



A Pitch Perfect Revolution

# Other Minds FESTIVAL 24

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San Francisco



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IVAN WYSCHNEGRADSKY &

Celebrating  
OTHER  
MINDS



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# Other Minds Festival 24

## A Pitch Perfect Revolution

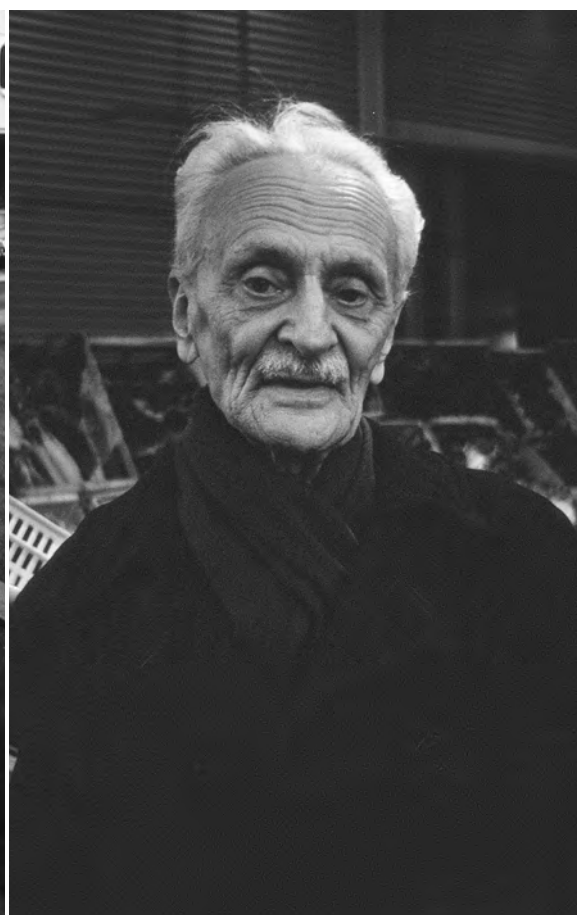


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The 24th Other Minds Festival is presented by Other Minds® in association with the Diane and Tad Taube Atrium Theater, site of Concert 1 on March 23, and the Yerba Buena Center for the Arts Theater where Concerts 2 and 3 will be held on June 15 and 16. Other Minds® thanks the management and staff of these two fine organizations for their help and hard work.

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Ivan Wyschnegradsky and Charles Amirkhania, Paris 1976. Photos by Carol Law.

# Welcome to Other Minds Festival 24

Charles Amirkhanian  
Executive and Artistic Director



This year's Other Minds Festival concentrates on the work of two hyper-creative individuals whose performance requirements, like those of other mavericks, including Harry Partch, Conlon Nancarrow, and Lou Harrison, pose challenges that limit opportunities for wide exposure.

There is no doubt that **Brian Baumbusch** is a rare young composer with abundant talent, energy, intellect and charisma to make an exceptional mark in music. His work largely is composed for instruments of his own design, in remarkable tunings and with exacting notational detail.

His bent is toward the theatrical, as will be illustrated with our world premiere of his composition *The Pressure*, commissioned by Other Minds, with funds from a generous grant from the Gerbode Foundation, based in the Bay Area and long the supporter of new and innovative creative projects.

Bringing onto the stage an ensemble of 23 players is, in and of itself, unusual in new music. But to integrate elements of visual art, projections, and movement as well is a daunting challenge. We're fortunate to be presenting the work's premiere in the spacious and elegant Yerba Buena Center for the Arts Theater, where Other Minds held its first festival in November 1993, just over 25 years ago.

Another visionary composer whose music resists easy presentation is that of **Ivan Wyschnegradsky** (1893-1979). Born in St. Petersburg, Russia, but living most of his life in Paris, he is the most outstanding proponent of microtonal music of his era. It is unfortunate, therefore, that his work is so little known outside France and Montréal, where his proponents have championed his reputation and music.

While I was visiting Stockholm in 1972, I was fortunate to encounter composer and organist Bengt Hambraeus. When he heard that I was gathering interviews for KPFA Radio in California and that I was going to be in Paris, he became extremely animated. "You must meet my friend Wyschnegradsky. This is the 100th anniversary of Alexander Scriabin's birth, and he met Scriabin and, in a way, is carrying on his ideas of synesthesia and spiritualism in a very original manner."

Though I was unfamiliar with the composer's name I sensed that this was an opportunity. And when I met Ivan (ee-VAHN) I was truly impressed and swore to myself I'd do more than just present his voice and recorded music on the air. I needed to organize a concert of his work to impress on people how prescient and touching his work was.

And here we are 47 years later! Finally, it's happening. And I'm so happy you're with us to bear witness to this missing link in music history of the 20th Century.

**My thanks to the Wyschnegradsky Association** in Paris, represented here by its director and our solo pianist Martine Joste; to the Arditti String Quartet of London who, in 1990, produced a brilliant recording of all these works for Edition René Block (Berlin) and who revived the scores just for this single occasion in San Francisco; to Dr. Felix Meyer and the Sacher Foundation of Basel that houses the collected manuscripts and correspondence of Wyschnegradsky; to Jim Callahan of the Piedmont Piano Company of Oakland for providing four instruments in correct tuning for our June concert; and our other pianists, all hailing from Los Angeles, with conductor and composer Donald Crockett of the USC music faculty. ●





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# Host Committee

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The Other Minds Festival 24 Host Committee comprises a group of individuals who are in large part responsible for making this year's event possible. Members of the Host Committee share a special dedication to Other Minds' mission of seeking out the most challenging, inspiring, and unlikely New Music. We would like to extend our very sincere thanks to those listed below for helping bring about the performances of Ivan Wyschnegradsky's music in the United States and for the world premiere performance of Brian Baumbusch's new work *The Pressure*. We salute their dedication to expanding the boundaries of musical composition and consumption and for advancing our efforts to support those singularly talented artists whose vision continues to engage our imaginations.

Anonymous: In memory of Ivan Wyschnegradsky  
Joan Friedman & Mark Applebaum  
Patricia Thomas And Scott Atthowe  
Barbara Bessey  
Caren Meghreblian & Harry Bernstein  
Gillian Kuehner & Norman Bookstein  
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Anita Mardikian & Pepo Pichler  
Linda Dembo & Stephen Smoliar: In Memory of Gerald  
& Rose Smoliar and Julius & Anne Glen  
Barbara Foster & Jack Stone  
Jay Stamps  
Roselyne C. Swig  
Diane Perlov & Dale Weaver  
Kristen & Mitchell Yawitz



Ivan Wyschnegradsky, 1930. Photo: Paul Sacher Foundation.  
Opposite page: Ivan in 1923, portrait by Hélène Benois.



# Ivan Wyschnegradsky

Music can only realize cosmic consciousness  
by blending into and expanding the sound continuum



Ivan Alexandrovich Wyschnegradsky was born into the circles of cultured and elite Saint Petersburg society on May 4, 1893. Due to parental pressure, at 17 he studied law at the university, completing his studies one day prior to the Russian Revolution. Concurrently, he studied harmony, composition, and orchestration with Nikolai Sokolov, a professor at the Conservatory and a student of Rimsky-Korsakov's.

His mother, Sophie Savitch Wyschnegradsky, an aspiring poet and artist, and her passion for eastern thought provided a nurturing environment for Wyschnegradsky's interest in eastern philosophies. His father Alexander, was a banker and amateur composer, who left the family for Paris.

Eastern philosophy and theology were of increasing importance to the young composer, to the extent that it alarmed his family. After telling his visiting father about his own personal spiritual development and nascent "cosmic consciousness," Alexander wished to have him committed to an institution. After an assessment by a psychiatrist, a compromise was reached allowing the young Wyschnegradsky to escape commitment. The psychiatrist reported that while Ivan was "different," he was unlikely to be violent or a danger to society and could stay at home.

St. Petersburg at the turn of the 19<sup>th</sup> century was fertile ground, artistically and culturally, for Wyschnegradsky. The cultural circles were passionate for Nietzsche, Wagner, Vedantic hymns, speculations on the fourth dimension, and the "isms": Symbolism, Futurism and Constructivism. This was a world open to all avant-garde European trend in arts and thought. But it was Alexander Scriabin – composer, mystic, theosophist, and iconoclast – who was his

true spiritual and artistic messiah. Wyschnegradsky's earlier, semitonal works would use a similar palette of tortured and extended tonal harmonies. Scriabin's theories of color and music would be the inspiration for him to develop his own color world.

In November 1916, Wyschnegradsky experienced a "Eureka" moment in his composing work. In his own words, "I saw the great light in full day." From that moment on he assigned a goal: "to create a work capable of awakening in every man the slumbering forces of cosmic consciousness." This work would become *La Journée de l'Existence*, a grand poem for narrator and symphony orchestra, written in 1916 and 1917. While it would become a source of constant revision and the well-spring for much of his later work, he would not hear it until 60 years later in Paris. In 1919 he had another moment of stunning clarity, his "ultrachromatic revelation." Music was a continuum in which the half steps of the equal tempered scale were merely points of an infinite spectrum; inclusion of all variable microtonal shades expressed the true musical universe.

This put the young Wyschnegradsky face to face with an obvious and unsettling problem: music can only realize this cosmic consciousness by blending into and expanding the sound continuum – embracing the *chiaroscuro* of pitches and shades. This was to be accomplished by breaking with the traditional system of intervals to create a sound world where increasingly small intervals tend towards an unlimited density. Toward this goal he conceived of a language in micro-intervals (intervals smaller than the chromatic semitone): in quarter-tones, then in

I am only the transmitter of a force that passes through me.  
I am nothing other than a pilgrim, as there were in the Russian people.  
They were called "seekers of God" or "seekers of truth."

### Ivan Wyschnegradsky

thirds, sixths, eighths, and twelfths of a tone. The young composer then set himself a new task, that of establishing the philosophical and theoretical foundations of this new musical world of micro-intervals (ultrachromaticism).

To hear these new and unheard sounds, in November 1918 Wyschnegradsky brought together two upright pianos and had one tuned a quarter-tone above the other. Playing with each hand on each keyboard, he explored this new sound palette and in a matter of weeks he began to compose his first works in quarter-tones. Some of his earlier, more conventional compositions had already been given in concert in 1914, and Russian avant-garde artistic circles were interested and prepared to hear more of his work.

However, there was one major hurdle to contend with – instruments that were capable of intentional microtonal increments (apart from strings) did not yet exist. He then focused his efforts on the construction of a piano in quarter-tones. With this aim, he left Saint Petersburg to meet the principal European piano builders in Berlin and Paris, where he resettled in 1923. There Wyschnegradsky married painter Hélène Benois, the daughter of Russian artist and stage designer Alexandre Benois in Paris. They were divorced a year after the birth of their son, Dmitri (1924). The composer insisted on the fact that he did not leave Russia to flee Communism but rather, to have this indispensable instrument built.

In 1929 the quarter-tone piano was finally built by the Förster company of Jiříkov, Czechoslovakia. With the acquisition of the piano began an intense period of creation and theoretical research. He gave himself over entirely to the goal he had assigned his work. In addition to the works for piano in quarter-tones, he composed string quartets, and choral works. He developed his ideas in reviews and began to be known in contemporary music circles. But with few of his works playable in concert, he understood that he had to reject specific instruments from ultrachromatic music. No pianist was willing to learn the demanding technique of a three-manual piano in quarter-tones. He returned to the initial experiments of the new sound universe: two pianos tuned a quarter-tone apart, played by two pianists, each with a score in standard notation. This practice had already enabled him to participate in a concert in Paris (1926) before the arrival of his Förster piano.

With determination, Ivan Wyschnegradsky rewrote twenty-five earlier works of his catalogue. On January, 25, 1937, Salle Chopin-Pleyel (Paris) organized a Festival

of quarter-tone music, for two and four pianos tuned in pairs a quarter-tone apart. He conducted this never-before-heard pianistic orchestra himself. The concert concluded with a work that had a long gestation: *Ainsi parlait Zarathoustra* ("Thus Spake Zarathustra"), a symphony for four pianos. (While the idea of employing massed pianos is somewhat unusual, it wasn't unprecedented, Stravinsky's *Les Noces* [1923] and George Antheil's notorious *Ballet Mécanique* [1923-24] being prime examples.)

This concert had considerable impact. Charles Koechlin and Olivier Messiaen, amongst other prominent composers, welcomed his music and ideas. The composer envisaged giving an annual concert to explore the landscape of ultrachromaticism: sixths and twelfths of tone played by using three or six pianos tuned at the appropriate microtonal distance from one another. His role as prophet was not mistaken: many of these works would indeed be eventually played, but a half-century later by a new generation of musicians.

The war years would put an abrupt halt to these projects. In 1942, Ivan Wyschnegradsky — who did not have French citizenship — was arrested, then released two months later. He entered a period of "obligatory artistic passivity" as he called it. Lucile, his second wife and an American citizen, was arrested and interned in a camp; she would not return until the Liberation. On November 10, 1945, the composer organized a new concert of works in quarter-tones at Salle Chopin-Pleyel, receiving the support of composer Olivier Messiaen. The four pianists were his students and friends: Yvette Grimaud, Yvonne Loriod, Pierre Boulez, and Serge Nigg. This concert attracted considerable attention and prospects were promising for future performances.

However, Wyschnegradsky suffered another setback, and with the onset of tuberculosis spent three years in a sanatorium, not being released until 1950. With the return to normal life his composing activity entered a period of exceptional fruitfulness, deepening his mastery of ultrachromaticism. He wrote works for orchestra, for *ondes Martenot*, and was interested in the early stages of electro-acoustic music. He made revisions to his major theoretical book, *La Loi de la pansonorité* ("The Rule of Pansonority" [ultrachromaticism] which would not be published until 1996). He met Mexican composer Julian Carrillo, a kindred spirit who had had fifteen different pianos built, ranging from a third to a sixteenth of a tone, and wrote works for several of these



Ivan Wyschnegradsky, 1925



Ivan Wyschnegradsky, 1933



Ivan & Lucile Wyschnegradsky, 1960.

All photos on this page: Paul Sacher Foundation, Basel.

instruments. These were the years when serialism was the obligatory *lingua franca* of the musical avant-garde. The works of Ivan Wyschnegradsky were infrequently performed and the audience remained limited. He lived somewhat reclusively. Despite the visits of faithful friends (such as composers Olivier Messiaen, Henri Dutilleux, and Claude Ballif), with the death of his wife Lucile in 1970 these were years of reclusion.

In his last decade, Wyschnegradsky began to receive the recognition he so richly deserved. In 1972, *La Revue Musicale*, the preeminent French music journal, published a special issue devoted Wyschnegradsky. The first "official" concert of the composer was organized by Martine Joste at the Maison de la Radio (Paris) in 1977. That same year he also received a major retrospective concert (including three premieres) at McGill University, Montréal, under

the director of composer Bruce Mather. The following year, an Ivan Wyschnegradsky Day was programmed by Alain Bancquart, director of the "Perspectives of the 20th Century" series. His symphonic poem, *La Journée de l'Existence*, the large-scale work he continued to re-compose and revise for 60 years, received its first performance in 1978. In 1979 Wyschnegradsky was invited by the Deutscher Akademischer Austausch Dienst, Berlin, to be composer in residence but he was forced to decline due to ill health. In that same year, Wyschnegradsky received his first commission from Radio-France. The String Trio, Op. 53, would be his last work, left unfinished (completed by Claude Baillif).

Now universally recognized as a founding father of microtonalism and a true artistic visionary, Ivan Wyschnegradsky died in Paris on September 29, 1979 at the age of 86. ●



**Journal entry: Thoughts on *La Journée de Brahṃā*, later to become *La Journée de l'Existence*, (1918)**

What a long interruption, what a long time since I have touched this journal. What has happened to me? Why has this interruption been ignored, and above all, for so long? Why did it so suddenly end? Why have I now taken up my pencil? What events, small or large, have happened and what changes?

But I don't wish to stop at this moment; in effect, it is for myself that I write and no one else. No one can understand what has happened during this time. I, on the other hand, know all too well.

I strive for perfection, and during this time I've become strong. Perfection brings strength and makes men more virile and women more feminine. I absorb the strength of the earth, it has been a long time since I have felt as powerful as I do now.

Perhaps it is for the best: to compose *La Journée de Brahṃā*, one must commune with eternity. To bring it to the world, you must create a real "Existence," you must be very strong, at one with the earth, and a warrior. But in this world I'm neither perfect, nor was I meant for perfection. So, we are strangers to one another.

What will come of all this, I do not know. I know but one thing, I'm at a new phase of my life, perhaps bright and full, or perhaps doubly sorrowful. In any case, there is yet no burst of creativity. Besides, what object or person can light a fire in me? No – no one, nothing.

On the contrary, all is bleak and pale. No earthly happiness can be confused with this abyss of Light and Joy. But now I'm here, weak, and afraid. The time has been all too short and I am yet unhealed.

**From The Rules of Pansority (1923)**

As an impartial observer, if one looks at the historic development of Western European music, from Gregorian chant to our day, one recognizes, without a doubt, the opportunity and necessity to emancipate and create a harmony of quarter-tones. The reason is that since the 18th century, music that aspires to acoustically pure intervals is imprisoned by what is called equal temperament. How can this be defined? ... all music until the 18th century was con-

structed of "pure" intervals. This worked well for the Middle Ages when modulation was unknown. But in the Renaissance the spirit of liberty, the thirst for knowledge, and the aspiration to break the chains of the world view of the Middle Ages, to see and freely embrace the world environment—the spirit which holds all of European humanity— expresses itself through music by means of modulation.

**Reflections on music – elements of the music of the future, Oct 1920**

1. On quarter-tone music. Naïve people imagine that with the introduction of quarter-tones one would be able to have pure intervals. In comparison to the natural system of [justly tuned] notes and the harmonic series it is quite different and, precisely as in the tempered scale of 12 notes, expresses a certain quantity of natural sound. The tempered 24 tone scale, in a similar manner encompasses a greater amount of natural sounds yet doesn't encompass the full spectrum of sound.

