

# 13

## Other Minds Festival of New Music

March 6–8, 2008  
Jewish Community  
Center of San Francisco

Guest Composers

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

Charles Amirkhanian,  
Artistic Director



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

# Other Minds 13

Charles Amirkhanian, Artistic Director  
Jewish Community Center of San Francisco  
March 6-7-8, 2008

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

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 for collegial interaction and preparation prior to their concert performances in San Francisco.

Over three decades, the Djerassi Program has hosted 1700 artists of every discipline worldwide. 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](http://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!



*Tori* by Bruce Johnson, 1984



Impromptu Sunset Serenade,  
Other Minds XII Retreat 2006

(L-R) Tara Bouman, Frode Haltli, Joëlle Léandre and Markus Stockhausen

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## Welcome to Other Minds 13

It's always heartwarming to hear that the Other Minds Festival is something special to composers who participate in it. Our unusual format, combining four days in residence for nine composers in the isolated scenic beauty of the famed Djerassi Resident Artists Program preceding these public performances at the Jewish Community Center, provides a welcome opportunity to commune in depth with colleagues and recharge creative juices.

During his visit to San Francisco last month, composer and reed player Don Byron recalled that his experience at Other Minds 2 in 1995 changed his life. "I was on the cusp, still investing my time mostly as a player. But talking with Terry Riley, Lou Harrison, Tan Dun, Alvin Singleton, Muhal Richard Abrams and others at the ranch and listening to their work while sharing mine, I made a commitment to become more active as a composer. It was the big turning point for me—one of the most important experiences I've had as an artist."

Hearing this 13 years later brings me to the subject of Other Minds 13. Throughout these years we've continued to

bring to San Francisco the most original thinkers in new music, most of whom wouldn't have appeared here otherwise. And the results of our festival continue to resound elsewhere.

Returning this year is the Del Sol String Quartet whose premiere performance last year with didjeridu player Stephen Kent in Peter Sculthorpe's *String Quartet No. 16* was a tremendous hit. Last October the group made a triumphant appearance at the Library of Congress playing Pacific Rim composers on the Stradivarius collection there, and this work with Mr. Kent was repeated to a standing ovation. The Quartet also garnered last month the Chamber Music America/ASCAP First Prize for Adventurous Programming (for the second time in three years), and we're pleased to have them premiering a new work by the distinguished composer Ishmael Wadada Leo Smith on our opening night.

We're pleased also to bring home Morton Subotnick whose early experiments with the San Francisco Tape Music Center in the 1960s led to a stellar career as one of our leading American composers and perhaps the most famous who

works with electronic sound. Kathy Supové, the brilliant pianist, will close our festival with, appropriately, *The Other Piano*, an epic work by Subotnick for piano and electronics.

We're also pleased to welcome another senior composer, Germany's Dieter Schnebel, whose work traverses an enormous range. Anyone who's heard his "re-visioning" of the first movement of Beethoven's Fifth Symphony will be curious to hear his experimental vocal works as well as his music for the brilliant cellist Michael Bach and his curved bow, an invention 15 years in the making and now ready for prime time. Mr. Bach co-composed a work with John Cage which will receive its American premiere, alongside one of Bach's own compositions.

Another cellist who has reinvented the instrument is Frances-Marie Uitti, an Italian-American born in Chicago but living for decades in Amsterdam, where she has pioneered a technique of playing her instrument with two bows simultaneously.

Åke Parmerud from Sweden is a much-lauded practitioner of electroacoustic mu-

sic, having won every imaginable prize for his mind-bending soundscapes based on the manipulation of acoustic environmental sounds. Elena Kats-Chernin, born in Tashkent, Uzbekistan, but living since the age of 9 in Sydney, Australia, makes her first San Francisco appearance. She is a prolific and buoyant celebrity Down Under whose keyboard music will be performed by herself and fellow-Australian pianist Lisa Moore of the Bang on a Can All-Stars.

Two younger American composers, Dan Becker and Keeril Makan, will have Other Minds-commissioned premieres this year. Mr. Becker has composed *Keeping Time* for the Adorno Ensemble and Mr. Makan *Resonance Alloy* for percussionist David Shively, with instruments of the composers own invention.

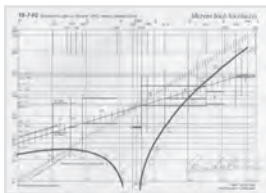
We welcome you to the unique excitement of Other Minds' revelatory new music and thank you for your interest and support which makes our event possible.

Charles Amirkhanian  
Artistic Director

# Other Minds 13

## Exhibition & Silent Auction

Scores by Other Minds composers are on view in the lobby throughout Other Minds 13 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 at our Saturday evening concert, and winners will be announced at the end of that evening.



**Michael Bach:** 18-7-92 (Aufzeichnungen zu "Ryoanji" 1992, Version Seefeld 2004). Color computer schematic with green ink on paper, 11.75" x 8.25".

Minimum Bid: \$300



**Dan Becker:** Keeping Time (2007). Black, green, red and blue ink on manuscript paper, 8.5" x 11".

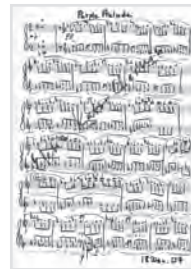
Minimum Bid: \$200



**Dan Becker:** sketch from Revolution (2004). Pencil and red, yellow and orange ink on paper, 8.5" x 11".

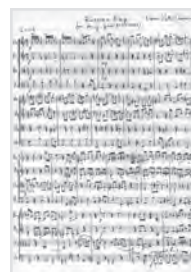
Minimum Bid: \$100

### Elena Kats-Chernin



**Purple Prelude** (2007). Red and black ink on paper, 8.25" x 11.75".

Minimum Bid: \$200



**Russian Rag for string quartet** (2007). Black ink on paper, 8.25" x 11.75".

Minimum Bid: \$200



**Eliza Aria for piano** (2007). Black ink on Star manuscript paper, 10.5" x 13.5".

Minimum Bid: \$250



**Urban Village 1 for piano** (2007). Black ink on Star manuscript paper, 10.5" x 13.5".

Minimum Bid: \$300



**Keeril Makan:** sketches for Resonance Alloy (2007). Pencil and black ink on Archives manuscript paper, 15.5" x 12".  
Minimum Bid: \$250



**Ishmael Wadada Leo Smith:** Taif: Prayer In the Garden of The Hijaz for String Quartet and Duo Unit; Sonic Forms (2007). Black ink on Archives manuscript paper, 9.5" x 12.25".  
Minimum Bid: \$350



**Åke Parmerud:** Alias (Inwedning). Black ink on textured paper, 26" x 19", 1990, recopied 2007 for Other Minds.  
Minimum Bid: \$250



**Dieter Schnebel:** Rufe, Horn und Violoncello (Viola) (2006). Pencil on lined paper, 10.5" x 13.5".  
Minimum Bid: \$400



**Morton Subotnick:** Spring (from Until Spring, 1975; signed 2008). Pencil and blue, red and green crayon on vellum, 17" x 14".  
Minimum Bid: \$500

Framing of this exhibition was made possible by the support of Crown Point Press and Peter Kirkeby Associates. Other Minds gratefully acknowledges their invaluable help with this project.

Note: Score by Frances-Marie Uitti not pictured.



# Other Minds 13

## Concert 1

*Thursday, March 6, 2008*

*7pm Panel Discussion*

*8pm Concert*

### Dieter Schnebel

Mit diesen Händen (excerpts) (1992)

Michael Bach, voice and cello with BACH.bow

NOTE: Schnebel has prepared a special, shortened version of Mit diesen Händen for the Other Minds Festival.

