free reed mouth organ capable of polyphony that is an antecedent of the harmonica.

"Panda Chant I" and "Memory Song" were both composed for The Games, a science fiction opera Monk created with director, choreographer, and installation artist Ping Chong in 1984. Unlike "Panda Chant II," another passage from The Games which requires the singers to also stomp and clap (and which has now become one of Monk's most widely performed pieces), "Panda Chant I" only requires the singers to use their mouths, but it has an equally infectious rhythmic drive. "Memory Song" also uses words, written by Monk, which are sung in English, German, and French. A strangely incongruous list of items is enumerated—mushrooms, candlelight, coffee, fish, newspapers, rain, aspirin, etc.—but nothing is ever concretely explained; it is as elusive as memories are. This is followed by "masks," another selection from mercy, which is an intense breathy quartet for four voices.

The program concludes with "between song," a selection from Monk's impermanence (2004-2006). Already the seeds of her most recent compositions, in which voices and instruments vie on almost equal terms with one another—as they do in Songs of Ascension—can be heard. "In the past I deliberately kept my instrumental writing simple and transparent to leave space for the voice to fly," she explained in her program notes. "Now I am allowing myself to think of the instruments as voices." This deeper engagement with instruments has also led Monk to explore a more chromatic harmonic vocabulary. Although Monk's creations from the very beginning have always been abstract, there is an autobiographical component to impermanence. It was inspired by a personal tragedy, the sudden death of Monk's life partner, choreographer Mieke van Hoek (1946-2002); "between song" is a setting of van Hoek's words, found after her death. It is perhaps the most direct text setting Monk has ever done. The words come through clearly in a beautiful, unadorned melody against shimmering and occasionally dissonant instrumental clashes. It is a poignant ending to a concert that has taken us a fascinating journey through what the human voice is capable of thanks to the fertile imagination of one of our most original musical creators.

ASCAP award-winning composer and music journalist Frank J. Oteri is the Composer Advocate for New Music USA and the Senior Editor of its web magazine, NewMusicBox (www.newmusicbox.org).

NM

Wednesday, May 11, 2016

at the David Brower Center, Berkeley, CA, Sound artist Cheryl Leonard in performance and conversation
Closing Event for Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012 at the Hazel Wolf Gallery

Friday, June 3, 2016

at the Swedenborgian Church, San Francisco, CA, Teddy Rankin-Parker presents Some Other Fields: new works for unaccompanied cello featuring work by Jim O'Rourke, Glenn Kotche, and more

UPCOMING FROM OTHER MINDS

FEATURED ARTISTS



GAVIN BRYARS'

(b. January 16, 1943, Yorkshire, England) first musical reputation was as a jazz bassist working in the early sixties with improvisers Derek Bailey and Tony Oxley. He abandoned improvisation in 1966 and worked for a time in the United States with John Cage. Subsequently he collaborated closely with composers such as Cornelius Cardew and John White. From 1969 to 1978 he taught in departments of Fine Art in Portsmouth and Leicester, and during the time that he taught at Portsmouth College of Art he was instrumental in founding the legendary Portsmouth Sinfonia. He founded the music department at Leicester Polytechnic (later De Montfort University) and was professor of music there from 1986 to 1994.

His first major work as a composer was *The Sinking of the Titanic* (1969) originally released on Brian Eno's *Obscure* label in 1975 and *Jesus' Blood Never Failed Me Yet* (1971), both famously re-released in new versions in the 1990s on Point Music label, selling over a quarter of a million copies. The original 1970s recordings have been re-released on CD by Virgin Records.

He has composed prolifically for the theatre and dance as well as for the concert hall and has written four full-length operas. His first opera, *Medea* was first staged by the director Robert Wilson at the Opéra de Lyon and Opéra de Paris in 1984. Following the success of the original production, a revised version was given in concert in 1995 by the BBC Scottish Symphony Orchestra. His second opera, *Doctor Ox's Experiment* (based on a story by Jules Verne and with a libretto by Blake Morrison) was staged by the Canadian film director Atom Egoyan for English National Opera in 1998. A separate production of *Doctor Ox's Experiment* appeared in 1999 in Dortmund, Germany. The third opera, "G" (libretto again by Blake Morrison), was commissioned by Mainz Opera and was premiered in February 2002, staged by Georges Delnon, in the newly refurbished Mainz Opera House.

Since 2006 he has collaborated with Opera North Projects, initially with the Royal Shakespeare Company (RSC) on Shakespeare sonnets *Nothing like the Sun* (2007) and subsequently on *Mercy and Grand* (2007-8) – a project on the songs of Tom Waits and Kathleen Brennan. Since 2006 he has worked with the Irish singer Iarla O'Lionaird on settings of early Gaelic texts. Gavin Bryars has a particular association with dance and the visual arts: choreographers who have used his work and commissioned new pieces from him include William Forsythe, Lucinda Childs, Carolyn Carlson, Maguy Marin, Jiri Kylian, Siobhan Davies, Edouard Lock and David Dawson. His hugely successful collaboration with Merce Cunningham, *Biped*, was in the Cunningham Company's repertoire and played world-wide - *Biped* was the last work performed on the Cunningham "Legacy Tour", which ended the life of the company in December 2011. He collaborated with Carolyn Carlson on the work *Writing on Water* and on her *Giotto Solo* and has been commissioned by Bordeaux Opera Ballet for a new work with her in 2014. His second work with Edouard Lock and *La La La Human Steps*, *Amjad* (2007) toured worldwide until April 2009, was recorded on GB Records. "New Work" for Edouard Lock, based on the music of Purcell and Gluck, opened in Amsterdam in January 2011 and subsequently toured worldwide. He has since written music for two further ballets with Edouard Lock - *The Seasons* (after Vivaldi) for Sao Paolo, and *11th Floor* (after "film noir" music) for Cullberg Ballet in Sweden.

Gavin Bryars has lectured widely and was Associate Research Fellow at Dartington College of Arts from 2004-2008. He has an honorary doctorate from the University of Plymouth and was awarded a Fellowship of Bath Spa University. He is a Regent of the Collège de 'Pataphysique, was awarded the Ordre de la Grande Gidouille, and had been made a Transcendent Satrap, the most elevated position in the Collège. Gavin Bryars is married to Russian-born film director Anna Tchernakova, has three daughters (two from his previous marriage) and a son. He lives in England and British Columbia, Canada.



