



**SÒOÙND PÓETRY**  
**THE WAGES OF SYNTAX**

OTHER MINDS  
FESTIVAL 23

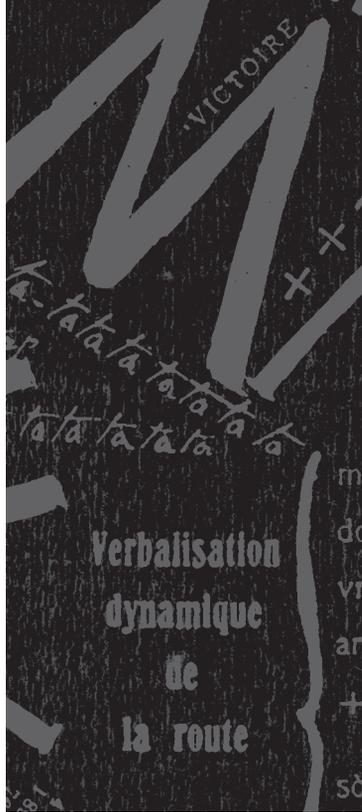
Monday April 9 - Saturday April 14, 2018  
**ODC Theater** · 3153 17<sup>th</sup> St. San Francisco, CA



<https://www.bellevue-sanlorenzo.it/>

## WELCOME TO HOTEL BELLEVUE SAN LORENZO

**Hotel Spa Bellevue San Lorenzo**, directly on Lago di Garda in the Northern Italian Alps, is the ideal four-star lodging from which to explore the art of Futurism. The grounds are filled with cypress, laurel and myrtle trees appreciated by Lawrence and Goethe. Visit the Mart Museum in nearby Rovareto, designed by Mario Botta, housing the rich archive of sound poet and painter Fortunato Depero plus innumerable works by other leaders of that influential movement. And don't miss the nearby palatial home of eccentric writer Gabriele d'Annunzio. The hotel is filled with contemporary art and houses a large library of contemporary art publications. Enjoy full spa facilities and elegant meals overlooking picturesque Lake Garda, on private grounds brimming with contemporary sculpture.



The 23rd Other Minds Festival is presented by Other Minds in association with ODC Theater, San Francisco.

All Festival concerts take place at ODC Theater, 3453 17th St., San Francisco, CA at Shotwell St. and begin at 7:30 PM, with the exception of the lecture and workshop on Tuesday. Other Minds thanks the team at ODC for their help and hard work on our behalf.

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# WELCOME TO OTHER MINDS FESTIVAL 23

A FESTIVAL OF UNEXPECTED NEW MUSIC

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A Gathering of Other Minds

# SOUND POETRY AND THE MUSIC OF LANGUAGE

Other Minds Executive and Artistic Director, Charles Amirkhonian



Since 1993 Other Minds has made a practice of bringing an unpredictable cohort of independent-minded mavericks to San Francisco to convene at its annual music festival. This year our focus is the practice of sound poetry, and our composers will be joined by poets and writers in the field of experimental literature. As will become apparent, there is a rich variety of approaches to the intermedium between poetry and music, and the practice has been over 100 years in the making.

The activities of the Futurists and Dadaists, dating from the first two decades of the 20th Century, inspired subsequent generations to rethink the potential of poetic expression. Our thanks to special guests Enzo Minarelli from Italy and Jaap Blonk from Holland, two of the most virtuosic figures now active in contemporary sound poetry, for recreating some of those early works by Fortunato Depero, Filippo Tommaso Marinetti, Hugo Ball, and Kurt Schwitters.

In 1917, Gertrude Stein wrote *Capital Capitals*, a mini-drama with its whimsical lines of conversation distributed among four speaking characters. Ten years later, Virgil Thomson set the piece to music “for four men and a piano,” developing a compositional system that allowed his singers to recite with utmost clarity the complex phraseology of the text against a spare and witty musical accompaniment. The resulting breakthrough enabled him later to compose two of our most significant American operas, *Four Saints in Three Acts*, and *The Mother of Us All*, also on texts of Stein. Our recent Other Minds CD release, *Composer-Critics of the New York Herald Tribune*, contains the historical first recording of this work with the composer at the piano, released by Columbia Records back in 1953.

After Darius Milhaud employed speech chorus and percussion effects in his 1915 orchestral stage work *Les Choéphores*, composers began to embrace spoken, rather than sung, language as a new musical material. In 1930, at a concert of Grammophon Musik in Vienna, Ernst Toch premiered his *Gesprochene Musik* (Spoken Word Suite), with singers speaking text in carefully-arranged counterpoint. The *Geographical Fugue* was the most memorable of the work’s three movements because the other two were lost in the rush of Jewish artists like Toch to escape the horrors of Nazism. He gave up a burgeoning career in Austria and fled to America where he languished in Los Angeles—a fish out of water—relegated to composing film scores and accepting the occasional teaching position. His famous writer grandson Lawrence Weschler has been instrumental in revising interest in his work and even has composed an “alternative” *Geographical Fugue* with medical terms in place of “Trinidad, Mississippi, and Yokohama.” Thanks to him the revised version of the *Suite* will receive its U.S. premiere this week along with the world premiere of Mr. Weschler’s *Medical Fugue*.

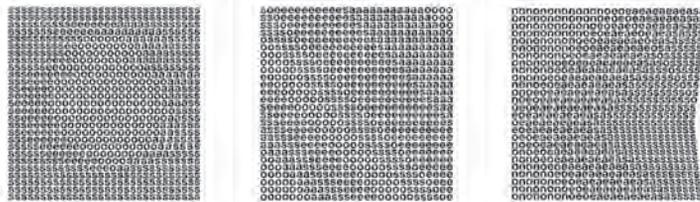
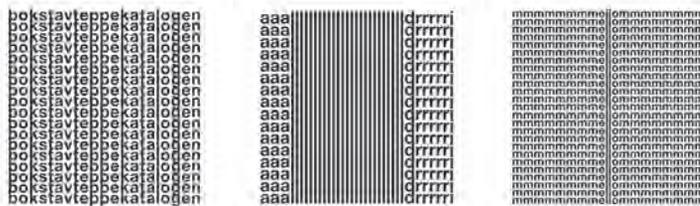
The New York Poets, like Frank O’Hara and James Schuyler—some of whom took inspiration from Gertrude Stein—were a powerful force in the late 1950s and spawned a Second School the following decade that included our guests Clark Coolidge, Anne Waldman, and Aram Saroyan. They reveled in the sound of language as poetic material, as did the Beat Poets, including Michael McClure, who were inspired by jazz improvisation, Buddhism and a rejection of bourgeois culture. McClure, at 85, is with us as our elder statesman on this year’s festival, reading some of his famous *Ghost Tantras* in beast language.

Following World War II, the introduction of the magnetic tape recorder poetry gave artists entirely new possibilities. The French writers, including Henri Chopin and Bernard Heidsieck, began to explore how flexible they could make language— speeding it up, slowing it down, and even guiding taped sounds over the playback head by hand to distort the human voice beyond recognition. Heidsieck went on to add radiophonic elements to his work—ambient sounds





Left: Fortunato Depero and Filippo Tommaso Marinetti, in vests designed by Depero. Photo taken in Turin, 1925. Below: Some of the visual poems of Swedish concrete poet Ottar Ormstad, one-half of the duo OTTARAS.



of his beloved Paris, for example—in *La Poinçonmeuse*—a touching recollection of an uncomfortable encounter with a female employee of the Metro.

Digital technology emerged with the advent of mainframe computers, such as the one used by the Fylkingen composers at the Swedish Radio in the late 1960s. Although it took days to program a simple electronic arpeggio lasting three seconds, artists persisted. Sten Hanson and Åke Hodell used the facilities to produce memorable work that we'll hear this week. Much of it turned out to be quite controversial and political, and that tendency is reinforced in the sound poems of Lily Greenham, born in Austria but later adopting Danish citizenships. None of these three are with us any longer, but their work lives on among a few cognoscenti, among which you may now count yourself.

Our Scandinavian contingent will include a brilliant visual poet Ottar Ormstad, performing with Russian-born American composer Taras Mashtalir. Their duo, OTTARAS, is a contraction their first two names, and their video projections of alphabets in motion are dazzling in their intensity. I'm also excited that we'll be hosting two jazz improvisers—keyboard player Sten Sandell and vocalist Tone Åse—who bring decades of musical experience to their work in sound poetry.

By the 1970s, new sonic possibilities emerged in the form of live electronic manipulation. The ability to capture sounds of a live performance and repeat them forwards, backwards, upside down and inside out, gave life to new work by Bay Area superstars Amy X Neuburg and Pamela Z, both of whom are prodigiously talented as singers in a diversity of styles. They also incorporate irony and humor as they ply their narratives in a dizzying variety of theatrical guises.

The role of radio has been prominent in the commissioning of sound poetry. Not only was the Swedish Radio a major player, but the West German Radio in Cologne commissioned composers and dramatists to create neues Hörspiel (new radio drama) from John Cage, Mauricio Kagel, and other composers. On our festival we'll have the work of two accomplished Bay Area writers, Susan Stone and Sheila Davies Sumner, as case in point.

These are just a few of the highlights in store for you this week as we launch an ambitious week of performances and talks. Thank you for joining us and welcome to Other Minds Festival 23.

**Charles Amirkhanian**  
Other Minds Executive and Artistic Director

# FOR FURTHER INFORMATION

Other Minds' second website, [radiOM.org](http://radiOM.org), has over 100 Spoken Word radio programs available for free streaming.

One relevant file is a broadcast on The History of Sound Poetry. Also on radiOM you can find 17 one-hour programs produced in 1969 by Clark Coolidge with contributions by Vito Acconci, Ted Berrigan, Ron Padgett, John Giorno and others. There are sound poetry performances and festival readings by writers from around the globe, including Lars-Gunnar Bodin, Bob Cobbing, Laurie Anderson, Anthony Gnazzo, François Dufrêne, Robert Ashley, Maurice Lemaitre, and Beth Anderson. We also have programs devoted to Ezra Pound, the Objectivist poets Oppen, Rakosi and Reznikoff, and the poet of the American worker, Philip Levine. Go to [radiOM.org](http://radiOM.org) and enjoy your search through hundreds of hours of concerts and programs on contemporary music.





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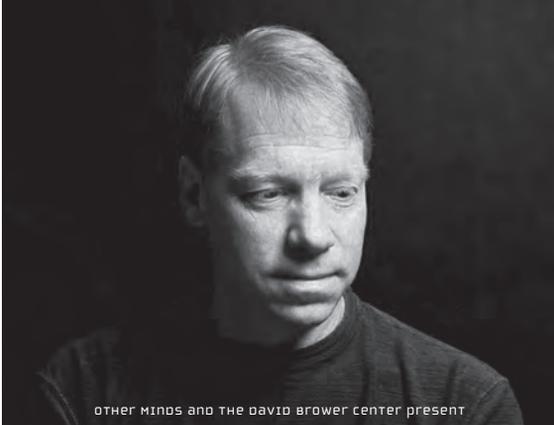
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OTHER MINDS AND THE DAVID BROWER CENTER PRESENT

## THE NATURE OF MUSIC

TUESDAY, MAY 22, 2018, 7:00PM  
THE RICHARD & ARHODA GOLDMAN THEATER  
DAVID BROWER CENTER  
2150 ALLSTON WAY, BERKELEY, CA

COMPOSER AND GUITARIST  
**MICHAEL PISARO**  
WITH THE OTHER MINDS ENSEMBLE

**Is there necessarily a correlation between sounds, texts, and meaning?**

Sound poetry turns text on its head. Rather than solely determining a word through its definition and semantics, sounds take equal precedence and untie them from their original meaning, often with an underlying contrary subtext. The pure aural values of phonemes and verbalizations take on a life of their own.

This places the onus on the listener to interpret or infer its intent. Sound poetry can utilize words, though not necessarily in their usual contexts; it can contain utterances that don't exist in any earthly language; through electronic manipulation a sound or word's definition can take on a completely different meaning or affect.

And that is the art of Sound Poetry. The takeaway is that the listener shares the burden with the poet of interpreting a poem's intent, while appreciating the sounds for their sheer beauty and on their own terms.

Sound poetry can be as rigorously constructed as any piece of music, with phonemic building blocks exchanging the role of pitches and timbres, or can manifest itself as a stream of consciousness poem which only follows its own internal logic.

So, either poet or listener, we're all masters.

**Randall Wong**  
*Other Minds*



# WHAT IS?

# SOUND

# POETRY

*'When I use a word,'  
Humpty Dumpty said  
in rather a scornful tone,*

*'it means just what  
I choose it to mean—  
neither more nor less.'*

*'The question is,' said Alice,  
'whether you **can** make words mean  
so many different things.'*

*'The question is,' said Humpty Dumpty,  
'which is to be master—that's all.'*

Through the Looking-Glass,  
Lewis Carroll (1872)



GALA

OPENING

MONDAY

APRIL

9

Other Minds Festival 23 opens with a showcase of legendary figures from the world of sound poetry including Jaap Blonk, Clark Coolidge, Alvin Curran, Michael McClure, Enzo Minarelli, Aram Saroyan, and Anne Waldman.

*Reception to follow in the lobby.*

**Enzo Minarelli**

*Ptyx (Tribute to Mallarmé) World premiere*

With sound this poem expresses what words cannot  
*World premiere*

**Michael McClure**

*Marilyn Monroe Thou Hast Passed the Dark Barrier  
and other Ghost Tantras (1962)*

**Anne Waldman**

*with Karen Stackpole, percussion*

**New & Selected Poems**

*Pieces of An Hour, for John Cage*

*Excerpts from Voice's Daughter of a Heart*

*Yet to Be Born*

*Excerpts from Trickster Feminism*

**Aram Saroyan**

*Crickets*

**INTERMISSION**

**Jaap Blonk**

*Obbele Boep 'm Pam (A bebop sound poem)*

*Seepferdchen und Flugfische (by Hugo Ball,  
Seahorses and Flying Fish)*

**Clark Coolidge & Alvin Curran**

*Just About Out Of Nowhere World premiere*

Clockwise from top left: Anne Waldman, Enzo Minarelli, Aram Saroyan, Karen Stackpole

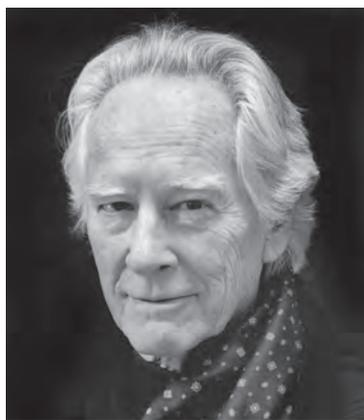
**ENZO MINARELLI**

*Ptyx* is a short tribute to Stéphane Mallarmé, who in his sonnet *nul ptyx* invented from scratch a language of his own. He dares to break down unbroken barriers by *aboli d'inanité sonore* (abolishing the trinket of silence), and championing *le néant s'honore* (the sound of the nothing/the honorable nothing).

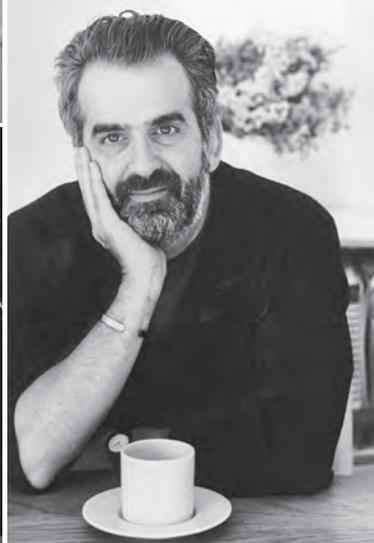
Caspar David Friedrich, to whom *With sound this poem expresses what words cannot* is dedicated, claims that listeners must commune with sounds the way that a German painter communes with nature. In both of these examples a sense of wellbeing and peace is attained through an osmosis unique to a person and their environment. In this piece, the phonemes “o” and “k” embody both rhythmic and arrhythmic qualities and in doing so convey meaning which the words no longer make.