### Åke Parmerud

La Vie Mécanique (2004)

pre-recorded media

### Elena Kats-Chernin

Purple Prelude (1996)

Tast-En (1991)

Lisa Moore, piano

### INTERMISSION

### Frances-Marie Uitti

Rap't (2007)

Uitti, cello with two bows and electronics

U. S. Premiere

### Ishmael Wadada Leo Smith

Taif: Prayer in the Garden of The Hijaz (2007)

Smith, trumpet; Anthony Brown, percussion; Del Sol String Quartet

World Premiere, commissioned by Other Minds

# Concert 1

## Program Notes

### Mit Diesen Händen

*for mezzo soprano or baritone  
and violincello*

When Michael Bach sent me some texts from Heinrich Böll's estate and asked whether it would be possible to set any of them to music, the text to *Mit diesen Händen* (With These Hands) touched me the most. The experiences of war and its horror which are reflected in the text revived my own memories and concerns.

The integration of text into a musical context should not be a simple setting to music. Rather, the text should be embedded in the music. Thus, in the instrumental introduction of *Mit diesen Händen*, the text is transformed quite literally by the cellist's gestures. The inner structure of the text itself was also transformed into temporal progressions—for example, the almost ritual repetition of the title phrase and its variants: “these hands” or the repetition of “you have” which runs throughout the whole text, the particles “at”, “with”, “for”, etc. which almost stand out from the sentences; and finally the parts which actually constitute the meaning of the text, which really “say” something apart from quasi-psalmodizing, im-

ploring or indicating. The rhythmized language of the music has its basis in sound—partly it is surrounded by quasi-speaking events, or the music draws the short indicative words into a net of punctual notes. The tumultuous language provides the music's own drive. Purely musical interludes are comments—in most cases by the special actions of the hands—such as in the introduction.

The musical treatment of language goes a step further than previously achieved in my music-theater work *CHILI, Music and Images to Kleist*. The instrumental part was realized from a close dialogue with the cellist Michael Bach, having been inspired by his experiments in sound and techniques. Consequently, there is a particular unity of language and music, derived from Böll's highly expressive words and referring to them over and over again, always in a different manner—a new language and a new music.

*Mit diesen Händen* was premiered on 14 December 1992 in Cologne with vocalist William Pearson and Michael Bach. It is dedicated to Bach in friendship.

—Dieter Schnebel

### La Vie Mécanique

*La Vie Mécanique* is an acousmatic composition dedicated to the world of sounds emanating from mechanical machines and tools. Living in a modern western society today means that you are more or less constantly exposed to sounds that are not natural but a result of human inventions. It seems that for every little thing meant to make our lives more comfortable there is yet another noise added to the acoustic environment in which we live. In a sense, composing *La Vie Mécanique* was for me a way of exorcising the madness of sound-pollution surrounding me in everyday life.

*La Vie Mécanique* is also a sonic comment on the idea of living matter as an “organic machine”. The body (so far unsuccessfully) viewed as a structure that may be deconstructed into increasingly smaller units and finally explained as a very sophisticated robot. Using only sounds from various kinds of machinery (mechanical, electric etc) the piece is built as a kind of storyline describing the birth, death and rebirth of a mechanical life structure. The piece also in a sense alludes to the birth and death of aesthetical

values connected to the use of machines as tools for making music. Starting in a style of electroacoustics, building through the increasing use of repetition and rhythm, and ending in a style reminiscent of electronica or techno, this piece marks a kind of “rite of passage” from one modernism to another.

—Åke Parmerud

### Purple Prelude

*Purple Prelude*, written in 1996, had a curious beginning. I was on the plane from Adelaide to Sydney, sitting next to a pianist friend and we were discussing the project we had just finished, as well as general repertoire. Somehow the conversation turned to Rachmaninov at which point this distinctly Russian melody just entered my head and started growing. When I got home, it developed into a piece. It is based on a very minimal motif of 3 notes. The title, with its allusion to “purple patches”, suggests going off on a tangent. Later I made a version of it for an ensemble for the CD *Clocks*. And much later I wrote *Piano Concerto 2* which started with very similar material.

—Elena Kats-Chernin

## Tast-en

*Tast-en*, written in 1991, marked the end of my self-imposed five-year break from composing for concert hall. I was living in Germany at the time. I stopped writing for concert hall, due to a couple of reasons: lack of motivation or direction, also prevailing interest in collaborations, e.g. writing music for theatre and dance productions, bringing up small children, etc.

A good friend of mine, Hermann Kretzschmar from Ensemble Modern approached me in 1990 to write him a piece for an upcoming concert in Hanover. After a couple of weak excuses, saying "I was out of practice writing concert music, I did not feel secure about it", etc. he kept persuading me to try writing it. One day I just sat down and decided to start, with just one note (F-sharp, appropriately lying in the middle between two C's) and see where that would take me. I must have been inspired by a piece by Kurtág, based on one note.

One note did not feel like enough to go on, so I split it into octaves (monstrously hard to play for a pianist!), to make my one note last longer. I felt the next step would be to enter another note: a

dominant to the F-sharp, C-sharp is introduced. Then that pattern is broken up by a played interval of a fifth (D-A), after which the piece starts to take shape and develop into a kind of a fantasia with a chorale.

Due to its incredible demands on the pianist, only exceptional pianists like Lisa Moore took the task upon themselves to perform this piece. Lisa recorded it for her CD *Stroke* (released on Tall Poppies).

—Elena Kats-Chernin

## Rap't

I've long been involved in sound/vision projects and composing film scores, collaborating throughout the years in a rich variety of projects with Marina Abromovic, Steina Vasulka, Hooykas/Stansfield, Frank Schaffer, Ferenc van Damme, Johan Simons, etc., and presented at the Rotterdam Film Festival, Venice Biennale and the Amsterdam Film Biennale.

But having my music in Werner Herzog's *Rescue Dawn* unexpectedly opened up a new creative path, that of turning my attention to a sort of reverse silent film—a world where inner visions spark a music that will never overtly pair with another art. For the past

year I have worked in this manner; visualizing, creating a sound image, then notating and scoring these improvisations, and finally recomposing them into tracks for non-existent movies.

*Rap't* is a part of this series, originating from the intense focus one has in these states of mind, mixed with an unspoken narrative that underlies the music. Difference-tone resonators, the use of 2 bows and radical retunings, and electronics for the 6-string cello I designed with Eric Jensen and modified at CNMAT are among the innovations I've developed for my music.

—Frances-Marie Uitti

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# Other Minds 13

## Concert 2

*Friday, March 7, 2008*  
*7pm Panel Discussion*  
*8pm Concert*

### Åke Parmerud

Dreaming in Darkness (2005)  
pre-recorded media

### Michael Bach Bachtischa

18-7-92 (1992)  
Bach, cello with BACH.bow & pre-recorded media  
U. S. Premiere

### John Cage & Michael Bach Bachtischa

One<sup>13</sup> (1992)  
Michael Bach, cello with BACH.bow & pre-recorded media  
U. S. Premiere

### INTERMISSION

### Dieter Schnebel

Quintessenz (1993)  
Poem für 4 Köpfe from Zeichen-Sprache (1987–89)  
Other Minds Ensemble: Ann Moss, Amalia Dobbins, Randall  
Wong, Barney Jones; Keisuke Nakagoshi, piano

### Ishmael Wadada Leo Smith

Moths, Flames, and the Giant Sequoia Redwood Trees (1996)  
Adorno Ensemble & pre-recorded Gamelan Quartet (I Nyoman Wenten,  
John Parsons, I Wayan Budha, Wadada Leo Smith)

### Dan Becker

Keeping Time (2008)  
Adorno Ensemble  
World Premiere, commissioned by Other Minds

# Concert 2

## Program Notes

### Dreaming in Darkness

What does someone who cannot see dream about? What happens during sleep in a mind to which images of the world are primarily perceived through sound?