MICHAEL GORDON

(b. July 20, 1956, Florida, USA) merges subtle rhythmic invention with incredible power in his music, embodying, in the words of *The New Yorker's* Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism." Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness. The Ensemble Modern, the Dublin Guitar Quartet, and the New World Symphony, conducted by Michael Tilson Thomas, all present world premieres of Gordon pieces in 2014-15. Other 2014-15 highlights include the Canadian premiere of *Rushes* (seven bassoons), the French Premiere of *Cold* by the Orchestre Philharmonique de Radio France, and the U.S. premiere of both *Dry* and *Hyper* at Miller Theater.

Michael Gordon's enthusiasm for adding dimensionality to the traditional concert experience has led to numerous collaborations with artists in other media, most frequently with filmmaker Bill Morrison and Ridge Theater. *Decasia*, a Gordon-Morrison collaboration in which the audience is encircled by the orchestra and large projections, will be performed three times this spring, in Groningen, Rotterdam, and Spoleto USA. A large-scale, single-movement, relentlessly monumental work about decay — the decay of melody, tuning, and classical music itself — *Decasia* has become a cult favorite since its premiere in 2001 and was added to the Library of Congress National Film Registry in 2013, becoming the first film of the 21st century to receive that honor. Gordon and Morrison's works together also include two film symphonies centered on cities: *Dystopia* (about Los Angeles) in 2008 for David Robertson and the Los Angeles Philharmonic, and *Gotham* (about New York City) in 2004 for the American Composers Orchestra. The pair premiere *El Sol Caliente*, a city symphony in honor of Miami Beach's centennial, this spring, and will embark on a new collaboration with the Seattle Symphony in 2016.

Gordon has been commissioned by Lincoln Center, Carnegie Hall, the BBC Proms, BAM, and the Sydney 2000 Olympic Arts Festival, among others. His music has been featured prominently in the dance works of Emilio Greco | PC, Wayne McGregor (for Stuttgart Ballet, Random Dance), Pina Bausch's Tanztheater Wuppertal, Heinz Spoerli (for Zürich Ballet), Ashley Page (for The Royal Ballet and The Scottish Ballet), and Club Guy & Roni. The recipient of multiple awards and grants, Gordon has been honored by the Guggenheim Foundation, the National Endowment for the Arts, the Foundation for Contemporary Performance Arts, and the American Academy of Arts and Letters. His recordings include *Rushes*, *Timber*, *Weather*, *Light is Calling*, *Decasia*, (purgatorio) *POPOPERA*, *Van Gogh*, *Trance*, and *Big Noise from Nicaragua*. An album of his orchestral works will release on Cantaloupe in February 2015, including *Dystopia* and *Rewriting Beethoven's Seventh Symphony*, with *Gotham* releasing digitally at the same time.

Formed in 1983 as the Michael Gordon Philharmonic and renamed the Michael Gordon Band in 2000, Gordon's own ensemble has performed across Europe and the United States at venues as diverse as Alice Tully Hall and the punk mecca CBGB, on the Contemporary Music Network Tour, and at the Almeida Festival in London.

Gordon is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.



PHIL KLINE

(b. February 10, 1953, Akron, OH) is a composer and sound artist, who makes music in many genres and contexts, from experimental electronics and sound installations to songs, choral, theater, chamber and orchestral music.

Raised in Akron, Ohio, he came to New York to study English Literature and music at Columbia. After graduation, he dived into the downtown New York arts scene: founding the rock band The Del-Byzanteens with Jim Jarmusch and James Nares, collaborating with Nan Goldin on the soundtrack to *The Ballad of Sexual Dependency*, and playing guitar in the notorious Glenn Branca Ensemble.

His early compositions grew out of his solo performance art and often used boombox tape players as a medium, most notably in the Christmas piece *Unsilent Night*, which debuted in the streets of Greenwich Village in 1992 and is now performed annually in dozens of cities around the world.

Other notable early compositions include *Zippo Songs*, a song cycle for Theo Bleckmann, based on poems Vietnam vets inscribed on their Zippo lighters, *The Blue Room and Other Stories*, written for string quartet Ethel, and *Exquisite Corpses*, commissioned by the Bang on a Can All-Stars. The music theater spectacle, *Locus solus*, based on the novel by Raymond Roussel, was presented at the Ryerss Mansion Museum in Philadelphia in 2006.

More recent works include the mass John the Revelator, written for vocal group Lionheart; *The Long Winter*, written for pianist Sarah Cahill, recorded on her *Other Minds* CD *A Sweeter Music*; and scores for three evening-length dance pieces by Wally Cardona: *Everywhere*, *Site and Really Real*. The sound installation *World on a String* opened the season at the Krannert Center in Champaign-Urbana, Illinois, in September 2007 and *SPACE* for string quartet and electronics was performed by Ethel at the gala reopening of Alice Tully Hall in 2009.

2011 saw the premieres of *A Dream* and its *Opposite*, written for the La Jolla Symphony Orchestra, *Canzona a due Cuori*, commissioned by the St. Luke's Chamber Ensemble, and a book of organ pieces commissioned for the gigantic Kotschmar Organ of Portland, Maine. A new monodrama for Theo Bleckmann, *Out Cold*, premiered at the BAM Next Wave Festival in October 2012.

Kline is currently working on an opera, *Tesla* in New York, in collaboration with writer-director Jim Jarmusch. He lives on the Lower East Side of Manhattan with his wife and daughter.



OLIVER LAKE

The artistic scope of renowned saxophonist, composer, painter and poet Oliver Lake's (b. September 14, 1942, Marianna, Arkansas) half decade-long career is unparalleled. From collaborations with the Brooklyn Philharmonic, Flux String Quartet, Björk, Lou Reed, A Tribe Called Quest, Mos Def and Me'shell Ndegeocello, to his co-founding of the Black Artist Group (BAG) and the highly acclaimed World Saxophone Quartet, creation of his non-profit Passin' Thru organization, becoming a mainstay with Pittsburgh's City of Asylum, publishing two books of poetry and frequently having original artwork displayed in exhibitions across the country, Oliver Lake views it all as part of the same whole.

Lake has been a recipient of the prestigious Guggenheim Fellowship and has received commissions from the Library of Congress, the Rockefeller Foundation ASCAP, the International Association for Jazz Education, Composers Forum, the McKim Foundation, the Mary Flagler Cary Trust, the Lila Wallace Arts Partners Program, and in 2006, was honored to receive the Mellon Jazz Living Legacy Award at the Kennedy Center. Most notably, Oliver was recently selected to receive the prestigious 2014 Doris Duke Artist Award, a multi-year grant awarded to only 19 American artists in the fields of jazz, theater and dance. As such, the coming years promise to be exciting and filled with bold new artistic endeavors.

