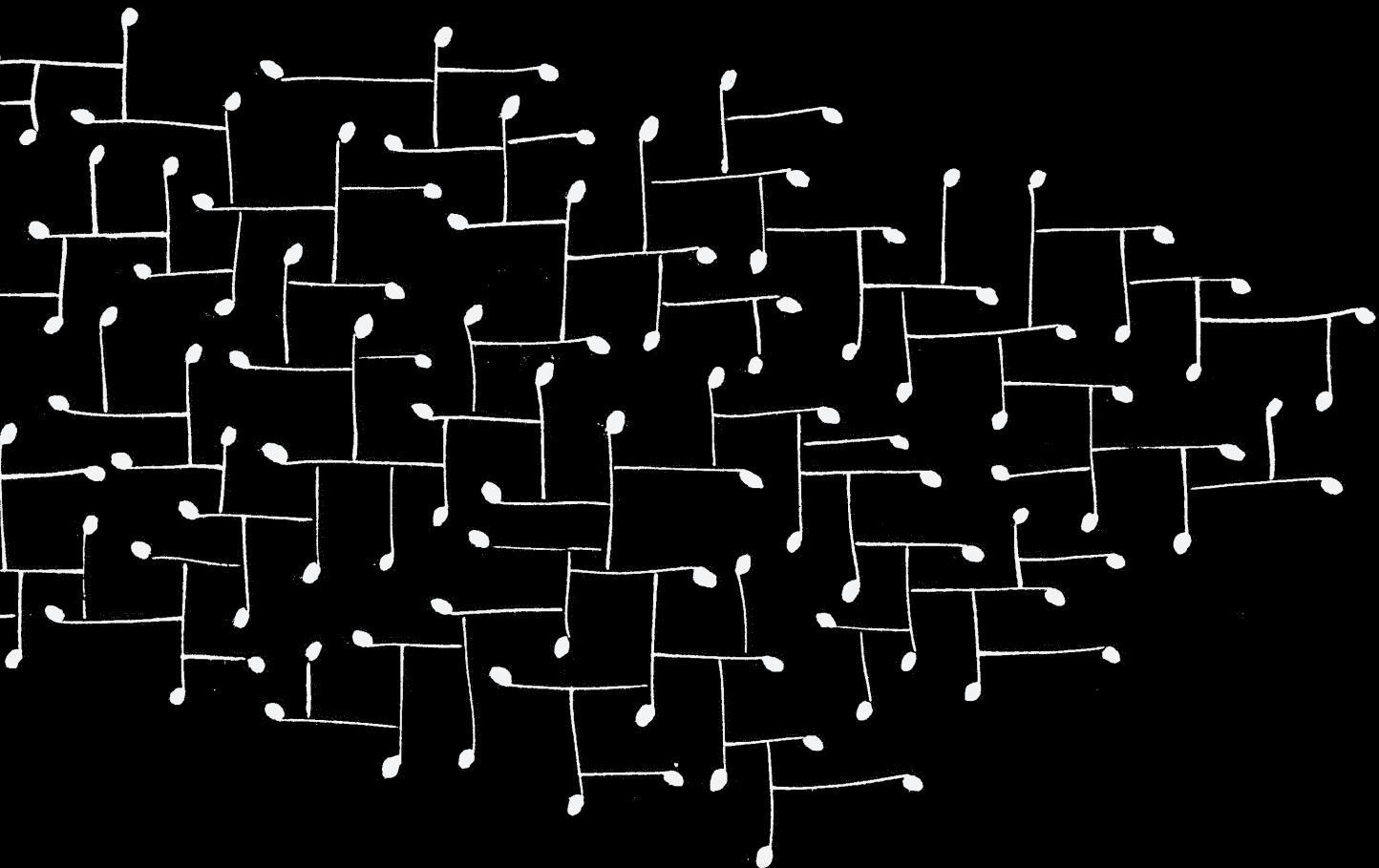


((OtherMinds15))

Festival of New Music



MARCH 4-5-6, 2010
Jewish Community Center
of San Francisco

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
Roger Sessions
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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, the Polish Cultural Institute, and ROVA:Arts presents



OtherMinds15

Festival of New Music

MARCH 4-5-6 2010

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of San Francisco

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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.



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Per Norgard and the Del Sol String Quartet, OM 12
Photo by Adam Fong



Stephen Kent and
Kate Stenberg, OM 12
Photo by Adam Fong



Phill Niblock and Michael Nyman, OM 11
Photo by John Fago



Lisa Mezzacappa 2008 Djerassi Artist-in-Residence
Photo by Kristopher Mills



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photo by John Deane

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EUGENE & ELINOR FRIEND CENTER FOR THE ARTS

Message from the Artistic Director

Welcome to the crystal anniversary of the Other Minds Festival as we celebrate the fifteenth event in our series.

In retrospect, you might think we've *all along* been employing a crystal ball to find our composer participants because so many have gone from scant name recognition to fame and increasing influence in the music scene. Before they were more widely known, Trimpin, Julia Wolfe, Mamoru Fujieda, Errrollyn Wallen, Tan Dun, Linda Bouchard, Jacob ter Veldhuis, Henry Brant, Mari Kimura, Lukas



Photo: Carol Law

Ligeti, Amy X Neuburg, Daniel Bernard Roumain, Ellen Fullman, Ge Gan-ru, and Luc Ferrari all were alumni of the Other Minds Festival. To you in our audience tonight, on behalf of the 146 composers who have shared our stage, thank you for your ongoing and enthusiastic support.

We're excited this year to welcome our first artist to have played with Ray Charles and Stevie Wonder, not to mention Ornette Coleman and Cecil Taylor. Edward "Kidd" Jordan recently wrapped up a 32 year teaching career at Southern University in New Orleans where he proselytized for making new jazz hybrids, one of which resulted in the formation of the World Saxophone Quartet. Now in his 75th year he's no kid anymore, but we are thrilled to have him here to play with bassist William Parker (OM 9) and legendary drummer Warren Smith.

Although Chou Wen-chung, 86, won't be here in person due to a temporary health setback, we will hear his highly charged music on opening night. And you may learn more about his life-long devotion to the work of his mentor, the legendary composer Edgard Varèse, when we offer the American premiere of Dutch filmmaker Frank Scheffer's new 90-minute feature film *The One All Alone* at the Sundance Kabuki Cinemas on April 19th (see inside back cover).

We're indebted to the California-based Gerbode and Zellerbach Family Foundations for two newly-created works that will close this year's festival. The Gerbode commission, presented by ROVA:Arts, will be Carla Kihlstedt's *Pandæmonium*, for two readers and saxophone quartet. The composer, a native of Lancaster, PA, home of the techno-rejecto Pennsylvania Dutch, sets historical texts lamenting a world forever altered by the Industrial Revolution. The Zellerbach commission, also supported by the American Composers Forum, is Gyan Riley's *When Heron Sings Blue*, presented by Other Minds, with an all-star cast of crossover music veterans Timb Harris, Scott Amendola and Michael Manring.

Lisa Bielawa, winner of this year's Rome Prize for a year-long residency at the American Academy in Rome, is on loan to us from the Pope this week for the presentation of her inimitable *Kafka Songs*, which I consider one of the greatest hits of the last decade. Written for Carla Kihlstedt, the score requires the violin soloist to play and sing simultaneously.

I fell in love with the music of Paweł Mykietyn at the Warsaw Autumn Festival and it's a pleasure to have him here from Poland. The invention and dynamism of his work is apparent in *Epiphora* for piano and tape and his haunting String Quartet No. 2, composed for Kronos, but premiered in the U.S. by the Del Sol String Quartet on October 1st, 2009, at Symphony Space in NY.

More quartet music will be played by Quatuor Bozzini of Montréal who specialize in stripped-down, vibrato-less works that are extremely challenging. Their championship of Jürg Frey, the Swiss composer, and Tom Johnson, an American in Paris, will transport us to a supremely "otherly" sound world.

Johnson, an unapologetic minimalist, has split dramatically with other composers in that genre who now disclaim the term. Johnson's own music often is radically stripped down, exposing its process in ways that embrace humor while leaving little to the imagination. Pairing his work with Frey's should be an affair to remember. In any case, you probably won't hear this music elsewhere very soon, so tune in, drop out, and savor the ride.

A handwritten signature in black ink, appearing to read "Charles Amirkhanian".

Charles Amirkhanian
Artistic Director



Clockwise from top left: Robert Ashley, Trimpin, Per Nørgård, Meredith Monk, Philip Glass, Conlon Nancarrow, Morton Subotnick, Ishmael Wadada Leo Smith, Pauline Oliveros, Lou Harrison, Ben Johnston, Chinary Ung, Smith, Francis Dhomont, William Parker, Ellen Fullman; all photos by John Fago

About Other Minds

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.

For more information, visit www.otherminds.org

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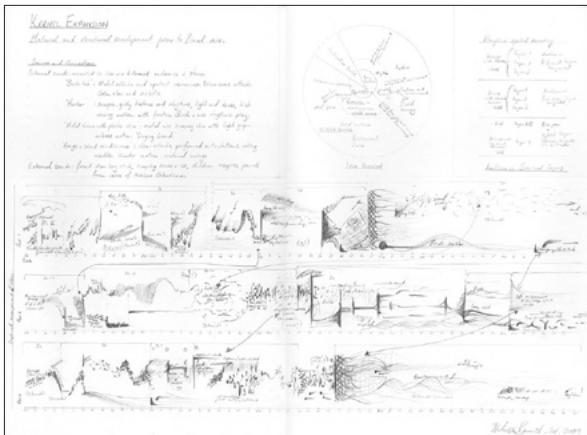
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Exhibition & Silent Auction

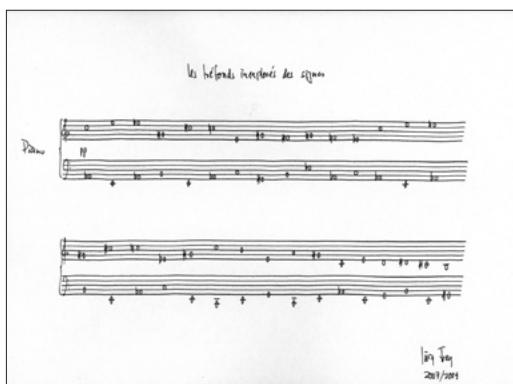
Scores by Other Minds 15 composers and a special print from Other Minds 14 are on view in the lobby throughout the Festival and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission on Saturday, and winners will be announced at the sales table after the concert that evening. Framing of this exhibition was made possible thanks to the support of Peter Kirkeby Associates. Minimum bid for the OM 14 print by John Fago is \$500; minimum bid for all scores is \$200.



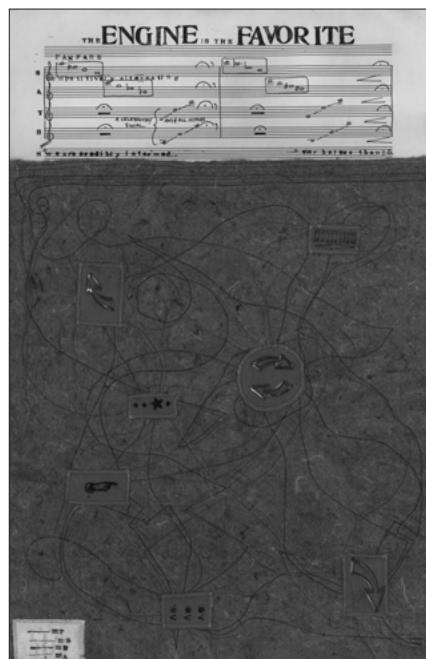
Natasha Barrett, Sketches for *Kernel Expansion* (2009)



Chou Wen-chung, Sketches for *Twilight Colors* (2007)



Jürg Frey, *Les tréfonds inexplorés des signes* (2007/09)



Carla Kihlstedt, *Pandæmonium 6, The Engine is the Favorite* (2010)



John Fago, photograph, OM 14 Composers watch John Schneider demonstrate Harry Partch's Harmonic Canon, March 3, 2009, Djerassi Resident Artists Program, Woodside, California

Tom Johnson, failed pianistic experiment following the block design (10, 4, 2), a mathematical model used a few months later for *Septet III* (2010)

Yester evening I was in bed & (C) had a short time
before bed time. Then I was in bed.
I was in bed.

