

Maki Namekawa | Dennis Russell Davies
The Other Minds Ensemble

Philip Glass

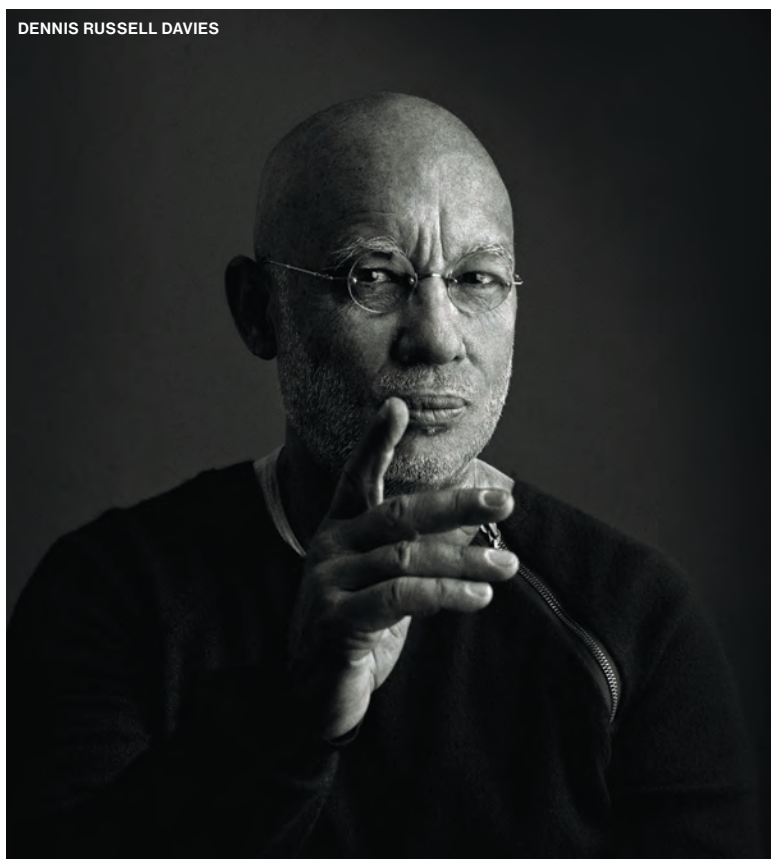
MUSIC FOR TWO PIANOS



Wednesday, December 6, 2017, 7:30pm
St. John's Presbyterian Church, Berkeley, CA



MAKI NAMEKAWA



DENNIS RUSSELL DAVIES

PROGRAM

Suite from Les Enfants terrible (1996)

arranged for 2 pianos by Maki Namekawa & Dennis Russell Davies

- i Overture
- ii The Bedroom
- iii Paul Sleepwalking
- iv Snow Falling in the Playground
- v Elizabeth Chooses a Career
- vi Death of the Twins/Finale

Philip Glass

MUSIC FOR TWO PIANOS

Wednesday, December 6, 2017, St. John's Presbyterian Church, Berkeley, CA

In honor of his 80th birthday ... a benefit for **OTHER MINDS**

Music from the opera La Belle et la Bête (1994)

arranged for 2 pianos and wind octet by Michael Riesman

- i Overture
- ii Beauty Goes to the Castle
- iii Dinner at the Castle
- iv The Beast's Anguish
- v A Walk in the Garden
- vi The Pavilion
- vii The Metamorphosis

With the **Other Minds Ensemble**:

Oboe: Robin May and Ryan Zwahlen

Clarinet: Peter Josheff and Larry London

Bassoon: Deborah Kramer and Shawn Jones

French Horn: Katie Dennis and Scott Hartman

INTERMISSION

Four Movements for Two Pianos (2008)

- i quarter note = 144
- ii quarter note = 84
- iii quarter note = 116
- iv quarter note = 80

WELCOME

We're delighted to have you with us this holiday season.

Other Minds has hosted its share of inimitables over the past quarter century of promoting maverick new music. But no one deserves that sobriquet more than my brilliant, talented and predictably adventurous friend Dennis Russell Davies. We thank him and Maki Namekawa for generously proposing this benefit concert to honor their friend and colleague composer Philip Glass on the occasion of his 80th birthday.



In addition to conducting many premieres of Glass operas and orchestral works, Maestro Davies has served the cause of living composers by commissioning and performing not only fellow Americans but composers from numerous countries. Davies' personable manner and catholic traversal of diverse musical styles is exactly the contrary of most conductors. Not only is he a fearless champion of the new, he has brought new vigor to the repertory of the past with such projects as his CD boxed set of the complete 104 symphonies of Franz Josef Haydn and the 10 of Anton Bruckner.