Lake continues to remain focused and immersed in his work with his Organ Quartet, Big Band, Trio 3 and a multitude of other performers and ensembles.

For more information, visit oliverlake.net & facebook.com/oliverlakejazz



NICOLE LIZÉE

Called a "brilliant musical scientist" and lauded for "creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation", Montreal based composer Nicole Lizée (b. April 7, 1973, Gravelbourg, Saskatchewan, Canada) creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, 1960s psychedelia and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them and integrates them into live performance.

Lizée's compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001 Lizée received a Master of Music degree from McGill University. After a decade and a half of composition, her commission list of over 40 works is varied and distinguished (the Kronos Quartet, BBC Proms, l'Orchestre Métropolitain du Grand Montréal, OBC, Radio-Canada, the San Francisco Symphony, NYC's Kaufman Center, Darcy James Argue's Secret Society, So Percussion, Eve Egoyan, Gryphon Trio, MATA Festival, TorQ Percussion, Fondation Arte Musica/Musée des beaux-arts de Montréal, ECM+, Continuum, Soundstreams, SMCQ, Arraymusic, Kitchen-er-Waterloo Symphony). Her music has been performed worldwide in renowned venues including Carnegie Hall (NYC), Royal Albert Hall (London), Muziekgebouw (Amsterdam) and Cité de la Musique (Paris) – and in festivals including the BBC Proms (UK), Huddersfield (UK), Bang On a Can (USA), All Tomorrow's Parties (UK), X Avant (Canada), Luminato (Canada), C3 (Berlin), Ecstatic (NYC), Switchboard (San Francisco), Casalmaggiore (Italy), and Dark Music Days (Iceland).

Lizée was awarded the prestigious 2013 Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a Civitella Ranieri Foundation Fellow (New York City/Italy). In 2015 she was selected by acclaimed composer and conductor Howard Shore to be his protégée as part of the Governor General's Performing Arts Awards Mentorship Program. This Will Not Be Televised, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers' Top 10 Works. Her work for piano and notated glitch, Hitchcock Études, was chosen by the International Society for Contemporary Music and featured at the 2014 World Music Days in Wrocław, Poland. Additional awards and nominations include a Prix Opus (2013), two Prix collégien de musique contemporaine, (2012, 2013) and the 2002 Canada Council for the Arts Robert Fleming Prize for achievements in composition.



MEREDITH MONK

(b. November 20, 1942, New York, NY) is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called "extended vocal technique" and "interdisciplinary performance." Monk creates works that thrive at the intersection of music and movement, image and object, light and sound, discovering and weaving together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. Over the last fifty years, she has been hailed as "a magician of the voice" and "one of America's coolest composers." Celebrated internationally, Monk's work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London's Barbican Centre, and at major venues around the world. Among her many accolades, she was recently named an Officer of the Order of Arts and Letters by the Republic of France and the 2012 Composer of the Year by Musical America. In conjunction with her 50th Season of creating and performing, she was appointed the 2014-15 Richard and Barbara Debs Composer's Chair at Carnegie Hall. In September 2015, Ms. Monk received the National Medal of Arts from President Obama.

In 1968 Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978 she founded Meredith Monk & Vocal Ensemble to expand her musical textures and forms. As a pioneer in site-specific performance, she has created such works as Juice: A Theatre Cantata In 3 Installments (1969) and Ascension Variations (2009) for the Solomon R. Guggenheim Museum, and American Archeology #1: Roosevelt Island (1994). Monk's award-winning films, including Ellis Island (1981) and her first feature, Book of Days (1988), have been seen throughout the world. Her music can also be heard in films by such directors as Jean-Luc Godard, David Byrne, and the Coen Brothers. In addition to her numerous vocal pieces, music-theater works and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Carnegie Hall, Michael Tilson Thomas/San Francisco Symphony and New World Symphony, Kronos Quartet, Saint Louis Symphony Orchestra and Los Angeles Master Chorale, among others.

Since graduating Sarah Lawrence College in 1964, Monk has received numerous honors including the prestigious MacArthur "Genius" Award, two Guggenheim Fellowships, three "Obies" (including an award for Sustained Achievement), and two "Bessie" awards for Sustained Creative Achievement. More recently Monk was named one of National Public Radio's 50 Great Voices, and received a 2012 Doris Duke Artist Award, a 2011 Yoko Ono Lennon Courage Award for the Arts, and an inaugural USA Prudential Fellow award in 2006. She holds honorary Doctor of Arts degrees from Bard College, Boston Conservatory, Cornish College of the Arts, The Juilliard School, Mount Holyoke College, the San Francisco Art Institute and the University of the Arts. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated impermanence and the highly acclaimed Songs of Ascension (2011) and Piano Songs (2014). Selected scores of her work are available through Boosey & Hawkes.

Among the many highlights of Monk's performances from the last twenty years is her Vocal Offering for His Holiness the Dalai Lama as part of the World Festival of Sacred Music in Los Angeles in October, 1999. Several marathon performances of her work have taken place in New York at the World Financial Center (1991), Lincoln Center Music Festival (2000), Carnegie's Zankel Hall (2005 and 2015), Symphony Space (2008) and the Whitney Museum (2009). In February 2012, Ms. Monk was honored with a remix and interpretations cd, MONK MIX, featuring 25 artists from the jazz, pop, dj and new music worlds. In March 2012, she premiered Realm Variations for six voices and small ensemble, commissioned by the San Francisco Symphony, and performed in John Cage's Song Books as part of the symphony's American Mavericks Festival. She is the subject of two new book of interviews, Conversations with Meredith Monk, by arts critic and Performing Arts Journal editor Bonnie Marranca, and Une voix mystique, by French author Jean-Louis Tallon. Monk's newest music-theater piece, On Behalf of Nature, premiered in January 2013 at UCLA and continues to tour internationally. A recording of the work on ECM Records will be released later this year.



BIBBI MOSLET

(b. July 7, 1940, Trondheim, Norway) has been educated at universities in Norway, Sweden and the University of North Carolina and has degrees in Languages, Literature, Film & Drama. She has been a lecturer and teacher at universities and colleges in all three countries and is often asked to participate in debates concerning professional film and theatre.

She was engaged as a dramaturg at the Municipal Theatre of Gothenburg in Sweden for 8 years. She has been engaged as a project developer at Norsk Film a/s (the statelily financed film production company) for 11 years till she started working for The Norwegian Opera and Ballet responsible for developing new Norwegian operas.