2. Musical Elements: a revealed melody, infinite; harmonic episodes (lace, crystal fire, harmonic spectra, orchestral textures) perhaps preceded by tempestuous chaos.

3. An enharmonic system of sound (of eight degrees, symmetrically: a whole step, a half step, a whole step) and a

system of quarter-tones (see the *Manual of Quarter-tone Harmony*), as two halves that mutually complete themselves, together forming a microcosm.

4. One introduces to a system of quarter-tones 7ths, 2nds, 5ths, and parallel 4ths. On the other hand, parallel thirds are forbidden in the system of quarter-tones. As a discipline, the system of quarter-tones serves as a complement to that based on thirds. It can be characterized as stricter and more severe than 3rds (because parallel thirds sound too sweet). From an esthetic point of view, it could be considered [ascetic and] medieval.

5. The conquest of quarter-tone music [results in]:

1. Luminosity and
2. A [self-] generative system.

*Translation by Randall Wong.*



Ivan in Paris, 1972.  
Photo: Paul Sacher Foundation



# Concert 1

## The Arditti Quartet plays works of Ivan Wyschnegradsky & Georg Friedrich Haas

Saturday, March 23, 2019, 8:00 pm

Diane & Tad Taube Atrium Theater, War Memorial, San Francisco, CA

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### PROGRAM

#### **Ivan Wyschnegradsky**

String Quartet No. 1 (1923-24, rev. 1953-54) US PREMIERE

String Quartet No. 2 (1930-31) US PREMIERE

String Quartet No. 3 in semitones (1945, rev. 1958 -59) US PREMIERE

*Composition* for string quartet (1960, rev. 1966-70) US PREMIERE

### Intermission

#### **Ivan Wyschnegradsky**

Trio for violin, viola, & cello (1978-79) US PREMIERE

#### **Georg Friedrich Haas**

String Quartet No. 2 (1998)

### PERFORMERS

#### **The Arditti Quartet**

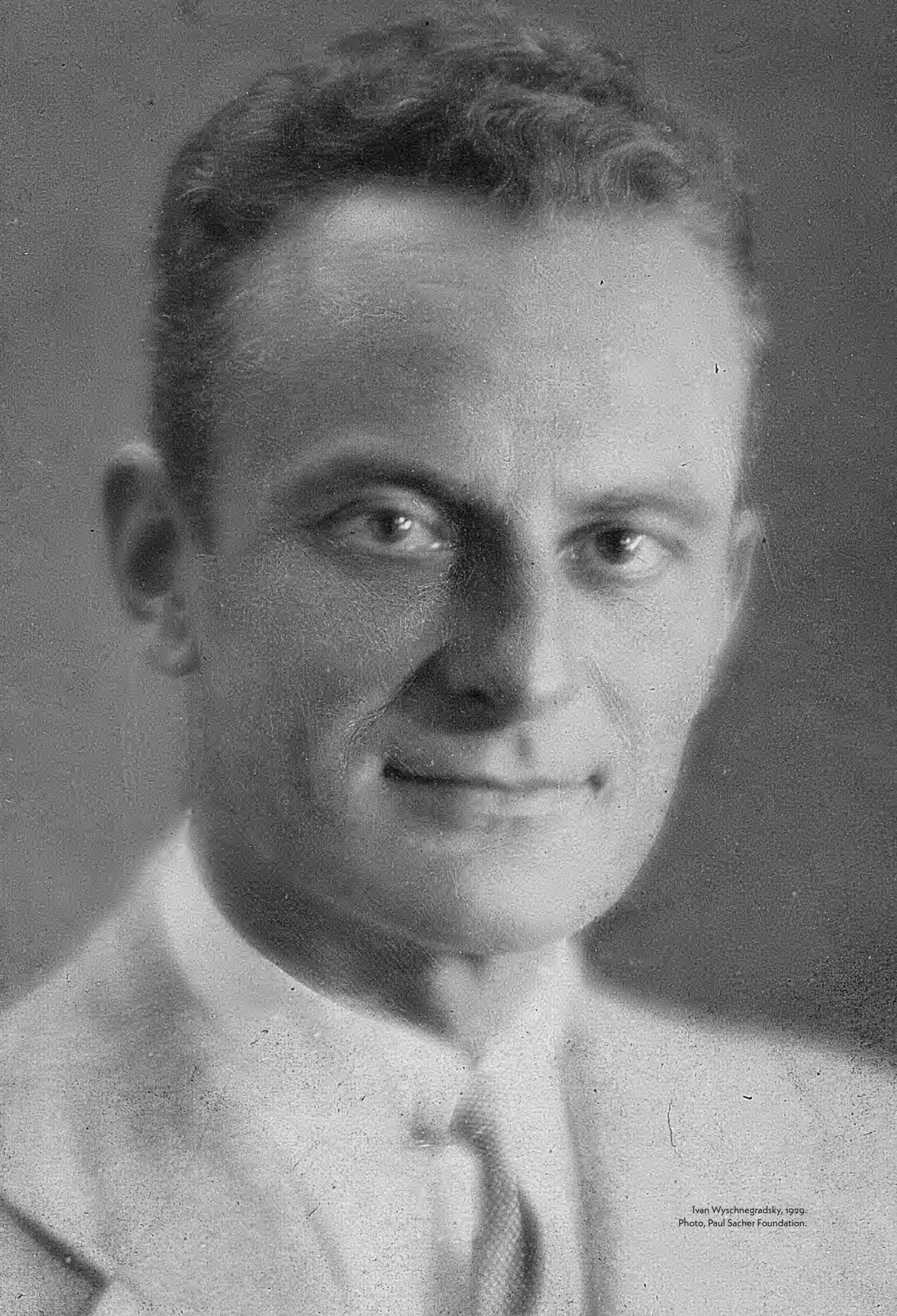
Irvine Arditti, violin

Ashot Sarkissjan, violin

Ralf Ehlers, viola

Lucas Fels, cello





Ivan Wyschnegradsky, 1929.  
Photo, Paul Sacher Foundation.



# Concert 1 Program Notes

It was Wyschnegradsky's mission to make minute increments of pitch accepted by musicians and listeners alike



Single-minded and visionary composers are often the ones most easily ignored by the changing currents of music taste. Ivan Wyschnegradsky (1893-1979) led a life characterized by exile and cultural exclusion; he was never part of any school, and the individuality of his work reflects his personal and lifelong determination to honor his deeply idiosyncratic muse. He was a founding father of microtonal composition and theory, yet he was at heart an expressionist, a spiritual descendant of Scriabin. Throughout his life he sought audiences for his music but never compromised his artistic principles to gain the public ear. A mystical belief in the value of his work sustained him through these decades of neglect, affording his music surety and conviction.

Quarter-tones are the basic musical unit of the majority of Wyschnegradsky's works. He saw it as his life's work to make these minute increments of pitch accepted by musicians and listeners alike. Wyschnegradsky worked hard to demonstrate the viability of his approach, producing a substantial body of eminently playable piano music (mostly for two pianos tuned a quarter-tone apart) and publishing several theoretical texts to consolidate his own contribution to the discipline of microtonal composition.

The Arditti String Quartet of London, champions of Wyschnegradsky's work, will perform his microtonal pieces for strings. While string music comprises a smaller portion of Wyschnegradsky's catalogue than his better-known works for microtonal pianos, the Arditti Quartet makes a compelling case for Wyschnegradsky's quartets, exploiting the expressive capabilities inherent to strings. The expanded scalar and harmonic palette, and wider variety of timbres lead the way to reforming a repertoire long confined to 12 equal-tempered tones.

Georg Friedrich Haas' style makes extensive use of micro-polyphony, micro-intervals, and the exploration of the overtone series; he is often characterized as a leading exponent of "spectral music." String Quartet No. 2 is a commission by the Wiener Konzerthaus for the Hagen Quartet, combining tonal, microtonal adjustments, temporal expansions and compressions resulting in a sometimes virtuoso, flickering sound picture. Tradition shines through again and again, but it appears as something lost, distant, clouded.

**String Quartet No. 1** String Quartet No. 1 (1923/24, revised 1953/54) is based on a specific harmonic idea which gives it its unity. This idea is the disposition of four tones in the most compact way, that is at intervals of a quarter-tone. The work begins with such a chord and ends with exactly the same chord. Throughout the work it constantly reappears in varying forms. The whole work can perhaps be considered as a pulsation of this basic harmony, sometimes expanding, sometimes contracting, as if a united force were constantly trying to press the four voices against each other as compactly as possible. This force is always counterbalanced by an opposing force which tries to separate the sounds from one another. In short, the work is a result of the equilibrium between these two forces.

One question occurs: is this quartet a tonal or atonal work? It cannot be called tonal as there are no chords which serve any customary tonal function nor is there any tonal center. On the other hand it can't be termed atonal since it begins and ends with the same chord and cadence. The resulting sound environment resulting

from neither formal tonal structures or the avoidance of a tonic is what Wyschnegradsky terms *pantonality*. Sound “blocks” of varying densities define the disposition of tonal landscape composed of an infinite number of tones, here defined as a sonic environment of quarter-tones. It could just have easily been built on intervals such as a sixth step, an eighth step, a sixteenth step, ad infinitum, easily realized on string instruments with their inherent freedom from the tyranny of fixed intervals.

**String Quartet No. 2** (1930/31) in the quarter-tone system is divided into movements (I Allegro scherzando, II Andante, III Allegro risoluto) which, with two quick movements flanking a slow middle movement. It can still be indirectly classified as following the tradition of classical quartet composition.

The fact that the thematic material of the first movement is taken up again in the finale, not merely as a quotation but as a main element, shows the form in this work closely resembles that of the one-movement compositions. From the composer’s point of view the division into movements was fairly arbitrary and the substance of the composition was little affected by such divisions.

**String Quartet No. 3 in semitones.** As the title suggests, String Quartet No. 3 (1945-58) is chromatic, containing no quarter-tones. Rather, Wyschnegradsky returns to the more familiar (at least to the audience) language of “normal” chromaticism. The first movement’s structure is similar to that of the second quartet: two allegro sections bookending a central slow section. Viewed in this way it would be quite plausible that, in the revision of 1958, the third quartet consists of only this one movement, forming, according to Wyschnegradsky’s aesthetics, a homogeneous process.

The second movement – also chromatic – is a solemn funereal procession, unusual in Wyschnegradsky’s slow movements. This is, perhaps, a deliberate allusion to an old past musical tradition. This change of style is the direct result of the related tonal material. In its use of the diatonic amidst the quartet’s otherwise total chromaticism brings to mind works of the early 20<sup>th</sup> century in which tonality is stretched to its utmost limits. Wyschnegradsky associated a similar relationship in the contrast between the “ultrachromaticism” and “normal” chromaticism.

**Composition for string quartet** Ivan Wyschnegradsky’s *Composition* (1960/70) for string quartet in quarter-tones is one of the few works to be published during the composer’s lifetime. Wyschnegradsky’s avoidance of the title “String Quartet” is deliberate. *Composition* does not have an overall cyclic structure; character of the movement is more reminiscent of a classical sonata-allegro form. *Composition* draws its momentum from an opening iambic motif (♩ ♪ ♪ ♩) which obsessively dominates large sections. Thematic statements are hardly more than signal-like motifs, a feature of the later works. However, the brief middle section shows a different character leading

into a rhythmic transitional phase followed by a recapitulation of the opening motif.

Here the quarter-tones are not merely an attribute of a harmonic realm which could otherwise be conceived in semitones. Instead, Wyschnegradsky creates new scales and harmonies from the complete quarter-tone range with which he works with his customary flair. The quartet ends with a striking tone cluster at the very top of the instruments’ ranges.

**Trio for violin, viola, and cello.** Trio for violin, viola, and cello (1979), op. posthume, revised and completed by Claude Ballif based upon *Composition* for three ondes Martenot. The Trio was commissioned by the UER (European Radio Union) in 1978. Begun that year, the composer left only this first movement, finished in the early summer of ’79; it was Wyschnegradsky’s final work. This movement written for violin, viola and cello, is constructed as a set of variations forming a large arch form. It is still unknown whether the composer truly wanted to stop there or add additional movements. The writing is lean and spare, often with solo strings alone or in dialogue. The restricted means and singular charm of this ‘economy’ that make this trio a pure masterpiece of lyrical writing amidst a dense fabric of 24 quarter-tones.

**Georg Friedrich Haas: String Quartet No. 2.** Georg Friedrich Haas was born in the musically historic and rich Austrian town of Graz where he studied composition with Gosta Neuwirth and piano with Doris Wolf. He went on to do two years of post-graduate studies at the University of Vienna and a year of study at the IRCAM in Paris. Haas was awarded the Sandoz Prize and a Fellowship to the Salzburg Festival. Haas has publicly acknowledged an admiration for the music of György Ligeti and his micro-polyphony/interval compositions.

String Quartet No. 2 begins with vibrato-less, open strings which set the sound palette for the inner ear. Due to the spacing of the chord, just fifths or thirds, a very open and expansive sonority is created that tricks the ear into hearing pitches (overtones) that aren’t being played. This open sound also creates the “historicizing” sound that seems akin to fiddle tunings in the Appalachian Mountains or the Swedish *nyckelharpa*.

One of the most fascinating aspects about this piece is the idea that Haas adheres to the philosophical idea that requires both a sense of ecstasy and existential dread. Haas calls this the “knife’s edge.” He argues that the difference between ecstasy and dread is balanced on the edge of a knife and that the difference between them might just be inconsequential. The music is vaguely disquieting due to a sense of weightless swaying through the beginning. Another noticeable musical event concludes the quartet – the performers create a very open chord with just-tuned roots and thirds, but due to the glissando approach to the final chord and its unexpectedly short duration, an uneasy angle of repose is achieved. ●

# Concert 1 Artist Biographies

Close collaboration with composers is vital to the process of interpreting modern music



**Arditti Quartet** The Arditti Quartet enjoys a world-wide reputation for their spirited and technically refined interpretations of contemporary and earlier 20th century music. Many hundreds of string quartets and other chamber works have been written for the ensemble since its foundation by first violinist Irvine Arditti in 1974. Many of these works have left a permanent mark on 20th century repertoire and have given the Arditti Quartet a firm place in music history. World premieres of quartets by composers such as Abrahamsen, Adès, Andriessen, Aperghis, Birtwistle, Britten, Cage, Carter, Denisov, Dillon, Dufourt, Dusapin, Fedele, Ferneyhough, Francesconi, Gubaidulina, Guerrero, Harvey, Hosokawa, Kagel, Kurtag, Lachenmann, Ligeti, Maderna, Manoury, Nancarrow, Reynolds, Rihm, Scelsi, Sciarrino, Stockhausen, Xenakis, and hundreds more show the wide range of music in the Arditti Quartet's repertoire.

The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music and therefore attempts to work with every composer it plays.

The players' commitment to educational work is indicated by their masterclasses and workshops for young performers and composers all over the world.

The Arditti Quartet's extensive discography now features over 200 CDs.

Forty-two CDs were released as part of the ensemble's series on Naïve Montaigne. This series set the trend, by presenting numerous contemporary composer features, recorded in their presence as well as the first digital recordings of the complete Second Viennese School's chamber music for strings. The quartet has recorded for

more than 20 other CD labels and together this CD collection is the most extensive available of quartet literature in the last 40 years. To name just a few, Berio, Cage, Carter, Lachenmann, Ligeti, Nono, Rihm, the complete chamber music of Xenakis, and Stockhausen's infamous *Helicopter Quartet*. Some of the most recent releases are with the French company Aeon and include profiles of Harvey, Dusapin, Birtwistle, Gerhard, Ferneyhough, and Paredes.

Over the past 30 years, the ensemble has received many prizes for its work. They have won the Deutsche Schallplatten Preis several times and the Gramophone Award for the best recording of contemporary music in 1999 (Elliott Carter) and 2002 (Harrison Birtwistle). In 2004 they were awarded the "Coup de Coeur" prize by the Academie Charles Cros in France for their exceptional contribution to the dissemination of contemporary music. The prestigious Ernst von Siemens Music Prize was awarded to them in 1999 for "lifetime achievement" in music. They remain to this day the only ensemble ever to receive it.

The complete archive of the Arditti Quartet is housed in the Sacher Foundation in Basel, Switzerland.

**Georg Friedrich Haas** Haas was born in 1953 in Graz, a city in eastern Austria. His childhood was spent in the mountainous province of Vorarlberg, on the Swiss border. The landscape and the atmosphere of the place have left a lasting impression on his personality and music.

Haas is known and respected internationally as a highly sensitive and imaginative researcher into the inner world of sound. Most of his works make use of microtonality which the composer has subjected to thorough



The Arditti Quartet. Photo by Quincena Musical.



Georg Friedrich Haas. Photo from Kairos Music.



The Arditti Quartet. Photo by Eoin Ó Catháin.

examination in the wake of Ivan Wyschnegradsky and Alois Hába. He has taught courses and lectured on the subject in several countries; in 1999 he was invited by the Salzburg Festival to give a talk under the title "beyond the twelve semitones," with the subtitle "attempt at a synopsis of microtonal composition techniques." In the last paragraph, he writes: "micro counts as 'tonality' only in contrast with 'normal tonality' in its role as a system of reference. Where this system of reference has become obsolete, the notion of 'microtonality' has been replaced by the free decision of the individual composer in his use of pitch as his material."

A daringly innovative composer of rich imaginative power, Georg Friedrich Haas is one of the leading artists in Europe today. Works by Haas have been on the programs of the many festivals: Wien Modern (Vienna), Musikprotokoll (Graz), Witten, Venice Biennale, Festival d'Automne (Paris), as well as at the Darmstädter Ferienkurse and the Salzburg Festival, 2011. Among the numerous prizes he has won are the 2010 SWR Symphony Orchestra Composition Prize, the 2012 Music Award Of The City Of Vienna, and the 2013 Music Award Salzburg 2013. Since 2013, Haas has been a Professor of Composition at Columbia University, New York. ●



*Georg Friedrich Haas, from an interview with Heinz Rögl, Universal Edition MusikSalon.*

**Heinz Rögl: You have found a "sound" – an unmistakable style. How easy is that for a composer to achieve?**

Georg Friedrich Haas: Even though it wasn't your intention, I almost take that as a reproach. My initial response must be that I hope one of my next compositions will have some quality about it that can't be described as "typical Haas." Sitting down and crafting your own "personal style" certainly doesn't work, and other composers have never succeeded in doing that either.

