

# OTHER MINDS FESTIVAL 7

Charles Amirkhanian, Artistic Director

OTHER MINDS INC., in association with the Djerassi Residents Artists Program and the Cowell Theater at Fort Mason Center presents OTHER MINDS FESTIVAL 7

CONCERT I, II, and III March 8 -10 8:00 pm Cowell Theater  
Artist Forums I and II March 8 - 9 7:00 pm Cowell Theater  
“Ezra Pound and His Music” March 10 11:00 am George Coates Performance Works

## Featured Composers

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

## Guest Performers

Michael Bannett, David Cox, Eddie Def, Eve Egoyan, Tammy Jenkins, The Onyx Quartet, The Other Minds Ensemble, Eun-Ha Park, Reddrum, Nathan Rubin, Sabat/Clarke Duo, Pamela Wunderlich, and others

## The Other Minds Ensemble

Conductors  
Linda Bouchard  
Robert Hughes

## Honoring

George Antheil  
Alan Hovhaness  
Ezra Pound

## A Note of Welcome

The American poet Hayden Carruth, writing in 1956, asserted that there had been altogether too much unnecessary speculation over what Ezra Pound's daunting *Cantos*, were about. "They are about the good life and the bad life, the good society and the bad society . . . For Pound the good society is simply that which is just and reasonable, and this in turn means the society in which the arts play a prominent and generative role. Conversely the bad is the society in which the arts and the values they afford are smothered or distorted by a materialist culture."

A trait I admire about the Other Minds composers at this festival is their common assumption of the above. Not only have they spent lifetimes choosing artistic exploration over financially more lucrative paths, they have "made it new," adapting revolutionary strategies where necessary while adopting the best of past learning. Nobody makes it newer than Jim Tenney, Andrew Hill, Chris Brown, Gavin Bryars, or Alvin Curran, each in their individual voices. They are masters of experimental genres, if such an appellation doesn't beg credibility. Hi Kyung Kim, Aleksandra Vrebalov, and Glen Velez, along with William Winant, often allude to music of non-Western cultures in their work. They bring us new looks at modern music through more traditional filters. All have worked outside the mainstream, landing them squarely into the orbit of Other Minds.

As in the past, our festival's guest composers have spent the past week in a four-day retreat in the inspiring landscape of the Djerassi Resident Artists Program. This time at the 700-acre ranch in the Santa Cruz Mountains provides a time for our composers to make or renew contact and share music and discussion free from the usual public foray. Many thanks to Dennis O'Leary and the Djerassi staff and board for their supportive collaboration.

Our thanks also to the exceptional guest performers who join us this year to bring these scores to life. We're honored to have three visiting opera stars in our midst—soprano Tammy Jenkins, bass-baritone David Cox, and boy soprano Michael Bennett. From Toronto we welcome pianist Eve Egoyan as well as the Sabat/Clarke Duo for their San Francisco debuts, and from Seoul, Eun-Ha Park, whose dancing prowess is a Korean national treasure.

This year the Other Minds Festival departs from tradition by honoring it: March 8th, our opening evening, would have been Alan Hovhaness' 90th birthday. He died this past June in Seattle. The Other Minds Ensemble performs one of his most touching works, the *Khaldis* Concerto, as a memorial tribute, under the direction of the distinguished conductor, composer, and Other Minds alum, Linda Bouchard. We also look back to the little-known music of poet Ezra Pound. The scholars Robert Hughes and Margaret Fisher, both of whom have forthcoming books on the subject, have given generously of their time and expertise to prepare our concert and panel presentations this week. Special thanks to the poet's daughter Mary de Rachewiltz, Pound's publisher, New Directions, and Jennifer Wilson of the Ezra Pound Society for their cooperation. Thanks also to the Rockefeller Foundation and the Bellagio Study & Conference Center for hosting me for the past year while I composed and wrote, and for introducing me to Aleksandra Vrebalov, one of this year's guest composers, along with countless new acquaintances who have labored to make this a better world against all odds.

I urge you to mark your calendar for next year's Other Minds Festival, which will take place again at the Cowell Theater on March 7, 8, and 9, 2002. We'll have the Kronos Quartet with Ellen Fullman and her "Long String Instrument"—I think 90 feet qualifies, don't you? Also, Takashi Harada, the Ondes Martenot player and composer from Japan, ambient sound guru Annea Lockwood, the deep-listening Pauline Oliveros, and more to be announced soon.

Lastly, our thanks to the San Francisco Symphony for collaborating with us on a sequel to our Antheil Centennial Concert last June. On December 12-15, 2001, join us at Davies Hall for an Other Minds commissioned work from the legendary composer Henry Brant. *Ice Field* will feature an enormous orchestra arranged everywhere in the hall and, says Henry, much use of the very low 64-foot stop on that marvelous Davies Hall organ. It promises to be a moving experience for both walls and audience. But all that is yet to come. Right now, we are proud to give you the outstanding artists and composers of Other Minds Festival 7!

Welcome all,

Charles Amirkhanian  
Artistic & Executive Director

**ARTIST FORUM I March 8 7:00 pm Cowell Theater**

### Panelists

Eve Egoyan  
Aleksandra Vrebalov  
Gavin Bryars  
Glen Velez  
Chris Brown

**Moderator**

Charles Amirkhanian

**CONCERT I 8:00 pm**

**Glen Velez:** *Ancient World* (2001)

Solos for frame drums and voice

Bendir (Moroccan frame drum)  
Bodhran (Irish frame drum)  
Voice overtones  
Riq (Egyptian Tambourine)

Glen Velez, bendir, bodhran, voice and riq

**Alan Hovhaness:** *Khaldis* Concerto for Piano, Four Trumpets & Percussion (1951)  
(In honor of the 90th birth anniversary of the composer)

Overture (Noble & Majestic)  
Transmutation  
Three Tones  
Bhajana (Adoration)  
Jhala with Drum  
Processional  
Finale (Allegro)

The Other Minds Ensemble

Eve Egoyan, piano

William Winant, percussion

Kale Cumings, William Harvey, Jason Park, Amanda Piasecki, trumpet

Linda Bouchard, conductor

The Tribute to Alan Hovhaness was made possible in part by the Hovhaness Tribute Honorary Committee.  
Eve Egoyan's travel was made possible by the Canada Council for the Arts.

-intermission-

**Pam Wunderlich**, choreographer and costume designer, will be appearing tonight as  
Baku—The Spirit Stag; Desert Note to Georgia O'Keefe; and Glamour Urbanity—Mogadishu.

**Aleksandra Vrebalov:** String Quartet No. 2 (1996-7)

The Onyx Quartet

The Onyx Quartet: Anna Presler, violin; Phyllis Kamrin, violin;  
Kurt Rohde, viola; Leighton Fong, cello

**Gavin Bryars:** *The Adnan Songbook* (1996), on eight poems by Etel Adnan

The Other Minds Ensemble  
Tammy Jenkins, solo soprano  
Linda Bouchard, conductor

Other Minds Ensemble: Peter Josheff, bass clarinet and clarinet;  
Gyan Riley, electric and acoustic guitar; Charlton Lee, Kathryn Stenberg, viola;  
Randy Fromme, cello; Gavin Bryars, contrabass

## CONCERT I Program Notes March 8

### GLEN VELEZ: ANCIENT WORLD

Velez will perform on various instruments tonight, introducing each with some spoken remarks. (1) Bendir: A Moroccan frame drum with snares with added inner vocalizations to expand and contract the silence. (2) Temple of Moonlight: Solo on bodhran, the Irish frame drum. This instrument is pitched in the range of the cello. The present piece is an improvisation using a wide palette of timbres and hand movements, also with overtone singing. (3) Shakers: "With the voice as the anchor," Velez says, "I synchronize my pulsing limbs." (4) Rain: Egyptians play a tambourine called the riq. This solo exploits the dual nature of this instrument, as a drum and as a cymbal.