Maki Namekawa is one of the most brilliant pianists of our era. Her scintillating performances of both new and classical composers leave audiences breathless. Since her departure from her native Japan, she has lived largely in German-speaking countries, and so you'll find her and husband Dennis conversing in that language rather than English or Japanese. Fortunately for the Maestro, Maki shares his passion for the sport of baseball, and when in the U.S. she often can be seen between concerts going early to Major League baseball games to see her favorite player Ichiro Suzuki take his batting practice. Since Dennis and I share a passion for sports as well as music, you can imagine how glad I am for that he no longer has to be a closet fan.

A warm thank you for your attendance and support of Other Minds. Enjoy a wonderful evening!



Charles Amirkhanian
Executive & Artistic Director

UPCOMING EVENTS

The Nature of Music: Bill Fontana

Thursday, February 15, 2018 @ 7pm

Goldman Theater, David Brower Center, Berkeley

Bill Fontana (born USA, 1947) is an American composer and artist who has developed an international reputation for his pioneering experiments in sound. Since the early 70's Fontana has used sound as a sculptural medium to interact with and transform our perceptions of visual and architectural spaces. He has realized sound sculptures and radio projects for museums and broadcast organizations around the world. His work has been exhibited at the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Museum Ludwig, Cologne, the Post Museum in Frankfurt, the Art History and Natural History Museums in Vienna, both Tate Modern and Tate Britain in London, the 48th Venice Biennale, the National Gallery of Victoria in Melbourne, and the Art Gallery of NSW in Sydney. His major radio sound art projects include works for the BBC, the Australian Broadcasting Corporation, National Public Radio, West German Radio (WDR), Swedish Radio, and Radio France among others.

Other Minds Festival 23, Sound Poetry

April 9 through April 14, 2018

ODC Theater, San Francisco

The major event of our season will be Other Minds Festival 23, performances April 9-14, 2018, and will be devoted to text-sound compositional work utilizing "speech" as a musical medium—text, isolated phonemes, and other vocal utterances as sound material and structural elements. Much of this repertoire also involves aspects of electronic manipulation in live performance. Works by Amy X Neuburg, Pamela Z, Clark Coolidge, Anne Waldman, John Giorno, Brion Gysin, Sheila Davies, Alvin Curran, and Mark Applebaum will receive their OM debuts. OM will also present Austrian-born American composer Ernst Toch's complete *Gesprochene Musik* (including its two rediscovered "lost" movements which accompany the better known *Geographical Fugue*), Kurt Schwitters's notorious *Ursonate* ("Primeval Sonata"), and Virgil Thomson/*Gertrude Stein's* delightful *Capital Capitals*.

We're inviting back to San Francisco some of the superstars — John Giorno, Clark Coolidge, Anne Waldman, and others — and we're bringing Enzo Minarelli from Italy, Jaap Blonk from Holland, Sten Sandell from Sweden, Tone Åse and Espen Sommer Eide from Norway, and a host of younger sound poets to make a joyful noise for all to celebrate.

PROGRAM NOTES

The relationship between Philip Glass and the piano is a very interesting one and to no small degree is connected in a very direct way to the conductor/pianist Dennis Russell Davies, pianist Maki Namekawa, and the composer's own personal relationship to the piano.

Quite simply because so many composers play the piano and compose at it, the subject of composer-pianists is always an interesting one. There have been a great number of famous composers who also happened to be excellent pianists. These well-known names range from Mozart and Beethoven through the great Russian pianists of the 20th Century, to figures in more recent times like William Bolcom and Thomas Adès.

Starting his musical life as a flutist, Philip Glass actually began playing the piano at a fairly advanced age as a teenager. Over the years the piano became a bigger part of his creative life. While never described as a virtuoso, Glass himself calls himself "a decent pianist for a composer." This statement in itself is significant because over the 20th century many composers started to move away from being active performers. Glass was part of a generation of composers who placed the composer back in front of the public in a direct way. In doing so, these composers once again became part of one of the more intimate streams of musical creativity, that direct and intimate link between a composer and the public.

While the lineage of composer/pianists is a long and illustrious list, it is perhaps only superseded by the list of famous conductor/pianists. For decades, Davies' career has been largely based in Europe because of his desire to find communities where he could conduct symphony, opera, and chamber music all in the same city. Starting as a pianist, Davies has consistently remained an active performer as a soloist, an accompanist, and as part of the Namekawa-Davies piano duo.

