

OTHER MINDS 16

MARCH 3-4-5, 2011

Jewish Community
Center of San Francisco



Other Minds presents

ALAN HOVHANNES CENTENNIAL CELEBRATION

Şahan Arzruni, piano soloist

SUNDAY, MARCH 13, 2011, 4PM

**First Congregational Church of Berkeley
2345 Channing Way, Berkeley**

Other Minds celebrates the 100th anniversary of the birth of Alan Hovhanness (1911-2000), a prolific but under-appreciated composer and pioneer of "multi-cultural" music. Over the course of his career, Hovhanness studied his own Armenian ancestry, and also the musical cultures of India, Japan, and South Korea, traveling extensively to research the traditional music of those countries. Their influence is made clear in many of his 500+ works which include 67 symphonies, three ballets, and an enormous catalog of instrumental music including two for Indonesian gamelan orchestra.

Arzruni will perform a selection of works by Alan Hovhanness for solo piano at this once-in-a-lifetime celebration:

Achtamar (1947) • *Lake of Van Sonata* (1946, rev. 1959) • *Mystic Flute* (1937) • *Pastoral No.1* (1952)
Yenovk (1946, rev. 1951 World Premiere) • *Laona* (1956, World Premiere) • *Visionary Landscapes* (1967)
Suite (1954, rev. 1967) • *Two Ghazals* (1933, rev. 1966) • *Macedonian Mountain Dance* (1937)
plus *Shoror of Mush* (1906-1916) by Komitas Vardapet

- Tickets \$20/\$50 premium seating
- 800.838.3006 or www.brownpapertickets.com/event/151172
- Full Program Details online at www.otherminds.org

Host Committee:

Anita Mardikian & Pepo Pichler, chairs; Carol Law & Charles Amirkhonian; Ollia & Harout Yenikomshian; Laurel Dickranian Karabian

Other Minds, in association with the Djerassi Resident Artists Program,
the Eugene and Elinor Friend Center for the Arts of the
Jewish Community Center of San Francisco presents

OTHER MINDS 16

MARCH 3-4-5, 2011

**Jewish Community Center
of San Francisco**

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Meredith Monk & Kitka

Kitka Sings Monk



Photo: Sarah Small



Photo: Jesse Frohman

Sunday
May 15 7PM

Eugene & Elinor Friend Center for the Arts



Tix: \$32 – \$41

www.jccsf.org/arts-ideas

www.kitka.org

A pioneer in extended vocal technique and interdisciplinary performance, MacArthur "Genius" Meredith Monk has alternately been proclaimed a "magician of the voice" and "one of America's coolest composers." Her wordless music combines the technical virtuosity of classical music, the poignancy and directness of folk, the freedom and flexibility of jazz, and the excitement of rock and roll.

Kitka has earned international recognition for its haunting sound. Inspired by the extended vocal techniques, close harmonies, and surprising rhythms of traditional Eastern European folk song, Kitka explores a vast palette of ancient, yet contemporary-sounding effects. The ensemble's resonance evokes an astonishing range of subtle to extreme inner states, instincts, and emotions.

In their first collaborative concert, Monk and Kitka will perform World Premieres of Monk's *Quilting* and *Phantom Voices* alongside West Coast Premieres of vocal music from *The Politics of Quiet*, *American Archeology #1*; *Roosevelt Island* and *Quarry*.

"An utterly unique sound based on a bold mixture of dramatic expression, sheer vocal strength and compositional elements ranging from folksong to birdsong." — Christian Science Monitor



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SF Community Music Center
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— featuring works by —

MESSAGE FROM THE ARTISTIC DIRECTOR



Photo: Carol Law

Welcome to Other Minds 16

Thank you for being with us at the 16th Other Minds Festival. We're excited to have gathered in one place such a distinguished group of composers and performers, and we hope the experience of being here with us brings you great pleasure and some real insight into how they are reinventing music.

For the past week all our composers have met in private at the campus of the Djerassi Resident Artists Program in Woodside, California, in the hills above Stanford University. Our festival gives participating composers the opportunity to have some "down time" and speak with each other for four days in the beautiful Santa Cruz Mountains, where the quiet is deafening and you can re-charge your ears for the

days to come. Our thanks to director Dennis O'Leary and the Djerassi Program staff for their cooperation in the presentation of this event for almost two decades.

It was last May that Carol Law and I traveled to Bali and met I Wayan Balawan, one of the legendary jazz and popular musicians of Indonesia. We're grateful to him for his participation this year at Other Minds and hope that his two-neck two-hands style of guitar playing becomes more widely known as a result of his stop in San Francisco on his first trip to the United States.

We're very pleased to have Louis Andriessen as our guest—a brilliant composer and teacher whose influence and reputation has spread very far beyond his roots in his native Holland. Also from the Netherlands, Han Bennink, the virtuoso percussionist, will be a part of our group and perform with the brilliant Fred Frith. Bennink, known also as a graphic artist for his prints, drawings, and paintings, has designed an Other Minds T-shirt, for sale in the lobby of the JCCSF.

Keyboardist and composer Jason Moran has written a new suite of pieces called *Slang* commissioned by Other Minds for his ensemble Bandwagon. OM also has commissioned David A. Jaffe to write music for double string quartet and robotic percussion that will make use of new instruments designed by Trimpin and spatially located around the audience.

Ever since the premiere in 2004 of Janice Giteck's *Ishi*, the composer has yearned for a performance here in the Bay Area of this touching tribute to the last American Indian living independently in Northern California. We're delighted to welcome this protégé of Darius Milhaud and Olivier Messiaen back home from Seattle where, for many years, she has taught hundreds of young composers at the Cornish College of the Arts.

From Poland comes the electrifying presence of young Agata Zubel, a vocalist and composer whose music will be played by the Seattle Chamber Players. Kyle Gann is the kind of composer and commentator on new music whose inspiration seems to flow from a wildcat Texas oilwell. Thankfully, nobody—not even he—has found a way to cap his emissions, and his widely-read blog PostClassic continues to gush unpredictable observations.

And while we're talkin' Z's here, we kick off our festival with a 75th birthday tribute to retired composer and proactive raconteur Anthony J. Gnazzo, whose setting of the Star Spangled Banner is rivaled only by that of Igor Stravinsky. You will hear his *Hymn* (1975) at the opening night concert of OM 16.

One more thing: This past year I traveled to the Nordic Music Days festival in Copenhagen and was impressed with the rich variety of music offered there. Next year the NMD event, featuring composers from many countries, takes place in Reykjavik, and I'll be leading a group of about 15 Other Minds fans on a trip to Iceland to hear the coming year's four-day event. We'll spend another four days before the events start touring the Blue Lagoon, the Gullfoss Waterfall, Thingvellir National Park, the geyser area and the South Shore Region with its waterfalls and black sand beaches. I hope you'll consider joining us October 1–9 this year. Watch your monthly MindAlert email updates and the otherminds.org website or call me at (415) 934-8134 for further details.

Charles Amirkhanian
Artistic Director



Agata Zubel, from *Cascando* (2007)



Janice Giteck, from *Ishi* (Yahi for "man"), 3. Dancing Dead People in Other Worlds (2004)



Han Bennink, untitled graphic score (2011)



Louis Andriessen, first sketch for *Mysteriën* (2011)

EXHIBITION & SILENT AUCTION

Scores by Other Minds 16 composers are on view in the lobby throughout the Festival and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission on Saturday, and winners will be announced at the sales table after the concert that evening. Minimum bid for all scores is \$200.

Framing of this exhibition was made possible thanks to the support of:
PKirkeby Fine Art & Framing
415.861.3864 / pkirkeby.com

Also available: Scores by I Wayan Balawan, Kyle Gann, and Jason Moran



David A. Jaffe, from *The Space Between Us* (2011)

The Djerassi Resident Artists Program is a proud co-sponsor of Other Minds Festival 16

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

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

Now in its 32nd year, the Djerassi Program has hosted 2,000 artists of every discipline worldwide since its founding in 1979. Small, diverse groups of artists convene for one-month residencies at our rural ranch where studio space, housing, meals and staff support are provided free of charge. Information and application materials may be obtained at www.djerassi.org.



Listening Chair by Brian Rust, 1996
Photo by Anthony Lindsey

From the top:
Carla Kihlstedt, Gyan Riley and
Kidd Jordan Other Minds 15
Photos by Richard Friedman

Djerassi Resident Artists Program
2325 Bear Gulch Road, Woodside, CA 94062 | (650) 747-1250 | www.djerassi.org

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

COMPOSER FELLOWSHIP CONCERT WEDNESDAY, MARCH 2, 2011

**TOYOJI P. TOMITA PERFORMANCE GALLERY
MERIDIAN GALLERY, SAN FRANCISCO**

Lisa R. Coons

Music Panted from Memory (2011)

world premiere

Navitas Ensemble

Ben Hjertmann

Bhyxe (2009, rev. 2011)

world premiere, new version

Jill Heinke, flute; Jeffrey Anderle, clarinets;

Elizabeth Choi, violin; Hannah Addario-Berry,

cello; pre-recorded media

INTERMISSION

Nicholas Chase

Gin Blossoms & Broccoli Boutonnieres (2011)

world premiere

Jill Heinke, flute with live electronics

Zibuokle Martinaityte

American Hodgepodge (2011)

world premiere

Jill Heinke, flute; Jeffrey Anderle, clarinets;

Elizabeth Choi, violin; Hannah Addario-Berry,

cello; pre-recorded media

COMPOSER FELLOWSHIP CONCERT

PROGRAM NOTES

Lisa R. Coons

Music Painted from Memory (2011)

- I. *Still Life in Charcoal*
- II. *Machines with Human Gears*
- III. *Music Painted from Memory*

This piece is intended as a study of the place where I grew up: a small farming community in the Midwest. Each movement is based on the harmonic language of a specific Baptist hymn, and is presented as a sketch of that time and place so distant from my present life. The first movement opens with an attempt to capturing the physical landscape. The violin and 'cello intertwine gently undulating gestures to depict the subtle slopes of hills and the groans of trees and barns in the wind. But as the movement progresses, the emphasis shifts from the actual space to the imagined artist's frustrations at not being able to capture the essence of that world. The entire movement is a transition from portraying a specific natural space to illustrating the physical and emotional effects of trying to do so. The second movement is meant to capture the sensations of working on the farm around aging and breaking equipment. There is a franticness to this section, as the human performers struggle to keep up with the unpredictable needs of the mechanical creatures around them. The final movement is a Baptist hymn, distorted by memory and warped in homage to the unique sounds of amateur choirs and out-of-tune church pianos. It is a portrait of nostalgia.

The music and the gestures presented in this work are very much the result of collaboration with the Navitas Ensemble. I have to thank Hannah and Elizabeth for their thoughtful approach, their insights, and their seemingly limitless patience in helping me realize some abstract and elusive ideas. I feel quite fortunate to be creating music with them.

Ben Hjertmann

Bhyxe (2009, rev. 2011)

From a dark concentration of sound, there slowly forms a melodic figure. The instruments extend from the pulsing core as tendrils, liberated, yet deeply entrenched in the original energy.

Bhyxe was written for Flute, Clarinet, Violin, Cello and Fixed Media and was recorded by the Callithumpian Consort in March 2010, under the direction of Steve Drury. *Bhyxe* was awarded the 2010 William T. Faricy Award.

Nicholas Chase

Gin Blossoms & Broccoli Boutonnieres (2011)

Dedicated to Dorothy Stone

The stereo in our house occupied a shrine-like spot in the living room. It was heavy as a cinderblock and folded up into a suspicious-looking cube covered in brown-vinyl. The stereo sat on a shelf above a small library of albums in cardboard sleeves featuring pictures of people like Nancy Sinatra, the Beatles, and a pipe organ somewhere in Austria. I remember two records distinctly: *Goodyear Great Songs of Christmas*, with Steve and Eddie, Dinah Shore, and Sammy Davis Jr. on the front, and a bright orange album with a strange grimacing cartoon face on it, surrounded by the words "Anna Russell – Sings?" in wonky looking letters.

We listened to the stereo a lot. Once in a while, the record player would skip, which I thought was really hilarious, though the adults seemed to react very seriously. The steady-handed care my sister showed when fixing a skip required everyone in the room to remain silent and sit absolutely still while she moved the needle forward to the next groove.

I remember the first time I heard a record played at the wrong speed: my sister accidentally played a 45 at 33. Herman's Hermits' drunken, dirge-like rendition of *Mrs. Brown, You've Got a Lovely Daughter* made us all laugh so hard, my sister ran to play an encore: Anna Russell's 45rpm alien bird-call soprano made us laugh even harder.

When I was 9 I bought my own record player with money I hoarded. This record player wasn't a kiddy record player like my friends had. It was as big as my mom's, and just as heavy, with two satellite speakers I could arrange anywhere in the room. By then I had a reasonable record collection for a kid, purchased for me in my toddler years. Records like *Sesame Street* and *Sounds of the Haunted House* weren't cast aside in favor of more sophisticated LPs, but became even more interesting—and amusing—when played at the wrong speed, or, when no one else was around, backwards.

In 2004, California E.A.R. Unit co-founder, Dorothy Stone, asked me for a duo for flute and DJ. Dorothy's idea came from playing *Sp/lt* and *OPUS* with the California E.A.R. Unit, both works I composed capitalizing on the daftness of records played backwards, forwards, and at the wrong speed. One movement of *OPUS* featured Dorothy on bass flute with Marty Walker on bass clarinet, playing along with the crackles and pops of a skipping LP. In many ways I felt I'd exhausted my ideas for flute and DJ in that movement, but Dorothy challenged me to keep on thinking. The piece she asked for lay in sketches at the time of Dorothy's unexpected death in 2008. Dorothy never saw those sketches, although we talked about the piece at length on several occasions.

Gin Blossoms & Broccoli Boutonnieres is a bagatelle. It recapitulates my childhood fascination with the sound of all the things you can (but shouldn't) do with a record. It also captures the spirit of my relationship with Dorothy—which was always filled with a lot of irreverence and laughter.

Zibuokle Martinaityte

American Hodgepodge (2011)

For flute, bass clarinet, violin, cello and electronics

The electronic part in this piece consists of all the sounds, which for me as a relative newcomer to this country represent the American way of life. Cross-cultural perceptions and misinterpretations of commonly understood concepts are reflected through usage of the sounds of language, media and outer natural or civic environments. The instrumental part has an independent source of musical material and it reflects the process of adaptation of the individual to a new society/country/way of existence.