- Glen Velez

### ALAN HOVHANESS: KHALDIS CONCERTO FOR PIANO, FOUR TRUMPETS & PERCUSSION

Khaldis was the 'Supreme God Of The Universe' of Urardu or pre-Armenia. The title has deep significance in this case, since the entire concerto is conceived as an adorational piece. The trumpets serve almost as might a chorus (the writing for them is of a vocal variety that is unmistakable) and their music is that of praise. Although the work is not a concerto in the true classical sense, it follows the tradition of pitting a solo instrument against an instrumental body by creating what might be termed a rhythmic war between the piano and the trumpets. The percussion—tympani, tam-tam, and suspended cymbal—are used in counterpoint rather than as a reinforcement.

Byzantinian in quality and texture, the spiritual source for the piece seems to be much farther back in time. Symbolically, it is a poetico-musical picture of the religious atmosphere of an ancient pagan culture. The seven movements each seem to represent a contrasted secular activity of life. As each impression concentrates itself, it spirals up to be swept into the sudden song of presence of the supreme god. And that presence always seems serene (even when the over-riding juggernaut of sound as the trumpets appear represents the hymn of praise in bustling, polytonal dissonance).

- Edward Cole

### ALEKSANDRA VREBALOV: STRING QUARTET NO. 2 "Sketches on Pendulums, Loss, Autism, and Nine Places"

In the summer of 1996, I met David Harrington in New York. We talked about music, life, weather, food, and friends. Soon after that, I had a dream with a string quartet soundtrack. This materialized in the form of the last, fourth section of the work and led me to begin it in the first place. It took me eight months to finish it. At that time, I was moving back to Yugoslavia after a year spent in San Francisco, and in that transitional and restless phase of my life, work on the quartet was the only stable and permanent anchor. The subtitle of the piece, "Sketches on Pendulums, Loss, Autism and Nine Places," encompasses many of the feelings with which I dealt at that time: the necessity to leave the people and place whom I came to love so much, the feeling of being trapped in a hermetic world of memories, and pendulum-like life happenings, in which light and dark constantly shift. The "nine places" are quite literally the locations in which I composed the quartet, and each of them left its imprint on the piece: New York, San Francisco, Menlo Park, Novi Sad, Sombor, Amsterdam, Fruska Gora National Park, the Kopaonik Mountains, and Belgrade. The Quartet was premiered by the Kronos Quartet (for whom it was written) at the Vienna Staatsoper, in July 1997, incidentally with then First Lady Hillary Rodham Clinton in attendance.

- Aleksandra Vrebalov

### GAVIN BRYARS: THE ADNAN SONGBOOK

Text: Etel Adnan  
Music: Gavin Bryars

The songs in *The Adnan Songbook* set a group of eight "Love Poems" by the Lebanese writer Etel Adnan. Etel left Beirut many years ago and now lives and works in California and Paris. I collaborated with her on Robert Wilson's large scale operatic project, the *CIVIL WarS* in 1984, and one aria from that opera to words by Etel, "La Reine de la Mer," forms part of my cantata "Effarene." We worked together, with a number of other performers and designers, in the isolated setting of the Monastery of La Sainte Baume in the mountains above Marseilles in a bitterly cold winter. The first of the poems to be set was the fifth one, which was written for Mary Wiegold and the Composers Ensemble in 1992. The first and second, sung by Sarah Leonard, were written in 1995, commissioned by the BBC for the 'Songbook' series as part of their 'Fairest Isle' season. The remainder were commissioned by the Almeida and written in 1996 for performance by Valdine Anderson with my ensemble. She gave the first complete performance in July 1996.

The instrumentation is a restrained one using only six players, but with a combination of instrumental sonorities that characterise my ensemble: two violas, cello, double bass, electric guitar (doubling acoustic guitar) and bass clarinet

(doubling clarinet). The vocal part, being for a high lyric soprano, was written for Valdine. In all cases, the music is written with my own performers in mind. The bass-clarinet, for example, has long been one of my favourite instruments and I enjoy the possibility of its extreme ranges. With the electric guitar, I generally prefer it to be played without attack, allowing sustained chords or melodic lines to complement those of the strings, and this grainy combination of electric guitar and low strings was one which I first used with Bill Frisell in *After the Requiem* (1990). The formation of the strings here provides in effect a kind of string quartet, transposed substantially downwards. For the last three songs the bass-clarinet moves to B flat clarinet, and the electric guitar changes to the classical acoustic instrument.

There are many cross-references between the songs, as there are between the poems, and three of them are extended by instrumental epilogues—viola for numbers two and eight, clarinet for number six. The first two songs are played together without a break. *The Adnan Songbook* is dedicated to my friends Jane Quinn and Martin Duignan.

- Gavin Bryars

“Love Poems” by Etel Adnan

I.

I had a gypsy  
with Indian silver  
all over her body

She had a  
navel like the morning star  
and eyes  
like the meadows  
of the sierras

She was a deer  
and a trail  
leading to an archetypal  
lake

One day the sun shone  
on her hair  
and the forest caught fire  
only the car broke down  
by the curve of  
the road

And we slept on a hospital bed  
to rise again  
like the Indian Rainbow.

II.

The sun came in  
The pain went out  
a window on the lone mountain

I  
became  
a tree decrucified  
rendered  
to  
its roots.

2000 years of suffering redeemed  
in a woman's two-days'  
flight  
from paradise to paradise  
we went with no mule  
nor train  
but with our hands and our eyes.

III.

I went into the drugstore  
to sell my pain  
I got a penny and bought an Indian rug  
on the grey wool  
I read the footstep of  
a sheep  
on the black line I followed a  
trail

And we arrived at a meadow  
there, only water talked  
to us  
we spoke of rain and fire  
and the three of us  
slept together  
because we became the morning dew.

IV.

No one asked you to be an angel of  
fear  
or even of death

We only wanted your skin to be  
as smooth  
as the sea  
an October afternoon  
in Beirut, Lebanon  
between two civil wars.

You came  
with a handful of pain  
and a smile  
which broke the ground under my feet  
as the earthquake does  
when two people  
meet.

V.

You are a white cloud  
coming down my spine  
fire moves its fingers along  
    my pain  
but two black eyes remain  
    resolved in tears  
and  
the cloud becomes a song  
I heard in the fog  
and over the city  
while you were counting  
    the money  
for yesterday's hospital  
bed

We are not playing a game  
of sorrow  
we are trying to grow  
wings  
and  
fly.

VI.

You are under my hands  
a piece of fire  
which doesn't burn itself out,  
ever

You cry with the rain  
and laugh every morning  
at the advent of the sun

I see you  
with your cousins the deer  
chase shadows  
under the oak trees of the ranch

You refused a  
voyage to the moon  
in order to  
stay  
a moment more  
in bed.

VII.

White as the unfolded tree  
of a winter in  
advance  
on the sun's decisions  
you draw my naked body  
on the city's  
invisible walls  
and a million tiny roads  
go to a single point.  
White as Ophelia's pallor  
you make haggard statements  
so that  
madness and reason be reconciled  
for ever

and the warmth of your  
passion  
takes on  
the color of frost  
white as a permanent spring.

VIII.

My hand on your hand  
both  
in the hollow of  
a tree  
one sky chasing another  
sky  
both  
devouring atoms  
and  
going to the moon.  
Green is the color of  
space.

Two lips tasting mushrooms  
and the Colorado River  
haunting  
the village...  
from the persistent Mediterranean  
to the persistent  
Pacific  
we cut roads with our feet  
share baggage and  
food  
running always one second  
ahead of the running of  
Time  
we are travelling at some  
infinite speed

we are not scared.