Composing for the piano has remained a constant since Glass wrote those first pieces for Davies, the *Études Book 1* (1994). Even beyond keyboard pieces, no other performer has done more to inspire, instigate, nurture and champion the music of Philip Glass than has Dennis Russell Davies. For the recording of *Études Book 2* (2014), Maki Namekawa was the immediate choice. She has been performing Glass' music consistently for well over a decade and brought her crystalline technique to the work. But, perhaps more importantly, Namekawa has been touring with Glass for years, performing the complete cycle – providing the extra musical insight that comes from years of developing personal interpretations.

It has been a particularly fruitful musical collaboration in perhaps the most intimately personal medium. What these three gifted musical personalities have accomplished together represents a unique constellation of talents converging into a singular artistic purpose and exploration into the artistic possibilities of the piano.

This evening's performance begins with the suite from the opera *Les Enfants terribles* exploring the expressive possibilities of multiple pianos. The opera is the third part of a trilogy of operas based on the works of Jean Cocteau. "Les Enfants" is a story of quasi-incest between siblings, jealousy, and mind games. This period represented a great turning in Glass' music towards more emotional and mature subject matter. The music from this "dance-opera" ranges from a thrilling overture which opens the piece to sounds straight from French music (The Bedroom) to a vivid portrayal of Sleepwalking in music (Elizabeth Chooses a Career).

Tonight, Other Minds presents the American premiere of the suite from Cocteau's *La Belle et la Bête* for two pianos and eight winds. *La Belle et la Bête* (1946) is Glass' second opera based on works by Cocteau and a classic of French cinema. The original version is performed in conjunction with the projected film (with the original version soundtrack eliminated entirely) and the dialogue is sung.

Cocteau's is the first definitive version of the fairy tale (the second being Walt Disney's version of 1991). Through Cocteau's extraordinary cinematic alchemy, the ordinary world is transformed into a dreamlike and poetic world of magic. The power of the creative and natural realms, represented respectively by Beauty and the Beast, finally emerges and allows the world of imagination to take flight.

The first true collaboration of all three performers took place in 2008 when the Klavier Festival Ruhr commissioned Glass' *Four Movements for Two Pianos*, a piece that has gone on to become a repertoire piece for two pianists.

Four Movements for Two Pianos builds widely upon the expressive possibility of multiple pianos. The compacted harmonies stand in contrast to earlier Glass pieces of the past 15 years. The composer, still using repetition, moved toward a new turn harmonic development through autodidactic processes, that is to say that the supplementary notes Glass introduces to the harmonies that are at first heard as "wrong" are quickly heard in their proper context. Also of interest are the roles the soloists play in the work. The piece does not limit performers to a certain range of the piano for the duration of the piece. Glass has each performer exchanging roles freely. That choice results in the listener hearing each performer's style in different ranges at different moments in the piece.

BIOGRAPHIES

Dennis Russell Davies recently retired as 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. In 2017 he became Music Director of the Brno Philharmonic (Czech Republic).



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 Philip Glass, Luciano Berio, John Cage, William Bolcom, Heinz Winbeck, Laurie Anderson, Philippe Manoury, Aaron Copland, Hans Werner Henze, and Michael Nyman.

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, and the Academia di Santa Cecilia di Roma. He first conducted at the Bayreuth Wagner 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. He inaugurated the new Linz Opera House in April 2013 conducting the world premiere of Philip Glass's opera *The Lost* followed by Strauss' *Der Rosenkavalier* before starting a new production of Wagner's "Ring Cycle" from 2013 to 2015.

Dennis Russell Davies was born April 16, 1944, in Toledo, OH 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."

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 Éclat 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-Kreuzer-Price, 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.

BIOGRAPHIES

Philip Glass. Through his operas, his symphonies, compositions for his own ensemble, and wide-ranging collaborations with artists ranging from Twyla Tharp to Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.



Philip Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese's *Kundun*, and *Koyaanisqatsi*, his initial filmic landscape with Godfrey Reggio. The operas – *Einstein on the Beach*, *Satyagraha*, and *Akhmaten*, among others – play in the world's leading houses, and rarely to an empty seat. His associations, personal and professional, with leading rock, pop, and world music artists date back to the 1960s. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer. The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” It immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops.