Lisa Bielawa, Sketches for Kafka Songs (2001-03)

String Quartet no. 2

M. Mykolenko 2008

3 2 3 2 3 2 2 1 3

8 4 8 4 8 4 8 8 8

for Other Minds - Pavel Mykolenko

Paweł Mykietyn, *String Quartet No. 2* (2006)

RIVER NIGER

KONTAKH

KONTAKH TOSKA

Kidd Jordan, River Niger (2001)

Gyan Riley, *When Heron Sings Blue, I.* (2010)

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1

Concert One

THURSDAY, MARCH 4, 2010

Jürg Frey

Streichquartett II (1998-2000)

Quatuor Bozzini

Chou Wen-chung

Twilight Colors (2007)

Left Coast Chamber Ensemble

cond. David Milnes

INTERMISSION

The Willows Are New (1957)

Eva-Maria Zimmermann, piano

Lisa Bielawa

Kafka Songs (2001-03)

Carla Kihlstedt, voice & violin



Calligraphy by Chou Wen-chung

Concert One Program Notes

Streichquartett II (1998-2000)

Approximate Duration: 30 min.

Material can be anonymous. Consider, for example, the middle voices in medieval hymn books: unadorned, not artful, a simple handiwork, a leisurely alternation of single notes. It might be a scale, or, beyond music, the stones of a wall, not artfully stacked, but simply and properly, the formal idea being nothing other than that of a wall.

When I was working on the *String Quartet* (1988), I encountered the painting of Agnes Martin. I saw clear-cut forms, not overgrown with rhetoric and figuration. Instead, sensuality, radiance and intensity gripped the entire space. There was a kind of visibility to her art, which I felt corresponded to the audibility in my music. Audibility: the moment when sound waves move in space and the air touches the body. The eardrum is the sensory connection between the outside and the inside world: we hear the sound and the composition.

Over the years it became more and more clear to me, that there is no anonymous material—each material has its shape, and as soon as it exists in space and time, it carries a distinct handwriting. Anonymous material is rather an idea that brings the work to a point where concentration on what is essential becomes possible, and allows one to feel that he is starting from zero.

— Jürg Frey, translation by Michael Pisaro

Works by and the appearance of Jürg Frey are presented in partnership with the Swiss Arts Council Pro Helvetia.

Quatuor Bozzini is presented with the support of the Conseil des arts et des lettres du Québec.

Twilight Colors (2007)

Approximate Duration: 17 min.

Twilight Colors is a double trio for woodwinds and strings, specifically for flute, oboe and clarinet in one trio; and violin, viola and cello in the other. The woodwind trio is by itself a double trio with some movements written for alto flute, English horn and bass clarinet played by the same performers as a separate entity. Therefore the movements of the work consist of a string trio with combinations of one of the two woodwind trios, which offers changing color combinations from movement to movement.

This piece is inspired by the exceptional colors of the changing sky over the Hudson River Valley which attracted American painters who initiated a school of true landscape painting not dominated by the human figure. The texture of the twilight sky, with its rich monochromatic hues, tranquility devoid of sharp contrasts and streaks of parallel yet non-parallel lights, undergoes a subtle and continual change. This process of transformation in nature is reflected in the multi-linear texture, timbre, harmony and rhythm of the music, and became apparent only after the composition was well underway.

In conceiving the piece, I was influenced by the Chinese brush painters of the early 17th century who adopted fundamental brush stroke technique from Chinese calligraphy to develop a landscape painting technique based on subtle brushstrokes and their sophisticated organization. The result was an extremely terse and abstract expression of the subject portrayed, and conceivably anticipated much of the abstract and the expressionist development in Western painting of the 20th century, which presumably evolved out of a different esthetic orientation.

Twilight Colors is a series of vignettes in four movements and a coda, each with a descriptive phrase: “in the darkness, a thread of light,” “through the clouds, colors of dawn,” “trees and rocks in the mist,” and “over the horizon, mountain peaks rising—their silhouettes neither parallel nor contrary.” There is also a coda, “their silhouettes neither parallel nor contrary.”

Twilight Colors was commissioned by the Koussevitzky Foundation and dedicated to the fond memory of Olga Koussevitzky.

— Chou Wen-chung

The Willows Are New (1957)

Approximate Duration: 6 min.

Yang Kuan, another ch'in work bearing the name of the poem by Wang Wei (689-759) that inspires it, has been refashioned into a composition in which “mutations of the original material are woven over the entire range of the piano and embroidered with sonorities that are the magnified reflexes of brushstroke-like movements.” The title *The Willows Are New* comes from a line of the poem. The composer’s translation follows:

In this town by the river,

morning rain

has cleared the light dust.

Green, green around the tavern,

the willows are new.*

Let us empty another cup of wine

For, once west of Yang Kuan**

there will be no more friends.

*Sprigs of willow, used in farewell ceremonies, are a symbol of parting.

**Yang Kuan is a mountain pass, known as the point of no return for a traveler.

Kafka Songs (2001-03)

Approximate Duration: 25 min.

I was in Prague for the first time for just one day in October, and I walked all day, reeling, overwhelmed by its beauty and richness. In a small bookshop I stumbled across an edition of Franz Kafka’s *Meditation* (1912) in a beautiful translation by Siegfried Morkowitz. *This Time* is itself a meditation on a very short excerpt from this volume: “And this time I only recognized these old games after being with them for such a long time. I rubbed my fingertips against each other to erase the shame.”

I marveled that this writing was private, quietly observant, and so unlike the allegorical, dystopic Kafka I knew. This introspective side of Kafka seemed to beg for a solo performer who could create a whole world, alone. I wanted to write a series of pieces expressly for Carla Kihlstedt, who was looking to build a repertoire for herself as a solo violinist/vocalist.

Initially, I wrote *This Time* as a stand-alone piece, for the 2001 MATA Festival in New York. Then I discovered the Parables on the bookshelf at Aaron Copland’s home, while in residence as a Copland Fellow. Again, I recognized Kafka the miniaturist. The thrill of this discovery and a growing intimacy with Carla Kihlstedt’s inimitable technique urged me to write *A Handful of World* and *Couriers*. The remaining four pieces, all settings from *Meditation*, were written over the course of a year. They feel to me like journal entries, reflecting moments in both my own life and Carla’s, as we have worked together over time.

— Lisa Bielawa

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CARTER: Fantasy: Remembering Roger

SALONEN: *Lachen verlernt* (with video by Tal Rosner)

BACH: Partita No. 2 in D minor, BWV 1004

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2

Concert Two

FRIDAY, MARCH 5, 2010

Natasha Barrett

Mobilis in Mobili (2006)
pre-recorded media

Kidd Jordan

with William Parker, bass;
Warren Smith, percussion

INTERMISSION

Natasha Barrett

Kernel Expansion (2009)
pre-recorded media

Paweł Mykietyń

Epiphora (1996)
U.S. PREMIERE
Eva-Maria Zimmermann, piano;
pre-recorded media
String Quartet No. 2 (2006)
Del Sol String Quartet

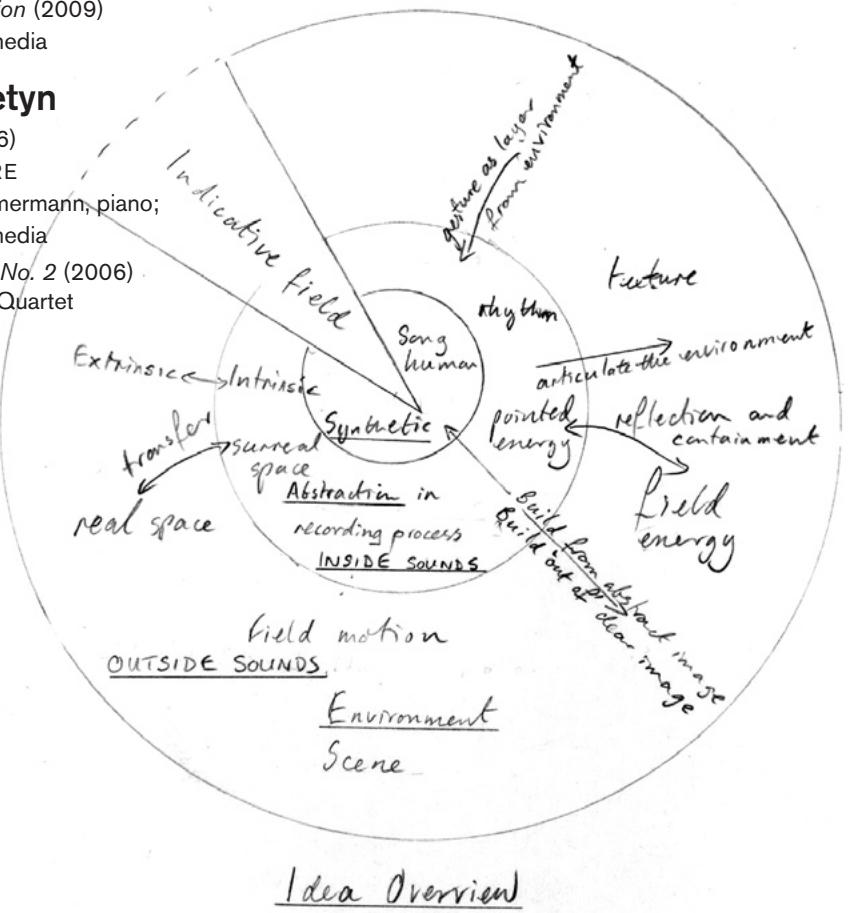


Diagram by Natasha Barrett, for *Kernel Expansion*

Concert Two Program Notes

Mobilis in Mobili (2006)

Approximate Duration: 8 min.

The ocean's physical nature, mystery, drama, mythology and concept have inspired art and culture throughout history and throughout the world. *Mobilis in Mobili* is the 8-minute central axis of the larger electroacoustic work *Trade Winds* (52'00, 2004-2006) inspired by this vast expanse of sea. The title *Mobilis in Mobili* is from *Twenty Thousand Leagues Under the Sea* by Jules Verne. "Several times, during various lulls of wind and sea, I thought I heard indistinct sounds, a sort of elusive harmony produced by distant musical chords... A few moments later, eight strapping fellows appeared ... and dragged us down into their fearsome machine. ... we were suddenly plunged into darkness, utter darkness. The ceiling lights went out so quickly, my eyes literally ached. ... a sliding sound became audible. You could tell that some panels were shifting over the Nautilus's sides... Suddenly, through two oblong openings, daylight appeared on both sides of the lounge. What a sight! What pen could describe it? Who could portray the effects of this light through these translucent sheets of water, the subtlety of its progressive shadings into the ocean's upper and lower strata?"

Thanks to Storm Weather Shanty Choir (sea shanty extract), Jon Varhus (captain of the 100-year old sailing ship Anne Christina).

– Natasha Barrett

Kernel Expansion (2009)

Approximate Duration: 15 min.