The piece consists of 7 parts played without interruption, each denoting one of the typical characteristics of American culture and mentality.

Part I (multiplicity)

Part II (ever-present "How are you?")

Part III (stress)

Part IV (the state of "okayness")

Part V (speed)

Part VI (commercialism)

Part VII (individualism)

A common thread that moves throughout the piece is the news broadcast. World news, politics, sports and commercials, weather forecasts—all these different categories of news are being heard in various parts of the piece. News segments have been recorded from multiple sources on the Internet and selected based on the timbre of voice rather than the messages conveyed.

JOHN ADAMS
CHARLES AMIRKHANIAN
LAURIE ANDERSON
GEORGE ANTHEIL
ROBERT ASHLEY
MILTON BABBITT
HENRY BRANT
ANTHONY BRAXTON
WILLIAM BURROUGHS
JOHN CAGE
ELLIOTT CARTER
CLARK COOLIDGE
AARON COPLAND
BRIAN ENO
MORTON FELDMAN
VIVIAN FINE
FRED FRITH
PEGGY GLANVILLE-HICKS
PHILIP GLASS
ANTHONY GNAZZO
LOU HARRISON
LEROY JENKINS
MAURICIO KAGEL
GYORGY LIGETI
MEREDITH MONK
CONLON NANCARROW
PAULINE OLIVEROS
LEO ORNSTEIN
HARRY PARTCH
TERRY RILEY
NED ROREM
FREDERIC RZEWSKI
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Nicole Paiement *artistic director/conductor*

SHADES OF TIME

World premiere of **Manly Romero's** *Doppelgänger*, winner of the 2010 Hoefler Prize, plus works by **Luciano Berio** and **Hi Kyung Kim**.

Saturday, March 12 8 p.m.

Pre-concert talk by Manly Romero at 7:15 p.m.

HOMAGE TO ANDREW IMBRIE



A tribute to longtime faculty member **Andrew Imbrie** featuring his *Chicago Bells*, *From Time to Time* and *String Quartet No. 5*, plus **Gunther Schuller's** *String Quartet No. 4*, with guest artists the **Borromeo String Quartet** and faculty members **Bettina Mussumeli** and **Keisuke Nakagoshi**.

Saturday, April 9 8 p.m.

Pre-concert talk at 7:15 p.m.

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CONCERT ONE THURSDAY, MARCH 3, 2011

Anthony Gnazzo

Hymn (1975)

pre-recorded media

Kyle Gann

Triskaidekaphonia I (2005)

Aron Kallay; keyboard

Louis Andriessen

Le voile du bonheur (1966/1971)

Monica Germino, voice & violin;

Andriessen, piano

Kyle Gann

Kierkegaard, Walking (2007)

Seattle Chamber Players

Louis Andriessen

Zilver (1994)

Seattle Chamber Players;

Loren Mach & Joel Davel, percussion;

Eric Zivian, piano

INTERMISSION

Agata Zubel

Cascando (2007)

Zubel, voice; Seattle Chamber Players

Janice Giteck

Ishi (Yahi for 'man') (2004)

Seattle Chamber Players;

film by Emiko Omori

CONCERT ONE

PROGRAM NOTES

Hymn (1975)

Approximate Duration: 2 min.

When attorney and amateur poet Francis Scott Key penned his verse “The Defence of Fort McHenry” in 1814, little could he have imagined that it would be attached to John Stafford Smith’s drinking song composed for the Anacreontic Society of London, a men’s social club, and in 1931 officially become the national anthem of the United States.

Set over one and a half octaves, the music’s difficulty for soloists is legendary. And it’s not just the range that is challenging but the phrasing as well. “Oh say does that star spangled [INHALE] banner yet wa-ave,” has become a cliché at virtually every performance at American sporting events, the setting in which the work most frequently is heard today.

Notwithstanding Igor Stravinsky’s bracing harmonic re-setting dating from 1941 (resulting in his arrest after its presentation by the Boston Symphony), this version by Oakland composer and sound poet Tony Gnazzo (NAH-zoh) remains the most thorough deconstruction of the original. Gnazzo, who, as he approaches his 75th birthday on April 21st, continues to work as a gifted recording engineer, invited numerous friends and colleagues at Cal State Hayward *individually* into the university studio to perform the entire anthem a capella. He then collaged the various recorded phrases from these unrelated performances to create this patriotic kaleidoscope—a tragi-comic version of “The Star Spangled Banner.” The work was composed in anticipation of the nation’s bicentennial the following year.

– Charles Amirkhania

Triskaidekaphonia I (2005)

Approximate Duration: 5 min.

Le voile du bonheur (1966/1971)

Approximate Duration: 7 min.

Le Voile du Bonheur (The Veil of Happiness) has two stories attached to it. It started off as a contribution to a collection of didactic violin music to be written by Reinbert de Leeuw (this collection never came into existence). Later, Andriessen added a teenage tune to it. The piece was written in 1966-1971, for the duo Vera Beths (violin) and Stanley Hoogland (piano).

The teenage tune was originally written in Dutch. A rough translation follows:

I was walking through the Central Park
where I saw a guy from my school
Hey! My lovely Bert, where are you goin’?

I’ll walk a ways with you to your house.

At Bert’s house we drank a cup of tea
Bertie’s mother brought us some cookies
Hey! My lovely Bert, what are you doin’?
If you would kiss me then I’d kiss you too!

Later I called Bertie on the phone
Bertie’s mother said he was indisposed!
Bertie lay with high fever in bed
Still delirious he said
“I have a…”

– Monica Germino

Kierkegaard, Walking (2007)

Approximate Duration: 16 min.

While Kierkegaard’s books had a potent, if subtle, impact on my early intellectual life, I admit that when I began *Kierkegaard, Walking*, I didn’t have him in mind. But I was thinking about walking, and I had an upcoming trip to Copenhagen on the horizon, with the intention of retracing Kierkegaard’s steps. I was trying to think up images that had to do with meandering through mental or spiritual fields, while reading Joakim Garff’s excellent biography of the philosopher, and it finally dawned on me that Kierkegaard wandering endlessly through Copenhagen, talking to everyone he met and working out his dialectic with or without an accompanying audience, was the image I needed. There are even passages where the aesthetic (or time-based) is contrasted with the eternal (repetitive), as in *Either/Or*. But it would be stretching things to connect *Kierkegaard, Walking* too closely with the content of the philosopher’s writing: it is more the biographical image, the peripatetic philosopher in constant motion while musing sub specie aeternitatis, “from the standpoint of eternity.” I managed to complete the first draft in Copenhagen, then tinkered with it a little more in Amsterdam.

– Kyle Gann

Kierkegaard, Walking was commissioned by the Seattle Chamber Players for their annual Icebreaker festival, and was premiered by them on January 26, 2008, at *On the Boards* in Seattle.

Zilver (1994)

Approximate Duration: 15 min.

The idea behind *Zilver* was to write a chorale variation as Bach did for organ: a long melody in slow musical motion, combined with fast playing of the same melody. The melody is a pop song that no-one will recognize. The ensemble is divided into two groups: the wind and strings play the sustained melody in chorale-like four-part harmony, and the rest of the instruments—vibraphone, marimba and piano—play increasingly fast staccato chords. The two groups play in canons. *Zilver* is a part of a series of chamber music pieces named after a type of physical matter: *Hout* (‘wood’) is the first, and *Zilver* (‘silver’) is the second. The title also refers to the two silver instruments—flute and vibraphone—which start and end the piece.

– Louis Andriessen

Zilver was commissioned by the Serge Koussevitzky Music Foundation and the California EAR Unit, and premiered January 11, 1995 at the Los Angeles County Museum of Art.

Louis Andriessen is presented with the support of the Consulate General of the Netherlands.

Cascando (2007)

Approximate Duration: 15 min.

Agata Zubel is not only an exceptionally gifted soprano, but also one of the most radical, sometimes wild and always thought-provoking composers of her generation. Her piece *Cascando*, created especially for the Seattle Chamber Players, is based on a text of Samuel Beckett, which is reflected in the music from many angles: as a poem, structure, words, sounds, letters, ambience, and impression. Having written the piece for her own phenomenal voice, Zubel instructs the soprano to produce unusual sounds covering a huge range, with all possible nuances of vocalizing, Sprech-gesang, whispering and other sound expressions. With all these experiments, which are also happening in the instrumental parts, the murky air of this music is filled with the Romantic sensitivity typical of Polish music since the times of Chopin. The piece begins as a soprano and violin duo in shimmering pianissimo that develops through different sonic effects in the ensemble texture. A very short and jerky staccato of the second movement, alternating with abrupt rests, becomes the foundation for the brief words spread out through the entire soprano range. In the climax, the instruments repeatedly descend with a non-synchronous glissandi held against the floating bass suspended in the cello part, intercepted with the tragic exclamations about “all the others that will love you.” The last movement does not employ exact pitches; it uses noise effects produced on all instruments and a phrase whispered twice against the backdrop of mystical percussive sounds: “...unless they love you...”

– Dr. Elena Dubinets, Artistic Director, Seattle Chamber Players

Cascando

1.
why not merely the despaired of
occasion of
wordshed

is it not better abort than be barren

the hours after you are gone are so leaden
they will always start dragging too soon
the grapples clawing blindly the bed of want
bringing up the bones the old loves
sockets filled once with eyes like yours
all always is it better too soon than never
the black want splashing their faces
saying again nine days never floated the loved
nor nine months
nor nine lives

2.
saying again
if you do not teach me I shall not learn
saying again there is a last
even of last times
last times of begging
last times of loving
of knowing not knowing pretending
a last even of last times of saying
if you do not love me I shall not be loved
if I do not love you I shall not love

the churn of stale words in the heart again
love love love thud of the old plunger
pestling the unalterable
whey of words

terrified again
of not loving
of loving and not you
of being loved and not by you
of knowing not knowing pretending
pretending

I and all the others that will love you
if they love you

3.
unless they love you

– Samuel Beckett

Agata Zubel is presented in partnership with the Polish Cultural Institute New York.

Ishi (Yahi for 'man') (2004)

Approximate Duration: 30 min.

1) Sky, Stickgames

(Ishi spends his early childhood in the sunny, spacious foothills of Mt. Lassen, California, among the Yahi, a 4,000 year old, self sustaining tribe.)

2) Grizzly Bear's Hiding Place

(To avoid government sanctioned massacres by white settlers and gold-diggers, Ishi hides in the wilderness for forty years, with his mother, sister and twelve remaining Yahi.)

3) "Dancing Dead People in Other Worlds"

(As the last survivor, and with only one square mile left in which to hunt and forage, the starving Ishi walks thirty miles to Oroville, collapses delirious at the outskirts of town. In his enduring love for life, Ishi surrenders, risking possible slaughter rather than curling up to die at home on the mountain.)

4) Mr. Caruso - Mr. Ishi

(Ishi goes to San Francisco with anthropologist, Alfred Kroeber to teach all he knows about his ancient culture. He makes arrowheads for children on Sundays. He attends vaudeville and loves Caruso recordings. Ishi concedes to wearing shoes sometimes.)

5) Talking Circle: "Doctor's Song for Sucking Sickness"

(Ishi lives fully in "present" reality: now sunny, now rock, now joyful, sad, now death. Once a doctor in his own tribe, he befriends a

modern surgeon, makes hospital rounds and chants healing songs to patients.)

6) Mt. Lassen Wilderness, March, 2004

(We made a pilgrimage to "place" of Ishi: mountain creeks for fishing (also once used as safety paths), pristine, sun-drenched meadows, hunky black lava rocks, covered in six feet of snow.)

Ishi (Yahi for 'man') is a musical quartet with theater and film. It honors the extraordinary life events of Ishi (1860-1916) the last known survivor of stone-age North America. Each of the six movements features a part of the enduring Ishi legacy and summons the spirit of his earthy relationship with reality as the last Yahi Indian, the last speaker of his 4,000 year old language, the last to know the myths, creation stories, the medicine. To bring Ishi close in, I draw directly on the "resonance" of Yahi tribal melodies that Ishi recorded for anthropologists near the end of his life. To visually evoke the "place" of Ishi, the piece concludes with a short film by Emiko Omori made during our pilgrimage to his home near Deer Creek, Mt. Lassen, California.

I was first introduced, some thirty years ago, to Ishi through the culturally devastating biography *"Ishi in Two Worlds": A Biography of the Last Wild Indian in North America* (1961) by Theadora Kroeber, wife of the California anthropologist Alfred Kroeber (celebrated for the work he did with Ishi). The story of Ishi resurfaced for me last year, on the day U.S. soldiers in Baghdad stood passively while the Iraqi National Museum

was looted of its most precious archaeological collections. The connection for me was a palpable, haunting reminder that each time a civilization is threatened or extinguished, the very heart, veins and soul of humanness greatly suffers. During my work on the piece, Ishi was my teacher. I was inspired by how he saw things for just what they were in the present moment. Thus, my guiding principle musically was to compose from a place of "presence," and not to allow too much "concept" to take the lead. My practice while working was to always imagine if Ishi, the stone-age man (of no metal or mechanical tools) would have appreciated what I was composing. He loved music, people, hunting, fishing, he sang full throttle, he cried when he was sad, he loved opera, he was fascinated by venetian blinds. He worked for wages and lived in the anthropology museum, (a place which displayed Yahi materials and artifacts) instead of going to a reservation. I felt this exemplified his acceptance of just what is.

I offer you *Ishi (Yahi for 'man')* having visited the Ishi Collections at UC Berkeley, having read all I could get my hands on, having gone up to Mt. Lassen, to Oroville, as well as having met with Jed Riffe, documentary filmmaker for PBS' 1992 documentary on Ishi, and having sat with Ishi's photos surrounding me during a year of work. My piece is made for a Euro-American audience, for us, who as a culture still carry the horrifying legacy of having brought complete genocide upon the Yahi and to the millions of extinguished North American Native people. My sense is to bring directly into the concert hall, the Ishi materials and my own imaginal sounds that Ishi (Yahi for 'man') might have offered as the kind, civilized, forgiving person he has been described by everyone who met him.

The Ishi legacy is a big story, far more complex than the present concert piece offers. While composing, I always imagined wanting to write program notes with some further information, so here goes. The word "ishi" actually means 'human being' in the Yahi language, and this, rather than his own Yahi name, is what Ishi called himself upon meeting anthropologist Alfred Kroeber. Interestingly, the word "ishi" also shows up in everyday Japanese, meaning "stone" as well as "consciousness."

