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PACIFIC FILM ARCHIVE & THE MISSION DOLORES BASILICA PRESENTS
OTHER MINDS FESTIVAL 22

FEBRUARY 18, 19 & MAY 20, 2017

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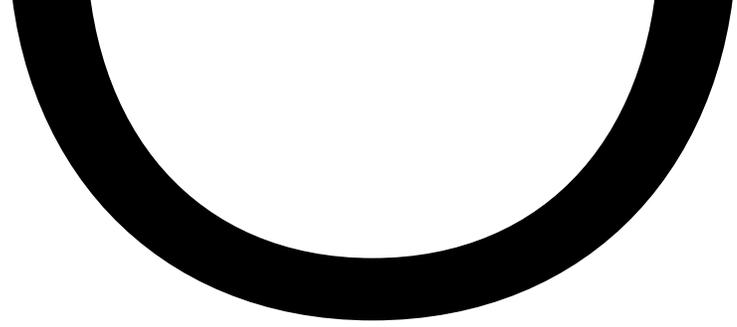
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WELCOME

TO OTHER MINDS 22

FESTIVAL
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The 22nd Other Minds Festival is presented by Other Minds in association with the Berkeley Art Museum/Pacific Film Archive & the Mission Dolores Basilica

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MESSAGE FROM THE EXECUTIVE DIRECTOR



WELCOME TO A SPECIAL EDITION OF THE OTHER MINDS FESTIVAL— A TRIBUTE TO ONE OF THE MOST GIFTED AND INSPIRING FIGURES IN THE HISTORY OF AMERICAN CLASSICAL MUSIC, LOU HARRISON.

This is Harrison's centennial year—he was born May 14, 1917—and in addition to our own concerts of his music, we have launched a website detailing all the other Harrison fêtes scheduled in his honor. We're pleased to say that there will be many opportunities to hear his music live this year, and you can find them all at otherminds.org/lou100/. Visit there also to find our curated compendium of Internet links to his work online, photographs, videos, films and recordings.

Lou Silver Harrison (1917-2003) is one of the principle figures in the American Experimental Tradition which grew out of an alliance of West Coast composers in the Thirties. They were led by Henry Cowell, who coined the term "New Music" to describe his concerts, publications of colleagues' music and even 78rpm recordings, secretly funded by an East Coast backer, insurance executive and composer Charles Ives. Cowell taught both John Cage (from Los Angeles) and Harrison (a Bay Area resident), introduced the two to each other, and encouraged their experiments with percussion ensemble writing that led to an entirely new genre of composing.

Cowell also led the way in appreciation of music of non-Western cultures, and Harrison eagerly set off on a path that led to his synthesizing of Asian and Western influences that now is considered the norm rather than the exception. And his talents found expression in areas outside music composition. He was a poet, dancer, dance and music critic, playwright, Esperantist, builder of instruments, painter, calligrapher, essayist and teacher. But his lasting importance has been as a composer capable of using a dazzling variety of means to produce music of surpassing melodic beauty and rarity of timbral sensuality. His rhythmic invention is infectious, and his acceptance of a natural and intuitive desire to make his music attractive has invoked hyperventilation on the part of both his supporters and detractors. While he deeply understood and practiced the use of cerebral styles like his teacher Arnold Schoenberg's serial twelve-tone method, in the end he championed the most sensuous and attractive music he could, adopting "just intonation" to make his work harmonize with universal acoustic principles. In the end, Cowell pointed the way toward making pretty music new and acceptable for future generations.

It was fortunate for me that I played percussion as a young musician because I was drawn into a mysterious world created by Harrison and friends—music composed for ensembles of drummers alone. Percussion music in the 1930s represented a radical departure from the conventional chamber music of the time. Harrison prided himself on a do-it-yourself approach to instrumentation, considering any object that could sound well as fair game to become a musical instrument.

Haunting junkyards throughout the Bay Area, he unearthed brake drums of different sizes from discarded automobiles and found that there was an entire gamut of pitches available, each with a distinct timbre. He brought together folk instruments from foreign cultures and inserted them into his orchestrations for four or five players, blending them in ways that created a sound all his own.

M



The first time I met Lou I drove from my home in Fresno to Hartnell College in Salinas to hear the world premiere of his *Easter Cantata*, on April 3, 1966. After the concert, I walked onstage and introduced myself with my friend, trombonist and photographer Richard Edwards. Lou demonstrated some passages on the orchestral chimes—in one passage he instructed the performer to play them not at the top knob but “down from the heads on the tubes.” He then let me try my hand at playing his inverted garbage cans, suspended from a rack.



As I clutched the beater and whacked one of the cans, he nearly jumped out of his skin. “No, no, no! Gently! You’ll put them out of *tune*.” It was a lesson I never forgot. I have never since abused a piece of galvanized tin. And I learned that percussionists could make wonderful sounds without being exhibitionists.

I had no inkling that by 1969, three years later, I’d be in charge of an entire radio station’s programming of music in Berkeley. My job at KPFA Radio afforded me hours of air time to broadcast the music of the composers I’d come to admire who had little opportunity to have their music transmitted to the masses.

When KPFA recorded and the Cabrillo Music Festival in 1970 with Carlos Chavez conducting, I became reacquainted with Lou on his home turf. He had founded the festival in Aptos (near Santa Cruz) with his protégé, composer Robert Hughes, a friend who had encouraged me to apply for the radio job, and I asked Lou to speak and record some words in the language he studied, Esperanto, for a quadraphonic text-sound piece I wanted to make as a kind of portrait of Harrison.

A few months later, one of my first public projects at KPFA was to produce a concert on November 20, 1970, at U.C. Berkeley’s Hertz Hall, of the early music of American composer George Antheil, whose music had fallen into near-total eclipse. Lou eagerly jumped at the chance to be the percussionist in the *Sonata No. 2 for Violin, Piano and Drums*, commissioned in 1923 by Ezra Pound for his friend Olga Rudge, with the composer Antheil at the keyboard. The piece hadn’t been played for 45 years, and turned out to be a brilliant masterpiece.

Later, when I served as executor of the Antheil Estate, I found in George’s collection a signed copy of an early Fifties LP of Harrison’s *The Only Jealousy of Emer*. It was calligraphed “For George Antheil, With grateful awareness of his *Fighting the Waves*, from Lou Harrison.” Harrison knew his American music lineage and was as eager as I was to hear the music that had wowed Paris in the Twenties. (I had forgotten that Harrison (in “Emer”), like Antheil (in “Waves”), had set to music a play by William Butler Yeats.)

Soon after working with Lou on the Antheil revival concert, I concocted the idea to devote a full month (March 1971) on KPFA Radio to a series of Lou Harrison programs and he was delighted to collaborate. The tone of his return letter is typical of Lou’s generosity of spirit—the older master encouraging an unproven 25-year-old, all the while exhibiting modesty, humility, delight, and a sense of humor.

Dear Charles,

Have I written a fairly voluminous letter. I am thrilled with so much work. I want to take time to thank you for making me to play in the Annual concert - a concert for which you did the pretty good. It was altogether a real pleasure. I have the choice for your music research fund, with great pleasure. Keep it up! We are all looking to expect delightful & intelligent things of you. Yes, as soon as we can I want to hear you. I would like to see you. I was assigned to write for my old machine. I will have my budget for the year - so kindly send. Again, keep this up. I think that your work is wonderful & beautiful & valuable. I look forward to them. It is very exciting that you present a new world. Yes, March would be especially good because of happy memories. We'll soon see you at Duke Valley College beginning on 22. March for

a. v. k. - (concert, open rehearsal of "Homes for the Mindless" (piano, cell, cello, strings, voice, etc.) in the new Library, classes, etc. I want to see a small record of my work. Well, since this is all "preliminary" to the Berkeley area, it might work in work your plans. Yes, I will like to make another tape of it. I will have close the "Gaming of the Wobblin" (I hope you'll maybe see old work on the ground the "Gaming of the Wobblin" in that time you will have some of "Young Ladies" in the (at least in an 22 music - how soon I am, then like a mail, how I "present"!!) Anyway - many thanks for your kind proposal.

Apprecially we can get together soon

All Best from

Jim

By 1974, a new Cabrillo music director, Dennis Russell Davies, took over the reins of the festival, bringing with him great new energy, a myriad of excellent composers from around the world, and plenty of premieres of new works by Lou Harrison who eventually became his family's host each summer at his home on Viewpoint Road in Aptos.

One year, in the summer of 1987, Maestro Davies celebrated the 70th birthdays of both Lou and the Korean composer Isang Yun. When I spoke to Dennis just last year, he offered to help Other Minds present a concert of music by both of these centenarians who had come to know and respect one another so much. Their music will be heard jointly on Sunday, February 18th at the Mission Dolores in San Francisco, where, as a youth, Harrison had learned the practice of singing Gregorian Chant.

In Davies' words, Lou came to Korean music through Western training and Yun had done the opposite. But the resulting syntheses of influences was informed by solid training and deep understanding in both cases. The fact that Yun had been the victim of a vicious kidnapping, imprisonment, and torture, all at the hands of the South Korean secret police, later was documented in the new, brilliant German television film "In Between" by Maria Stodtmeier, which we'll be showing on February 19th in collaboration with the Berkeley Art Museum/Pacific Film Archive during the festival.

The culmination of Harrison's work centers around his masterpieces for Javanese-style gamelan ensembles, and we'll have two marvelous examples, led on May 20th by conductor Nicole Paiement: *La Koro Sutro* and the *Suite for Violin & American Gamelan*, the latter written jointly by Harrison and Richard Dee, who plans to be in attendance at our event.

Our thanks to Jerome Lenk, music director and organist of Mission Dolores Basilica, for his collaboration with Other Minds in presenting these concerts at this historic site in our city, and for his tackling the rarely heard *Pedal Sonata for Organ*, composed by Harrison in the late 1980s. Also to percussion guru William Winant who has worked closely with us to bring Harrison's signature percussion music to our stage.

In closing I want to reiterate how important the spirit of generosity and curiosity of Lou Harrison has been to all of us at Other Minds. Lou never settled for the ordinary—he was always on the lookout for new intellectual and artistic challenges—always reading, listening, and learning, and not just to the new, but to the glories of cultures past. It's with that attitude that Other Minds continues to support the work of living composers but always in the context of the history that made our present innovations possible.

Your support and encouragement of our efforts to produce live concerts, to preserve historical recordings on radiOM.org, to issue new music on our record label, or to sustain live broadcasts weekly on KALW-FM, make the journey possible, and we thank you for all we have been able to accomplish together.

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

Charles Amirkhanian

P.S. SYLVAN SOUNDSCAPES TO SPIRITUAL NOISE: Please sign up at otherminds.org for email alerts about our new concert series, "The Nature of Music." In association with the David Brower Center, this initiative highlights composers employing natural and ambient sounds of themes of nature in their music. Concerts take place at the Center's Goldman Theater, 2150 Allston Way, in Berkeley, five times a year. The building is just one block from Downtown Berkeley exit on BART. (See p. 19 for details.)



LOU HARRISON



Lou Harrison was born in Portland, Oregon, on May 14, 1917. Lou Harrison's eclectic musical style was born from rich cultural influences: Baroque, pre-Baroque, and Renaissance period music, Native American and Asian music, twelve-tone composition, historic or "just" tunings and, most notably, the gamelan music of Java and Bali. Perhaps more than any other 20th century composer, Lou had the widest ranging "wandering ear." His studies included composition with Henry Cowell and Arnold Schoenberg. From 1945 to 1948, Harrison wrote for the New York Herald Tribune under chief music critic, Virgil Thomson. He was introduced to Charles Ives and helped reconstruct that elder composer's *Symphony No. 3*. When he conducted the world premiere on April 5, 1946, with the NY Little Symphony, the work was awarded the following year's Pulitzer Prize.

Harrison's oeuvre was remarkably large and varied including chamber, choral and orchestral works, gamelan, dance, and opera, often employing world, folk instruments, and newly invented instruments built from items from auto shops and junkyards. In 1967 he met his life partner William Colvig who helped him invent instruments replicating the Indonesian gamelan but with his own just intonation tunings. Some of his major works are *La Koro Sutro* for chorus and gamelan, the *Suite for Violin and American Gamelan*, *Pacifika Rondo* (for orchestra of western and oriental instruments), his operas *Rapunzel* and *Young Caesar* (a puppet opera on gay themes), as well as four symphonies and numerous concerti. A true renaissance man, Lou was also an accomplished dancer, artist, poet, calligrapher, esperantist and an important advocate for gay causes and pacifism.