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**MICHAEL McCLURE**



*Ghost Tantras* is one of McClure’s signature works, a book mostly written in “beast language.” A mix of lyrical, guttural and laryngeal sound, lion roars, and a touch of detonated dada, this is one of his best-known but least available books – a deep well from which decades of poetry have drawn. McClure’s inspiration has always been the animal consciousness that still lives in



mankind, and he has had a consistent message: “When a man does not admit that he is an animal, he is less than an animal.” *Ghost Tantras* is his original and singular manifesto for a poetry that relies not on images and pictures, but on muscular, sensual, energetic sound.

\*\*\*\*\*

**ANNE WALDMAN**

with Karen Stackpole, gongs

*Pieces of An Hour* is a tribute to John Cage which has had previous iterations and is a “book” of *The Iovis Trilogy: Colors In The Mechanism of Concealment* (Coffee House 2011), a part of the recent *Voice’s Daughter of A Heart Yet To Be Born*, inspired by William Blake’s *Book of Thel* (*The Unborn*).

Waldman drags the “unborn” from the realms of innocence into the realms of experience with “Offworld” and “Endtimes.” She will also draw on *Structure of the World Compared to a Bubble*, which notates parts for gong, and a short piece from a new book *Trickster Feminism* (Penguin, 2018), which is a book of activist protest. She will close with a chant for the Buddhist bodhisattva *Chenrezig* (*Avalokiteshvara*) whose name references “one who looks down upon sound,” one who looks down on the world of those crying in suffering.



**ARAM SAROYAN**

Aram Saroyan writes of *Crickets*: "The piece, with its single column of the word "crickets" running down the right hand side of the page, was in part inspired by the "zip" paintings of Barnett Newman. In the words of Saroyan, "It was written in 1965 in my studio apartment in New York City. So far as I know there were no crickets around."

\*\*\*\*\*

**JAAP BLONK**

In 1916, the term "phonetic poem" was coined by Hugo Ball, finding no other term to adequately describe his "poems without verses." Ball's poem *Seepferdchen und Flugfische* (Seahorses and Flying Fish) is built of phonetic sounds particular to Swiss German. The only intelligible words are "fish" (*fische*) and "kitty" (*kiti*).

In Blonk's own composition, *Obbele Boep 'm Pam* (A bebop sound poem), echoes of bebop and jazz become sound poetry.

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**CLARK COOLIDGE & ALVIN CURRAN**

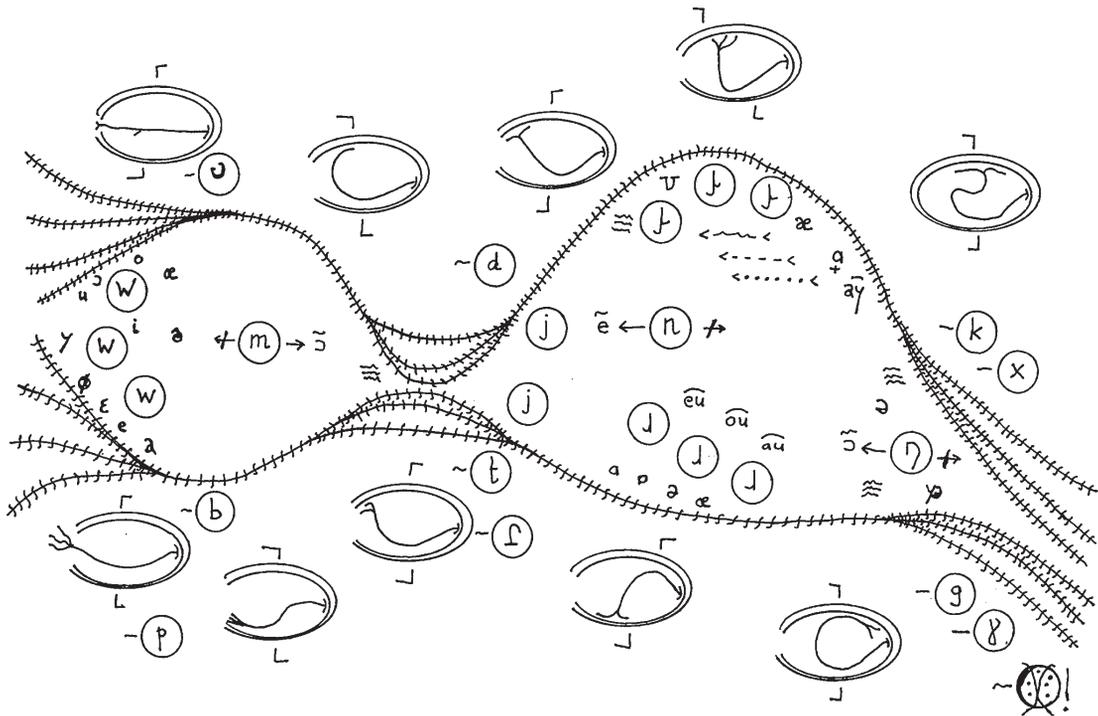
After establishing a career of prolific poetry writing in the lineage of Gertrude Stein, Frank O'Hara and Jack Kerouac - fueled by chain smoking and coffee - Clark Coolidge decided one day in 1987 to give up tobacco cold turkey, fearful, however, that he'd never again be able to write. To maintain his momentum, he decided to listen to every one of jazz pianist Cecil Taylor's records, while writing a manic single-spaced 120+ pages of abstract prose, *Came Through In The Call Hold*. The result has been kept under wraps until recently, and his performance at our Festival, a new

piece based on this text, titled *Just About Out Of Nowhere*, is delivered in improvisational collaboration with fellow Brown undergrad and widely traveled composer Alvin Curran.

Alvin Curran writes:

*In 1949, fortuitous zoning conditions in Providence, RI, brought Clark and me together at Nathan Bishop, our common junior high-school...we studied Latin, woodworking, metal, girls and print shop courses, and attempted to play soccer with the Portuguese kids from Fox Point. But band and orchestra rehearsals were our natural moments of liberation; we were musical and sounding together became cause for a lifelong friendship. In the early 50's when TV was mostly snow, and rare clean-fed snatches of Charlie Parker could be heard on mystical FM radio channels - good Santa Claus left a yellow and black Slingerland drum set in Clark's living room - intuitively we became a piano*

*Proxim\_0* (preliminary Phonetic Etude #4, 2001) - about the approximants. Sound poetry score by Jaap Blonk.





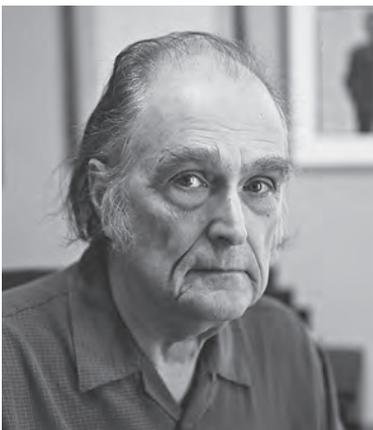
and drum duo... improvising music out of hat as if none had ever existed. This followed through high school and early years at Brown University – all the while plowing through mold smelling 78 recordings of the Fingal's Cave Overture to making near weekly hops to Boston's Storyville Club to hear Miles, Coltrane, Stan Getz, Gerry Mulligan, Brubeck, Philly Joe, Red Garland, Bill Evans, Serge Chaloff...Even as we stepped over patches of Charles Ives' shadow brought out by Arlan, Clark's father, right there on Brenton Ave. Anything sounding, from spoons to the Boston Philharmonic was nourishment, but jazz was Torah, written in proto-human script on animal hides and faked-on in real time.

Some tall guy with a poet's tambourine came para-diddling into the room. He flammed, sizzled and rolled; then opened his rim-shot-instruction-hymnal causing laughter from the brass section – till they realized it was Coolidge on Drums.

A ride-cymbal placed over a couple of 4th chords was home. We lived and comp'd there thinking a fictional science of musics that nobody ever'd heard yet, musics that weren't based on anything. No changes, no tune, no pulse. We consumed vast amounts of vinyl, sasparilla and warped 7th chords – far from our original-Dixie coming-out in the moldy-fig-matzoh-balls, dancing with "sister-Kate-like-jelly-on-a-plate." Modern Jazz – took the parents by

surprise – They thought we were lost in Bartok or lands where no humans had yet entered, maybe never even go. Summer gigs took us to exotic places like the Jersey Coast and Shanksville, PA, near where the flight 93 crashed on 9/11...We were lucky happy healthy white-American death-defying existentialist kids on our way to a life in the avant-garde. Any questions?

Everywhere I travel I bring my sound-files... these consist of some 2000 ever changing recorded sounds which conceptually represent the sound of the whole earth. These I play directly from my fingertips in determined and undetermined ways. This along with a piano (our ubiquitous musical coffin) my own Alvin Curran Fakebook, a shofar, harmonica and a couple of conch shells gives me a one-man-band of my own self. Even some 65 years later, all this stuff is just a footnoted-update of what Clark and I used to make our early "free" music. Like Clark's poetry that can downshift gears in and out of time or be a re-found geode of syntax crystals bleating like an historical cave-bat – we come together as we always have searching for the art in everything...just like our analogue mentors.



Clark Coolidge (left) and Alvin Curran.

NO POETS

DON'T

OWN WORDS

TUESDAY

APRIL

10

What exactly is sound poetry?  
Come find out with Italian sound poet Enzo Minarelli. If you're feeling extra adventurous, you can try it out yourself in a technical workshop with Dutch sound poet Jaap Blonk.

**3:00pm (Free)**

From Marinetti to Sound Poetry: A Historical Survey of Sound Poetry

*With Italian sound poet Enzo Minarelli*

Join Enzo Minarelli for a lecture on the origins of Sound Poetry. From its origins in Italian and Russian Futurism, through the Dadaists, Lettrism, American Text-Sound and into the advent of Poly-poetry, Minarelli will explore the lives and works of this formative 20th century artistic movement.

The workshop will be structured through listening examples of works by famous Futurists, Dadaists, and sound poets followed by critical discussion of the works between Minarelli and participants.

**7:00pm (General: \$15, Students: \$5)**

Workshop/demonstration of sound poetry techniques.

*With Dutch artist Jaap Blonk*

A workshop for vocalists and performers who want to explore the inner depths and outer reaches of voice, text, music, and sound in an exploratory improvisational framework. Participants will work in a playful way, using games and improvisational structures. Participants will also be presented with short sound poems taken from the history of the genre and will work to develop interpretations of them.

Working collaboratively, participants will develop materials and strategies for pushing formal and conceptual boundaries to create improvisational compositions, encountering and practicing extended vocal techniques along the way.

Depending on participants' interests and wishes, notation possibilities and writing strategies can also be explored. The only prerequisites are some vocal ability and the willingness to improvise and explore. The workshop will culminate in a short, collective presentation.

Enzo Minarelli (top) and Jaap Blonk  
in mid text-sound alchemy.



**THE**  
**HISTORY**  
**CHANNEL**  
**WEDNESDAY**  
**APRIL**  
**11**

Other Minds Ensemble joins various guest artists for virtuosic performances of Italian Futurism, German Dada and radical literature from Austria, France and the United States.

Selected works of the Italian Futurists:

**Filippo Tommaso Marinetti**

Dune (parole in libertà) (1914)

Zang Tumb Tuuum: Adrianopoli, 1912 (1914)

**Fortunato Depero**

Subway, (1939)

Verbalizzazione astratta di signora, (1927)

Grattacieli (Skyscrapers, 1929)

**Filippo Tommaso Marinetti**

Savoia, (1917)

**Enzo Minarelli, voice**

**Cathy Berberian**

Stripsody (1966)

**Randall Wong, voice**

**Ernst Toch**

Gesprochene Musik (1930) *U.S. premiere*

o-a

ta-tam

Fuge aus der Geographie (*Geographical Fugue*)  
Valse (1962)

**Ernst Toch/Lawrence Weschler**

The Medical Fugue (2014) *World premiere*

**The Other Minds Ensemble:** Kevin Baum,  
Joel Chapman, Sidney Chen, Amy X Neuburg,  
Randall Wong, Pamela Z, voices

**INTERMISSION**

**Kurt Schwitters**

Ursonate (1932)

**Jaap Blonk, voice**

**Bernard Heidsieck**

La Poinçonneuse, Passe Partout No. 2 (1970),  
*historic tape*

**Gertrude Stein**

If I told him (a completed portrait of Pablo Picasso)  
(1934), *historic tape*

**Virgil Thomson/Gertrude Stein (1917/1927)**

Capital Capitals

**The Other Minds Ensemble:** Kevin Baum, tenor;  
Randall Wong, tenor; Joel Chapman, baritone;  
Sidney Chen, bass; with Sarah Cahill, piano

*The Other Minds Ensemble appears with generous support from The Clarence E. Heller Charitable Foundation.*

Top: Filippo Tommaso Marinetti (1876-1944), Italian ideologue, poet, editor, and founder of the Futurist movement.  
 Center left: The cover of Marinetti's sound poem and typographic art book *Zang Tumb Tumb*. Center right: Fortunato Depero.  
 Bottom: Two of Depero's typographical creations, *Subway* (left) and *Grattacieli* (Skyscrapers) (right).



## THE ITALIAN FUTURISTS: MARINETTI AND DEPERO

Filippo Tommaso Emilio Marinetti (1876–1944) was an Italian poet, editor, art theorist, founder of the Futurist movement, and the author of the first *Futurist Manifesto* (1909) as well as the *Manifesto of Futurist Cooking*, and the *Fascist Manifesto*. For Marinetti, it was time to be done with traditional syntax and to use *parole in libertà* (words in freedom, unconstrained by standard typography). This is exemplified in such poems as *Zang Tumb Tuum*, an account of the Battle of Adrianople rendered into vocal text and utterances, and *Dune*, an evocation of the colors, stench, and noises of the desert.

*Savoia* (1917) is the surname of the Italian monarchy in Turin, and dedicating a poem to Savoia is meant as an unambiguous tribute to war and to the monarchy itself. The visual layout and typography of the poem depict both the concept of flight and velocity coupled with the trajectory of a bomb.

Fortunato Depero (1892–1960) was an Italian futurist painter, writer, sculptor and graphic designer. His *verbalizzazione strata* (“abstract verbalizations”) explore a nonfigurative and abstract language. Despite the lack of concrete meaning, Depero considered it the “poetic language of universal understanding.” Oddly enough, he is largely remembered for his iconic design of the Campari soda bottle and advertising.

Depero's *Subway* is an evocation of New York in the industrial age, rendered graphically as a poster and an essay into Futurist typography. The swirling “text” depicts the sights and sounds of underground travel. As with most contemporary Futurist art, it could also be interpreted in sound.

*Verbalizzazione astratta di signora* (the abstract verbalizations of a lady, 1927) is an example of a poem/score in free verse which invites the interpreter



Members of the Other Minds Ensemble, top to bottom - Voices: Amy X Neuburg, Kevin Baum, Sidney Chen, Pamela Z., Joel Chapman, Randall Wong, and Sarah Cahill at the piano.



to play with the textual fragments, onomatopoeia, and to make the very letters audible. The bits and pieces of words are Italianate, but mostly recombined into imaginary words.

*Grattacielo* (Skyscrapers, 1929) is another work from Depero's time in New York (1928-1930), a Futurist/Art Deco typographical depiction of the modern metropolis.