**HR: Staying with the recognition factor and this alleged personal style: your music grew, in a purely technical respect, out of aspects such as an interest in the range of overtone colors in music, or the meticulous exploration of microtonality as first adopted by the composers Ivan Wyschnegradsky or Alois Hába. And you have independently developed and adapted microtonality.**

GFH: Just to bring things back down to earth a bit as far as microtonality is concerned. It plays a major role in my compositional work, but I don't believe it plays a significantly larger role than in the work of the majority of my colleagues. The harmony of Ivan Wyschnegradsky, who was one of the pioneers of quarter-tone music, certainly plays a central role in my music, although not in the fact that it is quarter-tone, but in the semitonal approach also used by Wyschnegradsky. If I do quote him, then it is more the nonquarter-tone qualities of the quarter-tone composer that puts things back into perspective.

I have a rather ambivalent attitude to quarter-tone music. At home I had two pianos tuned a quarter-tone apart which enabled me to explore the

concept. However, quarter-tone writing is certainly very abstract and also something that is difficult to grasp just by listening to it.

**HR: And, so by far the more important element in your music is the connection to the spectrum of overtones?**

GFH: This plays a major role in my work. I am interested in the unbelievably intense sound quality of "purely" intoned intervals. An overtone chord with pure tuning.

**HR We are now touching on the expressive components of your music, which also – and this is where we enter the dangerous waters of verbal and thus ideological interpretation and signification – aims to convey messages. In a spectrum that ranges from desperation and sorrow to beauty, passion, intoxication, and ecstasy.**

GFH: Well, of course I'm pleased that it is perceived in this way, but I am unable, or hardly able, to talk about it. My decision when I was 17 years of age to be a composer and not an author might have had something to do with the fact that I noticed that I cannot express myself as precisely in words as in sounds.

...I work with exactly the same issues as Schubert and Bruckner. Even in tonal music, the strings or wind instruments must produce (and must have produced) microtonal intonation in order to present an expressive performance. The interesting thing is that the composers have always left this to the performers, and it might have something to do with the fact that you would have had to create special musical notation for it. But these are areas with which the instrumentalists are definitely familiar in their tonal music-making when they adjust the tuning of chords. And where there is still a lot of scope for compositional development.



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# Wyschnegradsky's Chromatics

*Just as the light from a fire spreads different colored bodies in different directions around itself, so is sound spread through the air by moving bodies that carry its qualities... When a musical instrument sounds, if someone were to perceive the finest movements of the air, they would see nothing but a painting with an extraordinary variety of colors.*

Athanasius Kircher, *Musurgia Universalis* (1650)

In his journal, Ivan Wyschnegradsky wrote that he had been fascinated by the appearance of rainbows since childhood. Moreover, he gave this title, *Arc-en-ciel*, to his Opus 37 (1956) for six pianos, tuned a twelfth-tone apart. In 1940, his research led him to use colors to notate the micro-intervals. Simultaneously he drew up plans for an ultrachromatic piano with several superposed colored keyboards. With the passion that typified him, he studied the analogy of sounds and colors, i.e., the correlation between the 12 notes of the chromatic scale and the 12 colors of the spectrum (six fundamental colors — red, orange, yellow, green, blue, violet — and the six “intermediate colors,” like blue-green, violet-blue, red-violet, etc.).

Wyschnegradsky's color theories were the next evolutionary step from those of Alexander Scriabin. Scriabin is thought to have possibly possessed the condition of *synesthesia* — a blending of senses — which made him associate musical notes and keys with colors. For example, the pitch D represented bright yellow, while A looked like dark green, and D-flat felt like deep purple. Scriabin envisioned a color organ (the *clavier à lumières* or *tastiera per luce*), a keyboard capable of creating changing colored lights. The score for his symphonic *Prometheus: The Poem of Fire* includes a part for such an instrument. How-

ever, an organ fully capable of playing colors successfully was unrealizable by contemporary technology.

In contrast to Scriabin, Wyschnegradsky's visions are of color-and-tone combinations and movements. He imagined a dome with a mosaic of changing colors under which a great symphony of totally integrated art would

be played. In late 1943 he wrote in his journal, “...I've elaborated the visual side of my work. I am forming the luminous mosaic project and studying the sequence of colors and forms that result a given sequence — on the circumference and meridian[ray].”

The dome, itself the actual color instrument, was to host 5184 cells. He meticulously envisaged, with a mathematician's precision, the modalities for realizing this luminous mosaic, drawing subdivisions in concentric circles and in sectors defining the moving, colored cells of light. Time is indicated by clockwise movement around the circumference.

Wyschnegradsky was also influenced by the then new theories of non-Euclidean geometry, creating music that expressed three and four spatial dimensions and time.

Ivan Wyschnegradsky specified the graphic realization of his mosaics. They are represented by a flat circle; the colored lights represented by pastel and color pencil; their motion is described by the musical sequences that underlie





Ivan Wyschnegradsky, Paris, 1976. photo by Charles Amirkhania

each construction. With a ruler and compass he drew the basic graphic frame, a circle 18 centimeters in diameter, and its subdivisions. The colors were then meticulously added with colored pencil and pastel, the black background being added afterwards. The preserved drawings were glued to cardboard. A circle or hemisphere is divided into equal sectors by "rays," and the circumferences in equidistant concentric circles. Their number can vary per each construction. Each cell receives a color according to its position at the intersection of a ray and a circumference.

To each of the 12 colors is assigned a note of the absolute chromatic scale, i.e., without distinction between sharps and flats (as do the black keys of the keyboard).

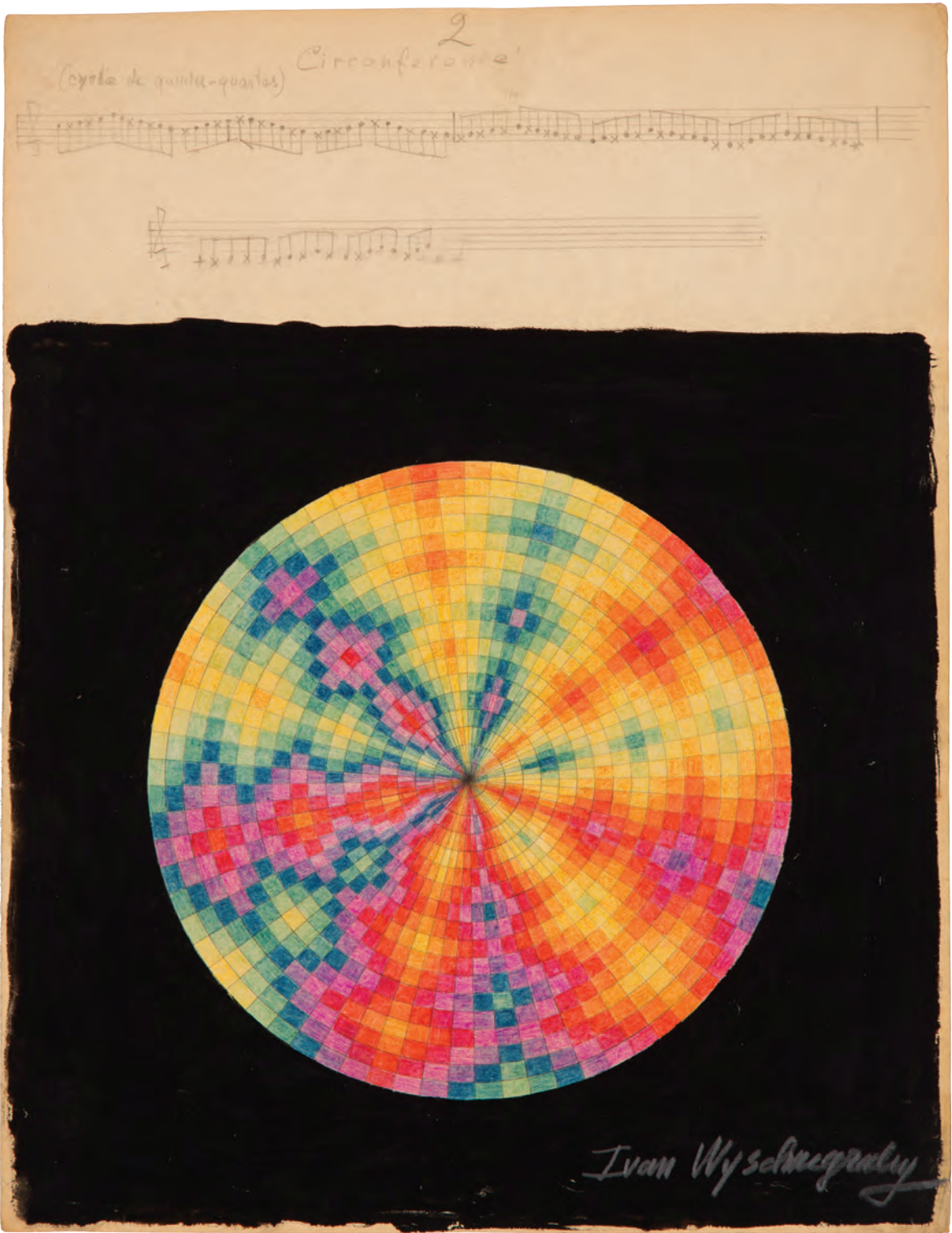
The sequence of colors along a ray represents a musical sequence. It is the same for the colors following one another along the circumferences; but their sequences differ in each of the four cardinal sectors (as on a clock face, at the numbers 3, 6, 9, and 12).

It is possible to follow a "melody" by tracing along a ray or circumference, the passage from one scale to another being visualized by the leap of a violet to a red cell.

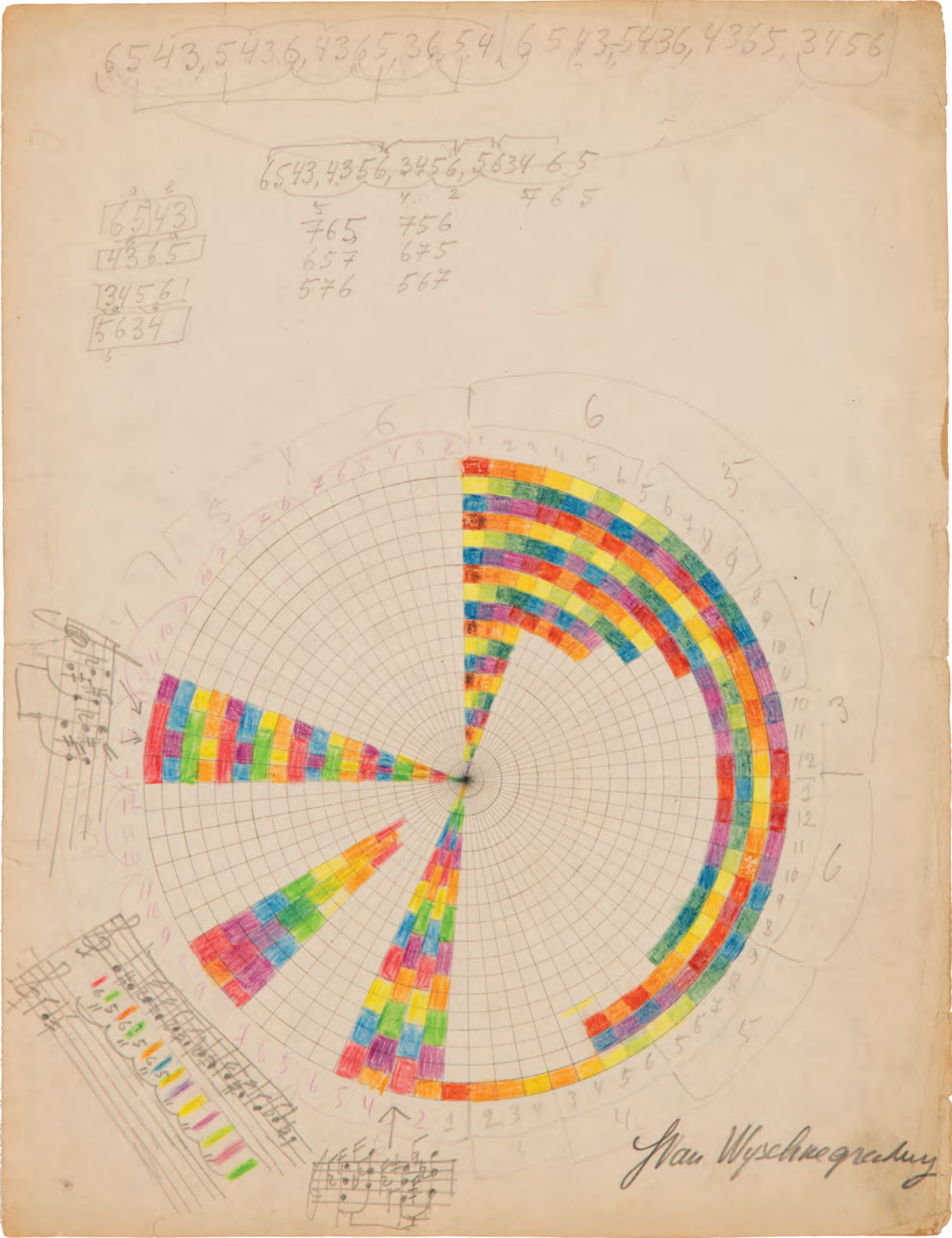
Ivan Wyschnegradsky had acquired growing mastery of these strange and complex mosaics. He observed their diversity in keeping with musical sequences. He could predict their final aspect: spiraling like a galaxy or symmetrical as the petals of a flower. ●



Ivan Wyschnegradsky: *Étude Chromatique* (1943-1950).  
Chromatic study for color dome/luminous mosaics. Pencil  
markings notate correlations between scalar notations and  
colors. From the collection of Charles Amirkhanian.

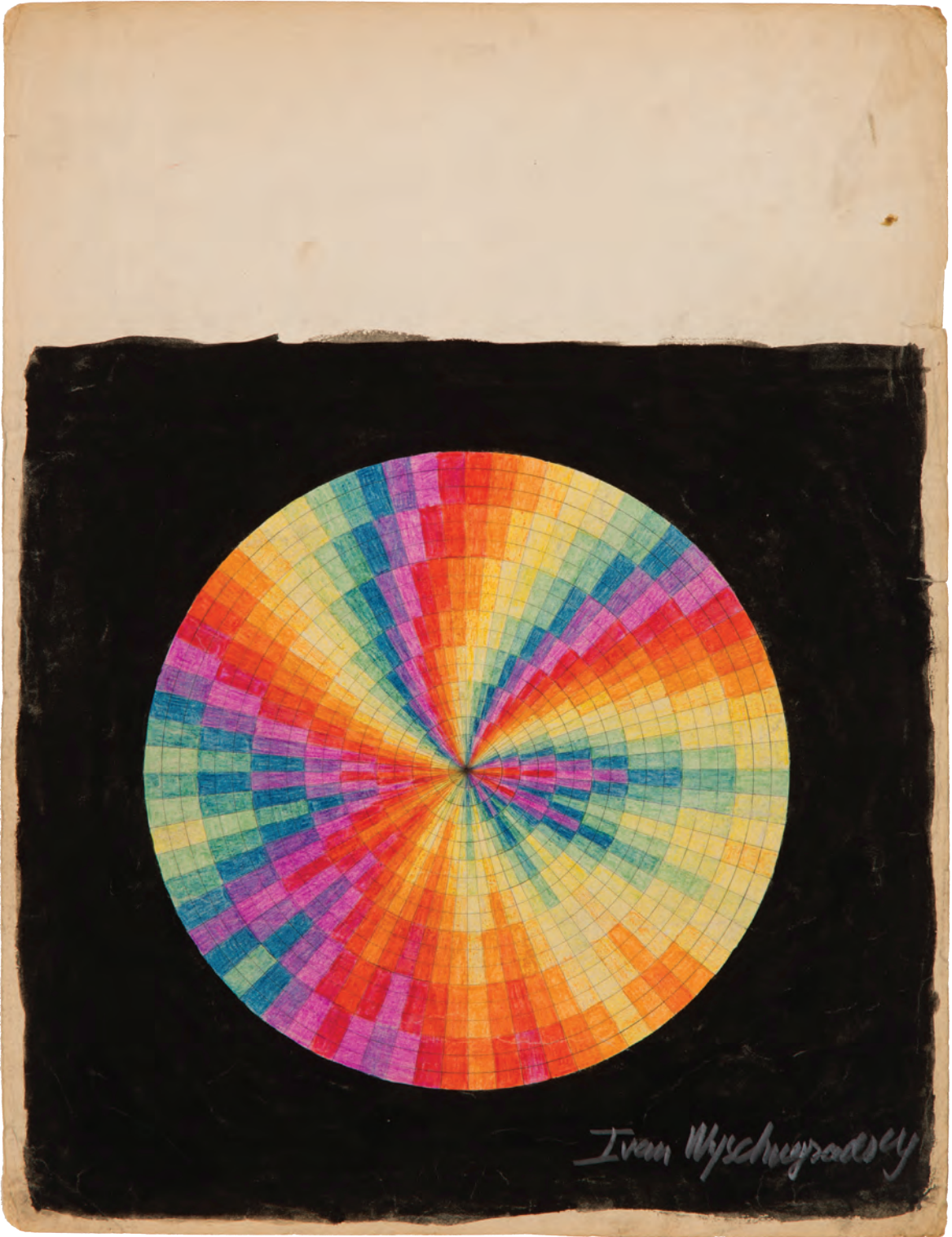


Ivan Wyschnegradsky: Incomplete diagram in progress of the "color dome." The faint pencil markings notate correlations with keyboard layout for 12<sup>th</sup> tones and sample triads. From the collection of Charles Amirkhania.