Electronic music now has a history, a diversity of styles—a tradition, and whether ignoring or addressing history we compose at the head of its wake. *Kernel Expansion* contains three interconnected sections and addresses the essence of sound in its rich multiplicity, ambiguity and schizophrenia. Sketches began by drawing on the sounds and language of the acousmatic tradition, attempting to relinquish the task of inventing a language from scratch and with the aim of freely exploring music. From these first musical sketches the language of the work then began to emerge. Interior spaces and timbres invert into exterior spaces and allusions. Rhythm, articulation and pitch planes, embedded in naturally occurring materials evolve into controlled performances of instrumental nature: a drum resonance and the birds of the Mexican Golondrinas, the clearing of winter snow and the crush of a pestle and mortar. Dualities such as these are used to connect unrelated materials until all sound condenses into a musical singularity.

Kernel Expansion was commissioned by, and realised in, the studios of ZKM, with additional support from the Norwegian Cultural Council. The following technical notes may be of interest to some listeners. *Kernel Expansion* is composed spatially in a hybrid ambisonics format. Some source materials were recorded with a 'b-format' microphone. Other materials are synthesised in higher-order ambisonics (in fact, third-order). The work was to be premiered over ZKM's 43-loudspeaker Klangdome concert system and I needed to find a practical approach to decoding the ambisonics. After thorough testing I found vertical information in the source too unstable when decoded for the given loudspeaker system. This was not surprising considering the decoding limitations of our current methods. So instead I worked with a vertically displaced three-layered horizontal decoding of both b-format and higher-order material. Furthermore, anyone familiar with ambisonics will know that decoding b-format over more than four loudspeakers is somewhat suspect (in fact it tends to confuse the spatial image). To decode the b-format over 14 loudspeakers in the first horizontal layer of the Klangdome, instead of the ambisonics decoder I used an alternative method of sound separation that departs from 'purist' ambisonics theory. A final layer containing standard octophonic panning techniques is added, positioned in the Klangdome with the Vbap panning tools embedded in the Zirconium software. This traditional panning layer I found to be important as its 'flatness' highlights the three-dimensionality of the ambisonics picture. Apart from the 43-speaker decoding, *Kernel Expansion* exists in 'ready to play' decoded stereo, quadraphonic and octophonic formats, as well as the encoded original.

– Natasha Barrett

Epiphora (1996)

Approximate Duration: 21 min.

Epiphora starts with something like a big bang, and out of it a chord crystallizes. This chord returns again and again throughout the piece, and sounds as if it originated both from outer space and from the inner womb. Interspliced with this “cantus firmus” are musical quotes from an earlier time that spiral, at one point twice around the entire circle of fifths, spinning the listener out of orientation, and ending finally (and repeatedly) on a bombastic D^b Major chord. The speaker tells us (translated from the Dutch): “But you are my mother, not, because that’s the order of things [because that’s life]. And he said to him: But you are my father, not, because that’s the truth of things. He turned around and walked through the big door. They never saw him again.”

– Eva-Maria Zimmermann

Epiphora for piano and tape was made in 1996 on commission from the Experimental Studio of Polish Radio. The composition is dedicated to Maciej Grzybowski, who performed the world premiere during the International Festival of Contemporary Music “Warsaw Autumn” in 1996. *Epiphora* took First Award in the category of young composers at the 4th UNESCO International Rostrum of Electroacoustic Music in Amsterdam; in addition it won one of the four nominations in the general category.

String Quartet No. 2 (2006)

Approximate Duration: 12 min.

String Quartet No. 2 is a fantasy in microtonal harmonics. From the opening texture of quarter tones woven in rhythmic pulses, the music moves through a series of hocketing arpeggiated melodic gestures, built largely from the eerie hollow tones of artificial harmonics, a technique where one finger stops the string and another creates a node of vibration on the same string. The interplay is succeeded by a series of melodies on individual instruments, often capturing an image of a pastoral tune played on a crude flute. Unexpectedly, in the final section, the feeling of ambiguity, of harmonically drifting, disappears in a burst of pure harmonic tones, like church bells ringing in the distance. The quartet ends with one last verse of hocketing quarter tones.

–Charlton Lee

String Quartet No. 2 was written in the Spring of 2006 on commission from the Festival of Polish Music in Krakow, for the Kronos Quartet. The premiere took place on November 11, 2006.

Works by and the appearance of Paweł Mykietyn are presented in partnership with the Polish Cultural Institute.

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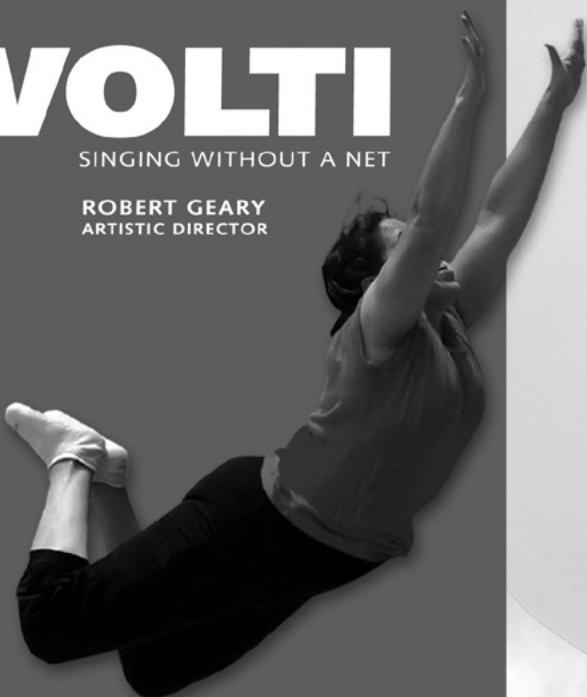
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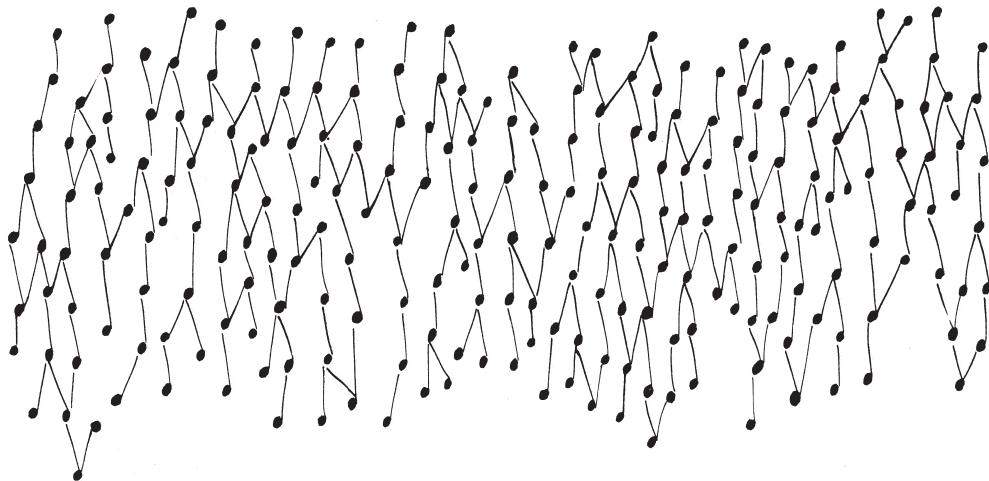
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3

Concert Three

SATURDAY, MARCH 6, 2010

Gyan Riley

When Heron Sings Blue (2010)

WORLD PREMIERE,
commissioned by Other Minds
Gyan Riley Trio: Riley, guitar;
Timb Harris, violin/viola;
Scott Amendola, percussion;
plus special guest Michael Manring, electric bass

Tom Johnson

Combinations (2003)

Quatuor Bozzini

INTERMISSION

Eggs and Baskets (1987)

Clemens Merkel, violin; Stephanie Bozzini, viola;
Johnson, narrator

Carla Kihlstedt

Pandæmonium (2010)

WORLD PREMIERE,
commissioned by ROVA:Arts
ROVA Saxophone Quartet;
Matthias Bossi & Joan Mankin, readers

Concert Three Program Notes

When Heron Sings Blue (2010)

Approximate Duration: 20 min.

I lived in Arcata, CA for about a year in 2005-06. It's a beautiful little coastal town in the North end of the state. My apartment was only a few blocks from the Arcata Marsh, which is a wildlife sanctuary featuring a plethora of incredible birds. That was a particularly difficult and depressed time for me in general, and I didn't have much of a social life. I developed a habit of taking evening walks in the marsh, toting beers in my pockets and observing the fauna. I got to know one individual in particular, a great blue heron whom I dubbed "Big Daddy." He appeared to be in more or less the same spot every day. I passed many an evening sipping ales and hanging out with my newfound winged friend. Always solitary, he seemed completely at peace and indifferent to his fellow denizens. He urged me to find solace in music—composing in particular. So I dedicate this piece to Big Daddy, and also to my wonderful fiancée Nicole, whom I met toward the end of my stay in Arcata. It turned out that she was an ornithologist and shared my passion for ambling about the marsh... and beer. – Gyan Riley

This work has been commissioned with support from the Zellerbach Family Foundation, the Wallace Alexander Gerbode Foundation, and through the ACF-SFBAC as part of the Northern California Composers Commissioning Program. The Northern California Composers Commissioning Program provides support for composers' careers while helping forge new connections between composers and presenters. This program of the American Composers Forum, San Francisco Bay Area Chapter, is supported by the San Francisco Foundation through its Fund for Artists, and by individual donors.

Combinations (2003)

Approximate Duration: 25 min.

The *Combinations for String Quartet* were commissioned by MärzMusik in Berlin, for the premiere by the Bozzini Quartet in MärzMusik 2004. The music is constructed by systematically taking all the combinations of something, but each movement does this in a quite different way.

There are 24 permutations of {A,B,C,D}, and these can be divided into six groups of four in such a way that all four notes are present at each moment:

bar	25	57	89	121	153	185
Violin 1	ABDC	CABD	CBAD	BCAD	CADB	CDAB
Violin 2	DCAB	BDCA	ADCB	ADBC	DBCA	ABCD
Viola	BACD	ACDB	BCDA	CBDA	ACBD	DCBA
Cello	CDBA	DBAC	DABC	DACB	BDAC	BADC

This first movement has to do with finding all these combinations and putting them together so that the listener can hear four-part canons and repeated chords at the same time.

II

Assign a different E^b to each of the four instruments. Using this collection of notes, we can hear Eb for a solo instrument in four ways, for two instruments in six ways, for three instruments in four ways and for all four instruments in a single way. That makes 15 combinations, which are more interesting if stated four times, so that each instrument has the chance to lead off.

III

If each instrument has three notes, which can be played consecutively, or with one rest between notes, or with two rests between notes, or with three, how many ways can these four instruments be combined in a 12-point line without leaving holes and without hearing two instruments at once? Well, the four musicians can all play at the fast tempo: 1:1:1:1, or they can play in proportion 2:2:2:2, or 4:4:4:4 or 3:3:3:1, or 4:1:1:1 or 2:2:1:1, or 4:4:2:2. Seven combinations in all. More succinctly and more technically: seven closed tilings of order 4 are possible with the rhythms (012), (024), (036), (048).

IV

Each instrument has two motifs, which it can only play one at a time. The total of 80 possible combinations includes:

8 combinations one-motif-at-a-time

24 combinations two-motifs-at-a-time

32 combinations three-motifs-at-a-time

16 combinations four-motifs-at-a-time.

Following observations of Thomas Noll and Guerino Mazzola, I wanted to investigate chords that could be formed by grouping the 12 notes into these symmetrical pairs E-F, D#-F#, D-G, C#-G#, C-A, B-A#. There are 15 ways to select four pairs among the six possible pairs, and with each group of four pairs there are 16 ways to select one note from each pair, so 240 four-note chords are possible. These 240 combinations have a strange affinity for one another, and they divide naturally into 15 sections, with 16 chords in each section, but determining how best to voice the four notes for the four instruments at each moment required a surprising amount of old-fashioned composing. Trial and error, hour after hour, at the piano. In fact, the other movements also required a lot of this. It is sometimes amazing how much effort is required in order to make the music sound effortless, as if it had been quickly deduced from a simple formula. – Tom Johnson

Quatuor Bozzini is presented with the support of the Conseil des arts et des lettres du Québec.