\*\*\*\*\*

**CATHY BERBERIAN:  
STRIPSODY**

Cathy Berberian (1925-1983) was an American mezzo-soprano and composer based in Italy and the wife of composer Luciano Berio (1950-1964). Berberian was a peerless performer of contemporary avant-garde music including works by Berio, Bruno Maderna, John Cage, Henri Pousseur, Sylvano Bussotti, Darius Milhaud, Roman Haubenstock-Ramati, and Igor Stravinsky, many of the pieces written specifically for her. Berberian's own compositions include *Morsicat(h)y* (1969), a composition for the keyboard (with the right hand only) based on Morse code, and *Stripsody* (1966).

*Stripsody* is undeniably Berberian's best known work. Knowing her own abilities, she exploits her vocal technique to the fullest, using onomatopoeic and comic book sounds as well as sound effects (as in creaking doors, clocks, and animals). The score itself is often referred to as a model example of graphic notation. Rather than a staff, there are three lines indicating low, medium, and high ranges. Rather than notes, the score is made of little cartoonlike scribbles, and there is little in the way of time or rhythm instruction. While the sounds are clearly delineated, *Stripsody* offers considerable interpretive freedom.

## ERNST TOCH: GESPROCHENE MUSIK & VALSE

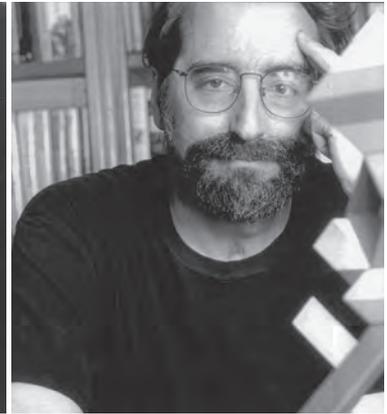
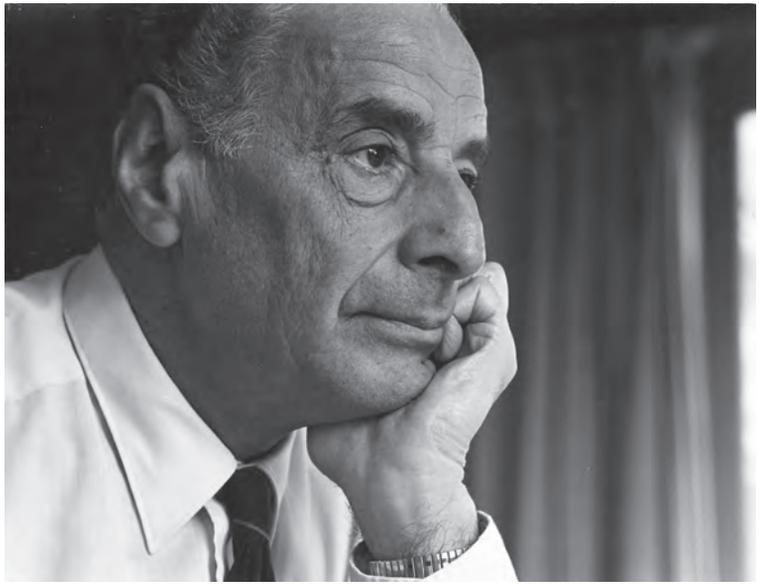
### ERNST TOCH/LAWRENCE WESCHLER: THE MEDICAL FUGUE

Ernst Toch (1887-1964). Austrian emigré composer, fled the Nazis in 1933 and, as with many of his contemporaries, eventually settled in Southern California where he composed music for films. At the University of Southern California Toch was a professor of both music and philosophy. Post-1950, Toch returned to the concert stage, composing seven symphonies, the third of which was awarded the Pulitzer Prize. His oeuvre includes symphonic, chamber, choral, stage, piano works, and four operas.

*Gesprochene Musik* is a set of three pieces for speaking chorus which premiered at the Neue Musik Berlin, 1930 and included his most performed work, the *Geographical Fugue* (a classical, albeit spoken, strict fugue on place names). Part of a program, *Originalwerke für Schallplatten* (original works for record albums) during which Toch employed a phonograph to play prerecorded sounds onstage. The suite was recorded at 78 rpm but played back at a much faster speed resulting in something akin to “Alvin and the Chipmunks” performing a proto-rap song.



Cathy Berberian at her home.



In the composer's words:

*“... let a four-part mixed chamber choir speak specifically determined rhythms, vowels, consonants, syllables, and words, which by involving the mechanical possibilities of the recording (increasing the tempo, and the resulting pitch level) created a type of instrumental music, which leads the listener to forget that it originated from speaking.”*

There is no surviving copy of the disc. The first two movements, “O-ah” and “Ta-tam,” explore the possibilities of vowels and consonants, respectively. We owe the survival of the *Geographical Fugue* to the intercession of John Cage who convinced Toch to give him the right of publication in Henry Cowell's periodical, *New Music*. *Geographical Fugue* has since entered into standard choral repertory in its English version.

Choreographer Christopher Caines reconstructed the first two movements from archival materials at UCLA as the score for his dance piece, *Spoken Music* (2006), albeit not in its final version. This evening's performance is the American premiere of *Gesprochene Musik* in its final, complete incarnation in its original German.

Toch's *Valse* is a later work (1960), a parody of cocktail party chatter (which he reportedly loathed). It is peppered with fragments of small talk and inanities.

Lawrence Weschler, Toch's grandson and executor of his estate, reworked the *Geographical Fugue* as the *Medical Fugue*, a fantasy on disease names. This evening we present its World Premiere.

**KURT SCHWITTERS:  
THE URSONATE**

Kurt Hermann Eduard Karl Julius Schwitters (June 20, 1887 - January 8, 1948) was a German artist who worked in several genres and media, including sound poetry, painting, sculpture, graphic design, typography, and installation art.

Jaap Blonk writes:

*“At the source of Schwitters’ Ursonate or sonate in urlauten (primordial sonata or sonata in primordial sounds) are two Plakatgedichte (Poster Poems) by Raoul Hausmann, which provided the sonata’s opening line: Fumms bö wää zää Uu, pögiff, kwii Ee.*

*Schwitters used phrases such as this to provoke audiences at literary salons, who expected traditional romantic poetry, by endlessly repeating them in many different voices. In the course of ten years (1922-1932) he expanded this early version into a 30-page work, which Schwitters later considered one of the two masterpieces he created (the other one being the Merzbau in his house in Hannover, destroyed in 1944). As such, the Ursonate cannot be rightly considered a Dada work anymore, since Dada was inimical to the notion of masterpiece.*

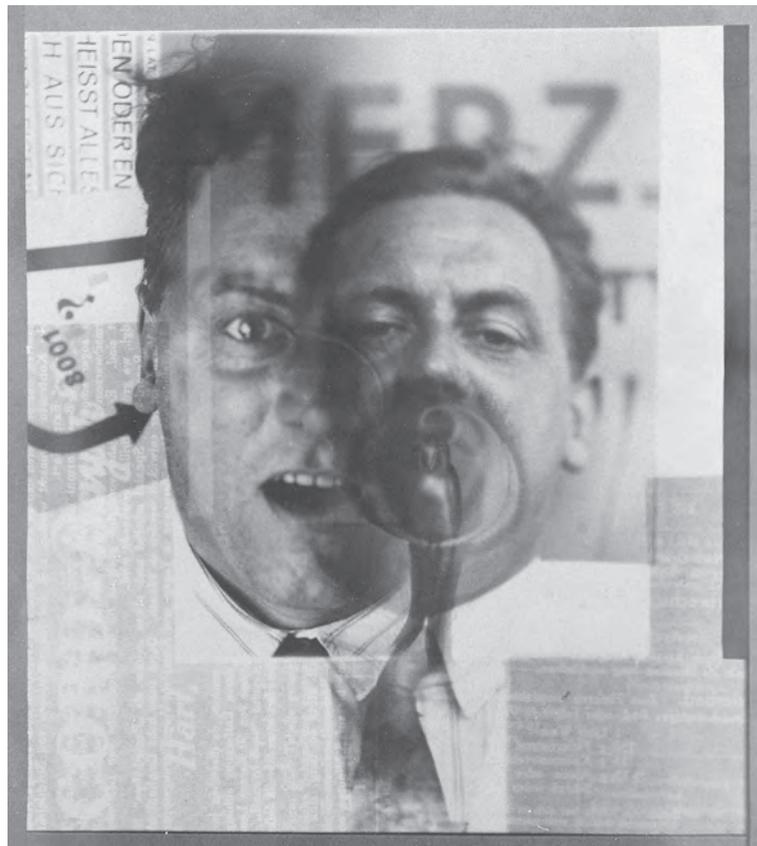
*The Ursonate has a structure similar to that of a classical sonata or symphony. It consists of four movements: Erster Teil (First Part), Largo, Scherzo and Presto.”*

As in a concerto, the soloist is presented with the opportunity for an improvised cadenza. Schwitters did provide a written cadenza, but only for ‘those who had no imagination.’ This is followed by a coda: the German alphabet read backwards, repeated three times with different tempo and intention.

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**BERNARD HEIDSIECK:  
LA POINÇONNEUSE**

Bernard Heidsieck (1928 -2014) was a French sound poet, frequently associated with various movements throughout a long career including



the Beats, American Fluxus, and minimalism, but remained apart from any of these artistic groups. Heidsieck was born in Paris. In the course of his career, he served as vice-president of the *Banque Française du Commerce Extérieur* in Paris and as president of the *Commission Poésie* at the *Centre national du livre*. He organized the first international festival of sound poetry in 1976 and the *Rencontres Internationales de poésie sonore*, 1980, which took

place in Rennes, in Le Havre and at the Pompidou Centre in Paris.

*La poinçonneuse* (The Ticket Puncher) is a sound poem with two characters shot from the point of view of an omnipotent narrator. The scene is a man who each morning has his metro ticket punched by a female metro worker, who holds a deep infatuation for the commuter. Each morning the same scene plays out where the man



has his ticket stamped by the metro worker who then brings his attention to the fact that he dropped something. The paper “dropped” is a note written by the metro worker detailing her feelings for him.

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**VIRGIL THOMSON AND  
GERTRUDE STEIN:  
CAPITAL CAPITALS**

Like Rogers and Hammerstein or the Gershwin brothers, Virgil Thomson (1896-1989) and Gertrude Stein (1874-1946) formed one of the great collaborative teams of the 20<sup>th</sup> century. Their opera, *Four Saints in Three Acts* (1928) lays a legitimate claim to be one of America’s most important operas, or at least one of the most notorious. In all their collaborations, Stein’s verbal legerdemain finds an equal partner in the wit, elegance and, at first hearing, seemingly naïve, relentless, yet cunning diatonism of Thomson’s writing.

From the liner notes on the original Columbia Records LP:

*The literary text of Capital, Capitals was written by Gertrude Stein in 1917; Virgil Thomson’s music was composed ten years later. As literature, it is a landscape piece, a picture of Provence in Southern France. This windy, warm and sunny land has been presented by the poet in the form of a four-way conversation. The speakers are the ancient capitals of Provence—Aix, Arles, Avignon and Les Baux. They speak always strictly in turn—one, two, three, four, three, two, one.*

*The music is concentrated almost wholly on verbal articulation. It offers no Provençal landscape of its own to compete with the poet’s rendering. It merely provides cadence and scansion for the text and the barest scaffolding of an instrumental support. It is not lacking, however, in ingenious solutions of knotty prosodic problems in solid, architectural planning. Its composition preceded by a year the completion*

*of Thomson’s opera Four Saints in Three Acts, which also employs a text by Gertrude Stein. Capital Capitals broke historic ground in the setting of extended texts by this author, as well as in English musical declamation. Designed primarily to exploit the musical possibilities and peculiarities of the English language, the score is both a study in recitative and a preview of Virgil Thomson’s later achievements as an opera composer.*

*Capital Capitals*, written in 1917, is an important historical document. But as such, it includes language or viewpoints that may be objectionable to a modern audience. Other Minds and its performers do not support or endorse such views but do wish to preserve the integrity of the music and its historical value within the context of its time. It is the practice of Other Minds **not** to censor the work of artists. We trust you to make your own judgment about *Capital Capitals*, given the context in which it was created.

SCANDAL

NAVIANS

THURSDAY

APRIL

12

An exploration of past and present text-composition from Scandinavia including an American debut by Norwegian-Russian duo OTTARAS and a World Premiere by guest artists Sten Sandell and Tone Åse.

**Sten Hanson**

*Che (1968) for tape*

*How Are You (1969) for tape*

**OTTARAS:**

**Ottar Ormstad and Taras Mashtalir**

*4 CONCRETE (2018) U.S. premiere*

LONG RONG SONG

NAVN NOME NAME

KAKAOASE

SOL

**Lily Greenham**

*Outsider (1973) for tape*

**Åke Hodell**

*Mr. Smith in Rhodesia (1970) for tape*

**INTERMISSION**

**Sten Sandell**

*vertikalakustik.*

*med horisontell prosodi (2017)*

**Tone Åse**

*Ka? (2018) World premiere*

**Sten Sandell and Tone Åse**

*Voices inside the Language (2017-18)*

*World premiere*

*Tonight's artists are presented with generous support from the American-Scandinavian Foundation, Barbro Osher Pro Suecia Foundation, and Norway House Foundation.*

Top left: Swedish composer and poet, Sten Hanson. Top right: Danish poet, artist and proto-feminist, Lily Greenham. Bottom: Swedish fighter pilot, poet, author, text-sound composer, and artist Åke Hodell in 1972.



**STEN HANSON**

Sten Hanson (1936-2013) was a Swedish composer, poet and performance artist, and was one of the pioneers of text-sound composition. His composition *Che* is a homage to Argentinian Marxist revolutionary Ernesto “Che” Guevara. The material is drawn from a speech given by Guevara.

*How are You*, as the name implies, is a short work that uses only the three words of the every-day greeting.

These phonemes are then electronically manipulated in order to create a piece that showcases the composer’s “linguistic/aesthetic awareness and a playful robust humor.”

**LILY GREENHAM**

In *Outsider*, Greenham intones and speaks about her outsider status in society, backed up by a chorus made of her own voice, via electronic manipulation. In much of her work, speech “emerges as music” and the resulting piece is effectively a solo monodrama with choral support.



**ÅKE HODELL**

*Mr. Smith in Rhodesia* recounts Ian Smith’s brutal racial oppression in Rhodesia (now Zambia and Zimbabwe). Hodell employs an ancient format with a chorus

that repeats the choral leader’s phrases. For this he needed five children 11 or 12 years old who spoke correct Oxford English (which was the English dialect that children in Rhodesian schools were indoctrinated to speak). He obtained the children from the English school in Stockholm and offered them juice and cake in the studio where they read the various sentences. The messages were alternately positive and negative: “Mr. Smith is a good white man,” “Mr. Smith is our friend and father,” “Mr. Smith is a murderer.”

When the children returned home, they related what they had been involved in to their parents, who immediately notified the British ambassador in Stockholm, the BBC and various newspapers in London. On March 23, 1970, everything wound up on the Daily Telegraph’s placards, now under the headline “Children in Race Hate Radio Trial.” The article in the newspaper stated that British school children 6 and 7 years old were tricked into reciting political slogans in an anti-American opera at Moderna Museet in Stockholm, and that in the final scene, they were lined up against a wall and forced to say that Mr. Smith is a murderer. The British ambassador delivered a protest to Swedish Radio and there was a ban on transmitting the piece by radio until 1985.

A document in Hodell’s archives bears the superscription “First draft of Mr. Smith in Rhodesia” and the date November 30, 1969. It indicates that at an early stage Åke Hodell apparently was well aware of what the reactions would be and that accordingly it was important to keep secret the name of the country that was going to be accused. In this text there is a claustrophobic, not to mention conspiratorial, tone. It also suggests the dark undercurrents that make Hodell’s works from this period simultaneously suspenseful and direct.