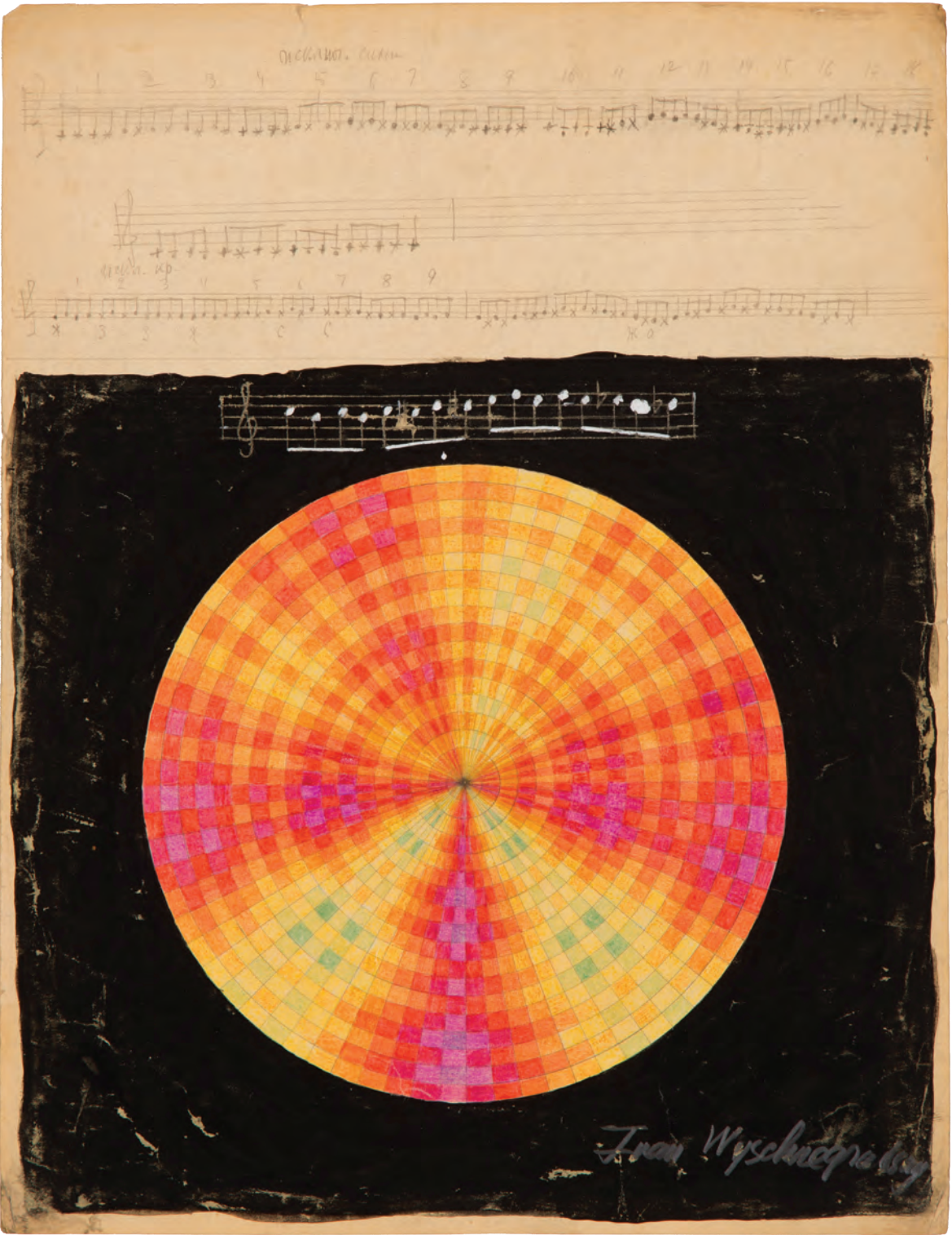




Ivan Wyschnegradsky: *Étude Chromatique* (1943-1950).  
Chromatic study, example of color dome pattern for a  
(projected) work in 12th tones. From the collection of  
Charles Amirkhanian.



Ivan Wyschnegradsky: *Étude Chromatique* (1943-1950).  
Chromatic study, example of color dome and pencil  
notations of a scale in 12<sup>th</sup> tones. From the collection of  
Charles Amirkhanian.





# Concert 2

## Brian Baumbusch The Pressure (A graphic musical tale of horror) WORLD PREMIERE

Commissioned by Other Minds with funding provided by the Wallace Alexander Gerbode Foundation

Saturday, June 15, 2019, 8:00 pm  
Yerba Buena Center for the Arts Theater, San Francisco, CA

### PROGRAM

- Prelude – Dirge*
- Scene 1 Campfire Tale
- Scene 2 Carriage Rolls to Town
- Interlude – Sunday Night, “hail”*
- Scene 3 Town Hall Meeting
- Scene 4 Tavern Meeting
- Interlude – Monday Night, “prism”*
- Scene 5 Wire-Encased Orchards
- Scene 6 Lovers at the Summit
- Scene 7 The Undertaker’s Wife
- Interlude – Wednesday Night, “madrigal”*

### Intermission

- Scene 8 Second Town Hall Meeting
- Scene 9 Gadgets
- Scene 10 The Undertaker’s Wife, Reprise/The Shattered Barometer
- Interlude – Friday Night, “scherzo”*
- Scene 11 Emergency Town Hall Meeting
- Scene 12 Dynamite
- Interlude – Explosion, “toccata”*
- Scene 13 Dynamite Reprise
- Scene 14 The Box
- Scene 15 Carriage Rolls Away

### PERFORMERS

#### Friction Quartet

- Violin 1: Kevin Rogers
- Violin 2: Otis Harriel
- Viola: Taija Warbelow
- Cello: Doug Machiz

- Soprano: Shauna Fallihee
- Alto: Melinda Becker
- Tenor: Ryan Matos
- Bass: Sid Chen

- Lead Organ: Margaret Halbig
- Second Organ/Toy Piano: Brett Carson

#### The Lightbulb Ensemble

- Vibraphone 1: Scott Siler
- Vibraphone 2: McKenzie Camp
- Tubular Bells: Wayne Vitale
- Percussion 1: Jordan Glen
- Percussion 2: Tim DeCillis
- Percussion 3: Henry Wilson
- Gender Rambat: Pete Steele
- Gender Rambat: Zach Hejny
- Jublag: Lucas Helland
- Jublag: Sam Cushman
- Bass Gender: Sarah Wilner
- Bass Gender: Carla Fabrizio

- Narrator: Brian Baumbusch
- Conductor: Nathaniel Berman

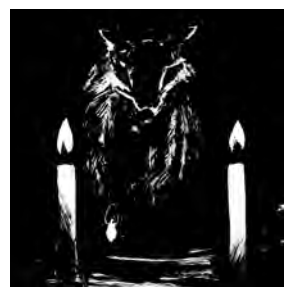


Brian Baumbusch, 2018. Photo by Myles Boisen.



# Concert 2 Program Notes

It was during the silent era of film-making that some of the most iconic horror movies were created



The horror genre has undergone many stylistic manifestations throughout its history, reflecting cultural dispositions from generation to generation and indulging in the self-referencing of the many tropes that have emerged within the genre over centuries. In music, these tropes created within the genre have such powerful links to their horror narratives that we can hardly separate the two. From the cobwebby baroque keyboard (Bach's Toccata and Fugue in D minor, for example) to the shrieking half-step violins of Bernard Hermann, these musical associations are multifarious. Many a doctoral dissertation has been written about the extended use of the medieval and liturgical *Dies Irae* melody in dramatic scores from composers as varied as Gustav Mahler and Wendy Carlos. And each of these tropes has been tailored in some way to fit each generation who has called upon them for their own dramatic reasons.

All of these tropes have exploded with the proliferation of film in the last century. Each decade of that history can be characterized by its own aesthetic "fashion," from the gothically-uncanny, Karloff and Lugosi dominated 30's with its lush orchestral scores and shivering string tremolos, to the high-budget gory special-effects-dominated 80's and its eerie synth sounds. Stanley Kubrick almost single-handedly created an inseparable link in the ears of popular culture between late 20th century contemporary music and horror films through his use of works by Ligeti, Penderecki, and Bartok in films like *The Shining* and *2001: A Space Odyssey*; a link that many current composers still struggle to unhinge.

And yet, it was during the silent era of film-making that some of the most iconic horror movies were created, particularly within the Weimar Republic and with the aes-

thetic of German expressionism. Looking back, we see that films such as *Nosferatu* and *The Cabinet of Dr. Caligari* are paragons in their depiction of the anti-hero, the charlatan, and came on the brink of fascism. Now, almost 100 years later, we find ourselves in a similar *zeitgeist*, and the fascination with the horror genre is no less pertinent or popular than it was back then.

*The Pressure* is a tributary carousal of this reckoning, and draws inspiration from all of the above works and more. The work is designed to be a mashup of many mediums: part silent-film; part comic-book; part oratorio; part shadow-puppetry; part story-telling. It was created by composer Brian Baumbusch, writer Paul Baumbusch, and illustrator Federico Yankelevich. It tells the tale of a lakeside town that is plagued by symptoms of barometric pressure, and a traveling charlatan who convinces the townspeople to entrust him with the task of curing their ailments. This story is told through live-narration which is synchronized to a mechanical piano, and through the projection of black and white, or rather silhouette illustrations, projected on a slide-projector. The silhouette imagery offers another link to the early film genre, specifically to the work of Lotte Reiniger, an early German animator working with stop-motion silhouettes who herself was inspired by Indonesian shadow-puppetry.

For the occasion of this piece, the composer built a set of pitched-percussion instruments that are inspired by the instruments of a Balinese gamelan orchestra, and these instruments and their unique tuning are combined with string quartet, vocal quartet, 1970's Leslie organ synthesizers, and other orchestral percussion such as tubular bells, as well as the mechanical piano or disklavier. The instru-



Brian Baumbusch. This photo and the one on the opposite page by Myles Boisen.

Baritone marimbas, and other instruments, built by Brian Baumbusch



mentation reflects the music: a genre-bending mashup of styles taken from the horror genre and beyond. Drawing from American maverick composers such as Harry Partch and especially Conlon Nancarrow, the music takes a unique approach to adapting text by synchronizing a through-composed disklavier part to the story-telling for much of the piece, like a recitative rap in which the jittery harmonies created on the disklavier subliminally color the words in the text and create a link between the spoken-word and the instrumental music. Interspersed throughout the story are musical interludes that highlight different components of the ensemble and their associated musical genres.

The ensemble is led by a conductor who often uses a click-track to synchronize the musicians with the diskla-

vier. This particular aspect of the music takes its cue from film scores in which musical events occur in real time, as they do on a disklavier, and creates the possibility of bifurcating the ensemble into different tempos while keeping track of them in real time. This technique references the work of Nancarrow, as well as Charles Ives and other 20th century composers, who were interested in the use of multiple-simultaneous coordinated tempo relationships, or “poly-ensembles” in the case of Ives.

All in all, *The Pressure* is a graphic musical tale of horror that is as much about reveling in the dismal weirdness of our times as it is about parlaying inside jokes with the historic canon of past works and composers. At its core, it is an examination of tragedy. ●

# Concert 2 Artist Biographies

Baumbusch is a serious composer with a profound understanding of Balinese culture



**Brian Baumbusch** is a composer based in Alameda, California, whose “harmonically vivid... intense... simmering” (*NY Times*) compositions push the boundaries of new music. He has spearheaded projects of both western and non-western music, which are considered a “cultural treat” (*Maryland Gazette*). His 2015 composition, *Hydrogen(2)* Oxygen for the JACK Quartet and Lightbulb Ensemble is described by the *Washington Post* as being “exuberantly complex, maddeningly beautiful, and as intoxicating as a drug.” He has headlined performances at the Bali Arts Festival in Denpasar, The Smithsonian Institution in Washington, The Clarice Smith Center of Maryland, Kresge Hall at MIT, Cambridge, and The Yerba Buena Center of San Francisco, among others. He has collaborated with musicians such as The JACK Quartet, I Made Subandi, Pauline Oliveros, David Behrman, Paul Drescher, and Larry Polansky.

Baumbusch has performed with many Balinese gamelan groups across the U.S., including Sekar Jaya of the Bay Area, Dharma Swara of New York, and Galak Tikka of Boston. Dr. I Made Bandem describes Baumbusch as “a serious musician and composer whose profound understanding of Balinese music, dance, and culture has contributed a lot to the development of Balinese music.” Since 2014, Baumbusch has directed the U.C. Santa Cruz Balinese Gamelan ensemble (where he continues to teach while pursuing his D.M.A.), and was the founder of the Santa Clara University Balinese Gamelan ensemble in 2016.

In the beginning of 2017, Baumbusch was commissioned by Other Minds, with funds awarded by the Wallace Alexander Gerbode Foundation, as the lead artist to produce a new evening-length work for the Lightbulb Ensemble, *The Pressure*. For this project, he built a new

set of seven-tone “gamelan” instruments using aluminum and bronze, and combined them with a set of two vibraphones that incorporating a twelve-tone temperament that Baumbusch created to fuse with the seven-tone gamelan tuning.

Baumbusch received his undergraduate degree from Bard College, where he studied microtonal composition with Kyle Gann, and received his M.A. in composition from Mills College. From 2016-2018 he taught composition, music theory, and music history on the faculty at Santa Clara. Baumbusch has lectured on composition and world music at the University of Maryland, The Smithsonian Institution, CalArts, Bard College, Mills College, U.N. Reno, and the Escuela TAI of Madrid. Additionally, he has presented electronic music performances and lectures at UCSD, UCSB, CalArts, UNR and Mills College.

**Paul Baumbusch** is an award-winning playwright, prolific poet, and operatist. Dating back to his time as a student at the Interlochen Arts Academy, he won the 2004 VSA Playwright Discovery Award, the prize of which comprised a scholarship and two performances of his piece, *The Changeling*, at the Kennedy Center. At Northwestern University, he earned a Bachelor of Arts in English Literature. In 2016, he was commissioned to write five-short stories based on the Five Pillars of Islam by the Smithsonian Institution in Washington, D.C., as part of a collaboration with his brother Brian Baumbusch in creating an evening length performance entitled *Hamsa*, featuring the short stories set to music composed by his brother. Over the last several years, Paul has written a collection of versed poetry based on his time living in Northern Mich-



igan; this collection is self-published under the title *The Leelenau Collection*. A lifelong love of classical music led Baumbusch, a self-taught composer, to create the opera *Pavio*. *Pavio* is a Neo-Baroque work that features a gay protagonist. It is currently being arranged for orchestra. Baumbusch's artistic influences include Emily Dickinson, George Frideric Handel, and the film directors Carl Theodor Dreyer and Luis Buñuel.

**Fede Yankelevich** (Madrid, 1982) has studied illustration and comic art for many years in connection with "The Circulo de Bellas Artes" life-drawing workshop in Madrid. During this time, he has worked on advertising graphics by incorporating his unique artistic aesthetics into the work of graphic design. Over the past several years, he has dedicated himself fully to the world of professional illustration, attempting to harness the gesture of painting, the lightness of drawing and the efficiency of design. He is published in *Esquire* magazine, *Yo Dona* and *Público* newspaper, and has exhibited in Madrid, Barcelona, Valencia, Buenos Aires, San Francisco and New York. At present, he works for *The New York Times*, *Buzzfeed News*, *The Washington Post*, *Rolling Stone*, and publishers such as Penguin-Random House and Libros del Asteroide. He has also collaborated with design studios such as Pentagram (USA), Fernando Gutierrez (London), Enric Jardí (Barcelona), 3C (Sydney), SMB (Milan) and Baud (Madrid). He currently lives in Madrid.

**The Lightbulb Ensemble** Founded by Brian Baumbusch in 2013, The Lightbulb Ensemble (LBE) is a new music percussion ensemble that champions experimental music, instrument building, and contemporary gamelan. Their "refreshingly innovative performances challenge conven-

tional notions of how gamelan music should sound" (*SF Classical Voice*), and they are "as cutting edge as cutting edge gets, exuberantly complex, maddeningly beautiful, and as intoxicating as a drug" (*The Washington Post*). They have performed to critical acclaim at venues from the Yerba Buena Center in San Francisco to the Smithsonian Institute in Washington, and collaborate with groups across the map of new music including the Paul Dresher Ensemble, and the JACK Quartet, among others.

Performing only new repertoire, the group presents in-house compositions and commissions from composers of both the new music world and gamelan world to present diverse and compelling programs. The Lightbulb Ensemble was highlighted in November of 2013 at the Performing Indonesia Festival at the Smithsonian Institution in Washington D.C., where they represented the advent of American experimental performing ensembles drawing heavy influence from gamelan music. In 2014, The Lightbulb Ensemble was awarded a major grant from the Gerbode Foundation in which Baumbusch collaborated with Wayne Vitale to compose an evening length work for The Lightbulb Ensemble which premiered alongside Gamelan Sekar Jaya at the Yerba Buena Center of San Francisco, in May, 2015. In November of the same year, The Lightbulb Ensemble premiered a 30-minute work by Baumbusch together with the JACK Quartet at the Smithsonian in Washington to great critical acclaim. The following year, the Smithsonian Institution commissioned Baumbusch to compose an evening length work for the Lightbulb Ensemble to present on their festival of "Islam in Indonesia." The piece that resulted, *Hamsa*, based on the five-pillars of Islam, featured music by Baumbusch, text by his brother Paul, and video by South African video artist Chris Bisset, and was performed at the Smithsonian in Washington and





at Roulette in New York City in November of 2016. In the summer of 2018, the Lightbulb Ensemble was the only American group featured on the International Gamelan Festival in Munich, Germany, and performed at the Bayerische Rundfunk (Bavarian Public Radio Center).

LBE performs on steel, aluminum, and bronze metallophones, wooden marimbas, and other instruments designed, tuned, and built by Brian Baumbusch, founder and director. These instruments are “all unique and tuned like no other instruments on earth” (*Washington Post*) and draw inspiration not only from the world of Indonesian gamelan music, but also from American mavericks such as Harry Partch, Henry Cowell, and Lou Harrison. These instruments were built with the help of long-time American gamelan composer and instrument builder, Daniel Schmidt, and world-renowned metal sculptor, Bernard Hosey.