Eggs and Baskets (1987)

Approximate Duration: 12 min.

Eggs and Baskets was written in 1987 for the musicians of the Catskill Conservatory, where it was presented in grade schools. The children liked it a lot, but we found out later that the piece is perhaps more appreciated by adults. – Tom Johnson

Pandæmonium (2010)

Approximate Duration: 30 min.

1. *The Building of Pandæmonium*, c.1660, from John Milton's *Paradise Lost, Book I*
2. *The Boyhood of Genius* c.1660, from a letter from Dr. Stukeley to Dr. Mead, printed in *Collections for the History of the Town and Soke of Grantham* by Edmund Turnor, 1806
3. *Almost Organic*, November 29, 1814, from *The Times*
4. *Artificial Spring* (for Gabriel Orozco), November 11, 1684, from a letter of Sir Hans Sloane to John Ray
5. Elizabeth Brett, Spinster, September 16, 1784, from the *Appendix to An Account of the First Aërial Voyage in England* by Vincent Lunardi, 1784
6. *The Engine is the Favorite*, July 8, 1808, from *The Times*
7. *The Devil*, August 9, 1839, from the Journal of Lord Shaftesbury, seventh Earl of Shaftesbury
8. *The Plague-Wind*, July 1, 1871, from Fors Clavigera, Letter the 8th, by John Ruskin, published 1877
9. *The Monster*, June 15, 1840, from the Diary of Henry Crabb Robinson

Pandæmonium is based on nine texts from a book of the same name by Humphrey Jennings. The book is a collection of writings that document “the coming of the machine as seen by contemporary observers” between 1660 and 1886. This compilation of personal accounts from journals, newspapers, and letters between friends creates a wonderfully multifaceted portrait of a fast-changing society.

Every new technology is a stunning manifestation of the human imagination, and is also a harbinger of massive cultural shifts that result in things that we take for granted now. For example, the book provides an incredulous description of a new system of central heating and cooling (*Artificial Spring*). This same invention has since led to endless housing developments in naturally untenable landscapes. With a few word changes, any of these texts could just as well be about our current era of digital development and the speedy world that it has plunged us into. What seems preposterous and unfathomable to one generation is utterly unremarkable to the next.

Each text is so colorful and so personal that it seemed to me a natural backbone for a musical piece. My goal was to create a distinct setting for each of the nine texts that capitalized on the unique language that ROVA has developed in their thirty years of playing music together. Just as the book is pointillistic in its approach, I allowed each text to direct my process in its own way. Some movements are written with traditional musical notation, and some are sewn graphic scores—it seemed only appropriate to sew the graphic elements of the score, given how dramatically altered the textile industry was by the Industrial Revolution. The fourth movement is a tip of my hat to Gabriel Orozco's *Yogurt Caps*.

Part musical suite, part radio drama, and part historical collage, *Pandæmonium* is the culmination of a multi-faceted process that was as unpredictable for me as the history on which it is based. – Carla Kihlstedt

This work was commissioned by, and is presented by Other Minds in partnership with, Rova:Arts. The commissioning and production of the world premiere is made possible by The Wallace Alexander Gerbode Foundation and The William & Flora Hewlett Foundation Emerging Composers 2007 Initiative.

Composer Biographies

NATASHA BARRETT

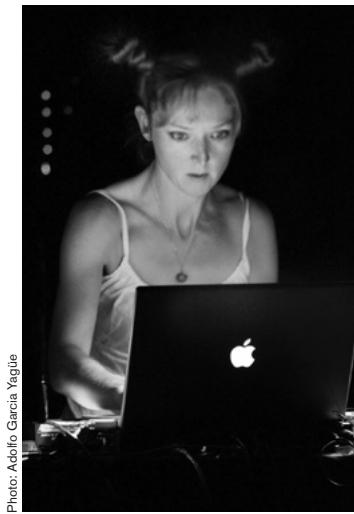


Photo: Adolfo García Yagüe

Natasha Barrett (b. 1972, Norwich, England) has made an international reputation as an electroacoustic composer, but her creative uses of sound extend into sound art, installations, multimedia and interactive works, and computer music improvisation. Performed and commissioned throughout the world, Barrett has collaborated with well known ensembles such as the London Sinfonietta, Oslo Sinfonietta, Cikada and Ars Nova, scientists and designers, electronic performance groups and festivals. Her work often incorporates the latest technologies. Whether writing for instrumental performers or electronic media, her compositional aesthetics are derived from acousmatic issues focusing on the aural perception of detail, structure and potential meaning, and an interest in techniques that reveal detail the ear will normally miss. The composition and manipulation of space is a central element in much of this work. As a performer she works with electronics, improvisation and the interpretation of acousmstic works.

Barrett studied in England with Jonty Harrison and Denis Smalley for masters and doctoral degrees in composition. Both degrees were funded by the humanities section of the

British Academy. Since 1999, Norway has been her compositional and research base for an international platform, and she has completed a major work for the Norwegian state commission for art in public spaces. Her composition has received numerous recognitions, most notably the Giga-Hertz Prize, Germany (2008), Nordic Council Music Prize (Norden / Scandinavia, 2006), Edvard Prize (2004, Norway), Noroit-Leonce Petitot (Arras, France, 2002 & 1998), Bourges International Electroacoustic Music Awards (France 2008, 2006, 2001, 1998 & 1995), Musica Nova, Prague (2001), IV CIMESP (Brazil, 2001), Concours Scrimé, (France 2000), International Electroacoustic Creation Competition of Ciberart (Italy 2000), Concours Luigi Russolo (Italy 1995 & 1998), Prix Ars Electronica (Linz, Austria 1998), 9th International Rostrum for electroacoustic music (2002).

LISA BIELAWA

Composer-vocalist Lisa Bielawa takes inspiration for her work from literary sources and close artistic collaborations. *The New York Times* describes her music as, "ruminative, pointillistic and harmonically slightly tart," and *Time Out New York* praised her "prodigious gift for mingling persuasive melodicism with organic experimentation." She is a 2009 Rome Prize winner in Musical Composition and is spending September 2009 through August 2010 composing at the American Academy in Rome.

Born in San Francisco into a musical family, Bielawa played the violin and piano, sang, and wrote music from early childhood. She moved to New York two weeks after receiving her B.A. in Literature in 1990 from Yale University, and became an active participant in New York musical life. She began touring with the Philip Glass Ensemble in 1992, and in 1997 co-founded the MATA Festival, which celebrates the work of young composers. Bielawa's music has been released on numerous record labels including Tzadik, Albany, and Innova, and will be featured on a new recording to be released in 2010, recorded by the Boston Modern Orchestra Project.



Photo: Phil Mansfield

CHOU WEN-CHUNG



Photo: Charles Amirkhanian

Born in Chefoo, China, on June 29, 1923, Chou Wen-chung is now a citizen of the United States, where he has resided since 1946. Although he arrived with a degree in civil engineering to pursue architectural studies on a scholarship at Yale University, he became a student in composition at the New England Conservatory of Music, where he studied with Nicholas Slonimsky. In 1949, Chou met Edgard Varèse, became his pupil and friend, and later served as his literary executor.

Chou has received numerous awards, grants, and commissions, including the 1991-92 John D. Rockefeller 3rd Award, the 1985 China Institute Qingyun Award, two

Guggenheim fellowships, a National Institute of Arts and Letters award, a Koussevitsky Music Foundation commission, a National Endowment for the Arts commission, and a commission from the Barlow Endowment for Music Composition at Brigham Young University. In 1982, Chou was elected a member of the American Academy of Arts and Letters. In 1984, Chou was appointed the first Fritz Reiner Professor of Musical Composition at Columbia University. He founded the Fritz Reiner Center for Contemporary Music, and served as its director from 1984 to 1991. In July of 1991 he became Fritz Reiner Professor Emeritus. He served as Vice Dean for Academic Affairs at the School of the Arts at Columbia University from 1976-1987, and chaired the Music Division at the School of the Arts from 1969-1989. Chou is an honorary member of the International Society for Contemporary Music, honorary life member of the Asian Composers League, honorary board member of Composers Recordings, Inc., and a founding member of the American Society of University Composers. Chou has contributed numerous articles to periodicals and encyclopedias, and has lectured extensively on contemporary and Asian music. A frequent speaker at international conferences, Chou is particularly concerned with the total integration of Eastern and Western concepts and practices in music, as well as in other arts. Chou established The Center for U.S.-China Arts Exchange in 1978, which has since then carried out projects in a wide range of arts fields, including arts education, music, literature, theater, dance, painting, and sculpture.

Chou's compositions, published by C. F. Peters, have been performed by orchestras throughout the world, including the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Berlin Philharmonic, Sinfonica de Radio Nacional (Buenos Aires), Japan Philharmonic Symphony (Tokyo), and Central Philharmonic (Beijing). They have been featured in festivals such as International Ferienkurse fur Neue Musik (Darmstadt), International Society for Contemporary Music Festival (Hong Kong), and Pacific Music Festival (Sapporo). In 1996, the String Quartet "Clouds" premiered in New York at The Chamber Music Society of Lincoln Center, Alice Tully Hall, by the Brentano String Quartet.

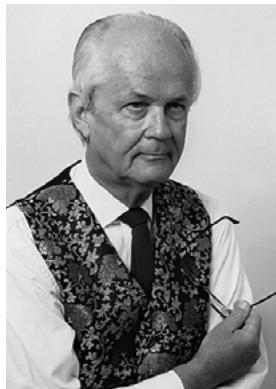
JÜRG FREY

Jürg Frey was born in 1953 in Aarau, Switzerland. Following his musical education at the Conservatoire de musique de Genève, he turned to a career as a clarinetist, but his activities as composer soon came to the foreground. Frey developed his own language as a composer and sound artist with the creation of wide, quiet sound spaces. His work is marked by an elementary non-extravagance of sound, a sensibility for the qualities of the material, and precision of compositional approach. His compositions sometimes bypass instrumentation and duration altogether and touch on aspects of sound art. He has worked with compositional series, as well as with language and text. Some of these activities appear in small editions or as artist's books as individual items and small editions (Edition Howeg, Zürich; weiss kunstbewegung, Berlin; complice, Berlin). His music and recordings are published by Edition Wandelweiser. Frey has been invited to workshops as visiting composer and for composer portraits at the Universität der Künste Berlin, the Universität Dortmund and several times at Northwestern University and CalArts. Some of the other places his work has developed are the concerts at the Kunstraum Düsseldorf, the Wandelweiser-in-Residence-Veranstaltungen in Vienna, the Ny music concerts in Boras (Sweden), the cooperation with Cologne pianist John McAlpine, the Bozzini Quartet (Montréal), QO-2 (Bruxelles), Die Maulwerker, incidental music, as well as regular stays in Berlin (where during the last years many of his compositions were premiered). Frey is a member of the Wandelweiser Komponisten Ensemble which has presented concerts for more than 15 years in Europe, North America and Japan. Frey also organizes concert series moments musicaux aarau as a forum for contemporary music.



Photo: Joachim Eckl

TOM JOHNSON



Tom Johnson, born in Colorado in 1939, received B.A. and M.M. degrees from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, and predictable sequences.

Johnson is well known for his operas: *The Four Note Opera* (1972) continues to be presented in many countries. *Riemannoper* has been staged more than 20 times in German-speaking countries since its premier in Bremen in 1988. His largest composition, the *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus, and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York. Johnson has also written numerous radio pieces, such as *J'entends un chœur* (commissioned by Radio France for the Prix Italia, 1993), *Music and Questions* (also available on an Australian Broadcasting Company CD) and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996. The most recent radio piece is *A Time to Listen*, premiered by the Irish national radio in 2004.