"Love Poems" are part of a collection entitled The Indian Never Had AZ Horse & Other Poems also published by Post-Apollo Press. Reprinted by permission of Post-Apollo Press.

## ARTIST FORUM II March 9 7:00 pm Cowell Theater

### Panelists

Alvin Curran  
Hi Kyung Kim  
Andrew Hill  
James Tenney  
William Winant

### Moderator

Charles Amirkhanian

## CONCERT II 8:00 pm

### Ezra Pound

*Fiddle Music First Suite*, in six movements (1923-24) violin solo (world premiere)

*Cavalcanti*, excerpts from the opera (1931-3)

Overture, solo violin  
Poi che di doglia, bass-baritone, flute, bassoon, trombone, violin, cello, contrabass  
Tos temps serai, soprano, bassoon, trombone, violin, cello, contrabass  
Ailas, bass-baritone, English horn, trombone, violin, cello, percussion  
Quando di morte, bass-baritone, violin, cello, contrabass, timpani  
Perch'io non spero, boy soprano, bass-baritone, flute, English horn, violin, cello, contrabass,  
percussion  
Frottola, solo violin

The Other Minds Ensemble

Nathan Rubin, violin solo; Emil Miland, cello; Michael Burr, contrabass; Mark Veregge, percussion;  
Michelle Caimotto, flute; Thomas Nugent, English horn; Carla Wilson, bassoon; Donald Benham, trombone;  
David Cox, bass-baritone; Tammy Jenkins, soprano; Michael Barnett, boy soprano  
Robert Hughes, conductor

**George Antheil:** *Sonata No. 1 for Violin & Piano* (1923)

Allegro moderato  
Andante moderato  
Funebre, lento espressivo  
Finale: Allegretto frenetico

Sabat/Clarke Duo (Marc Sabat, violin; Stephen Clarke, piano)

Sabat/Clarke's travel was made possible by the Canada Council for the Arts.

-intermission-

**Pam Wunderlich**, choreographer and costume designer, will be appearing tonight as  
The Willi's; and Being Candid from "Let's Pep."

### James Tenney

Chorale (1974)  
Diaphonic Toccata (1997)  
3 Pages in the Shape of a Pear (1995)\*  
Diaphonic Trio for Violin & Piano (1997)\*

Sabat/Clarke Duo (Marc Sabat, violin; Stephen Clarke, piano)

\*piano in just intonation

**Hi Kyung Kim:** *Rituel*, for violin, cello, clarinet, percussion and Korean shamanistic  
dancer-drummer (2001, World Premiere), to the memory of Ok-Koo Kang (poet) &  
Marnie Dilling (ethnomusicologist)

Other Minds Ensemble: Eun-Ha Park, percussion/dancer; William Winant, percussion;  
William Barbini, violin; Gianna Abondolo, cello; John Sackett, clarinet



The participation of Eun-Ha Park in Other Minds Festival 7 is made possible in part by the generous support of the Asian Cultural Council.

## CONCERT II Program Notes March 9

### EZRA POUND: FIDDLE MUSIC FIRST SUITE CAVALCANTI

Born in Hailey, Idaho, in 1885, Ezra Pound earned a degree from Hamilton College in 1905 and briefly taught at Wabash College before traveling to Europe, where he spent most of his formative years. In the early teens of the 20th century, he opened a seminal exchange of work and ideas between British and American writers such as W.B. Yeats, Robert Frost, William Carlos Williams, and especially T.S. Eliot, for whom he helped reconstruct and edit *The Waste Land*. It was at this time in Europe that Pound also became interested in Japanese and Chinese poetry. From this poetry, Pound derived and promoted *Imagism*, a movement in poetry stressing clarity, precision, an economy of language, and foregoing traditional rhyme and meter. In 1920, Pound began composing; His music pursued the rationale of matching speech rhythms to the musical melodic line in a spare style reminiscent of Provençal folk music mixed with an aesthetic deriving from Antheil and Stravinsky. His repertoire includes two operas, *Le Testament de Villon* and *Calvanti*, as well as a body of solo violin music, including *Frottola* (an antique musical form), *Al poco giorno*, and *Fiddle Music First Suite*.

Pound's iconoclastic music can be compared to that of his American contemporary Charles Ives. Both composers subjected melody to sophisticated techniques of juxtaposition and layering, Pound shaping melody with literary contours and Ives with harmonic and contrapuntal textures. Each experimented with a combination of different genres concentrated in a single complex work — Ives incorporating hymns, folk tunes, ballads and minstrelsy, as well as instrumental pieces; Pound drawing from a vocal matrix of plain chant, homophony, troubadour melodies, bel canto and nineteenth century opera clichés, and from 20th century polyrhythms and cabaret style singing.

(For further analysis, please see Margaret Fisher's article on Ezra Pound on page #)

### CAVALCANTI

Pound's translations (except where otherwise noted),  
courtesy New Directions Publishers, New York

#### Act I

##### **Poi che di doglia . . .**

Poi che di doglia cor convien ch' io porti,  
E senta di piacere ardente foco,  
Che di virtù mi tragge a sì vil loco :  
Dirò come ho perduto ogni valore.

Io dico, che miei spiriti son morti,  
E 'l cor, ch' ha tanta guerra e vita poco.  
E se non fosse che 'l morir m' è gioco,  
Fare' ne di pietà piangere Amore.

Ma per lo folle tempo, che m' ha giunto,  
Mi cangio di mia ferma opinione  
In altrui condizione ;  
Sì ch' io non mostro quant' i' sento affanno,  
Là ond' io ricevo inganno :  
Che dentro da lo cor mi passa amanza,  
Che se ne porta tutta mia speranza.

##### **Tos temps serai (Sordello) . . .**

Tos temps serai ves amor  
fis e fermes ab cor veray,  
qu' amare e servir me fay  
la plus bella e la melhor ;  
e, si tot als no m' enansa,  
tant creys sos pretz ab honor  
qu' ieu prenc per paya l' onransa ;  
quar gent es do sidons payats  
totz fis amans qu' es en sidons honratz

Sith need hath bound my heart in bands of grief,  
Sith I turn flame in pleasure's lapping fire,  
I sing how I lost a treasure by desire  
And left all virtue and am low descended.\*

I tell, with senses dead, what scant relief  
My heart from war hath in his life's small might.  
Nay! were not death turned pleasure in my sight  
Then Love would weep to see me so offended.

Yet, for I'm come upon a madder season,  
The firm opinion which I held of late  
Stands in a changèd state,  
And I show not how much my soul is grieved  
There where I am deceived  
Since through my heart midway a mistress went  
And in her passage all mine hopes were spent.

Ever shall I be toward Amor  
True and firm with honest heart  
For the fairest and best  
causes me to love and do service

as soon as she does not advance me  
(though)  
so increases her worth and honorificability  
That I take this (the honouring) as reward  
For nobly is any true lover paid  
who is honoured by such gift.

\* Pound omitted this fourth line in his song setting

### Act III

#### Ailas (Sordello) . . .

Ailas, e que' m' fau miey huelh  
quar no vezon so qu' ieu vuelh

Er, quan renovella e gensa  
/estius ab fuelh' et ab flor,  
pus mi fai prec's, ni l' agensa  
qu' ieu chant e' m' lais de dolor  
silh qu' es domna di plazensa  
Chantarai, si tot d'amor  
muer, quar l' am tant ses falhensa  
e pauc vey lidys qu' eiu azor

Ailas, e que' m' fau miey huelh  
quar no vazon so qu' ieu vuelh

Si tot amor(s) mi turmenta  
ni m' auci, non o planc re,  
qu' almens muer per la pus genta  
per qu' ieu prenc lo mal pe' l be.  
Ab que' l' passa e' m' cossenta  
qu' ieu de lieys esper merce,  
ja, permulh maltrag qu' ieu senta,  
non auzira clam de me.