Among the many institutions where Harrison taught or was in residence included Reed College, Portland, Black Mountain College in North Carolina, the University of Hawaii, Stanford University, Mills College, and San Jose State University. The recipient of innumerable grants and awards, he received two Guggenheim fellowships and Rockefeller and Fulbright awards.

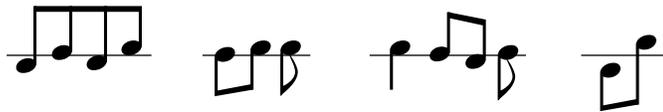
By 1953 he was back in California, taking up residence in rural Aptos, near Santa Cruz, and creating a series of works embracing Pacific Rim influences. In 1963 he, along with Victor Jowers, Robert Hughes and Gerhard Samuel began a small summer festival that evolved in the long-running Cabrillo Music Festival of Contemporary Music.

Lou Harrison passed away at 85 on February 2, 2003, leaving behind a vast legacy of musical and theatrical works, and an indelible influence on a younger generation of musicians.

IN THE COMPOSER'S WORDS

Lou Harrison on Melody

"Composing with Melodicals (or neumes). In some form this is the oldest known method of musical composition, probably deriving from Mesopotamia & Egypt. One makes a mosaic, so to speak. A choice may be made of several melodicals –for example:



such may be combined in lovely ways...

Someone has said that music is to be recommended because Angels practice it."

As Harrison states, the use of melodicals in the construction of melody is an ancient practice; the method of their use is most clearly formulated in Lou Harrison's *Music Primer*, (Peters, 1971). An organic means of compositional thinking, the melodical/melody relationship is similar to that of cells to the body.

The system is similar to Schoenberg's manipulation of the twelve tone row, albeit applied to much smaller cells. Later mentioned in the *Primer* is the use of retrograde (backwards), inverted (upside down), and retrograde inversion ("crab" canon) melodicals; all are fundamental to Schoenberg's composition to extend and generate melodic threads. The melodicals (or cells) are defined by their length and their intervals; this tightly controlled sequence of pitches is also often referred to as "restricted intervals."

The composition techniques Harrison learned from Schoenberg had far reaching effects, not only in Harrison's own serial works, but in his just intonation and equal tempered compositions. But while Schoenberg sought the independence of the twelve tones, Harrison often uses the twelve tones to focus tonality around a central pitch, or as a twelve tone melody in its own right.

ISANG YUN



Isang Yun was born on September 17, 1917 near the southeastern seaport Tongyŏng, on the Korean peninsula under Japanese occupation. Yun took part in the resistance against Japan, and in 1943, he was imprisoned and tortured. After receiving the Seoul City Culture Award in 1955, he was able to study in Paris and Berlin from 1956 to 1959. In Berlin he studied with former Schoenberg-disciple Josef Rufer, learning how to compose “with twelve tones related only to one another”. From Germany, Yun was able to establish contact with and was a part of the international avant-garde.

Isang Yun’s work rests upon the flexible, vibrant tone of his native country’s traditional music. Yet in the integration of dodecaphony and “developing variation” into his own “main-tone technique,” Yun’s music is also rooted in the European tradition. His composing manner blends eastern and western elements into a unique personal style.

In 1967 Yun was abducted from Berlin to Seoul by the Korean secret police, and was tortured and charged with high treason. In a political show trial he was sentenced to life imprisonment in the first instance, but released in 1969 after international protests. In 1971 he became a German citizen.

Yun taught composition at the Hochschule der Künste Berlin from 1970 to 1985, and from 1974 on as full professor. His compositions number more than a hundred works, among them four operas and a number of instrumental concertos. In the 1980s he composed a series of five major, interrelated symphonies; during that period Yun strove to develop a new tone in his chamber works, characterized by the striving for harmony and peace. At the same time, reconciliation on the Korean peninsula was his political goal.

Isang Yun died on November 3, 1995, in Berlin, and was interred in a grave of honor by the City Senate. He was a member of the Hamburg and Berlin Academies of the Arts, the European Academy of the Arts and Sciences in Salzburg, an honorary member of the International Society of Contemporary Music. He also held an honorary doctorate from the University of Tübingen, and was the recipient of the Goethe Medal of the Goethe Institute in Munich and the Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany.

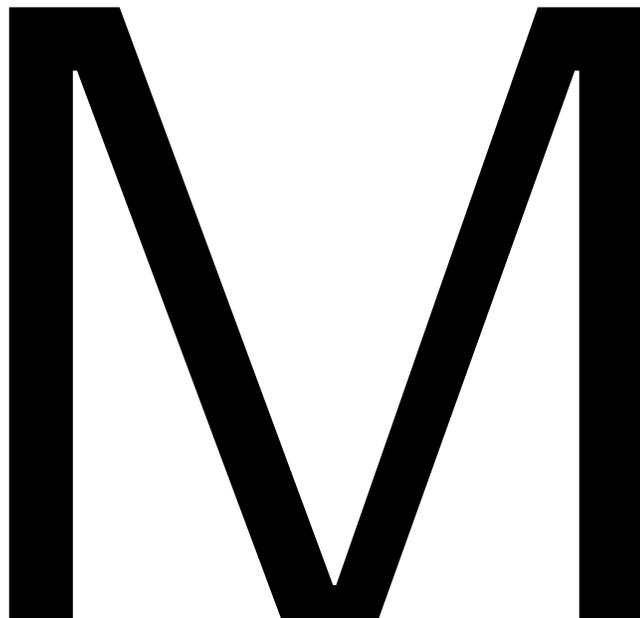
His life story has been documented in a stunning new film for German television by Maria Stodtmeier. *Other Minds*, in collaboration with the Pacific Film Archive will screen its American premiere on May 19 in Berkeley.

ISANG YUN ON COMPOSITION

The fundamental element of my compositions is, to put it concretely, an individual tone. A countless number of variant possibilities inherent in an individual tone, to which surrounding elements such as appoggiatura, vibrato, accent, after notes and other ornamentations belong, in order to establish the foundation of the composition. I call this individual tone a main tone.

Music is the expression of an inner truth, and this inner truth is naturally a mirror of today's events. It's always been that way. In earlier times, landscapes or love was the theme in works of art. Today the problems have become much different and much more serious. One example is the uncertainty of the future of mankind; this is in question. The anxieties over our future and the destruction of peace and the dangers of war, and the atomic dangers. This idea is very important. It is not the theme of music, but the musical expressions that I use naturally and automatically which reflect these influences.

My music doesn't have a beginning nor an end. You could combine elements from one piece into another piece very well. This is a Taoist philosophy. Music flows in the cosmos, and I have an antenna which is able to cut out a piece of the stream. The part which I've cut out is organized and formed through my own thought and body processes, and I commit it to paper. That's why my music is always continuous—like the clouds that are always the same but are never alike one to another.



CONCERT 1

PACIFIC RIM CENTENNIALS

SATURDAY, FEBRUARY 18, 2017, 7:30 PM

MISSION DOLORES BASILICA, 3321 16TH ST., SAN FRANCISCO, CA

Lou Harrison

Sonata No. 3 (1938)

Dennis Russell Davies, piano

Isang Yun

Kontraste I for solo violin (1987)

Yumi Hwang-Williams, violin

Isang Yun

Gasa for violin and piano (1963)

Yumi Hwang-Williams, violin

Dennis Russell Davies, piano

Lou Harrison

Grand Duo for violin and piano (1988)

III. Air

II. Stampede

Yumi Hwang-Williams, violin

Dennis Russell Davies, piano

Intermission

Lou Harrison

Canticle No. 3 (1941)

William Winant Percussion Group,

William Winant, Director

Joanna Martin, ocarina

Brian Baumbusch, guitar

Dan Kennedy, percussion

Loren Mach, percussion

Ben Paysen, percussion

William Winant, percussion

Nick Woodbury, percussion

Dennis Russell Davies, conductor

Isang Yun

Interludium A (1982)

Maki Namekawa, piano

Lou Harrison

Suite for Violin, Piano, and Small Orchestra (1951)

I. Overture

II. Elegy

III. First Gamelan

III. Aria

V. Second Gamelan

VI. Chorale

Yumi Hwang-Williams, violin

Maki Namekawa, piano

The Other Minds Ensemble

Joanna Martin, flute

Janet Woodhams, flute

Kyle Bruckman, oboe

Meredith Clark, harp

Evelyn Davis, celesta

Andrew Jamieson, tack piano

Emil Miland, cello

Crystal Pascucci, cello

Scott Padden, bass

William Winant, percussion

Dennis Russell Davies, conductor

CONCERT 1

PACIFIC RIM CENTENNIALS PROGRAM NOTES

Lou Harrison **Sonata No. 3 for piano (1938)**

- I. Slowish & singing
- II. Fast & rugged
- III. Very slow, very singing & solemn

Previously considered a “lost” work, *Sonata No. 3* was rediscovered and edited in 1970 for Dennis Russell Davies. This early work, while in a thorny chromatic idiom, still bears the hallmark of Harrison as melodist. All three movements have distinct melodies, the first two accompanied or punctuated by dissonant chords while the third movement is almost exclusively a single line melody in octaves. The melodies are primarily constructed from a restricted interval motif (minor second followed by minor seventh) but not dogmatically. Harrison freely varies this pattern throughout.

Isang Yun **Kontraste I for solo violin (1987)**

Kontraste I is an example of the merging of traditional Korean music and European serial technique. It also displays Yun’s Taoist beliefs: the interplay of light and dark. In other words, contrasts. *Kontraste I* is composed of four contiguous sections. It was premiered by Winfried Rüssmann in Hamburg in 1987 as part of the set, *Kontraste, Zwei Stücken für Violine solo*.

The use of individual violin timbres is both varied and subtle. *Kontraste I* opens with a pizzicato section which is more than simply plucking a violin string. The variety of techniques—normal, plucked notes with vibrato, ascending and descending slides, pizzicato on the fingerboard or the bridge, multiple stops, left hand, *Bartok* pizz. (the string is snapped away from the fingerboard), strumming—would be difficult to surpass. Yet the result is delicate gradations of timbre, often calling to mind Korean plucked string instruments such as the *gayageum* (zither). The *haegeum* (two stringed fiddle) is evoked in the bowed sections with extensive use of trills and glissandi (often simultaneously), grace notes, quarter tone bending, and elaborate ornamentation. As befits the title, the contrast between pizzicato and arco, wide-ranging and sudden dynamic shifts, are kaleidoscopic. Yun himself directs that the player emphasize the important note amongst the flurries of extravagant ornamentation.

Isang Yun **Gasa for violin and piano (1963)**

Gasa is a Korean word meaning “Song-Words” and is the name of a Korean narrative art song form. It is sung by a woman and is accompanied by a bamboo flute, the taegum and an hour glass drum, the *changgo*. In *Gasa*, Yun combines his central-tone

technique with twelve tone row composition in which one pitch serves as a nucleus around which the other 11 pitches orbit. *Gasa* was premiered in Prague in October, 1963 by violinist, Dusan Pandula and pianist, Ales Bilek.

In Yun’s words, “*Gasa exists in space. It takes no heed of time – each moment exists in space and that space is unending. Within this [space] however there exists a dramatic development.*”

Lou Harrison **Grand Duo for Violin & Piano (1988), excerpts**

- IV. Slow and Sometimes Rhapsodically
- II. Stampede, Allegro

The title, *Grand Duo*, is a form most often associated with 19th century salon music, implying a high degree of virtuosity, large scaled, and rhapsodic (as opposed to classic formal structures). Harrison’s *Grand Duo* follows in this tradition. The *Duo* is in a somewhat atypical (for Harrison) tuning: modern equal temperament. It was commissioned for the 1988 Cabrillo Festival, dedicated and premiered by the festival’s concertmaster, Romuald Tecco and conductor/pianist Dennis Russell Davies. It is a large work in five movements (running about 35 minutes total), two of which are being performed.