Recent projects include *Tilework*, a series of 14 pieces for solo instruments, published by Editions 75 in 2003, *Same or Different*, a piece commissioned by the Dutch radio in 2004, and the *Combinations for String Quartet*, premiered in Berlin on the MaerzMusik festival in 2004. As performer he frequently plays his *Galileo*, a 45-minute piece written for a self-invented percussion instrument. Johnson received the French national prize in the victoires de la musique in 2001 for *Kientzy Loops*.

KIDD JORDAN



Saxophonist Edward "Kidd" Jordan was born May 5, 1935, in Crowley, Louisiana. After completing a music degree at Southern University in Baton Rouge, Louisiana, he relocated to New Orleans, where he taught at Southern University beginning in 1974. Jordan also earned the master's degree from Millikin University in Decatur, Illinois, and later studied at Northwestern University under Fred Hemke. Jordan has performed and recorded with such legends as Cannonball Adderley, Fred Anderson, Ornette Coleman, Ed Blackwell, Ray Charles, Cecil Taylor, Stevie Wonder, Aretha Franklin, Gladys Knight, Ed Blackwell, The Temptations, Big Maybelle, Archie Shepp, Sun Ra, Peter Korvald, William Parker, Alan Silva, Louis Moholo, Sunny Murray, Hamid Drake, and Ellis Marsalis, to name a few. He organized the first World Saxophone Quartet in 1976 that included Julius Hemphill, David Murray, Harniet Bluiett, and Oliver Lake. He also founded the Improvisational Arts Ensemble with Alvin Fielder, Clyde Kerr, Jr., and London Branch, later transforming into the Improvisational Arts Quintet. He has amassed a discography of over 30 recordings and has performed in jazz and music festivals around the world including Germany, Netherlands, Finland, France, and Africa, has been a featured performer with the New Orleans Philharmonic, as well as performed with various "pit bands" in support of shows that come through New Orleans. Jordan has been a regular performer at the Visions Festival in New York, and in 2008 was recognized with their Lifetime Achievement Award. His work has been documented by CBS News 60 Minutes and he was honored with Offbeat magazine's first Lifetime Achievement Award for Music Education. In 1985, the French Ministry of Culture bestowed knighthood on Jordan as a Chevalier of the Ordre des Arts et des Lettres, the French government's highest artistic award for his work as an educator and performer. Jordan has also been a highly influential educator, counting Branford and Wynton Marsalis among the hundreds of students he taught at Southern University in 36 years of service. His dedication was recently recognized by the university with recognition from The Southern University at New Orleans Foundation.

CARLA KIHLSTEDT

Photo: Rya Kihlstedt



Carla Kihlstedt, (b. 1971) has played the violin for most of her years on this planet. It is the vehicle that has brought her through many approaches to music-making from her beginnings in the classical world, through various music schools—Peabody Institute, Oberlin and San Francisco Conservatories—and on to her present hydra-headed musical life. She is a composer, an improviser, a singer, and a member of several ongoing projects, including 2 Foot Yard, Sleepytime Gorilla Museum, Tin Hat, The Book of Knots, and Causing A Tiger, each of which has its own very particular and distinct logic. Kihlstedt has written scores for dance and theater companies (inkBoat, The Joe Goode Performance Group, Flyaway Productions), and on her own label, 12 Cups, which has released several such scores written with Matthias Bossi and Dan Rathbun (*Ravish and Other Tales for the Stage*). She has also recently released several new recordings, with Minamo (Tzadik), debut cds of Cosa Brava, Causing a Tiger, Necessary Monsters, and Lisa Bielawa's Double Violin Concerto. Composers including Bielawa, Michael Fiday, and Jorge Liderman have composed works especially for Kihlstedt.

PAWEL MYKIELTYN

Composer and clarinetist Paweł Mykietyń was born May 20, 1971 in Oława, Poland. Mykietyń's dazzling career began when he was very young and he has enjoyed numerous successes both in Poland and abroad. In 1993, while still a composition student under Włodzimierz Kotoński at the Academy of Music in Warsaw, he debuted at the Warsaw Autumn Festival of Contemporary Music with a piece titled *La Strada*. His success at that edition of the Warsaw Autumn culminated in a new commission, performed at the 1995 festival. In the same year, Mykietyń's *3 for 13*, commissioned by Polish Radio, won first prize at the International Rostrum of Composers in Paris in the young composers' category. In 1996, Mykietyń received a similar award at the 4. International Rostrum of Electro-Acoustic Music in Amsterdam for his *Epiphora* for piano and tape. Subsequent editions of the Warsaw Autumn brought more premieres, including his *Concerto for Piano and Orchestra* in 1997, *Commencement de siècle* in 1999, *Shakespeare's Sonnets* in 2000, and finally the opera *Ignorant i szaleniec / An Ignoramus and a Madman* in 2001. His successes continued, and in 2008 he was awarded Poland's top arts prize, the OPUS award. Mykietyń plays the clarinet in the Nonstrom Ensemble, a quartet he founded which specializes in contemporary music.



Photo: Charles Amirkhanian

GYAN RILEY

Gyan Riley (b. 1977) is an equally strong presence in the worlds of classical guitar and contemporary music. While studying as the first full-scholarship guitar student at the San Francisco Conservatory of Music, he received a recording contract for his debut CD of original works, *Food for the Bearded*, released in 2002 on New Albion Records. He has since expanded his career as a composer and instrumentalist, receiving commissions from the Carnegie Hall Corporation, the New York Guitar Festival, the Paul Dresher Ensemble, and the Elaine Kaufman Cultural Center. He has performed throughout 10 European countries and across the U.S., both as a soloist and in ensemble with various artists such as Zakir Hussain, Michael Manring, Dawn Upshaw, the San Francisco Symphony, the Falla Guitar Trio, the World Guitar Ensemble, and his father, the composer/pianist/vocalist Terry Riley. As a teacher, Gyan has served on the faculties at Humboldt State University, Cal State University East Bay, and the San Francisco Conservatory of Music. Highlights of Gyan's 2009 schedule included a ten-concert tour of Ireland and a performance at Carnegie Hall.



Performer Biographies



Photo: Lenny Gonzalez

SCOTT AMENDOLA

For **Scott Amendola**, the drum kit isn't so much an instrument as a musical portal. As an ambitious composer, savvy bandleader and capacious 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, 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.

MATTHIAS BOSSI

Matthias Bossi, a graduate of the New England Conservatory, is the drummer for Rock-Against-Rock pioneers Sleepytime Gorilla Museum, and was a member of NYC's Grammy-nominated Skeleton Key. As a founder of The Book of Knots, a Brooklyn-based recording collective, he has had the pleasure of collaborating with Tom Waits, Mike Watt, Jon Langford, David Thomas, Carla Bozulich, Zeena Parkins, and author Rick Moody. He is currently touring with guitarist Fred Frith in his new project, Cosa Brava. In recent years he has contributed to the recordings of John Vanderslice, St. Vincent, and the Tiger Lillies. Equally at home in the theatre, Bossi has worked with the Pickle Family Circus, Oakland Metro Opera, Shotgun Players, Blixa Bargeld and Nanos Operetta, Berkeley's Central Works, and Erica Schuch's Performance Project. Choreographers Jo Kreiter, Joe Goode, Deborah Slater, and Shinichi Iova-Koga have commissioned music from Bossi and his wife, violinist Carla Kihilstedt.



Photo: Peter Gannushkin

QUATUOR BOZZINI

Since its founding in 1999, **Quatuor Bozzini** has presented new, contemporary, experimental and classical music and has explored with equal eagerness the possibilities of traditional concerts and the ones of avant-garde events. To date, it has commissioned over forty works, and premiered more than a hundred, with a repertoire of more than a hundred composers. The group has distinguished itself through its specific, carefully considered repertoire and its distinct style of playing that pays much attention to details. Its programming seeks to engender productive conversation between strong (if sometimes subtle) creative voices, regardless of their current notoriety or popularity.



Quatuor Bozzini (l-r):Stéphanie Bozzini, Nadia Francavilla, Clemens Merkel, Isabelle Bozzini (Andrew McIntosh not pictured)

Photo: Alain Lefort

Quatuor Bozzini has won numerous awards including three Opus prizes from the Conseil québécois de la musique, the Étoile-Galaxie Prize from Radio-Canada (2001), and the German Ernst Von Siemens Musikstiftung (2007). The quartet presents its own annual season of concerts in Montréal, as well as touring Europe, the US, and Canada, at the invitation of festivals such as MärzMusik (Berlin, Germany), Ultima (Oslo, Norway),

Huddersfield (UK), Klangspuren (Austria), Shift (Netherlands) and Présences (France). In 2004 the quartet created its own recording label, collection qb, for which they've recorded works by Steve Reich, Jo Kondo, Howard Skempton, James Tenney, and Malcolm Goldstein, as well as Canadian composers including Jean Lesage, Claude Vivier, Michael Oesterle and Michel Gonville. With a view toward the future of its field, the quartet also supports the next generation of composers with its annual musical "laboratory" the Composer's Kitchen, a week-long workshop and concert event that brings, since 2005, next-wave composers together with mentor composers and members of the quartet.

Violinist **Clemens Merkel** is considered one of the most versatile interpreters of contemporary music today. Integrating a large variety of different styles into his repertoire, he has performed at numerous concerts and festivals throughout Europe and North America. Pursuing a career as chamber musician and soloist he is a member of the Bozzini Quartet (Montréal), as well as playing regularly with Kore Ensemble (Montréal). Well known for his innovative and highly individualistic interpretations of such contrasting composers as Bach and John Cage, Merkel has made a name for himself for creating his own unconventional style, often characterized as intense, precise and sensitive at the same time. Born in Freiburg (Germany), Merkel has lived in Montréal (Canada) since 1999. He studied at the Musikhochschule Freiburg with Joerg Hofmann and Nicolas Chumachenco and is a former member of Thuemchen Ensemble (Köln) and Ensemble SurPlus (Freiburg). He currently teaches at Concordia University in Montréal.

Andrew McIntosh Violinist, violist, and composer Andrew McIntosh focuses primarily on performing music of the twentieth and twenty-first centuries. McIntosh is a member of the Formalist Quartet, which is dedicated to adventurous and relevant repertoire, has had residencies at Princeton and Stanford universities, and is currently in residence at the Villa Aurora in Pacific Palisades. He holds degrees in violin and composition from the University of Nevada, Reno and the California Institute of the Arts. Chamber music is what he loves most and as a chamber musician he has played in festivals, concerts, art spaces, and recordings around the country as well as in England, Italy, and Germany. He also enjoys occasional solo performances and has appeared as a soloist with the Santa Cecilia Orchestra, Reno Philharmonic, inauthentica, New Century Players, and the Ruby Mountain Symphony. He has worked directly with composers such as Sir Peter Maxwell Davies, Helmut Lachenmann, Roger Reynolds, Wadada Leo Smith, Anne LeBaron, Art Jarvinen, Wolfgang von Schweinitz, Marc Sabat, and many others. Upcoming projects include concerts at UC San Diego and Stanford University, with the Partch ensemble at LACMA, with the Formalist Quartet at the Reykjavík Arts Festival in Iceland, and several solo performances at REDCAT in Walt Disney Concert Hall. As a composer, McIntosh strives to write vibrant and compelling pieces while bringing a spirit of experimentalism to the music, usually through working with just intonation and frequency ratios. For more info please visit Plainsound Music Edition at www.plainsound.org. A native of

Northern Nevada, McIntosh is currently based in Los Angeles where he is principal viola of the Santa Cecilia Orchestra and enjoys a large and frequently unexpected variety of performing, recording, teaching, and composing activities.