Ailas, e que m' fau miey huelh  
quar no vezon so qu' ieu vuelh

#### Quando di morte . . .

Quando di morte mi convien trar vita,  
E di gravezza gioia,  
Come di tanta noia,  
Lo spirito d'Amor d'amar m'invita ?

Come m' invita lo mio cor d' amare ?  
Lasso, ch' è pien di doglia,  
E da' sospir s' d'ogni parte priso,  
Che quasi sol mercè non può chiamare ;  
E di virtù lo spoglia  
L'affanno che m' ha già quasi conquiso.  
Canto, piacer con beninanza e riso,  
Mi son doglia e sospiri ;  
Guardi ciascuno e miri,  
Che morte m' è nel viso già salita.

Amor, che nasce di simil piacere,  
Dentro da' l' cor si posa,  
Formando di desio nova persona,  
Ma fa la sua virtù 'n vizio cadere ;  
Sì ch' amar già non osa  
Qual sente come servir guiderdona :  
Dunque d'amar perchè meco ragiona ?  
Credo sol perchè vede  
Ch' io dimando mercede  
A morte, ch' a ciascun dolor m' addita.

Io mi posso biasmar di gran pesanza,  
Più che nessun giammai :  
Che morte dentro al cor mi tragge un core,  
Che va parlando di crudele amanza,  
Che ne' miei forti guai  
M' affanna, laond' io perdo ogni valore.  
Quel punto maledetto sia, ch' Amore  
Nacque di tal maniera,  
Che la mia vita fiera  
Gli fu di tal piacere a lui gradita.

#### Perch' io non spero . . .

Perch' io non spero di tornar già mai,

(trans. by Ami Raduns kaya)

What use are eyes  
that see not my desire ?

Now, when summer renews itself,  
and adorns itself with leaves and flowers,  
she entreats me, delights in my song,  
distracts me from my pain ;  
and thus for her I will sing, a woman  
filled with pleasures, though I am dying  
of a relentless love for my adored one,  
whom I so rarely see.

What use are eyes  
that see not my desire ?

Although love has tormented me,  
has killed me, I do not grieve at all,  
at least I die for the most gentle, most tender,  
which turns this evil into good.  
If only I could please her,  
if she would grant me hope of mercy,  
never, for all the anguish I feel,  
would a complaint from me be heard.

What use are eyes  
that see not my desire ?

If all my life be but some deathly moving,  
—Joy dragged from heaviness—  
Seeing my deep distress  
How doth Love's spirit call me unto loving ?

How summon up my heart for dalliance ?  
When 'tis so sorrowful  
And manacled by sighs so mournfully  
That e' en the will for grace dare not advance ?  
Weariness over all  
Spoileth that heart of power, despoiling me.  
And song, sweet laughter, and benignity  
Are grown three grievous sighs,  
Till all men's careless eyes  
May see Death risen to my countenance.

Love that is born of loving like delight  
Within my heart sojourneth  
and fashions a new person from desire,  
Yet toppleth down to vileness all his might,  
So all [L]ove's daring spurneth  
That man who knoweth service and its hire.  
For [L]ove, then why doth he of me inquire ?  
Only because he sees  
Me cry on [D]eath for ease,  
While Death doth point me on toward all mischance.

And I can cry for Grief so heavily,  
As hath man never,  
For Grief drags to my heart a heart so sore  
With wandering speech of her, who cruelly  
Outwearieth me ever . . . !  
O Mistress, spoiler of my valour's store !  
Accursed [be] the hour when Amor  
Was born in such a wise  
That my life in his eyes  
Grew matter of pleasure and acceptable !

Because no hope is left me, Ballatetta,

Ballatetta, in Toscana,  
Va tu leggiere e piana  
Dritta a la donna mia,  
Che per sua cortesia  
Ti farà molto onore.

Tu porterai novelle de' sospiri,  
Piene di doglia, e di molta paura ;  
Ma guarda che persona non ti miri,  
Che sia nimica di gentil natura ;  
Che certo per la mia disavventura  
Tu saresti contesa,  
Tanto da lei ripresa,  
Che mi sarebbe angoscia ;  
Dopo la morte poscia  
Pianto e novel dolore.

Tu senti Ballatetta, che la morte  
Mi stringe sì, che vita m' abbandona ;  
E senti come 'l cor si sbatte forte  
Per quel, che ciascun spirito ragiona ;  
Tan' è distrutta già la mia persona,  
Ch' i' non posso soffrire ;  
Se tu mi vuoi servire  
Mena l'anima teco,  
Molto di ciò ti preco,  
Quando uscirà del core.

Deh Ballatetta, a la tua amistate  
Quest' anima, che triema, raccomando ;  
Menala teco nella sua pietate  
A quella bella donna, a cui ti mando :  
Deh Ballatetta, dille sospirando,  
Quando le se' presente :  
Questa vostra servente  
Vien per istar con vui,  
Partita da colui,  
Che fu servo d'Amore.

Tu voce sbigottita, e deboletta,  
Ch' esci piangendo de lo cor dolente,  
Con l' anima, e con questa Ballatetta  
Va ragionando de la strutta mente,  
Voi troverete una donna piacente  
Di sì dolce intelletto,  
Che vi sarà diletto  
Starle davanti ognora :  
Anima, e tu l' adora  
Sempre nel suo valore.

Of return to Tuscany,  
Light-foot go thou some fleet way  
Unto my Lady straightway,  
And out of her courtesy  
Great honour will she do thee.

Tidings thou bearest with thee sorrow-fain  
Full of all grieving, overcast with fear.  
On guard ! Lest any one see thee or hear,  
Any who holds high nature in disdain,  
For sure if so, to my increase of pain,  
Thou wert made prisoner  
And held afar from her ;  
Hereby new harms were given  
Me and, after death even,  
Dolour and griefs renewed.

Thou knowest, Ballatetta, that Death layeth  
His hand upon me whom hath Life forsaken ;  
Thou knowest well how great a tumult swayeth  
My heart at sound of her whom each sense crieth,  
Till all my mournful body is so shaken  
That I cannot endure here,  
Would' st thou make service sure here ?  
Lead forth my soul with thee  
(I pray thee earnestly)  
When it parts from my heart here.

Ah, Ballatetta, to thy friendliness,  
I do give o' er this trembling soul's poor case.  
Bring thou it there where her dear pity is,  
And when thou hast found that Lady of all grace  
Speak through thy sighs, my Ballad, with thy face  
Low bowed, thy words in sum :  
"Behold, thy servant is come  
—This soul who would dwell with thee—  
Asundered suddenly  
From Him, Love's servitor."

O smothered voice and weak that tak'st the road  
Out from the weeping heart and dolorous,  
Go, crying out my shatter'd mind's alarm,  
Forth with my soul and this song piteous  
Until thou find a lady of such charm,  
So sweetly intelligent  
That e' en thy sorrow is spent.  
Take thy fast place before her.  
And thou, Soul mine, adore her  
Always, with all thy might.

### GEORGE ANTHEIL: SONATA NO. 1 FOR VIOLIN & PIANO

In 1923, Ezra Pound commissioned from George Antheil two sonatas as a vehicle for Pound's companion, the noted Irish-American violinist Olga Rudge. Inspired by Rudge's wild and intense artistry, Antheil produced both sonatas inside of four months. After completing the first movement of the First Sonata, Antheil returned from a visit to Tunis, determined to get beyond its "Les Noces" sound. To whatever extent Antheil succeeded in this, the modernist devices in the Sonata No. 1 went well beyond Stravinsky's idiom. Antheil's tone clusters, complex irrational meters, additive silence, and distortion of timbre had first appeared in America around 1915 in the music of Henry Cowell and Leo Ornstein, but Antheil had to invent notations for such techniques for which there is still no standardized notation.