**Friction Quartet** The Friction Quartet, whose performances have been called “terribly beautiful” (*San Francisco Classical Voice*), “stunningly passionate” (*Calgary Herald*) and “exquisitely skilled” (*ZealNYC*), exists to modernize the chamber music experience and expand the string quartet repertoire. Joshua Kosman (*San Francisco Chronicle*) declared that Friction Quartet is “an artist who should be discovered” and described their performance as “high-octane music making...a fine blend of rhythmic ferocity and tonal flair.”

Since forming in 2011, Friction has commissioned 37 works for string quartet. Friction received a Chamber Music America grant to commission a piano quintet from Andy Akiho which they debuted in November 2016. They have also been awarded grants from San Francisco Friends of Chamber Music and Zellerbach Family Foundation. Friction is currently Artist in Residence at Napa Valley

Performing Arts Center and have been Artist in Residence at the Center for New Music, Old First Concerts and San Francisco Friends of Chamber Music. In 2014, Friction was selected as one of eleven artists featured in the *SF Bay Guardian*’s “On the Rise” issue.

Friction is the second place winner of the 2016 Schoenfeld International String Competition Chamber Division in Harbin, China. They recently performed George Crumb’s *Black Angels* at Carnegie Hall as part of the Sixties Festival. They will make their second appearance at the New Music for Strings Festival in Aarhus, Denmark as Quartet in Residence this summer. While Friction has garnered international attention as commissioners and interpreters of new music, they are also devoted to performing masterworks of the string quartet repertoire, winning multiple awards.

In partnership with San Francisco Symphony’s “Adventures in Music” program, they will perform in over 60 public schools in San Francisco. They are also Ensemble Partners with Young Composers & Improvisers Workshop, working with and performing works by young composers in Bay Area schools. Their presentations include Doug’s adventurous arrangements of pop songs to build a connection between familiar and new sounds. Friction appears on recordings with National Sawdust Tracks, Albany Records, and Pinna Records and has appeared on NPR, KALW, KING-FM, and KUT.

Friction Quartet takes risks to enlarge the audience’s understanding of what a string quartet can be, through arrangements of pop music, the use of digital sound processing, percussion, amplification, movement, and by combining music with other media such as dance and film. But they never lose sight of the quartet’s essence—the endlessly nuanced interaction of four analog voices. ●

# The Pressure Synopsis

Vocal music translations:

Poetry by Paul Baumbusch, translation to German by Gesa Iwan

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( Prelude – Dirge )

## SUNDAY

**Scene 1 – Campfire Tale (Sunday evening, at the dune summit)** A farmer drinks cider with his two sons on a sand dune. He suffers from back-pain brought on by barometric pressure. He tells his sons a story about the time he encountered the legendary Dogman monster while ice-fishing, an encounter which caused him to injure his back.

**Scene 2 – Carriage Rolls to Town (Sunday evening, in the town of Mender's Bay)** A stranger arrives in a carriage driven by his aide, a young mute. The Stranger asks the farmer how to get to the lake-side town, Mender's Bay. The carriage rolls into town and stops at the Dogman Tavern, where the Stranger and mute procure lodgings at the tavern's stable-house. In the tavern, patrons drink cider, but revelry is interrupted as a man enters the tavern holding large pieces of hail. That night, hail devastates many of the town's apple orchards.

( Interlude – Sunday Night, "hail" )

## MONDAY

**Scene 3 – Town Hall Meeting (Monday morning)** In the town hall, the mayor addresses the townspeople who are concerned about the hail storms. The towns undertaker, with his wife and daughter, stand in the back and observe. The Stranger walks in with the mute, and the daughter and the mute notice one another. The Stranger presents a scroll, which supposedly outlines a plan to protect the orchards from the hail. The farmer with the two sons offers the Stranger a coin to procure the Stranger's plan, to the disapproval of the undertaker's wife. The Stranger, mute, and farmer leave to discuss the plan, and the undertaker's daughter sneaks out to follow after them.

God retreats to somewhere, where, I mustn't say  
 He'd die if I revealed, where he likes to stay  
 For leisure gives him life, and lonely leisure is  
 Go find your own oasis, before you bother his  
 His pleasure lends the sun, permission to sink  
 His whimsy grants the sunset, the license to turn pink  
 Oh hesitate before you dare, to peer into his nest  
 Rouse him and he'll tumble down, with you and all the rest.

Gott nimmt sich eine Auszeit Er ist einfach fort  
 Wo darf ich nicht verraten Geheim sein liebster Ort  
 Die Muße lebenswichtig Und einsam noch dazu  
 Such' du deine Oase, Und stör'nicht seine Ruh  
 Sein Vergnügen gibt der Sonne Erlaubnis unter zu geh'n  
 Der Sonnenuntergang in pink Dank seiner Laune genehm  
 Zögere bevor du es wagst Hineinzuschauen in sein Nest  
 Wecke ihn und er wird fallen Mit dir und dem ganzen Rest.

**Scene 4 – Tavern Meeting (Monday evening, at Dogman Tavern)** The Stranger unrolls his scroll for the farmer, which outlines a plan to encase the farmer's apple trees in wire mesh to protect them from the hail. One of the tavern's proprietors sings a popular song in German. The undertaker's daughter sneaks in to peer at the mute. The Stranger notices and tells the mute to play his violin for the girl. Before he can do so, her parents enter and escort the girl out of the tavern.

Oh only the crows go to Crocodile Hill  
 Though the winds fled the forest, and the air is still  
 Nor the grouse, nor the chipmunk, nor the bear, nor the bees  
 May be found in the graveyard of unburied trees  
 To the north, find a hillside of unbending pine  
 To the south, meet a bobcat, or a prickly porcupine  
 Nor the deer, nor coyote, nor the wolf has the will  
 To return to the graveyard of Crocodile Hill  
 'Twas a fine ancient forest, 'Twas the pride of the town  
 Till the storm of the century, brought it all down  
 Nor the barons of lumber, nor the mod'ren industries  
 Are to blame for the graveyard, of unburied trees  
 Spare a tear for the birches that stand there today  
 Won't you sigh for the brethren, they silently survey?  
 Takes a hard constitution, takes a heart born to kill  
 To be brought not to sorrow, on Crocodile Hill

Nur Krähen gehen zum Berg der Krokodil'  
 Obwohl kein Wind mehr im Wald Und die Luft ist still  
 Kein Moorhuhn, keinen Bären Kein Biene ich je find  
 Auf dem Friedhof der Bäume Die nicht beerdigt sind  
 Im Norden ein Hügel zäher Pinien allein  
 Im Süden treff' den Rotluchs und stachelig' Schwein  
 Keinem Reh, noch Kojoten Keinem Wolf es je gefiel  
 Heimzukeh'rn zum Friedhof beim Berg der Krokodil'  
 Es war ein ehrwürdig' Hain Es war der Stolz der Stadt  
 Bis der Sturm des Jahrhunderts ihn zerstört hat  
 Keine gräflichen Förster Keine Industrie so blind  
 Schuld am Friedhof der Bäume Die nicht begraben sind  
 Habt Mitleid mit den Birken, die heute dort stehn'  
 Seufzet mit den Gebrüdern Über die sie stumm sehn'  
 Um den Berg zu ertragen Hart und kalt musst du sein  
 Um hier nicht zu verzagen Brauchst ein Herz wie Stein

( Interlude – Monday Night, "prism" )

## WEDNESDAY

**Scene 5 – Wire-Encased Orchards (Wednesday morning, at the farmer's orchard)** Laborers get to work encasing the farmer's apple orchard in thick wire. They drink cider that is brought from the farmer's cider cellar, built into a mound on the hill. The Stranger scolds the farmer's son for playing with the wire, and the town drunk intervenes on the boy's behalf.

A tree remembers every bird, that ever perched upon it  
 And every winter song it's heard, and every summer sonnet  
 It feels the multitude of tones, the rustling of the wings  
 They travel through its living bones, and etch themselves in rings.

Ein Baum vergisst keinen Vogel Der jemals auf ihm gesessen  
 Jedes Winterlied wird gehört Kein Sommergesang vergessen  
 Er fühlt die Vielgestalt der Töne Das Rascheln des Flügelschlags  
 Sie wandern durch seine Knochen Zu Ringen geätzt eines Tags

**Scene 6 – Lovers at the Summit (Wednesday afternoon, at the dune summit)** The mute sneaks away from the workers to meet the Undertaker's daughter. He passes through a ruined forest of spiny "ghost trees" and meets the girl at a dune summit. They flirt by scribbling in the girl's notebook. The undertaker ventures out to find his daughter.

**Scene 7 – The Undertaker's Wife (Wednesday night, at the undertaker's house)** The undertaker's wife knits a shawl at home and waits for her husband and daughter to arrive; it's midnight. Displayed in her living room are an ornate barometer, and an unusual headdress made from a coyote pelt, which hangs over her fireplace. Hail begins to fall on the roof, and the Undertaker walks in with his daughter in one arm and a giant chunk of hail in the other.



Curious coyote, come to check me out  
 Size me up, take me in, see what I'm about  
 You must've heard me walking, you warned me with a howl  
 And now I see you stalking, ever on the prowl  
 Curious coyote, you're there, and now you're here  
 Curious coyote, you're far, and now you're near  
 A rustle in the ferns, disturbance of the ground  
 Dry leaves from last year's autumn, lend themselves to sound  
 Curious coyote, treading close to me  
 Curious coyote, close enough to see  
 To let you know I see you I warn you with a growl  
 From far within, an instinct, like your warning howl  
 Silly, yes, but serious, it stops you in your tracks  
 I'm frozen too, just like you, pretending to relax  
 Curious coyote, you're far, and now you're near  
 Curious coyote, and equal is our fear.

Neugieriger Steppenwolf Du beschnüffelst mich  
 Misst mich aus, lässt mich rein Und schaut durchdringlich  
 Hast mich kommen gehört Dein Heulen ist Warnung  
 Ich seh' dich auf der Pirsch Lauerst hinter Tarnung  
 Neugieriger Steppenwolf Du bist dort, jetzt bist du da  
 Neugieriger Steppenwolf Du bist fern, jetzt bist du nah  
 Ein Rascheln im Farn Störung des Grundes  
 Blätter vom letzten Herbst Ton im Ohr des Hundes  
 Neugieriger Steppenwolf Deine Schritte sind mir nah  
 Neugieriger Steppenwolf Plötzlich ich dich sah  
 Damit du weißt, ich seh' dich Ein Knurren kommt aus mir  
 Warnt tief aus meinem Inn' ren Wie das Heulen von dir.  
 Albern und doch ernsthaft Stoppt es deine Spur  
 Bin genauso versteinert Geb' vor, ich ruhte nur  
 Neugieriger Steppenwolf, Du bist fern, jetzt bist du nah  
 Neugieriger Steppenwolf, Die gleiche Angst ist da

( Interlude – Wednesday Night, "madrigal" )

North into the mind, the mind, an inland sea  
 Where daily some redemption, rises up to me  
 Some sunken ship ascends, up from the dreary floor  
 To take me to the island, and land me safe ashore  
 South into the soul, the soul, an orb of flame  
 Where nothing may endure, not arrogance, nor shame  
 Nor absence, nor existence, I hover not too near  
 But near enough to singe myself, and learn a little fear  
 West into the wind, the wind, a lover's breath  
 Dispersing my affections, to paradise or death  
 The latter, far too often, my sighs beget, it's true  
 But once, I swear, it happened, a perfect iris grew  
 Then east into the light, that played upon the sea  
 And sent the sunken vessel, to come and rescue me  
 And fueled the roiling passions, and made the iris grow  
 The light – what the light is, I cannot claim to know.

Norden im Geist Der Geist, ein Binnensee  
 Wo täglich Erlösungen Ich auftauchen seh'  
 Versunkene Schiffe Vom trüben Grund steigen auf  
 Bringen mich zur Insel Sichere Landung nimmt ihren Lauf  
 Süden in der Seele Die Seele ein feuriger Komet  
 Wo nichts überdauert Nicht Arroganz noch Scham besteht  
 Nicht dem Jenseits noch dem Jetzt Wage ich mich zu nah  
 Doch nah genug, mich zu versengen Zu spüren die Gefahr  
 Westen im Wind Der Wind die Liebe blies  
 Zerstreut meine Gefühle Tod oder Paradies  
 Der Tod, viel zu häufig Gewinnt diese Spiele  
 Doch einmal wuchs, so schwör' ich Die perfekte Lilie  
 Nach Osten dann zum Licht Das aus dem Meere blickt  
 Und den versunkenen Kahn Zur Rettung mir geschickt  
 Es nährt die Leidenschaft Es macht die Lilie groß  
 Doch was es ist, dieses Licht Wer kann es wissen bloß?

## INTERMISSION

### FRIDAY

**Scene 8 – Second Town Hall Meeting (Friday morning)** The farmer's orchards were spared from the hail by the Stranger's wire. At the town hall, the townspeople reproach the mayor for not handling the hail problem. The Stranger enters with the farmer and mute and shows off a basket of perfect apples. He presents other scrolls to the townspeople with various plans that he wishes to sell to them; the town begins to trust the Stranger.

**Scene 9 – Gadgets (Friday afternoon, in town)** The Stranger and mute go door-to-door around the town, selling gadgets that are depicted on the Stranger's scrolls and stored in his carriage. Several of the townspeople buy these strange gadgets, but as they do business with the Stranger, the townspeople and the mute feel a heightened sense of the barometric pressure in their sinuses.

*The maples heard a rumor, and blushed a crimson red  
 Soon all the leaves had heard it, how quickly rumors spread!  
 Like fire on the mountain, consuming one and all  
 The maples heard a rumor, and told the tale of fall  
 At first the noble birches, dismissed what they had heard  
 The cottonwoods, the aspens, would not believe a word  
 What foul, malicious gossip! Yet gossip can be true  
 Soon all the leaves discovered, what crimson maples knew.*

*Ahorn hörte es zuerst Errötete geschwind  
 Bald wusste jedes Blatt es Wie schnell Gerüchte sind  
 Verbreitet sich wie Feuer Die Mär – wie jedes Jahr  
 Ahorn hörte es zuerst Herbst – er ist wieder da  
 Die edlen Birken unernst Schoben Gerüchte fort  
 Die Pappeln und die Espen Glaubten nicht ein Wort  
 Wie dumm boshaft Gerede Doch manchmal ist es wahr  
 Bald merkten alle Blätter Was Ahorn war längst klar*

**Scene 10 – The Undertaker’s Wife, Reprise/The Shattered Barometer (Friday night, at the undertaker’s house, then at Dogman Tavern)**

At 8 pm., the Stranger and mute approach the undertaker’s house and try to sell him a gadget, but his wife intervenes and denounces the Stranger, claiming that she knows more about him than the others. The mute and the daughter run off together toward the town. At Dogman Tavern, patrons come in to drink cider to alleviate the symptoms of the barometric pressure, which is getting worse among the people. All of a sudden the tavern’s barometer shatters on the ground. Everyone runs out to the street, feeling the excruciating pain from the pressure, and the Undertaker’s daughter sees her mother collapsed on the street and runs to tend to her. The people call for the Stranger’s help.

( Interlude – Friday Night, “scherzo” )

**SATURDAY**

**Scene 11 – Emergency Town Hall Meeting (Saturday morning)** The next morning, an emergency town hall meeting is held. Everyone is suffering from the pressure. The Stranger enters with a black scroll that outlines a plan to solve the problem. The mayor offers him a coin to procure the plan. The town drunk enters and sings his German song:

*Welcome the bright green canopy, but understand it spells  
 The end of early wildflowers, the darkening of the dells  
 With each new joy, a former joy, faces a grim demise  
 And we are faced with transience, that pain which makes one wise.*

*Begrüße den grünen Baldachin Verstehe was er bedeutet  
 Dunkelheit im Tal das Ende Früher Wildblumen einläutet  
 Mit jeder neuen Freude, Eine Frühere vergeht  
 Vergänglichkeit begegnet uns Schmerz der Weisheit sät*

**Scene 12 – Dynamite (Saturday afternoon, at the town’s orchards and in the town square)** As per the Stranger’s plan, he and the mute install dynamite in the cider cellars at each farm in the town. All of the dynamite connects to a central detonator in the town square. As the townspeople gather around the detonator, the Stranger prepares for the explosion but is interrupted by the Undertaker’s wife. She begins to accuse the crowd, but then pushes down the handle of the detonator herself.

*O fragile fury, snuffed out in a sec  
 Or coaxed to grandeur, prince of ruin and wreck  
 Or nourisher, and beacon in the chill  
 Fire! Fire! Sent to save and kill  
 Round we gather, either way, we do  
 On friendly beaches, or to war with you  
 Circling the dancer, all must stare  
 At he who ravishes, without care  
 Fire! Fire! Either way, we come  
 We come in panic, and delirium  
 Or peace, and calm festivity, we bring  
 A ring of fellows, awestruck by the thing.*

*Zerbrechlicher Zorn Erloschen im Nu  
 Kannst wachsen zu Großem Ruinenprinz du  
 Kannst nähren und wärmen Leuchtfeuer im Wind  
 Feuer! Feuer! Rettest und tötest geschwind  
 Wir versammeln uns eh Wie es sich auch dreht  
 An freundliche Strände Oder zum Kriege es geht  
 Den Tänzer umringend Starren alle auf ihn  
 Auf den, der sich hingibt Der die Vorsicht lässt zieh’n  
 Feuer! Feuer! Egal, wie herum  
 Sei es Angst und Panik Oder Delirium  
 Oder Frieden und Feiern Können wir bringen  
 Im Kreis von Gefährten Und heiligen Dingen*

( Interlude – Explosion, “toccata” )

**Scene 13 – Dynamite Reprise (Saturday afternoon, in the town square)** The mounds on the hillside explode, and cider flows down the hills into the town square. People feel a sudden relief from the pressure because of the effervescence in the air. They begin to celebrate and drink from the cider at their feet. The Undertaker's wife tries to take her daughter home, but the Undertaker convinces her to let the girl stay, and he and his wife go home on their own. The mute and the girl find each other and kiss. The old farmer mischievously whispers something to his two sons who run off. The revelry continues, and the cider continues to flood the town until it rises to waist-level. Suddenly, the Dogman monster appears on the hill and descends toward the town. The townspeople panic and a frenzied stampede ensues. Horses from the stable-house run through the crowd and trample the townspeople. Many are drowned in the stampede and bob face-down in the pool of cider, until all that are left are the mute and Dogman. Dogman removes his costume and reveals himself to be the farmer's two sons. The mute wades through the bodies and finds the corpse of the Undertaker's daughter.