Montréal-born **Stéphanie Bozzini** has been a member of the Quatuor Bozzini (Prix Opus, "Discovery of the year 2000-2001," Conseil québécois de la musique) since its beginning. Her curiosity and interest for all musical styles, from music on ancient instruments to improvisation, makes her a versatile musician. She plays regularly with the ancient music groups Les Voix Baroques and Ensemble Arion and is a member of Kore (Montréal), a group that dedicates itself to contemporary music. She has played with several symphony orchestras, the Tonhalle of Zurich and the Winterthurer Stadtchorchester among others. She also performed with chamber music groups at The Banff Centre for the Arts, at the Tonhalle Zurich, at the Festival des îles du Bic and with chamber orchestras such as I Musici (Montréal), the Violons du Roy (Québec) and the Lamèque Festival Orchestra (NB). In addition to her activities as performer, Bozzini teaches viola at the Faculty of Music, Concordia University Montréal.

A passionate chamber player, cellist **Isabelle Bozzini** is dedicated to exploring two parallel worlds: new music of all kinds and music on period instruments. This endeavour continuously challenges her and nourishes her artistic aspirations. She is a founding member of the Quatuor Bozzini which since its inception in 1999 has become one of Canada's leading string quartets on national and international scenes. Bozzini also works with Kore Ensemble, and various improvising artists such as Malcolm Goldstein, François Houle, Benoît Delbecq, Diane Labrosse and Jean Derome. Having collaborated for many years with Joël Thiffault and the Montréal Baroque Orchestra, Bozzini now plays regularly with Ensemble Arion. She also plays with Idées Heureuses, Ensemble Caprice, the Studio de Musique Ancienne de Montréal, and French harpsichordist and conductor Hervé Niquet.

DEL SOL STRING QUARTET

The San Francisco-based **Del Sol String Quartet**, two-time winner of the Chamber Music America/ASCAP First Prize for Adventurous Programming, excels at performing new repertoire, much of it commissioned from

living composers such as Chinay Ung, Kui Dong, Gabriela Lena Frank, and Peter Sculthorpe. In 2009 the group premiered works written for them by Tania León, Linda Catlin Smith, Michael Harrison and emerging Korean-American composer Paul Yeon Lee; upcoming commissions include works by Joan Jeanrenaud, Frank, and Ronald Bruce Smith. At five previous Other Minds Festivals, Del Sol has performed works by Dobromila Jaskot, Elena Kats-Chernin, Michael Nyman, Maja Ratkje and premiered works by Daniel Bernard Roumain, Wadada Leo Smith, and Per Nørgård. The Quartet also has premiered multi-media works in collaboration with other artists, including *Garden* with composer/video artist Chris Jonas; *StringWreck*, a dance collaboration with Janice Garrett and Charles Moulton; *Divide Light*, multimedia opera by Lesley Dill; and Tan Dun's *Ghost Opera* with Wu Man.

The Quartet began in 1992 at the Banff Centre for the Arts in Canada, followed by a year-long residency at San Francisco State University. They have worked closely with student composers, musicians, and faculty artists across the country, and have a deep commitment to educating youth, reaching thousands of students with inventive school

performances, a semester-long, collaborative composing program, and their QuartetFest coaching program. Since 2002 Del Sol has released four critically acclaimed CDs (the three most recent on the OM label)—*First Life* with world premiere recordings of the complete string quartets of Marc Blitzstein; *Ring of Fire: Music of the Pacific Rim*; *The Complete Works for String Quartet* by George Antheil; and *Tear*. Gramophone described Del Sol as "masters of all musical things...playing with a combination of ferocious attack, riveting interplay and silken splendour." Del Sol made their New York debut in 2009, performing on opening night of the Fall Season at Symphony Space. This season the Quartet will perform on tour at the National Gallery in Washington, D.C.; the University of Vermont's Bishop Lane Artsists' Series; and on both coasts at the Pacific Rim Festival, co-presented by the University of California, Santa Cruz and Brandeis University.

Kate Stenberg, violinist, has performed as first violinist with the Del Sol String Quartet and as soloist in the United States, Europe, Mexico, Canada and Korea. Her solo playing was described by New Music Box as "highly virtuosic and deeply communicative...a startlingly powered interpretation, full of character and presence" at the Other Minds New Music Séance. She continues to premiere numerous works by composers worldwide. She was a founding member of Left Coast and The Real Vocal String Quartet along with several other small ensembles devoted to performing contemporary music. Stenberg has performed with Bonnie Hampton, Joan Jeanrenaud, Lisa Moore and Jean-Michel Fonteneau and has recorded with the San Francisco Contemporary Music Players, Ali Akbar Khan, Stratos and the Del Sol Quartet. She also has played with the San Francisco Symphony and the San Francisco Opera and Ballet Orchestras. A Bay Area native, Stenberg was raised within a dynamic, musical family of professional musicians. She graduated from the San Francisco Conservatory and received her Masters from the Eastman School of Music.

Rick Shinozaki, violinist, 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. Shinozaki has collaborated closely with Bay Area composers Mark Fish and Durwynne Hsieh, commissioning, performing and editing their work, most notably premiering Hsieh's Concerto for Marimba, Violin and Orchestra with the Marin Symphony. 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. Shinozaki is a protégé of Serban Rusu of Tiburon; he also studied extensively with legendary pedagogue Josef Gingold and Yuval Yaron at Indiana University, from which he holds a Master of Music degree.

Charlton Lee, violist, is the founder of the Del Sol String Quartet. He received a Bachelor's Degree in Applied Mathematics from the University of California at Berkeley and a Master's in Music from the San Francisco Conservatory of Music. Lee has toured North America, Mexico and Europe as a soloist and chamber musician. As a very active educator and chamber music coach, he has taught at San Francisco State University and at the Steamboat Springs and Oaxaca Music Festivals, and he has served as Artist in Residence at the School of the Arts in San Francisco. He coaches regularly for Chamber Musicians of Northern California and the Symphony of the Redwoods. Charlton teams up with his wife, Eva-Maria, to perform works for viola and piano, as the Lee/Zimmermann Duo. He created and performed the music for the award winning short film, "Red, White, Blue, and Yellow." Charlton also has collaborated with diverse artists such as Gavin Bryars, Tin Hat Trio, and Ben Levy Dance Company.

Hannah Addario-Berry, cellist, grew up in British Columbia, Canada, and fell in love with the cello at age nine. She has a Masters Degree



Photo Jim Block

Del Sol String Quartet: Charlton Lee, Kate Stenberg, Rick Shinozaki, Hannah Addario-Berry

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. Since joining San Francisco's Del Sol String Quartet in 2006, she has premiered more than thirty works, and collaborated with eminent performers and composers such as Joan Jeanrenaud, Stephen Kent, Wu Man, Peter Sculthorpe, Per Nørgård, Kui Dong, Chinary Ung, Paweł Mykietyn, and Chris Jonas. A versatile chamber musician, Addario-Berry has performed at the Other Minds Festival, Switchboard Music Festival, Kneisel Hall, Casalmaggiore Music Festival, Sarasota Music Festival, Domaine Forget Music Academy, and Music By The Sea. In 2006, she was a featured soloist in the Blueprint New Music series for the American premiere of Brian Cherney's cello concerto Apparitions. In addition, she has performed with renowned artists such as Menahem Pressler, Marc Destrubé, Jean-Michel Fonteneau, Ian Swensen, Jodi Levitz, and Marcus Thompson. With violinist Elizabeth Choi, Addario-Berry founded the Navitas Ensemble, which has performed across the U.S. She brings her passion for music beyond the concert stage, performing at bars and cafés as a member of Classical Revolution, and as the founder and host of Cello Bazaar, a monthly cello series at her neighborhood café. She also has an active teaching studio for cello and chamber music. www.addarioberry.com

TIMB HARRIS



As a performer and recording artist, **Timb Harris** has worked throughout the United States, Europe, and Australia with many of his favorite new music, jazz, and rock musicians. He is the violinist for the avant-rock group Secret Chiefs 3 (Trey Spruance, Ches Smith, Shahzad Ismaily, Jai Young Kim) as well as the Gyan Riley Trio (w/ Scott Amendola). His performances can be found in the catalogues of Tzadik Records, Mimicry Records, the End Records, Warner Bros.,

and video games such as Left 4 Dead 2 and Team Fortress. Harris currently resides in Seattle, where he enjoys the natural environment of the Pacific Northwest, cooking for large groups of people, and spending time with his lovely wife, Gabriela.

LEFT COAST CHAMBER ENSEMBLE

Acclaimed for its committed performances of chamber music, the **Left Coast Chamber Ensemble** was founded in San Francisco in 1992. The ensemble, a consortium of twelve musicians who perform in diverse combination, presents concerts of new and old chamber music works each year as part of its home season, at the Green Room in San Francisco, and at 142 Throckmorton Theater in Mill Valley. The quality of the ensemble is reflected by both audience enthusiasm

and critical acclaim, with performances eliciting comments like these from the *San Francisco Classical Voice*: "The Left Coast players' performance was dazzling in its ensemble tautness and its single-mindedness," and "I cannot remember the last time I experienced so much sheer joy from hearing live music." The ensemble is sponsored by the Chamber Music Partnership, Inc.



Guest artist **Hrabba Altadottir** first studied violin at the College of Music in Iceland before going to Berlin for further study. In Berlin she performed with the Berlin Philharmonic, the Deutsche Opera and the Deutsche Symphonieorchester. After receiving a master's degree, Altadottir moved to New York where she performed with the Metropolitan Opera, Orchestra of St. Luke's, New York City Opera, Ensemble Sospeso, and Either/Or. She has also toured with Nigel Kennedy and with pop artist Björk. In Iceland, Altadottir leads her own tango band, L'amour Fou.

Phyllis Kamrin (viola) 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. Kamrin can be heard on the Kameleon, VQS, and Harmonia Mundi labels.

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. 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.

Tom Nugent (oboe) graduated from the San Francisco Conservatory where he studied with Marc Lifschey. He has attended the Tanglewood, Spoleto, and National Repertory Orchestra Music Festivals, and has appeared with the San Francisco Symphony, Ballet, and Opera Orchestras, as well as Composers Inc. and the San Francisco Contemporary Music Players. Nugent has recorded for Sony Classical. He is on the faculty of the University of the Pacific where he is a member of the Pacific Arts Woodwind Quintet.

Jerome Simas (clarinet) is currently substitute principal clarinetist with the San Francisco Opera. For two seasons he was acting second clarinetist with the San Francisco Symphony. He is principal clarinetist with the Oakland East Bay Symphony. As a chamber musician, he studied and performed at the Marlboro Music Festival in Vermont and also represented the New World Symphony in chamber music concerts in Europe and the Eastern US. He won First Prize at the International Clarinet Society's Young Artist's Competition, Grand Prize at the Fischoff National Chamber Music Competition, and First Prize at the Yellow Springs National Chamber Music Competition. He performed as soloist with the New World Symphony, Monterey Symphony, Modesto Symphony, Iris Chamber Orchestra, and the Cleveland Institute of Music Symphony, where he received his BM and MM. Simas has recently joined the music faculty at Stanford University.

Stacey Pelinka (flute) has performed contemporary chamber music as a member of the Worn Chamber Ensemble and as a guest artist with the San Francisco Contemporary Music Players, Earplay, sfSound, the Empyrean Ensemble, and Yo-Yo Ma's Silk Road Ensemble. She plays principal flute for San Francisco Opera's Merola Program productions, and second flute with the Santa Rosa Symphony and the Midsummer Mozart Festival. Pelinka has also performed with the San Francisco Symphony, the Oakland Symphony, and many other Bay Area orchestras. She received degrees from Cornell University and the San Francisco Conservatory, where she studied with Timothy Day.