- Ron Erickson

### JAMES TENNEY: CHORALE DIAPHONIC TOCCATA 3 PAGES IN THE SHAPE OF A PEAR

3 Pages in the Shape of a Pear presents the pianist with three pointillist images of a pear, without notes, musical symbols, or any directions whatsoever. In this way, the music is all and only shape, that is, visual shape, with the

various parameters of sound devised by the performer. But in addition to the long and fruitful (pardon the pun) tradition of graphic scores, Tenney is of course working, tongue-in-cheek, with the classical precedent of Erik Satie's *Morceaux en forme de poire* (Pieces in the form of a pear) from 1903. This kind of ironic distance and reference occurring simultaneously reappears closer to home in the Diaphonic Toccata (dedicated to Ruth Crawford Seeger) and Chorale, compositionally separated by over 20 years and contrasting dramatic gestures—the former a confrontation (or reconciliation?) between the piano's reckless furioso and the violin's calming, lingering stream of melody, and the latter where the piano's deep, resonating, dirge-like chords cut into the violin's melody with a surprisingly literal emotionalism—but which share not only a sense of experimentation and harmonic language reminiscent of Henry Cowell, but also a symmetrical, arch-like classical structure.

Shape, balance, reference, distance, equilibrium, symmetry, contrast, form. These are the particulars of a creative approach that reconstructs its own relationship to the traditional values of classicism, one which brings a mathematical conscience to free will, explores the transformation from conception to perception, and celebrates the dialectical tension that results. This is James Tenney's music.

- Art Lange

#### **JAMES TENNEY: DIAPHONIC TRIO FOR VIOLIN & PIANO**

For the last 25 years, I have been engaged in an effort to redefine "harmony," and to renew the process of harmonic evolution, which had come to a halt in Western music in about 1910. This effort inevitably involved working with pitch systems other than 12-tone equal temperament, which had been the unchallenged standard in Western music since the Baroque era. In this Diaphonic Trio for violin and piano (it is a "trio" because the left and right hand piano parts are always treated as two separate "voices") I have tried to combine with this concern for harmony my fascination with two other essential threads of development in earlier 20th century music. These were chromatic saturation and dissonance—especially as these conditions were exemplified in the work of Arnold Schoenberg, Alban Berg and Anton Webern in Vienna, and Charles Ives, Edgard Varèse, Carl Ruggles, Charles Seeger and Ruth Crawford Seeger in the United States. The piano is tuned to a non-tempered 12-note scale based on the harmonic series of a low F, and the same set of pitches is used in the violin part as well, notated in the score by numbers above each note indicating its deviation in cents, or hundredths of a tempered semitone, from the corresponding note in equal temperament.

Diaphonic Trio was commissioned by Sabat/Clarke with the assistance of the Ontario Arts Council.

- James Tenney

#### **HI KYUNG KIM: RITUEL**

*Rituel* is written in memory of two of my dear friends, who were born in the same year: Ok-Koo Kang Grosjean, a poet whose heart was pure and passionate, and Marnie Dilling, a Catholic sister and ethnomusicologist in Korean Music who was a faculty member at the University of California, San Diego. Both passed away from illness too soon, much before their time. Marnie and I both studied with the Korean percussion teacher, Eun-Ha Park, for whom this piece is written and who is performing tonight. This piece is meant to represent an actual shamanistic ceremony, with the intention to speed my friends on their journey to heaven.

The role of the Korean Dancer, Eun-Ha Park, is one of a shaman who performs a spiritual ritual. The piece has three sections, one of which carries the grief and sadness (represented by the cloth the dancer carries) for the loss of the dear souls, one which is a stage of trance (the experience of the "shamanic possession"), and one of which is the delightful experience of heaven. At a certain point the dancer casts the cloth aside, to symbolize the casting aside of grief. The next section, the experience of shamanic possession, is supported by the chang-go (drum). The use of the kwoang-gari (small gong) is employed to represent the experience of heavenly exultation. The instrumental ensemble serves to aid the dancer in moving through these divine experiences by means of their notated accompaniment as well as improvisational sections. In addition, the performers experience the spiritual contact along with the dancer through the experience of "breathing together," that is, the performance of the music together.

The work is scored for Korean percussion choreography, Western percussionist, violin, cello, and clarinet doubling bass clarinet.

- Hi Kyung Kim

**SPECIAL PANEL: "Ezra Pound and Music" March 10 11:00  
George Coates Performance Works, 100 McAllister Street @ Leavenworth**

**Panelists**

Michael André Bernstein  
Margaret Fisher  
Robert Hughes  
Nathan Rubin  
Hugh Witemeyer

**Moderator**

Charles Amirkhanian

**Other Minds Festival VII Panelists**

**Michael André Bernstein** is Professor of English and Comparative Literature at the University of California, Berkeley. His groundbreaking book, *The Tale of the Tribe: Ezra Pound and the Modern Verse Epic* (Princeton University Press 1980), traces the reintroduction of history and mythology into literature of the 20th century and offers a systematic analysis of the tradition of modern epic poetry as evidenced in Pound's *Cantos*, William Carlos Williams' *Paterson* and Charles Olson's *Maximus Poems*. Additionally, he has written on the Pound tradition for the journal *Sagetrieb*, "Bringing it all Back Home: Derivations and Quotations in Robert Duncan and the Poundian Tradition" and on "The Modernist Masterpiece" for the journal *Modernism/Modernity*. He is also author of *Prima della Rivoluzione*, a volume of poetry (National Poetry Foundation/University of Maine at Orono) and *Bitter Carnival, Ressentiment and the Abject Hero* (Princeton University Press).

**Margaret Fisher** is director of MA FISH CO, an interdisciplinary performance group she co-directs with composer Robert Hughes. Best known for her contributions as choreographer and director to the fields of experimental dance, performance art and independent artists' video, she has been involved with Ezra Pound's poetry and music since she assisted Robert Hughes with the 1983 San Francisco premiere of Pound's second opera *Cavalcanti*, and choreographed Pound's Canto XLV in American and Italian Sign Language in 1985 for performances in Tokyo, Montreal, New York, Chicago and Berkeley. Currently enrolled in the interdisciplinary Ph.D. program at the University of California's Department of Dramatic Art, she has researched Pound's two operas as they were adapted for BBC radio between the years 1931-1933. She has authored *Ezra Pound's Radio Operas*, to be released by The MIT Press in 2002, and contributed interpretive analysis to the performance edition of Pound's *Cavalcanti* by Robert Hughes (forthcoming 2001).

**Robert Hughes**, composer, conductor, and bassoonist, is a leading scholar on the music of Ezra Pound. Hughes met Pound in 1958 during the poet's incarceration at St. Elizabeths Hospital in Washington, D.C. He conducted the first complete performance of Pound's opera *Le Testament* (1923) with San Francisco Opera's Western Opera Theater in 1971, at the same time issuing a recording of the work on Fantasy Records. Hughes has reassembled the remainder of Pound's extensive body of musical manuscripts, which were dispersed during the period of the Second World War. He gave the premiere of Pound's second opera, *Cavalcanti* (1931-33), with the Arch Ensemble in 1983 at Herbst Theatre in San Francisco. Hughes' research and scholarship has resulted in the reconstruction, editing and premieres of Pound's violin works, the most recent of which, *Fiddle Music First Suite*, receives its premiere in this year's Other Minds Festival 7. Hughes' goal has been to demonstrate, through performance and print, music's pervasive influence on Pound's total *oeuvre*. All of Hughes' editions of Pound's music are with the poet's publisher, New Directions Books. His forthcoming work, *Ezra Pound's Cavalcanti: A Perspective*, a technical study of Pound's music, with interpretive analysis by Margaret Fisher, will be published this fall with the performance edition of the music score.