*Fate outwits precautions, like water through a crack  
Or life amid the desert, it keeps on coming back  
And run you may, and stay you may  
It matters not at all  
Fate will always find you, as winter finds the fall  
The sturdier your armor, the luckier your hand  
The subtler fate's strategy, to turn your walls to sand  
It learns from your defenses, it updates its attack  
Welcome it, or war with it, it keeps on coming back.*

*Schicksal trickst die Planung aus Wie Wasser in Felsenspalten  
Wie Leben mitten in der Wüste Durch nichts ist es aufzuhalten  
Renn' davon oder bleibe  
Ist einerlei wie rum gedreht  
Das Schicksal wird dich finden Wie Winter den Herbst findet stets  
Je härter deine Rüstung Je unbeschwerter deine Hand  
Des Schicksals listig' Strategie Wandelt deine Wände zu Sand  
Es lernt aus deiner Abwehr Lässt seinen Angriff nicht beim Alten  
Nehm' es an oder bekämpf' es Durch nichts ist es aufzuhalten*

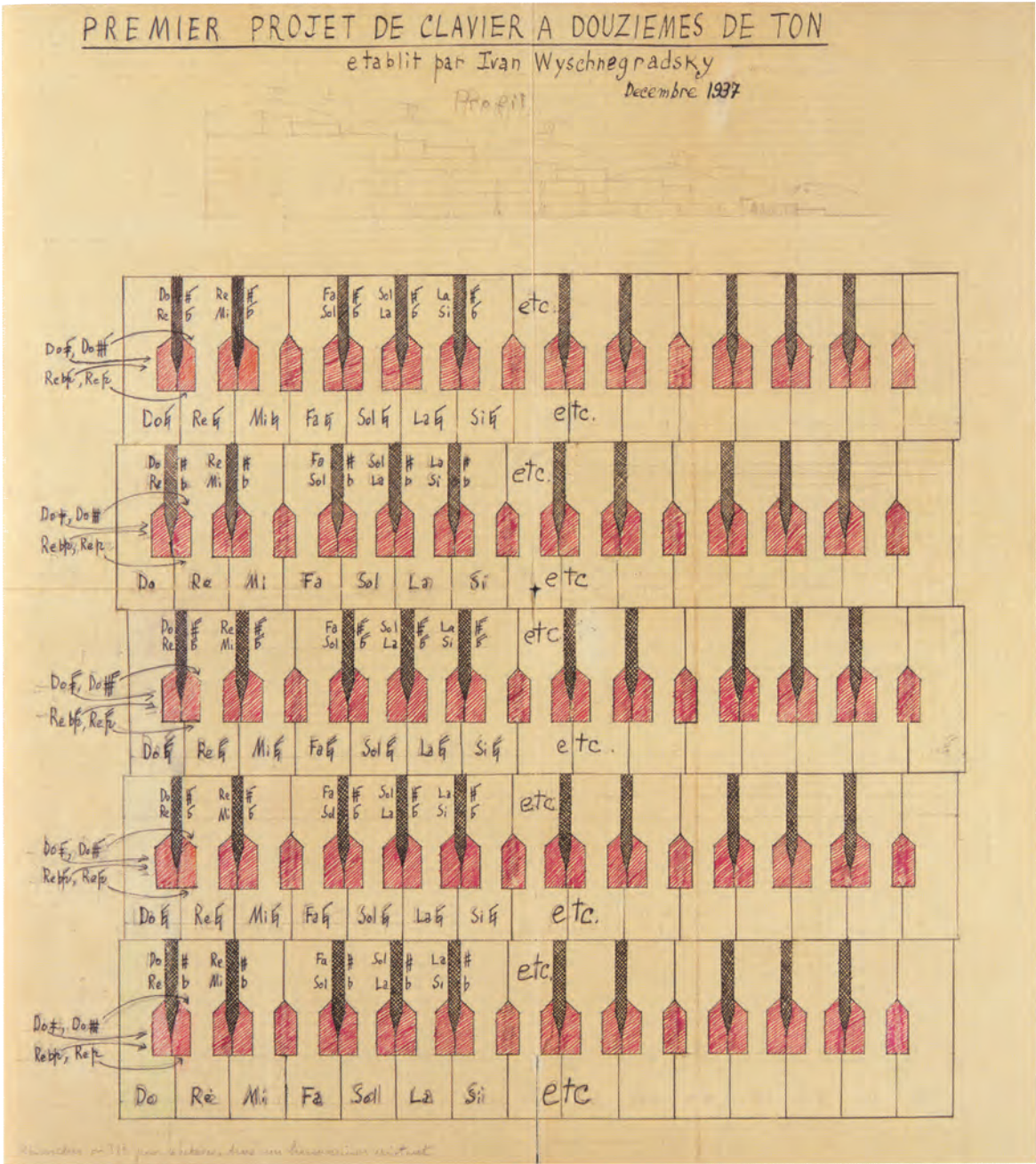
**Scene 14 – The Box (Saturday evening, at the undertaker's house)** The mute carries the girl's body to the Undertaker's house and lays her down at the doorstep. The Undertaker and his wife discover the body and are devastated. The wife then prays to the coyote headdress.

**Scene 15 – Carriage Rolls Away (Sunday, 3am, from the town square to the dunes)** The Stranger prepares to leave the town in his carriage, but the mute refuses to come with him, and walks back to the town square. The Stranger takes up the reins and leaves the town, rising through the sand dunes. He hears strange sounds stalking the carriage and gets nervous. Suddenly he sees the shadow of Dogman in the trees, and frantically prods the horses onward. The carriage loses its balance at the dune summit and tumbles down the dune face, landing on the shore of the lake. As the Stranger comes to, he sees a pack of coyotes descending the dune toward him.





Ivan Wyschnegradsky: Premier Projet de clavier  
a douzièmes de tons. Preliminary keyboard layout for  
a 12<sup>th</sup> tone piano. Ivan Wyschnegradsky Collection, Paul  
Sacher Foundation, Basel.



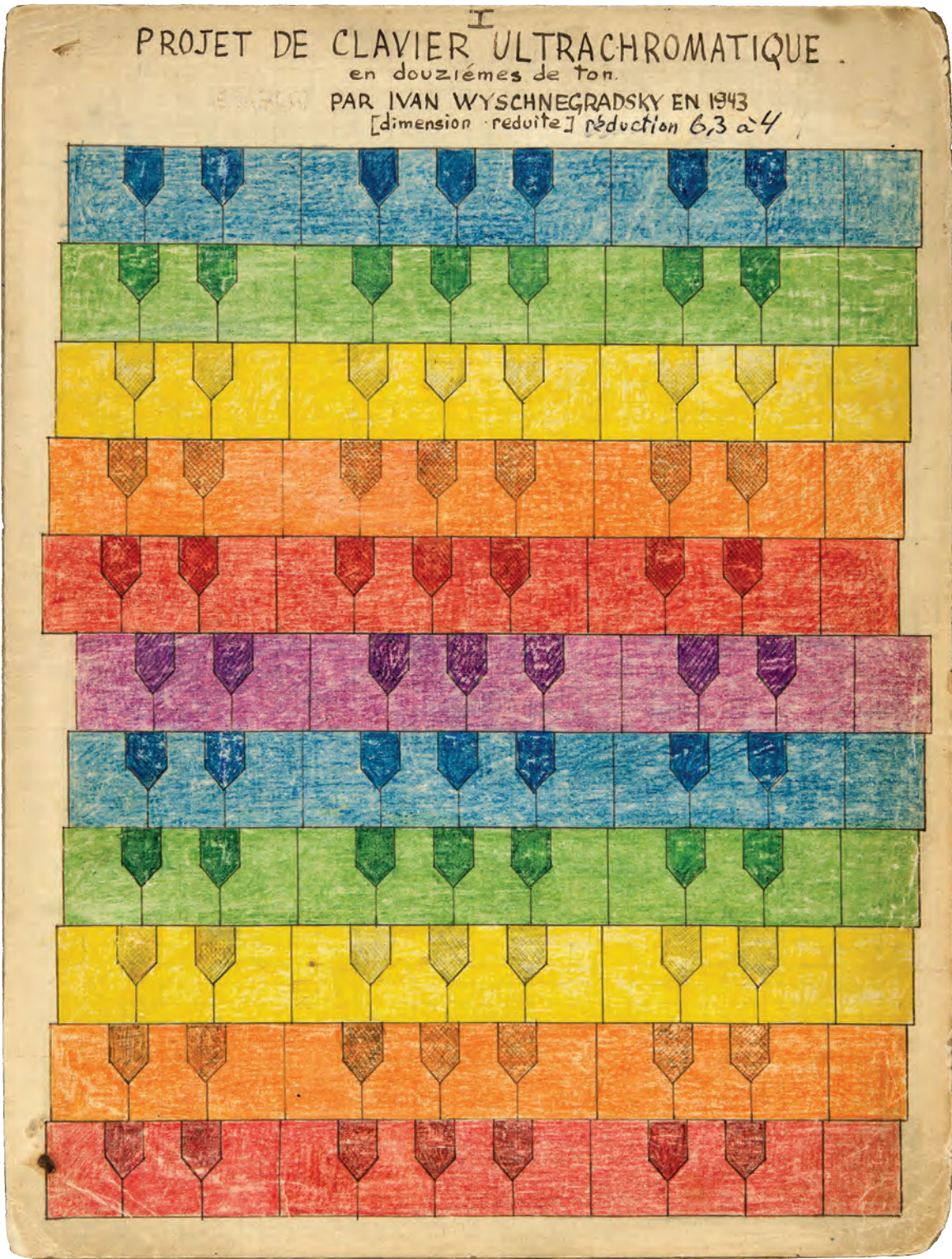


Ivan Wyschnegradsky: *XIII Harmonies Pleines*  
(Full Harmonies). Diagram of fractional divisions  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ... of the whole step and their correlation to the note position on the color-coded microtonal keyboards. Ivan Wyschnegradsky Collection, Paul Sacher Foundation, Basel.



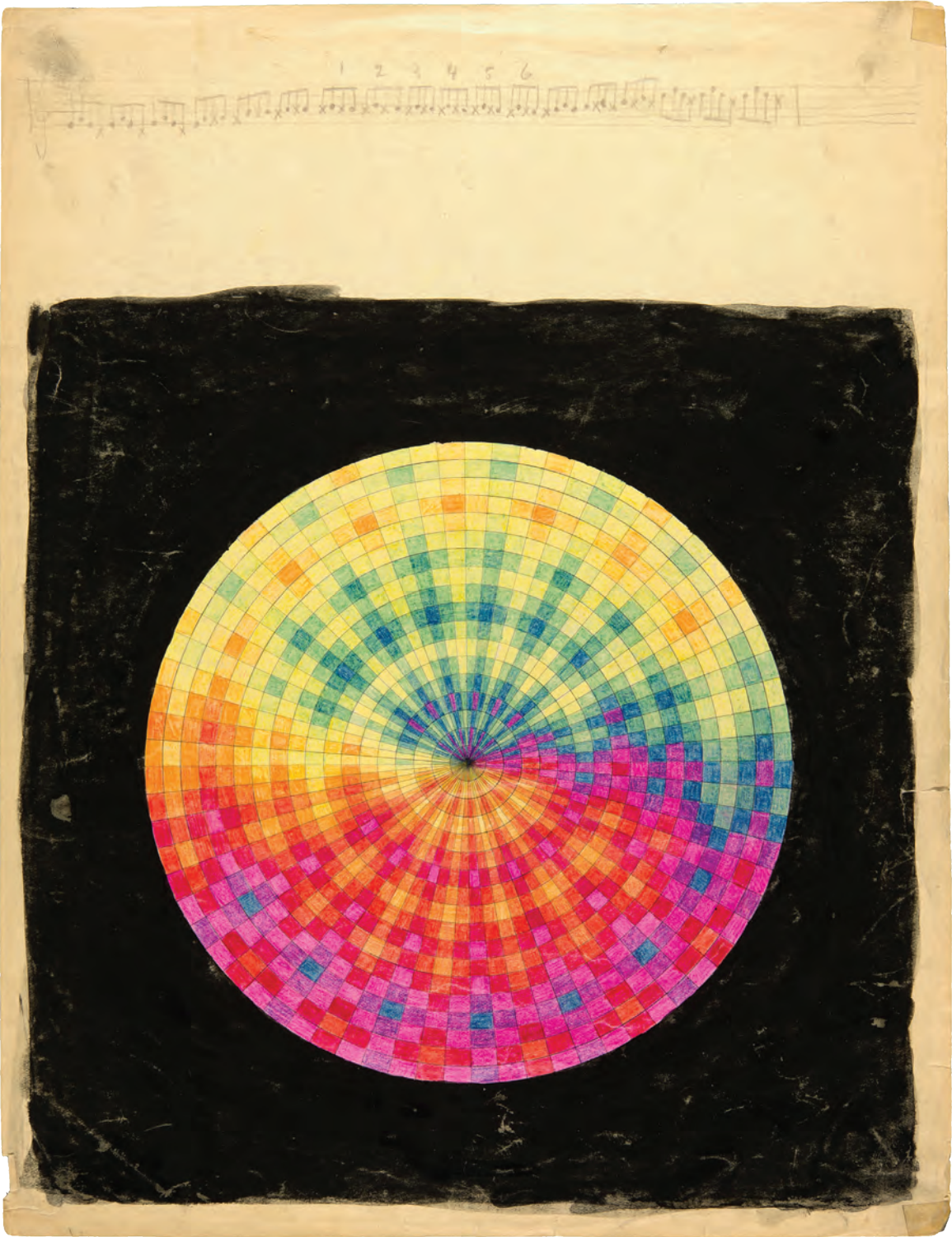


Ivan Wyschnegradsky: *Projet de Clavier Ultrachromatique*  
(The ultrachromatic keyboard project). Wyschnegradsky's  
ultrachromatic keyboard in twelfth-tones with multiple  
superimposed colored keyboards. Ivan Wyschnegradsky  
Collection, Paul Sacher Foundation, Basel.





Ivan Wyschnegradsky: *Étude Chromatique* (1943-1950)  
Chromatic study, example of color dome and pencil  
notations of a scale in 12<sup>th</sup> tones. Ivan Wyschnegradsky  
Collection, Paul Sacher Foundation, Basel.





FRIDAYS @ 11PM  
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[OTHERMINDS.ORG/MEOW](http://OTHERMINDS.ORG/MEOW)

## LETTER FROM OLIVIER MESSIAEN

July 1st, 1970

Dear Friend,

My wife (Yvonne Loriod) has received your "Étude for the Magic Square," and again, I send you many thanks for this beautiful piano piece. Of course, I read it too because I was especially interested in your writing on non-octaviant spaces. First, it's an extraordinary idea to have applied the magic square to music. I know well of what you are talking about (Sator, Arepo, Tenet, Opera, Rotas) and for having done a study of it for my next treatise on rhythm, in addition to the one that appears in Albrecht Dürer's "Melencolia I," and the many others which are more than mere mathematical curiosities. Your music perfectly does this: the magic square and non-octaviant space. One can sense the uncompromising and ceaseless organization. And even more admirable is that you have introduced the "sound of fate," rhythmic fantasy, and great freedom in the contrast of registers, intensities, and varieties of form, so captivating and full of life.

With my wife, thank you again, and I send you my admiration and my very affectionate thoughts.

Olivier Messiaen

1<sup>er</sup> juillet 1970

Cher Ami,

Ma femme (Yvonne Loriod) a bien reçu  
votre "Étude sur le carré magique sonore" et  
vous remercie très profondément pour cette belle  
pièce de piano. Bien entendu, je l'ai lue aussi,  
car elle m'intéressait tout spécialement, surtout  
après avoir lu votre lettre sur les espaces non-  
octavians. C'est d'abord une idée extraordinaire  
d'avoir appliqué le "carré magique" à la  
musique. Je connais bien celui dont vous parlez  
(Sator, Arepo, Tenet, Opera, Rotas) pour avoir fait  
une étude sur lui dans mon prochain traité de Rythme.  
Et aussi celui qui figure dans le "Melencolia I"  
d'Albrecht Dürer. Et tant d'autres qui sont plus  
que de simples curiosités mathématiques! Votre musique rend  
parfaitement: et le carré magique et l'espace  
non-octaviant. On y sent une organisation  
implacable qui ne relâche jamais. Et la plus  
admirable et que vous avez introduit dans cette  
note de fatalité sonore, une fantaisie rythmique,  
une grande liberté dans les oppositions de registres et  
d'intensité, et une forme variée, attachante, vivante.

En joignant mes remerciements à ceux de  
ma femme, je vous envoie toute mon  
admiration et mes très affectueux sentiments.