In recent years, West-Coast Native Americans have made demands for the return of ancestral remains and sacred artifacts. This has led to the repatriation of Ishi's ashes (held at the San Francisco Cemetery) and Ishi's brain (retained at the Smithsonian Institute, Washington, D. C.). On September 16, 2000, the Pit River Tribe, near Mt. Lassen, California and once neighbors to the extinct Yahi, held a two-day celebration of ceremonial feasting and dancing as a proper burial and memorial to Ishi. These events are all chronicled by Orin Starn in his *Ishi's Brain (In Search of America's Last "Wild" Indian)*. There are at least five additional books that I know of including another one by Theadora Kroeber: *Ishi the Last Yahi, 1979* and *Ishi in Three Centuries, 2003* by Karl and Clifton Kroeber, both sons of Theadora and Alfred with an entry by Ursula K. Le Guin, also a Kroeber offspring. Thomas Mertons has written about Ishi and there are thousands of sites

on the internet pertaining to Ishi. It is safe to say that from the moment he stumbled into Oroville, California, August 29, 1911, to spend the last five years of his life as a willing informant to the western-minded world of anthropologists, doctors, linguists; Ishi impacted our world view forever.

– Janice Giteck

Ishi (Yahi for 'man') was composed for the Seattle Chamber Players with support from the Seattle Arts commission.

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CONCERT TWO FRIDAY, MARCH 4, 2011

David A. Jaffe

The Space Between Us (2011)

world premiere

Andrew Schloss, percussion; Del Sol String Quartet;

Left Coast Chamber Ensemble

featuring a special installation by Trimpin

commissioned by Other Minds with support from the James Irvine Foundation, the Canada Council for the Arts, and the Zellerbach Family Foundation

I Wayan Balawan

Balawan, guitars; I Nyoman Suwida & I Nyoman Suarsana, gamelan; Dylan Johnson, bass; Scott Amendola, drums

INTERMISSION

Agata Zubel

Parlando (2000)

Zubel, voice & electronics

Han Bennink

with Fred Frith, guitar

CONCERT TWO PROGRAM NOTES

The Space Between Us (2011)

Approximate Duration: 20 min.

An unproven theory says that all people on Earth are connected by six degrees of separation. Of equal, if not greater interest is the space between those connections. This piece explores what can be communicated and what must remain unsaid as eight isolated string players embedded in the audience, and one percussionist alone on stage, reach out to one another.

While the violinists, violists and cellists move air through intimate coupling of bows, strings and bodies, the percussionist silently induces electromagnetic waves that elicit reaction in remote robotic xylophones, bells, pianos and chimes.

The piece is a memorial tribute to spatial music pioneer Henry Brant, who referred to space as the Fourth Dimension of Music, after pitch, time and timbre.

– David A. Jaffe

The Space Between Us was commissioned by Other Minds with support from the James Irvine Foundation, the Canada Council for the Arts, and the Zellerbach Family Foundation.

Music by I Wayan Balawan

Approximate Duration: 25 min.

Balawan's guitar playing—characterized by rapid-fire attack and technology enhancement (he employs a guitar synthesizer and a rack of effects) and Balinese/Indonesian aesthetic—sets him apart from other Balinese popular musicians. Fast guitar playing and moving lines characterize his hybrid pieces. Though always attracted to “fast and aggressive music,” Balawan didn't want to play like John McLaughlin or other guitarists, because:

...our background is so different. Why can't I do my own thing, that I was accustomed to since I was very young? I also can represent my island and the Balinese people. You wouldn't want [Spanish guitarist] Paco de Lucía playing swing. He is at his best playing flamenco. I want to do the same thing: play Balinese music, but still be open to the influence from the west with my music. You know, music from different countries.

His music and approach to hybridity have changed over the years. In the beginning (1997), he relied mostly on quoting gamelan pieces in his compositions; later he developed, along with the gamelan musicians, original melodies, interlocking parts, and techniques. As his audience grew, he moved from song titles and lyrics largely in Balinese to those more often in Indonesian and English.

“Magic Reong” is a signature piece of Balawan's band Batuan Ethnic Fusion, appearing on two CDs and often performed in concert. The piece showcases moving interlocking parts in *pelog*

(an anhemitonic pentatonic scale) on the *reong* gong-chime punctuated by syncopated, staccato power chords, funk bass, stop-time breaks, rock guitar solo, and moments of *kecak* “monkey chant.” “The Dance of Janger” features unison melody between gamelan and guitar leading to a children's choir singing the folk song (“Janger”) in *slendro* (a nearly equidistant pentatonic scale), accompanied by *gangs*, *suling*, and electric bass and guitar. Here, the bass and guitar are auxiliary to a primarily Balinese context. The piece then transforms into a rock song with an enhanced solo on the *suling* and concludes with several instruments “trading twos” in a jazz context. Playfulness, an occasional element in his music, is often presented via a juxtaposition of genres.

Balawan's hybrid music reflects his life. He appropriated the global forms of jazz and metal into the music of his first music experience—gamelan—and combined these to formulate his sense of aesthetics, which features speed and intensity: items shared by all three synthesized forms. He sees himself first as Balinese, then as Indonesian, and then as a global citizen, and he views his music as Balinese; indeed, most Balinese I've spoken with also identify his music as Balinese, embodying a 21st-Century Balineseness.

Music hybridity has been ongoing in Bali and reflected increasing levels of globalization since the early 20th century. Balawan's life and music parallel the 21st-Century period of rapidly increasing transnationalism and globalization. To some extent, he is just another social actor in the larger arc of Balinese hybridization, but one with his own agency and vision to fuse disparate styles into a contemporary synthesis.

– from “Music Hybridity in Bali: The Agency & Performance Style of Guitarist I Wayan Balawan” by Professor David Harnish, Bowling Green State University

Parlando (2000)

Approximate Duration: 8 min.

The composition makes use of a wide range of sonoristic possibilities which are latent in speech sounds, their combinations and groups. An appropriate articulation of these speech sounds will reveal a wealth of voice possibilities, as well as the qualities that can be produced by means of voice emission, without singing any specific words or texts. The narration unfolds in this piece only through diversification of the expressive qualities of speech sounds themselves—from whisper to crying, from clear articulation to mumbling.

– Agata Zubel

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Han Bennink is presented with the support of the Consulate General of the Netherlands.

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Les Percussions de Strasbourg

Jean-Paul Bernard, artistic director

Sun, March 13, 3 pm, Hertz Hall

The Evolution of Writing for Percussion:
works by Varèse, Manoury, Cendo, Campion & Taira

Celebrating its 50th anniversary, Les Percussions de Strasbourg explores the wide range of percussion instruments available in Western, Asian, and African traditions in fresh and lively performances of contemporary music.

Program: Edgard Varèse: *Ionisation* · Philippe Manoury: *livre des claviers* · Raphaël Cendo: *Refontes* · Edmund Campion: *Ondoyants et divers* · Yoshihisa Taira: *Hiérophonie V*

Sightlines: 2 pm: Pre-performance talk by Edmund Campion



Composer Portrait: Pierre Boulez

David Milnes, conductor

Eco Ensemble

Graeme Jennings, violin

Mon, Mar 14, 8 pm, Hertz Hall

Derive 2 · Anthèmes 2

In celebration of Pierre Boulez's 85th birthday, the Eco Ensemble and violinist Graeme Jennings perform two masterworks by this towering icon of modern music. *Derive 2*, written for 11 instruments over the course of 18 years, will be performed by the Eco Ensemble, a new group of leading Bay Area musicians. *Anthèmes 2* will be performed by Australia-born violinist Graeme Jennings, accompanied by real time transformations of the pitch, tone, color, timing, and spatial location of the "real" violin by electronics designed by the Paris-based, Boulez-founded Institut de Recherche et Coordination Acoustique/Musique (IRCAM).

Presented in association with the Department of Music and the Center for New Music and Audio Technologies (CNMAT)



Jessica Rivera, soprano

With Molly Morkoski, piano & MEME

Sun, Apr 3, 3 pm, Hertz Hall

Soprano Jessica Rivera makes her Cal Performances debut in a program juxtaposing works by Schumann and Debussy with *Ātash Sorusāhn* ("Fire Angels") by composer and Bay Area native Mark Grey. Based on original poetry by Niloufar Talebi, the work reflects on a transformed 21st-century world, conveying the larger universal themes of hope and peace.

Program: Schumann: *Frauenliebe und leben* · Debussy: *Ariettes oubliées* · Mark Grey: *Ātash Sorusāhn* ("Fire Angels")

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Cal Performances launches Ojai North!, a multi-year partnership with the celebrated Ojai Music Festival involving co-productions, co-commissions, and multiple Ojai concerts in Berkeley.

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Maria Schneider, conductor

Mon, June 13, 8 pm, Zellerbach Hall

Grammy Award-winning composer, arranger, and conductor Maria Schneider's music has been hailed by critics as evocative, majestic, and heart-stoppingly gorgeous. Often brilliantly beyond categorization, her work has been commissioned by such artists as Jazz at Lincoln Center, the Los Angeles Philharmonic, the Kronos Quartet and Dawn Upshaw. She brings her superb 21-piece jazz orchestra to Zellerbach Hall.



**Dawn Upshaw, soprano
& The Australian Chamber Orchestra**

Richard Tognetti, artistic director & conductor

Tue, June 14, 8 pm, Zellerbach Hall

Bay Area premiere by Maria Schneider · works by George Crumb, Bartók & Grieg

The first vocal artist to win a MacArthur "genius" grant for her role as an advocate for new music, soprano Dawn Upshaw is joined by the adventurous and versatile Australian Chamber Orchestra (a hit at Cal Performances in 2009) to perform a new work by Maria Schneider, jointly commissioned by Ojai, Cal Performances, and the ACO.

Program: Webern: *Five Pieces for Strings* · George Crumb: Excerpts from *Black Angels* · Maria Schneider: Bay Area premiere · Bartók/Tognetti: *Five Hungarian Folks Songs* · Grieg/Tognetti: *String Quartet in G Minor*



Dawn Upshaw, soprano

Gilbert Kalish, piano

red fish blue fish with Steven Schick, percussion

Peter Sellars, director

Thu & Sat, June 16 & 18, Zellerbach Playhouse

George Crumb's *Winds of Destiny—American Songbook IV*

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Andrew Jones

From: Charles Amirkhania [REDACTED]
Sent: Tuesday, December 21, 2010 7:01 PM
To: andrew@fieldrecordingswine.com
Subject: Field Recordings at Other Minds Festival

Andrew,

Thanks for your note and glad things are going well with the label. Best wishes for the holidays.

We'd still like to have your wine represented at the Other Minds Festival in March and give you a full page ad in our program guide.

Word!

The second red you sent last time, Fiction, actually was very popular with our audience.

Could you send three cases each of Fiction and your Chenin Blanc? Do you get any of the Fiction grapes from Kolligian? I didn't actually note what the blend was or the source.

Congrats again on your wonderful work!

→ Almost half.

Warm regards,

Charles

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CONCERT THREE SATURDAY, MARCH 5, 2011

Louis Andriessen

Xenia (2005)

Monica Germino, voice & violin

Passeggiata in Tram in America e ritorno (1998)

Cristina Zavalloni, voice; Germino, violin; Eric Zivian, piano

Letter from Cathy (2003)

Zavalloni, voice; Germino, violin; Wendy Tamis, harp;

Loren Mach, percussion; Eric Zivian, piano;

Richard Worn, contrabass

(Improvisation)

Zavalloni, voice; Andriessen, piano

INTERMISSION

Kyle Gann

Time Does Not Exist (2000)

Sarah Cahill, piano

Jason Moran

Slang (2011)

world premiere

Moran, piano; Tarus Mateen, bass;

Nasheet Waits, drums; Mary Halvorson, guitar;

Alicia Hall Moran, voice

commissioned by Other Minds with support from The MAP Fund
and Chamber Music America: Presenting Jazz

CONCERT THREE

PROGRAM NOTES

Xenia (2005)

Approximate Duration: 10 min.

1. Sarabande
2. Caccia
3. Song

Louis Andriessen's *Xenia* consists of three contrasting parts. Part I, Sarabande, is a slow movement, one of serene composure. Caccia is the second part, quick in tempo: a chase. The poet Rimbaud's words are central to the last part, Song. The piece was commissioned by the Manchester International Violin Competition and is dedicated to Monica Germino. She first performed the work at the opening of the Holland Festival as part of visual artist Anna Lange's film installation *Xenia I, II, III*.

O, supreme Clarion full of alien piercings,
Silences crossed by Worlds and Angels:
--O, Omega, violet shining of Her Eyes!

From Arthur Rimbaud's "Voyelles" (1871), last stanza-
Translation: Louis Andriessen

Passeggiata in Tram in America e ritorno (1998)

Approximate Duration: 8 min.

Passeggiata in tram in America e ritorno (A Trolley Ride to America and Back) was written in 1999. The score consists of a short "ouverture" for keyboard and a song for jazz singer, violin and ensemble. The text originates from the poem in prose by Dino Campana bearing the same name.

It was the Italian singer Cristina Zavalloni who first introduced Louis Andriessen to the impressive *Canti Orfici* (*Orphic Songs*) by the poet Dino Campana (1885–1932). He composed *Passeggiata in tram in America e ritorno* for her. The singer is accompanied by a concertante violin part of "trembling violin with electric strings" and a brass ensemble or piano reduction. The text consists of two long fragments of the poem in prose by Dino Campana with the same name.

Andriessen: "I found the combination of Cristina's voice and the violin sound so rich that I decided to compose *La Passione* based on the text of Campana's *Canti Orfici*, as a double concerto for her and Monica Germino, the violinist who had played in *Passeggiata*."

Dino Campana published his *Canti Orfici* in 1914. Throughout his life, his existence was dominated by a troubled spiritual condition. After a 5-week stay in a psychiatric hospital in Imola, his father sent him to recuperate in Argentina. However, on his wartime journey back to Italy, the poet was arrested at the Belgian–French

border and taken to a psychiatric hospital in Tournai, Flanders. Nine years later, in 1918, Campana was officially declared mentally ill and he spent the last 14 years of his life in a clinic in Castel Pulci, near Florence.