**Hugh Witemeyer** is a Professor of English at the University of New Mexico. He received his B.A. from the University of Michigan, his M.A. from the University of Oxford (Lincoln College), and his Ph.D. from Princeton University. He has taught at the University of California, Berkeley; the Universities of Wuerzburg and Muenster in Germany; and the Australian National University in Canberra. Witemeyer is the author of *The Poetry of Ezra Pound: Forms and Renewal 1908-1920* (1969), the editor of *Pound/Williams: Selected Letters of Ezra Pound and William Carlos Williams* (1996) and the co-editor (with E. P. Walkiewicz) of *Ezra Pound and Senator Bronson Cutting: A Political Correspondence, 1930-1935* (1995). He has also published books and articles on William Butler Yeats, T. S. Eliot, D. H. Lawrence, and George Eliot.

**Other Minds Festival VII artists/panelists: Refer to profiles later in the program**

**CONCERT III March 10 8:00 pm Cowell Theater at Fort Mason Center**

**Chris Brown:** *Invention No. 7* (2001, world premiere)

Willie Winant, percussion  
Eddie Def, turntablist  
Chris Brown, Yamaha Disklavier piano and computer

**Andrew Hill:** *Bellezza Appasita* (Faded Beauty, 2001, world premiere), from *Pinocchio*

Andrew Hill, solo piano

-intermission-

**Pam Wunderlich**, choreographer and costume designer, will be appearing tonight as  
*Black and White Ouh*; and *Ode to the Loss of Wetlands*.

**Alvin Curran:** *Inner Cities 8* (2000, world premiere)

Eve Egoyan, solo piano

**Gavin Bryars:** *One Last Bar Then Joe Can Sing* (1994)

Reddrum: Michael Crane, Justin DeHart, Ryan Goodpaster, Mike McCurdy and Matt Spiva, percussion

## CONCERT III Program Notes March 10

### CHRIS BROWN: INVENTION NO. 7 “Branches”

My “Inventions” series began in 1997, and are studies in polyrhythm for computers interacting with musicians playing acoustic instruments. Polyrhythm is a texture in which more than one independent is active in the music at the same time. It is especially characteristic within traditional African musics, and in their diasporic hybrids throughout the world. I use the computer to maintain evolving polyrhythmic relationships that provide independent rhythmic anchors for musicians, both holding them together and keeping them apart. The computer also interacts with what the musicians play, so the music is different every time, not frozen.

In “Branches,” I considered the metaphor of the tree to structure the way that rhythmic subdivisions extend outward from a central pulse. Each musician climbs out on a different branch, going out on their limb, creating cycles, phases, and overlaps with the other players, sometimes coming into focus, other times obscured, sometimes alone, sometimes grouped in twos or threes—each branch different, but derived from the same trunk, starting simple, becoming complex—swinging from branch to branch.

There are also stylistic branchings—logdrum and marimba music recorded in Central Africa by ethnomusicologist Simha Arom provided samples for the computer in the first half of the piece that are both matched and contrasted with William Winant’s acoustic percussion. In the second half of the piece DJ Eddie Def’s and the Space Traveler’s *Hamster Breaks* LPs, which were made for sample/scratching by turntablists, are the source material. And there are technological branchings—the computer runs genetic algorithms that “grow” new rhythmic leaves from the rhythms and notes of the piano. As I hear the percussionist and turntablist respond to the pulses, I feed this information back into my playing, creating a feedback loop (food).

The bridge I’m trying to construct here is between the intricately textured pulse music of Africa and the contemporary dance and minimalist pulsed musics of our culture. I don’t see this as being particularly far-fetched—the global village has brought us back to a cultural situation that craves the experience of the polyrhythmic pulse: a complexity made of simple parts in densely interwoven relationships, with a place for everyone to listen, but without the possibility for any one person to hear, play, or contain the whole. Both improvisation and composition are essential here. Polyrhythm implies syncretic culture—one with many centers that accepts, absorbs, borrows, samples, transforms, and evolves in many directions at once.

The software for the piece that creates both the rhythms and the sounds is written by me in James McCartney’s wonderful SuperCollider digital synthesis language ([www.audiosynth.com](http://www.audiosynth.com)). Simha Arom’s recordings are available on the Auvidis/Unesco label (D8020 and D8029.)

- Chris Brown

### ANDREW HILL: BELLEZZA APPASITA [FADED BEAUTY]

Pinocchio, my new piano suite, was inspired by the famous Italian fable, a visit to a town that sells puppets, and meeting a fellow resident at the Civitella Ranieri in Umbertide, Umbria, in the summer of 2000. This is a recently-founded artist’ retreat in the Umbrian countryside near the town of Umbertide. There I met a fellow resident who would walk through the villa’s grounds hugging and talking to trees. He grew up and lived in Communist Russian and never bonded with people during or after Communism.

Faded Beauty is an excerpt from a projected suite. Tonight’s performance is the world premiere.

- Andrew Hill

### ALVIN CURRAN: INNER CITIES 8

Her composing has always been a three ring circus—a literal mix of highwire walks, lion-taming, and clownerie. Masks, small change artistry and pheromones. Total control and falling on your face; Legal intention and illicit non-intention. Truth or consequences. When I woke up, her music was mine. The conductor announced an unscheduled stop in Inner Cities.

That’s where I go to get away from it all; away from the computer wards, the installation brothels, the fast food theaters, the arugola beds. Inner Cities is where I go to get debriefed. Like in Calistoga, first the mud, then heaven, then you pay.



In a hammock under a fig tree Italo Calvino wrote his *Citta Invisibili*; then, I was a mere closet-"situationist" with an electric thumb piano and wanted to make all the musics in the world. Gradually I pointed my microphone out the window and began.

As a natural born liar, I have always sought the truth... So amidst the racket of pile drivers and Wailing Walls and String Quartets, Fog Horns, Midi Shofars and waltzes, I have been filling notebooks up for years with three note chords, two note arpeggios, drunken scales, umpah rhythms in seven-elevenths.

In the early nineties I started to sort these objects out, add new ones, ignore others... I'd take a few days off, sometimes a week, sometimes a month, sometimes never and go to the INNER CITIES... there I kept a secret scratch pad and a tabula-rasa in my Bluthner Piano. My father always used to say that if you keep studying the piano, you'll always have something to fall back on. I've been falling ever since.

What began in 1993 as a mere 28 minute piano piece on an A major triad in first inversion, has now grown to a major (for me) series of solo piano works, of which this last - number 8 is one of the most rarified and rigorous, most lush and longest (50 minutes plus)... Number 2, by contrast is built on two two-note chords of a diminished 9th and ends up in a smoky bar playing "Body and Soul." Number 3 is a four part Choral using typically dysfunctional triadic harmonies, etc. etc. So far there is a tendency toward very quiet and calm, but occasionally this is broken by sudden and vigorous attacks of high energy, for no apparent reason. In all of these pieces, the writing is instinctual, and obsessed with detail, edited and rewritten to death: how to make a big deal between a pause of 7 seconds and one of 7.3 seconds, how to use only two triads, then three, then none, then one, then turn your back on the whole thing and use all the triads and clusters to boot. These damned impish little piles of stones, chords of well-being that have all but defined the sonic space that Einstein walked in on his way to rehearsal at the Oranienburgstrasse Synagogue.

Cut to the plot—these pieces are serial containers of musics for solo piano, which I make unsolicited and with nothing to prove. They are pure oases of personal pleasure—intimate and democratic spaces where all is possible as long as almost nothing (well not too much) happens; there is room for everything except the superfluous. Everything is surrounded by air, by intense focus. Literal triadic memories, they begin and end stark naked like a scrawl in Cy Twombly painting. They're exercises in liberation and attachment at the same time—dream plans for anywhere you might want to be.