*Dreaming in Darkness* is an attempt to create surrealistic fragments of a blind person's dreams. The piece gradually develops from a starting point which resembles the soundtrack of a film where ambiances and situations change through the opening and closing of doors. Gradually the "representative" sounds are replaced by more abstract and musical material, displacing the character of realism towards an acoustic "in between," where the boundary between the representative and the imagined is erased.

The piece was commissioned by GRM and realized at the GRM studios in Paris.

—Åke Parmerud

### 18-7-92 & *One*<sup>13</sup>

The five individual compositions of the 1980s *Ryoanji* series for voice, oboe, flute, trombone and double bass by John Cage have eight different intervals as pitch spaces, within which glissando lines are performed. In

*One*<sup>13</sup> for cello and curved bow only eight pitches follow each other: f<sup>#</sup>, g<sup>''</sup>, g<sup>''</sup>, f<sup>''</sup>, d', d'', a', e<sup>b''</sup>.<sup>\*</sup> The piece consists therefore of eight parts, each devoted to one single pitch and its reiterations. *Ryoanji* and *One*<sup>13</sup> have the same formal structure: eight sections and four voices. In a performance, one voice is played live, while the other three, recorded by the same soloist beforehand, are played back over loudspeakers distributed in space. The fundamental difference, though, is that whereas *Ryoanji* features glissando lines within given intervals, *One*<sup>13</sup> contains single pitches.

The metamorphosis from *Ryoanji* to *One*<sup>13</sup> occurred during a collaboration between John Cage and myself in July 1992 in New York City. In determining a total of eight intervals for a planned version of *Ryoanji* for cello, a chance operation determined that the third interval should be a unison prime, the interval f<sup>#</sup>'—f<sup>#</sup>'. Cage had not anticipated a unison prime, virtually a zero-interval, and wanted to pass it over as useless and simply ignore it.

That unpredictable prime, created through chance, immediately cast its spell over me. In the following two days I

had the opportunity to convince Cage of this chance result by demonstrating to him twenty different and multiphonic f<sup>#</sup>' sounds on the cello. This multitude of sounds is made possible with the curved bow, with which all strings of the cello can sound simultaneously, and through the extensive use of harmonics, for which I had already developed a number of novel performance techniques.

When listening to these twenty different f<sup>#</sup>' sounds, it becomes clear that there are both subtle differentiations in timbre and pitch—the use of partials implies by definition a microtonal understanding of pitch, where equal temperament is given up. With the use of partials, each version of f<sup>#</sup>' is derived from its own initial pitch, the fundamental. For instance, f<sup>#</sup>' can be the second partial of f<sup>#</sup>, the third partial of b, the fourth partial of F<sup>#</sup> or the fifth partial of D. In this way an ambiguous multiphonic sound develops, rather unexpectedly, from a unison, increasing in complexity as the derivation of its individual pitches also becomes more complex.

*Ryoanji* is the name of the famous zen stone garden in Kyoto where 15 stone rocks are laid

on gravel such that at least one is always obscured from view. The traditional questions raised about the obscured but existing stone often lead to a conclusion that sensory impressions and reality are not congruent, and that one's perception of reality succeeds only partially and in an incomplete way. Time is therefore evoked as a critical fourth dimension, because the viewer will have to change his location over time to see all the stones. So "movement" presents a solution to this paradox, and a surprising one considering the rigid and fixed composition of the *Ryoanji* stone garden.

*One*<sup>13</sup> works in a similar way. In the unison prime one pitch overlies and covers up the other. The superficial fact, that only one single pitch sounds, suggests a static listening experience. This litany-like insistence on a supposedly unchanging pitch is at the same time the gate to new discoveries, because it requires a mental liberation from a conventional understanding of pitch to become aware of those movements that occur within these unison prime sounds.

The crucial link between *Ryoanji* and *One*<sup>13</sup> is my drawing 18-7-92 (*Sketches*



for *Ryoanji*)—which has the date of its creation as its title—because it captures and illustrates exactly, in statu nascendi, the transforming moment of the thematic orientation toward the unison prime. Further, the unison prime  $f\sharp'$  in 18-7-92 is the key issue, where the visual perception of the work becomes an acoustic one. Drawn by hand with India ink and feather, the visual superimposition of two  $f\sharp'$  note heads (two  $f\sharp'$  notes are typically drawn side-by-side) in 18-7-92 becomes an acoustic overlapping, for which the word “interpenetration” is more indicative. Sound waves of the simultaneously sounding pitches do not cover each other up, but instead interfere with each other, and in this respect the one  $f\sharp'$  always remains present beside the other one. This insight, which is based on an exploratory mode of listening, led directly to the working out of twenty different  $f\sharp'$  sounds, all variants of that particular unison prime on the cello.

In *One<sup>13</sup>* this reformed understanding of the unison prime  $f\sharp'$  is equally transferred to other pitches. On July 20, 1992, Cage told me that he wanted to transfer the unison prime idea, which also fascinated him, to

further pitches, with the words: “... and this will be *One<sup>13</sup>*.”\*\*

The contexts, which have been partly shown here, offered sufficient motivation for me to agree with the suggestion of The John Cage Trust and C. F. Peters Corporation New York to publish *One<sup>13</sup>* under both of our names. Thanks especially to Merce Cunningham, who sent me copies of Cage’s manuscript pages of *One<sup>13</sup>* in October 1992, and to Don Gillespie, who since Cage’s death never lost sight of the plan to publish *One<sup>13</sup>* in this form.

—Michael Bach, translation by Sabine Feisst, edited by Adam Fong

\*) This system of octave designation corresponds to that used in *The New Harvard Dictionary of Music* and in the older Helmholtz system, where  $c'$  is middle C.

\*\*) Michael Bach, *Fingerboards & Overtones*, Munich 1991.

## Quintessenz

The fifth is regarded as an especially pure interval—one tunes to it and speaks of the “open” fifth. In its pureness and openness, the fifth also has something metaphysical about it—something above and beyond nature. If it is altered and one of its two tones raised or lowered, its essence is immediately transformed: it becomes a warm-sounding sixth or

an undefinable tritone. The open, uncharacteristic interval begins to shimmer. *Quintessenz* is a music about the ambivalence of such a character.

It is also an almost philosophical piece: with the help of the pianist, the four vocal soloists (soprano, alto, tenor, bass) repeatedly tune to fifths, going out of tune or re-tuning them; but they also speak, from texts on the dual and multi-facted concept of quintessence by eminent authors: from Aristoteles, to whom the word can be traced back, through Albertus Magnus and Paracelsus to Schopenhauer, from whom the beautiful and profound words originate: “Music is the quintessence of life and its events”.

—Dieter Schnebel

## Poem für 4 Köpfe

A pointing finger, a nod, a first (or last) step, a jump, a turn of the head, a hand sign—these motions are all imbued with intention, the meaning inseparable from the action. But these can all now be considered independently: a head turns on its own, bodies bend in rhythm, feet move in a measured step by step, arms rise and fall in circular patterns. Such motions, however, are strictly shapes; they only

become rhythmic, dynamic figures, when performed with accents, or given constant, or varying speeds. From these methods, meanings can emerge: imitations, counterpoint, accompaniments, consonant or dissonant harmonies, with the vocal accompaniment providing colors and hues. Thereby an abstract music is created—a music of the body? Does a composed set of such motions generate a genuine sign language, with expression? Or perhaps simply a (music-)theater of pure but nevertheless fantastic actions?