In addition Moslet has freelanced as a playwright and dramaturg at several theaters. Over the past ten years she has also collaborated with Cecilie Ore on two opera librettos and several works for choir.



CECILIE ORE

(b. July 19, 1954, Oslo, Norway) started studying piano at the Norwegian Academy of Music and in Paris (1974-81), and subsequently turned to composition studies at the Institute of Sonology in Utrecht and with Ton de Leeuw at the Sweelinck Conservatory in Amsterdam (1981-86).

In the 80's Ore won international recognition for several of her electroacoustic works. She won both the first and second prize at the International Rostrum for Electro-Acoustic Music 1988 for Etapper (Stages). The same year she also received the Norwegian Society of Composers' "Composition of the Year" award for her orchestra piece Porphyre, as well as the Norwegian State Guarantee Income for Artists.

Towards the end of the 80's Ore became increasingly involved with the problem of time in music; an involvement which resulted in the tetralogies Codex Temporis and Tempura Mutantur. Codex Temporis contains the following four titles: Praesens Subitus (for string quartet, 1989), Futurum Exactum (for string ensemble, 1992), Erat Erit Est (for sinfonietta, 1991) and Lex Temporis (for string quartet, 1992). Ideas from Codex Temporis were further developed in Tempura Mutantur: Non Nunquam (for string trio, 1999), Nunquam Non (for ensemble, 1999), Semper Semper (for saxophone quartet, 1998) and Ictus (for 6 percussion players, 1997). Her most recent instrumental pieces form a trilogy all with names of cloud formations: Cirrus (for string quartet, 2002), Cirrocumulus (for wind trio, 2002) and Cirrostratus (for sinfonietta, 2004). As in Codex Temporis the point of departure is a string quartet triggering the formal idea for the succeeding pieces. In 1994 she also wrote the orchestra piece Nunc et Nunc commissioned by the BBC Symphony Orchestra.

During the 1980's Ore composed several pieces for voice. Calliope (for female voice, 1984) has been frequently performed. After focusing on instrumental music during the 1990's, she starts working with voice again in 2000. The musicdramatic work: A – a shadow opera was premiered at the Ultima Festival 2001, and released on CD in 2003, the same year she also composed Schwirren for the vokal ensemble Nordic Voices. And in 2005 she realized a sound-installation, Lux Illuxit, involving vocal material at The National Archives of Norway.

Ore was awarded the Arne Nordheim Composers Prize for 2004.

In 2008 her chamber opera Dead Beat Escapement, commissioned by the Norwegian National Opera in Oslo, had it's first performance. In 2013 she wrote Come to the Edge!, a choir piece commissioned by BBC Radio 3 and Huddersfield Contemporary Music Festival for the BBC Singers. The same year a new video version of A – a shadow opera was premiered at the same festival. Two new vocal pieces were premiered at Oslo Grieg Festival 2014: Toil & Trouble, written for Nordic Voices and Who do you think you are?, a political stand-up romance for solo female voice commissioned by Oslo Grieg Festival for Eir Inderhaug. Since year 2000 she has worked on text-based projects with an increasingly critical glance on society. The themes range from the death penalty to freedom of speech.

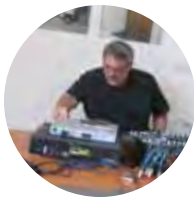
Her opera: Adam & Eve - a Divine Comedy was premiered at the Bergen international Festival in 2015.



JOHN OSWALD

(b. May 30, 1953, Kitchener, Ontario, Canada) is best known as the the creator of the music genre Plunderphonics, an appropriative form of recording studio creation which he began to develop in the late sixties. This has got him in trouble with, and also generated invitations from major record labels and musical icons. Meanwhile, in the '90's he began, with several commissions from the Kronos Quartet, to compose scores, in what he calls the Rascali Klepitoire, for classical musicians and orchestras, including b9 (2012-13), a half hour condensation of all Beethoven's Symphonies.

He also improvises on the saxophone in various settings, dances, and is a visual media artist and chronosopher, best known for the series Stillnessence. He's a Canadian Governor General's Media Artist Laureate.



LARRY POLANSKY

(b. October 16, 1954, New York, NY) in an American composer of mostly chamber, choral, vocal, piano, and electroacoustic works that have been performed in the Americas and Europe; he is also active as an electric guitarist and writer.

Polansky initially studied with Ron Riddle at the New College of Florida in Sarasota, then at the University of California, Santa Cruz, where he earned his BA in mathematics and music in 1976, and with James Tenney at York University in Toronto in 1977. He studied composition with Ben Johnston at the University of Illinois at Urbana–Champaign and there earned his MA in 1978. He also had private studies in jazz guitar with George Barnes, Mick Goodrick and Chuck Wayne.

As an electric guitarist, he has often played contemporary music, notably with electric guitarist Nick Didkovsky and in Trio with Kui Dong and Christian Wolff. He also plays gendèr (metallophone from Indonesia), mandocello, mandolin, and other instruments. He has occasionally performed as a singer, including with the Enfield Shaker Singers.

Polansky founded the collective of experimental composers Frog Peak Music in New Hampshire in 1982 and has served as its co-director since 1982. He later co-authored with Phil Burk and David Rosenboom the computer-music language HMSL (Hierarchical Music Specification Language) from 1985–92. He co-founded the Leonardo Music Journal in 1990 and has served on the board of directors of the journal Perspectives of New Music since 1995.

He taught as an assistant professor at Mills College in Oakland, California from 1981–90 and taught at Dartmouth College in Hanover, New Hampshire from 1990–2013, where he served as chair of the department of music from 1998–2013 and taught as the Joseph Strauss 1922 Professor of Music from 2000–13, now emeritus. He has taught at the University of California, Santa Cruz since 2013.



LASSE THORESEN

(b. October 18, 1949, Oslo, Norway) is a professor of composition at the Norwegian State Academy of Music where he has taught composition, electro-acoustic music, and sonology since 1975. He received a graduate degree in composition in 1972 from the Oslo Music Conservatory, where he studied under Finn Mortensen, after which he studied electro acoustic music and composition under Werner Kaegi at the Institute of Sonology in Utrecht, the Netherlands. From 1978 to 1981 he conducted a post graduate research project in sonology with support from the Norwegian 'Norwegian Research Council for Science and the Humanities'. From 1988 to 2000 Mr. Thoresen occupied the principal chair of composition at the Norwegian Academy of Music in Oslo where he is still teaching composition. He was a guest professor at ESMUC, Barcelona in 2007.