Most of the *Canti Orfici* are poems in prose. The images are fantastic, sometimes gruesome, unpredictable collages of perhaps futuristic dreams.

The piece exists as an ensemble version and a trio version. The last was made for a DVD. The visual artist Marijke van Warmerdam made a rigorous interpretation of Campana's beautiful, surrealist poetry into an adventurous, polyinterpretable imagery.

– Monica Germino

Aspro preludio di sinfonia sorda, tremante violino a corda elettrizzata, tram che corre in una linea nel cielo ferreo di fili curvi mentre la mole bianca della città torreggia come un sogno, moltiplicato miraggio di enormi palazzi regali e barbari, i diadema elettrici spenti. Corro col preludio che tremola si assorda riprende si afforza e libero sgorga davanti al molo alia piazza densa di navi e di carri.

L'acqua a volte mi pareva musicale, poi tutto ricadeva in un rombo e la terra e la luce, mi erano strappate inconsciamente. Come amavo, ricordo, il tonfo sordo della prora che si sprofonda nell'onda che la raccoglie e la culla unbrevisimo istante e la rigetta in alto leggera nel mentre il battello è una casa scossa dal terremoto che pencola terribilmente e fa un secondo sforzo contro il mare tenace e riattacca a concertare con i suoi alberi una certa melodia beffarda nell'aria, una melodia che non si ode, si indovina solo alle scosse di danza bizzarre che la scuotono!

Nelmente tra le tanaglie del molo rabbrivisce un fiume che fugge, tacito, pieno di singhiozzi taciuti fugge veloce verso l'eternità del mare, che si balocca e complotta laggiù per rompere la linea dell'orizzonte.

– Dino Campana, from *Canti Orfici*

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Harsh prelude of a muted symphony, trembling violin with electrified strings, trolley running in a line across an iron sky of curved wires while the white mass of the city towers like a dream, multiplied mirage of enormous palaces, regal and barbarous, the electric diadems turned off. I run with the prelude that quivers recedes recovers gains strength and freely pours before the pier into the square crowded with ships and with carts.

The water at times seemed musical to me, then everything plunged back into a rumble and the earth and the light were unconsciously

wrested from me. How I loved, I remember, the dull splash of the prow sinking into the wave that receives it and rocks it for the briefest instant and throws it lightly upward while the vessel is a house shaken by an earthquake that totters horribly and makes another effort against the tenacious sea and with its masts in concert strikes up again a certain mocking melody in the air, a melody that can't be heard, it can only be imagined at the bizarre dancing jolts that shake it!

... between the pincers of the pier a fleeing river shudders, tacit full of stifled sobs it flees swiftly toward the eternity of the sea, that frolics and plots down there to break the line of the horizon.

From: "A Trolley Ride to America and Back", in *Canti orfici e Altre Poesie* (*Orphic Songs and Other Poems*), by Dino Campana. Translation and introduction by Luigi Bonaffini. New York, Peter Lang, 1991.

Letter from Cathy (2003)

Approximate Duration: 7 min.

When I studied composition with Luciano Berio in the early sixties in Milan, I also rehearsed and performed concerts and radio recordings with Cathy Berberian, who was at that time married to Berio. Then, one year ago, Cristina Zavalloni asked me to compose a song for her for the Berberian project of I Teatri. Cristina, for whom I had already written several other pieces, is the first singer I've met since Cathy Berberian who has the same musicality and flexibility, and who is able to cross over the borders of different singing styles. Therefore I decided to read through my ca. 30 letters and postcards I kept from Cathy Berberian, to find a good text for the piece. I chose the letter in which Cathy tells about her meeting with Stravinsky (who speaks French in this letter) where he decided to make a version for her of *Elegy for J.F. Kennedy*. Although some parts of the letter are somewhat personal and, you might say, touching, I decided to use the letter in its unabridged form.

– Louis Andriessen, May 2003

April twenty seventh, nineteen sixty four

Dear Louis,

Do not worry about me. Sometimes bad situations can change one's life into a better one. Thank God I have passed the worst part. Being back in Europe, and Milan, has made everything else seem like a nightmare that I want to forget as soon as possible. In the mean time, I am working like a beaver.

Concerning my concerts in Los Angeles: Stravinsky came especially to hear me do Circles. We went the next night to his home for dinner. He kissed my hand and both cheeks and said I was marvelous, etcetera and that my voice was "peut-être trop unique pour écrire la musique pour elle—après tout, si vous n'y êtes pas, qui pourra le faire?" A lovely compliment but it cut my legs short since I had been aiming to ask him to write a small

piece. He had just finished a piece for baritone and three clarinets which he said I could do fantastically. Three days later Robert Craft said that Stravinsky decided to change the piece for me: mezzo soprano and three flutes! I just heard today that the new version is already finished and that I will perform it in New York in November, at the same time that I will do the other Stravinsky pieces for Columbia Records. Not bad, huh!

I miss Amsterdam and its wonderful streets and fantastic people and Louis and Jeanette and Hotel Cok, bami goreng and beefsteak tartare.

... I send you both my blessing and

Love

Cathy

Louis Andriessen is presented with the support of the Consulate General of the Netherlands. Cristina Zavalloni is presented with the support of l'Istituto Italiano di Cultura.

Time Does Not Exist (2000)

Approximate Duration: 14 min.

Rhythmically, a lot of my music involves a paradigm in which repeating melodies of different lengths run out of phase with each other, creating textures that are static, meditative, yet never literally repetitive. *Time Does Not Exist* is a tour de force of the technique. The piece is about therapy, conceived as the spiraling inward path described by James Hillman, in which one keeps traversing the same territory, only a little different each time. The opening linear monologue gets broken into fragments which swirl against each other in various types of nonsynchronously repetitive texture. A rather neurotic attempt toward the end to reassert a directional continuity fails, and that failure leads to acceptance. "In the unconscious," Freud said, "time does not exist." The pieces is gratefully dedicated to Joseph Bakst Zahm (1944-99) in memoriam.

– Kyle Gann, from liner notes to *Private Dances*, New Albion NA137

Time Does Not Exist was premiered by Sarah Cahill on November 16, 2000 in Olin Hall at Bard College.

Slang (2011)

Approximate Duration: 30 min.

Slang was commissioned by Other Minds with support from The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation, and from Chamber Music America: Presenting Jazz.

OTHER MINDS 16

COMPOSER BIOGRAPHIES



PHOTO: WINGERT MEZEL

This year's Grawemeyer Award winner, **Louis Andriessen**, was born in Utrecht in 1939 and studied composition with, among others, Luciano Berio. From a background of jazz and avant-garde composition, he evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His acknowledged admiration for Stravinsky is illustrated by a parallel vigor, clarity of expression, and acute ear for color. Since 1974 he has combined teaching with his activities as a composer and pianist, and has become one of the most influential and prominent composers in the world. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*. Groups who have commissioned or performed his works include the San Francisco Symphony, BBC Symphony, Kronos Quartet, Ensemble Modern, Bang On A Can All-Stars, and the California EAR Unit. Among his collaborative works are a series of dance projects; the theater piece *De Materie*, created with Robert Wilson; and two stage works and a film by Peter Greenaway. Nonesuch Records has released a series of recordings of Andriessen's major works. Recent commissions include *La Commedia* (2008) for Netherlands Opera, *The Hague Hacking* (2009) for Esa-Pekka Salonen and the Los Angeles Philharmonic, and the music theatre piece *Anais Nin* (2010). Andriessen has been the subject of multiple major retrospectives, including a week-long celebration at Carnegie Hall in 2010. boosey.com/composer/Louis+Andriessen



Wayan Balawan (b. 1973, Bali) grew up with the traditional gamelan music of Bali, but from an early age preferred rock music, gravitating to such bands as the Scorpions, Deep Purple, and the Beatles. He taught himself to play guitar at the age of 8, and after enjoying

rock in his adolescence he decided to study jazz at the Australian Institute of Music in Sydney. After graduating from the Institute, he returned to Bali in 1997 and formed a band called Batuan Ethnic Fusion, which combined Balinese gamelan music with a jazz/fusion style. Balawan plays a special guitar with two necks made by Julius Salaka. There are six strings on the guitar's upper neck and seven strings on the lower neck, which utilizes MIDI pickups to trigger synths and samplers. He has made three recordings as a soloist and others with various ensembles. balawan.com

Born near Amsterdam in 1942, **Han Bennink's** first instrument was a kitchen chair. Though he ultimately came to excel on a number of instruments, including soprano saxophone, trombone, clarinet and others, he is primarily known as a percussionist and drummer. In the

early part of his career, he played with many jazz greats on their European tours: Eric Dolphy, Sonny Rollins, Ben Webster, Dexter Gordon and Wes Montgomery to name a few. At the same time he started to develop his own style as part of the Instant Composers Pool, a musicians collective formed in 1967. Through the latter part of the 20th century he performed in small ensembles with a great many players from both Europe and the U.S., including Steve Lacy, George Lewis, Dave Douglas, Roswell Rudd, Ray Anderson and Johnny Griffin. He has recorded frequently throughout his career as both leader and sideman. He now fronts his own trio, which includes clarinetist Joachim Badenhorst and pianist Simon Toldam. Since attending art school as a young man, Bennink has also pursued a successful parallel career as an artist in several media, and has designed many of the covers of the Land CDs on which he appears. He is represented by Amsterdam's Galerie Espace. hanbennink.com



PHOTO: MICHAEL JACKSON



PHOTO: JOREN KRIELEN

Kyle Gann (b.1955, Dallas) has achieved success as both composer and music critic for decades. He studied composition with Ben Johnston, Morton Feldman and Peter Gena, and his music is often microtonal, using up to 37 pitches per octave. His rhythmic language, based on differing successive and simultaneous tempos, was developed from his study of Hopi, Zuni, and Pueblo Indian musics. His major works, including a piano concerto, music theater, choral works, microtonal chamber operas and solo piano compositions, have been performed by prominent ensembles worldwide. He was new music critic for the *Village Voice* for 20 years and is the author of *The Music of Conlon Nancarrow*, *American Music in the 20th Century*, *No Such Thing as Silence: John Cage's 4'33"*, and *Robert Ashley*. Since 1997 he has taught music theory, history and composition at Bard College and has also lectured at Columbia University, the School of the Art Institute of Chicago, and Bucknell University. For his music criticism, he has received the Peabody Award (2003), the Stagebill Award (1999) and the Deems-Taylor Award. His music is available on the New Albion, New World, Cold Blue, Lovely Music, Mode, Meyer Media, New Tone, and Monroe Street labels. kylegann.com

Now based in Seattle, **Janice Giteck** (b.1946, New York) was raised in Tucson from the age of 12, and attended Mills College. Among her teachers were Darius Milhaud, Olivier Messiaen, and in studies of Indonesian gamelan music, Daniel Schmidt.



PHOTO: MICHELLE SMITH/ELVIS

Greatly influenced by Native American music, her compositions are in turn rhythmic and meditative, ritualistic and serene. Giteck's works strive to recapture the ancient musical attributes of ritual and trance, exploring ways in which music can be a truly healing experience. Though she is of Russian Jewish heritage and has explored Judaism's mystical Kabala, her natural eclecticism and curiosity have drawn her to many cultures and she has learned from them all. She has received commissions, grants and awards from such organizations as Meet the Composer, the National Endowment for the Arts, the Fromm Foundation and the San Francisco Symphony. She has written music for two films by Pat Ferrero. Giteck also holds a degree in psychology. cornish.edu/music/faculty/janice_giteck

Composer and clarinetist **Anthony Joseph Gnazzo** (b. 21 April 1936, Plainville, CT) holds degrees in music theory and mathematics from the University of Hartford as well as Brandeis University, where he studied with Ernst Krenek, Arthur Berger, and Harold Shapero. Gnazzo taught electronic system design at the University of Toronto (1965–66) and then relocated to the Bay Area to direct the Mills College Tape Music Center (1967–69). He later served for many years an audio technician at the Cal State Hayward Music Department. It was there that he perfected a language of reality-based tape music compositions (evident in *Hymn*, *The Art of Canning Music*, and *Good Food from India*) that might be termed the unfiltered modern music equivalent to today's reality television programs. His experimental text pieces often collapsed texts from diverse sources into a single absurd poem or drollly inscrutable prose piece. He also produced experimental radio events for KPFA FM in Berkeley, such as *Junk and All That Jazz*, *X-Change*, and *An Orchestra Is Born*. A generous sampling of these works and others is available on radioOm.org, though there is no commercial recording of his curious masterpiece *Cross-Cut for Paul Hertelendy* for three electric saws and string orchestra (1969). As yet. Other Minds congratulates the composer on the occasion of his 75th birthday next month.