**OTTARAS, Ottar Ormstad & Taras Mashtalir**

OTTARAS is a collaboration between the Russian musician and composer **Taras Mashtalir** and the Norwegian poet and artist **Ottar Ormstad**. Based on some of Ormstad's earlier works of concrete poetry, the videos are made by Russian video-artist **Alexander Vojjov**. Projected on a grid of particles that at times seem ordered, while other times chaotic and continually in flux, Ormstad's constructed language poetry is exposed and read by the author over Mashtalir's pulsating music. Is everything connected to one another in the sphere that is shaping before the viewer's eyes? How does language relate to the atmospheric videoscapes Vojjov creates of numbers, geometric forms and abstract shapes? Raising awareness of electronic poetry, sonic ecology, and welcoming new audiences to a potent "yet-to-come" genre is the inspiration for this collaboration.

**CONCRETE 4:**

*LONG RONG SONG* conveys Ormstad's language research project that is based on *AUDITION FOR FENOMENER UTEN BETEGNELSE* (Audition for Phenomena without a Name), his second book of concrete poetry (2004). In the video, Ormstad reads through a cycle of 5 poems that present combinations of four letters



made of an artificial language system he created, and which may or may not result in words commonly used in Latin languages.

*NAVN NOME NAME* is based on Ormstad's *telefonkatalogdiktet* (the phonebookpoem) published in Norway by Samlaget (2006), containing family names only, from Oslo in 2004 selected and ordered by the author. Some names may be connected to Norwegian landscapes, other may have been chosen mostly for the sound.

*KAKAOASE* is based on a poem originally made as a digital print in a solo exhibition where Ormstad presented pictures made by letters only (Galleri Briskeby, Oslo 2007). The poem consists of mostly constructed "words," which may be seen as impossible to read at all. But because

every fifth syllable is identical, the text becomes a kind of end-rhyme. Even for Norwegians, any meaning is difficult to catch—one just has to taste the sound of the poem.

*SOL* (2017) is the second video based on Ottar Ormstad's *telefonkatalogdiktet* (the phonebookpoem) (2006). For this language research project, Ormstad read (!) the phonebook of Oslo 2004 and selected names on a poetic basis. The names are presented visually as concrete poetry. Most of the names are strongly connected to Norway and describe phenomena in nature. The video is based on one page in the book only, where all names starts with *sol*, the Norwegian word for sun. *SOL* is the fifth work of a collection of video poems created by OTTARAS, this time with Russian video-artist Yan Kalnberzin.

Opposite page: Images of and by OTTARAS, Ottar Ormstad and Taras Mashtalir. This page: Tone Åse and Sten Sandell.



**TONE ÅSE**

*Ka?* means *what?* in Åse's dialect. Sounds of questions, hesitations, the state of dubiousness and possible anxiety, is the wellspring for this improvisation. What is explored and played with is the meaning, sonority and music in words and utterings, through the use of voice and electronics.

**STEN SANDELL**

Sandell's *vertikalakustik. med horisontell prosodi* (2017) is an improvisation for voice and piano. Perforated performances through *e, i, a, o, u* and *i* acoustic permeations, cavities, are formed. *v, r, t, c, l, c, s, t* and *c* form punched sound profiles around this flowing-through. All these profiles

have their own, unique sound charts consisting of different harmonic series and rhythm. Between the punched profiles there is interaction, where already chiseled monads gain new life through various disruptive actions. labile patterns arise. focusing is obstructed. double.

Listening arises.

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**TONE ÅSE AND STEN SANDELL**

Tone and Sten will collaborate on a piece entitled *Voices Inside the Language* (2017-18), a world premiere.



GOOD LUCK

WITH/ON

FOR/IN/AT

FRIDAY

APRIL

13

An antidote for triskaidekaphobia, the superstition of the number thirteen, featuring Amy X Neuburg, Enzo Minarelli, Mark Applebaum, Charles Amirkhanian and Carol Law.

**Mark Applebaum**

Three Unlikely Corporate Sponsorships (2016), *for tape*

- 1 Nestlé
- 2 General Motors
- 3 Halliburton

**Amy X Neuburg**

My Go

Christmas Truce:

a journal of tenant/landlord situations

Say it like you mean *World premiere*

That's a great question (a Jerry Hunt Song Drape)

Life Stepped In

**INTERMISSION**

**Enzo Minarelli**

Fama: "Cio che voglio dire"

(*Fame: What I Want to Say*)

Affermarsi senza chiedere

(*To succeed without asking*)

Che teme il dolore (use la medicine della religione)

(*Those who fear pain [use the medicine of religion]*)

Alla ricerca del suono farmaceutico

(*Seeking the pharmaceutical sound*)

Poema

**Charles Amirkhanian**

History of Collage\* (1981)

Hypothetical Moments (in the Intellectual Life of Southern California)\* (1981)

Maroa\* (1981)

Ka Himeni Hehena (The Raving Mad Hymn, 1997)

Marathon (1997)

Dutiful Ducks (1977)

**Carol Law\* and Charles Amirkhanian**

*voice with tape*

## MARK APPLEBAUM

From the composer:

*Three Unlikely Corporate Sponsorships* is a work of sound poetry for four-channel audio. It comprises only recordings of my speaking voice, edited but otherwise unprocessed.

The piece is dedicated to composer and friend Charles Amirkhanian. It consists of three movements. These movements progress, more or less, from an emphasis on the words' raw phonetic sound to their semantic



meaning (in this case, in service of a liberal social commentary). Where Nestlé contracts language to rudimentary aural phenomena—for example, the semantic satiation that renders *cat* (or is it *Kat*?) meaningless, or the pure auditory fascination of the words crunch and shrimp uttered simultaneously—a political screed, however inchoate and recklessly sweeping, emerges in *Halliburton*. An approximate crossfade transpires across the three movements.

Composed in February 2016, it was provoked by the unseemly political rhetoric accompanying the U.S. presidential election primaries. During its composition I had no clue that by November the conversation would become so venal, and the outcome so hideous. Now, in my post-election state of dyspeptic fury and morbid disillusionment, I hear my playful levity and ludic naiveté with an almost wistful nostalgia.



## AMY X NEUBURG

*My God* and *Life Stepped In* are from Neuburg's earliest repertoire of songs for voice and live looping, as heard on the 2004 *Other Minds* release, *Residue*.

*Christmas Truce* is a musical setting of one day in Neuburg's journal of tenant-landlord situations, inspired by poet Bernadette Mayer's *Writing Experiments* in which she suggests this topic (and hundreds of others) as a way to practice writing. The music was composed and recorded the following day.

Neuburg created *Say it like you mean* for a recent concert with saxophonist Ken Field, in which she live-looped both of them. This version is a very different solo reworking.

In 2015 the Cultural Department of Cologne, Germany, commissioned Neuburg to write and perform a new interpretation of the late Jerry Hunt's *Song Drapes*. Originally for Karen Finley, the *Song Drapes* are Jerry's pre-composed accompaniments to unspecified texts, which can be delivered vocally in any manner desired by the performer. She chose 16 of his 24 *Drapes* and wrote a song cycle on aging, death and stereotypes thereof.

## ENZO MINARELLI

### *La grandeur di Gengis Khan*

#### (The grandeur of Genghis Khan)

This polypoem is an acoustic exercise (eight vocal tracks, three noise) pushing the boundaries of tonal and rhythmic patterns, and exemplifying the greatness of Genghis Khan. The grandeur is built through the expansion of individual phonemes, amplified and repeated several times. Every single sound invades another, as did the indefatigable Genghis Khan who pushed the boundaries of



his already boundless empire.

### *Il sapere scopo di vita*

#### (Knowledge as purpose of life)

This polypoem develops the concept of accumulation, and employs numbers in English; "One" for a couple tracks, "Two" and "Three" for the other two. The remaining pair is used to define the "harmony" of sound effects produced by changing the parameters of the same numbers.

### *I nomi delle città come inno nazionale per Sinclair Lewis* (The names of cities as national anthem, to Sinclair Lewis)

This idea came while reading the novel *Free Air* by Sinclair Lewis, in a vintage edition of 1937. At page 156 the female protagonist, Clara, composed a poem using only names of U.S. towns and which could serve as



the perfect national anthem. On one track the text is read bombastically and over the top, while in another track each city name has been taken out of context, each referring only to itself. There are two additional tracks for enhancing the phonemic web. The composite list is devoid of musical nuance and symbolizes an unlikely national anthem. It is also addresses those poets who have used real music as a didactic commentary.

**Excerpts from *Fama: Cio che voglio dire* (What I Want to Say) (*Polypoetry 10*)**

1. *Affermarsi senza chiedere* (To succeed without asking)

The simplicity of this poem shows how poetry can communicate with either a little or a lot of sound. Air suction, a guttural sound symbolizes desire, and a sardonic laugh serves as a message of self-satisfaction.

2. *Chi teme il dolore (usa la medicina della religione)* (Those who fear pain [use the medicine of religion])

Three tracks provide a litany of nonsense, sung straight and vibrato-less. A collection of many voices cry in pain, and through this cry lies a pathway to relief.

3. *Alla ricerca del suono farmaceutico* (Finding a healing sound)

The sounds of nature, machines, and objects are not, per se, healing. I've employed electronic modules and other strategies to transform these sources into healing sounds. The twelve tracks are an attempt to induce acoustic wellness through hearing. To this end, I've employed homonyms and soothing, comforting words in multiple languages.

4. *Poema* (1977-85, *Polypoetry 4*)

A micro-macro cosmos stuffed into a unique word: *poema* (poem). The emotions of a lifetime are condensed into a single, simple word.

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**CHARLES AMIRKHANIAN  
AND CAROL LAW**

**History of Collage (1981)**

*History of Collage* is based on the text of an introduction to an art book on that subject with all of the phrases rearranged in cut-up fashion. A drum synthesizer, set at its slowest speed (quarter note = 40mm) is heard along with natural sounds of ducks, birds, and bubbling water – also a very tame cricket, recorded so close to the microphone that the aggressiveness of the sound is greatly magnified.

Artist Carol Law, with whom I've often collaborated in performance,

has used collage techniques in many of her projected images for my pieces. And I myself, using the control room as a compositional tool, often juxtapose aurally diverse found and composed materials by collage methods. Therefore, the text of this particular piece holds a shared meaning for us that extends into our fascination with the Dada, Futurist and Surrealist work of the earlier part of the 20th Century. And the text, itself a collage based on a book that traces the history of collage, produces a metaphor for the essential identity of our shared methodology.

**Hypothetical Moments (in  
the Intellectual Life of Southern  
California) (1981)**

This text was written at Tassajara, the Zen Buddhist retreat in the Carmel Mountains near Monterey in Northern California. I wrote it late one evening after having spent the day engrossed in two wildly differing bits of reading matter.

I've always liked the escape afforded by Edith Wharton's novels of manners documenting the vicissitudes of late 19th and early 20th Century New York society from her alienated perspective, all of which is heightened by a sheen of gentility that can leave the present-day reader in a state of unrelieved frustration.

Almost diametrically opposed is the gruff, drugged-out reportage of a Yankees-Red Sox baseball game published by poets Ted Berrigan and Harris Schiff in *Yo-Yo's with Money* (1979). The transcription of their irreverent comments, recorded live in the Yankee Stadium bleachers into a cassette machine, forms the hilarious content of the book.

I began by intercutting phrases from the two source books (Wharton's *Glimpses of the Moon* was the other text) and then proceeded on my own. Clark Coolidge's virtuosic prose piece *American Ones* (1981) was also influential in developing *Hypothetical Moments*.

My resulting text was spoken over a vaguely sinister improvisation that I recorded on an out-of-tune harpsichord modified by an Eventide Harmonizer.

### **Maroa (1981)**

Maroa is the name of a street in Fresno, California, where I was raised. Only when I moved away from my hometown did I realize that “Maroa,” which designated the street at the end of the block in the case of my family’s two successive Fresno residences, had an unusual and unique sound.

A curious term in the piece, “psycho-democracy,” is from an essay written in the 1920s by the American writer Mina Loy outlining “a movement to focus human reason on the conscious direction of evolution.”

### **Ka Himeni Hehena (The Raving Mad Hymn) (1997)**

This text-sound composition is in the rhythmic sound poetry style of my earlier live performance works *Dutiful Ducks*, *Church Car* and



Top: Carol Law in 2017. Bottom: Charles Amirkhanian performing Maroa in the 1980s, with Carol's images in the background.

*Dumbek Bookache*. It was inspired by a trip to the island of Maui, during which time I became fascinated with the lengthy names of various streets with Hawaiian names and subsequently purchased several Hawaiian dictionaries.

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

The piece was composed at the Belgio Study and Conference Center in Italy after preliminary work at the Tyrone Guthrie Centre in the Republic of Ireland and commissioned by the *Ensemble Intercontemporain* for performance by their music director David Robertson with the composer on December 19th, 1997, at the *Cité de la Musique* in Paris.

### **Marathon (1997)**

The breathless pace of *Marathon* is replicated in the headlong rush of this two-voice sound poem and the overlapping divisions of the word (Mara, thon).

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

### **Dutiful Ducks (1977)**

*Dutiful Ducks* is a sound poem for solo performer in which the voice

and handclapping are performed to the accompaniment of an identical pre-recorded version of the piece. The object is to give an impression of very slight imprecision, which replicates the Indonesian practice of tuning adjacent metallophones slight out of sync with one another, producing a shimmering effect. In various different works of this type, my background as a percussionist are fused with my interest in language to create a kind of text-sound composition in which the sound takes precedence over meaning and syntax, though there is a real engagement with the “oddness” of the selected words and their juxtapositions which diverge from their normal usage.

The word imagery was inspired by my trip to a public radio conference on a former plantation in Virginia. A bust of ex-Secretary of Defense (under Richard Nixon) Melvin Laird in bronze was a highlight of the interior décor. At one point in the proceedings during which I was frustrated and bored, I went for a walk in a slight drizzling rain and observed numerous ducks parading over the cultivated rolling grass lawns of the conference center. Their “doings” seemed more engrossing than the conference itself, but their bodily functions created a kind of obstacle path for the stroller that suggested the title.

At the same time, my mother Eleanor had recently been in a severe car accident and sustained a concussion that left her in a coma for five days. When I visited her in the hospital somewhat later, but before her full recovery, and handed her some colored pens to write with, she took two of them at once and wrote various words absent-mindedly, straining to regain her memory. This is the “double Elly” image that crept into the text.

The composition is dedicated to my mother, Eleanor Kaprielian Amirkhanian (1917-2007), and has been performed widely by myself and others.

INK

CONCLUSION

SATURDAY

APRIL

14

The festival concludes with an array of composers, poets and writers from the Bay Area, New York and Europe including Pamela Z, Beth Anderson, Susan Stone, Sheila Davies Sumner and Jaap Blonk.

**Pamela Z**

Quatre Couches/Flare Stains (2015)

Typewriter/Declaratives (1995)

33 Arches (from Span) (2015)

Pop Titles 'You' (1986)

Other Rooms (2018), *SF premiere*

**Ensemble for "33 Arches": Samuel Nelson, viola; Crystal Pascucci, cello; Tom Dambly, trumpet; Richard Marriott, trombone; Pamela Z, voice; Karen Stackpole, gong samples.**

*The appearance of the string and brass players on "33 Arches" is sponsored by Circuit Network through the generosity of Margaret P. Dorfman*

**Sheila Davies Sumner**

Static (1983) *for tape*

**Beth Anderson**

*with Michael Jones, percussion*

If I Were a Poet (1975)

I Can't Stand It (1976)

Crackers and Checkers (1977)

Country Time (1981)

Killdeer and Chicory (2005)

Ocean Motion Mildew Mind (1979)

Yes Sir Ree (1978)

**INTERMISSION**

**Susan Stone**

Couch *from House with a View* (1989), *for tape*

Ruby *from House with a View* (1993), *for tape*

Loose Tongues (1990), *for tape*

**Jaap Blonk**

Dr. Voxoid's Next Move

Excerpts from Onderland (Underlands)

Rhotic (Phonetic Study #1, about the R)

Muzikaret (Music Made of Rubber)

Cheek-a-Synth (Solo for Cheek Synthesizer)

Hommage à A.A. (for Antonin Artaud)

*Jaap Blonk appears with generous support from the Netherland-America Foundation.*

**PAMELA Z**

To assemble tonight's little suite, I selected short pieces or movements from the works in my repertoire that draw on language for their content, structure or sound palette.