The fourth movement, “Air,” sees a return to his earlier non-Indonesian, chromatic style. However, Harrison avoids the Schoenbergian twelve tone row and fluidly moves between passages of atonal chromaticism and the clearly harmonic. As a means of unity and structural control, the violin’s melodic passages have a restricted palette of music intervals: a minor second followed by a major third and major sixth. Toward the end of the movements the initial violin melody reappears. The violin plays several passages in double stops but one particularly striking aspect is the addition of octaves. It’s virtually impossible to “warm” the tone with vibrato so they have a sort of glassy starkness.

Movement two, “Stampede,” is based upon a medieval dance form and is often known as an *estampie* or *istampa*. Harrison favored the title *Stampede* which is also employed in several other works. While triple metered, there are constant digressions in the form of cross meters and shifting accents that generate the headlong movement. Gradually, the piano contributes nonharmonic interjections, more in the manner of a bass drum. This starts with four note dissonant “crunches” which later grow into octave sized tone clusters produced with a wooden bar. Another means in which Harrison propels the piece is the use of energetic double, triple, and quadruple stops.

Lou Harrison

Canticle No. 3 (1941)

Harrison's *Canticle No. 3* is scored for a unique ensemble: 5 to 7 percussionists, ocarina, and guitar. An unusual aspect of *Canticle No. 3* is that while the ocarina and guitar are pitched instruments, the ocarina plays notes defined only by register and the guitar has a non-chordal /non-melodic part played bottleneck style by a percussionist rather than a guitarist.

The percussion battery includes a wide variety of world instruments and "found" objects (such as elephant, cow, and water buffalo bells, brake drums), and *Teponazli* (Aztec slit drum) in addition to standard drum kit.

The *Canticle* maintains a solid pulse in 4/4 but the complex polyrhythms and cross meters renders it anything but rhythmically simple. *Canticle No. 3* makes extensive use of canonic and imitative counterpoint, augmentation, and diminution.

Isang Yun

Interludium A for piano (1982)

Interludium A (1982) is Yun's last solo piano work, written for the Japanese pianist Aki Takahashi. The letter A is derived from Takahashi's first name, and also refers to the note A which for Yun symbolized peace and reconciliation for humankind. *Interludium A* indirectly functions as palliative for his imprisonment and torture in his native Korea. In *Interludium A* the note A serves as the pitch around which all the others are oriented. The piece is in nine sections, both metric and non-metric, differentiated by contrasting timbres and dynamics. *Interludium A* was premiered by Aki Takahashi in Tokyo, May 1982.

Lou Harrison

Suite for Violin, Piano, and Small Orchestra (1951)

- I. Overture
- II. Elegy
- III. First Gamelan
- III. Aria
- V. Second Gamelan
- VI. Chorale

His [Harrison's] later works, notably the many pieces that call for Indonesian Gamelan—either alone or in combination with Western instruments—show the result of his considerable immersion in the music of the Far East. But so does the earlier, marvelously subtle *Suite for Violin, Piano and an Orchestra* consisting of three winds, two cellos, bass, harp, celesta, tam-tam and a "tack piano" (an upright with tacks in the hammers so as to give off a harpsichord-like clangor), composed in 1951, ten years before Harrison's first visit to the Orient.

Two of the six movements are entitled "Gamelan"; with their simple open sonorities and their accompaniment obsessively repeating, they do indeed capture the essence of this haunting, teasing music—a "honeyed thunder," as Harrison himself describes it. (They also prefigure, long before its time, the essence of some of today's minimalist music.) As a whole, this unutterably charming small-scale work provides a full picture of Harrison in the early 1950s, a man who has eagerly grasped everything there is in the musical world, and now is ready to make it work for him. "Cherish, conserve, consider, create"—that he claims as his lifelong motto—and the earnest eclecticism of this music bears it out: the intensity of the opening movement and, again, of the final Chorale that trails off toward infinity, the simple melodic warmth in the two slow movements ("Elegy" and "Aria"), the delight throughout the work with tiny musical sparks, fireflies made audible.

Notes by Randall Wong

Program text on Lou Harrison's *Suite for Violin, Piano, and Small Orchestra* excerpted from liner notes for New World Records album *Lou Harrison: Piano Concerto/Suite for Violin, Piano, and Small Orchestra* (#80366-2), by Alan Rich. © 1988 Anthology of Recorded Music, Inc. Used by permission.



FEATURED ARTISTS



DENNIS RUSSELL DAVIES

Dennis Russell Davies is currently Chief Conductor Bruckner Orchestra and Opera Linz as well as the Basel Symphony Orchestra. In 2016 he will have held principal positions with orchestras, opera houses and festivals for a continuous 46 years that have also included the Vienna Radio Symphony Orchestra, Bonn Opera and Beethovenhalle Orchestra, State Opera Stuttgart, American Composers' Orchestra, St Paul Chamber Orchestra, Norwalk Symphony Orchestra, Cabrillo Music Festival and Stuttgart Chamber Orchestra. Also a pianist and chamber musician, his activities show an extensive repertoire from the Baroque to today's new music that he uses in fearlessly structured programming to successfully challenge and inspire audiences on both sides of the Atlantic alongside his close working relationships with composers who include Luciano Berio, William Bolcom, John Cage, Manfred Trojahn, Philip Glass, Heinz Winbeck, Laurie Anderson, Philippe Manoury, Aaron Copland, Lou Harrison, Hans Werner Henze, Michael Nyman and Kurt Schwertsik.

Dennis Russell Davies has conducted the orchestras of Cleveland, Philadelphia, Chicago, San Francisco, Boston, the New York Philharmonic, Munich and Berlin Philharmonic. Currently he works with Gewandhausorchester Leipzig, Royal Concertgebouworkest, Konzerthausorchester Berlin, Dresden Philharmonic, Netherlands Radio Philharmonic, Orquesta Nacional de España, St. Petersburg Philharmonic, Yomiuri Nippon SO, Academia di Santa Cecilia di Roma, Orchestra Filarmonica della Scala di Milano and Bamberg Symphony Orchestra.

Dennis Russell Davies first conducted at the Bayreuth Festival from 1978-80. Since then he has been conducting at the Metropolitan Opera New York, Opéra National de Paris, Wiener Staatsoper, Salzburg Festival, Lyric Opera of Chicago, Lincoln Center Festival New York, Houston Grand Opera, Hamburg and the Bavarian State Operas alongside directors like Harry Kupfer, Götz Friedrich, Achim Freyer, Peter Zadek, Robert Altmann, Juri Ljubimov, Daniela Kurz and Robert Wilson. He inaugurated the new Linz Opera House in April 2013 conducting the world premiere of Philip Glass's opera *The Lost*, then Strauss' *Der Rosenkavalier* before starting a new production of Wagner's "Ring Cycle" in 2013/14, completed in 2014/15, and recently made debuts at the Teatro Real in Madrid and Niki Kai Opera, Tokyo.

Dennis Russell Davies' discography is vast and brought him many honors and awards. Amongst these recordings his complete cycles of Haydn and Bruckner symphonies sit alongside him playing Zemlinsky's piano arrangements for four hands in Beethoven's *Fidelio* and Mozart's *Die Zauberflöte* with Maki Namekawa as well as orchestral music by JCF Bach, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, Dvořák, Bizet, Rott, Reger, Holst, Satie, Hindemith, Weill, Stravinsky, Shostakovich, Martinů, Poulenc, Honegger, Schnittke, Kancheli, Vasks, Tüür and Pärt alongside American compatriots Copland, Bolcom, Carter, Sessions, Wuorinen, Cage, Reich, Brubeck and a large amount by Philip Glass.

Dennis Russell Davies was born in Toledo (Ohio) and studied piano and conducting at the Juilliard School, New York. He is Professor Emeritus of Orchestral Conducting at Salzburg's Mozarteum, a Fellow of the American Academy of Arts and Sciences and the French Ministry of Culture has appointed him "Commandeur des Arts et Lettres."



YUMI HWANG-WILLIAMS

Yumi Hwang-Williams made her debut at the age of fifteen as a soloist with the Philadelphia Orchestra, six years after emigrating from South Korea. A graduate of the Curtis Institute of Music, she is an artist of exceptional musicianship known both for her thoughtful and stylish interpretations of the classics and for her commitment to the works of contemporary composers. *Strings* magazine calls her a “modern Prometheus” who has “emerged as a fiery champion of contemporary classical music.” Her interpretations of works by Thomas Adès, Aaron Jay Kernis, Michael Daugherty, and Christopher Rouse have earned critical acclaim as well as enthusiastic approval from the composers. After playing Korean composer Isang Yun’s *Violin Concerto No. 1* with Dennis Russell Davies and the Sinfonieorchester Basel (Switzerland), Davies immediately invited her to play the concerto again with the Bruckner Orchester Linz (Austria). The two presented the composer’s *Third Concerto* in March 2015 in Basel and on the orchestra’s Asian tour in Shanghai, Hong Kong and Tongyeong (South Korea).

In a review of a performance at the Cabrillo Festival, the *Santa Cruz Sentinel* said “Yumi Hwang-Williams brilliantly elucidated Daugherty’s virtuosic violin concerto, *Fire and Blood*, with ringing tone in the demanding high-velocity sections and melting tenderness in the slower ones.” Also at Cabrillo she was soloist in Thomas Adès’ concerto *Concentric Paths*, with Marin Alsop conducting. Yumi has soloed with the Cincinnati Symphony, the Indianapolis Symphony and the Santa Rosa Symphony with conductors Paavo Järvi, Lawrence Leighton Smith and Jeffrey Kahane, and has made numerous solo appearances with the Colorado Symphony Orchestra (CSO) and conductors Marin Alsop, Peter Oundjian, Douglas Boyd, Hans Graf and Jeffrey Kahane. With CSO she collaborated with cellist Wendy Sutter in a performance of the Philip Glass *Double Concerto*, and has played Glass’s *Violin Concerto No. 2*, the “American Four Seasons,” with Cynthia Katsarellis and the Pro Musica Colorado Chamber Orchestra.

Yumi is an avid chamber musician and recitalist. She has worked with many of today’s top artists, including Gary Graffman, Ida Kavafian, Christopher O’Riley, Jon Kimura Parker and Robert Koenig and has taken part in Denver’s Friends of Chamber Music, the Litton Chamber Series and Music on the Mountain as well as chamber-music series at Colorado College and the University of Colorado, Boulder and has been featured many times on National Public Radio and Colorado Public Radio.

Since 2000 Yumi has been Concertmaster of the Colorado Symphony, served as Concertmaster of the Cabrillo Festival Orchestra for twelve years and is a frequent Guest Concertmaster for the National Arts Centre Orchestra (Ottawa) at the invitation of Music Director Pinchas Zukerman. She is a faculty member at the University of Denver Lamont School of Music, where she specializes in orchestral studies. She is married to Daniel Williams, a horn player in the Philadelphia Orchestra, and they have a daughter, Ava. Yumi plays on a violin made by Carlo Landolfi in Milan, c. 1752.



MAKI NAMEKAWA

Maki Namekawa is a leading figure among a group of young artists in Germany today who have brought new music by leading international composers into the mainstream of German concert activity. As a soloist and a chamber musician equally at home in classical and contemporary repertoire, Maki Namekawa performs regularly at international venues such as Suntory Hall in Tokyo, the Musik-Biennale Berlin, the 32. Stagione del Concerti in Latina/Italy, the Festival Eclat in Stuttgart, Ars Electronica Linz, at the ZKM Karlsruhe and the Ruhr Piano Festival. She performs and records frequently for the major German radio networks in Munich, Stuttgart, Karlsruhe, Cologne, Saarbrücken, and Frankfurt, and has appeared in concerts for the Dutch Radio, Swiss Radio and Radio France.

Her engagements as a soloist include performances of Alfred Schnittke's *Concerto for Piano and String Orchestra* with the Stuttgart Chamber Orchestra in Stuttgart and at the Festival International de Musique de Colmar. She successfully performed Arnold Schönberg's *Piano Concerto* and Franz Liszt's *Totentanz* with Bruckner Orchester Linz under Dennis Russell Davies, Shostakovich's *Piano Concerto No. 2* with the Munich Philharmonic and Carter's *piano concerto, Dialogues* with the Concertgebouw Orkest and the Basel Sinfonietta.