Other Minds Ensemble. The shape-shifting OM Ensemble was formed two decades ago to match the fluid and ever-evolving instrumentation of newly-minted music. The Bay Area's best orchestral musicians have been assembled, as needed, for the U.S. premieres of music by Alvin Lucier (1999), the German composer Dieter Schnebel (2008), and world premieres of OM-commissioned pieces by Jack Body (2003) Catherine Lamb (2009), and John Kennedy (2012). More recently the ensemble delivered a memorable performance of the *Suite for Violin, Piano and Small Orchestra* of Lou Harrison, conducted by Dennis Russell Davies (2017). Our thanks to our eight wind players tonight as they assist in the American premiere of Philip Glass' *La belle et la Bête*.

OTHER MINDS SUPPORTERS

This program was made possible by The Clarence E. Heller Charitable Foundation, The William and Flora Hewlett Foundation, Ronald Kay (in Memory of Renate Kay), Jill and William Shanbrom and Steinway and Sons.

Special thanks to Richard Guerin, Orange Mountain Music and Zarathustra Music, and St. John's Presbyterian Church.

Thank you for your support of Other Minds! Our work would not be possible without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge these individuals and institutions for their generous support of Other Minds programs **between July 1, 2016 and June 30, 2017**. Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

Maximalist (\$5,000+)

Rena Bransten	William Huie & Melissa Haddad
Margaret Dorfman	James Newman & Jane Ivory
Charles Céleste Hutchins	Jill & William Shanbrom

Electro-Acoustic (\$2,500-\$4,999)

Mark Applebaum & Joan Friedman	Eric Kuehn
Scott Atthowe & Patricia Thomas	Steven & Deborah Wolfe
James McElwee	

Expressionist (\$1,000-\$2,499)

Charles B. Amirkhanian & Carol Law	George B. Freeborn
Benjamin Amirkhanian	Kyle Gann
Dan Becker & Belinda Reynolds	Marthanne Dorminy & Stewart Gardner
Harry Bernstein & Caren Maghreblian	Andy Gold & Karen Cutler
Barbara Bessey	Margot Golding
Susan Bienkowski	John Goodman & Kerry King
Victoire & Owsley Brown III	Lorraine Honig
Molly Davies/James E. Robison Foundation	Ronald Kay, in memory of Renate Kay Patrick & Madeline McMenamin

Post-Modernist (\$500-\$999)

Anonymous	Myra Melford
Levon Der Bedrossian	Jean H. Nandi
Hollis Lenderking	Jane & Larry Reed
James Melchert	Mary K. Stofflet

OTHER MINDS SUPPORTERS

Neo-Classicist (\$250-\$499)

Denny Abrams	Jim McQuade & Vicki Darrow
Agnes Bourne	Emma Moon
Kui Dong & Duo Huang	Earleen Overend & Wayne Palmer
Claude Gruen	Rodney & Anne Pearlman
Alfred E. Heller	Karl Pribram
Timothy M. Jackson	Sara Sackner & Andrew Behar
Neil & Dina Jacobson	Steven Selck
Debra Kay, in memory of Renate Kay	William Sharp
Susan Levenstein	Barbara Foster & Jack Stone
Betty Locke, in memory of Lindley Locke	Susan G. & Prescott Stone
	Bronwyn Warren & James Petrillo

Impressionist (\$125-\$249)

Shunya & Keith Anding	Nancy Karp & Peter Jones
George & Ahahid Avakian	Dione King
Deirdre Bair	Eleanor Lindgren
Ray & Betty Ann Barnett	Mary Ann & Bill McDonald
Gloria Cheng & Lefteris Padavos	Mimi Mott-Smith & John Reinsch
Richard & Rita Felciano	Cherie Raciti
Jack Foley, in honor of Adelle Foley	John Rockwell
Scott Guitteau, in memory of David Bowie	David Sansone
Michael Holland	Carl Stone
Elmer & Gloria Kaprielian	Electra Yourke, in memory of Nicolas Slonimsky

Minimalist (\$60-\$124)

Susan & Clark Coolidge	Stephen Selck
Mike Dyar, in honor of Charles Amirkhanian	Betty Sewell
Leonard Hunter	Alan Snitow & Deborah Kaufman
John F. Kihlstrom	Richard Sparks
Bill Leikam	Thomas Steenland
Tania León	James Taylor
Stephen Ness	Romuald Tecco
Stephen Pacheco	Eugene Turitz & Louise Rosenkrantz
Vivian Perlis	Richard A. Wilson
	Larry Schulte & Alan Zimmerman