*Quatre Couches* (2015) is a sonic trifle, tiramisu, or mille-feuille – juxtaposing four contrasting layers and manually toying with them – mixing them and moving them around on the plate until they all melt away. *Flare Stains* (2010) is a sonic poem describing charred wax residue on asphalt.

*Typewriter* (1995) uses voice, processing, and typewriter samples triggered with an ultrasound gesture controller, and *Declaratives* (2005) granulates and fragments live and sampled text fragments that were originally created for a six-channel sound installation in an exhibition called *The Art of Artist Statement*.

*33 Arches* is the third movement of *Span* (2015), an intermedia chamber work that I made in collaboration with video artist **Carole Kim** – exploring the history, architecture, engineering and cultural impact of bridges. I composed *Span* for viola, cello, trumpet, trombone, percussion, voice & electronics, and sampled speech taken from interviews I conducted with bridge specialists at the architectural engineering firm ARUP. This movement features my voice; the voice of **Pouya Banibayat**, an Iranian-American bridge engineer; **Crystal Pascucci**, cello; **Samuel Nelson**, viola; **Tom Dambly**, trumpet; **Richard Marriott** trombone; and gong samples (originally played by **Karen Stackpole**).



*Pop Titles 'You'* (1986) is a found text piece for voice and three delay lines. The text was taken from a page out of the *Phonology Report*, a reference publication that was once found at the center of every record store – cataloguing the titles, composers, and performers of all commercial recordings that were currently in print. This piece, which first appeared on my 1988 ZED recording, *Echolocation*, was later used as one of the segments of my 1995 radio piece and 1998 performance work, *Parts of Speech*. A studio recording of *Pop Titles 'You'* is available on my Starkland CD *A Delay is Better*.

To compose *Other Rooms* (2018), I took samples of the speaking voice of writer **Paul David Young** from an interview I recorded as part of the process of making my intermedia performance work *Memory Trace*.

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**SHEILA DAVIES SUMNER**

**Sheila Davies Sumner** has written and produced original radio dramas, commissioned by New American Radio, including *The Opponent's Queen: Detail*, adapted from an epistolary novel; and *What is the Matter*



Writer and radio artist Sheila Davies Sumner

in *Amy Glennon?* which received a Prix Futura special commendation for experimental radio. Additionally, she has recorded soundtracks for telephone dramas, dance performances, films, and music festivals, notably New Music America. In 2016, she collaborated with filmmaker, **Douglas Sandberg** on an audio-visual triptych, entitled *Three Terellas*.

The piece *Static*, produced at KPFA Radio by **Charles Amirkhanian**, is a sonic commentary about the multiple aspects of Interference. Accompanying musicians are **Fred Frith** and **Henry Kaiser**, guitars.

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**BETH ANDERSON**  
with **Michael Jones, percussion**

Text-sound is the use of words and phonemes to make a kind of percussive vocal music. I wrote *If I Were A Poet (what would I say)* to get into Poets and Writers, Inc. It was a success.

*I Can't Stand It* (1976). When I first moved to New York from California I had a little trouble adjusting

to the level of aggression. I really couldn't stand it...but of course, I did. Assertiveness training helped. It was recorded on *Sugar, Alcohol & Meat*, a Dial-A-Poem Poets LP in 1980 and on a privately produced 45 record. It's on the Pogus CD, *Peachy Keen-O*.

*Crackers and Checkers* (1977) is a magic square piece in which the words break down right away into other words and parts of words.

*Country Time* (1981) records what I saw and felt when I walked around on my grandmother's farm in Kentucky one day.

*Killdeer and Chicory* (2005). Killdeer are little brown birds. They fly along in front of your car on sunny country roads. They swoop down and light on the road right in front of you. They seem to get away but you are never sure if you have killed them, if the ones flying ahead of you are the original birds or their friends. Chicory is a small blue wildflower from whose roots you can make a bitter coffee substitute. The flowers are very bright and usually the only thing blooming in the heat of summer.



Composer Beth Anderson and percussionist Michael Jones, who will accompany Beth's set.

Poet and sound artist Susan Stone.



*Ocean Motion Mildew Mind* (1979). The first letter of each word in the title spells "Ommm." Aside from the title, the piece is a kind of homage to punk rock and CBGB's.

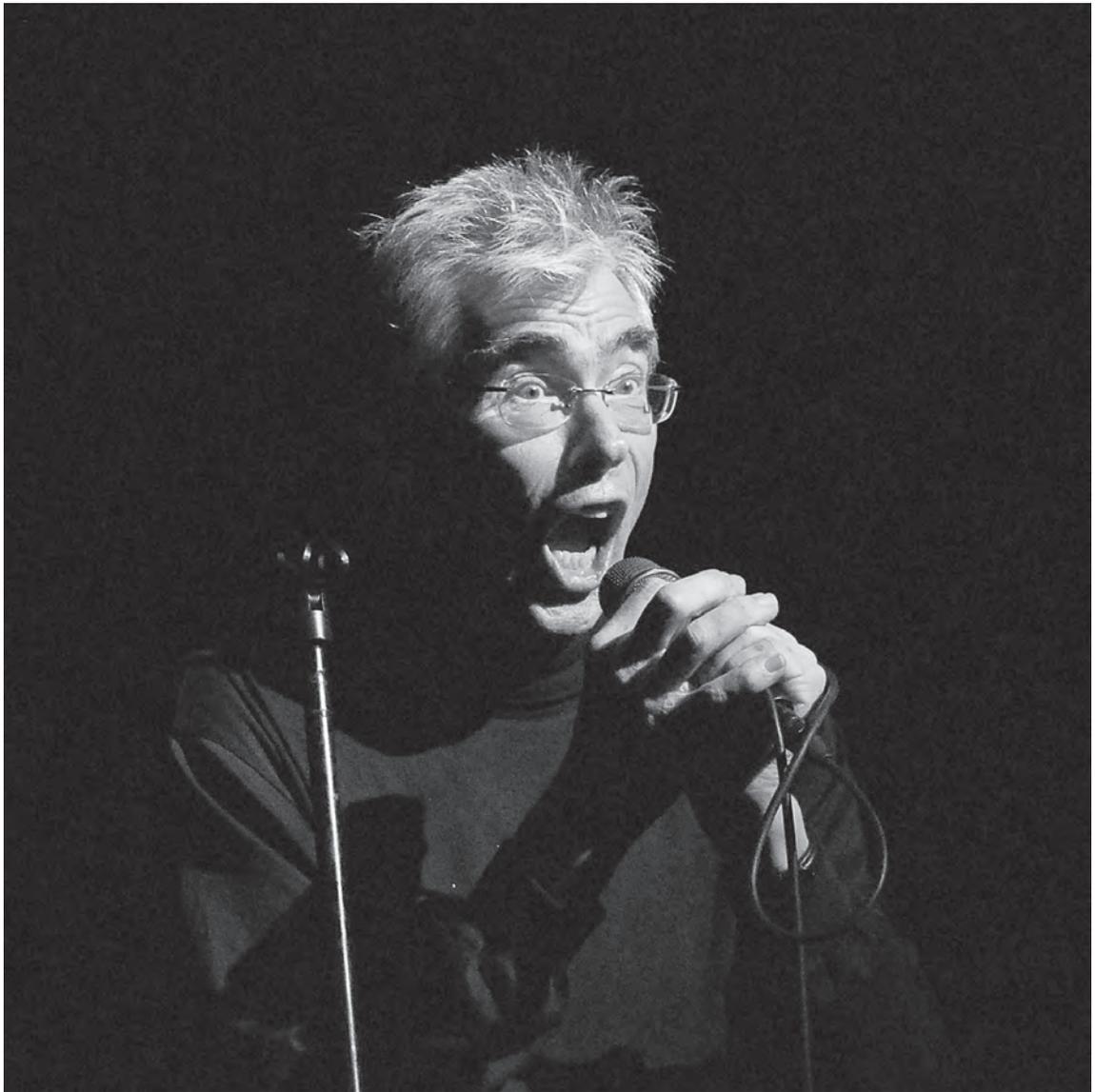
*Yes Sir Ree* (1978). "Yes sir ree (he's something to see)" is something that Richard Levi at the Clark Center in NYC used to yell at the dancers as he taught a kind of jazzy Horton class. I used to play piano improvisation for this class. Richard used to say the most amazing things to the dancers. I put some of them into this piece.

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**SUSAN STONE**

Susan is a sound artist and producer who is developing a form of radio art she describes as "Cinema in the head." Through a migration across the diverse identities of radio - as





information source, as music box, as portal to another world – she explores new territory of radiophonic play.

Couch (1989) and Ruby (1993) are from *House With a View*, which Susan describes as “...a home movie constructed from the dreams, confessions, lullabies and most intimate monologues of an unusual assortment of residents found throughout the HOUSE.”

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### **JAAP BLONK**

*Doctor Voxoid's Next Move* is Jaap Blonk's current voice and electronics performance. It is in constant devel-

opment, new possibilities being added frequently. He prefers to choose a specific program on the spot and may even change it during a performance. It may contain:

- sound poetry (his own works and possibly an occasional “classic” from this tradition)
- pieces in invented languages, for instance in *Onderlands* (the language of the Underlands, a variation on Netherlands)
- phonetic etudes and processes
- live soundscapes
- improvisations, both for solo voice and in dialogue with his live electronics

and more...

Other pieces to be performed tonight will be: *Excerpts from Onderland (Underlands)*; *Rhotic (Phonetic Study #1, about the R)*; *Muzikaret (Music Made of Rubber)*; *Cheek-a-Synth*; *Hommage à A.A. (for Antonin Artaud)*

Blonk brings a shamanistic abandon to his performances, drawing the listener into and subjecting them to the orators oscillating state of mania. Like Jekyll and Hyde, Doctor Voxoid begins a lucid lecture on the history of sound poetry before unknowingly devolving into the realm of semantic meaninglessness, while the very physically active Blonk unloads a series of grunted and growled phonemic shrapnel.

# SOUND POETRY THE WAGES OF SYNTAX ARTISTS

## Charles Amirkhanian

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, Hovhaness, Antheil and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world.

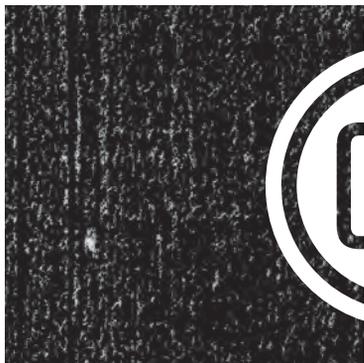
He also established an ambitious website ([radiOM.org](http://radiOM.org)) that provides access to new music information for listeners in 165 countries and territories. Beginning with a collection of 4000 reel-to-reel studio and aircheck tapes from the KPFA archives transferred in 1999 to Other Minds, a 19-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 path-breaking 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, the 2009 ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, and the 2017 Champion of New Music Award from the American Composers Forum. In 1999 he was awarded the first Ella Holbrook Walker Fellowship for a year-long residency at the Rockefeller Foundation's Bellagio Study and 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 inter-media artists can be heard on [radiOM.org](http://radiOM.org).

Amirkhanian has been awarded composer commissions from the National Endowment for the Arts, West-deutscher Rundfunk (WDR), Meet the Composer, the BBC, the Australian Broadcasting Corporation, the 1984 Summer Olympics, the Arch Ensemble, and Ensemble Intercontemporain and other organizations. His music has been choreographed by Bill T. Jones, Anna Halprin, Margaret Fisher, Nancy Karp + Dancers, and Richard Alston (Ballet Rambert).

From 1975-1986 he performed theatrical realizations of his sound poetry with projections by Carol Law at venues such as the Stedelijk Museum (Amsterdam), the Walker Art Center (Minneapolis), the San Francisco Museum of Modern Art, New Langton Arts (San Francisco), and throughout Australia. More recent performances have been in Berlin, Beijing, Linz, Huddersfield, Moscow, and St. Petersburg. His music is available on three solo CDs: *Walking Tune* (Starkland), *Mental Radio* (New World), and *Lexical Music* (Other Minds Records).

### **Beth Anderson**

Beth Anderson is a poet and composer of new romantic music, text-sound works, and music theater events. She has composed an opera, an oratorio, three off-off Broadway musicals, several downtown music theater collaborations, music for orchestra, voice, chorus, tape, instrumental solos with and without electronic modulation, and a large amount of chamber music, in this country and in Europe, on radio and in concert. She joined *Ear Magazine* on V.1#5 in May 1973 and took it to NYC where she ran it 1975-79. Her all-Beth Anderson recordings are out on MSR, Albany, New World and Pogus. 1750 Arch and then Other Minds (2003) released *TORERO PIECE*. Her other music is on Capstone, North/South, Newport Classics, and Opus One. She is her own publisher along with Antes/Bella Musica in Germany. Born in Kentucky, she studied primarily in California with John Cage, Terry Riley, Robert Ashley, and Larry Austin, at Mills College and the University of California at Davis. She has been awarded an Aaron Copland Fund for Music grant, many Meet the Composer grants, a National Endowment for the Arts grant, and a Foundation for the Contemporary Performance Arts grant.

### **Mark Applebaum**

Mark Applebaum is the Leland and Edith Smith Professor of Music at Stanford University. He received his Ph.D. in composition from the University of California at San Diego. His solo, chamber, choral, orchestral, operatic, and electro-acoustic work has been performed on six continents. Many of his pieces are characterized by challenges to the conventional boundaries of musical ontology: works for three con-

ductors and no players, a concerto for florist and orchestra, pieces for instruments made of junk, notational specification that appear on the faces of custom wristwatches, works for an invented sign language choreographed to sound, amplified Dadaist rituals, and a 72-foot long graphic score accompanied by no instructions for its interpretation. Applebaum is also an accomplished jazz pianist who has performed from Sumatra to Ouagadougou and who concertizes internationally with his father, Bob Applebaum. In 2000 he joined the faculty at Stanford where he directs the Stanford Improvisation Collective, and received the 2003 Walter J. Gores Award for excellence in teaching.

### **Tone Åse**

Tone Åse studied classical voice at the Trondheim Musikkonservatorium and Tromsø Musikkonservatorium, and received a master's degree from the Jazz program at Trondheim Musikkonservatorium where she works now as an assistant professor. Åse joined *Kvitretten* in 1991 and contributed to two records with Kristin Asbjørnsen, Solveig Slettahjell, and Eldbjørg Raknes who she still frequently collaborates with. In 1994 she took over the lead of *Sosialistisk Kor* in Trondheim and is also involved with *Trondheim Voices*. She has also performed with the Trondheim Jazz Orchestra. She has contributed in Live Maria Roggen's *Liveband*, and with Ingrid Storholmen she performed "Samtalen" at *Olsokdagene* (2006). She leads the quartet BOL with her husband Ståle Storløkken (piano), Tor Yttredal (saxophone), and Tor Haugerud (drums) with whom she released the album *Silver Sun* (2001). They appeared as a trio when Yttredal left the band, and was commissioned by the Trondheim Kammerfestival in 2003. They performed at Varangerfestivalen in 2006.