Olivier Messiaen



# Concert 3

## Ivan Wyschnegradsky Music for four quarter-tone pianos

Sunday, June 16, 2019, 7:00 pm

Yerba Buena Center for the Arts Theater, San Francisco, CA

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### PROGRAM

*Cosmos*, op. 28 (1939-40, rev. 1945) US premiere

Sarah Gibson, Thomas Kotcheff, Vicki Ray, Steven Vanhauwaert, pianos

Donald Crockett, conductor

*Étude sur le carré magique sonore*, op. 40 (1957, rev 1970) US premiere

Martine Joste, piano

Selections from 24 *Préludes*, op. 22a (1934, rev. 1960-70)

The Hocket Duo: Sarah Gibson & Thomas Kotcheff, pianos

No. 1: ♩ = 184 · No. 3: ♩ = 138 · No. 4: ♩ = 100 · No. 5: ♩ = 52

No. 9: ♩ = 126 · No. 10: ♩ = 116 · No. 15: ♩ = 96 · No. 16: ♩ = 52

No. 19: ♩ = 120 · No. 20: ♩ = 92-108 ad lib · No. 23: ♩ = 100

No. 24: ♩ = 116

### Intermission

*Étude sur les mouvements rotatoires*, op. 45a (1961, rev. 1963)

Sarah Gibson, Thomas Kotcheff, Vicki Ray, Steven Vanhauwaert, pianos

Donald Crockett, conductor

Three Pieces for Piano, op. 38 US premiere

1. *Prélude* (1957, rev. 1964)

2. *Elévation* (1964)

3. *Solitude* (1959)

Martine Joste, piano

*Ainsi parlait Zarathoustra*, op. 17 (1929-1930, rev. 1936)

Tempo Giusto / Scherzando / Lento / Allegro con fuoco

Sarah Gibson, Thomas Kotcheff, Vicki Ray, Steven Vanhauwaert, pianos

Donald Crockett, conductor

### PERFORMERS

#### The Hocket Duo

Sarah Gibson, piano

Thomas Kotcheff, piano

Martine Joste, piano (Director  
of the Association Ivan Wyschnegradsky, France)

Vicki Ray, piano

Steven Vanhauwaert, piano

Donald Crockett, conductor





Ivan Wyschnegradsky with a 3-manual piano, 1929. Photo courtesy of Martine Joste.  
Opposite page: Wyschnegradsky in the 1970s. Photo: Paul Sacher Foundation.

# Concert 3 Program Notes

A magical world of micro-intervals,  
unreal harmonies, in a fantastical atmosphere



**Cosmos**, op. 28 (1939-40, rev. 1945). Serge Nigg (one of the four pianists in the premiere): *I saved the program from the 10 November 1945 concert in the course of which, in a jam-packed Salle Chopin, were given four first performances by Ivan Wyschnegradsky – this by the devoted attention of a quartet of urchins, each aged barely twenty: Yvonne Loriod, Yvette Grimaud, Pierre Boulez, and myself.*

*We had spent long days working under the direction of an author who looked like a prophet, visibly inspired by Heaven, and whose long arms, beating immutable quavers, pointed alternatively at each of us as if to denounce with a vengeful finger his melodic lines quartered between the four pianos.*

*But what joy finding ourselves as if immersed in the magical world of micro-intervals, unreal harmonies, in a fantastical atmosphere, an Ali-Baba's cavern where diamonds, carbuncles and other precious sound gems glittered.*

*The letdown was hard the day after the concert, when we returned to the ordinary sound world, a bit commonplace and prosaic, of our good old 12-note scale of which the chromatic intervals seemed to us to flirt with gaping holes in which all enchantment had vanished.*

While not specifically programmatic, *Cosmos* is one of Wyschnegradsky's most "pictorial" compositions.

A distinct feature of *Cosmos* is the exploitation of registers. Often the highest and lowest registers of the piano are juxtaposed, leaving the middle vacant, suggestive of the broad emptiness of space. Indeed, the high tremolos, trills, and rushing upward scales bring to mind the shimmering of the stars.

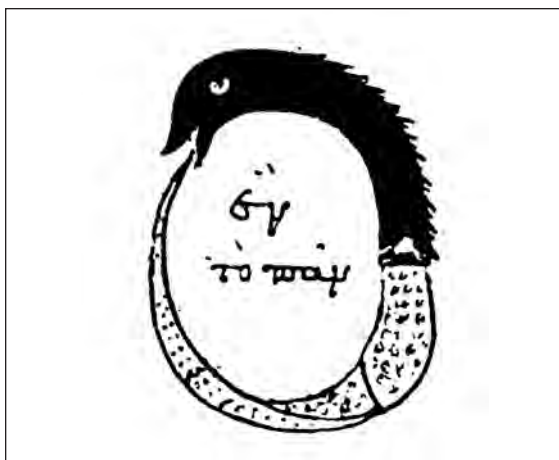
*Cosmos* is in some ways a grand exploration of registers and density. There are many melodic passages in which one piano will play a single line, with the other pianos functioning solely as accompaniment. These different melodies are written in distinctly contrasting registers. The times the four pianos play together is primarily in the frequent punctuating, wide spread chords or clusters. Wyschnegradsky's economical restraint in the employment of the massed forces of four pianos results in exceptionally varied textures. In contrast, there are also a large number of rests and silences, an indication that silence is a structural element and not merely a time to catch a breath. Even if it were lacking its title, *Cosmos* might still bring to mind a sense of the vastness of space.

**Étude sur le carré magique sonore**, op. 40 ("Study on the Musical Magic Square," 1957, rev 1970). The term "magic square" applies to an inscription discovered in the Roman catacombs, composed of five words of five letters, laid out in the form of a square. This inscription has a particular disposition, in that read from left to right or from high to low, one obtains the same five words. Similarly, one can apply this to numbers; in the form of a square one obtains the same number whether the numbers are read left to right or top to bottom.

*In a musical magic square a melodic sequence of 6 measures and cyclical structure (the end returns to the beginning), six times superimposed upon itself results in, whether reading the measures left to right or top to bottom, the same melodic sequence. This work is written in a musical system where the principle of repetition of the octave is replaced by repetition by major 7ths.*



S	A	T	O	R
A	R	E	P	O
T	E	N	E	T
O	P	E	R	A
R	O	T	A	S



The piece itself alternates between periods of strict discipline (the magic square in its purest form) and disintegration. At the beginning the musical elements of the square are jumbled, resulting in an apparent disorder, an apparent incomplete square for 3 voices (1, 3, 5). After a period of dissolution the melody reappears in its complete form for 6 voices. Slowly it reduces to finally reduce in a single note, F. A brief conclusion reunites the elements of the disintegrated square. (From the preface to the published edition.)

This work in equal temperament derives its structure from what is known as a "Sator" or Magic Square. The first "Sator Square" was found in the ruins of Herculaneum and consisted of a word square containing a Latin palindrome featuring the words SATOR AREPO TENET OPERA ROTAS written so that they may be read top-to-bottom, bottom-to-top, left-to-right, and right-to-left (above left).

There is no consensus as to the text's meaning, but a common reading is "The Gardener Arepo holds and works the wheels (or plough)."

The Étude's mystical structure is comparable to the alchemical symbol, Ouroboros— a serpent eating its own tail, representing an eternal repeating cycle without beginning or end (above right).

This ordering of notes bears much resemblance to Olivier Messiaen's scales, resulting in harmonies that are very similar. Messiaen even wrote a letter to Wyschnegradsky praising the "uncompromising organization," the "imaginative rhythms," and the "vicissitude of the form, so captivating and full of life."

**Selections from 24 Préludes**, op. 22a (1934, rev. 1960-70). Wyschnegradsky's 24 Préludes could be considered a 20th century version of J.S. Bach's *Well Tempered Clavier*. Bach composed 24 preludes and fugues in every major and minor key and Wyschnegradsky has written 24 preludes, one for each of his "diatonicized chromatic" keys.

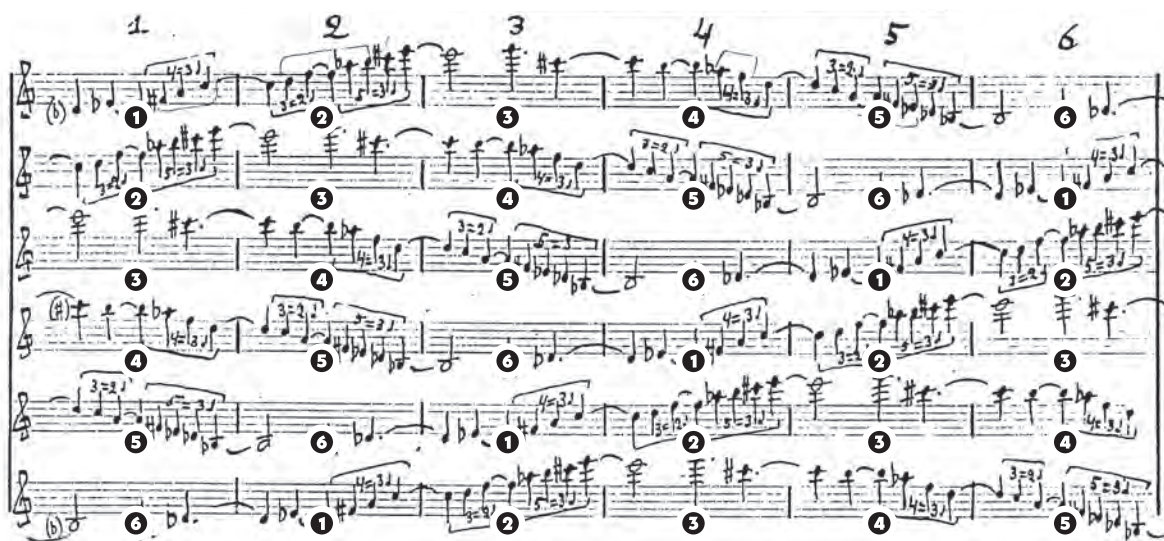
Wyschnegradsky's quarter-tone system divides the octave into 24 equal steps as opposed to the standard 12 pitches. In "diatonicizing" the quarter-tone scale, he

creates a system parallel to the normal diatonic (e.g., do-re-mi) scale. An octave of a diatonic scale is composed of primarily whole steps with 2 half steps (at mi-fa and ti-do) – 7 of the possible 12 pitches. A diatonicized chromatic scale consists of 11 half steps with 2 quarter steps, 13 out of a possible 24 pitches. The result of this technical *legerdemain* is a harmonic environment very similar to standard practice, yet not quite. Any single moment in time can sound fairly familiar, but in the context of what goes before and after, the music seems to phase in and out of focus. Each prelude is grounded by having one tonic pitch as its center point around which the other pitches revolve.

No. 1	♩ = 184	No. 15	♩ = 96
No. 3	♩ = 138	No. 16	♩ = 52
No. 4	♩ = 100	No. 19	♩ = 120
No. 5	♩ = 52	No. 20	♩ = 92-108 ad lib
No. 9	♩ = 126	No. 23	♩ = 100
No. 10	♩ = 116	No. 24	♩ = 116

Ivan Wyschnegradsky: *The first version of this work goes back to 1934. At that time, it was written in a very strict style, each prelude containing only the 13 notes of its position. It was in this primitive form that some of them were performed before the war. In the 1960s-70s, I revised the near-totality of the Préludes, introducing 'chromatic' notes into them where the situation called for it. Some of them were even entirely recomposed...I must specify that, despite the striking analogy with traditional diatonicism, in no way do I consider diatonicized chromaticism a system meant to play a role analogous to what the diatonic system played in its time. For me at least, it was only a transitional step.*

**Étude sur les mouvements rotatoires**, op. 45a (1961, rev. 1963). Here we find a schematic principle similar to that of the "magic square" but in this case a "magic octagon." The harmonic underpinnings of the Étude proceed in a spiraling cycle of diminished fifths only reaching the end after thirteen octaves, well beyond the limitations of



the human ear (typically about seven octaves), after which it begins its cycle again from the lowest audible register. The equidistant extremes – six octaves – of the high and low registers are symmetrically mirrored against the central polar pitch, E-flat (a minor third above middle C). The work is in five interconnected sections which alternate between clockwork-like orderliness and relative freedom.

The harmonic structure is not unlike that of Britten's opera, *The Turn of the Screw*, in which every scene cycles through every key before arriving again at its starting point. However, the *Étude* encompasses twice as many individual pitches, effectively doubling the harmonic complexity.

In either case the harmonic structure is not readily audible; rather, it is to be sensed or intuited.

#### Three Pieces for Piano, op. 38

- 1 – Prélude (1957, rev. 1964)
- 2 – Elévation (1964)
- 3 – Solitude (1959)

Martine Joste: *These three pieces for piano in semitones were combined into the same opus 38, although composed at different times. Indeed, the dates indicated by the composer (1957, 1964, 1959) represent the last revision (or "reshuffling" as he liked to call it) of the work, often far after the date of the original composition.*

*I had the great privilege to play and study many works of Ivan Wyschnegradsky under his guidance and with his indications. During a working session around the Prélude op. 38, Ivan Wyschnegradsky explained to me the origin of the "leitmotiv" that appears in almost all his works. It is found here in bars 30, 32 and 49 of the Prelude.*

*This motif in repeated notes, often noted as accelerando and crescendo, was for him a reminiscence of a slogan proclaimed by the young revolutionaries in 1917, under the words "Revolutzia" in the streets of Petrograd (now St. Petersburg). It was necessary to hear him declare (with his strong Russian accent that he never lost) that, with his intense remembrance, he felt the need to include it throughout his life, as an imperishable hallmark, in each of his works.*

#### Ainsi parlait Zarathoustra, op. 17 (1929-1930, rev. 1936).

*Ainsi parlait Zarathoustra* is a French translation of the title, *Also sprach Zarathustra* (Thus spoke Zarathustra), Friedrich Nietzsche's novel. It shares the title with Richard Strauss' symphonic poem of 1896 (now best known as the opening theme of Stanley Kubrick's film *2001: A Space Odyssey*). The title is where the similarities end.

Wyschnegradsky scored *Ainsi parlait Zarathoustra* for what he later described as a "not very practical" ensemble of quarter-tone piano (6 hands), quarter-tone harmonium (4 hands), quarter-tone clarinet, a traditional string ensemble, and percussion, but he could see no prospect of securing a performance. The original version is now lost but survives in Wyschnegradsky's transcription for four pianos in two pairs tuned a quarter-tone apart.

"*Ainsi parlait*" is composed of four movements, like a standard symphony. Movement I, "Tempo Giusto," is another nod to the past in that its structure bears a passing resemblance to the classical sonata-allegro form. The opening theme of tremolo-ed pianos with a walking bass line is both literally repeated and developed/deconstructed/fragmented through the course of the movement, yet always remains recognizable.

The second movement, "Scherzando," is Wyschnegradsky in an unaccustomed lighter vein, with playful conversations amongst the four pianos and pronounced dance-like passages. In many ways, the "Scherzando" could be from an imaginary quarter-tone version of Stravinsky's *Pétrouchka* or *Rite of Spring*. The "Lento" returns to lyrical writing, primarily pianos 1 and 2 sharing one sinuous melody, with elaborate accompaniment figures in all four pianos. This slow movement is unique in that it was recorded in 1938 on a 78rpm disc by Éditions de l'Oiseau-Lyre.

The final movement, "Allegro con fuoco," drives *Ainsi parlait Zarathoustra* to its dynamic conclusion. The movement is bound together by an insistent dotted rhythm (♩ ♩ ♩) alternating with chordal interjections and, perhaps unexpectedly, a return to the opening theme of the first movement, giving further evidence of its sonata-allegro ancestry. ●

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# Concert 3 Artist Biographies

*Genius is the supreme expression of individuality. And what of individuality? It is the body. So why aren't all men geniuses?*

Ivan Wyschnegradsky



HOCKET is a cutting-edge piano duo based in Los Angeles. Lauded as "brilliant" by Mark Swed in the *Los Angeles Times* and as an "adventurous young ensemble" by *The New Yorker*, members Sarah Gibson and Thomas Kotcheff are both pianist-composers dedicated to commissioning and performing contemporary music. They have performed at music festivals and venues across the country including The Bang on Can Summer Music Festival at MASS MoCA, MATA Festival in New York City, The Center for New Music in San Francisco, and the Carlsbad Music Festival. They have premiered over one hundred chamber and solo works and collaborated with the premier, new music ensembles Eighth Blackbird and the Bang on a Can All-Stars. HOCKET has received grants from the Presser Foundation, The Earle Brown Music Foundation, and has been a selected artist in Firebird Ensemble's Outstanding Young Artists Initiative. HOCKET is a performing ensemble on the Schoenhut Piano Company Artist Roster.

**Sarah Gibson** is a composer and pianist who has been called "a serious talent to watch" (*Atlanta Journal Constitution*). Her works have received recognitions such as the American Composers Orchestra Underwood New Music Readings, Victor Herbert ASCAP award, NFMC Marion Richter American Music Composition Award, and first place in the Percussive Arts Society Composition Contest. Her Left-hand Piano Concerto was selected as a winner of The University of Southern California's (USC) New Music for Orchestra competition and was premiered with Sarah at the keyboard. She has received commissions from the Aspen Summer Music Festival and School, L.A. Signal Lab, the Bennington Chamber Music Conference, and soprano Lindsay Kesselman, among others. Gibson's

music has been performed by members of Eighth Blackbird, the American Composers Orchestra, USC Thornton Edge, the USC Symphony, the Aspen Contemporary Ensemble, L.A. Signal Lab, Aperture Duo, and at various international venues. Sarah has also performed with wildUp, the Bang on a Can All-Stars, and the Atlanta Symphony under the direction of Donald Runnicles.

Sarah holds degrees in Piano and Composition from Indiana University, and a Masters and Doctorate of Musical Arts in composition from USC where she is currently on the faculty. Alongside Artistic Director Andrew Norman, she is the Teaching Artist for the esteemed Los Angeles Philharmonic Composer Fellowship Program. For more information visit [www.sarahgibson-music.com](http://www.sarahgibson-music.com).

**Thomas Kotcheff** is a Los Angeles based composer and pianist. His compositions have been described as "truly beautiful and inspired" ([icareifyoulisten.com](http://icareifyoulisten.com)), "explosive" (*Gramophone Magazine*), and have been performed internationally by The Riot Ensemble, wildUp, Sandbox Percussion, Trio Appassionata, the Argus Quartet, the Lyrus Quartet, USC Thornton Edge, the Oberlin Contemporary Music Ensemble, HOCKET, and the Aspen Contemporary Ensemble. Thomas has received awards and honors from the American Academy of Arts and Letters, the Presser Foundation, the Aspen Summer Music Festival, BMI, ASCAP, the New York Youth Symphony, the National Association of Composers USA, the American Composers Forum, and has been a composition fellow at the Los Angeles Philharmonic's National Composers Intensive, the Aspen Summer Music Festival and School, the Norfolk Chamber Music Festival, and the Bennington Chamber Music Conference. As a new music



HOCKET, Thomas Kotcheff and Sarah Gibson.



Martine Joste



Steven Vanhauwaert.