Microtonal (up to \$59)

Janice Abdulian	Dr. & Mrs. Howard & Wendy
Jeff Abell	Kleckner
Diane Abt	Leah Levy
John Bischoff	Gareth Loy
Carol Benioff	Robert May
John Allen Carnahan	Michael Robin, in memory of
Janet Elliott	Pauline Oliveros
Stan Harrison & Margot Steinberg	Martin & Deborah Rokeach
Alfonzo & Jose De Jesus Hernandez	Kate Stenberg
John W. Hillyer	JoAnn Stenberg
David Jaffe, in memory of Henry Brant	Marcia Tanner
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STEINWAY PIANO GALLERY
SAN FRANCISCO

Tonight's pianos provided by Steinway & Sons

ABOUT OTHER MINDS

Other Minds is dedicated to the encouragement and propagation of contemporary music in all its forms through concerts, recordings, broadcasts, audio preservation, and public discussions that bring together artists and audiences of diverse traditions, generations, and cultural backgrounds. By fostering cross-cultural exchange and creative dialogue, and by encouraging exploration of areas in new music seldom touched upon by mainstream music institutions, Other Minds is committed to expanding and reshaping the definition of what constitutes “serious music.”

Founded in 1993, Other Minds in San Francisco is a leading organization for new and experimental music, devoted to championing the most original, eccentric, and underrepresented creative voices in contemporary music, with an emphasis on composers of the American Experimental Tradition. 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.

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JOIN US!

We know that the world has infinitely more music than we're aware of, and new artistry continues to emerge all over the globe.

Life is short. Art may seem *too* long. So long that the temporal medium of music must be experienced judiciously or it'll consume more of your life than the important things ... like your email inbox.

That's why I started Other Minds 25 years ago: To help you discover where the most innovative and important musical voices of the present are making history before they become history.

Once again this year, the Other Minds Festival will call your attention to some utterly fantastic but lesser known or forgotten corners of the world of music. This year's Festival spotlights the medium of sound poetry, stretching over 100 years from the Futurists and Gertrude Stein to the living present with John Giorno, Anne Waldman, Pamela Z, and a host of Europeans who rarely are heard in America.

Other Minds relies on friends like you to make the Festival and other programs possible. Our newly updated website, otherminds.org, illustrates the range of offerings we produce for audiences in the Bay Area and beyond. You'll enjoy high definition video of our recent Lou Harrison festival and The Nature of Music—our fascinating series with composers using the artistic beauty of the natural landscape. The site also features "Music from Other Minds," our weekly survey of new releases from composers everywhere, and the largest archive of new music radio programs anywhere on the Internet, heard free in 165 countries.

We invite you to join us in making good things happen. Help someone you don't even know find music that's uplifting—transcendent. Join us in this quixotic quest to quash the quaquaversal. Forward!

Sincerely,



Charles Amirkhanian
Executive & Artistic Director

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OTHER MINDS FESTIVAL 23

MONDAY-SATURDAY, APRIL 9-14, 2018

SOUND POETRY

HELP US BRING NEW MUSIC TO LIFE!

Other Minds works year-round to bring the best composers and performers of non-commercial music to the attention of the world. Support from people like you is essential to this valuable work.

FIND OUT MORE

EXPLORE OUR PAST EVENTS

People are still talking about OM Festival 22, which presented some of Lou Harrison's most loved work, and a few rarely heard gems. Over 800 people attended the May 20, 2017 concert at San Francisco's beautiful Mission Dolores Basilica. Meanwhile, our series *The Nature of Music* has presented artists from a variety of disciplines whose work combines environmentalism and the arts. Our Special Events run the gamut from intimate presentations of a composer's work to bucket-list exotic blow-outs.

Other Minds Festival 22: Lou Harrison & Isang Yun

Hundreds of people filled the Mission Dolores Basilica in San Francisco to hear some of Harrison's best work. Works by Korean-born composer Isang Yun were also featured.

The Nature of Music: Marielle V Jakobsons

Marielle V. Jakobsons is a composer and intermedia artist based in Oakland, CA. Her compositions use a custom-built Macro-Cymatic instrument to blend fluid visuals with her electronic dreamscapes.

Rhys Chatham's A Secret Rose

Rhys Chatham re-invents the "art of sound" in the same way Chuck Close reinvented the portrait painting – by building a massive piece from many small parts. Here's the evidence.

CHECK OUT OUR FRESHLY REDESIGNED WEBSITE!

OTHERMINDS.ORG