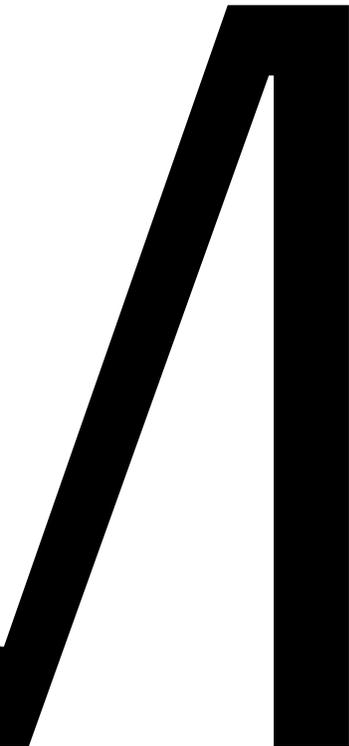
Maki Namekawa studied piano at the Kunitachi Conservatory with Mikio Ikezawa and Henriette Puig-Roget (Conservatoire de Paris). In 1994 she won the Leonid Kreutzer Prize, which is annually awarded by the Kreuzer Society of Japan. She continued her studies with Werner Genuit and Kaya Han at the University of Music Karlsruhe, where she completed her diploma as a soloist with special distinction. She then expanded her experience in interpreting classical and romantic repertoire with Edith Picht-Axenfeld and György Kurtág. At the same time, she refined her studies of contemporary music with Prof. Dr. Stefan Litwin (University of Music Saarland), Pierre-Laurent Aimard (Hochschule für Musik Köln), and Florent Boffard (Ensemble Intercontemporain). Next to her performance schedule, she has been teaching at the Music Universities in Karlsruhe and Saarbrücken. In 2002 she taught at the International Summer Course for New Music in Darmstadt, where she also premiered several new compositions with Johannes Kalitzke and members of Ensemble Modern and Ensemble Recherche.



WILLIAM WINANT

2014 Grammy nominated percussionist William Winant has collaborated and recorded with some of the most innovative and creative musicians of our time including Lou Harrison, John Cage, Iannis Xenakis, Pierre Boulez, Frank Zappa, Keith Jarrett, Roscoe Mitchell, Anthony Braxton, Fred Frith, James Tenney, Terry Riley, Steve Reich, Nexus, Charles Wuorinen, Jean-Philippe Collard, Frederic Rzewski, Pauline Oliveros, Ursula Oppens, Joan LaBarbara, Annea Lockwood, Danny Elfman, Oingo Boingo, Sonic Youth, Yo-Yo Ma, Rova Saxophone Quartet, Lawrence "Butch" Morris, Karlheinz Stockhausen, Siouxsie and the Banshees, John Zorn, and the Kronos String Quartet.

Starting in 1995 he has been the percussionist with the avant-rock band *Mr. Bungle*, has toured internationally and made two recordings *Disco Volante* and *California* (on Warner Brothers). Long an associate of composer *Lou Harrison*, he has recorded and premiered many works. In March of 1997 he participated in the world premiere of Lou Harrison's quintet *Rhymes with Silver* featuring cellist Yo-Yo Ma and the Mark Morris Dance Group, and has toured with the piece internationally. His recording of Lou Harrison's *La Koro Sutro* (which he produced for New Albion Records) was the New York Times Critic's Choice for best contemporary recording of 1988.



In the fall of 2003, celebrating the 50th anniversary of the Merce Cunningham Dance Company, Mr. Winant, along with composers Takehisa Kosugi and Christian Wolff, created music and toured internationally with a series of eight special "Events" staged by Cunningham.

In 1999 he produced a recording of music by 20th-century avant-garde composers with the influential rock band Sonic Youth; *Goodbye 20th-Century* was hailed by both The Los Angeles Times and New York's Village Voice as one of the best compendiums of this type of music ever recorded. His recording with cellist Joan Jeanrenaud of her CD *Strange Toys* was a 2009 Grammy nominee. With guitarists Henry Kaiser and David Lindley, Winant created special music for Werner Herzog's 2009 Oscar nominated documentary *Encounters at the End of the World*.

He is principal percussionist with the San Francisco Contemporary Music Players, and has been a featured guest artist with the Los Angeles Philharmonic (under the direction of Pierre Boulez), the San Francisco Symphony, and the Berkeley Symphony as well as at Cabrillo Festival, Monterey Jazz Festival, SF Jazz Festival, Central Park Summerstage, Ravinia Festival, Salzburg Festival, Donaueschingen Festival, Victoriaville, Holland Festival, Edinburgh Festival, Ojai Festival, Sonar Festival, All Tomorrow's Parties, Taklos, Other Minds Festival, Lincoln Center, Melt Down Festival, Royal Festival Hall, Library of Congress, The Barbican, The Kennedy Center, Paris Opera, Disney Hall, Miller Theater Composer Portraits Series, Merkin Hall, Guggenheim Museum, and Brooklyn Academy of Music. For ten years he was principal percussionist with the Cabrillo Festival Orchestra, and timpanist with the Philharmonia Baroque Orchestra 1985-1988.

Winant is a Visiting Lecturer at the University of California at Santa Cruz, and teaches at Mills College and the University of California at Berkeley. For eight years Mr. Winant was Artist-in-Residence at Mills College.

"Percussionist William Winant has been the avant-elite's go-to percussionist for more than 35 years." *Spin Magazine*



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Lou Harrison archives



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In Between—The Composer Isang Yun in North and South Korea. Dir. Maria Stodtmeier. 2015

(60 min.) American premiere screening

Hero, traitor, iconoclast, prisoner, exile: Enigmatic Korean composer Isang Yun has been all of these. Almost two decades after his death, a German-made film goes searching for the truth behind the myth.

This documentary, beautifully filmed in North and South Korea, explores whether music can overcome the boundaries of a divided country. There is one figure who forms a bridge between both worlds: The Korean composer Isang Yun, one of the very few people acknowledged on both sides. The film traces the course of a life that has been interpreted in different ways, examining the worlds of North and South Korean music, taking the viewer on an exciting journey through the two political systems and continuing Cold War that Isang Yun spent his life trying to reconcile.

His music is now performed both in North and South Korea. Each country has its own Isang Yun Festival and Chamber Orchestra, and his life and works are the object of scholarly research on both sides of the border. Yet there is almost no exchange of ideas between the two countries, each of which claims to have its own particular “truth” about this exceptional musician.

Lou Harrison: Cherish, Conserve, Consider, Create. Dir. Eric Marin. 1987 (27 min.)

An imaginative portrait of the American composer, performer and instrument maker Lou Harrison, this documentary traces the life and music of one of the most important composers of the late 20th century. Critic Judy Stone of the San Francisco Chronicle calls the film an “inspiring documentary on Harrison...an affectionate portrait of a man whose musical curiosity took him beyond national boundaries and the accepted instruments of the western world.”

A series of evocative musical sequences and performances, interwoven with statements by Harrison and some of his close friends and colleagues, form the backdrop for this biographical film. Virgil Thomson extols Harrison’s music as “exquisite and enchanting” while John Cage describes his early collaborations with Harrison in composing unorthodox music for percussion. In addition, longstanding musical collaborator and partner Bill Colvig describes the meticulous process of working on instruments and tunings for use in Harrison’s compositions. Through these juxtapositions the film traces a visual and musical chronology, revealing the variety and depth of Harrison’s work.

CONCERT 2

LOU HARRISON GAMELAN MASTERPIECES

SATURDAY, MAY 20, 2017, 7:30 PM

MISSION DOLORES BASILICA, 3321 16TH ST.
SAN FRANCISCO, CA

Praises for Michael the Archangel for organ (1946-47)

Jerome Lenk, organ

Threnody for Oliver Daniel for harp (1990)

Meredith Clark, harp

Suite for Cello & Harp (1948)

I. Chorale

II. Pastoral and Rondeau

III. Interlude

III. Aria

V. Chorale (reprise)

Emil Miland, cello

Meredith Clark, harp

Pedal Sonata for Organ (1987/1989)

I. Chorale ♩ = circa 68

II. As fast as possible

III. Very Slow

III. Jahla-Fast

Jerome Lenk, organ

Intermission

Lou Harrison & Richard Dee

Suite for Violin & American Gamelan
(1974), composed with Richard Dee

I. Threnody

II. Estampie

III. Air

III. Jahla I-II-III

V. Chaconne

Shalini Vijayan, violin

William Winant Percussion Group

William Winant, Director

Ed Garcia, percussion

Jon Meyers, percussion

Sean Josey, percussion

Henry Wilson, percussion

Sarong Kim, percussion

William Winant, percussion

Nicole Paiement, conductor

Lou Harrison

La Koro Sutro (The Heart Sutra, 1972) for large mixed chorus,
organ, harp, and American Gamelan

Kunsonoro Kaj Gloro (Chime and Glory)

1^a Paragrafo

2^a Paragrafo

3^a Paragrafo

4^a Paragrafo

5^a Paragrafo

6^a Paragrafo

7^a Paragrafo-Mantro kaj Kusonoro

Jerome Lenk, organ

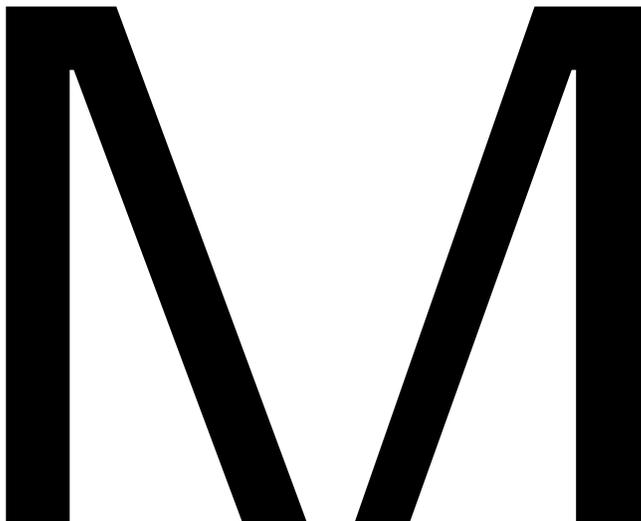
Meredith Clark, harp

Resound Choir, Luçik Aprahämian, Music Director

Mission Dolores Choir, Jerome Lenk, Music Director

The William Winant Percussion Group

Nicole Paiement, conductor



CONCERT 2

LOU HARRISON GAMELAN MASTERPIECES

Praises for Michael the Archangel for organ (1946-47)

This is Lou Harrison at his thorniest in a work which shows him at his most Schoenbergian. While not truly dodecaphonic, it makes use of tone rows with fewer than twelve notes. *Praises* is uncompromisingly contrapuntal with lean, atonal melodic lines built from smaller motivic cells of limited intervals (most consistently an ascending semitone followed by an ascending perfect fifth). *Praises* is contrapuntal music at its purest, without any extraneous notes. The contrapuntal lines are deployed almost in the manner of Bach, employing imitative counterpoint techniques such as retrograde and inversion. In shimmering orchestral garb, *Praises* was later used in Harrison's *Elegiac Symphony*, but the organ version uncompromisingly retains the piece's bare contrapuntal structure. *Praises* received its belated premiere in 1966 in Honolulu by organist Fred Tulan.

Threnody for Oliver Daniel for harp (1990)

Threnody was written in memory of Oliver Daniel, American composer and musicologist. He was a founder of Composers Recordings, Inc., an LP label that specialized in new music. He also held executive positions at CBS and BMI and was a close acquaintance of Harrison's. An indefatigable promoter of new music, he championed such composers as of Harrison, Henry Cowell, Alan Hovhaness, Colin McPhee, and Peggy Glanville-Hicks.

Threnody is an excellent example of Harrison's gifts as a melo-dist. It consists of a simple, single-line, elegiac melody sparsely accompanied by single notes and open fifths. *Threnody* is justly tuned in Ptolemy's soft diatonic.

Suite for Cello and Harp (1948)

- I. Chorale
- II. Pastoral and Rondeau
- III. Interlude
- III. Aria
- V. Chorale (reprise)

The *Suite for Cello and Harp* was composed for harpist Lucille Lawrence and cellist Seymour Barab on the occasion of their New York Trio (with flutist Frances Blaisdale) debut at Town Hall, New York, 1949. It was largely assembled from other works.