A number of his works have achieved wide recognition both in Norway and internationally. The piano trio Bird of the heart was first performed at the Bergen International Festival in 1982 by Oslo Trio, and has subsequently been played on tours by a number of outstanding trios in numerous European and Canadian concert halls. The Symphonic concerto for Violin and Orchestra (1984) had its first performance on direct broadcast to a vast number of European countries and has later been performed several times at concerts in Norway, Sweden and Germany. In 1985 Les trois régénérations was commissioned and premiered by Radio France in Paris. Mr. Thoresen was the festival composer at the Bergen International Music festival in 1986. Emergence (1997) was commissioned by the Oslo Philharmonic and its conductor Mariss Jansons for a concert tour to European capitals including the Musik Verein in Vienna. In 1998 Fire and Light. Cantata and Transformation had its world premiere in Warsaw, the work being commissioned by the contemporary music festival Warszawa Autumn. In April 2000 his hour’s long “As the Waves of One Sea” for 230 performers was performed in Oslo Concert Hall to celebrate the new millennium. In May 2001, his Oratorio Terraces of Light was performed in Haifa in connection with the inauguration of the Bahá’í Terraces. In 2003 he was guest composer in Kiev Musik Fest. In May 2003 his Triple Concerto Transfigurations was performed by a Norwegian trio of soloists and St. Petersburg Symphonic Academy as a greeting from the Norwegian State on the occasion of the city’s 300 years jubilee. For three years he was composer in residence at Festival Présences, the major

musical festival of Radio France, Paris (2004-2006). The sinfonietta BIT20 has taken his Løp, lokk og linjer on several tours abroad, and Nordic Voices has performed his music regularly during their tours.

Mr. Thoresen has received a number of awards: the Norwegian Society of Composers’ Work of the Year award for Stages of the Inner Dialogue for piano (1981), AbUno (1992), Carmel Eulogies (1993); the Music Critics’ Award for Qudrat, a work for synthesizer and percussion, the Lindeman award for his integral work as a composer (1987). In 1987 Illuminations for violoncello and orchestra obtained honorary mention in the Prix Italia. He won Spellemannsprisen — the Norwegian equivalent of a Grammy — for the CD The Sonic Mind, featuring a violin and a cello concerto recorded by the Oslo Philharmonic (1998). In 2001, he received Prix Jacques DURAND from Institut de France, Academie des Beaux Arts for his music. In 2002 he receives the Foundation Samii-Housseinpour Price (Belgium). In 2003 he receives the Edvard Prize for his 60 minutes’ suite for Folk Singer and Sinfonietta Løp, lokk og linjar. In 2010 he received the Nordic Music Prize, the most prestigious one in Scandinavia, for his works for vocal sextet (op.42) that employ new vocal techniques and microtonality inspired by ancient Scandinavian folk music.

Influenced by Norwegian folk music, French spectral music and Harry Partch’s tonal system “Just Intonation,” as well as from his ethno-musical studies of the folk music from his own country and from Asia Mr.Thoresen has been using microtonal principles in a number of his works since 1985. His approach to instrumentation and texture has been influenced by spectromorphology. Stylistically his production exhibits great variety.

His pioneering work on musical analysis, combining a phenomenological approach with a structuralist approach to analytical method inspired by the spectromorphology of Pierre Schaeffer, has attracted international attention. Mr. Thoresen has published scientific papers on in Organised Sound and Journal of Music and Meaning. He has lectured extensively on his music and his method of musical analysis in Universities and Conferences in Oslo, Bergen, Tromsø, Trondheim, Stockholm, Malmoe, Gothenburg, Helsinki, Jyväskylä, London, York, Baghdad, Amsterdam, Utrecht, Gent, Hamburg, Moscow, Paris, Landegg (Switzerland), Leuven (Belgium), Kiev, Montreal, Beijing, Norrköping, Riga, Tallin, Prague. He was guest professor at ESMUC (Barcelona) autumn 2007, was engaged as a guest lecturer and researcher at McGill (Montreal) 2013-2015.

PERFORMERS



EVE EGOYAN

(b. 1964, Victoria, Canada) has firmly established herself as an internationally recognized interpreter of contemporary piano concert music. She has won numerous awards and consistently receives acclaim for her performances and recordings. Renowned composers James Tenney (U.S./Canada), Alvin Curran (U.S.), Ann Southam (Canada), Rudolf Komorous (Canada), Maria de Alvear (Germany), Michael Finnissy (Britain) and Jo Kondo (Japan) amongst others have written for her . She continues to commission works and is presently exploring writing for herself (Chalmers Arts Fellowship). Egoan’s definitive style continues to take her to new levels of artistic achievement, creative collaboration and audience engagement.

Egoan has released nine critically acclaimed discs, eight of works by living composers and one disc of works by Erik Satie. Her discs have been selected as “Top Classical Disc of the Year”, The Globe and Mail (2011), and one of “Ten Top” classical discs, The New Yorker magazine (2009). Her most recent disc, “5”, world première recordings by Ann Southam, received four out of four stars

by the Toronto Star and was the featured disc of the week on New York’s classical radio station WQXR. Her first disc, “thethingsinbetween” (1999), was selected one of the top ten discs of any genre by The Globe and Mail. These accolades are particularly remarkable for contemporary solo piano repertoire of mostly Canadian compositions.

Honors include numerous commissions and awards from the Canada Council, Ontario and Toronto Arts Councils, FACTOR, a University of Victoria Distinguished Alumna Award, a K.M. Hunter Award, a Chalmers Award and a Chalmers Arts Fellowship. Egoyan is a Fellow of the Royal Society of Canada (FRSC) and one of fifty Canadian performers and conductors given the designation of “CMC Ambassador” by the Canadian Music Centre. She was recently selected as one of the 25 greatest Canadian classical pianists by the CBC.



GIACOMO FIORE

(b. 1983, Genova, Italy) is a guitarist and musicologist who has performed across the United States, Brazil, Canada, and Europe, giving world and U.S. premieres of works by Larry Polansky, Ron Nagorcka, Kenji Oh, Garry Eister, Agustin Castilla-Avila, and many others. A Ph.D. graduate from the University of California, Santa Cruz, Fiore’s research focuses on U.S. experimental music, tunings, and performance. He has published articles in TEMPO, the Journal of the Society for American Music, Classical Guitar, and Ukulele Magazine, and released four solo recordings. He teaches at USF, the SF Conservatory, and UCSC, and directs Tangents Guitar Series.