Donald Crockett



Vicky Ray

pianist, Thomas has dedicated himself to commissioning and premiering new piano works. He is the pianist and founding member of the Los Angeles based piano duo HOCKET and he holds degrees in composition and piano performance from the Peabody Institute and the University of Southern California. For more information visit [www.ThomasKotcheff.com](http://www.ThomasKotcheff.com).

Described as "phenomenal and fearless," Grammy nominated pianist **Vicki Ray** is a leading interpreter of contemporary piano music. Known for thoughtful and innovative programming which seeks to redefine the piano recital in the 21st century, Vicki's concerts often include electronics, video, recitation and improvisation. As noted by Alan Rich, "Vicki plans programs with a knack for marvelous freeform artistry...what she draws from her piano always relates in wondrous ways to the senses." As a founding member of Piano Spheres, a series dedicated to exploring less familiar realms of the solo piano repertoire, her playing has been hailed by the *Los Angeles Times* for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener." Vicki has been heard in major solo roles with the Los Angeles Philharmonic, the Los Angeles Master Chorale, the San Francisco Contemporary Music Players, the German ensemble Compania, and the Blue Rider Ensemble of Toronto.

She is currently head of the piano department at the California Institute of the Arts, where she has been on the faculty since 1991. In 2010 she was awarded the first Hal Blaine Chair in Music Performance. For the past eight years she has served on the faculty at the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art. Ms. Ray is a Steinway artist. More information at <https://www.vickiray.net>.

Hailed by the *Los Angeles Times* for his "impressive clarity, sense of structure and monster technique," **Steven Vanhauwaert** has garnered a wide array of accolades, including the First Prize at the Los Angeles International Liszt Competition. Mr. Vanhauwaert made his solo debut at Walt Disney Concert Hall in Los Angeles performing the world premiere of *Fratello*, by Magnus Lindberg. He appeared as a soloist at the National Center of the Performing Arts in Beijing, the Shanghai Oriental Arts Center, the Concertgebouw in Brugge, the Great Hall of the Budapest Liszt Conservatory, the Forbidden City Theatre in Beijing, Segerstrom Hall, and the National Philharmonic Hall in Kiev. He has appeared with the Pacific Symphony, the Lviv Philharmonic, the Sofia Sinfonietta, the Flemish Symphony and the Kyiv Kamerata.

Recent albums such as *Joseph Woelfl: The Paris Years* (Sonarti Records) and *Pensées Intimes* (Hortus Records) were included in the Top 10 award on the Belgian radio and received a 5 *Diapasons* rating in France. His album *Dispersion* (Hortus Records) featuring works by Hindemith, Vierne, Casella, Schulhoff, and a world premiere recording by Belgian composer Raymond Moulaert, received

rave reviews in Germany, France, Holland, the UK, and the US. Mr. Vanhauwaert is a Steinway Artist. More info at [www.stevenpiano.com](http://www.stevenpiano.com)

A winner of five first prizes at the National Superior Conservatory of Music of Paris, where she studied with Yves Nat, **Martine Joste** is one of the most brilliant French pianists of today. A solo artist in residence at Radio-France, Martine Joste began an international concert career which has taken her to all the European countries, the USA, Brazil, Japan, Mexico, Uruguay, Canada, and the Middle-East.

A passionate advocate of contemporary music, she performs regularly with numerous ensembles. As a soloist, she has given first performances of more than 40 works (by Jean-Claude Risset, Alain Bancquart, Bruce Mather, Claude Ballif, Ivan Wyschnegradsky, Fernand Vandenbogaerde, among others), several of which she requested and are dedicated to her. In 1992, John Cage composed one of his last works, *Two* for her and the violinist Ami Flammer.

In addition to her refined and eclectic discography (from Haydn to Roquin, going through Schubert, Weber, Hoffmann, Debussy, Schoenberg, Milhaud, Cage, Riley, Bussotti, Wyschnegradsky, Bancquart), Joste has organized many concert-events devoted either to original themes (*20/35/44 Simultaneous Pianos*, *The Exploded Piano*, *Creations on Imperial*, *Pianos and Harpsichords: yesterday and today*, *Satie meets Cage*, among others), or to creators (*Non-stop John Cage*, *Journées S. Bussotti*, *T. Marco*, *F.-B. Mâche*, *E. Varèse*, etc.). She is also the president of the Association Ivan Wyschnegradsky.

A frequent guest conductor with new music ensembles nationally, **Donald Crockett** has participated as a conductor and composer with the venerable and famed Monday Evening Concerts in Los Angeles, and most recently the Jacaranda concert series in Santa Monica. In 2018, he returned for his third season leading the Aspen Contemporary Ensemble for three weeks at the Aspen Music Festival. As conductor of the USC Thornton Symphony's annual New Music for Orchestra series, Donald Crockett has premiered over 150 new orchestral works by outstanding student composers. His recordings as a conductor can be found on the Albany, CRI, Doberman/Yppan, ECM, and New World labels. Deeply committed to education, Donald Crockett is Professor and Chair of the Composition Program, Director of Thornton Edge new music ensemble, and Assistant Dean for Faculty Affairs at the USC Thornton School of Music, as well as Senior Composer-in-Residence with the Bennington Chamber Music Conference.

As a composer, Donald Crockett has received commissions from organizations like the Los Angeles Chamber Orchestra (Composer-in-Residence, 1991-97), Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, Xtet, the San Francisco-based chamber chorus Volti, the California EAR Unit, the Guitar Foundation of America, and the University of Southern California, among many others. ●





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*Reason reacts to each affirmation  
of the spirit with the liberty of choice.*

Ivan Wyschnegradsky



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For comprehensive information about Ivan Wyschnegradsky in English, visit:

<http://www.ivan-wyschnegradsky.fr/en/>

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# About Other Minds

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Founded in 1992, Other Minds® in San Francisco 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.

## Other Minds Staff

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

Charles Amirkhanian, co-founder with Jim Newman in 1992 of Other Minds, is its Executive & Artistic Director. As a composer, he is renowned for his text-sound compositions that employ speech sounds in rhythmic patterns resembling percussion music, with influences from Ernst Toch, Gertrude Stein, Steve Reich, and Clark Coolidge. He also composes electroacoustic essays incorporating acoustic ambient sounds alongside more traditional instrumental music sources to create disjunct, trance-like dreamscapes and *hörspiels*.

In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many additional concerts devoted to the work of the American experimental tradition (Cage, Cowell, Rudhyar, Nancarrow, Hovhaness, Antheil and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world.

He also established an ambitious website ([radiOM.org](http://radiOM.org)) that provides access to new music information for listeners in 165 countries and territories. Beginning with a collection of 4000 reel-to-reel studio and aircheck tapes from the KPFA archives transferred in 1999 to Other Minds, a 19-year project of digitizing unique analog audio files has blossomed into one of the most impressive online reference libraries of experimental classical

music. This rich preservation site, with universal free streaming access, is supported by a generous organizational partner, The Internet Archive, based in San Francisco.

Amirkhanian served as Music Director of KPFA Radio in Berkeley (1969-1992) and Executive Director of the Djerassi Resident Artists Program (1993-1997). From 1977-1980 he was a full-time instructor in the Interdisciplinary Creative Arts Department at San Francisco State University. In San Francisco, Amirkhanian hosted and programmed the Exploratorium's highly regarded Speaking of Music series (1983-1991), bringing live audiences together for intimate conversations in person with path-breaking composers. And from 1988-1991 he co-directed, with John Lifton, the Composer-to-Composer Festival in Telluride, Colorado, which served as a model for the Other Minds Festival.

For his work at KPFA he received the Letter of Distinction from the American Music Center in 1984 and the Deems Taylor Award from ASCAP in 1989. At Other Minds, he received the 2005 Letter of Distinction from the AMC, the 2009 ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, and the 2017 Champion of New Music Award from the American Composers Forum. In 1999 he was awarded the first Ella Holbrook Walker Fellowship for a year-long residency at the Rockefeller Foundation's Bellagio Study and Conference Center on Lake Como in Northern Italy, where he established an electronic music facility for the foundation and



composed a ten-movement tape work, *Pianola* (Pas de mains, 1997-2000) for WDR Cologne.

In addition to his work as a composer, percussionist, and poet, Amirkhanian has produced several pivotal commercial recordings, including the complete works for player piano of Conlon Nancarrow, the first compilation of American text-sound composition, the first compilation of electronic music by American women composers, the only compilation of George Antheil performing his own piano music, and first recordings of unpublished music by Marc Blitzstein.

As a radio producer, Amirkhanian pioneered the broadcasting of minimalist music, sound poetry, radio happenings, and, with Richard Friedman, the World Ear Project, bringing continuous recordings of ambient sounds to the airwaves, beginning in 1970. Many of his hundreds of interviews with composers, performers, poets, and intermedia artists can be heard on radiOM.org.

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

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

#### **Blaine Todd, Associate Director**

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

#### **Randall Wong, Administrative Director**

Bay Area native Randall Wong, Administrative Director of Other Minds, has built a distinguished reputation as a vocalist specializing in historically informed performances of Baroque/Classic, and contemporary music. His career in opera, concert work, and as a composer has taken him across five continents. A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's *Where's Dick* (Houston Grand Opera) and *Harvey Milk* (HGO, New York City Opera, and San Francisco Opera), and Meredith Monk's *Atlas*. With the Monk Ensemble he has participated in numerous domestic and international tours including *Atlas*, *The Politics of Quiet*, and *A Celebration Service*. He

has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and John Christian Bach, in places such as Rome, Dresden, Stuttgart, Cologne, Boston, Berlin, San Francisco, Sydney, and Hong Kong.

Wong is the composer/performer/designer of a number of "miniature" operas: *The Household Opera*, *Di Nostra Vita*, *Flatland: A Romance of Many Dimensions*, and *Waiting for Godzilla*. These have been presented by the SF Arts Commission, Museum of Jurassic Technology (LA), Z Space Theater (SF and Santa Cruz), Project Artaud (SF), Yerba Buena Center for the Arts. (SF), Noh Space (SF), and the Chicago Humanities Festival. In 2011, his film score for *The Two Fauns* (dir. David Finklestein) received a Silver medal at the Park City Film Music Festival in the Performance/ Experimental film category. His most recent large work, *Phantom Dances* for four toy pianos and orchestra, was premiered by the San Jose Chamber Orchestra, October 2016. Wong received his Doctor of Musical Arts degree from Stanford University, and Bachelor and Master's degrees in music from San Francisco State University. In addition, he was a private student of the noted composer, Lou Harrison. He has appeared on the Helicon, Teldec, Koch, Capriccio, WDR, and Dorian record labels. Mr. Wong has been on the faculties of UC Santa Cruz and Stanford University, and has worked in arts administration since 2007.

#### **Mark Abramson, Production Director**

Mark was born in California and raised in Hawaii, where he learned to play slack-key guitar and spent as much time as possible surfing the reefs around the island of Oahu. After graduating from U.C. Berkeley, he moved to New York City, where he worked for a while as an economist on Wall Street. But the desire to make music was overwhelming, and when his side-project rock band was offered a recording contract, he quit his day job and plunged headlong into the music business. What happened next was fodder for a made-for-TV movie: recording, touring nationally and in Europe, hanging with East Village scenesters, running a nightclub, working at a recording studio and as band-leader, songwriter and musician.

At the end of this intensely creative ten-year period, Mark changed gears. Moving back to Hawaii offered Mark nice waves, warm weather and a chance to develop as a graphic designer. He established his own firm in Honolulu, and developed projects for several publishing houses, ad agencies, design firms and individual clients. He brought his design business to San Francisco in 1999, where his projects included work for book publishers, academia, and music industry clients like Motörhead and Metallica. At the same time, Mark continued to work on music, writing pieces for independent films, playing live on occasion, and producing recordings for several underground rock artists. After years working as a designer – and making music under the radar – Mark joined Other Minds as Production Director in 2017.

#### **Liam Herb, Program Associate**

Liam is a composer, writer, horn player and guitarist. In 2018, he graduated from the San Francisco Conservatory of Music with BM in horn performance where he studied horn with Jonathan Ring and composition with Jacques Desjardins. Liam also attended the Alabama School of Fine Arts High School in Birmingham, Alabama. Until he graduated in 2014, he studied horn with Kevin Kozak and composition with Sarana Chou. Liam has been working with Other Minds since May of 2018 and currently lives in Berkeley, California.

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**Andrew Weathers, Record Producer**

Andrew Weathers, Producer for Other Minds Records, is an American composer, improviser, & organizer originally from Chapel Hill, NC currently based in Littlefield, Texas. He regularly performs and records solo and with Talk More, Parties, Tethers, Yung100, Common Eider, What Does the Scanner See, King Eider, Real Life Rock & Roll Band and in several ongoing collaborations. In 2015, he released 10 musical documents on cassette tape, vinyl, compact disc, flexidisc, lathe cut and online streaming media. While maintaining a busy performing schedule, Weathers helps run Full Spectrum Records and works as a freelance mastering & restoration engineer.

**Adrienne Cardwell, Archivist**

Adrienne Cardwell Archivist and Preservation Project Director, has been working with audiovisual media for over 15 years. She

has been with Other Minds since 2006 as our Archivist, managing the preservation and access of the organization's analog and digital recording collections. Her background and work in multimedia and visual arts includes film, video, sculpture, and sound design.

**Jenny Maxwell, Business Manager**

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

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# About The Festival

The 24th Other Minds Festival is presented by Other Minds® in association with the Yerba Buena Center for the Arts and Taube Atrium Theater in San Francisco. Other Minds® is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multidisciplinary collaborations, and the rediscovery of neglected 20th century works. The Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.

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## OTHER MINDS 3 (1996)

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## OTHER MINDS 4 (1997)

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## OTHER MINDS 5 (1999)

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## OTHER MINDS 6 (2000)

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## 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

## OTHER MINDS 15 (2010)

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

## OTHER MINDS 16 (2011)

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

## OTHER MINDS 17 (2012)

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

## OTHER MINDS 18 (2013)

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

## OTHER MINDS 19 (2014)

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

## OTHER MINDS 20 (2015)

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

## OTHER MINDS 21 (2016)

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

## OTHER MINDS 22 (2017)

Lou Harrison, Isang Yun

## OTHER MINDS 23 (2018)

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## OTHER MINDS 24 (2019)

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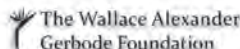
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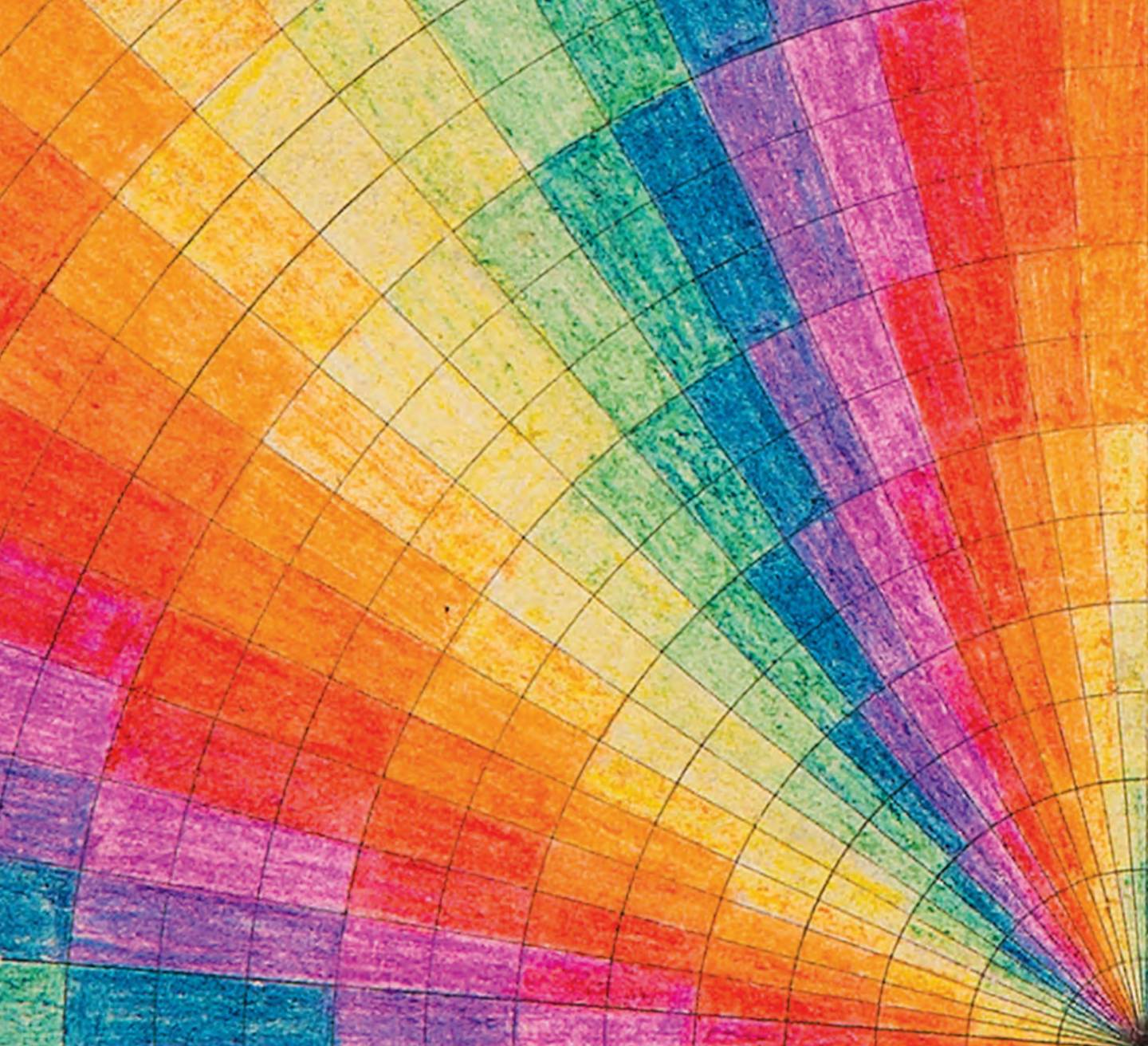
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