Movements I, II, and V were composed for for a film on the prehistoric paintings at the Lascaux Caves, France, but never used. Movements I and V also make use of *près de la table*—playing at the soundboard—which produces a more “koto-like” sound. Movement II employs a rarely used technique—“xylophonic sounds”—produced by simultaneously playing and lightly muting the strings at the soundboard. Movement III was newly composed specifically for the suite. The “Aria” is from Harrison's *Symphony on G*. It makes use of a twelve tone row but as a serene tonal melody for cello supported by lush arpeggiat-

ed chords. On the occasion of its premiere, Virgil Thomson remarked, “Why Lou, you've rewritten ‘The Swan,’” the famous Saint-Saëns movement from *The Carnival of the Animals*.

The original Columbia recording with Barab and Lawrence remains definitive. It is being reissued by Other Minds Records on the compilation, *Composer-Critics of the New York Herald Tribune*.

Pedal Sonata for Organ (1987/1989)

I. Chorale $\text{♩} = \text{circa } 69$

II. As fast as possible

III. Very Slow

III. *Jahla*—Fast

As befits the title, the *Pedal Sonata* is played on the organ pedals solely by foot. This dictates that the whole piece is confined to the lowest register of the instrument. The first movement begins with a solemn and majestic chorale. Harrison notates this in six sharps, the notes corresponding to black notes of the piano. Since in equal temperament there are five accidentals, this renders the movement pentatonic by default while permitting the organist to play multiple notes with one foot. Following the opening chorale is a faster middle section of faster notes and in scalar patterns, then a reprise of the opening chorale. The second movement “As fast as possible” is primarily a single line melody with light accompaniment provided by the lower left foot. The melody is chromatic, sinuous, and winding, and performed fast enough, it could be taken as Harrison's version of “Flight of the Bumble Bee.”

“Very Slow” is again in a densely chromatic idiom yet focussed tonally by the lowest bass notes. Though there are many low passages of sixteenths, the “main” (strongest beat) notes move in scalar patterns, providing a tonal anchor to the passage work. Movement three is written contrapuntally in the manner of Bach's “Two Part Inventions” but allowing the lower voice to have passages of murmuring *ostinati*. The final movement returns with one of Harrison's favorite forms, the *Jahla*, a reiterated single pitch is repeated between the melody notes resulting in an “interrupted drone” which provides the tonal reference point. This North Indian form is more thoroughly explored in works such as the *Suite for Violin & American Gamelan, Mass*, and many of the smaller harp and guitar pieces. The *Pedal Sonata* was premiered in 1989 by Fred Tulan in Stockton, CA.

Lou Harrison and Richard Dee
Suite for Violin & American Gamelan (1974)

- I. Threnody
- II. Estampie
- III. Air
- III. Jahla 1-2-3
- VI. Chaconne

This extended form work, running over 30 minutes duration was composed jointly by Lou Harrison and Richard Dee.

The Suite opens with a “Threnody,” the violin taking the lead with a long, winding, and elegiac melody. The movement employs extensive double stops with the violin frequently providing the melody with its own drone. The gamelan provides discreet support with occasional punctuating octaves and chords.

The “Estampie” is a dance from Medieval Europe, a dance form in which Harrison frequently composed. Here, the gamelan provides a steady accompaniment in 3 which the violin sometimes follows and occasionally undermines with hemiola phrases. The violin is frequently in unison with the higher pitched instruments, but here Harrison employs one of his favorite melodic devices which he termed “simultaneous variation” otherwise known as heterophony. The instruments are essentially playing in unison, but each is providing simultaneous ornamentation or variation, in a fashion idiomatic and specific to that particular instrument.

In the third movement, “Air,” against a backdrop of hypnotic ostinati the violin plays a cantabile melody, largely in the upper reaches its range.

The fourth movement comprises a trio of *Jahlas*, the first two fast in tempo, the third slow. The *Jahla* comes from North India; a single note is repeated between the notes of the melody resulting in what Harrison termed, “an interrupted drone.” *Jahla I* is for the full ensemble, “*Jahla II*” alternates between the violin doubled with solo gamelan and the full ensemble. “*Jahla III*” is for gamelan alone. It’s here that the purity of the just tuning can be heard most clearly. Harrison was inspired to use the *Jahla* form by composer Alan Hovhaness, of whom Harrison was an early champion.

The Suite ends with “Chaconne,” a dance form that reached its height of popularity with composers of the baroque era. It typically features a ground bass—a repeated bass line. This provides a steady framework over which the violin plays ever increasing elaborate variations of the initial melody. Initially, the gamelan provides an accompaniment of repeated chords. Midway, the gamelan takes a melodic role, first repeating the

original melody in unison and eventually engaging in imitative counterpoint. And in a manner similar to a da capo aria, the original theme is restated by all instruments bringing the suite to a grand conclusion.

When asked which parts he wrote and which were Richard Dee’s, Harrison would demure and forbade Dee to tell. For Harrison, the Suite was a true collaborative work.

Lou Harrison
Lo Koro Sutro (the Heart Sutra, 1972)

For large mixed chorus, organ, harp, and American Gamelan

La Koro Sutro is one of the high points in Harrison’s oeuvre. It is a setting of the *Heart Sutra*, one of the ancient sacred Buddhist texts translated into Esperanto, and was composed for the 1972 World Esperanto Convention in Portland, OR, but subsequently received its premiere at San Francisco State University. The original Sanskrit, *Prajñāpāramitāh daya*, literally translates as, “the heart of the perfection of understanding.” *La Koro Sutro* calls for massive performing forces: a large-scale chorus, harp, percussion, and organ. In addition to Harrison’s American Gamelan, “Old Granddad,” constructed by his partner William Colvig, the percussion battery includes all manner of unpitched instruments such as multiple bells, gongs, tam-tam, sleigh bells, and triangles.

As a teenager, Harrison studied Gregorian chant at the Mission Dolores, and the prevalence of unison choral textures bears witness to both his love of chant and his gifts as a melodist. When not in unison, the vocal harmonies are reminiscent of medieval organum composed almost exclusively of perfect fourths and fifths. Harrison eschews contrapuntal writing, preferring the warmth and depth of a unison choral sound. Neither wholly Javanese nor Western in idiom, it is written in an organic and idiomatic style and inhabits its own sound world.

The combination of the purity of the justly tuned gamelan and the high metallic, unpitched instruments casts a shimmering aural halo over the whole ensemble. *La Koro Sutro* is composed in a justly tuned pentatonic scale which yields three additional, usable modes. The differences are very subtle, but each mode has a different aural or affective quality. Paragrafo 3 and 6 are the exceptions. They are both written chromatically and, since the gamelan can’t alter its tuning, employs only unpitched percussion, albeit a wide variety. Number 6’s chromatic phrases are alternated with brief gamelan ritornelli, to further put in relief the “impure” and equal tuning of the chromatic passages.

LO KORO SUTRO

Kunsonoro Kaj Gloro
Om Gloron al la Beata Saĝo Pluirinta.

1^a Paragrafo

La Avalokiteŝvara nobla,
Bodhisatvo, moviĝinte en praktiko
Pluirinta, vidis ke
malplenas laŭnature la Kvin Agregato

2^a Paragrafo

Jen, ho Ŝariputro, form' malplenas,
kaj malpleno formas mem; malplen'
je formo ne disiĝas, formo ne disiĝas
je malpleno. Kio formas ajn, malplenas tio;
kio ajn malplenas, formas tio.
Same sento kaj percepto, la impulsoj kaj konscio.

3^a Paragrafo

Jen, ho Ŝariputro, ĉiuj Darmoj havas
signon de malpleno; ili ne kaŭziĝas,
ne haltiĝas; ne makulas, ne puriĝas;
ne mankemas, ne kompletas.

4^a Paragrafo

Tial, Ŝariputro, en malpleno estas ne la formo,
ne la sento, ne percepto, ne impulsoj, ne konscio;
ne okul', orelo, nazo, lango, korpo, menso;
ne la formo, son', odoro, gusto, tuŝo, penso;
ne vidaĵo, tiel plu ĝis ne mensaĵo; ne malklero,
ne malkler-forigo kaj plu tiel ĝis ne maljuniĝo,
morto; ne la maljuniĝ-forigo, mort-forigo; ne la
suferado, devenado, haltigado, vojo;
ne kompreno, ne atingo, neatingo.

5^a Paragrafo

Tial, Ŝariputro, Bodhisatvo scion ne celante,
kaj fidinte al la Saĝo Pluirinta, Bodhisatvo
per senbara koro vivas. Li, senbaran koron
posedante sen-timulo kaj alseco-venkinto,
per Nirvano, la subteniĝinto.

6^a Paragrafo

Ĉiuj Budhoj triepokdevenaj, la fidintaj al la Saĝo
Pluirinta, plenvekiĝas al la Plej Perfekta, Ilumino.

7^a Paragrafo

Sciu, do: la Saĝo Pluirinta estas eminenta mantr'o,
grandascia mantr'o, la plej alta mantr'o, senkompara
mantr'o, mildiĝil' de ĉia suferado, senfalseca vero!
Per la Saĝo Pluirinta jen la mantr'o transdonita:

Mantr'o Kaj Kunsonoro
Gaté, gaté, páragaté, párasamgaté, bodhi, sváhá!

Tradukis: Bruce N. Kennedy

Notes by Randall Wong

THE HEART SUTRA

Om. Homage to the Blessed,
Noble Perfect Wisdom.

1st Paragraph

Avalokiteshvara, the noble Bodhisattva,
Transcendental Wisdom, saw that in their nature all
Five Aggregates are void and empty.

2nd Paragraph

Here, O' Shariputra, form is empty, and
the void is form itself; from void to form
is no distinction, for is not distinct from voidness.
That which form has, that is empty also;
that which empty is, itself has form.
The same is true of feeling and perception,
the impulses and conscious.

3rd Paragraph

Here, O' Shariputra, all Dharmas have the
markings of the voidness;
they have no causation, no cessation;
neither tainted, nor yet spotless;
neither lacking, nor completed.

4th Paragraph

Therefore, O' Shariputra, in the voidness
there is neither form nor yet sensation,
no perception, no impulses, no awareness;
nor the eye, the ear, the nose, the tongue,
the body, mind; nor yet a shape, a sound,
a smell, a taste, a touch, a thought; no
seeing-object; thus until no thinking-object;
ignorance none, nor ignorance's extinction;
and so forth until no growing old, no death;
no growing-old's prevention, death's prevention;
neither suffering, origination, stopping, nor a pathway;
no cognition, no attainment, nor a non-attainment.

5th Paragraph

Now, therefore, O' Shariputra, in not aiming
at attainment, and relying on the Wisdom Gone
Beyond, a Bodhisattva dwells with spirit
unobstructed. He, with unobstructed spirit
dwelling, unperturbed he overcomes all hindrance;
by Nirvana is his last upholding.

6th Paragraph

All the Buddhas of the three world-ages,
having placed their faith in Transcendental Wisdom,
full awake are they to Perfect Great Illumination.

7th Paragraph

Know then this: the Transcendental Wisdom
is a mantram of true greatness, mantram of great
knowledge, yea the utmost mantram,
mantram without equal, remedy for every ill arising,
truth, no deviation! By the Transcendental
Wisdom has the mantram been delivered:

Mantram

Going, going, yonder going, going on beyond,
Awake, all hail!

English Metric Translation: Bruce N. Kennedy



Lou and Bill, September 18, 1988, at home in Aptos, CA, w/ art work by Mark Bulwinkle © 1988 Charles Amirkhonian

FEATURED ARTISTS



WILLIAM COLVIG AND THE AMERICAN GAMELAN (“OLD GRANDDAD”)

Lou Harrison’s interest in the sound and structure of Indonesian gamelan music is a long-standing one. In 1971 he and his partner William Colvig constructed their own version of the gamelan ensemble.

Together, Mr. Colvig and Mr. Harrison began building a gamelan of their own, based partly on traditional Indonesian designs and partly using found objects. Aluminum slabs, tin cans, electrical conduit and empty oxygen tanks, cut to various sizes and struck with sawed-off baseball bats, replaced the gongs of the Asian gamelan. In contrast to his later, more “authentic” gamelans and tunings, Old GrandDad is tuned in “Ptolemy’s Diatonic Syntonon,” a just tuning which approximates a Western D major scale (albeit with pure rather than compromised intervals). Among the instruments were variously-sized aluminum slabs with tin can resonators, galvanized garbage cans, oxygen tanks and iron gongs. Old GrandDad was originally constructed for Harrison’s opera, *Young Caesar* (1971). Other major Harrison works including the American Gamelan are *The Suite for Violin and Gamelan* (jointly composed with Richard Dee), and *La Koro Sutro*.