### **Hugo Ball**

Hugo Ball (February 22 1886 - September 14, 1927) was a German author, poet, and a founder of the Dada movement in European art in Zürich. Among other accomplishments, he was a pioneer in the development of sound poetry. In 1916, he authored the *Dada Manifesto*, making a political statement about his views on the terrible state of society and acknowledging his dislike for past philosophies claiming to possess ultimate truths. The same year as the *Manifesto*, Ball wrote his poem *Karawane*, consisting of nonsensical words. The meaning, however, resides in its meaninglessness, reflecting the chief principle behind Dadaism. Some of his other best known works include the poem collection *7 schizophrene Sonette*, the drama *Die Nase des Michelangelo*, a memoir of the Zürich period *Flight Out of Time: A Dada Diary*, and a biography of Hermann Hesse. As co-founder of the Cabaret Voltaire in Zürich, he led the Dada movement in Zürich and is one of the people credited with naming the movement "Dada," by allegedly choosing the word at random from a dictionary.

### **Kevin Baum**

Kevin Baum currently sings with the Choir of Men and Boys at Grace Cathedral in San Francisco; he is also a cantor at St. Ignatius Catholic Church. He is an auxiliary member of Philharmonia Baroque Chorale and sings many solo and small ensemble concerts throughout the Bay Area. Baum is a founding member of the nine-voice male ensemble Clerestory. Other ensembles Kevin performs/has performed with include In Other Words, Cappella SF, Endersnight, Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble, the Sanford Dole Ensemble, San Francisco Bach Chorus, San Francisco Lyric Chorus, and San Francisco Symphony Chorus. Baum is a sixteen-year veteran of the ensemble Chanticleer. Highlights from those years include singing the role of the Madwoman in Benjamin Britten's *Curlew River*, the role of Joseph of Aramathea in Sir John Tavener's *Lamentations and Praises*, the role of John Q. Public in the west coast premiere of *Go for Baroque*, a staged madrigal comedy by Peter Schickele and over twenty recordings, two of which received Grammy awards.

### **Cathy Berberian**

Mezzo-soprano Cathy Berberian (1925–1983) was an accomplished performer in a great many musical styles, performing works from the pre-Baroque era up to contemporary times. Berberian studied at Columbia University before moving to Italy. Following voice training with Giorgina del Vigo in Milan, she made her debut in 1957 at a concert of contemporary music in Naples. Identified as a musical and technically secure interpreter of the most vocally treacherous works of the day, she was invited to Rome to perform on a program of music by John Cage the next year. Her first American appearance as a professional singer was at the Tanglewood festival in 1960 where she performed Berio's *Circles*. She became the preferred interpreter of works written specifically for her by the likes of Sylvano Bussotti, Hans Werner Henze, and Igor Stravinsky. In addition to being the supreme interpreter of works by Berio and Cage, she recorded a number of folk songs, a powerfully affecting Ottavia in Monteverdi's *L'incoronazione di Poppea*, and *Beatles Arias*, songs by Lennon and McCartney, rearranged in Baroque style. In addition to her vocal virtuosity, Berberian was a composer of some note. Her *Stripsody*, written in 1966, reveals both humor and the ability to exploit her own virtuosity as a performer.

### **Jaap Blonk**

Jaap Blonk (born in 1953 in Woerden, Holland) is a self-taught composer, performer, and poet. He went to university for mathematics and musicology but did not finish those studies. In the late 1970's he took up saxophone and started to compose music. A few years later he discovered his potential as a vocal performer, at first in reciting poetry

and later on in improvisations and his own compositions. For almost two decades his voice was his main means for the discovery and development of new sounds. From 2000 on Blonk started work with electronics, at first using samples of his own and then extending the field to include the pure sound synthesis as well. He has done research of the possibilities of algorithmic composition for the creation of music, visual art, and poetry. Blonk has collaborated with figures such as Maja Ratkje, Mats Gustafsson, Joan La Barbara, the Ex, the Netherlands Wind Ensemble, and the Ebony Band. He has his own record label, Kontrans, featuring a total of 25 releases so far. He has appeared on other labels such as Staalplaat, Basta, Victo, Ecstatic Peace, Monotype Records, Terp, and Elegua Records. His book/CD *Traces of Speech* was published in 2012, and a sequel is planned entitled *Traces of Cookery*.

### **Sarah Cahill**

Sarah Cahill, has commissioned, premiered, and recorded innumerable solo piano pieces. Composers who have dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Yoko Ono, and Ingram Marshall, and she has also premiered pieces by Lou Harrison, Julia Wolfe, Toshi Ichihyanagi, George Lewis, Leo Ornstein, among many others. Cahill has researched and recorded music by the important early 20th-century American modernists Henry Cowell and Ruth Crawford, and has commissioned a number of new pieces in tribute to their enduring influence. Her radio program, *Revolutions Per Minute*, can be heard every Sunday evening from 8 to 10 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and curates a monthly series of new music concerts at the new Berkeley Art Museum.

### **Joel Chapman**

Joel Chapman is a conductor, bass-baritone, and songwriter in the Bay Area. He sings professionally with Volti, an SF-based ensemble that performs and animates completely new works, as well as Endersnight, a choir specializing in Renaissance music. A composer and songwriter, Chapman is co-creator of *Gravity*, a new musical most recently seen at the 2016 TheatreWorks New Works Festival in Palo Alto. Recent theatrical credit as music director include *Sweeney Todd* (and as Judge Turpin), *The Last Five Years* (*Sunday in the Park with George*, *Company*, *The Fantasticks* (El Gallo), *My Fair Lady*, and [Title of Show]). He is a graduate of Stanford University, where he received his B.A. in Music with honors with a focus in vocal performance and conducting, and he later received his M.A. in Music, Science, and Technology from Stanford at the Center for Computer Research in Music and Acoustics (CCRMA), where he studied digital signal processing, recording technologies, and specialized in sound design.

### **Sidney Chen**

Sidney Chen, bass-baritone, is committed to the performance of music of our time, specializing in the creation of new works for voice. He performs with Meredith Monk and Vocal Ensemble, most recently in composer/choreographer Monk's music-theater work *On Behalf of Nature*, which has been seen at the BAM Next Wave Festival and the Edinburgh International Festival, and which has been recorded for ECM Records. In recent seasons he has toured to Denmark with San Francisco Lyric Opera's production of David Lang's *the little match girl passion*, performed Luciano Berio's *Sinfonia* at the Mondavi Center, and premiered Ryan Brown's hour-long "medical oratorio" *Mortal Lessons*. He is co-founder of The M6, a New York-based vocal sextet, which has been heard on NPR and featured in the *New York Times*. He regularly performs with the San Francisco new music chamber chorus Volti, and serves as the group's artistic advisor.

### **Clark Coolidge**

Born and raised in Providence, Rhode Island, experimental poet and jazz musician Clark Coolidge has been connected to both the Language movement and the New York School. His poetry utilizes syntactical and sonic patterns to engage, and generate, meaning. In a 1968 poetics statement, he noted, "Words have a universe of qualities other than those of descriptive relation: Hardness, Density, Sound-Shape, Vector-Force, & Degrees of Transparency/Opacity." Reviewing Coolidge's collection *This Time We Are Both* (2010), Olga Zilberbourg observed, "[It] is not a work of a cultural tourist, and neither is it a work of an artist whose sole interest is in creating wordscapes. In this long poem, Coolidge is a mature poet who is aware not only of the deep cultural contexts of his words, but also is aware of his poetry being read in political contexts." Coolidge's numerous collections of poetry include *This Time We Are Both* (2010); *Sound as Thought* (1990), which was chosen for the New American Poetry Series; *Own Face* (1978); and *Flag Flutter & U.S. Electric* (1966). A contributing editor for *Sulfur*, Coolidge lives in Petaluma, California.

### **Alvin Curran**

Democratic, irreverent, and traditionally experimental, Curran travels in a computerized covered wagon between the Golden Gate and the Tiber River, and makes music for every occasion with any sounding phenomena – a volatile mix of lyricism and chaos, structure and indeterminacy, fog horns, fiddles and fiddle heads. He is dedicated to the restoration of dignity to the profession of making non-commercial music as part of a personal search for future social, political, and spiritual forms. He is a co-founder of the radical music collective Music Elettronica Viva, as a solo performer and as a composer

for Rome's avant-garde theater scene. Seeking to develop new music spaces and now considered one of the leading figure in making music outside of the concert hall – he develops a series of concerts for lakes, ports, parks, buildings, quarries, and caves. He creates striking series of sound installations, some of them in collaboration with visual artists including Paul Klerr, Melissa Gould, Kristin Jones, Pietro Fortuna, Umberto Bignardi, and Uli Sigg. Curran studied at Brown University and Yale, and with Elliott Carter in Berlin under the auspices of a 1964 Ford Foundation Grant. Since 1964 he's resided in Rome.

### **Fortunato Depero**

Fortunato Depero (1892-1960) was welcomed into the core of the Futurist movement in 1915, after exhibiting a series of drawings inspired by Boccioni's sculptures. He was an extremely talented and multifaceted artist, and his works span the realms of painting, sculpture, set and costume design, typography and advertisement. After releasing *Depero-Dinamo Azari* in 1927, a book known for being bound with bolts and which showcased his talent for graphic design and advertisement, he moved to New York, becoming the first – and only – Italian Futurist to move to the United States. While in the United States he would design front covers for publications such as *Vogue*, *Vanity Fair* and *The New Yorker*. Depero spent the rest of his life between Italy and New York, working primarily in the fields of painting and advertisement. In 1957, three years before his death, he organized the creation of the *Galleria Permanente e Museo Depero* in Rovereto, Italy – an institution devoted to preserving and displaying his work and that of other Futurists and which today contains over 3000 paintings and drawings, as well as over 7500 manuscripts relevant to Futurism. Tangentially, he is probably best known as designer of the distinctive Campari soda bottle.

### **Lily Greenham**

Lily Greenham (1924-2001) was a pioneer in the performance of concrete poetry, a writer and composer of electro-acoustic music and an innovative visual artist in the field of geometric painting, color interaction, optical-kinetic construction, and a keen and ironic observer of social, artistic, and political trends. Born in Austria, she later gained Danish nationality, studied in Paris and continued her studies at the Vienna Academy of Music and Drama and the Vienna Opera School. By the late 1950's she came to know experimental writers of the Wiener Gruppe, including Gerhard Rühm, Konrad Bayer, and H.C. Artmann, and soon acquired an international reputation as a performer of their work. Concurrently she developed a parallel career as a visual artist, initially with abstract expressionist and mixed-media works, then also with geometric and optical paintings, and kinetic light constructions. She moved to Paris in 1964 where she

became a regular participant in exhibitions of works by visual artists, including the *Groupe de Recherche d'Art Visuel and Nouvelle Tendence*. She finally settled in London where she coined the term "lingual music," a term used to describe her sound poetry and electronic tape pieces.

### **Sten Hanson**

Sten Hanson (1936-2013) worked with experimental music, literature and art beginning in the 1960's, cultivating both instrumental, vocal and electro-acoustic music for performance on radio and television, on outdoor occasions, or from the concert stage. Text-sound-visual image, often combined with intensely personal "live" performances, are vital ingredients in Sten Hanson's artistic workmanship and he is one of the forerunners in the field of multi-media art. His works include electro-acoustic pieces as well as instrumental and vocal compositions. From the end of the sixties up to 1979, he worked essentially with electroacoustic music and created, with Lars-Gunnar Bodin, Åke Hodell, Bengt Emil Johnson, the theory and the practice of a new aesthetic field: "The electronic text-sound." Sten Hanson realized a large number of works in various styles: works for television, ballet music, performances, audiovisual performances assisted by computer, pieces for instruments and tape and/or electronics, works for orchestras, and computer music. In Sweden, he was Director (1968-1977) and then Chairman (1980-1984) of the concert organization Fylkingen, chairman of the ISCM (1975-1981), member of the Royal Academy of Music of Sweden and President of the Swedish Composers' Union (1985-1994), member of the Executive Committee of International Confederation of Electroacoustic Music (ICEM) (1981-1982) and Chairman of this organization from 1997 to 2002.

### **Bernard Heidsieck**

Bernard Heidsieck (1928-2014) was born in Paris, in 1928, to one of the oldest champagne dynasties, Heidsieck & Co, founded in 1785. Heidsieck first tried his hand at *Poésie Sonore* (sound poetry) in 1955, often described as "verse without words," focusing on the phonetic aspects of speech rather than the semantic and syntactic values of written poetry. From the early 1960s He also embraced *Poésie Action* (action poetry), an explosive and unpredictable subgenre involving elements of performance. During the last half of the 20th century he was a champion of both forms, his work earning him the Grand Prix National de Poésie in 1991. He organized the First International Festival of Sound Poetry in 1976 and the event *Rencontres Internationales 1980 de poésie sonore* which took place in Rennes, in Le Havre and at the Pompidou Centre in Paris. Over the course of his long career, Heidsieck released more than 60 recordings, gave some 500 lecture performances in more than 20 countries,

published poetry collections and staged gallery shows. Heidsieck was president of the *Commission Poésie* at the *Centre national du livre*. Concurrently, he served in the business world as the vice-president of the *Banque Française du Commerce Extérieur* in Paris.

### **Åke Hodell**

The experimental Swedish composer Åke Hodell (1919-2000) produced many works in text-sound composition, which was a style definition the artist was responsible for coining. His work is largely recognized in avant-garde, sound art, or electroacoustic styles. Hodell recorded all of his works in collaboration with the Swedish Broadcasting commission. The most important of his works were reissued in the year 2000 on the Fylkingen label as a three-CD set which compiles the LPs which he released between 1963 and 1977. His often aggressive, polemic, and somewhat sarcastic works using voice collages place him in history way ahead of his time, a style that would not be explored until the '80s by groups such as Negativland and the "plunderphonics" artists such as Bob Ostertag. His work could be defined in the realm of electroacoustic or avant-gardism, but is more closely associated with the ethics and aesthetics of the international syndication of conceptual artists known as the Fluxus movement. The uniqueness of his work makes him one of the most recognized composers of the text-sound style, and a highly regarded Swedish contemporary composer.

### **Michael Jones**

Michael Jones is a percussionist and improviser based in the San Francisco Bay Area. While specializing in contemporary music, his work also includes theater, movement, and world music elements. Michael has performed in both North America and Europe, and has been a featured soloist at the Hartt School of Music, Dance, and Theater, the Summer Institute for Contemporary Performance Practice at the New England Conservatory, and the Darmstadt International Summer Course for New Music in Darmstadt, Germany. Jones has appeared performing with the Callithumpian Consort, The Bang on a Can All-Stars, The Hartford New Music Collective, the Foot in the Door Ensemble, So Percussion, the Alexander Quartet, and the William Winant Percussion Group. An advocate for classical and experimental music as an arena for social progress, Michael has particular interest in the relationship between music and gender. He currently performs with the William Winant Percussion Group and is the Development Assistant for Other Minds. Jones holds Bachelor Degrees in Percussion Performance and Music Management from the Hartt School, where he studied with Benjamin Toth.

## **Carol Law**

Carol Law's multi-disciplinary work includes painting, drawing, printmaking, photography, video and performance art. She was an early experimenter with rapid copy systems such as 3M Color-in-Color and other light sensitive alternative print methods. In the 1970's she introduced photo printmaking, cyanotypes and copy machine art to her university classes in experimental printmaking including the Chicago Art Institute, UC Santa Barbara and San Francisco State University. After meeting composer Charles Amirkhanian in San Francisco, she created over twenty multiple screen slide environments for his text-sound performances. Her early, layered, two-dimensional photo/collage works pre-dated the possibilities in computer graphics seen today. In performance work with Amirkhanian, Law created multiple projected slide art environments that appear to mimic slow motion film.