In 1994, I recorded five of these pieces for the Hessischer Rundfunk in Frankfurt; Most recently, n.6 and 7 were premiered by Jed Distler at Mills College in 1998 and by Daan Van der Walle for the BRT (Belgian Radio, 1999) and now Eve Egoyan a superb player of my piano music presents a world premiere of n.8 in a version slightly shortened for this occasion.

- Alvin Curran

#### **GAVIN BRYARS: ONE LAST BAR THEN JOE CAN SING**

Commissioned by the Arts Council of Great Britain for the virtuoso percussion quintet Nexus, this piece is a reflection on aspects of percussion history, both personal and musical. The members of Nexus are my friends (I played in the Steve Reich Ensemble along with Russ Hartenberger, for example, in 1972—the year after Nexus was formed) and I have known their playing as an ensemble for almost 20 years. The piece exploits not only the tremendous virtuosity of Nexus, but rather more their wonderful musicality and subtlety. The piece starts from the last bar at the end of the first part of my first opera *Medea*, a very short coda for a quintet of untuned percussion instruments. In my new piece, however, this one apparently innocuous bar is progressively fragmented until it is taken over, little by little, by the addition of tuned percussion instruments. Eventually, two metal tuned instruments (crotales and songbells) play aria-like material with bows, occasionally joined by the xylophone, and accompanied by marimba and xylophone ostinatti. The piece ends with a coda in which phrases are passed from bowed vibraphone to bowed crotales to bowed songbells, supported by tremolos on two marimbas.

The rare three-octave songbells which Nexus owns is one of the great American instrument maker J.C. Deagan's particularly fine instruments and the piece is effectively a kind of homage to Deagan, the Stradivarius of the tuned percussion family. Deagan was a close collaborator with Percy Grainger in the development of tuned percussion music between the wars and I have always admired Grainger's imaginative and audacious use of percussion. The family of keyboard percussion is, for me, as important a group as, say, the string family and equally capable of expressive playing. Indeed in *Medea*, not only does the orchestra have no violins (the strings are from violas downwards), but the percussion section replaces, in effect, the more conventionally important first violins. My knowledge of the music of Nexus was a major factor in this decision.

- Gavin Bryars

## Other Minds Festival VII Composers and Featured Artists

Born in Fresno, California, composer, percussionist, sound poet, and radio producer **Charles Amirkhanian** is a leading practitioner of electro-acoustic music and text-sound composition. Amirkhanian was appointed Artistic Director of Other Minds in 1993, and in 1998 was named Executive Director. He served as Music Director of KPFA/Berkeley from 1969 to 1993, director of the Speaking of Music series at the Exploratorium in San Francisco, and founding Co-Director of the Composer-to-Composer Festival in Telluride, Colorado. He also served as Executive Director of the Djerassi Resident Artists Program from 1993-1997. In 1999-2000 he was awarded the Ella Holbrook Walker Fellowship for a one-year residency at the Rockefeller Foundation's Bellagio Study and Conference Center where he collaborated with Mark Grey in setting up BEAMS (Bellagio ElectroAcoustic Music Studio) to be left in place for future residents. He also composed *Pianola (Pas des mains)*, a 40-minute work for radio which will be premiered later this month on WDR 3 in Cologne. Amirkhanian's music has been recorded on Wergo, Starkland, CRI, Centaur, Fylkingen, and 1750 Arch Records, among others. Works have been commissioned by Meet the Composer, the National Endowment for the Arts, Australian Broadcasting Corporation, Radio VPRO (Netherlands), the 1984 Summer Olympics, Radio Luxembourg, the Arch Ensemble, and choreographers Anna Halprin, Bill T. Jones, Margaret Fisher, Nancy Karp, and Richard Alston of Ballet Rambert (London).

**Chris Brown** has spent the last 20 years pursuing music in the cracks between many traditions and styles. Beginning as a classical pianist, he was influenced by studies of Indonesian, Indian, and Afro-American and Cuban musics, and then took off on branches provided by the American Experimentalists in inventing and building a personal electronic instrumentation. He has been active as a pianist in performing and recording the music of composers such as James Tenney, Henry Cowell, Christian Wolff, William Brooks, David Rosenboom, Luc Ferrari, and Terry Riley. Collaboration and improvisation have been primary in the development of Chris Brown's music for various traditional instruments and interactive electronics. His commissioned pieces include works for the Rova Saxophone Quartet, the Abel-Steinberg-Winant Trio, and the Berkeley Symphony Orchestra, among others. He was a member with William Winant, Larry Ochs, and Scot Gresham-Lancaster of the pioneering group "Room," which explored the intersection of composition, improvisation, and electronic. From 1986-97 he was a member of "The Hub," an ensemble of computer musicians who developed "Computer Network Music," a genre arising from the interdependency of multiple computer-music systems.

**Gavin Bryars** was born in Yorkshire, Great Britain in 1943. He first established his reputation as a jazz bassist working in the early sixties with improvisers Derek Bailey and Tony Oxley. He abandoned improvisation in 1966 and worked for a time in the U.S. with John Cage. Subsequently, he collaborated closely with composers such as Cornelius Cardew and John White. From 1969 to 1978, he taught at Portsmouth and Leicester, and during his time at Portsmouth College of Art, he was instrumental in founding the legendary Portsmouth Sinfonia. His first major composition was *The Sinking of the Titanic* (1969) originally released on Brian Eno's Obscure label in 1975 and *Jesus' Blood Never Failed Me Yet* (1971), both released in new versions in the 1990s on the Point Music label, selling over a quarter of a million copies. The original 1970s recordings have recently been re-released on CD by Virgin Records. He has also composed prolifically for theater and dance, including three full-length operas. His first opera, *Medea*, was first staged by the director Robert Wilson in Opéra de Lyon and Opéra de Paris in 1984. His second opera, *Doctor Ox's Experiment* (based on a story by Jules Verne and with a libretto by Blake Morrison) was staged by the Canadian film director Atom Egoyan for English National Opera in 1998. The third opera, *G*, has been commissioned by Mainz Opera to be premiered in 2001 at the newly refurbished Mainz Opera House. Future commissions include a concerto for violin and string orchestra for Primavera, a percussion concert for Nexus with orchestra and a marimba concerto for Pedro Carneiro and London Sinfonietta to be premiered as part of the inauguration season of Oporto's new concert hall designed by Rem Koolhaas for the city's Cultural Capital of Europe celebration in 2002.

**Alvin Curran's** music-making embraces all the contradictions (composed/improvised, tonal/atonal, maximal/minimal...) in a serene dialectical encounter. His nearly 100 works feature taped/sampled natural sounds, piano, synthesizers, computers, violin, percussion, shofar, ship horns, accordion and chorus. Whether in the intimate form of his well-known solo performances, or pure chamber music, experimental radio works or large-scale site-specific sound environments and installations, all forge a very personal language through recombinant invention. Curran was born December 13, 1938, in Providence, Rhode Island. From age five he was involved in piano lessons, trombone, marching bands, synagogue chants, jazz, and his father's dance bands. He studied composition with Ron Nelson (B.A. Brown University 1960) and with Elliott Carter and Mel Powell (M.Mus., Yale School of Music 1963). In the MUSICA ELETTRONICA VIVA years (1966-1971 in Rome), Curran performed in over 200 concerts in Europe and the USA with Richard Teitelbaum and Frederic Rzewski, Carol Plantamura, Ivan Vandro, Alan Bryant and Jon Phetteplace. He has had significant artistic encounters with many leading artists, including Giuseppe Chiari, Steve Lacy, Michelangelo Pistoletto, Anthony Braxton, Simone Forti, Steve Reich, Joan LaBarbara, Michael Nyman, La Monte Young, Trisha Brown, Gordon Mumma, Alvin Lucier, Robert Moog, Maria Monti, Prima Materia, Philip Glass, Terry Riley, George Lewis, John Cage, David Tudor, and Morton Feldman. From 1975-80,

Curran taught vocal improvisation at the Accademia Nazionale d'Arte Drammatica (Rome) and since 1991 has been the Milhaud Professor of Composition at Mills College in Oakland, California.