FLUX QUARTET

The FLUX Quartet, “one of the most fearless and important new-music ensembles around” (Joshua Kosman, San Francisco Chronicle) “who has brought a new renaissance to quartet music” (Kyle Gann, The Village Voice), has performed to rave reviews in venues of all sorts, from Carnegie’s Zankel Hall and Kennedy Center, to influential art institutions such as EMPAC, The Kitchen, and the Walker Art Center, to international music festivals in Australia, Europe, and the Americas. It has also premiered new works on numerous experimental series, including Roulette, Bowerbird, and the Music Gallery. FLUX’s radio credits include NPR’s All Things Considered, WNYC’s New Sounds and Soundcheck, and WFMU’s Stochastic Hit Parade. The group’s discography includes recordings on the Cantaloupe, Innova, Tzadik, and Cold Blue Music labels, in addition to two critically acclaimed releases on Mode Records that encompass the full catalogue of string quartet works by Morton Feldman. The two volumes feature String Quartet No.1 and String Quartet No.2 --- seminal large-scale late works by the iconic composer.

Strongly influenced by the irreverent spirit and “anything-goes” philosophy of the fluxus art movement, violinist Tom Chiu founded FLUX in the late 90’s. The quartet has since cultivated an uncompromising repertoire that follows neither fashions nor trends, but rather combines yesterday’s seminal iconoclasts with tomorrow’s new voices. Alongside late 20th-century masters like Cage, Feldman, Ligeti, Nancarrow, Scelsi, and Xenakis, FLUX has premiered more than 100 works by many of today’s foremost innovators, including Michael Byron, Julio Estrada, David First, Oliver Lake, Alvin Lucier, Marc Neikrug, Matthew Welch; the group has also performed with many influential artists, including Thomas Buckner, Ornette Coleman, Joan La Barbara, Wadada Leo Smith, Henry Threadgill, and many more. As part of its mission to support future musical pioneers, FLUX actively commissions, and has been awarded grants from the American Composers Forum, US-Artists International, Aaron Copland Fund, and the Meet-The-Composer Foundation. FLUX also discovers emerging composers from its many residencies and workshops at colleges, including Wesleyan, Dartmouth, Williams, Princeton, Rice, and the College of William and Mary.

The spirit to expand stylistic boundaries is a trademark of the FLUX Quartet, and thus the quartet avidly pursues projects with genre-transcending artists working in mixed media. These artistic synergies have led to an acclaimed recording with experimental balloonist Judy Dunaway, collaborations with choreographers Pam Tanowitz and Shen Wei, and the 3-D video work Upending with digital art-ensemble, OpenEnded Group. Most recently, FLUX appeared both on film and the soundtrack of River of Fundament, the latest work by visionary artist Matthew Barney and composer Jonathan Bepler.



MEREDITH MONK & VOCAL ENSEMBLE

Meredith Monk & Vocal Ensemble consists of some of the finest and most adventurous singer/ instrumentalist/ performers active in new music. Founded in 1978 to further expand Monk’s groundbreaking exploration of the human voice, the Ensemble has received multiple awards and critical acclaim, including a 2008 GRAMMY nomination for impermanence. Appearing in festivals, theaters and concert halls around the world, Meredith Monk & Vocal Ensemble can also be heard on numerous recordings on the ECM New Music Series label.

KATIE GEISSINGER

Katie Geissinger has performed with Meredith Monk worldwide in concert and theater pieces such as ATLAS, mercy, the Grammy-nominated impermanence, Songs of Ascension, and The Politics of Quiet, which received a Bessie award. Career highlights include the premiere of Bang on a Can’s Obie-winning The Carbon Copy Building (Cantaloupe), appearing in Philip Glass and Robert Wilson’s Einstein on the Beach (Elektra Nonesuch), and performances as a soloist in Bach’s Magnificat, Honegger’s Le Roi David, and Osvaldo Golijov’s Ainadamar at Carnegie Hall. Other credits include Jonathan Miller’s staging of Bach’s St. Matthew Passion at BAM, John Tavener’s The Veil of the Temple at Lincoln Center, and Ann Hamilton’s the event of a thread, with music by David Lang, at the Park Avenue Armory. Her Broadway credits include Baz Luhrmann’s production of La Boheme and Coram Boy. Upcoming performances include Julia Wolfe’s Steel Hammer in collaboration with Anne Bogart’s SIT Company and The Bang on a Can All-Stars.

BOHDAN HILASH

Bohdan Hilash has appeared at many of the world’s renowned concert venues and festivals as a performer of orchestral, chamber, and contemporary music; opera; musical theatre; and jazz. He has performed with several of the world’s leading orchestras, including the London Symphony Orchestra and New York Philharmonic with conductors such as Leonard Bernstein, Kurt Masur, and Zubin Mehta. Mr. Hilash has premiered numerous new compositions written for him throughout the world and worked with many of the field’s foremost artists and ensembles including the Bang on a Can All-Stars, Chamber Music Society of Lincoln Center, and Continuum. His diverse performance career encompasses projects in jazz and ethnic music, music for radio and television, and numerous recordings and soundtracks for feature films. In the theater Mr. Hilash has been a featured performer in collaboration with leading theater companies, playwrights, and directors, including Arthur Miller and Lee Breuer.

ALLISON SNIFFIN

Allison Sniffin is a multi-instrumentalist, singer, composer, and member of Meredith Monk & Vocal Ensemble since 1996. She collaborated with Meredith Monk in the orchestration of Monk’s Possible Sky, Night, WEAVE, Realm Variations and Backlight; edited an album of piano music; and prepared numerous a capella and instrumental works for publication. Ms. Sniffin has received grants from Meet the Composer and Concert Artists Guild for her compositions and has recently composed commissioned pieces for Melodia Women’s Choir and Union Theological Seminary. She is organist and pianist at Middle Collegiate Church and Temple Shaaray Tefila in NYC.



NORDIC VOICES

Formed in 1996, Nordic Voices comprises six graduates from the Norwegian Academy of Music and the Norwegian Academy of Opera, who, in addition to their singing backgrounds, have a broad range of experience from choral conducting to teacher training and composition. It is perhaps this range of interests that leads them to explore a wider than usual spectrum of musical expression, from plainchant to new works commissioned from leading Norwegian composers; from the most sacred of religious texts to the strongly secular.