—by Dieter Schnebel, adapted by Adam Fong

## Keeping Time

I. *eighth* = 60

II. *quarter* = 108

*Keeping Time* is in two movements. The first, marked “Carefully; gently,” is a meditation on simple pulsations and simple patterns. The second, marked “Like a swiss watch, but fiercely” is a more dynamic, energetic movement which explores similar patterns, but now presented in a fractured, frenetic and kaleidoscopic way. The piece was written for the stellar performers of the Adorno Ensemble and commissioned by Other Minds.

—Dan Becker



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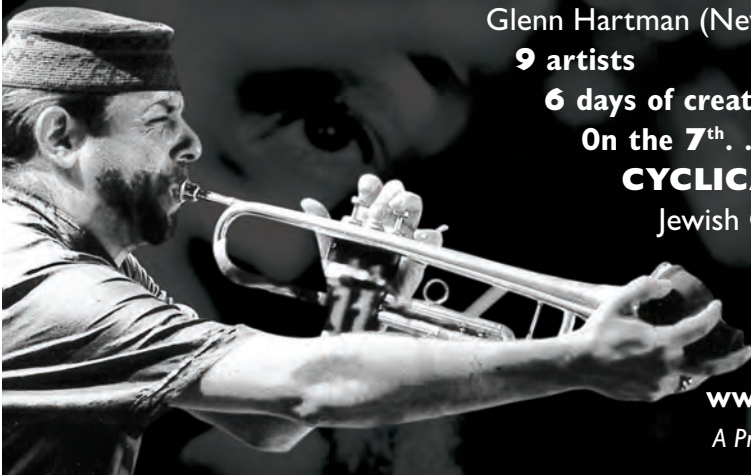
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# Other Minds 13

## Concert 3

*Saturday, March 8, 2008*

*7pm Panel Discussion*

*8pm Concert*

### Keeril Makan

Resonance Alloy (2007)

David Shively, percussion

World Premiere, commissioned by Other Minds

Static Rising (2004)

David Shively, percussion; Del Sol String Quartet

### Elena Kats-Chernin

Russian Rag (1996/2007)

Fast Blue Village (2007)

Kats-Chernin, piano; Del Sol String Quartet

Eliza Aria (2002)

Kats-Chernin, piano

### INTERMISSION

### Dan Becker

Revolution (2004)

Kathleen Supové, prepared Disklavier with pre-recorded media

### Morton Subotnick

The Other Piano (2007)

Kathleen Supové, piano; Subotnick, live electronics



# Concert 3

## Program Notes

### Resonance Alloy

*for solo percussion*

*Resonance Alloy* is directly inspired by James Tenney's (OM7) *Having Never Written a Note for Percussion* (1971) generally performed on tam-tam and Alvin Lucier's (OM5) *Silver Streetcar for the Orchestra* (1988) for amplified triangle. These two pieces awaken the listener to the timbral possibilities that exist in a single percussion instrument. Like these seminal works, *Resonance Alloy* seeks to create immensely complex and beautiful masses of sound through simple actions.

The piece is scored for three cymbals and a gong. By using closely related instruments, the sonic landscape of these vibrating metals is carefully expanded. Two of the cymbals are placed on top of drums; the drums act as resonators, enhancing details of the cymbals' timbre. The instruments are arranged so that they can come in contact with each other in different combinations to create new clangorous hybrids.

Although the score controls the ordering of events and playing techniques, the performer controls the speed at which the piece progresses. Performances can vary greatly in length and in the types of sounds produced. Each is an invitation into the rich musical resonances possible within a seemingly constrained instrumental set-up.

–Keeril Makan

### Static Rising

My main source of inspiration in this piece is the raw physicality of the instruments themselves. In intimate detail, I am seeking to reveal the richness of the sonic combination of percussion and stringed instruments. There is an ongoing play in the piece on ventures into and out of the nebulous and fertile territory that exists between pitch and noise. Some of the areas explored in this piece include unexpected temporal mutations and rhythmic intricacies. There are sustained sections punctuated by violent attacks and noisy outbursts, as well as sparse but carefully structured timbral explorations. I am very fortunate to be writing for the Del Sol String Quartet, whose musical energy and strengths are already familiar to me. As a result of this knowledge, I have confidently pushed the piece into unknown areas and presented the group

with new performance challenges, knowing that they will respond with their characteristic musical bravura, energy, and intelligence.

–Keeril Makan

*Static Rising* was commissioned by the Wallace Alexander Gerbode and the Walter and Flora Hewlett Foundation for the Del Sol String Quartet.

### Russian Rag

Ragtimes are such fun to write and they have this dark melancholy, because it's such a slow form, a slow pace. Russian music is melancholic too, and I was brought up on Rachmaninov and Tchaikovsky, Prokofiev and Shostakovich. I rarely write in major keys it seems and *Russian Rag* is, indeed, a very melancholic rag. It is from a wholly different world than Stravinsky's capricious and energetic rags, as the music is dreamlike and nostalgic. It finally concludes optimistically on a major chord.

–Elena Kats-Chernin

### Fast Blue Village

*Fast Blue Village* is part of a series of pieces that derive their material from a piece I wrote for Present Music in Milwaukee, for premiere in April 2007. It was called *Village Idiot*, was scored for 12 instruments and was 15 minutes long. The piece

went so well that I had some requests to make different shorter versions of it for different instrumentations. I wrote this particular version for myself to play at a Live Green Event in Sydney in August 2007. It is written in 5/4 meter, but the patterns are divided in different ways in different sections.

*Fast Blue Village* is for string quartet and there is also a shorter 4-minute version, *Urban Village 3* for viola and piano, written for a colleague's (conductor Lyn Williams) daughter for her Conservatorium High School exam. In November, I wrote a version for Clarity Quartet titled *Urban Village 4* (for four clarinets).

### Eliza Aria

I wrote the piece firstly as part of the ballet *Wild Swans*, choreographed by Meryl Tankard for Australian Ballet. Originally it was for soprano and orchestra and had its premiere in 2003. The piece introduces princess Eliza and expresses her pure soul, innocence and faith in the good of the world. The piece is light in texture and uses very simple harmonies.

Since then I have transcribed it for piano solo, as well as for string quartet, duets, etc. Due

to the use of the original version in a TV advertisement in the U. K., it became well known there and has since been remixed by Mark Brown and other DJs, as well as made into a pop song (called *The Journey Continues* sung by Sarah Cracknell).

—Elena Kats-Chernin

## Revolution

*Revolution* is for “live” pianist and a “prepared”, computerized Disklavier piano (woman vs. machine). It is an energetic and motoric work that is part interpretation, part meditation, on excerpts from a Martin Luther King speech. The piece, written in close collaboration with tonight’s

guest performer, the New York City-based virtuoso pianist and fearless musical explorer Kathy Supové, was commissioned with funds from Meet the Composers’ Commissioning USA program.

*Revolution* was commissioned as part of the national series of works from Meet The Composer Commissioning Music/USA, which is made possible by generous support from the National Endowment for the Arts, The Helen F. Whitaker Fund, and the Target Foundation.

—Dan Becker

## The Other Piano

*The Other Piano* is for solo piano with real-time sound processing. The processing is an improvised space “painting” of the piano sound as it is being performed.

The piano music is precisely notated while the improvised processing is guided by a set of instructions and a DSP patch for each of the 4 sections of the work.

The 4 sections of *The Other Piano* are: Within, Lullaby, Alone and Rocking. Each section has its own distinct musical character. For instance, Lullaby unfolds slowly with great care taken to the details of exact timing of each note as well as the subtle evolving changes of the melody. The processing instructions call for individual notes of the lullaby to be captured by the computer and to form lingering sounds that float around the auditorium.