Law received a B.F.A. from the University of Texas at Austin, an M.A. in Studio Art from San Francisco State University, and an M.A. in Clinical Psychology from John F. Kennedy University. She has been a guest artist at numerous universities and colleges including the Chicago Art Institute, University of California Santa Barbara, San Francisco State University, San Francisco Art Institute, Cal State Fresno, and Cal State Sacramento. In 1986 she and Amirkhanian toured Australia, presenting performance work at the Sydney Biennale.

Law has exhibited at the Cooper-Hewitt Museum (NYC), San Francisco Museum of Modern Art, San Francisco Art Institute Gallery, The International Museum of Photography, (Rochester) and the Visual Arts Center (Anchorage, Alaska). Solo exhibitions include the Jehu Wong Gallery, The Upper Market Street Gallery, Mills College Gallery, University of San Barbara Museum, Triton Art Museum and the Women's Inter-Art Center (NYC). In 2017 she was included in an exhibition, Critical Pop, at the Allende Museum of Solidarity in Santiago, Chile. She has received collaborative commissions from the NEA and residencies from The Rockefeller Foundation Bellagio Study Center and the Morris Graves Studio.

## **Filippo Tommaso Marinetti**

Filippo Tommaso Emilio Marinetti, (December 22, 1876, Alexandria, Egypt - December 2, 1944, Bellagio, Italy), Italian-French prose writer, novelist, poet, and dramatist, the ideological founder of Futurism, an early 20th-century literary, artistic, and political movement. Marinetti was educated in Egypt, France, Italy, and Switzerland and began his literary career working for an Italian-French magazine in Milan. Such early poetry as the French *Destruction* (1904) showed the vigor and anarchic experimentation with form characteristic of his later work. Futurism had its official beginning with the publication of Marinetti's

*Manifeste de Futurisme* in the Paris newspaper *Le Figaro* (February 20, 1909). His ideas were quickly adopted in Italy, where the writers Aldo Palazzeschi, Corrado Govoni, and Ardengo Soffici were among his most important disciples. Marinetti's later works reiterated the themes introduced in his 1909 manifesto. In 1910 he published a chaotic novel entitled *Mafarka le Futuriste* in France and *Mafarka il futurista* in Italy, which illustrated and elaborated on his theory. He also applied Futurism to drama in such plays as the French *Le Roi bombance* (1909) and the Italian *Anti-neutralità* (1912) and summed up his dramatic theory in a prose work, *Teatro sintetico futurista* (1916).

## **Taras Mashtalir (OTTARAS)**

Taras Mashtalir is a composer and sound designer, a classical musician turned electronic music producer. His compositions are unique blend of different genres morphed together and wrapped into a new aesthetic fabric of electronic ambience. After receiving his BA in Linguistics and Cross-cultural Communication from Pyatigorsk State Linguistic University, Mashtalir spent some time recording/performing in St. Petersburg and Moscow, before relocating to New York. For the past 12 years he has achieved outstanding results and his work is acknowledged in the industry. He has produced a numbers of albums, collaborating with major artists such as Patrick Leonard, legendary composer and producer (Pink Floyd, Elton John, Madonna), and Lou Christie, an American singer-songwriter best known for pop hits in the 1960s. Mashtalir's work also includes multimedia installations, soundtracks for films and animations, and music for TV ads and programs such as the Discovery Science Channel, History Channel, Speed Channel, TNT, FOX Sports, CBS, etc. He is currently involved in several projects exploring new dimensions of digital publishing. He is the co-founder of media poetry group Machine Libertine, co-founder and editor of digital publishing portal [SELF-ID.com](http://SELF-ID.com), co-creator of multimedia poetic project PROTOTOROID, co-creator and producer of New York based multimedia project Discrete Encounter.

## **Michael McClure**

At the age of twenty-two Michael McClure gave his first poetry reading at the legendary Six Gallery event in San Francisco where Allen Ginsberg first read *Howl*. He is the author of more than twenty-five books of poetry, two novels, several books of essays, and journalism included in *Rolling Stone* and *Vanity Fair*. He has received numerous honors including a Guggenheim fellowship, the Alfred Jarry Award, and an honorary doctorate from California College of the Arts. He created two TV documentaries. A prolific playwright, his 1965 play *The Beard* instigated a successful censorship battle after the police arrested the actors of the Los Angeles production fourteen nights

in a row. The play went on to receive two Obies (the Off Broadway Theater Award) and is performed across the U.S. and Europe. McClure's songwriting includes *Mercedes Benz* with Janis Joplin. With the keyboardist of The Doors, Ray Manzarek, McClure performed poetry and music on stages around the world, and their most recent CD is *Piano Poems*. His collaboration with maestro Terry Riley created the CD *I Like Your Eyes Liberty*. Besides poetry and art, his deep interests are the biological environment and biology. McClure describes himself as a mammal patriot and believes, in the words of Diane di Prima that, "The only war that matters is the war against the imagination."

### **Enzo Minarelli**

Enzo Minarelli was born in 1951, graduated with a thesis in psycholinguistics at the University of Venice, and works with poetry and its practicable application towards sound, writing, video, and entertainment since the seventies. His sonic works are found in numerous museums and gallery venues. He is currently curating monographic issues *Baobab* magazine. He directs the Video Sound Poetry Festival, an international exhibition entirely dedicated to the relationships between the various forms of poetry and video, and *Strumenti a Voce*, a festival-symposium of polyp-tych events, annually held at the DAMS of the University of Bologna. He has had exhibitions of poetry of the image, both in Italy and abroad, and is included in the collection of the Museum of Modern Art in Zaragoza (Spain). He has edited several exhibitions of visual poetry, recently been editor of Italian selections for *Dimensão* (Brazil) and *Visible Language* (USA). He has been a visiting poet at San Francisco State University, University of California at Davis, San Jose State University, University of California at San Diego, San Diego State University, the Autonomous University of Mexico City, and the Pontifical Catholic University of Sao Paulo of Brazil.

### **Amy X Neuburg**

Amy X Neuburg has been composing and performing music in her own boundary-less blend of styles since the 1980s. One of the earliest artists to work with live digital looping, Amy has presented her "avant-cabaret" live-looping songs nationally and internationally at venues from divey clubs to major festivals (Other Minds, Bang on a Can, Berlin International Poetry Festival, Wellington and Christchurch jazz festivals in New Zealand, Alterazioni Milan, Warsaw Philharmonic series). As composer for ensembles, often with voice and electronics, highlights have included *The Secret Language of Subways* with the Cello ChiXtet, *Hunger Strike* with San Francisco Chamber Orchestra, *Fill as Desired* for Solstice vocal ensemble with live looping, and works for San Francisco Girls Chorus school, Pacific Mozart Ensemble chorus, Del Sol String Quartet, and the Paul Drescher Ensemble. Neuburg also

composes regularly for dance, theater and visual media and is currently working on a year-long collaboration with choreographer Risa Jaroslow. A classically trained singer, Neuburg enjoys performing vocal works by contemporary composers; favorite projects have included the cycle of 10 commissioned songs *They will have been so beautiful* with the Paul Drescher Ensemble, international tours and recordings with Robert Ashley's operas, the leading role of Simone Weil in Guillermo Galindo's opera *Decreation*, and a long-running musical with Culture Clash. She holds degrees in linguistics and voice from Oberlin College and Conservatory, and an MFA in electronic music from the Mills College.

### **Ottar Ormstad (OTTARAS)**

Ottar Ormstad was born in, and is based as an independent artist in Oslo, Norway. As a concrete poet, he creates verbivocovisual poetry since the 1960s and is author of electronic literature since 2007. In his works, Ormstad extends his originally print-based practice by moving into the realm of networked programmable space. His works include modern electronic music, visual backgrounds such as self-produced b/w (darkroom) photography, animations, or live video footage, on which he stages his poetry. In his first films he collaborated with the Norwegian composers in *Xploding Plastic*. In his playful poetry, a yellow "y" usually serves as "main character." In print, as well as in his video-based works, Ormstad often presents his concrete poetry as what he calls "letter carpets" and which create effects known from Op Art. As OTTARAS, Ormstad has collaborated since 2014 with Russian composer Taras Mashtalir. Together they perform sound poetry in combination with video-works by Russian artists, based on Ormstad's visual poetry books.

### **Sten Sandell**

Sten Sandell (b. 1958) is a Swedish composer, pianist, organist, percussionist, vocalist, and composer of electro-acoustic music. Between 1976 and 1986 he studied piano with Mats Persson and Carl-Axel Dominique, improvisation and composition with Sven-David Sandstrom, and electro-acoustic music with Pär Lindgren. During this time, he attended the Academy of Music in Stockholm. Sandell's Influences are broad and include free improvisation, contemporary, and ethnic music. From 1976 to the present day he has been involved in group work, solo projects and in dance, drama, and film. The two long-standing groups are Sa Vidare, 1979-89 with guitarist Peter Soderberg and saxophonist Johan Petri, who played "structurally organized improvisations," and Gush (from 1988 and ongoing) with saxophonist Mats Gustafsson and percussionist Raymond Strid, well-known for their free improvised music. He has collaborated with Carl-Axel Dominique, Anders Jormin,

Sainkho Namchylak, Jon Rose, Mats Persson, Kristine Scholz, David Moss, Phil Wachsmann, Sven-Ake Johansson, Mats Gustafsson, and many others.

### **Aram Saroyan**

Aram Saroyan (b. 1943) is an American poet, novelist, biographer, memoirist, and playwright, who is especially known for his minimalist poetry, famous examples of which include the one-word poem “lighght” and a one-letter poem comprising a four-legged version of the letter “m.” His poetry has been widely anthologized and appears in many textbooks. Among his poetry collections are *Aram Saroyan, Pages*, and *Day & Night: Bolinas Poems*. In 2007 several previous collections were reissued together as *Complete Minimal Poems*, which received the William Carlos Williams Award from the Poetry Society of America. Saroyan’s prose books include *Genesis Angels: The Saga of Lew Welch* and *The Beat Generation: Last Rites*, a book about the death of his father, author and playwright William Saroyan, and *Trio: Oona Chaplin, Carol Matthau, Gloria Vanderbilt: Portrait of an Intimate Friendship*. His most recent book is *Still Night in L.A.: A Detective Novel*. Saroyan’s word art was recently featured in the Hammer Museum’s biennial *Made in L.A. 2016: a, the, though, only*, for which he wrote the subtitle.

### **Kurt Schwitters**

Kurt Schwitters (1887-1948) was a German painter, sculptor, typographer, and writer. He studied at the School of Arts and Crafts in Hannover (1908-9) and at the Dresden Academy (1909-14). In 1918 he created his own form of Dada in Hannover called *Merz*, using rubbish materials such as labels, bus tickets, and bits of broken wood in his collages and constructions. He was first published in the first edition of *Anna Blume* (a collection of poems and prose pieces) in 1919 and the magazine *Merz* 1923-32. His first one-man exhibition was at the Galerie der Sturm, Berlin, 1920. In 1923 he began to build fantastic *Merz* constructions in his house in Hannover (the first *Merzbau*). He spent the summers in Norway from 1931 and emigrated in 1937 to Lysaker, near Oslo, later fleeing to England in 1940, where he spent seventeen months in internment camps. From 1941-5 he lived in London, before moving in 1945 to Ambleside in the Lake District. In the last months of his life, he began a further *Merz* construction in an old barn at Langdale. He died in Kendal in 1948.

### **Karen Stackpole**

Drummer/percussionist Karen Stackpole began her career as a rock drummer in the late '80s and soon became fascinated with improvised music and multi-media collaboration. She joined forces with SF Bay Area musicians, playing new music and stretching beyond established boundaries as well as working with dancers

and experimental film. In 1991 she was exposed to the wonder of gongs and immediately altered her trajectory to include these incredibly versatile instruments into her musical vocabulary. In her explorations of metals, she has cultivated some distinctive techniques for drawing harmonics out of tam tams with various implements: rubber mallets, felt and yarn mallets, ball chains, bass and cello bows, kitchen utensils, and other small objects. Karen specializes in dynamic soundscapes and textures, but has also contributed gong sounds to more conventional musical genres as well as contributing source material for film soundtracks. She is active in the San Francisco Bay Area and Los Angeles creative music scenes. In addition to solo work, she currently performs and records with various projects including Machine Shop: Live Amplified Gong Experience (a duo with electronics master, Drew Webster), Sabbaticus Rex, Ghost in the House, the improvising quartet Vorticella, the Francis Wong Unit, and the rock band Steel Hotcakes.

### **Gertrude Stein**

Writer and art patron Gertrude Stein was born on February 3, 1874, in Allegheny, Pennsylvania. She was an imaginative, path-breaking writer in the first half of the 20th century. In 1903, Gertrude Stein moved to Paris where she and her brother Leo established a famous literary and artistic salon at 27 rue de Fleurus. There she would meet her assistant Alice B. Toklas and they would become lifelong companions. By the early 1920s, Gertrude Stein had been writing for several years, and had begun to publish her innovative works: *Three Lives* (1909), *Tender Buttons: Objects, Food, Rooms* (1914) and *The Making of Americans: Being a History of a Family's Progress* (written 1906-11; published 1925). In 1937 she moved to a more stylish location in Paris and served as both hostess and an inspiration to such American expatriates as Sherwood Anderson, Ernest Hemingway and F. Scott Fitzgerald (she is credited with coining the term “the Lost Generation”). Her only commercial success was *The Autobiography of Alice B. Toklas* (1933), which she wrote from Toklas’s point-of-view. In addition to her later novels and memoirs, she wrote librettos to two operas by Virgil Thomson: *Four Saints in Three Acts* (1934) and *The Mother of Us All* (1947). Gertrude Stein died on July 27, 1946, in Neuilly-sur-Seine, France.

### **Susan Stone**

Susan Stone has been creating storytelling features and documentaries for public radio and performance since 1979. As a Director of Arts and Literature Programming (1990-2005) at Pacifica Radio/KPFA-FM, she created a network showcase for spoken word programming and audio art featuring international audio artists working in all aspects of sound and story. Her mixed-media texts

and sound compositions focus largely on explorations of the human psyche and the emotional landscape of those caught up in natural disasters or personal trauma, as explored in her award-winning *Here There is No Moon* about the lethal beauty of the Golden Gate Bridge. In 2007, she received a United States Artists/Rasmuson Fellowship for her audio compositions. With the help of this fellowship she created an oral history project based on the recorded readings, writings, and art of incarcerated youth in juvenile halls across the country (ifthesewallscouldtalk.org), collaboratively posting about who they are, and still hope to become. These deeply personal narratives speak to those people or events so critical to acknowledge and address before the youth return to home and community. Currently, Stone works inside juvenile halls in Northern California in restorative justice programs, where youth offenders talk with their victims about the crime, its impact, and how to repair the harm.

### **Sheila Davies Sumner**

Sheila Davies Sumner holds an M.F.A. in Poetry from St. Mary's College of California. Her poems have appeared most recently in the online literary journal *Between the Lines and Recalculating*, a zine by Index/Fist and she has work forthcoming in *The Squaw Valley Review*. She has also written short stories and prose poems, published in *Rampike*, *Alcatraz 3*, and the graphic-story magazine, *one of one*. Additionally, Davies Sumner has written and produced radio dramas, commissioned by New American Radio, including *What is the Matter in Amy Glennon?* which won a Special Commendation for the International *Prix Futura* Award. Currently, she is completing a book-length collection of poems and is co-curator for the Studio One Reading Series in Oakland.