Nordic Voices enjoy mixing their programs to the point of what many would consider extremes. Lassus rubs shoulders with Ligeti and Norwegian contemporary composer Henrik Hellstenius, and Dufay with Huber and Nystedt. Their program concepts revolve around themes, for example historical figures or textual links, bringing the music to life in sometimes unexpected ways. Nordic Voices has explored the world of sound poetry, electronics, with works exploiting not only electronic amplification, but sampling, mixing and video-art.

In short, Nordic Voices concerts are an unusual blend of sophisticated music-making and stylish performance, more often than not with more than a dash of humor, and thanks to the group's ability to engage and fascinate, it is increasingly in demand on the international scene. In addition to regular concerts in Oslo and around Norway, recent concert tours have included visits to South-America, Spain, Germany and regular tours of the USA. One of Nordic Voices' main goals is to be in front of researching in vocal art. This means to explore, as they did in the Concrecence project which led to the Djånki Don recording, new vocal techniques and new way of using the classical trained voice. In the end this means that Nordic Voices can produce a wide range of techniques, from ordinary classical sounds to Mongolian overtone singing.

Their recording on the Chandos label, 'Reges terrae' – with 16th century music from the times of Carlos V – has been enthusiastically received: 'their clear, radiant performances, full of character, are vividly captured by the DSD recording'... 'the music is sumptuously textured and elegantly phrased in these gorgeous realizations' (BBC Music Magazine). It was also nominated for the Norwegian Grammy Award (Spellemannprisen 2007).

Their second recording, "Djånki Don", with contemporary music by various Norwegian composers, was also nominated for the Norwegian Grammy Award (Spellemannprisen 2008). "Lamentations" were released in Sep 2009, also on the Chandos label. The release tour included concert venues in Oslo, Bergen and Haugesund in Norway, as well as Stockholm, Helsinki and London. "Himmelkvad" were released in 2012, including the opus 42, written especially for Nordic Voices, and which won the composer the very highly regarded Nordic Council Music Price in 2010.

A total of five recordings full recordings and participation on many more, have led to several nominations for the Norwegian Grammy "Spellemannprisen". Nordic Voices have also won many awards, including the Fartein Valen-award, the Rolf Gammeleng-award, and in 2014, the prestigious "Performer of the year" from the Norwegian Society of Composers.



ELLIOT SIMPSON

Guitarist Elliot Simpson (b. Tijeras, NM) has given premieres of works by such iconic and diverse composers as Sofia Gubaidulina, Alvin Lucier, and Michael Finnissy, and has collaborated with many acclaimed young composers including Hugo Morales, Ezequiel Menalled, Benjamin Staern, and Sahba Aminikia. He has been a guest of organizations including the AskolSchönberg Ensemble, the San Francisco Symphony, the Centro de Experimentación of the Teatro Colón, Ensemble Modelo62, the New European Ensemble, the György Ligeti Academy, and the Verband für aktuelle Musik Hamburg, as well as festivals and concert series throughout the United States and Europe in performances ranging from early music to free improvisation.

Awards include prizes at the international competitions of Zwolle (NL) and Nordhorn (DE), and the prestigious Huygens Grant from the Netherlands Ministry of Education, Culture and Science. Recordings include the complete Royal Winter Music sonatas of Hans Werner Henze, The Wayward Trail, with music for the just intonation National Reso-phonic guitar, and the upcoming release of

György Kurtág's Grabstein für Stephan with the AskolSchönberg Ensemble under the direction of Reinbert de Leeuw. About Elliot's recording of Hans Werner Henze's Royal Winter Music the American Record Guide wrote: "He is a spectacular player and artist, fully up to the demands of this music. He has an impeccable technique, the intellect to comprehend and convey the works, and enough heart to hear the beauties behind the forbidding exterior... This is some remarkable music making."

Originally from New Mexico, USA, Elliot studied with David Tanenbaum at the San Francisco Conservatory of Music and with Zoran Dukic at the Royal Conservatoire of The Hague. His Master's degree in The Hague, as both soloist and chamber musician, was awarded "with distinction for his extraordinary contribution to new music.

He lives and teaches privately in The Hague.



KATE STENBERG

Kate Stenberg's solo violin playing has been described by NewMusicBox as "highly virtuosic and deeply communicative...full of character and presence." Her acclaimed CD, "Scenes from a New Music Séance" with pianist Eva-Maria Zimmermann, released by Other Minds in 2012, includes several world premieres and assorted new music – a genre to which she has been deeply committed.

Formally as first violinist in the renowned Del Sol String Quartet, with whom she toured nationally and internationally for two decades, Kate performed premieres of hundreds of new works and recorded numerous CDs. She was a founding member of the Left Coast Chamber Ensemble and the Real Vocal String Quartet. In addition to her recordings with Del Sol String Quartet, she has recorded with many other ensembles, including the San Francisco Contemporary Music Players, New Music Works and with the late Maestro Ustad Ali Akbar Khan.

Stenberg has appeared at San Francisco Performances with Bill T. Jones / Arnie Zane Dance Company, in the music of Daniel Bernard Roumain and alongside cellist Joan Jeanrenaud. In addition, she has performed with the San Francisco Ballet and Opera Orchestras as well as the San Francisco Symphony. She has lectured and performed at numerous conservatories and universities throughout the country including the Manhattan School of Music, MIT and the San Francisco and Peabody Conservatories of Music.

Kate was raised in a dynamic family of professional musicians and received her degrees from the San Francisco Conservatory of Music and the Eastman School of Music.

STAFF BIOS

Charles Amirkhanian, (b. January 19, 1945, Fresno, CA) co-founded Other Minds in 1992 and serves as its Executive and Artistic Director. 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 15-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 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 composition, 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 Marc 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, West-deutscher 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 Carol Law.

Adrienne Cardwell (b. 1976) has been working with audiovisual media for over 15 years. She has been with Other Minds since 2006 as our project director and archivist, managing the preservation and access of the organization's analog and digital recording collections. Her background and work in multimedia and visual arts includes film, video, sculpture, and sound design.

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, 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.

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 (b. June 10, 1986, Oceanside, CA) 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 Real Life Rock & Roll Band and

as a soloist. He also helps curate Editions Littlefield, a sub-label of Full Spectrum Records.

Stephen Upjohn 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 (b. May 7, 1988, Watertown, MA) is a American composer, improviser, & organizer originally from Chapel Hill, NC currently based in Oakland, CA. He regularly performs and records solo and with Talk More, Parties, Tethers, Yung100, Common Eider, King Eider, What Does the Scanner See, Real Life Rock & Roll Band and in several ongoing collaborations. In 2015, he released 10 musical documents on cassette tape, vinyl, compact disc, flexi-disc, lathe cut and online streaming media. 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.