Throughout the work

there is an emphasis on small changes of pitch, time and loudness while the processing creates a fluid environment for these changes to unfold.

The title is a tribute to the memory of Morty Feldman (I was with him at the premiere of his work, *piano*). He told me once that when a friend called him and congratulated him on marrying Joan La Barbara, he told his friend, “thanks, but that was the other Morty.”

The work was written for Vicki Ray who premiered it in Los Angeles in May 2007.

—Morton Subotnick



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In 1981 the third annual New Music America Festival was held at the Japan Center Theater in San Francisco and featured some of America's outstanding, path blazing, composers and performers of contemporary music. In this particular program you will hear a 20 minute work for trumpet and vibraphone performed by Leo Smith (trumpet) and Bobby Naughton (vibraphone), that was presented during the first concert, held on June 7th, 1981.

**MORNING CONCERT: AN INTERVIEW WITH MORTON SUBOTNICK & JOAN LaBARBARA, (1979)**

In a program recorded in 1979, Charles Amirkhanyan talks with guests Joan La Barbara and Morton Subotnick. In this program Subotnick discusses his work *Ghost Pieces*. Charles and Joan LaBarbara, a singer, composer and former critic for the magazine *Musical America*, critique a concert by Philip Glass. The three also talk about the differences or lack of them, between East Coast and West Coast music scenes, and the Uptown and Downtown schools of music.

**SPEAKING OF MUSIC: DIETER SCHNEBEL, (1984)**

In a show from the Speaking of Music series recorded in 1984, Charles Amirkhanyan interviews German composer Dieter Schnebel. The program begins with Schnebel performing "Mouth Work", a sound poetry piece, the theory behind which he later discusses in relation to the organs of articulation in the human body. Later an unidentified orchestral piece, as well as "Schubert-Phantasie" is played for the audience, and the program concludes with another sound poetry piece performed by Schnebel.



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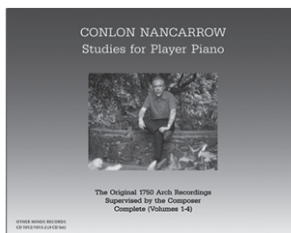


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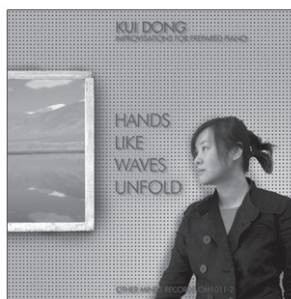
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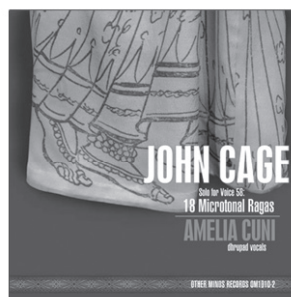
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## Other Minds 13

### Composers



photo: Renate Hoffleit

**Cellist, composer and visual artist Michael Bach**, also known as Michael Bach Bachtischa, was born in Worms, Germany, April 17, 1958. He studied cello with Pierre Fournier and Janos Starker, then embarked on a career of international concert activity as well as performances on radio, recordings, and television. He made numerous significant contributions to the art of contemporary cello performance; his publication *Fingerboards & Overtones* proposes new ideas concerning overtones and harmonics and is considered a pioneering work in the literature on contemporary technique. In 1990 he developed the Curved Bow (BACH.Bogen) for the cello, violin, and viola, which, in polyphonic playing, permits the simultaneous sounding of multiple strings, with the high arch of the bow allowing for full, sustained chords. Rostropovich has been intimately involved in its development, and several contemporary composers, among them Cage, Schnebel, and Walter Zimmermann, have composed works especially for it. Bach is also a composer, often in collaboration with the visual artist Renate Hoffleit, with whom he has created strikingly original string and sound installations. His purely musical compositions are idiosyncratic and highly personal, described by him as “free from compositional conventions.” His visual works include *Fingerboards I, II* (both 1990), and *II-VII* (1994-98), which capture the hand’s choreography on the cello fingerboard as color impressions, *Fieldwork* (1994), *Mit diesen beiden Händen* (1994), *Lagauche* (1995), and *Olévano* (1995).

—Laura Kuhn/Dennis McIntire, *Baker’s Biographical Dictionary of Musicians, Centennial Edition 2001*



photo: Alec Duncan

Born in 1960, **Dan Becker** is a San Francisco-based composer whose wide-ranging achievements both exemplify and reflect a life dedicated to new music in America. Becker’s artistic work has been described as “post-minimalist” due to the strong influence of works by Terry Riley, with whom he studied, and other minimalists of the early 1960s. Becker received his DMA in Composition from Yale University, where he also earned his MM and MMA degrees. His teachers have included Riley, Jacob Druckman, Martin Bresnick, Elinor Armer, Poul Ruders and Louis Andriessen. Awards and grants include those from the American Academy of Arts and Letters (2001), American Music Center (2006), Live Music for Dance (2006), the America Composers Forum (2004), and the Mary Flagler Cary Charitable Trust (2003). His music has been performed at universities and festivals large and small across the United States, including the Norfolk Summer Festival, Chicago Arts Series, Park City String Quartet Festival, and Bates College American Music Festival. Becker is a member of the Board of Directors of the American Music Center, and a professor of composition at the San Francisco Conservatory of Music. He is also the founder and Artistic Director of the Common Sense Composers’ Collective, an eight-member SF-NYC group committed to experimenting with the processes in which music is conceived, developed, and presented. Each year the composers of Common Sense collaborate with a different performing ensemble; past partners have included the Meridian Arts Ensemble, the New Millennium Ensemble, American Baroque, Robin Cox Ensemble and New York’s Essential Music.



**Elena Kats-Chernin was born in 1957 in the Uzbekistan capital of Tashkent.**

In 1975, she and her family emigrated from the Soviet Union to Australia. She studied composition with Richard Toop, graduating in 1980, and then studied with Helmut Lachenmann in Hanover, Germany, with the assistance of a DAAD Fellowship. While in Europe Kats-Chernin became active in theatre and ballet, composing for state theatres in Berlin, Vienna, Hamburg and Bochum, specifically working with renowned choreographer Reinhild Hoffmann. Her music attracted the attention of the Ensemble Modern and in 1993 she wrote her breakthrough work *Clocks* for them. Since her return to Australia in 1994, Kats-Chernin has written three chamber operas (*Iphis*, *Matricide* and *Undertow*), two piano concertos, soundtracks for three silent films, and works for many performers and ensembles around the world. She has composed music for the 2000 Sydney Olympic Games Opening Ceremony, and the 2003 Rugby World Cup Opening Ceremony. Kats-Chernin has earned numerous awards including the Jean Bogan Memorial Prize for *Charleston Noir* (solo piano), Sounds Australian Award for *Cadences, Deviations and Scarlatti* (for 14 instruments), the Green Room Award and the Helpmann Award for her score to the ballet *Wild Swans*, based on the fairytale by Hans Christian Andersen and broadcast on ABC-TV in December 2003. In 2004 she was awarded a two-year Fellowship from the Australia Council to work with Meryl Tankard on a new dance/opera project based on the life and work of Henri de Toulouse-Lautrec.