David A. Jaffe (b.1955, New Jersey) studied violin, mandolin, and composition from an early age, then attended the Ithaca College School of Music, Bennington College, and received his DMA in composition from Stanford University. He has taught at Princeton, UCSD, and Stanford, and has lectured widely in Europe, Japan, the Americas and Australia. His musical language is at once personal and audacious, drawing on pop music elements, with aesthetic roots in the music of Charles Ives, Carl Ruggles, and his teacher Henry Brant. His "maximalist" approach extends to extra-musical material as well, with elements ranging from birdsong to politics and social justice. Jaffe's technical innovations date back to the early 1980s, when he developed a breakthrough technique for plucked string synthesis, in collaboration with Alex Strong, Kevin Karplus and Julius Smith. He has continued to explore his interests in physical modeling and software design as part of the Sondius/SynthBuilder project. His compositions have been commissioned by such ensembles as the Kronos Quartet, the American Guild of Organists, and the Mostly Modern Orchestra. Recordings of his music can be found on Elektra/Asylum, Wergo, CDCM/Centaur, Vienna

Modern Masters, and Well-Tempered. His writings on music have been published extensively in prominent music journals. jaffe.com



Pianist and 2010 MacArthur Fellow **Jason Moran** (b.1975, Houston) and his group The Bandwagon (bassist Tarus Mateen and drummer Nasheet Watts) have challenged the status quo in so many arenas—improvisation, composition, group concept, repertoire, technique and experimentation—that they have been called the "future of jazz." The Blue Note Records recording artist has established himself as a risk-taker and innovator of major proportions. Moran's debut recording as a leader, *Soundtrack to Human Motion*, was released in 1999 to tremendously enthusiastic response. Ben Ratliff of the *New York Times* named it Best Album of the Year, and the Jazz Journalists Association awarded it "Best Debut Recording." In the ensuing 12 years, Moran has garnered extravagant critical praise as he has released one innovative recording after another, gathering awards as he goes along. Drawing inspiration not only from musical heroes like Thelonius Monk, Moran frequently channels energy from favorite artists like Jean-Michel Basquiat, Egon Schiele and Robert Rauschenberg. He has received commissions from the Walker Art Center, the Dia Art Foundation and Jazz at Lincoln Center. He has lectured at Yale University, Dartmouth University, and the Eastman School of Music, and is on the faculties of the Manhattan School of Music and the New England Conservatory of Music. jasonmoran.com



PHOTO: JAKUB PALEWSKI

Agata Zubel (b.1978, Wroclaw) graduated with honors Primus Inter Pares from the Karol Lipinski Academy of Music, where she studied composition with Jan Wichrowski and Danuta Paziuk-Zipser. She has enjoyed as much acclaim for her singing as her composing, and frequently performs her own music. She has won several competitions, for both voice and composition, and in 2005 received the prestigious Passport of Polityka award for classical music. In the same year, her second symphony, commissioned by Deutsche Welle, was premiered during the Beethoven Festival in Bonn. She has also received commissions from the Ultraschall Festival (Berlin), Wratislava Cantans, the 2007 Central European Music Festival in Seattle, and the Rockefeller Foundation. She has performed extensively throughout Europe, Canada and the U.S. She is featured on two CDs recently released by CD Accord: *Cascando*, with her own chamber music, and *Poems*, with the songs of Copland, Berg and Szymanski. She is a member of the Polish Composers' Union and serves on the faculty of the Academy of Music in Wroclaw. zubel.pl

STANFORD LIVELY ARTS

2010 → 2011



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SAT / MARCH 5 / 8 PM
DINKELSPIEL AUDITORIUM

Grammy-winners eighth blackbird in major new music/theater work by Steve Mackey and Rinde Eckert.



JOHN HOLLENBECK LARGE ENSEMBLE

SUN / MARCH 6 / 2:30 PM
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THE GURS ZYKLUS TRIMPIN; RINDE ECKERT, DIRECTOR

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TICKETS & INFO: LIVELYARTS.STANFORD.EDU 650-725-2787

OTHER MINDS 16 FELLOWSHIP COMPOSER BIOGRAPHIES



The music of **Nicholas Chase** (b. 1966) has been hailed by *Strad Magazine* as ‘brilliant,’ the *Los Angeles Times* as ‘flamboyant, avant-garde’ and ‘brawling yet taut...the Rite of Spring meets Metallica,’ and by the *LA Weekly* as ‘the human brain at its most imaginative.’ Chase is former frontman to the pop act *Soul Parish*, who topped the European Indie/Gothic club charts in 1995

with their dance single *Lilith*. He has since appeared performing electronics and DJ turntables with his own touring ensemble, with the California E.A.R. Unit. As an improviser and visualist, Chase has worked with harpist/improviser/scholar Susan Allen and British bassist Rus Pearson, collectively known as NIRUSU III, with Russian pianist/improviser Roman Stolyar, and has appeared with Ben Miller and Miya Masaoka.

Recent works include *Considering Light*, premiered by the Sonic Liberation Players in Los Angeles, *Ngoma Lungundu (Voice That Thunders)* and *Songs of the Thirsty Sword* headlining two festival openings (*New Music Plus+*, Czech Republic, *Music By The Eyeful*, San Francisco), the world-premiere presentation of *Transmissions*, an interactive audio/video street composition as part of a collaborative, public installation at the 2008 Whitney Biennial, and the premiere of *Street Mix No. 1 (New York Above Ground)* as part of the *Darmstadt/ New York Festival* at Brooklyn’s Issue Project Room. Recordings of Chase’s *Blue Sky Over Buchenwald*, sound track to *Wie kann es so schön in Buchenwald sein?*, the *Alternativer Medienpreis*-nominated documentary on the Buchenwald Concentration camp of World War II and *Ngoma Lungundu* are available on iTunes along with the US release of *Seventh Sense* (STV/Unit in Switzerland) for bass and interactive electronics. Upcoming activities include the premiere CD release by NIRISU III and the debut of Chase’s band, The UFOchestra, at the Maybeck Recital Hall in Berkeley.

Chase returns to the US from the Bauhaus University in Weimar, Germany where he taught visual media and worked with students from Tonji University, Shanghai, collaborating with the BauhausFM Experimental Radio. He is currently working toward the PhD in Integrated Electronic Arts at Rensselaer Polytechnic Institute under advisement of Pauline Oliveros. nicholaschase.net



Lisa R. Coons (b. 1979) is a composer and sound artist with a special affinity to noise composition and experimentation. She is attracted to the sound palettes inherent in simple materials and creates welded sculptural instruments from found and salvaged objects. Coons studied composition at the University of Missouri-Kansas City during her undergraduate

degree and received her Master’s from SUNY Stony Brook. Presently a PhD candidate at Princeton University, her portfolio includes music for acoustic and electronic instruments, turntables, traditional ensembles and welded percussion sculptures. She received an ASCAP Morton Gould Young Composer Award in 2005 for the string quartet *Awkward Music* and an Honorable Mention in 2009 for *Cross-Sections*, her electric guitar quartet. Recent commissions include works for The Machine Project for the Hammer Museum of Los Angeles, The New Music Collective of Charleston, Iktus Percussion

Quartet, the Violin Futura Project, and Dither Electric Guitar Quartet. Coons lives in New York and is a member of the composers collective called, simply, The Collected. lisarcoons.com



Ben Hjertmann (b. 1985) is a Chicago-based composer, performer, and genre vagabond. He serves as Artistic Director for The Sissy-Eared Mollycoddles in addition to performing as a vocalist with the group. He also moonlights in non-concert-music under the pseudonym Kong Must Dead. His recent work has been performed and/or recorded

by The Anubis Quartet, The International Contemporary Ensemble (ICE), The Callithumpian Consort, and The Sissy-Eared Mollycoddles. Hjertmann also premiered an unfixed piece for digital sound which was performed in collaboration with Zephyr Dance Company in 2009. Ben is currently a Doctoral Fellow in Composition at Northwestern University. His principal composition teachers have been Hans Thomalla, Jay Alan Yim, Lee Hyla, and David Vayo. hjertmann.com



Zibuokle Martinaityte (b. 1973) is primarily active in chamber and orchestral music genres. She favors unconventional blends of timbres, expressive virtuosity, and extreme instrumental registers. In her scores exceptional roles are typically given to such instruments as tuba, trombone, accordion or bassoon which are

traditionally thought to be dull or inert. Martinaityte extracts these instruments from the utmost ends of the orchestra and transforms them into a limelight of indispensable notability.

Residing in New York City, the Lithuanian-born Martinaityte is a composer on an international scale. Although primarily centralized in Europe, her activity is gaining momentum in the USA. In 2008, she was commissioned by MATA festival on their 10th anniversary premiering her piece “Polarities” by The Knights Chamber Orchestra. In 2009 she was awarded a fellowship for a residency at the MacDowell Colony for Artists in New Hampshire and was most recently granted the award for residency at the Aaron Copland house in 2010.

Martinaityte studied composition at the Lithuanian Music Academy (BM, MA) with Bronius Kutavicius and Julius Juzeliunas. Since 1998 she has participated in numerous composition courses in Europe including Darmstadt New Music Summer Course, Centre Acanthes/Ircam, Royaumont, The 6th International Academy for New Composition and Audio Art, Stavanger and others studying with Brian Ferneyhough, Boguslaw Schaffer, Magnus Lindberg, Tristan Murail and Jonathan Harvey. In 2001 she received a creative residency at Kunsterhaus Lukas der Stiftung Kulturfonds, Germany. Her music has been performed throughout Europe, The USA and Asia by Nouvel Ensemble Moderne (Canada), The Smith Quartet (UK), ERGO Ensemble (Canada), The Orchestra of Mons Royal Conservatoire (Belgium), The Lithuanian Chamber Orchestra, The Lithuanian National Symphony Orchestra and others. Her scores are published by Musikproduktion Hoflich and Karthause-Schmilling (Germany). Her most current work for symphony orchestra *A Thousand Doors To The World* (2009) was commissioned by the Lithuanian Radio on the occasion of “Vilnius – Culture Capital of Europe 2009” and was broadcast by Euroradio in many European countries as well as Australia and the USA. zibuokle.com

Join An Other Minds Tour To Iceland & “Nordic Music Days” October 1-9, 2011

Iceland is a majestic country, replete with waterfalls, hot springs, volcanoes, glaciers, lava fields, fascinating rock formations, and yes, mind-bending new music!

On October 6-9, the Nordic Music Days festival, with composers and performers from Finland, Sweden, Denmark, Norway, the Faeroe Islands, Iceland and more will take place in 15 venues in and around Reykjavik, and Other Minds invites you to be there as part of our first-ever new music tour abroad. Nordic Music Days began in 1888 and now takes place each year in a different country. It's a showcase of innovative music that is simply dazzling.

I'll be leading a group of Other Minds friends and fans to Iceland for this storied event. As a tour participant, you will arrange your own flight from any destination, arriving on October 1st in Reykjavik. Then for four wonderful days preceding the concerts, October 2-5, we'll be staying in charming countryside hotels and visiting the legendary geothermal waters of the Blue Lagoon, as well as seeing quaint fishing villages, the Thingvellir National Park, the Gullfoss and Seljalandsfoss waterfalls, the Reynisfjara black sand beach, and the Skogar Folk Museum, while fitting in some whale watching as well.

Returning to Reykjavik for the opening ceremonies of the festival on October 6th, I'll accompany you to concerts and arrange special meetings with some of the most exciting composers and musicians at the event. We'll overdose on four days of brilliant music-making.

Price and details will be announced on the Other Minds website and to subscribers to our monthly e-letter MindAlert. The number of participants will be limited, so if you wish to apply to be a part of the group, please email me at charles@otherminds.org and I'll see you receive the details as soon as they are announced. After my exhilarating experience last year visiting Nordic Music Days in Copenhagen, I'm certain you will enjoy the music and composers of these countries and enjoy the cultural experience of exploring Iceland with a gathering of like minds.

Charles Amirkhanian, Executive & Artistic Director



OTHER MINDS 16 PERFORMER BIOGRAPHIES

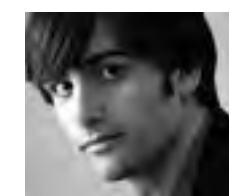


Hannah Addario-Berry grew up in British Columbia, Canada, and fell in love with the cello at age nine. Now based in the San Francisco Bay Area, Addario-Berry is sought after as a soloist, chamber musician, and teacher. She has been an invited guest performer at music festivals worldwide, including the Switchboard Music Festival, Kneisel Hall, Casalmaggiore Music Festival, Sarasota Music Festival, Domaine Forget Music Academy, and Music by the Sea. She has been a core member of contemporary music ensembles in Montreal and San Francisco and has worked with many of the great composers of the 21st century, including Peter Sculthorpe, Per Nørgård, Kui Dong, Chou Wen-Chung, Chinary Ung, Pawel Mykietyń, and Chris Jonas. In March of 2006, she was a featured soloist in the Blueprint New Music series for the American premiere of Brian Cherney's cello concerto *Apparitions*. From 2006 to 2010, Addario-Berry was a member of the renowned Del Sol String Quartet. During that time, the quartet performed more than 50 premieres, played in such venues as the Library of Congress and National Gallery of Art in Washington, Symphony Space in New York, and the Lensic Theater in Santa Fe, created large-scale intermedia collaborations such as *GARDEN*, *Stringwreck*, *Divide Light*, and *Ghost Opera*, and recorded two highly acclaimed albums for the Other Minds label, *Ring of Fire: Music from the Pacific Rim* and *First Life: String Quartets of Marc Blitzstein*. She performs regularly with many of the Bay Area's ensembles: together with violinist Elizabeth Choi, she founded the Navitas Ensemble, which has performed across the US and Canada. In addition, she has worked with Menahem Pressler, Marc Destrubé, Catherine Manson, Jean-Michel Fonteneau, Ian Swensen, Paul Hersh, Jodi Levitz, Marcus Thompson, Joan Jeanrenaud, Stephen Kent, and Wu Man. Addario-Berry also brings her love of music beyond the concert stage, performing at bars and cafes as a member of Classical Revolution, and as the founder and host of Cello Bazaar, a popular and eclectic cello series at her neighborhood café. She also has an active teaching studio for cello and chamber music, and has been a coach for the Chamber Musicians of Northern California and at the San Francisco Conservatory of Music. She has a Masters Degree in Chamber Music from the San Francisco Conservatory of Music, a Bachelors Degree in Cello Performance from McGill University, and diplomas in performance and pedagogy from the Victoria Conservatory of Music. addarioberry.com



For **Scott Amendola**, the drum kit isn't so much an instrument as a musical portal. As an ambitious composer, savvy bandleader and capaciously creative foil for some of the world's most inventive musicians, Amendola applies his wide-ranging rhythmic virtuosity to a vast array of settings. While rooted in the Bay Area scene, Amendola has woven a dense and far-reaching web of bandstand relationships that tie him to influential artists in jazz, blues, rock, and new music stretching from Los Angeles and Seattle to Chicago and New York. By employing custom designed electronics, including looping machines, pedals and ring modulators, he's continually expanding his sonic palette,

exploring textures and rhythms with an improvisational sensibility. Amendola's closest musical associates include guitarists Jeff Parker, Nels Cline and Charlie Hunter, Hammond B-3 Organist Will Blades, violinist Jenny Scheinman, saxophonist Larry Ochs, and clarinetist Ben Goldberg, players who have each forged a singular path within and beyond the realm of jazz. As a sideman, Amendola has performed and recorded with a vast, stylistically varied roster of artists, including Bill Frisell, John Zorn, Dave Liebman, Wadada Leo Smith, Mike Patton, Madeleine Peyroux, Jacky Terrasson, Shweta Jhaveri, Larry Goldings, Will Bernard, Sex Mob, Kelly Joe Phelps, Larry Klein, Darryl Johnson, Carla Bozulich, Robin Holcomb, Wayne Horvitz, Johnny Griffin, Viktor Krauss, Tony Furtado, Julian Priester, Jessica Lurie, Sonny Simmons, ROVA Saxophone Quartet, Pat Martino, Peter Apfelbaum, Jim Campilongo, Bobby Black, Paul McCandless, Noe Venable, Mark Turner, and the Joe Goode Dance Group. scottamendola.com



Clarinetist **Jeffrey Anderle** is enjoying an extremely diverse musical life. An exponent of contemporary music, he is currently the clarinetist of the bi-coastal ensemble Redshift. He has performed with the Del Sol String Quartet, the San Francisco Contemporary Music Players, and the Magik*Magik Orchestra. Past affiliations include positions as the clarinetist of the ADORNO Ensemble, clarinetist and Associate Artistic Director of The Definiens Project in Los Angeles, clarinetist at the Bang on a Can Summer Music Festival in 2007 and at the Aspen Contemporary Ensemble in 2006. Anderle is a member of Edmund Welles, a bass clarinet quartet performing "heavy chamber music" and Sqwonk, a bass clarinet duo that draws on a wide range of influences to create a boisterous, ferocious sound. He is also a co-director of the Switchboard Music Festival, an 8-hour annual marathon concert featuring composers, ensembles, and bands that fuse different genres and styles of music. He is currently a faculty member at the San Francisco Conservatory of Music. When not making music, Anderle works for Clark Fobes making clarinet and saxophone equipment and is a Reiki Master. jeffanderle.com

In almost every category that matters—improvisation, composition, group concept, repertoire, technique and experimentation—Jason Moran and his group **The Bandwagon** have challenged the status quo, and earned the reputation as "the future of jazz." Their 2001 recording *Black Stars*, featuring Sam Rivers, was named the "Best CD of 2001" by both *Jazz Times* and the *New York Times*, and their 2003 CD release *The Bandwagon* earned the moniker "best new rhythm section in jazz" from the *New York Times*. Their latest album, *Ten* (Blue Note) celebrates the ensemble's anniversary with a blend of new compositions and re-inventions of favorites by composers as disparate as Jaki Byard and Conlon Nancarrow. The piano trio is a mainstay in the jazz tradition, and here the Bandwagon does a characteristically great job of being firmly in that tradition while also blazing a new trail.