Founded in 1992, 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.

FESTIVAL SUPPORTERS

The Other Minds Festival would not be possible without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge these individuals and institutions for their generous support of Other Minds programs between January 1, 2013 and January 31st, 2014.

Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

MAXIMALIST (\$5000+)	Mitchell & Kristen Yawitz	Alfred Heller	IMPRESSIONIST (\$125-\$249)	Nancy Karp & Peter Jones	Janet Elliott	Chris Morrison
Rena Bransten	Norman Bookstein & Gillian Kuehner	Andrew Hoyem		Rick Shinozaki	Jinx Langemak: In honor of Riva & Blaine	David Miller
Anonymous	Roselyne C. Swig	Anne-Laure Chamboissier	Alan Rath	Shunya & Keith Anding		Elizabeth & Jimmy Miklavcio
Bill Huie	Steve & Deborah Wolfe	Anonymous	Allan J. Cronin and France Winddance Twine	Susan Pfeiffer-Wetzel	John A. Solomon	Gareth Loy
Olive McCarthy & Tricia Bell	Susan McBride	Bronwyn Warren & James Petrillo	Allan Liu, CPA	Thomas Sepez	John Duffy	Gary M. Hodges
Margaret Dorfman	The David & Sylvia Teitelbaum Fund, Inc.	Dale Weaver	Anonymous	Timothy Lynch	John F. Kihlstrom	Hrayr Eulmessekian
Charles Amirkhanian & Carol Law	Andrew Gold & Karen Cutler	David Sansone	Bill & MaryAnn McDonald	Walter Zimmerman	Ken & Carol Law: In Honor of Benjamin Amirkhanian's 100th Birthday	Janice & Samuel Abdulian
Charles Celeste Hutchins	Margot Golding	Denny Abrams	Bill Berkson & Connie Lewallen			John Bischoff
Jim Newman & Jane Ivory		Dina & Neil Jacobson	Brian Book & Susan Rosin	MINIMALIST (\$60-\$124)	Leonard Hunter	Linda Mankin
	POST-MODERNIST (\$500-\$999)	Electra Yourke	Charles & Mary Tateosian	Bari & Stephen Ness	Linda Bouchard & David Cole	Margaret Jenkins
	Agnes Bourne	Frank Hirtz	Charles Boone & Josefa Vaughan	Katie Christ	Linda S. Colnett	Michael Robin: In Memory of Vyvian Robin
Greg & Liz Lutz	Anthony B. Creamer III	George & Anahid Avakian	Cherie Raciti	Mike Dyar: In Honor of Charles Amirkhanian	Mimi Mott-Smith & John Reinsch	Mike Schwab
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EXPRESSIONIST (\$1000-\$2499)		Jane & Larry Reed	Dianne Weaver	Barbara A. Smith	Richard A. Wilson	Robert Comings
Harry Bernstein & Caren Meghreblian	Claude and Nina Gruen	Marty Krasney: In Memory of Pamela Krasney	Dione King	Betty Locke: In Memory of Lindley Locke	Robert Hughes & Margaret Fisher	Robert May
Aaron Siegel & Olya Gurevich	Daniel S. Feldman	Neal Shorstein	Eleanor K. Lindgren	Howard & Wendy Kleckner	Rounsoival Siegfried Harrison	Robert May
Anita Mardikian & Pepo Pichler: In Support of Hasmik Papian	JoAnn Stenberg: In Memory of Donald Stenberg	Neil & Dina Jacobson	Elmer & Gloria Kaprielian	Liz Keim	Seth Schein & Sherry Orandon: In Honor of Karen Cutler & Andy Gold	Wayne & Laurell Huber
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Benjamin Amirkhanian	Orli & David Robertson	Scott Atthowe & Patricia Thomas	Fred Rosenblum	Tim R. Price	Sue Kubly: In Honor of Jim Newman and Jane Ivory	Wendy L. Rogers
Dennis & Kerri Aman	Patti Noel Deuter: In Memory of Michael S. Osborn	Serena S. Carroll: In Honor of Charles Amirkhanian	Gloria Cheng & Lefteris Padavos	Bill Leikam	Tsuyoshi Maeda	Adi Gevins & Mike Couzens
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Merrill Family Charitable Foundation	NEO-CLASSICIST (\$250-\$499)	Zucchini Toast	Louise Rosenkrantz & Eugene Turitz	Donna Look	B Foster & J Stone	
	Dale Djerassi		Lydia Titcomb	Douglas Zody	Barbara Imbrie	
			Mary Stofflet	Harout & Ollia Yenikomshian	Bari Scott	
			Morton Subotnick	Jack & Mary Aslanian		

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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 and thank you for your support. Donate online at www.djerassi.org.

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Lou Harrison Centennial

Saturday, February 18, 2017

At Bahá'í Center

San Francisco

Dennis Russell Davies performs
and conducts works by Lou Harrison
and Isang Yun

Saturday, May 20, 2017

At Mission Dolores Basilica

San Francisco

Lou Harrison's La Koro Sutro
conducted by Nicole Paiement

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ABOUT THE FESTIVAL

The 21st Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and the SFJazz Center.

Now in its 21st edition, the annual Other Minds Festival of New Music invites ten 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.

OTHER MINDS 1 (1993)

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

OTHER MINDS 2 (1995)

Mahal 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
lonel 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
Antônio Pinho Vargas
Julian Priester
Sam Rivers
Margaret Leng Tan
Errollyn Wallen

OTHER MINDS 6 (2000)

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

OTHER MINDS 7 (2001)

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

OTHER MINDS 8 (2002)

Ellen Fullman
Takashi Harada
Lou Harrison
Tania León
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 Soott

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 Amirkhanian
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 Stookhausen

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
Dobromila 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 Celeste Hutchins
Myra Melford
Roscoe Mitchell
Wendy Reid
John Schott

OTHER MINDS 20 (2015)

Charles Amirkhanian
Don Byron
Frode Haltli
Tigran Mansurian
Miya Masaoka
Michael Nyman
Pauline Oliveros
Maja SK Ratkje
David Tanenbaum
Errollyn Wallen

OTHER MINDS 21 (2016)

Gavin Bryars
Michael Gordon
Phil Kline
Oliver Lake
Nicole Lizée
Meredith Monk
Cecilie Ore
John Oswald
Larry Polansky
Lasse Thoresen

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–Alex Ross of *The New Yorker*

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