**American composer Keeril Makan combines an exploration of the rich**

detail inherent in sound with an unmistakably visceral energy. Drawing from diverse sources such as American folk music, the European avant-garde, Indian classical music, and minimalism, he synthesizes a music that, in its sheer intensity, thwarts assumptions of what is beautiful. Makan grew up in New Jersey, of a mixed Indian and Russian Jewish heritage. He received degrees in composition and religion at Oberlin College and Conservatory in Ohio. He completed his Ph.D. in composition at the University of California, Berkeley where he studied composition with Edmund Campion and Jorge Liderman, and computer music at the Center for New Music and Audio Technology (CNMAT) with David Wessel. Outside of the U.S., Makan spent a year in Helsinki at the Sibelius Academy on a Fulbright grant. Having been awarded the George Ladd Prix de Paris from the University of California, he also lived for two years in Paris, where he studied with Philippe Leroux. Makan has received commissions from ensembles including the Kronos Quartet, the Bang on a Can All-Stars, the Paul Dresher Electroacoustic Band, the Left Coast Chamber Ensemble, TimeTable Percussion and the Del Sol String Quartet, and from Carnegie Hall to write a work for the John Harbison/Dawn Upshaw Workshop. Makan was previously on the faculty of the School of Music at the University of Illinois at Urbana-Champaign and is currently Assistant Professor of Music at the Massachusetts Institute of Technology. He is also Managing Editor of *Computer Music Journal*, published by MIT Press.



Sweden's Åke Parmerud, born in 1953, has been professionally active as a composer since his early twenties. He studied at the Gothenburg Music Conservatory, after working as a professional photographer from 1972 to 1974. His list of works includes instrumental music, multimedia, video and music for theater and film. It is his electroacoustic music, however, that has gained international interest as well as numerous festival prizes, including awards at the Bourges Festival (12 total, first in 1978), Prix Ars Electronica (1990, 1994), Prix Noroit (1991), Metamorphosis Festival (Belgium), and the Stockholm Electronic Arts Award (1993). He has released 2 CDs and 3 LPs, one of which earned a Grammy award for the best classical CD in Sweden (*Invisible Music*, 1995). In 1997, his piece *Grains of Voices* was performed in the New York headquarters during the United Nations day; the same piece was nominated in 2006 for the Nordic Music Award. Parmerud has composed a number of works commissioned by international institutions in Holland, France, Germany, Norway and Denmark, and also works as a stage performer, doing live electroacoustic music with interactive instruments. Other projects include artistic direction for large audiovisual events, concert design, and sound and software design for interactive audio/visual installations. Parmerud has also recently started a dance/media company called "The Seventh Sense" together with Canadian/Swedish choreographer Mireille Leblanc. He is a member of The Royal Academy of Music since 1998, and teaches computer music and composition at the Lindbladstudio of Gothenburg University.



photo: Matthias Zeininger

The composer, theologian, teacher and musicologist Dieter Schnebel was born March 14, 1930, in Lahr/Baden, Germany. He studied music in Freiburg, then theology, philosophy and musicology in Tübingen, graduating with a doctoral thesis on "Dynamics in Schönberg." Schnebel's formative experiences as a young composer came at the Kranichsteiner (today Darmstädter) Ferienkurse für Neue Musik, where he met Adorno, Boulez, Messiaen, Nono, Stockhausen and Varèse. Following his student years, Schnebel worked as a pastor and teacher in Kaiserslautern, Frankfurt a. M. and Munich. In 1976, a professorship in experimental music was established especially for Schnebel at the Hochschule der Künste Berlin (today Berlin University of the Arts), a post he held until retirement in 1995. Schnebel is among the most innovative and influential avant-garde composers of the second half of the 20th century. Even in compositions from the early 1950s, he had already unleashed open sound processes between tone and noise, and strove to use space in new ways. He composed many influential conceptual pieces from the 1960s to 1980s, and his sound and language compositions from the 1950s to 1980s pioneered a new treatment of vocal articulation and mute physical gesture as music theater. In other works he draws on historical forms to rediscover, reveal, expose, re-compose and further extend musical tools both traditional and new. Schnebel's large-scale late works from the 1990s and the early 21st century bear witness to his continuing effort to set out all-embracing testaments to his musical language and music-theological world view.

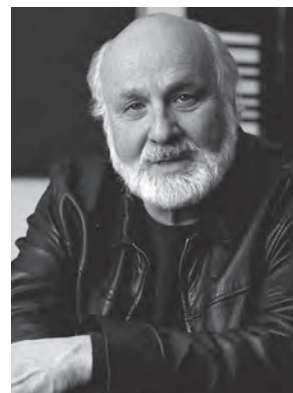
—Theda Weber-Lucks, ed. Adam Fong





photo: Scott Groller, CalArts

**Trumpet-player, multi-instrumentalist, composer and improviser Ishmael Wadada Leo Smith** was born December 18, 1941 in Leland, Mississippi. Smith developed an early interest in the Delta Blues and Improvisation music traditions, and received his formal musical education with his father, the U.S. Military band program (1963), Sherwood School of Music (1967-69), and Wesleyan University (1975-76) where he studied ethnomusicology. In 1967 he became a member of the ASCAP Association for the Advancement of Creative Musicians (AACM), and has since become recognized as a leading figure in improvisation and free jazz. With Leroy Jenkins and Anthony Braxton, he co-founded the Creative Construction Company; his ensembles have included the New Delta Ahkri (Henry Threadgill, Anthony Davis, Oliver Lake), the Golden Quartet (Jack DeJohnette, Anthony Davis, Malachi Favors), N'da-Kulture, the Silver Orchestra, and others. Smith has articulated his unique personal music theory in *notes (8 Pieces) source a new world music: creative music*, and developed his own notation system for creative musicians, called "Ankhrasmation." He has composed for solo, ensemble, classical and creative orchestra and stage works, received numerous awards and fellowships, and had his works performed by the Kronos Quartet, San Francisco Contemporary Music Players, S.E.M. Ensemble, the California E.A.R. Unit and many others. He has taught at the University of New Haven in Connecticut, the Creative Music Studio in Woodstock, New York, and Bard College in Annandale-on-Hudson, New York. Since 1993, Smith has directed the MFA program in African American Improvisational Music at the California Institute of the Arts.



**Morton Subotnick** is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. The work that brought Subotnick celebrity was *Silver Apples of the Moon*, written in 1967 using the Buchla modular synthesizer, an electronic instrument built by Donald Buchla utilizing suggestions from Subotnick and Ramon Sender. In the next eight years, Subotnick wrote several more important compositions for LP using the Buchla Synthesizer, including *The Wild Bull*, *Touch*, *Sidewinder* and *Four Butterflies*. He continued to revolutionize electronic music with real-time setting changes, and the development of a "ghost" box and score to facilitate real-time signal processing of instrumental parts performed live. In the 80s, Subotnick continued his work at IRCAM, using ghost scores in addition to spatial placement of sounds in a quadraphonic field. He also continued to compose for symphony orchestra, chamber ensembles, theater and multimedia productions, and premiered his "staged tone poem," *The Double Life of Amphibians*, at the 1984 Olympics Arts Festival in Los Angeles. Subotnick's recent works utilize computerized sound generation, specially designed software, and "intelligent" computer controls that allow the performers to interact with the computer technology. In addition, Subotnick has been developing musical creative tools for young children: he has authored a series of CD-ROMs, a website ([www.creatingmusic.com](http://www.creatingmusic.com)) and is developing a program for classroom and after-school programs that will soon become available internationally.