Nasheet Waits, drummer/music educator, is a New York native. His interest in playing the drums was encouraged by his father, Frederick Waits, who himself played with such legendary artists as Ella Fitzgerald, Sonny Rollins, Max Roach, and McCoy Tyner. Waits



graduated from Long Island University where he studied with Michael Carvin. His mentor, Max Roach, first put his talent in the spotlight with the percussion ensemble M'BOOM. Waits would go on to become a standing member in reedman Antonio Hart's various bands, recording three albums and touring

nationally and internationally in noted venues, jazz festivals, as well as live television and radio performances. More recently, he has been a member of Andrew Hill's various bands, Jason Moran's Bandwagon, and Fred Hersch's trio. Waits has recorded and toured extensively in Africa, Europe, Japan, Canada, South America and the United State, with a veritable who's who in jazz, including Geri Allen, Mario Bauza, Hamiett Bluiett, Jane Bunnett, Abraham Burton, Jaki Byard, Ron Carter, Marc Cary, Steve Coleman, Stanley Cowell, Orrin Evans, Stefon Harris, Andrew Hill, Bill Lee, Joe Lovano, Jackie McLean, Mingus Orchestra, The New Jersey Symphony Orchestra, Greg Osby, Joshua Redman, Vanessa Rubin, Antoine Roney, Wallace Roney, Shirley Scott, Jacky Terrason, and Mark Turner. nasheetwaits.com



Tarus Mateen's creativity and mastery of acoustic bass, electric bass, rhythm guitar, and piano make him one of the most sought-after musician/producers in hip-hop, house, blues, rock, reggae, soul, and straight ahead jazz. Mateen began his journey as a professional

musician with his two older brothers Roy (drums) and Radji (sax) who toured Jamaica with their group, opening for Freddie Mc Greggor, as well as Judy Mowatt. By the time he was a teenager, he was a studio musician for some of California's early rappers and had toured nationally with his brothers. In 1985 he moved to Atlanta to attend Morehouse College, meanwhile performing in the local club circuit. At the encouragement of Art Blakey, Mateen then moved to New York to join his band. He then landed a new artist's dream gig: a one and a half-year stint with legendary jazz master Betty Carter, with whom he recorded a Grammy nominated CD. Mateen has also made his mark on film with trumpeter/composer Terence Blanchard on the scores for *Sugar Hill*, and for the Spike Lee film *Malcolm X*, as well as the Grammy nominated *Malcolm X Jazz Suite*. He has composed music for a variety of films including a documentary about Robert F. Kennedy's journey to South Africa in the fight against apartheid. Other artists he's worked with include Stefon Harris, Roy Hargrove, New Directions band with Greg Osby and Mark Shim, and a host of hip hop's biggest stars including Q-Tip, Lauryn Hill, Ghostface, Ice Cube and The Roots. tarusmateen.com

Batuan Ethnic Fusion (I Wayan Balawan, I Nyoman Suarsana, I Nyoman Suwida) brings together the disparate traditions of jazz and traditional Balinese music. "Batuan" is one of the Balinese central art villages known for dancing, painting, music and woodcarving and also where the members of the group live. "Ethnic" in Indonesia means traditional instruments so "ethnic fusion" means the fusion between gamelan and modern instruments. The gamelan players are all adept on various instruments. They come from a traditional music background whereby they are expected to perform on all instruments of the gamelan. Yet these players have another special quality in that they can play across styles. Balawan himself expresses admiration for the members of Batuan Gamelan because they have been prepared to explore various techniques to create a new sound. Since joining Balawan they have been able to develop new techniques influenced by Western styles. Balawan has been playing with these musicians

from Batuan for many years so they have a good rapport and are very tight as a group apart from being energetic and spontaneous performers. Their use of fast and intricate interlocking rhythms, with syncopated and unison patterns, connects with Balawan's fast-tapping guitar techniques for a unique blend of traditional and western sounds.



PHOTO: MARIANNE LA ROCHELLE

Sarah Cahill, recently called "fiercely gifted" by the *New York Times* and "as tenacious and committed an advocate as any composer could dream of" by the *San Francisco Chronicle*, has commissioned, premiered, and recorded numerous compositions for solo piano. Composers who have

dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Annea Lockwood, and Evan Ziporyn, and she has also premiered pieces by Lou Harrison, Julia Wolfe, Ingram Marshall, Toshi Ichyanagi, George Lewis, Leo Ornstein, and many others. Cahill has researched and recorded the 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. Recent appearances include Merkin Hall, Miller Theatre and Le Poisson Rouge in New York, Caramoor Center for Music and the Arts, the Pacific Crossings Festival in Tokyo, and concerts focusing on Cowell and Dane Rudhyar for Other Minds. She has performed chamber music with the New Century Chamber Orchestra and the Left Coast Chamber Ensemble. Cahill and pianist Joseph Kubera appear frequently as a duo; they premiered a set of four-hand pieces by Terry Riley at UCLA's Royce Hall, and have performed them at the Triptych Festival in Scotland and at Roulette in New York. Cahill's most recent project, *A Sweetener Music*, premiered in the Cal Performances series in Berkeley in January 2009 and continued to New Sounds Live at Merkin Hall, Rothko Chapel, the North Dakota Museum of Art, Le Poisson Rouge, and venues around the country, with newly commissioned works on the theme of peace by Terry Riley, Meredith Monk, Yoko Ono, Frederic Rzewski, Phil Kline, and many others. The *San Francisco Chronicle* wrote that "the music, helped along by the impassioned force of Cahill's playing, amounted to a persuasive and varied investigation of the subject," and London's *Financial Times* called it "a unique commissioning programme that unites artistic aspirations with moral philosophy." Most of Cahill's albums are on the New Albion label. She has also recorded for the CRI, New World, Other Minds, Tzadik, Albany, Cold Blue, and Artifact labels. She is currently preparing a CD of Mamoru Fujieda's *Patterns of Plants* for the Tzadik label. Her radio show, "Then & Now," can be heard every Sunday evening from 8 to 10 pm on KALW, 91.7 FM in San Francisco, and she is on the faculty of the San Francisco Conservatory. sarahcahill.com



Elizabeth Choi (violin) graduated from the San Francisco Conservatory of Music as a chamber music performance major, studying with Ian Swensen. She received her undergraduate studies at Depaul University in violin performance, with Mark Zinger. As an orchestral musician, Choi was associate concertmistress in the South Bend Symphony Orchestra before

she pursued her studies in San Francisco. She has also played with the Civic Orchestra of Chicago, East-West Divan Workshop, Illinois Philharmonic, Green bay Symphony, Monterey Symphony, Marin Symphony, and the Golden Gate Opera with many soloists including Maxim Vengerov and Rachel Barton. As a chamber musician, Choi

won 1st and 3rd prizes at the Fischhoff National Chamber Music Competition and has performed with great artists including Gil Kalish, Seth Knopp, Joseph Swensen, Paul Hersh, and Alisa Barston. She has played in masterclasses for Ruggiero Ricci, Miriam Fried, Abram Stern, Robert Mann, and Menahem Pressler. Choi's teaching experiences include being an adjunct faculty member at Olivet Nazarene University, teaching group classes at the Merit School of Music, coaching chamber music for Midwest Young Artist's summer program, and having many private students of all ages.



Joel Davel (percussion) has toured and recorded with a variety of new music and jazz groups featuring original music and premieres by today's leading composers. He has also composed for and appeared as an on-stage accompanist for several

theater and dance companies both as soloist and most recently in duos with composer and instrument-builder, Paul Drescher. His primary interests are in non-traditional instruments, interdisciplinary work, and performing original contemporary music both written and improvised. Davel is noted for his solo electronic performances, having appeared at Lincoln Center, San Jose Tech Museum of Innovation, the Experience Music Project in Seattle, and on tour in Russia. As a technician, Davel has worked with Don Buchla on the building and design of innovative electronic music instruments since 1993, including the Marimba Lumina, which emulates and extends the vocabulary of conventional mallet instruments. He performs with the Paul Drescher Ensemble, but also has a long history as a mallet player with jam jazz group Jack West and Curvature, electronic-avant-cabaret diva Amy X Neuburg, and the Eastern European and Klezmer influenced violinist, Kaila Flexer. He has accompanied numerous dance and theater works. His primary teachers have included Rich Holly, Robert Chappell, Cliff Alexis, Tele Lesbines, John Ruka, and Willie Winant. On recordings, Davel has most often been featured as an acoustic marimbist in an ensemble context: two albums with Kaila Flexer and four albums with guitarist Jack West. Based in Oakland, Davel originally hails from Milwaukee; he holds percussion and electronic music degrees from Northern Illinois University and Mills College. isproductions.com/joel



PHOTO: JIM BELOCK

The San Francisco based **Del Sol String Quartet**, two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming, is breaking the boundaries of classical music in

riveting performances of new music with a global pulse. Many of the group's captivating performances include innovative collaborations with electronica and traditional instruments from other cultures: Asian, Latin American and indigenous Australian. Del Sol also has astounded audiences with one-of-a-kind multimedia dance, video and opera productions. Since its inception in 1992 at the Banff Centre for the Arts, the Quartet has worked its magic performing on prominent concert series nationwide, including the Library of Congress and National Gallery of Art in Washington DC, the Other Minds Festival of New Music in San Francisco, Symphony Space in New York City, the Santa Fe Opera New Music Series, Candlelight Concerts in Columbia, MD, the University of Vermont Lane Series and the bi-coastal 2010 Pacific Rim Festival co-presented by the University of

California at Santa Cruz and Brandeis University in Waltham, MA. Del Sol's four commercial CD releases have been universally praised by critics, including *Gramophone*, which hailed the quartet as "masters of all musical things," and *The Strad*, which lauded the ensemble's "gloriously opulent, full-throated tone." With its deep commitment to education, Del Sol has reached thousands of K-12 students through inventive school performances, workshops, coaching and residencies. The Quartet members also have worked closely with student composers, musicians and faculty artists at universities across the country, including Dartmouth, MIT, Brandeis, Northeastern, University of New Mexico, University of California at Berkeley and Santa Cruz, the Manhattan School of Music and the San Francisco Conservatory of Music, among others. delsolquartet.com

Kate Stenberg (violin) has performed as a soloist in the U.S., Europe, Mexico, Canada and South Korea. Her solo playing at the Other Minds "New Music Séance" was described by *New Music Box* as "highly virtuosic and deeply communicative . . . a startlingly powered interpretation, full of character and presence." Her forthcoming CD from Other Minds Records will reprise maverick contemporary repertoire she has performed at the New Music Séance concerts (2005-2008) and include several world premiere recordings. Stenberg was a founding member of Bay Area contemporary music groups Left Coast and The Real Vocal String Quartet. She has performed with cellists Bonnie Hampton, Joan Jeanrenaud, and Jean-Michel Fonteneau and with pianists Eva-Maria Zimmermann, Lisa Moore, and Sarah Cahill. She has recorded with the San Francisco Contemporary Music Players, Ustad Ali Akbar Khan, Stratos, and Del Sol and also plays on occasion with the San Francisco Symphony Orchestra. A Bay Area native, Stenberg was raised in a dynamic musical family of professional musicians. She graduated from the San Francisco Conservatory of Music and received her Master's degree from the Eastman School of Music.

Rick Shinozaki (violin) is principal second violin of Symphony Silicon Valley and concertmaster of the Nova Vista Symphony. Solo appearances include the world premiere of Viennese composer Zdzislaw Wysocki's Concerto for Two Violins and Orchestra under Kent Nagano and the Berkeley Symphony. He has collaborated closely with Bay Area composers Mark Fish and Durwynne Hsieh, commissioning, performing and editing their work. With pianist Irene Jacobson, the Shinozaki-Jacobson Duo has delighted audiences with an eclectic repertoire and interpretations cited as "scintillating" and "in perfect harmony," resulting in the release of their first recording for the Latin American Chamber Music Society. Rick is a protégé of Serban Rusu of Tiburon; he also studied extensively with legendary pedagogue Josef Gingold and Yuval Yaron from Indiana University, from which he holds a Master of Music degree.

Charlton Lee (viola; founder) has performed throughout North America and Europe both as a chamber musician and soloist. He is sought after as an educator, chamber music coach, and jurist, with teaching experience at San Francisco State University, San Francisco School of the Arts, Steamboat Springs and Oaxaca music festivals, and he coaches regularly for Chamber Musicians of Northern California and the Symphony of the Redwoods. Charlton also teams up with his wife, Eva-Maria Zimmermann, to perform duo pieces for viola and piano. He received his Bachelor's degree in Applied Mathematics and Physics from the University of California at Berkeley and his Master's degree in Music from the San Francisco Conservatory of Music.