JOAN MANKIN

Joan Mankin has performed with the American Conservatory Theater, the Center Theater Group in L.A., California Shakespeare Theater, San Francisco Shakespeare Festival, San Diego Repertory Theater, Marin Theater company, The Magic Theater, Aurora Theater,



Theaterworks, A Traveling Jewish Theater, and the San Jose Stage Company. She has been a company member of several leading Northern California physical theater ensembles, including the San Francisco Mime Troupe, the Pickle Family Circus, and the Dell'Arte Players Company. Film credits include appearances in *Bee Season*, *Made in America* and *Desert Hearts*. She has directed for the Magic Theater, Travelling Jewish

Theater, San Francisco Shakespeare Festival, Make-A-Circus, the Phoenix Theater, Theaterworks of Colorado Springs, and the Bricks and Earth Circus of Calgary, Canada; as well as several workshop productions at the Mark Taper Forum. She directed performances for the San Francisco New Vaudeville Festival which were made into an HBO special, and has worked extensively with solo performers and improvisational comedy troupes. Mankin has taught at San Francisco State University, University of California at Santa Cruz, Antioch University in Ohio, the American Conservatory Theater, the Dell'Arte School of Physical Performance, the High School of Performing Arts in San Francisco, and the Clown Conservatory at the San Francisco Circus Center.

MICHAEL MANRING



Hailed by many as the world's leading solo bassist, **Michael Manring** has been pushing the boundaries of what's possible on the bass guitar for over two decades. While his technical skill and innovations always make an impression, it is his ability to communicate on

a profound emotional level that most touches listeners. Building on the conceptions of his teacher, the late bass legend Jaco Pastorius, Manring has developed a new approach to the instrument that includes unorthodox tunings, techniques and methodologies. He has honed his skills on hundreds of recordings as a session musician and thousands of concerts throughout the world. He has worked with a surprisingly diverse collection of musicians from New Age keyboardist Suzanne Ciani to avant-improv guitar innovator Henry Kaiser to celebrated folk troubadour John Gorka to experimental post-metal rockers Tim Alexander (Primus) and Alex Skolnick (Testament) to electro-pop pioneer Thomas Dolby. His long-term collaboration and close friendship with the late acoustic guitar genius Michael Hedges led to a lengthy stint as house bassist for Windham Hill Records; a label for whom he also worked as a solo artist, releasing four recordings under his own name: *Unusual Weather* (1986), *Toward the Center of the Night* (1989), *Drastic Measures* (1991) and *Thonk* (1994). These, along with his 1998 release *The Book of Flame* on the Alchemy record label earned him an international reputation as "a master of the fretless bass without rival." (*Guitar Club Magazine*, Italy) He has garnered two gold records, Grammy and Bammie nominations, a Berklee School of Music Distinguished Alumni Award, two Just Plain Folks Awards and numerous *Bass Player Magazine* Reader's Poll awards including 1994 Bassist of the Year. He was also the subject of a recent PBS TV documentary, *The Artist's Profile: Michael Manring*.

DAVID MILNES

David Milnes presently serves as music director of the UC Berkeley Symphony Orchestra and conductor of the Berkeley Contemporary Chamber Players. Following early musical studies on the clarinet, piano, organ, cello and voice, he earned degrees from SUNY Stony Brook and Yale University. His conducting teachers have included Leonard Bernstein, Erich Leinsdorf, Max Rudolf, Herbert Blomstedt and Otto-Werner Mueller. After winning the prestigious Exxon Conductor

position with the San Francisco Symphony in 1984, David Milnes was hailed as "one of the major new conducting talents of our day." (Byron Belt) In San Francisco his award-winning educational programs resulted in a nationally televised broadcast of a Concerts for Kids documentary; he also conducted subscription, contemporary and pops concerts. He served also as Music Director of the acclaimed San Francisco Symphony Youth Orchestra, and while on tour with them was awarded the Prize of the City of Vienna for his performance of Bartok's Concerto for Orchestra. Milnes is a frequent guest conductor in Russia and the Baltics: he serves as Music Director of the Riga Independent Opera Company and has appeared with the Novosibirsk Philharmonic and the Latvian National Symphony. He is also Music Director of the opera and orchestral programs at SUNY Purchase and Southern Methodist University. Milnes has recently conducted the Oregon, Columbus, Anchorage and Cheyenne Symphonies, and has performed at the Tanglewood, Aspen, Monadnock and Killington Music Festivals. He has guest conducted and lectured at the Juilliard, Curtis and Mannes Schools as well as the San Francisco Conservatory of Music. His lifelong interest in jazz has led to appearances with Gene Krupa, Chuck Mangione, Billy Taylor and John Pizzarelli, and other recent collaborations have included performances with Dawn Upshaw, Bill T. Jones, Paul Hillier, James Newton and David Starobin. A dedicated proponent of new music, Milnes received a 1994 Grammy nomination for his recording of John Anthony Lennon's Zingari, and has recently recorded an album of music by James Newton with the San Francisco Contemporary Music Players.

WILLIAM PARKER



William Parker is a master musician, improviser, and composer. He plays the bass, shakuhachi, double reeds, tuba, donso ngori and gembri. He was born in 1952 in the Bronx, New York. He studied bass with Richard Davis, Art Davis, Milt Hinton, Wilber Ware, and Jimmy Garrison. He entered the music scene in 1971 playing at Studio We, Studio Rivbea, Hilly's on The Bowery and The Baby Grand, playing with many musicians on the avant-garde school Bill Dixon, Sunny Murray, Charles Tyler, Billy Higgins, Charles Brackeen, Alan Silva, Frank Wright, Frank Lowe, Rashid Ali, Donald Ayler, Don Cherry, Cecil Taylor, Jimmy Lyons, Milford Graves and with traditionalists like Walter Bishop, Sr. and Maxine Sullivan. Early projects with dancer and choreographer Patricia Nicholson created a huge repertoire of composed music for multiple ensembles ranging from solo works to big band projects. Parker played in the Cecil Taylor unit from 1980 through 1991. He also developed a strong relationship with the European Improvised Music scene playing with musicians such as Peter Kowald, Peter Brotzmann, Han Bennink, Tony Oxley, Derek Bailey, Louis Sclavis, and Louis Moholo. He began recording in 1994 and leading his own bands on a regular basis founding two ensembles, In Order To Survive, and The Little Huey Creative Music Orchestra. In 2001, Parker released O'Neal's Porch, which marked a turn toward a more universal sound working with drummer Hamid Drake. *The Raining on the Moon Quintet* followed, adding vocalist Leena Conquest and the Quartet from O'Neal's Porch. Most notable among many recent projects is the Inside Songs of Curtis Mayfield. He has taught at Bennington College, NYU, The New England Conservatory of Music, CalArts, New School University and Rotterdam Conservatory of Music. He has also taught music workshops throughout the world including Paris, Berlin and Tokyo and



the Lower East Side. Parker is also a theorist and author of several books including the *Sound Journal*, *Document Humanum*, *Music and the Shadow People* and *The Mayor of Punkville*.

ROVA SAXOPHONE QUARTET

For over a quarter of a century, the **Rova Saxophone Quartet** has been acclaimed and widely recognized for its vital role in extending the horizons of today's genre-bending music. With its potent mix of compositional creativity and stellar musicianship, Rova explores the synthesis of composition and collective improvisation in ways that challenge, excite and inspire. Positioning itself in a dynamic musical nexus, Rova has become an important leader in the music movement that has its roots in post-bop, free jazz, avant-rock, and 20th century new music as well as drawing inspiration from traditional and popular styles of Africa, Asia, Europe and the United States. Inspired by a broad spectrum of musical influences—from Charles Ives, Edgard Varese,



Rova Saxophone Quartet (l-r): Bruce Ackley, Larry Ochs, Jon Raskin, Steve Adams

such like-minded colleagues as guitarists Henry Kaiser and Fred Frith, saxophonist John Zorn, and Italian percussionist Andrea Centazzo. In its early years, Rova also shared the stage in collaborations with fellow trailblazers Kronos Quartet and Margaret Jenkins Dance Company. A 1983 tour of the USSR and accompanying PBS documentary highlighted the first five years of Rova's existence. In 1985, the Rova Saxophone Quartet incorporated as the not-for-profit organization Rova:Arts. Founding member Andrew Voigt left Rova in August 1988 and was replaced by Steve Adams. Otherwise, the personnel (Larry Ochs, Jon Raskin and Bruce Ackley) has remained the same throughout these 30-plus years, giving the group a consistency and sensitivity that has enabled its ever-evolving and highly nuanced explorations into new musical territory.

Bruce Ackley (soprano & tenor saxophones) was born in Rochester, New York in 1948. He sang throughout his school years and took up the saxophone in 1970, forming his first improvising trio that year. In 1971 he relocated to the Bay Area. Largely self-taught, Ackley studied saxophone briefly with Lee Hester and Noel Jewkes, and clarinet with Beth Custer and Ben Goldberg. Throughout the 1970s he was involved with the emerging free improvisation scene in San Francisco, and formed Sound Clinic (Lewis Jordan, George Sams) in 1975. He began playing with Larry Ochs in 1973 and Jon Raskin in 1975, which led to the formation of Rova in the fall of 1977. Since that time Ackley has mainly devoted his musical life to his work with Rova, with notable side projects including recordings with Twins (John Zorn, Eugene Chadbourne, Henry Kaiser), Planet X (J.A. Deane, Joseph Sabella), and Bruce Ackley Trio (Joey Baron, Greg Cohen), and performances with Stefano Scodanibbio, Miya Masaoka, Rohan de Seram, Actual Size (George Cremaschi, Garth Powell) and jazz repertory band Frankenstein.

Since 1978, **Larry Ochs** (b. 1949, New York) (tenor & sopranino saxophones) has focused primarily on the Rova Saxophone Quartet; he also acts as the executive director for Rova:Arts and spearheads most of the local productions. Over the years he has toured the world

and recorded with a multitude of other groups, which in the last decade have included Trio Ochs-Masaoka-Lee (Miya Masaoka, Peggy Lee), Kihoua (Dohee Lee, Scott Amendola, special guests), Jones Jones (Vladimir Tarasov, Mark Dresser), Larry Ochs Sax & Drumming Core (Amendola, Donald Robinson, Satoko Fujii, Natsuki Tamura), What We Live (Lisle Ellis, Robinson), and many other projects with longtime collaborators such as Fred Frith, Chris Brown, William Winant, Wayne Horvitz, and Joan Jeanrenaud. Ochs has composed some two dozen compositions for saxophone quartet and many pieces for mixed ensembles, and has been commissioned by Chamber Music America/Doris Duke Foundation and the Meet the Composer Fund. He has also composed music for an award-winning documentary, theater, and one video play. His monograph "Strategies for Structured Improvisation" was published in 1999 as part of the book Arcana, a collection of composers' writings edited by John Zorn (Granary Press, New York).

Early in his career, **Jon Raskin** (b. 1954, Heppner, OR) (baritone, alto, sopranino saxophones) participated in new music ensembles directed by John Adams and Barney Childs, served as music director of the Tumbleweed Dance Company (1974-77), was a founding member of the Blue Dolphin Alternative Music Space, and participated in the multi-faceted project titled the Farm. Highlights as a founding member of Rova include composing for and collaborating with SF Taiko Dojo, Howard Martin, and Mr. Bungle, and special projects including the 30 year Anniversary Concert of John Coltrane's Ascension, Yo Miles!, the Glass Head project with Inkboat, and the ongoing Electric Ascension project. Raskin has received numerous grants and commissions, from the NEA, Reader's Digest/Meet the Composer (1992 & 2000), Berkeley Symphony (1995), Headlands Center for the Arts (2009). Besides over 30 recordings with Rova, Raskin has recorded solo for the Art Ship Series, and alongside Anthony Braxton, Phillip Gelb, Dana Reason, Pauline Oliveros, and Terry Riley. His other groups include The Jon Raskin Quartet (Liz Albee, John Shiurba, Gino Robair), a duo with Kanoko Nishi, and a trio with Matthew Goodheart and Vladimir Tarasov.