**American-born Frances-Marie Uitti has pioneered a revolutionary dimension to the cello by transforming it into a polyphonic instrument capable of sustained chordal (two, three, and four-part) and intricate multi-voiced writing. Using two bows in one hand, her playing technique permits contemporaneous cross accents, multiple timbres, contrasting 4-voiced dynamics, and simultaneous legato-articulated playing, stretching far beyond her previous work with a curved bow. Uitti has composed extensively to public and critical acclaim, the latter comparing the two bow sound to a “transfigured string quartet.” György Kurtág, Luigi Nono, Giacinto Scelsi, Louis Andriessen, Jonathan Harvey, Richard Barrett, Vinko Globokar, Jay Alan Yim, Clarence Barlow, Guus Janssen, Martijn Padding, Geoffrey King, among others, have used this technique in their works dedicated to her. She has enjoyed significant collaborations with John Cage, Giacinto Scelsi, and Luigi Nono, and also worked closely with Iannis Xenakis, Elliott Carter, Brian Ferneyhough and Jonathan Harvey. Uitti tours extensively throughout the world, appearing regularly in such festivals as The Biennale Di Venezia, Strasbourg Festival, Gulbenkian Festival, Ars Musica, Holland Festival, and for radio and TV in Europe, Japan and the United States. She has premiered the cello concerti, dedicated to her, by Per Nørgård and Jonathan Harvey, and continues to collaborate with a variety of today’s most innovative artists, including Pauline Oliveros, Scanner (Robin Rimbaud), pianist Rolf Hind, guitarist Elliott Sharp, filmmaker Frank Scheffer, and video master Ferenc van Damme.**



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 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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## Other Minds 13 Performers



photo: Bob Adler

### ADORNO Ensemble

(Cynthia Mei, violin; Michael Graham, cello; Emma Moon, flutes; Tony Striplen, clarinets; Keisuke Nakagoshi, piano; Christopher Froh, percussion) captivates audiences through live chamber music performances, vital public dialogue, and multifaceted, innovative programming. Named after Theodor Adorno, the ensemble embraces risk-taking with a clear, conscious eye on contemporary audiences. ADORNO activities and programs include a live podcast series called Gallery Sessions Radio Show, a special interdisciplinary residency piloted at San Francisco State University titled "Kandinsky Listening: Music Appreciation through Visual Art," and residency at Santa Clara University since 2006, where the ensemble promotes new music through composer showcases and the commissioning of new works. Recent ADORNO collaborations have included work with composers Derek Bermel, Gabriela Frank, Dan Becker, and Chen Yi. In 2007, ADORNO was awarded the ASCAP First Prize for Adventurous Programming.

Richard Scheinin of the San Jose Mercury News hailed a recent concert as, "...a beautiful, blazing performance by the ADORNO Ensemble, a crackerjack new music band that plays with conviction and vitality and blows the dust off classical music."

[www.adornoensemble.org](http://www.adornoensemble.org)



photo: Bob Hsiang

Composer, percussionist, and ethnomusicologist **Anthony Brown** has become a seminal figure in California contemporary creative music. Since 1998, his San Francisco-based Asian American Orchestra has received international acclaim for blending Asian musical instruments and sensibilities with the sonorities of the jazz orchestra. They have earned a GRAMMY™ nomination for Best Large Jazz Ensemble Performance (2000) and "Best CD of 2003" from *Downbeat* magazine. Brown has composed original scores for stage including ACT's

*After The War* (2007), and his music can be heard as the theme for KQED's "Pacific Time," in film documentaries, and on over twenty recordings. He has collaborated with artists including Max Roach, Cecil Taylor, Zakir Hussain, George E. Lewis, James Newton and the SF Symphony, and has received numerous grants, awards, fellowships and commissions including a 2003 Guggenheim Fellowship. Brown holds an M.A. and Ph.D. in ethnomusicology from UC Berkeley, as well as a Master of Music from Rutgers University. A Smithsonian Associate Scholar, Artistic Director of Fifth Stream Music, and a Governor of the Recording Academy, Brown has served as a Visiting Professor at UC Berkeley and as Curator of American Musical Culture at the Smithsonian Institution.

### The San Francisco-based Del Sol String Quartet

commissions and introduces new work from prominent and emerging composers, collaborates with other musicians across cultures and genres, and presents a Bay Area season concert series. On October 19, 2007, the quartet made a triumphant appearance playing the Stradivarius instruments at the Library of Congress' Coolidge

Auditorium in a program of works that included the world premiere of Chinariy Ung's *Spiral X*. Del Sol earned ASCAP's First Prize for Adventurous Programming in 2006 and again in 2008, in recognition of their wide-ranging collaborations with composers including Daniel Bernard Roumain, Reza Vali, Jack Body, Peter Sculthorpe, Per Nørgård, Maja Ratkje, Tania León, Hyo-Shin Na, Kui Dong and Chen Yi. For Other Minds Records, Del Sol has recorded the complete quartets of George Antheil, and a forthcoming CD *Ring of Fire* featuring composers from seven Pacific Rim countries.

[www.delsolquartet.com](http://www.delsolquartet.com)

**Kate Stenberg**, violinist, works in a broad range of styles with particular emphasis on contemporary music, including numerous collaborations with living composers. As a soloist she has given world and U.S. premieres of works by Ronald Bruce Smith, Henning Christiansen, Pelle Gudmundsen-Holmgreen, Josef Matthias Hauer, and Charles Amirkhanian. She has recorded with Indian sarod master Ali Akbar Khan and her festival per-



Charlton Lee, Kate Stenberg, Rick Shinozaki, Hannah Addario-Berry  
photo: Jim Block



performances include *Other Minds*, *Tanglewood*, *Sandpoint*, *Festival Acanthes* (Avignon), *Music Academy of the West* and the *Banff Centre*. She graduated from the *San Francisco Conservatory* and received her Master's degree from the *Eastman School of Music* where she also served on the violin faculty.

**Rick Shinozaki**, violinist, is Principal Second Violin of *Symphony Silicon Valley*. 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*. Rick has collaborated closely with local composers *Mark Fish* and *Durwynne Hsieh*, and released a recording for the *Latin American Chamber Music Society* with frequent collaborator *Irene Jacobson*. Shinozaki is a protégé of *Serban Rusu* of *Tiburón*; he also studied extensively with legendary pedagogue *Josef Gingold* and *Yuval Yaron* at *Indiana University*, where he earned the Master of Music degree.

**Charlton Lee**, violist, is the founder of the *Del Sol String Quartet*. Lee received a Bachelor's Degree in Applied Mathematics from *UC Berkeley* and a Master's in Music from the *SF Conservatory of Music*. He has toured *North America*, *Mexico* and *Europe* as a soloist and chamber musician, taught at *SF State University*, *Steamboat Springs* and *Oaxaca Music Festivals*, and coaches for *Chamber Musicians of Northern California*

and the *Symphony of the Redwoods*. Lee has collaborated with diverse artists including *Gavin Bryars*, *Tin Hat Trio*, *Ben Levy Dance Company* and his wife, *Eva-Maria Zimmermann*.

**Hannah Addario-Berry**, cellist, is a native of *British Columbia*. She earned a Diploma in Performance and Pedagogy from the *Victoria Conservatory*, a Bachelor's degree in Cello from *McGill University*, and a Master's Degree in Chamber Music at the *San Francisco Conservatory of Music*, where she studied with *Jean-Michel Fonteneau*. Addario-Berry has performed at the *Domaine Forget Music Academy* in *Quebec*, *Kneisel Hall* in *Maine*, *Sarasota Music Festival*, *Casalmaggiore Festival* in *Italy* and as a featured soloist with the *SF Conservatory's New Music Ensemble*. She is a former member of the *Lloyd Carr-Harris String Quartet* and has also performed with renowned artists including *Menahem Pressler*, *Ian Swensen*, *Catherine Manson*, and *Paul Hersh*.