Kathryn Bates Williams (cello), has also performed with the New Fromm Players at the Tanglewood Music Center, where her

performances have been called “the revelation of the concert” and “electrifying” (*Boston Globe*). After working with various new music ensembles, including the Pittsburgh New Music Ensemble and Ensemble Parallèle, she co-founded the New Spectrum Ensemble to bridge the gap between contemporary and standard repertoire and break down the barrier between audience and performer. A native of historic Concord, Massachusetts, she received her B.M. degree from Rice University Shepherd School of Music, under the direction of Norman Fischer, and Master’s degree in Chamber Music from the San Francisco Conservatory of Music, where she studied with Mark Kosower and Jean-Michel Fonteneau.



PHOTO: HEINKE USIS

Composer, improviser and multi-instrumentalist **Fred Frith** has situated himself for more than thirty years in the area where rock music and new music meet. Co-founder of the British underground band Henry Cow (1968-78), he moved to New York in the late seventies and came into contact with many of the musicians with whom he’s since been associated, including, for example, John Zorn, Ikue Mori,

Tom Cora, Zeena Parkins, and Bob Ostertag. Fourteen years in New York gave rise to groups like Massacre (with Bill Laswell and Fred Maher), Skeleton Crew (with Tom and Zeena), and Keep the Dog, a sextet performing an extensive repertoire of Frith’s compositions. In the eighties he began to write for dance, film, and theatre, and this in turn has led to his composing for Rova Sax Quartet, Ensemble Modern, Arditti Quartet, Asko Ensemble, and many other groups, including his own critically acclaimed Guitar Quartet. Best known world-wide as an improvising guitarist, Frith has also performed in a variety of other contexts, playing bass in John Zorn’s Naked City, violin in Lars Hollmer’s Looping Home Orchestra, and guitar on recordings ranging from The Residents and René Lussier to Brian Eno and Amy Denio. He is the subject of Nicolas Humbert and Werner Penzels’ award-winning documentary film *Step Across the Border*. Frith is currently Professor of Composition at Mills College in Oakland, California. fredfrith.com



PHOTO: MARCO GORGONE

Violinist **Monica Germino** (USA/The Netherlands) has premiered numerous works throughout the world. Highlights include appearances at the Queen Elizabeth Hall and the Barbican Centre in London, the Holland Festival, Pontino Festival, Berliner Festspiele, Queensland Biennial Festival, Grand Teton Music Festival, MASS MoCA, Bergen International Festival, Ultima

Festival, Concertgebouw Amsterdam, and Lincoln Center for the Performing Arts. Germino performs often as a soloist and chamber musician with contemporary ensembles such as the Schönberg Ensemble, Asko Ensemble, Orkest de Volharding, MusikFabrik, Oslo Sinfonietta, Boston Modern Orchestra Project, Remix Ensemble, and London Sinfonietta. In 1999, Germino founded ELECTRA, an Amsterdam-based, four-member modern music ensemble. A devoted advocate of contemporary music, she has worked with a multitude of composers, including Louis Andriessen, Martin Bresnick, John Cage, Heiner Goebbels, Michael Gordon, György Ligeti, Jacob ter Veldhuis, and Christian Wolff. Together with Cristina Zavalloni she premiered Andriessen’s double concerto with subsequent performances worldwide. She has recorded for Basta, BMOP, and Attacca. Interdisciplinary projects include collaborations with choreographers Nanine Linning, Dylan Newcomb, and Betsy Torenbos, the dance companies NDT, Scapino Ballet Rotterdam

and Krisztina de Châtel, film director Hal Hartley, singer Cristina Zavalloni, and theatre companies ZT Hollandia and Nieuw West. Germino has led master classes and introduced new music in Vietnam, Canada, the United States, and throughout Europe. She holds diplomas with honours from New England Conservatory and Yale University, where she received the Charles Ives Scholarship and the Yale Alumni Association Prize. Her principal teachers were Syoko Aki, James Buswell, and the Tokyo String Quartet. After winning a Frank Huntington Beebe Grant, she studied with Vera Beths at the Royal Conservatory in The Hague. Since 2003, when she commissioned a custom-made ‘Violectra,’ Germino has also been exploring the unlimited possibilities for the electric violin. In addition, she researches and performs new works for singing and playing simultaneously, a skill that she has developed in recent years. monicagermino.com



Alicia Hall Moran (soprano) earned degrees in music from Barnard College/Columbia University and the Manhattan School of Music. She balances performances in the realms of opera, art song, cabaret and jazz, while consistently finding outlets for her love of literature, composition, and new and challenging music in her performance series, I LIKE., and in venues throughout the world. She has co-directed, composed for and performed within landmark commissions by The Philadelphia Art Museum (Live: Time by Jason Moran with guitarist Bill Frisell, recently reprinted in Belgium for Middelheim Jazz Festival), and The Walker Art Center (The Bandwagon: Milestone), in addition to collaborative work with historian/filmmaker Simon Schama (Rough Crossings at Symphony Space, NYC), painter Adam Pendleton (The Revival for Performa07; three scenes for ArtistSpace, NYC), and Bill T. Jones/Arnie Zane Dance Company (CHAPEL/CHAPTER), garnering a Bessie Award for Musical Collaboration. Her performances are often informed by the traditions of her great, great uncle Hall Johnson, a legendary choral director, composer and preserver of the Negro Spiritual, and years of training with opera stars and classical greats Shirley Verrett, Adele Addison, Betty Allen, Hilda Harris and Martina Arroyo. Moran has studied most recently with Irene Grubrud and David Jones. aliciahallmoran.com



Guitarist/composer **Mary Halvorson** has been active in New York since 2002, following jazz studies at Wesleyan University and the New School. Critics have called Halvorson “NYC’s least-predictable improviser” (Howard Mandel, *City Arts*), “the most forward-thinking guitarist working right now” (Lars Gotrich, NPR.org) and “one of today’s most formidable bandleaders” (Francis Davis, *Village Voice*). In addition to her longstanding trio, featuring bassist John Hébert and drummer Ches Smith, and her quintet, which adds trumpeter Jonathan Finlayson and alto saxophonist Jon Irabagon, Halvorson also co-leads a chamber-jazz duo with violist Jessica Pavone, the avant-rock band People and the collective ensembles Crackleknob, MAP and The Thirteenth Assembly. She is also an active member of bands led by Tim Berne, Anthony Braxton, Taylor Ho Bynum, Tomas Fujiwara, Curtis Hasselbring, Ingrid Laubrock, Myra Melford, Marc Ribot, Tom Rainey and Matthew Welch among others. maryhalvorson.com

Jill Heinke began flute studies at age 9. In high school, she earned awards for both jazz and band performance and received the



Rockford Area Music Industry (RAMI) High School Musician Award. Heinke graduated with Highest Honors from UC Santa Barbara, where she studied with Jill Felber and performed as principal flute with the UCSB Orchestra, Musica Antigua, and the New Music Ensemble.

She spent a year on scholarship at the Royal College of Music, earning a Postgraduate Diploma in flute performance with Susan Milan. Heinke complete the Master of Music degree at San Francisco Conservatory with Tim Day, while joining the ensemble Areon Flutes. The group made its New York debut in September 2007 at Carnegie Hall, receiving rave reviews for their performance. In April of 2008, Areon Flutes won the Bronze Medal at the Fischhoff Chamber Music Competition, the largest and most prestigious competition of its kind. In addition to their world-class performances, Areon Flutes runs a series of non-profit educational programs in the San Jose metropolitan area, including a Summer Flute Institute, a Chamber Music Institute during the school year, and an International Chamber Music Competition with performance and composition divisions. Heinke also operates a full private studio in Mountain View, Menlo Park, and San Francisco. planet-jill.com



Bassist **Dylan Johnson** holds a master’s degree from SUNY Purchase Conservatory of Music and completed his undergraduate work at Berklee College of Music. He performs regularly with Inga Swearingen, Red Holloway, Charlie Shoemake, and often accompanies touring jazz artists. He recently returned to the Central Coast of California after a three year stint in NYC, playing with jazz luminaries John Abercrombie, Adam Nussbaum, Shunzo Ono, Ray Vega, and others. He is currently on the music faculty at Cuesta College in San Luis Obispo, CA.



Pianist/composer **Dr. Aron Kallay** has been praised as possessing “that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps.” After Kallay premiered three of his works, composer and music critic Kyle Gann was “struck speechless,”

adding, “he did a beautiful job and made me all impressed with my music all over again... he makes me want to write more.” Kallay is an award-winning solo and chamber musician who has performed throughout the United States, as well as in the Czech Republic and Ukraine. His performances have been heard internationally on the radio shows “Music From Carnegie Mellon,” “The Global Village,” and “Classical Fiasco.” He has also been broadcast live over the internet from the Kennedy Center in Washington D.C. and the California Institute of the Arts. He is a champion of contemporary composers, microtonal music, and music that combines electronics with acoustic instruments. As such, he is dedicated to expanding the repertoire by commissioning new works that challenge the idea of what it means to be a pianist in the 21st century. He has appeared on numerous new music festivals, including MicroFest, Jacaranda, and In Frequency. As a composer, Kallay focuses on works for the beginning and intermediate pianist, as well as concert works involving electronics alone and electronics with acoustic instruments. He has also collaborated with artist Mores McWreath on the video installation *The Bud, the Seed, the Egg*, which premiered at the Roski Gallery in Los Angeles in 2008, and with composer Veronika Krauses on *Waterland*,

a piece for tape, narrator, and video, which premiered in June 2010. Kallay is the co-director and co-founder of People Inside Electronics (PIE), a concert series that features new and classic electro-acoustic music. He received his Doctorate of Music Arts from the University of Southern California, where he studied with Daniel Pollack. He is now on the faculty of the University of Southern California, where he teaches electro-acoustic media and piano, and is an artist-in-residence with Catalysis Projects. aronkallay.com



Now in its sixteenth season, the **Left Coast Chamber Ensemble** started in 1992 as a group of friends who loved to play chamber music together. It has continued for over a decade with engaging, daring and enlightened

concerts. By pairing new works with traditional masterpieces, The Left Coast Chamber Ensemble reveals the expressive intent of composers from every age. The group has commissioned over 50 new works, sponsors an annual Composition Contest that draws over 150 applicants each year, and carries on a tradition of performing the very best that the composers of today (whether established or emerging) have to offer.

Anna Presler (violin) has played in the Left Coast Chamber Ensemble for over a decade. A faculty member at Sacramento State University, she performs with the ensemble in residence, the Sun Quartet. She is also a member of the New Century Chamber Orchestra. Ms. Presler has participated in programs at the Banff Art Center, the International Music Seminar at Cornwall, and the Tanglewood Music Center. She holds a degree in history from Yale University and studied music at the San Francisco Conservatory of Music and the North Carolina School of the Arts.

Phyllis Kamrin (violin) received her B.M. from the Curtis Institute and her M.M. from the New England Conservatory. She is a member of the string quartet within the Left Coast Chamber Ensemble, and of the Alma Duo, an ensemble with guitar. She has played with the Sierra String Quartet, winners of the Duisberg Prize, the New Century Chamber Orchestra, and Philharmonia Baroque. Ms. Kamrin can be heard on the Kameleon, VQS, and Harmonia Mundi labels.

Kurt Rohde (viola) lives in San Francisco with his partner Tim Allen and labradoodle Ripley. Originally from New York, Kurt attended the Peabody Conservatory, the Curtis Institute and SUNY Stony Brook. He is the recipient of the Rome Prize, the Berlin Prize, a Guggenheim Fellowship, awards from the American Academy of Arts and Letters, and commissions from the Fromm, Koussevitzky and Barlow Foundations. A member of the New Century Chamber Orchestra and the Left Coast Chamber Ensemble, he teaches composition at UC Davis. kurtrohde.com

Leighton Fong (cello) is a longtime member of the Left Coast Chamber Ensemble and serves as Principal Cello with the California Symphony. He joined the San Francisco Contemporary Players in 2006. He plays regularly with the Berkeley Contemporary Chamber Players and the Empyrean Ensemble. Mr. Fong has taught at University of California, Berkeley since 1997. He studied at the San Francisco Conservatory, the New England Conservatory, the Bern Conservatory in Switzerland, and the Royal Danish Conservatory in

Copenhagen, Denmark. An avid chamber musician, he has performed the complete string quartets of Beethoven and Schubert.



Loren Mach is passionate about the arts as they relate to our 21st century world and all who inhabit it. A graduate of the Oberlin and Cincinnati Conservatories of Music, he has premiered countless solo, chamber, and orchestral works. Mach is a member of ADORNO, ECO Ensemble,

the San Francisco Chamber Orchestra, Worn Chamber Ensemble, and co-founder of Rootstock Percussion. He often performs with the San Francisco Symphony, many of the areas regional symphony and opera orchestras, or in the orchestral pit of hit Broadway shows like *Wicked*. But Mach prefers making new music in more intimate settings with groups like San Francisco Contemporary Music Players, Left Coast Chamber Ensemble, Empyrean Ensemble, Earplay, and sfSound. In recent summers he has performed at the Cabrillo Festival of Contemporary Music and was guest artist with Dawn Upshaw and eighth blackbird at the Ojai Music Festival. In addition to music, Mach is passionate about the essentials of food as art and our interconnectedness with the natural world around us.

Emiko Omori is a celebrated cinematographer, writer and director with over thirty years of award-winning films to her credit. In 1999, *Rabbit in the Moon*, Omori's family memoir of WWII Japanese-American internment, received an Emmy award for most outstanding historic program, and a Sundance Festival award for best cinematography. Kevin Thomas of the *Los Angeles Times* wrote: *Rabbit in the Moon* is arguably the most comprehensive and lamenting documentary on the internment. Other films written and directed by Omori include: *Ed Hardy*, *Tattoo the World*, *7,500 Miles to Redemption*, *Passion and Power*, *Ripe for Change* (from the series *California and the American Dream*), *Skin Stories* (a PBS history of the tattoo), *Tattoo City* (the art of Japanese fully body tattooing), *Hot Summer Wind* (American Playhouse and KCET, Los Angeles). A few films with Omori as cinematographer include: *Regret to Inform*, *The Times of Harvey Milk*, *Edward S. Curtis: Coming to Light*, and *Hopi: Songs of the Fourth World*. Omori teaches at San Francisco State University and Stanford University.