William Colvig was an instrument builder and collaborator of Lou Harrison’s on gamelans and other percussion instruments and who was Mr. Harrison’s companion for 33 years.

Mr. Colvig was born in Medford, Ore., in 1917. Although he sometimes described himself as an amateur musician, he studied the piano, trombone, baritone horn and tuba while he was growing up in Weed, Calif., and he won a scholarship to study music at the University of the Pacific in 1934. But he soon decided to study electrical engineering instead, and in 1937 he transferred to the University of California at Berkeley.

Mr. Colvig and Mr. Harrison met after a concert of Mr. Harrison’s works in 1967 and that they quickly discovered they had common interests in music, acoustics and politics. They had both been early supporters of KPFA Radio, the nonprofit pacifist radio station in Berkeley, Calif., and they were both members of the Society for Individual Rights, a San Francisco group that promoted gay rights.

Together, Mr. Colvig and Mr. Harrison began building a gamelan of their own, based partly on traditional Indonesian designs and partly using found objects. Aluminum slabs, tin cans, electrical conduit and empty oxygen tanks, cut to various sizes and struck with sawed-off baseball bats, replaced the gongs of the Asian gamelan.

Mr. Colvig and Mr. Harrison called their instrument the American gamelan. It was first used in Mr. Harrison’s work *La Koro Sutro* in 1972.





MEREDITH CLARK

The *San Francisco Classical Voice* calls Meredith Clark an “emerging star harpist.” As a soloist, Ms. Clark has performed throughout the United States and took the international stage when she performed the Ginastera Harp Concerto at the Gewandhaus in Leipzig, Germany. This summer, she joins the Lake Tahoe SummerFest orchestra, where she will play alongside members of the Metropolitan Opera Orchestra, the San Francisco Symphony, and other of the country’s top symphonies. Meredith will also appear at the Lake Tahoe SummerFest as a soloist for the Mozart *Concerto for Flute and Harp* with Demarre McGill, principal flutist for the Seattle Symphony and Avery Fischer Career Grant recipient.

In demand as an orchestral harpist, Ms. Clark has performed as guest principal with the San Francisco Symphony as well as many other top symphonies in the Bay Area and with orchestras in Ohio, West Virginia, Indiana, and Nebraska.

As a chamber musician, Ms. Clark has performed at Bargemusic (NY) for their *Here and Now* series and returns this July to perform as part of their *Masterworks* series. She performs as a part of a flute, viola, and harp trio on an album of chamber works by composer Sean Hickey to be released later this year. Passionate about sharing her love of music, Meredith plays in a trio of flute, French horn and harp for the San Francisco Symphony’s educational outreach program, *Adventures in Music*, which gives elementary school children access to classical music.

Ms. Clark’s talent has been widely recognized. She won the Cleveland Institute of Music’s concerto competition, performing as a soloist during the Institute’s opening orchestra concert of the 2009-2010 season. She was a winner at the Cynthia Mitchell Woods Young Artist Competition and the American String Teachers Association competition. Ms. Clark has competed internationally at the International Harp Contest in Israel, and the International Harp Competition and Festival in the Netherlands.

Meredith Clark earned her Bachelor of Music degree at Oberlin Conservatory of Music, and her Master of Music in Harp Performance at the Cleveland Institute of Music, studying under Yolanda Kondonassis for both degrees. Ms. Clark has also studied with Heidi Lehwalder and the late Alice Chalifoux.



RICHARD DEE

Richard Dee was a young graduate of Cabrillo College in Aptos, California when he met Lou Harrison in 1961. Dee was a talented violinist and soon became Harrison’s composition student. With Bill Colvig and later Lily Chin, they formed a Chinese traditional music ensemble: Dee played the *erhu* (two stringed snake skin fiddle) and many other Chinese traditional instruments. They played at schools, community centers, and colleges throughout the region for more than ten years. When Dee continued his education at San Jose State College, he recommended Harrison to the faculty and became the teaching assistant for Harrison’s famous “Music in World Cultures” course there for 17 years. Dee succeeded Harrison in teaching the course. Dee’s other compositions include incidental music for several plays, *Praises* for voices and instruments, *Concerto for Flute and Percussion*, and the *Suite for Orchestra*, a composition originally written for Chinese *zheng* and orchestrated by Harrison for the Santa Cruz Symphony. He lives in San Jose, California.



JEROME LENK

Jerome Lenk currently serves as Director of Music and Liturgy, as well as Principal Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of two choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year, as well as coordinating the Basilica organ recital and guest concert series. Mr. Lenk conducts the Basilica Choir in their ever-popular annual Candlelight Christmas Concerts, of which this year marks the 25th annual performance. Mr. Lenk has also served on the San Francisco Archdiocesan Music Commission. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, Golden Gate Men's Chorus, San Francisco Concert Chorale, San Francisco Lyric Chorus, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist University, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and assistant conductor. Last Spring he conducted performances of Puccini's *La Bohème* with San Francisco's Opera on Tap. Additional credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk is a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released through GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

In 2013 Mr. Lenk was featured as organist in his own transcription of the Verdi *Requiem* with the San Francisco Symphony and Opera Choruses at the Oakland Cathedral of Christ the Light, where he has also been a featured recitalist. He has performed solo recitals at the Oakland Cathedral as well as San Francisco's Grace Cathedral, and is also a frequent recitalist at the California Palace of the Legion of Honor.

Mr. Lenk can be heard on recording with the Basilica Choir, the San Francisco Concert Chorale, the San Francisco Lyric Chorus, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

Mr. Lenk's professional memberships include the American Guild of Organists, the National Association of Pastoral Musicians, and Phi Mu Alpha Sinfonia Music Fraternity.



EMIL MILAND

Cellist Emil Miland is an acclaimed soloist, chamber and orchestral musician. He made his solo debut at age 16 with the San Francisco Symphony, the same year he was selected to perform in the Rostropovich Master Classes at UC Berkeley. A graduate of the New England Conservatory of Music, he has received grants from the National Endowment for the Arts and Chamber Music America. He has been a member of the San Francisco Opera Orchestra since 1988 and has collaborated with Joyce DiDonato, Susan Graham, Marilyn Horne, Frederica von Stade, and the late Zheng Cao and Lorraine Hunt-Lieberson. In 2010 Miland was invited by von Stade to perform with her at Carnegie Hall for her farewell recital.

Many composers have written and dedicated works for him, including Ernst Bacon, David Carlson, David Conte, Shinji Eshima, John Grimmett, Lou Harrison, Jake Heggie, Richard Hervig, Andrew Imbrie, James Meredith and Dwight Okamura. Recordings include David Carlson's *Cello Concerto No. 1* with the Utah Symphony on New World Records and his *Sonata for Cello and Piano* with David Korevaar on MSR Records. Miland is featured on David Conte's recently released CD of chamber music for Albany Records, on which he performs Conte's *Concerto for Violoncello* and Piano (written for Miland) with Miles Graber, as well as Conte's *Piano Trio* with violinist Kay Stern and pianist Keisuke Nakagoshi. This recording has been met with critical acclaim, with reviewers praising Miland's "impeccable playing in terms of both technique and taste," and lauding him for "extracting every ounce of passion from this passionate work." Miland is featured on many of Jake Heggie's recordings, beginning with the RCA Red Seal CD *The Faces of Love: The Songs of Jake Heggie* and, most recently, the 2013 release *Here/After: Songs of Lost Voices* on Pentatone.

Miland is presented in *The Heart of a Bell*, a film by Eric Theirmann and Aleksandra Wolska, performing *Smirti*, a haunting elegy for cello, Tibetan chimes and bells with the Sonos Handbell Ensemble. Miland joined Sonos in December 2012 as a soloist on their nine city tour of Japan. He also appears in the 2012 documentary *Lou Harrison: A World of Music* by Eva Soltes. In 2013 he made his Paris recital debut under the auspices of The European American Alliance. Earlier this year, Miland toured to Hawaii and Australia performing chamber music and in July was presented in recital at The Bear Valley Music Festival. He performs on *Love Life*, a recording featuring soprano Ann Moss and music by Jake Heggie, Liam Wade and Joni Mitchell. He performs regularly as a member of The Lowell Trio with Janet Archibald, oboe, and Margaret Fondbertasse, piano.



WILLIAM WINANT

2014 Grammy nominated percussionist William Winant has collaborated and recorded with some of the most innovative and creative musicians of our time including Lou Harrison, John Cage, Iannis Xenakis, Pierre Boulez, Frank Zappa, Keith Jarrett, Roscoe Mitchell, Anthony Braxton, Fred Frith, James Tenney, Terry Riley, Steve Reich, Nexus, Charles Wuorinen, Jean-Philippe Collard, Frederic Rzewski, Pauline Oliveros, Ursula Oppens, Joan LaBarbara, Annea Lockwood, Danny Elfman, Oingo Boingo, Sonic Youth, Yo-Yo Ma, Rova Saxophone Quartet, Lawrence "Butch" Morris, Karlheinz Stockhausen, Siouxsie and the Banshees, John Zorn, and the Kronos String Quartet.

Starting in 1995 he has been the percussionist with the avant-rock band *Mr. Bungle*, has toured internationally and made two recordings *Disco Volante* and *California* (on Warner Brothers). Long an associate of composer *Lou Harrison*, he has recorded and premiered many works. In March of 1997 he participated in the world premiere of Lou Harrison's quintet *Rhymes with Silver* featuring

cellist Yo-Yo Ma and the Mark Morris Dance Group, and has toured with the piece internationally. His recording of Lou Harrison's *La Koro Sutro* (which he produced for New Albion Records) was the New York Times Critic's Choice for best contemporary recording of 1988.

In the fall of 2003, celebrating the 50th anniversary of the Merce Cunningham Dance Company, Mr. Winant, along with composers Takehisa Kosugi and Christian Wolff, created music and toured internationally with a series of eight special "Events" staged by Cunningham.

In 1999 he produced a recording of music by 20th-century avant-garde composers with the influential rock band Sonic Youth; *Goodbye 20th-Century* was hailed by both The Los Angeles Times and New York's Village Voice as one of the best compendiums of this type of music ever recorded. His recording with cellist Joan Jeanrenaud of her CD *Strange Toys* was a 2009 Grammy nominee. With guitarists Henry Kaiser and David Lindley, Winant created special music for Werner Herzog's 2009 Oscar nominated documentary *Encounters at the End of the World*.

He is principal percussionist with the San Francisco Contemporary Music Players, and has been a featured guest artist with the Los Angeles Philharmonic (under the direction of Pierre Boulez), the San Francisco Symphony, and the Berkeley Symphony as well as at Cabrillo Festival, Monterey Jazz Festival, SF Jazz Festival, Central Park Summerstage, Ravinia Festival, Salzburg Festival, Donaueschingen Festival, Victoriaville, Holland Festival, Edinburgh Festival, Ojai Festival, Sonar Festival, All Tomorrow's Parties, Taklos, Other Minds Festival, Lincoln Center, Melt Down Festival, Royal Festival Hall, Library of Congress, The Barbican, The Kennedy Center, Paris Opera, Disney Hall, Miller Theater Composer Portraits Series, Merkin Hall, Guggenheim Museum, and Brooklyn Academy of Music. For ten years he was principal percussionist with the Cabrillo Festival Orchestra, and timpanist with the Philharmonia Baroque Orchestra 1985-1988.

Winant is a Visiting Lecturer at the University of California at Santa Cruz, and teaches at Mills College and the University of California at Berkeley. For eight years Mr. Winant was Artist-in-Residence at Mills College.