Steve Adams (b. 1952, Rockville Centre, NY) (alto & sopranino saxophones) has appeared on more than fifty recordings, and has six recordings as leader or co-leader on the 9 Winds and Clean Feed labels. He has performed the premieres of numerous classical compositions, including works by Robert Aldridge, Thomas Oboe Lee, and Jon Nelson. Other major performances include works by Edmund Campion, Darius Milhaud, Pauline Oliveros, and Terry Riley. Adams has written more than fifty compositions for saxophone quartet, as well as many others for varied instrumentations. His piece Cage (for John Cage) was performed at the 1993 Bang on a Can festival, and The Gene Pool was commissioned by Meet the Composer. Adams has authored more than 40 graphic scores, and has also composed for seven productions at the California Shakespeare Festival. In 2000 he received a California Arts Council Fellowship. Adams is a graduate of the School of Contemporary Music in Brookline, MA and studied composition with Alan Crossman, Christopher Yavelov and Thomas Oboe Lee, saxophone with David Birkin and Indian music with Peter Row and Steve Gorn. He currently teaches at Mills College.



WARREN SMITH

Drummer, percussionist and composer **Warren Smith** (b. 1934, Chicago) has enjoyed a varied career, working with artists from Aretha Franklin and Van Morrison, to Sam Rivers and Harry Partch. Smith was born in Chicago to a musical family, and studied clarinet under his father from age four. He graduated from the University of Illinois in 1957, then took a master's in percussion at the Manhattan

School of Music in 1958. Despite this classical training, he made his name largely in jazz and improvised music, beginning with a recording as vibraphonist for Miles Davis in 1957. Since that time he has co-founded important projects including the Composers Workshop Ensemble and Max Roach's percussion ensemble M'Boom. In his loft, Smith established Studio Wis, which became a hub in the 70s and 80s for New York jazz musicians including Wadada Leo Smith and Oliver Lake. He has worked extensively with Gil Evans and Sam Rivers, and played with a long cast of musical stars including Nina Simone, Lloyd Price, Janis Joplin, Tony Williams, Nat King Cole, Anthony Braxton, Charles Mingus, Henry Threadgill, Joe Zawinul, Andrew White, Julius Hemphill, Muhal Richard Abrams, Nancy Wilson, Quincy Jones, Count Basie, and Carmen McRae. Smith has also taught frequently, in the New York City public school system, Third Street Settlement, Adelphi University, and SUNY-Old Westbury.

EVA-MARIA ZIMMERMANN

Swiss Pianist **Eva-Maria Zimmermann** maintains a career on two continents through performances that are "breathtakingly intense" (*Der Bund*, Switzerland) and "brilliant and sensitive" (*Berner Oberländer*). Her solo appearances include recitals as well as concerto performances with major symphony orchestras such as the Orchestre de la Suisse Romande. Winner of the prestigious Rotary International Ambassadorial Scholarship, Zimmermann has appeared at international festivals in Israel, the US and Europe including the Festival Piano en Saintonge in France, the Sommerfestspiele Murten in Switzerland, the Yerba Buena International Music Festival and the Other Minds Festival for New Music in San Francisco, as well as

the New Music Séance presented by Other Minds. She has studied with many distinguished musicians such as Leon Fleisher, György Sebök, Leonard Hokanson and Dominique Merlet. She graduated with highest honors from the Conservatory of Geneva. Zimmermann is a musician of broad interests and in addition to her solo appearances devotes herself to chamber music, lieder recitals, and teaching. Together with pianist Keisuke Nakagoshi, Zimmermann forms ZOFO—one of a rare handful of professional ensembles worldwide focusing on piano duets. Other collaborations include projects with the Del Sol String Quartet, Soprano Lara Bruckmann, and Bass-Baritone René Perler. Many of her chamber music and lieder recitals have been broadcast in Swiss Radio DRS2 and Radio de la Suisse Romande in such prestigious series as World Class on DRS2. As an educator, Eva-Maria has been a faculty member of the University of San Francisco and currently teaches in the music program at the Nueva School in Hillsborough, CA, which was founded by Sir Yehudi Menuhin. Zimmermann spent her early childhood in Indonesia, where her parents were Peace Corps workers. Being exposed to different cultures and languages from very early on has greatly enhanced her understanding of diverse styles of music and art. Zimmermann currently lives in SF where she pursues her career while raising a family.



Photo: Jim Block

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(\$125-249)

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Anahid Ajemian & George
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(\$40-124)

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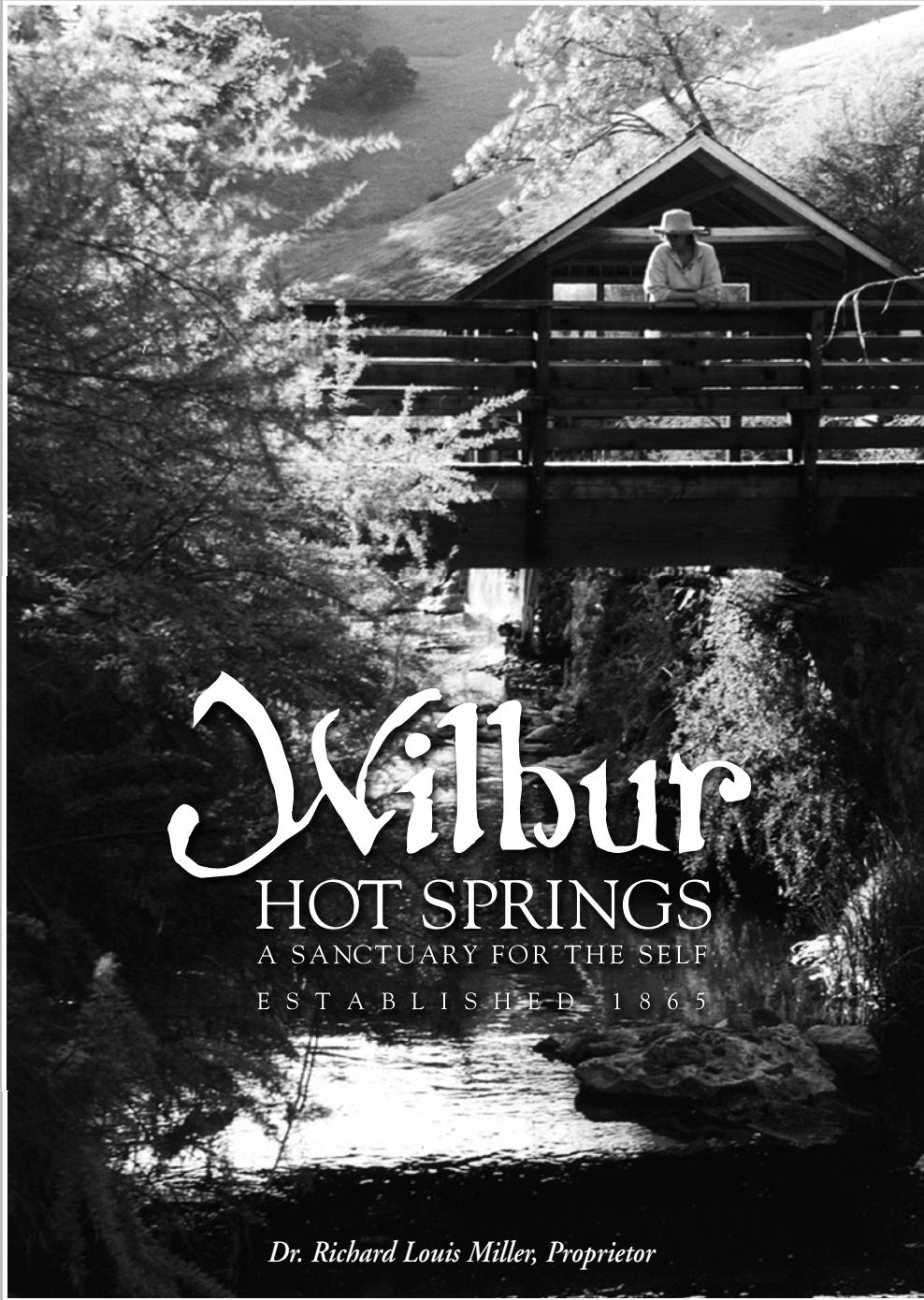
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Edgard Varèse The One All Alone

A BENEFIT FOR OTHER MINDS

Monday, April 19

7:30pm U.S. Premiere Screening

Q & A with director Frank Scheffer to follow

The One All Alone by Frank Scheffer is an expedition into the life and work of the French-American composer Edgard Varèse (1883-1965). The full-length documentary includes rare footage of Varèse, and interviews with Pierre Boulez and Elliott Carter. Chou Wen-chung is interviewed in Varèse's New York City home, and discusses the influence of his former teacher on site in Shanghai and Santa Fe. Musical performances feature Dutch conductor Riccardo Chailly, who offers an inimitably informed impression of the composer's adventurous sense of musical expression.

After serving in the French army during the first world war, Varèse moved to America in 1915 and became a paragon of the musical explorer, eager to shed the influences of the "old world," in search of new sounds. He built his career in New York, founding the New Symphony Orchestra in 1915, and later the International Composers Guild, which introduced Americans to the music of Debussy, Stravinsky, Bartok and Schoenberg. His own works would prove deeply influential to generations of composers. His exploration of new sounds, especially strange percussion instruments like sirens and the lion's roar, in *Hyperprism* (1922-23) and *Ionisation* (1929-31), established an ethic of rebellion and inclusion that influenced everyone from Frank Zappa to John Cage. His works *Déserts* (1950-54) and *Poème électronique* (1957-58) are among the first important works to use tape recordings, and have helped earned him a moniker as the "Father of Electronic Music."

The Dutch director and producer Scheffer (b. 1956) has become the foremost documentarian of contemporary musical lives, with past projects including: *Conducting Mahler* (1996) on the 1995 Mahler Festival in Amsterdam with Claudio Abbado, Riccardo Chailly, Riccardo Muti and Sir Simon Rattle; *Frank Zappa: The Present Day Composer Refuses to Die* (2000); *A Labyrinth of Time* (2004) on Elliott Carter; *The Sprawling in the Ocean* (2001) on present day New York composers; *Sonic Acts* (1998) on the history of electronic music; and *The Road* (1997) on Louis Andriessen.

Scheffer will attend the American Premiere of *The One All Alone* and discuss his work with Other Minds Executive & Artistic Director Charles Amirkhanian following the screening.

Tickets \$20

Sundance Kabuki Cinemas

1881 Post Street, San Francisco

www.otherminds.org



((OtherMinds15)))

Natasha Barrett
Jürg Frey
Carla Kihlstedt

Lisa Bielawa
Tom Johnson
Paweł Mykietyń

Chou Wen-chung
Kidd Jordan
Gyan Riley

OTHER MINDS 1 (1993)

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

OTHER MINDS 2 (1995)

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

OTHER MINDS 3 (1996)

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

OTHER MINDS 4 (1997)

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

OTHER MINDS 5 (1999)

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

OTHER MINDS 6 (2000)

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

OTHER MINDS 7 (2001)

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

OTHER MINDS 8 (2002)

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

OTHER MINDS 9 (2003)

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

OTHER MINDS 10 (2004)

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

OTHER MINDS 11 (2005)

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

OTHER MINDS 12 (2006)

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

OTHER MINDS 13 (2008)

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

OTHER MINDS 14 (2009)

Michael Harrison
Dobromila Jaskot
Ben Johnston
Catherine Lamb
Chico Mello
John Schneider
Linda Catlin Smith
Bent Sørensen
Chinary Ung