Composer, performer, and researcher **Andrew Schloss** began his musical career as a percussionist in the 1960s studying with Alexander Lepak and later with Milford Graves. In the early 1970s, he began performing in New York, originally with Yoshi Wada and

Alison Knowles at the Kitchen. He worked as a musician in numerous productions in experimental theatre with many of the most influential and legendary directors of the era: Peter Brook, Andrei Serban, Joseph Chaikin, Elizabeth Swados in the US and Europe. During that time, he toured Europe and North America with acclaimed British director Peter Brook in his legendary production of "The Conference of the Birds." Since then, he has focused on electroacoustic and computer music. He is known primarily as a performer, improviser and virtuoso on a new instrument called the radiodrum. Schloss also has a long history of involvement in Cuban music: he released recordings on Folkways in the early 1980s, directed iAfrocubanismo! Festivals at Banff in the 1990s, and has recently been collaborating with leading Cuban pianists, experimenting in the area between Afrocuban jazz and electroacoustic music. Schloss has received numerous awards and fellowships: Fulbright Scholar in France at IRCAM/

Centre George Pompidou, collaborative composer's grant from the National Endowment for the Arts, research fellowship from the BC Advanced Systems Institute (ASI), creative grant from La fondation Daniel Langlois, two New Media Initiative grants jointly awarded from the Canada Council for the Arts and NSERC (Natural Sciences and Engineering Research Council), several research grants from SSHRC (Social Science and Humanities Research Council), commission from the British Columbia Arts Council, Jack Straw Foundation, among others. His musical collaborations with David A. Jaffe began in the early 1980s when they were both members of the research community at CCRMA, Stanford University. They were invited to perform at the Centennial celebrations at Stanford, along with Leon Theremin. Schloss studied at Bennington College, the University of Washington, and Stanford University, where he received his Ph.D. in 1985 working at CCRMA (Center for Computer Research in Music and Acoustics). He has taught at Brown University, the University of California at San Diego, The Banff Centre for the Arts, and currently at the University of Victoria in British Columbia.



PHOTO: JEFF CORWIN

Hailed for daring and intelligent programming, uncompromising artistry and spirited performances, the **Seattle Chamber Players** (SCP) enjoys a growing international reputation. For fifteen years, SCP's four core members have been passionately dedicated

to introducing rarely performed and previously unheard contemporary chamber music of the highest quality to the Pacific Northwest and audiences worldwide. The ensemble's work has been recognized with the ASCAP/Chamber Music America Award for Adventurous Programming. SCP has introduced many prominent composers to the Pacific Northwest, including Franghiz Ali-Zadeh, Mason Bates, Peter Bruun, Heiner Goebbels, Aaron Jay Kernis, Nico Muhly, Alexander Raskatov, Valentin Silvestrov, Peteris Vasks and John Zorn. SCP's five international festivals brought dozens of international guests to Seattle and received multiple favorable reviews. The ensemble has made multiple appearances in Eastern Europe, including performances at the Cold Alternativa (2002) and Moscow Autumn (2003) festivals in Moscow, the St. Petersburg Sound Waves festival (2003), in concert at the Estonian Concert Hall in Tallinn (2003), and at MusicFest in Kiev, Ukraine (2005). In 2005 and 2008, SCP participated in the Warsaw Autumn festival in Poland. In May 2005 SCP was in residence at University of San José, Costa Rica. In 2006, SCP was in residence at Cornish College of the Arts for the third time, as well as having a one-week residency at the Marrowstone Music Festival in July. In 2008, SCP was in residence in Copenhagen with the Figura Ensemble and toured the Baltic States, reconnecting with Peteris Vasks in Riga and Onute Narbutaite in Vilnius. The ensemble's first CD, *Otis Spann: Music of Wayne Horvitz*, is available on the Periplus label and its latest recording, *Reza Vali's Folksongs (Set No. 15)*, appears on Albany Records. Recordings of the music of Henry Brant, Artur Avanesov and Onute Narbutaite and a survey of music from the Baltic countries are in preparation. seattlechamberplayers.org

Laura DeLuca (clarinet) was a founding member of SCP, and has been a member of the Seattle Symphony since 1986. A versatile musician and collaborator, her true passion is playing chamber music of all different styles and genres including klezmer music. Additional engagements include regular performances and recordings with Music of Remembrance (MOR), Icicle Creek Music Festival, Town Hall Series, Richmond Music Festival and her latest endeavor, Trio Tara. As soloist, she appeared with Seattle Symphony, Seattle Youth

Orchestra, Rainier and Cascade Symphonies and the Southeast Orchestra of Texas. She has performed on dozens of recordings including more than 100 compact discs with the Seattle Symphony and recorded with MOR on Naxos label Hans Krassa's children's opera, *Brundibar*, and commissioned works by Jake Heggie, Paul Schoenfield and Lori Laitman. She received her formal training at Northwestern University where she studied with the celebrated Robert Marcellus.

Mikhail Shmidt (violin) was born in Moscow, Russia. At fourteen he won the International Chamber Music Competition "Concertino Prague." He graduated cum laude from Gnessin Institute of Music in 1987, studying with Halida Akhtiamova and Valentin Berlinsky (Borodin Quartet). Shmidt won several national competitions with the Gnessin String Quartet and also played in the State Symphony Orchestra, Moscow Radio String Quartet and was concertmaster of "Camerata Boccherini" Baroque Orchestra. One of the highlights of his Russian career was collaborating with Alfred Schnittke. Shmit immigrated to the United States in 1989, and was a founding member of the Bridge Ensemble. As a guest violinist of the Moscow Piano Quartet he tours Europe annually, and his "remarkable musicianship" was hailed by Lisbon newspaper *Tempo*. Among the highlights of his chamber music activities are his collaborations with such diverse and distinguished composers and musicians as Steve Reich, John Zorn, Bill Frisell, Wayne Horvitz, Giya Kancheli, Paul Schoenfield, Dmitri Sitkovetsky, Vadim Repin, and many others. He has recorded on the Melodia, Delos, ECM, Tzadik, Six Degrees and Inova labels.

David Sabee (cello) began his studies at age five as a pianist. At age seventeen he began cello studies with Johan Lingeman and continued with Paul Olefsky, a dynamic pupil of Feuerman, Piatigorsky and Casals. After three years as principal cellist of the Austin Symphony, Sabee moved to New York to join the cello studio of Harvey Shapiro. He joined the American Composers Orchestra under Dennis Russell Davies, performing numerous world premieres. A founding member of the Naumburg finalist Tafelmusik, which juxtaposed contemporary and early music, he worked with such composers as Lukas Foss, Frederic Rzewski, Charles Wuorinen, Meyer Kupferman and Elliott Carter. He performed with Foss and the Milwaukee Symphony in many of the major European concert halls. A member of the Seattle Symphony since 1986, he also serves as principal conductor of the Northwest Sinfonia, working with film composers on the soundtrack recording sessions of hundreds of motion pictures. Recently, he collaborated with composer Gustavo Santaolalla and director Ang Lee on the score to *Brokeback Mountain*. Sabee has been called "confident and colorful" by *The New Yorker*, while *La Nación*, in San Jose, Costa Rica, characterized his Rachmaninov Cello Sonata performance with pianist Yakov Kasman as "infused with insight and passion."

Paul Taub (flute) is Professor of Music at Cornish College of the Arts where he has been faculty since 1979. Taub was trained at Rutgers University and the California Institute of the Arts; his teachers include Marcel Moyse, Samuel Baron, Michel Debost and Robert Aitken. A founding member of SCP, Taub has had a strong musical presence in the Seattle chamber music scene as a member of the New Performance Group, Gomorrah and Taneko. He has recently formed duo partnerships with Seattle guitarist Michael Partington and pianists Jovino Santos Neto and Byron Schenkman. He is an active soloist and recitalist, with extensive work in American, Soviet/Russian, and international contemporary repertoire. He has appeared in venues throughout the US Northwest and Southeast, Western Canada, Southern France, and Russia, Ukraine and Lithuania. He has

given world and US premieres of music by Henry Brant, John Cage, George Crumb, Janice Giteck, Sofia Gubaidulina, Toru Takemitsu, Peteris Vasks and many others. Taub's program of twelve pieces commissioned for his twentieth anniversary in Seattle (1999) was performed in Seattle in Benaroya Hall's first flute recital and reprised in Atlanta and New York. *Oo-ee*, the CD of this repertoire, is available on the Periplus label. He is the Chairman of the New Music Advisory Committee of the National Flute Association and a member of the Program Committee for Chamber Music America.



Wendy Tamis holds the post of principal harpist with the Berkeley Symphony and the Fremont Symphony. She was the principal harpist with the Bear Valley Music Festival for 15 years and the acting principal harpist with the Boise Philharmonic in Idaho for over 10 years. Tamis performs regularly with several Bay Area orchestras including California Symphony, Santa Cruz Symphony, West Bay Opera, Modesto Symphony and Santa Rosa Symphony. She

has performed with the San Francisco Symphony, Opera and Ballet orchestras and has toured several times with the Western Opera Theater, the touring company of the San Francisco Opera. She performs as a member of a flute and harp duo and the Muir Trio, a harp, clarinet and soprano ensemble. Her principal teachers include Anne Adams and Susann McDonald.



Richard Worn (bass) holds degrees from California State university, Northridge and the New England Conservatory. He had a three year fellowship with the New World Symphony in Miami Beach. Since his return to San Francisco he has performed with many ensembles including the San Francisco Symphony and Opera Orchestras. Worn is Acting Principal Bass of the Marin Symphony and Principal Bass of the San Jose Chamber Orchestra. He was Principal Bass with the new

Century Chamber Orchestra for two seasons. His activities at UC Berkeley include private lessons, orchestra coaching, and contracting and performing for the Berkeley Contemporary Music Players. An avid promulgator of contemporary music, he is the director of the Worn Chamber Ensemble, and performs frequently with the San Francisco Contemporary Players and other new music ensembles.



PHOTO: STEFANO FERRONI

Cristina Zavalloni was born in Bologna. Leaning on a strong background in jazz, she also studied bel canto and composition at the G.B. Martini Conservatory in Bologna. She has brought her multi-dimensional skills to venues including: the Montreux Jazz Festival, North Sea Jazz Festival, Free Music Jazz Festival (Antwerp), Moers Music, Bimhuis (Amsterdam), Umbria Jazz, the

London Jazz Festival, Lincoln Center (New York), Theatre Carré and Concertgebouw (Amsterdam), Teatro alla Scala (Milan), Palau de la Musica (Barcelona), Barbican Center (London), New Palace of Arts (Budapest), Auditorium Parco della Musica (Rome), Walt Disney Hall (Los Angeles), Biennale Musica in Venice, Sankt Poelten Festspielhaus, and Amici della Musica in Firenze. She has worked with conductors such as Martyn Brabbins, Stefan Asbury, Reinbert De Leeuw, Oliver Knussen, David Robertson, Jurjen Hempel and Georges-Elie Octor. She has soloed with London Sinfonietta, BBC

Symphony Orchestra, Schoenberg Ensemble, Sentieri Selvaggi, MusikFabrik, Orkest De Volharding, Orchestra della RAI (Torino) and Los Angeles Philharmonic. Zavalloni started in 1993 a long-term collaboration with Dutch composer Louis Andriessen, who wrote several works for her as a soloist, and also for her duo with Dutch-American violinist Monica Germino, such as: *Passeggiata in tram per l'America e ritorno*, *La Passione*, *Inanna*, *Letter from Cathy*, *Racconto dall'Inferno*, the leading role (Dante) in *La Commedia* (Amsterdam 2008) and the role of *Anais Nin*. She has also collaborated with composer Michael Nyman, Gavin Bryars, and Carlo Boccadoro. She was awarded a Diapason d'Or in 2006 for her interpretation of Andriessen's *Racconto dall'Inferno*, released by Deutsche Grammophon. Since 2003 she has performed chamber music with pianist Andrea Rebaudengo, giving recitals throughout Europe and Central Asia, and recording two CDs. Their repertoire includes works by Cage, Montsalvatge, Berio, Ravel, Poulenc, Stravinsky, Milhaud, Debussy, Satie, and De Falla. Constantly in motion, Zavalloni has recently immersed herself in baroque music: in 2005 she sang Drusilla in Monteverdi's *Incoronazione di Poppea* at the Opera du Rhin de Strasbourg. This was followed by performances as Clorinda in *Combattimento di Tancredi e Clorinda* at Ravello Festival, the principal role in *Platè*, and roles in *VSPRS*, based on Monteverdi's *Vesperi della Beata Vergine*, and *Pitiè!*, inspired by J. S. Bach's Saint Matthew's Passion. Zavalloni is also an active composer and bandleader, conceiving and touring new programs for diverse venues from jazz houses to international music festivals. cristinazavalloni.it



Eric Zivian (piano) was born in Michigan and grew up in Toronto, Canada, where he attended the Royal Conservatory of Music. After receiving a diploma there, he left home at age fifteen to attend the Curtis Institute of Music, where he received a Bachelor of Music degree.

He went on to receive graduate degrees from the Juilliard School and the Yale School of Music. He studied piano with Gary Graffman and Peter Serkin and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer. Zivian has given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay Area. He has played concertos with the Toronto Symphony Orchestra, the Santa Rosa Symphony, the Philharmonia Baroque Orchestra and the Portland Baroque orchestra. Since 2000, Zivian has performed extensively on original instruments. He is a member of the Zivian-Tomkins Duo, a fortepiano-cello duo that has performed throughout the United States. He is also a member of the Left Coast Chamber Ensemble and has performed with the Empyrean Ensemble and Earplay. He is a frequent guest artist on the San Francisco Conservatory's faculty chamber music series. Zivian's own compositions have been performed widely in the United States and in Tokyo, Japan. He was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, *Three Character Pieces*, which was premiered by the Seattle Symphony in March 1998. magnatune.com/artists/eric_zivian

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Founded in 1992, Other Minds is a leading organization for new and experimental music in all its forms, devoted to championing the most original, eccentric and underrepresented creative voices in contemporary music. From festival concerts, film screenings, radio broadcasts and the commissioning of new works, to producing and releasing CDs, preserving thousands of interviews and concerts and distributing them free on the internet, Other Minds has become one of the world's major conservators of new music's ecology.

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