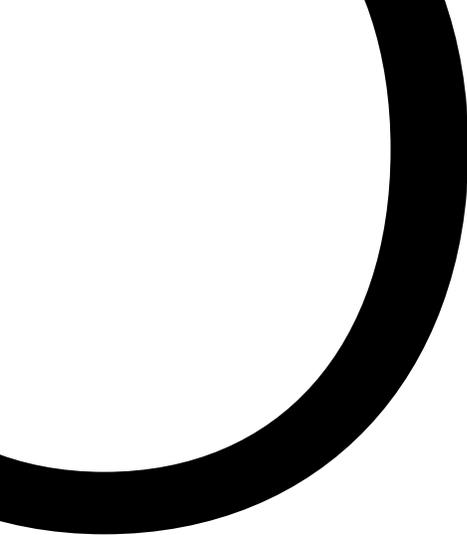
"Percussionist William Winant has been the avant-elite's go-to percussionist for more than 35 years." *Spin Magazine*



NICOLE PAIEMENT

Nicole Paiement (Opera Parallèle Artistic Director, Conductor, Founder) has gained an international reputation as a conductor of contemporary music and opera. Her numerous recordings include many world premiere works and she has toured extensively in the US and Asia. This past April, Paiement was awarded the American Composer's Forum "Champion of New Music Award" for her outstanding contributions to contemporary music.

Her 2012 Dallas Opera debut conducting Peter Maxwell Davies' 1979 thriller, *The Lighthouse* earned rave reviews. Subsequently, Paiement was appointed Principal Guest Conductor at The Dallas Opera. Paiement has since returned to Dallas to conduct performances of Tod Machover's *Death and the Powers*, as well as the critically acclaimed and highly anticipated world premiere of Joby Talbot's opera *Everest*. In Fall 2015, Paiement assumed the post of Associate Conductor for the world premiere of Jake Heggie's *Great Scott*. She will return in 2017 to conduct Benjamin Britten's *The Turn of the Screw* and Douglas Cuomo's *Arjuna's Dilemma*.



As Artistic Director of Opera Parallèle, Paiement has conducted many new productions, including: world premieres of Lou Harrison's final version of *Young Caesar*, Dante De Silva's commissioned opera *Gesualdo, Prince of Madness* (presented as a graphic opera), Luciano Chessa's commissioned opera *A Heavenly Act*, the commissioned chamber version of John Harbison's *The Great Gatsby*, the premiere of the re-orchestration of Terence Blanchard's *Champion* in collaboration with SFJAZZ Center; the West Coast premieres of John Rea's re-orchestration of Alban Berg's *Wozzeck* and Philip Glass' *Orphée*; Virgil Thomson's *Four Saints in Three Acts*; Osvaldo Golijov's *Ainadamar*; Francis Poulenc's *Les Mamelles de Tirésias*; Kurt Weill's *Mahagonny Songspiel*; the American Premieres of Adam Gorb's *Anya 17* and Tarik O'Regan's *Heart of Darkness*; the San Francisco Bay Area return of Jake Heggie's *Dead Man Walking*; and a new production of Peter Maxwell Davies' *The Lighthouse*. Under her baton, the company will perform two works this season - Philip Glass' *Les Enfants Terribles* and Jonathan Dove's *Flight*.

Additionally, Paiement has been the Artistic Director of the BluePrint Project at the San Francisco Conservatory of Music (SFCM) where she has commissioned, premiered, and recorded works from many living American composers. At SFCM, she holds the Jean and Josette Deleage Distinguished Chair in New Music. Paiement previously served as the Director of Ensembles at the University of California - Santa Cruz (UCSC). In 2014, she was awarded the UCSC Eminent Professor Award. In 2015, she received the Edward A. Dickson Emeriti Professorship in recognition of her outstanding contributions and achievement in artistic scholarship and teaching.

Paiement is a very active guest conductor. This past year she conducted at The Glimmerglass Festival, The Atlanta Opera, at the Monterey Jazz Festival for the world premiere of Wayne Shorter's new commissioned work, and at Washington National Opera for the world premiere of Mohammed Fairouz's *The Dictator's Wife*. Upcoming engagements include a return to the Glimmerglass Festival; and Lyric Opera of Kansas City to conduct the reprise of Joby Talbot's *Everest*.



SHALINI VIJAYAN

Violinist Shalini Vijayan, deemed "a vibrant violinist" by Mark Swed of the Los Angeles Times is an established performer and collaborator on both coasts. Always an advocate for modern music, Shalini was a founding member and Principal Second Violin of Kristjan Jarvi's Absolute Ensemble, having recorded several albums with them including 2001 Grammy nominee, *Absolution*. As a part of Absolute, she has performed throughout the United States and Europe, most notably in London's Barbican Hall and the Concertgebouw in Amsterdam.

A member of the New World Symphony in Miami Beach, Florida from 1998-2001, Shalini served as concertmaster for Michael Tilson Thomas, John Adams, Reinbert de Leeuw and Oliver Knussen. She was also concertmaster for the world premiere performances and recording of Steven Mackey's *Tuck and Roll* for RCA records in 2000. In Los Angeles, Shalini is featured regularly with Grammy Award winning Southwest Chamber Music and can be heard on their Grammy nominated *Complete Chamber Works of Carlos Chávez, Vol. 3*. Most recently, she has been a featured soloist with the Los Angeles Master Chorale in Chinariy Ung's *Spiral XII* and Tan Dun's *Water Passion*. Shalini is on the performance faculty of the Nirmita Composers Workshop in Siem Reap, Cambodia.

TIME LINE OF THE LIFE OF LOU HARRISON

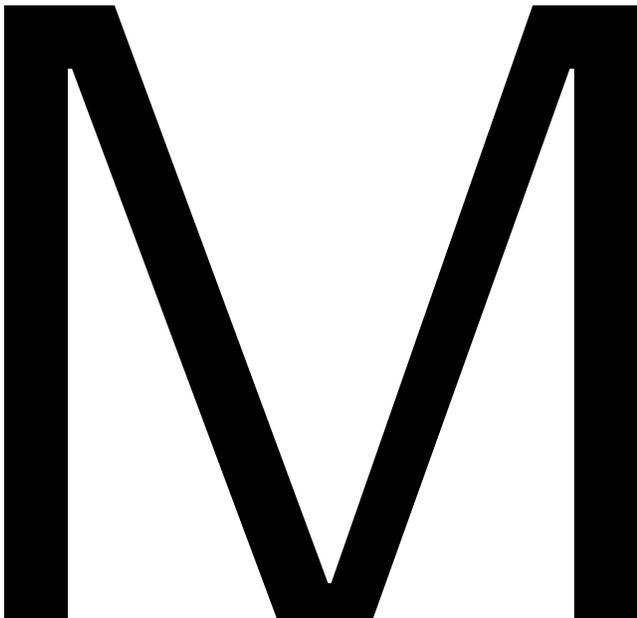


FROM THE FORTHCOMING BOOK,
LOU HARRISON: AMERICAN MUSICAL MAVERICK
BY BILL ALVES AND BRETT CAMPBELL,
INDIANA UNIVERSITY PRESS, 2017

- 1917 Born in Portland, Oregon
- 1927 Family moves to California. For the next seven years, Harrison will attend many different schools in the Sacramento Valley and the San Francisco Bay Area as his father transfers between jobs.
- 1934 Harrison sings in a Gregorian chant choir at San Francisco's Mission Dolores.
- 1935-36 Harrison attends San Francisco State College for two years, performing with the Ancient Music Ensemble. He meets many fellow artists and regularly attends Chinese opera performances in Chinatown. Enrolls in Henry Cowell's class "Music of the Peoples of the World" and begins composition study with Cowell.
- 1936 Harrison begins composing for local dance companies. In response to Harrison's request, Charles Ives sends a crate of scores, which become a great influence.
- 1937-41 Harrison employed as composer and dance accompanist at Mills College.
- 1939-42 Harrison and John Cage establish a series of concerts for new music for percussion, the first such series in the U.S.
- 1942-43 Harrison moves to Los Angeles and studies with Arnold Schoenberg at UCLA. While not giving up his tonal styles, he focuses on atonal music for the rest of the 1940s.
- 1943 Harrison moves to New York City and soon begins a job as a music critic for the Herald Tribune under the guidance of Virgil Thomson. Falls in love with Edward McGowan, an African American minister.
- 1946 Harrison conducts the premiere of Ives's *Third Symphony*, which results in Ives winning the Pulitzer Prize. In a Greenwich Village of bohemian artists, he works with choreographers and members of the Living Theater.
- 1947 An anxiety-related mental illness results in Harrison being hospitalized for most of the year, and he will remain socially and emotionally fragile for some years. During the hospitalization, he composes most of his twelve-tone *Symphony on G*.
- 1950-51 Composes dance music for summer sessions at Reed College, Oregon, where he also takes up calligraphy. Such works as his ballet *Solstice* show a new focus on tonality, modes, and Asian influences. Influenced by Harry Partch's new book, he begins to experiment with other tuning systems.
- 1952-53 Teaches and composes at Black Mountain College in North Carolina, in part to escape the noise and pressure of New York City. His opera *Rapunzel* is his last full composition in Schoenberg's twelve-tone method. Subsequent compositions during this period are modal or tonal and often influenced by nature.

- 1953 Unable to face living in New York City, Harrison moves back to the West Coast, eventually settling in Aptos, California, near Santa Cruz and getting a job at a local animal hospital. In near isolation, he experiments with just intonation and Asian musical techniques.
- 1954 Harrison attends the International Conference of Contemporary Music in Rome, where an aria from *Rapunzel* wins a festival award, bestowed by Igor Stravinsky. He begins studying the international language Esperanto, which he sometimes uses in the texts and titles of his compositions.
- 1955 Harrison's *Four Strict Songs*, written for the Louisville Orchestra, is his first major work in just intonation.
- 1960 Another commission from Louisville results in his *Suite for Symphonic Strings*, a landmark retrospective of his eclectic styles to that time.
- 1961 On his first trip to Asia, Harrison attends the East West Music Encounter in Tokyo, an influential conference where his views on the importance of musical hybrids crystallize.
- 1961-62 On a Rockefeller grant, Harrison studies traditional music in Korea and Taiwan. He composes a series of Asian-influenced pieces, sometimes for Asian instruments. Back in California, he establishes a performing ensemble of Chinese instruments with the help of his students Robert Hughes and Richard Dee.
- 1963 A residency at Hawaii's East West Center results in his ambitious multicultural suite *Pacifika Rondo* for an orchestra of European and Asian instruments. In California, Hughes and others establish the Cabrillo Music Festival, which will bring the professional music world back to Harrison's enclave.
- 1966 A Ketchum-Thorne grant funds an extended retreat in Oaxaca, Mexico, where Harrison works on his large oratorio *Orpheus* and completes the influential book that will be published as *Lou Harrison's Music Primer*.
- 1967 Harrison begins teaching as an adjunct professor at San Jose State University and continues there through 1984. He meets the man who will be his life partner, Bill Colvig.
- 1969-71 Harrison composes his large scale puppet opera with a gay theme, *Young Caesar*.
- 1970-71 Colvig and Harrison build a set of metallophones he calls his "American Gamelan," which Harrison uses in his choral-orchestral setting of Buddhism's Heart Sutra in Esperanto: *La Koro Sutro*.
- 1974-75 Harrison joins the board of the Center for World Music in Berkeley, which supports a concert series and summer instruction in traditional music and dance. The Koussevitsky Foundation commissions his *Elegiac Symphony*.
- 1976 Harrison meets the great Javanese composer Pak Cokro and at his urging begins composing for gamelan. Harrison for the first time plays in and studies the Javanese gamelan orchestra.
- 1978-79 Harrison composes a series of pieces for gamelan degung and Western instrument soloists.

- 1980 Harrison and Colvig build a version of a Javanese gamelan named Si Betty, for California arts patron Betty Freeman, who funds the construction. Harrison spends the next few years composing nearly exclusively for Javanese gamelan but also introduces gamelan structures and techniques to works for Western instruments.
- 1980-85 Harrison is the inaugural Milhaud Chair at Mills College, where he and Colvig build another gamelan.
- 1982 The Cabrillo Festival commissions his *Third Symphony*. Harrison begins a series of residencies with gamelan ensembles and educational institutions around the world.
- 1983-84 Harrison's Fulbright fellowship in New Zealand is the jumping off point for a year-long around the world trip, which includes study in Indonesia.
- 1984 The Jargon Society publishes a book of Harrison's poetry: *Joys & Perplexities*.
- 1985 Keith Jarrett premieres Harrison's *Piano Concerto with Selected Orchestra*.
- 1990 Brooklyn Philharmonic commissions Harrison's *Fourth Symphony*.
- 1991 *Homage to Pacifica*, written to honor his favorite radio station KPFA, includes movements for gamelan, chorus, and Western instruments.
- 1995 Michael Tilson Thomas and the San Francisco Symphony commission Harrison's *A Parade for MTT*, which recounts Chinatown parades of Harrison's youth. Mayor declares his birthday Lou Harrison Day in San Francisco.
- 2000 Bill Colvig dies.
- 2002 Harrison's house made of straw bale in Joshua Tree, California is completed.
- 2003 Harrison dies on his way to a multi-concert celebration of his music at the Ohio State University.