**Lisa Moore** was born in *Canberra, Australia*, moved to the *USA* in 1980 and has been based in *New York City* since 1985. The *New York Times* claim "her energy is illuminating" and the *American Record Guide* call her performances "legendary." Moore speaks, sings, acts and plays, performing shows such as *ipiano: keys to my brilliant career* and *the totally wired piano* which focus on a single idea or composer. She has



photo: Bridget Elliot

premiered hundreds of commissioned works for piano solo and ensemble; upcoming commissions include works by *Annie Gosfield* and *Don Byron*. Moore was the founding pianist for *New York's Bang on a Can All-Stars*, touring worldwide and recording with them from 1992 to 2008. She was recently appointed Artistic Curator of the *Canberra International Chamber Music Festival Sounds Alive'08* series. Her worldwide appearances include *BBC Proms*, *Venice Biennale*, *Paris d'Automne*, *Sydney's Festival*, *Tanglewood*, *Lincoln Center*, *Warsaw*, *Lisbon*, *Moscow*, *Hong Kong*, *Budapest* and many others. Moore teaches at the *Yale/Norfolk Chamber Music Festival* and *Wesleyan University*, and has released over 30 recordings including solo discs of music by *Frederic Rzewski* and *Elena Kats-Chernin*. [www.lisamoore.org](http://www.lisamoore.org)

## Other Minds Ensemble



Recognized as a champion of contemporary vocal music, Soprano **Ann Moss** is frequently sought out by composers to co-create

new works. She has collaborated with acclaimed composers *Jake Heggie*, *John Harbison*, *Aaron Jay Kernis*, *Eric Sawyer*, and *Vartan Aghababian*, as well as emerging artists *JooWan Kim*, *Liam Wade*, *Erik Jekabson*, *Ruth Huber* and *Heather Gilligan*. Recent appearances with *Earplay*, *New Music Works*, *The Ives String Quartet* and *Mockingbird Vocal Quartet*.



Mezzo-soprano **Amalia Dobbins** received her Bachelor of Music from

*Bucknell University* and her Masters in vocal performance from *The San Francisco Conservatory of Music*. Dobbins does choral, musical and stage direction for schools and childrens theaters throughout the *Bay Area*, and is an active singer and performer, having premiered several new works and appeared as *Amiens* in *As You Like It*, *Nicklausse* in *The Tales of Hoffmann*, *Arsamene* in *Serse*, and *Hansel* in *Hansel and Gretel*.



**Randall Wong** has built a distinguished reputation specializing in both *Baroque* and

*Classic period* repertoire and contemporary music. With *Houston Grand Opera* he premiered *Stewart Wallace's Where's Dick?* and *Harvey Milk*, and *Meredith*



Monk's *Atlas*. Wong is a member of the Meredith Monk Ensemble, and with the San Jose Chamber Orchestra he premiered his orchestrations of Monk's *Memory Song* and *New York Requiem*, and his own *A Victorian Bestiary*. Wong received his Doctor of Musical Arts degree from Stanford University and is a resident artist with San Francisco's Z Space Studio Theater.



**Barney Jones** has been working as a composer and sound designer in the Bay Area

for more than twenty years. In 1983, he performed in the Bay Area premiere of Dieter Schnebel's *Glossolalie*, under the direction of Marcello Panni. He is currently employed as music and sound editor at Pixar Animation Studios.

**Keisuke Nakagoshi** earned the Master's degree in chamber music at the SF Conservatory of Music in 2006, studying piano with Paul Hersh. A native of Japan, he came to the United States at age 18 to study piano with Linda Carroll and composition with Jerry Mueller. Nakagoshi also studied composition with David Conte at the SF Conservatory and in 2003 earned his Bachelor of Music in composition. He is staff accompanist at the Conservatory where he has performed more than 100 concerts, including master classes with Gilbert Kalish, Menahem Pressler, Robert

Mann, Norman Fisher and The Peabody Trio.



**David Shively** has appeared as soloist and chamber musician throughout North America and Europe. Recent projects have ranged in media from traditional percussion to microtonal instruments, treated guitar, Hungarian cimbalom, and musical saw. Since 2004, as co-director of the New York chamber ensemble *Either/Or*, he has presented programs focused on American experimental music and its relationship to the European avant-garde. In addition to being a member of New York's Ensemble Sospeso and Ethos Percussion Group, he has performed with Collegium Novum Zürich, ICE, Speculum Musicae, and Gruppe für neue Musik Baden. Festival appearances include ICMC (Thessaloniki, Greece), Schwerpunkt: Strom! (Zürich), Ciclo International de Percusiones (Mexico City), Wittener Tage für neue Kammermusik (Witten, Germany), Tribeca Film Festival, and Münchener Biennale (Munich, Germany).



photo: Robin Holland

Pianist and performance artist **Kathleen Supové** is one of today's most celebrated and versatile contemporary artists. Classically-trained and virtuosic but never classical onstage, Supové has traveled internationally, premiering new works by numerous composers and multimedia artists. Her aurally and visually stimulating performances have wooed audiences in concert halls and clubs alike. A Yamaha artist since 2001, Supové's multidisciplinary piano performance series, *The Exploding Piano*, uses Disklavier, electronics, vocal rants, lights, videos, costumes and staging to create a theatrical experience and champion music of powerful virtuosity. Other recent projects and collaborations include: *Pictures of an Exhibitionist* for piano and photos by Phil Kline, *Digits* for piano and laptop by Neil Rolnick, *Delta Space* for piano and sampler by Lukas Ligeti, *Revolution* for Disklavier by Dan Becker, a new work for moving pianist and video by Mary Ellen Childs, and a new work for Gameboy sounds and piano by Bubblyfish.

## Charles Amirkhanian Artistic Director

Co-founder of Other Minds, Charles Amirkhanian is a composer, percussionist, sound poet and radio producer who has been an advocate for contemporary composers for over 40 years. Born in 1945 in Fresno, California, he is a leading practitioner of electroacoustic music, sound poetry and text-sound composition. Most recently he appeared in concert at the Musicacoustica Beijing (2005), Ars Electronica (Linz, Austria, 2006) and the Huddersfield Contemporary Music Festival (2007). His music is recorded on Starkland, Cantaloupe, Other Minds, Fylkingen, Wergo and others, and his works have been commissioned by the Ensemble Intercontemporain, West German Radio, Australian Broadcasting Corporation, and numerous choreographers. Amirkhanian has served as Music Director of KPFA/Berkeley (1969–1992), host of the *Speaking of Music* series at the Exploratorium in San Francisco (1983–1992), founding Co-Director of the Composer-to-Composer Festival (Telluride, CO, 1988–91), Executive Director of the Djerassi Resident Artists Program (Woodside, CA, 1993–1997) and Executive & Artistic Director of Other Minds since 1993. In 1984 and 2005 the American Music Center honored him with its annual Letter of Distinction for service to American composers, and in 1989 ASCAP conferred on him its Deems Taylor Award "in recognition of his special contribution to innovative programming and imaginative radio broadcasts."

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## Artists featured at Other Minds Festivals 1–13

### OM1 1993

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

### OM2 1995

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

### OM3 1996

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

### OM4 1997

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

### OM5 1999

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

### OM6 2000

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

### OM7 2001

Chris Brown  
Gavin Bryars

Alvin Curran  
Andrew Hill  
Hi Kyung Kim  
James Tenney  
Glen Velez  
Aleksandra Vrebalov  
William Winant

### OM8 2002

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

### OM9 2003

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

### OM10 2004

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

### OM11 2005

John Luther Adams  
Maria de Alvear  
Charles Amirkhanian  
Billy Bang  
Marc Blitzstein  
Fred Frith  
Phill Niblock  
Michael Nyman  
Daniel Bernard Roumain  
Evan Ziporyn

### OM12 2006

Tara Bouman  
Daniel David Feinsmith  
Joëlle Léandre  
Per Nørgård  
Maja Ratkje  
Peter Sculthorpe  
Ronald Bruce Smith  
Markus Stockhausen

### OM13 2008

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

Artist biographies,  
photographs and festival  
recordings available at  
[otherminds.org](http://otherminds.org) and  
[radiOM.org](http://radiOM.org)