### **Virgil Thomson**

Virgil Thomson (1896-1989) composed in almost every genre of music. Utilizing a musical style marked by sharp wit and overt playfulness, Thomson produced a highly original body of work rooted in American speech rhythms and hymnbook harmony. He is often described as being instrumental in the development of a uniquely "American Sound" in classical music. As a counter-balance, his study with Nadia Boulanger and his residency in France from 1925-1940 placed him firmly in Parisian artistic circles, and imparted a Gallic twist to much of his work. His music was most influenced by Satie's ideals of clarity, simplicity, irony, and humor. Among his most famous works are the operas *Four Saints in Three Acts* and *The Mother of Us All* (both with texts by Gertrude Stein with whom he formed a legendary artistic collaboration), scores to *The Plow That Broke the Plains* and *The River* (films by Pare Lorentz), and *Louisiana Story* (a film by Robert Flaherty). In addition to these compositions, he was an author of eight books,

including an autobiography, and the longtime chief music critic for the *New York Herald-Tribune* (1940-1954). Included in his many honors and awards are the Pulitzer Prize, a Brandeis Award, the gold medal for music from the American Academy and Institute Honors, the National Music Council Award, and twenty honorary doctorates.

### **Ernst Toch**

Ernst Toch, (1887-1964) was a composer whose works, noted for their perfection of form, fused elements from the classical tradition with modern musical ideas. Although he rarely carried innovation to great lengths, he was considered a leader of the avant-garde composers in pre-Nazi Germany and, like many of them, went into exile when Adolf Hitler came to power. As a composer he was self-taught. Between 1929 and 1948 he taught in Berlin, at the New School in New York, and the University of Southern California. After that he taught privately and made several European concert tours. He lived in Switzerland from 1950 to 1958, then spent the remainder of his life in Los Angeles. Toch was a teacher of considerable influence; a number of his students, including André Previn, became eminent composers. In spite of the largely traditional nature of his style, he experimented at times with new devices, as in his *Gesprochene Musik* (Spoken Music) for spoken voices (1930). He wrote chamber music, several chamber operas, and music for films. Of his five symphonies, the *Third* (1956) won a Pulitzer Prize. He published two theoretical works, *Melodielehre* (1923; "Melodic Theory") and *The Shaping Forces in Music* (1948).

### **Anne Waldman**

Anne Waldman is a poet first, and additionally a performer, professor, editor, literary arts curator, and cultural activist. She is the author of numerous collections of poetry, including the 1000 page feminist epic *The Iovis Trilogy: Colors in the Mechanism of Concealment* (Coffee House 2011) which was the winner of the 2012 PEN Center USA Award for Poetry. Waldman has also worked on a collaboration with Meredith Monk which has been presented at Danspace in NYC, ICA in Boston, and Brown University. She founded Fast Speaking Music which produces albums and performances with musicians Ambrose Bye and Devin Brahja Waldman, with whom she also collaborates. *Publishers Weekly* has deemed Waldman "a counter cultural giant." She is one of the founders of the Poetry Project at St. Mark's Church In-the-Bowery, co-founded the Naropa University's Jack Kerouac School of Disembodied Poetics with Allen Ginsberg, and continues to curate its Summer Writing Program annually. She has performed in recent years at festivals in Atlanta, Beijing, Brussels, Calcutta, Hangzhou, Hong Kong, Jaipur, Madrid, Marrakesh, Mexico City, Montreal, Newark's Dodge Festival, Paris, Slovakia, San Francisco, Tangiers, and Vienna.

### Lawrence Weschler

Lawrence Weschler (Cowell College, UC Santa Cruz, 1974) was for over twenty years (1981-2002) a staff writer at *The New Yorker*, where his work shuttled between political tragedies and cultural comedies. He recently graduated to director emeritus of the New York Institute for the Humanities at NYU, where he was director from 2001-2013. He is the artistic director emeritus, still actively engaged, with the Chicago Humanities Festival, and sometime curator for the New York Live Ideas Festival. He is also the director of the Ernst Toch Society, dedicated to the music of his Weimar era émigré composer grandfather. His books of political reportage include *The Passion of Poland* (1984); *A Miracle, A Universe: Settling Accounts with Torturers* (1990); and *Calamities of Exile: Three Nonfiction Novellas* (1998).

His “Passions and Wonders” series currently comprises *Seeing is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (1982); *David Hockney's Cameraworks* (1984); *Mr. Wilson's Cabinet of Wonder* (1995); *A Wanderer in the Perfect City: Selected Passion Pieces* (1998); *Boggs: A Comedy of Values* (1999); *Vermeer in Bosnia* (2004); and *Everything that Rises: A Book of Convergences* (2006). Recent books include a considerably expanded edition of *Seeing is Forgetting the Name of the Thing One Sees*, a companion volume, *True to Life: Twenty Five Years of Conversation with David Hockney*; his latest collection *Uncanny Valley: Adventures in the Narrative; Domestic Scenes: The Art of Ramiro Gomez* (Abrams, 2016); and *Waves Passing in the Night: Walter Murch in the Land of the Astrophysicists* (Bloomsbury, 2017). He is a contributing editor to *McSweeney's*, the *Threepenny Review*, and the *Virginia Quarterly Review* and has recently been contributing regularly to *Vanity Fair*, *The New York Times Sunday Magazine*, and *The Believer*.

### Randall Wong

Bay Area native Randall Wong, Administrative Director of Other Minds, has built a distinguished reputation as a vocalist specializing in historically informed performances of Baroque/Classic, and contemporary music. 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* (Houston Grand Opera) and *Harvey Milk* (HGO, New York City Opera, and San Francisco Opera), and Meredith Monk's *Atlas*. With 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 John Christian Bach, in places such as Rome, Dresden, Stuttgart, Cologne, Boston, Berlin, San Francisco, Sydney, and Hong Kong.

Wong is the composer/performer/designer of a number of “miniature” operas: *The Household Opera*, *Di Nostra Vita*, *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. In 2011, his film score for *The Two Fauns* (dir. David Finklestein) received a Silver medal at the Park City Film Music Festival in the Performance/Experimental film category. His most recent large work, *Phantom Dances* for four toy pianos and orchestra, was premiered by the San Jose Chamber Orchestra, October 2016. Wong received his Doctor of Musical Arts degree from Stanford University, and Bachelor and Master's degrees in music from San Francisco State University. In addition, he was a private student of the noted composer, Lou Harrison. He has appeared on the Helicon, Teldec, Koch, Capriccio, WDR, and Dorian record labels. Mr. Wong has been on the faculties of UC Santa Cruz and Stanford University, and has worked in arts administration since 2007.

### Pamela Z

Pamela Z is a composer/performer and media artist who works primarily with voice, live electronic processing, sampled sound, and video. A pioneer of live digital looping techniques, she processes her voice in real time to create dense, complex sonic layers. Her solo works combine extended vocal techniques, bel canto, found objects, text, digital processing, and wireless MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film, and chamber ensembles including Kronos Quartet, the Bang on a Can All Stars, and the San Francisco Contemporary Music Players. Her interdisciplinary performance works have been presented globally at venues including The Kitchen (NY), Yerba Buena Center for the Arts (SF), REDCAT (LA), MCA (Chicago), and Trafo (Budapest), and her installations have been presented at such exhibition spaces as the Whitney (NY), the Diözesanmuseum (Cologne), and Dak'Art (Sénégal). She has collaborated with a wide range of artists including Joan La Barbara, Joan Jeanrenaud, Brenda Way (ODC Dance), and Miya Masaoka. Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in contemporary music festivals including Bang on a Can (New York), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), and Pina Bausch Tanztheater Festival (Wuppertal, Germany). She holds a music degree from the University of Colorado, Boulder.



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## STAFF BIOS

**Charles Amirkhanian**  
*Executive and Artistic Director*

See Artist bios, page 32.

**Randall Wong**  
*Administrative Director*

See Artist bios, page 42.

**Michael Jones**  
*Development Assistant*

See Artist bios, page 37.

**Blaine Todd**  
*Associate Director*

Blaine Todd, Associate Director, holds a B.A. in English Literature from San Francisco State University and Aarhus University in Denmark. Prior to his current role at Other Minds, he was the primary institutional fundraiser for The Studio Museum in Harlem and New-York Historical Society in New York, worked as an Associate Editor at Francis Ford Coppola's short fiction magazine Zoetrope: All-Story, and as a copywriter for the Museum of Making Music. A poet and active musician, he performs in and writes for several Bay Area projects including Common Eider, King Eider; Real Life Rock & Roll Band; Ecstatic Music Band, and under his own name. Todd also helps curate Full Spectrum Records. When not writing or playing music, he can be found exploring the coastline with a tent and motorcycle and hanging out with his partner Riva and dog Tiny.

**Mark Abramson**  
*Production Director*

Mark 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. After earning an A.B. with honors in Economics from U.C. Berkeley, he moved to New York City, where he worked for a while as an economist on Wall Street. But the desire to make music was overwhelming, and when his side-project rock band was offered a recording contract, he quit his day job and plunged headlong into the music business. What happened next 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 ten-year period, Mark changed gears. Moving back to Hawaii offered Mark nice waves, warm weather and a chance to develop as a graphic designer. He established his own firm in Honolulu, and 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 artists. After years working as a designer - and making music under the radar - Mark joined Other Minds as Production Director.

**Andrew Weathers**  
**Record Producer**

Andrew Weathers, Producer for Other Minds Records, is an American composer, improviser, & organizer originally from Chapel Hill, NC currently based in Littlefield, Texas. 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, flexidisc, 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.

**Adrienne Cardwell**  
**Archivist**

Adrienne Cardwell 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 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.

**Jenny Maxwell**  
**Business Manager**

Jenny Maxwell joined Other Minds in 2017 after spending the previous seventeen years running the women's sleepwear company she co-founded, The Cat's Pajamas. Much to her surprise, that small business adventure sparked her passion for accounting, which endures to this day. She currently works as a freelance bookkeeper for a variety of companies and non-profit clients, including Other Minds. When she's not crunching numbers, you can find her volunteering at the Berkeley municipal animal shelter with all her canine pals.

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Mary Kelley, *Stage Manager*  
Brenden Guy, *Publicist*  
*Stage Hands: Karla Hargrave, Thomas Weeks, Nathan Corder, Brendan Glasson, Marc Zollinger*

**PROGRAM CREDITS**

Text: Charles Amirkhanian, Randall Wong, Blaine Todd, Michael Jones.  
Design: Mark Abramson. Cover photos: Jaap Blonk by Etang Chen; Pamela Z by Lori Eanes; Marinetti unknown; Depero painting from the collection of Casa Museo Depero.

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# ABOUT THE OTHER MINDS FESTIVAL

The 23rd Other Minds Festival is presented by Other Minds in association with the ODC Theater in San Francisco. 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 re-discovery 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)

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

## OTHER MINDS 3 (1996)

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

## OTHER MINDS 4 (1997)

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

## OTHER MINDS 5 (1999)

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

## OTHER MINDS 6 (2000)

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

## OTHER MINDS 7 (2001)

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

## OTHER MINDS 8 (2002)

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

## OTHER MINDS 9 (2003)

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

## OTHER MINDS 10 (2004)

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

## OTHER MINDS 11 (2005)

John Luther Adams, Maria de Alvear, Charles Amirikian, 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, Chinari Ung

## OTHER MINDS 15 (2010)

Natasha Barrett, Lisa Bielawa, Chou Wen-chung, Jürg Frey, Tom Johnson, Kidd Jordan, Carla Kihlstedt, Paweł Mykietyń, Gyan Riley

## OTHER MINDS 16 (2011)

Louis Andriessen, I Wayan Balawan, Han Bennink, Kyle Gann, Janice Giteck, David A. Jaffe, Jason Moran, Agata Zubeł

## OTHER MINDS 17 (2012)

Harold Budd, Gloria Coates, John Kennedy, Ikue Mori, Tyshawn Sorey, Simon Steen-Andersen, Øyvind Torvund, Ken Ueno, Lotta Wennäkoski

## OTHER MINDS 18 (2013)

Aaron Gervais, Dohee Lee, Paula Matthusen, Mattias Petersson, Michala Petri, Anna Petri, Sunleif Rasmussen, G.S. Sachdev, Craig Taborn

## OTHER MINDS 19 (2014)

Mark Applebaum, John Bischoff, Joseph Byrd, Donald Buchla, Charles Céleste Hutchins, Myra Melford, Roscoe Mitchell, Wendy Reid, John Schott

## OTHER MINDS 20 (2015)

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

## OTHER MINDS 21 (2016)

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

## OTHER MINDS 22 (2017)

Lou Harrison, Isang Yun

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## A Gathering of Other Minds.

The Other Minds Festival would not be possible without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge these individuals for their generous support of Other Minds programs between January 1st, 2017 and December 31st, 2018.

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

### Maximalist (\$5,000+)

Anonymous (2)  
Rena Bransten  
Margaret Dorfman  
Bill Huie & Melissa Haddad  
Charles Céleste Hutchins  
Jane Ivory & Jim Newman  
Deborah & Steven Wolfe

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

Joan Friedman &  
Mark Applebaum  
George Freeborn  
Kristen & Mitchell Yawitz

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

Anonymous (3)  
Patricia Thomas &  
Scott Atthowe  
Daniel Becker  
Barbara Bessey  
Gillian Kuehner &  
Norman Bookstein

Agnes Bourne  
Barbara & Steven Burrall  
Martha Ann Davies  
Andrew Gold & Karen Cutler  
Margot Golding  
Lorraine Honig  
Ronald Kay  
Marty Krasney: In memory  
of Sarah Krasney  
Eric Kuehnl &  
Amanda Goodroe  
Madeline & Patrick  
McMenamin  
Harry Bernstein &  
Caren Meghreblian  
Josef Pepo Pichler &  
Anita Mardikian  
James Melchert  
Murray Newman  
Jay Stamps & Daphne Tan  
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Bronwyn Warren &  
James Petrillo

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

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John Foggy  
Vicki Darrow & Jim McQuade  
Myra Melford  
Paul Merrill: Merrill Family  
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Karl Pribram  
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Neal Shorstein  
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in gratitude for the vision  
of Charles Amirkhanian

### Neo-Classicalist (\$250-\$499)

Denny Abrams  
Larry Balakian  
James Bergstrom  
Robert Bralove  
Serena Carroll, in honor of  
Charles Amirkhanian  
John Foley, in honor of  
Adelle Foley  
Norman Carlin &  
David Gladstein  
Anahid Ajemian Gregg  
Carl H. Haber  
Alfred Heller  
Frank Hirtz  
Kui Dong & Duo Huang  
Timothy M. Jackson

Dina & Neil Jacobson  
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Eleanor Lindgren  
John Lucas  
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John Reinsch &  
Mimi Mott-Smith  
Wayne Palmer &  
Earleen Overend  
Susan Pfeiffer-Wetzel  
Larry Polansky & Amy Beal  
Steven Selck  
Robert Shimshak &  
Marion Brenner  
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Marcia Tanner  
Zucchini Toast  
Waka & Ken Ueno  
Simone Wedell  
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Dione King  
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George Pursley  
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John Rockwell  
Fred Rosenblum  
Rose Marie Samuelian  
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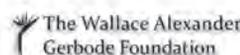


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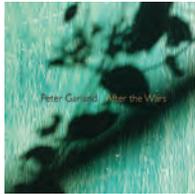
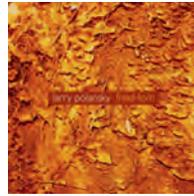


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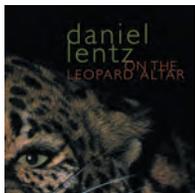
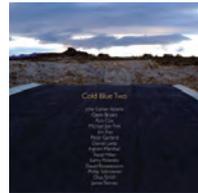
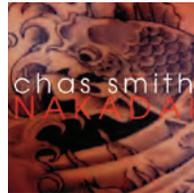
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