STAFF BIOS

Charles Amirkhanian, co-founder with Jim Newman in 1992 of Other Minds, is its Executive & 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, Hovhannes, Antheil and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world.

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

Amirkhanian served as Music Director of KPFA Radio in Berkeley (1969-1992) and Executive Director of the Djerassi Resident Artists Program (1993-1997). From 1977-1980 he was a full-time instructor in the Interdisciplinary Creative Arts Department at San Francisco State University. In San Francisco, Amirkhanian hosted and programmed the Exploratorium's highly regarded Speaking of Music series (1983-1991), bringing live audiences together for intimate conversations in 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, Westdeutscher Rundfunk (WDR), Meet the Composer, the BBC, the Australian Broadcasting Corporation, the 1984 Summer Olympics, the Arch Ensemble and Ensemble Intercontemporain and other organizations. His music has been choreographed by Bill T. Jones, Anna Halprin, Margaret Fisher, Nancy Karp + Dancers, and Richard Alston (Ballet Rambert). From 1975-1986 he performed theatrical realizations of his sound poetry with projections by Carol Law at venues such as the Stedelijk Museum (Amsterdam), the Walker Art Center (Minneapolis), the San Francisco Museum of Modern Art, New Langton Arts (San Francisco) and throughout Australia. More recent performances have been in Berlin, Beijing, Linz, Huddersfield, Moscow and St. Petersburg.

His music is available on two solo CDs, *Walking Tune* (Starkland Records) and *Mental Radio* (New World Records) and also has been released on *Cantaloupe*, *Centaur*, *Wergo*, *Other Minds*, *Perspectives of New Music* and *Fylkingen*, among other imprints. His 1980 LP "Lexical Music," was reissued on February 3, 2017, on the Other Minds CD label.

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

Randall Wong, Administrative Director, has built a distinguished reputation as a vocalist specializing in historically informed performances of Baroque/Classic and contemporary music. He is also active as a composer. His career in opera, concert work, and as a composer has taken him across five continents.

A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's *Where's Dick* and Harvey Milk (Houston Grand Opera, New York City Opera, and San Fran-

cisco Opera), and Meredith Monk's Atlas. As a member of the Monk Ensemble he has participated in numerous domestic and international tours including Atlas, The Politics of Quiet, and A Celebration Service. He has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and J.C. Bach, in venues such as Rome, Dresden, Stuttgart, Schwetzingen, Cologne, Boston, Berlin, San Francisco, Sydney, and Hong Kong.

Mr. Wong is the composer/performer/designer of a number of miniature operas: The Household Opera, Di Nostra Vita (after Dante), Flatland: A Romance Of Many Dimensions, and Waiting for Godzilla. These have been presented by the SF Arts Commission, Museum of Jurassic Technology (LA), Z Space Theater (SF and Santa Cruz), Project Artaud (SF), Yerba Buena Center for the Arts. (SF), Noh Space (SF), and the Chicago Humanities Festival. Other commissions include a site-specific Alice in Wonderland for the Yerba Buena Gardens, A Victorian Bestiary for the San Jose Chamber Orchestra. In 2011, his film score received a Silver medal at the Park City Film Music Festival (Performance/ experimental film) for The Two Fauns (dir. David Finklestein). His most recent large work, Phantom Dances for 3 toy pianos and orchestra, was premiered by the San Jose Chamber Orchestra, October, 2016.

He is the recipient of multiple awards and grants including the Zellerbach Family Fund, Fleishhaker Foundation, San Francisco Arts Commission, Museum of Jurassic Technology, Wattis Fellowship/Yerba Buena Center, California Arts Council, American Composers Forum, New York Dance Critics Award (the "Bessies"), and Theatre Bay Area.

Mr. Wong received his Doctor of Musical Arts degree from Stanford University (historic performance practice) and Bachelor and Masters degrees in music from San Francisco State University. In addition, he studied with the noted composer, Lou Harrison.

He has been on the faculties of UC Santa Cruz and Stanford University and his past administrative posts include the Director of Repertoire and Training at the East Bay Center for the Performing Arts (Richmond, CA) and Administrative Director of Young Imaginations (San Rafael, CA).

Kate Wees, Development Director, has been at the helm of several art and educational non profits in the Bay Area. She began her career at her alma mater the California College of the Arts (formerly CCAC) as an academic advisor. Quickly she was promoted to Associate Director of Diversity Recruitment and Retention and finally Director of Admissions. In these positions Kate created many successful initiatives and policies within both the academic and administrative side of the college that are still in practice today.

Kate has also held director positions at the UC Berkeley Art

Studio, Pro Arts, Dharma INC and the Trika Method Institute. For the last several years she has been studying Ayurvedic and Tantric philosophy. These studies have help inform her personal work as a painter and printmaker but also at her side gig as a professional and personal coach. As a graduate of the UC Berkeley Leadership Development program she has extensive training in administrative and management best practices as well as mediation and leadership. She is an avid volunteer bringing mindfulness and emotional equity training to low and no income families. Kate has been a long time supporter of new music and Other Minds.

Mark Abramson, Production Director, was born in California and raised in Hawaii, where he learned to play slack-key guitar and spent as much time as possible surfing the reefs around the island of Oahu. He spent a year after high school traveling and surfing around Australia, New Zealand and Indonesia, and then commenced his college education, receiving an A.B. with honors in Economics from U.C. Berkeley, after which he moved to New York City.

After a stint as an economist on Wall Street, Mark became the man, at mega-architecture firm Gensler & Associates' New York office, writing programs on the first Apple computers for architectural space programming. But the desire to make music was overwhelming, and when his side-project rock band was offered a recording contract, Mark quit his day job and plunged headlong into the music business. What happened during the next decade was fodder for a made-for-TV movie: recording, touring nationally and in Europe, hanging with East Village scenesters, running a nightclub, working at a recording studio and as bandleader, songwriter and musician.

At the end of this intensely creative period, Mark decided to change gears. Moving back to Hawaii offered Mark nice waves, warm weather and a chance to develop a relationship with his second love- graphic design. He spent some time at a publishing company, learning the basics of publication design and production, prior to establishing his own firm, Zen Jam. In Honolulu, Mark developed projects for several publishing houses, ad agencies, design firms and individual clients.

He brought his design business to San Francisco in 1999, where his projects included work for book publishers, academia, and music industry clients like Motörhead and Metallica. At the same time, Mark continued to work on music, writing pieces for independent films, playing live on occasion, and producing recordings for several underground recording artists. Mark's work in both design and music can be viewed on his web site, <http://zenjam.com/>. After many years designing magazines, books and CD/DVD packaging - and working on his music under the radar - Mark has joined us here at Other Minds as our new production director. When he's not working on Other Minds projects, or on music at his studio in San Francisco, Mark surfs

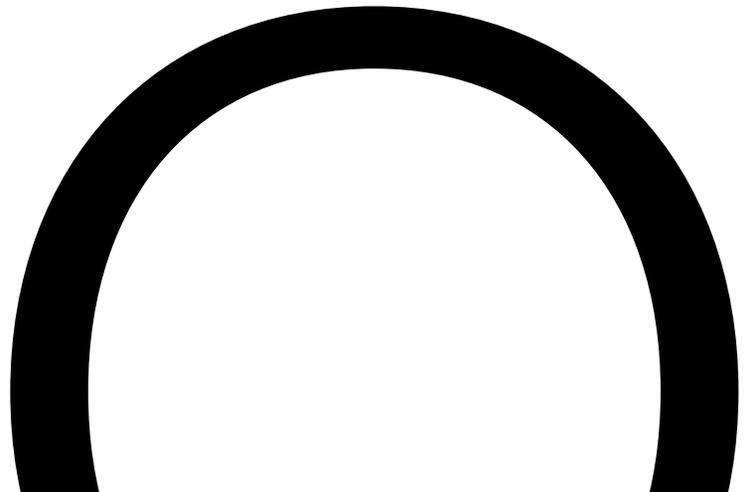
Ocean Beach, plays guitar, walks his Labrador retriever, reads non-fiction, and hangs out with his wife and stepson, friends and family.

Carole Goerger, Business Manager, brings over 25 years of accounting 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 the C.C.P.A./WOW Hall a small music nonprofit in Eugene, Oregon. In 2008 she began work with Emge & White CPAs in Eugene. She serviced up to 35 clients per month until moving to Alameda in December 2011. She began her work at Other Minds in April 2012. Goerger continues her contract work outside of her service to Other Minds, currently serving Bay Area clients with budgets ranging from \$150,000 up to \$4 million including San Francisco Classical Voice, TerViva Bioenergy Inc. and numerous other small businesses and nonprofits.

Adrienne Cardwell (b. 1976), Archivist and Preservation Project Director, 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.

Andrew Weathers (b. May 7, 1988, Watertown, MA), Producer of Other Minds Records, 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, What Does the Scanner See, King Eider, 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 producer in charge of Other Minds Records.

Stephen Upjohn, Librarian, 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 9 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.



ABOUT THE FESTIVAL

The 22nd Other Minds Festival is presented by Other Minds in association with the Pacific Film Archive/Berkeley University Art Museum and the Mission Dolores Basilica.

Now in its 22nd year, Other Minds is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multidisciplinary collaborations, and the rediscovery of neglected 20th century works. 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 Nancarrow
Trimpin
Jai Uttal
Julia Wolfe

OTHER MINDS 2 (1995)

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

OTHER MINDS 3 (1996)

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

OTHER MINDS 4 (1997)

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

OTHER MINDS 5 (1999)

Linda Bouchard
Mary Ellen Childs
Luc Ferrari
Alvin Lucier
António Pinho Vargas
Julian Priestler
Sam Rivers
Margaret Leng Tan
Errollyn Wallen

OTHER MINDS 6 (2000)

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

OTHER MINDS 7 (2001)

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

OTHER MINDS 8 (2002)

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

OTHER MINDS 9 (2003)

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

OTHER MINDS 10 (2004)

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

OTHER MINDS 11 (2005)

John Luther Adams
Maria de Alvear
Charles 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 Stockhausen

OTHER MINDS 13 (2008)

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

OTHER MINDS 14 (2009)

Michael Harrison
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
Glória 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
Cecille Ore
John Oswald
Larry Polansky
Lasse Thoresen

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

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Renate Kay
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Hollis Lenderking
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Roselyne C. Swig

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M

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Constance Lewallen
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Clark & Susan Coolidge
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JM Sharp
Gail Silva
Michael Simon

Alan Snitow
Cherrill Spencer
Thomas Steenland
Joanne Stenberg
Kate Stenberg
Jack Stone & Barbara Foster
James K. Taylor III
Romuald Tecco
Wade Tolleson
Eugene Turitz &
Louise Rosenkranz s/b
Eugene Turitz & Louise
Rosenkranz
Dianne Weaver & Sebastiano
Scarampi
Philip Weinstein
Susan West
Richard Avis Wilson
Alan Zimmerman & Larry Schulte

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Carol Benioff
Robert Bonotto
John Allen Carnahan
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Hrayr Eulmessekian
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of Don Buchla
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John Hillyer

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David Jaffe
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LOU HARRISON CENTENNIAL OTHER MINDS

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ABOUT OTHER MINDS

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.

For more information, visit www.otherminds.org

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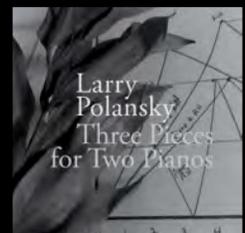


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One of the most influential composers of his generation, Conlon Nancarrow (b. 1912), is best remembered for his remarkable works for the player piano. A committed, independent thinker and the son of the mayor of Texarkana, Arkansas, Nancarrow fought in the Lincoln Brigade, then fled America to Mexico City. There, in isolation, he built a vast body of work that mounted a creative discourse on music, man, and machine.

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