Widely considered to one of the most important pianists and composers in jazz, **Andrew Hill** was born June 30, 1937 in Chicago and started playing jazz at age 13, copying the playing of Bud Powell, Thelonius Monk, and Art Tatum. His early gigs were with Von Freeman, Wilbur Ware, Johnny Griffin and later with Miles Davis. After a period of woodshedding he formed a trio which backed vocalist Dinah Washington, taking him to New York. From there he worked with the Johnny Griffin-Lockjaw Davis Quintet, Al Hibbler, fellow Chicagoan Clifford Jordan, Roland Kirk at The Five Spot, Jackie McLean and Kenny Dorham, before signing an exclusive contract with Blue Note. Andrew appeared on two Blue Note sessions, first with Joe Henderson, then Hank Mobley. Andrew then led his own date, featuring Henderson on tenor, released as the album *Black Fire*. A succession of dates as a leader for Blue Note followed until 1971. He then concentrated on composing and gave concert tours throughout the USA under the auspices of the Smithsonian Institute. In the early 1970s he recorded again on various labels including Steeplechase, Freedom label, and East Wind, and Artists House label. In the 1980s Andrew recorded two more albums for Italy's Soul Note label before he returned to Blue Note for albums in 1989 and 1990. In 1995, a box set of Andrew's Blue Note albums was released, which has re-vitalized interest in his recordings.

**Hi Kyung Kim** (born in 1954), a native of Korea, received a B.A. in composition from Seoul National University, and a M.A. and Ph.D. from the University of California, Berkeley. As a recipient of the U.C. Berkeley's George C. Ladd Prix de Paris, she worked at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) and École Normale Supérieure in Paris in 1988-1990. Currently she is an assistant professor at the University of California, Santa Cruz. Her numerous honors include the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, Koussevitzky Foundation, Commissioning USA/Meet the Composer Fund, the American Music Center, and others. Ms. Kim has recently completed a piece commissioned by Meet the Composer and the Chamber Music Society of Minnesota with Yo-Yo Ma, under the direction of Myung-Hun Chung, for a special project "Commemorating World War II," to be performed throughout Asia and North America. She has composed recent works for Alexander String Quartet, Aki Takahashi & Rae Imamura, and the New Music Ensemble at the San Francisco Conservatory of Music. Other current projects include a commission by the Koussevitzky Foundation and Chamber Music Society of Minnesota in collaboration with the noted Korean poet Ko Un, and a "Requiem" for California Ensemble Parallèle, New Music, and the University of California Santa Cruz Chamber Choir. Her music is published by C.F. Peters Edition and American Composers Edition and her music is recorded on the Capstone and Centaur labels. In 2000, he released *Dusk*, a sextet album on Palmetto Records.

**James Tenney** was born in 1934 in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his early training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College (B.A. 1958), and the University of Illinois (M.A. 1961). His teachers and mentors have included Eduard Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, Edgard Varèse, Harry Partch, and John Cage. A performer as well as a composer and theorist, he was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City (1963-70). He was a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. He is the author of several articles on musical acoustics, computer music, and musical form and perception, as well as two books: *META / HODOS: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form* (1961; Frog Peak, 1988) and *A History of 'Consonance' and 'Dissonance'* (Excelsior, 1988). He has received grants and awards from the National Science Foundation, the National Endowment for the Arts, the Ontario Arts Council, the Canada Council, the American Academy and Institute of Arts and Letters, the Fromm Foundation, the Deutscher Akademischer Austauschdienst, and the Jean A. Chalmers Foundation. He has taught at the Polytechnic Institute of Brooklyn, the California Institute of the Arts, the University of California, and at York University in Toronto, where he was named Distinguished Research Professor in 1994. He has recently been appointed to the Roy E. Disney Family Chair in Musical Composition at the California Institute of the Arts. His music is published by Sonic Art Editions (Baltimore) and the Canadian Music Centre, and is distributed by them and by Frog Peak (Lebanon, New Hampshire). Recordings are available from Artifact, col legno, CRI, Hat[now]ART, Koch International, Mode, Musicworks, Nexus, oodiscs, SYR and Toshiba EMI, among others.

Grammy award-winning percussionist **Glen Velez** is often globe-trotting on an international touring schedule which has taken him to six continents. Recently voted "Best World Beat Percussionist" with a 1999 Drummies award by DRUM! Magazine, Velez has emerged as an international soloist and seminal figure in the history of the frame drum. Over two decades ago he brought a new genre of drumming into the Western music world by creating his own compositional style inspired by years of drumming studies from various cultures. After 15 years of performing and recording with Steve Reich (1973-1988) and Paul Winter (1983-1998), Velez is working as a soloist while also collaborating with a variety of artists in other genres. John Cage wrote a piece especially for Glen in 1989. Velez has also played with notables such as Pat Metheny, Richard Stoltzman, Suzanne Vega, Howard Levy, Zakir Hussain, and Oregon. His own compositions have been aired nationally and have been commissioned by the Rockefeller

Foundation, Jerome Foundation, and Reader's Digest. He has recorded hundreds of albums on ECM, CBS, RCA, GRP, Warner Brothers, Deutsche Gramophone, Geffen, Nonesuch, Capital, and Sony. In addition, he has several instructional videos and 10 recordings of his own music on CMP, Music of the World, Sounds True, Interworld, and Ellipsis Arts. A master teacher, Velez developed his own teaching method called Handance, which incorporates voice and body movement into the process of learning to play the frame. Velez has also designed his own signature series of frame drums for the REMO Drum company.

**Aleksandra Vrebalov** was born in Novi Sad, Yugoslavia, on September 22, 1970. She studied composition with Miroslav Statkic at Novi Sad University for her B.M. (1987-1992), Zoran Erich at Belgrade University (1993-1994), Elinor Armer at the San Francisco Conservatory (1995-1996), and Ivana Loudova at the Prague Academy of Music (1997). Her compositions have been performed in many of the world's great concert halls by artists such as the Kronos Quartet, Jorge Caballero, Sausalito String Quartet, Utrecht String Quartet, Moravian Philharmonic, San Francisco Conservatory Orchestra, Ad Lbitum Ensemble, and Jeunesse Musicale Choir. She has received commissions from the Kronos Quartet, Merkin Concert Hall Zoom Series, Ad Lbitum Ensemble, and Jancic Fund. Her compositions have been recorded for Nonesuch, TRV Novi Sad, TRV Belgrade, Croatian Radio, Macedonian TV, Novi Sad Academy of Arts Sound Series, and Vienna Modern Masters. She has received the Vienna Modern Masters Recording Award (1997), and an award for the Highsmith Composition Competition at the San Francisco Conservatory of Music. She was a MacDowell Fellow in 1998, a Tanglewood Fellow in 1999, and most recently, a Rockefeller Bellagio Center Fellow in 2000.

**William Winant**, "one of the best avant-garde percussionists working today," according to Mark Swed of *The Wall Street Journal*, has collaborated with a diverse range of musicians, including John Cage, Iannis Xenakis, Frederic Rzewski, Anthony Braxton, Alvin Curran, James Tenney, Gordon Mumma, Cecil Taylor, Steve Reich and Musicians, Jean-Philippe Collard, Ursula Oppens, Joan LaBarbara, and the Kronos Quartet. He has recorded and toured with Mr. Bungle, as well as with John Zorn, Mike Patton (Faith No More), Oingo Boingo, and Thurston Moore (Sonic Youth). With cellist Yo-Yo Ma, he performed the world premiere of Lou Harrison's quintet *Rhymes with Silver* in collaboration with the Mark Morris Dance Company. He has made over 100 recordings, covering a wide variety of genres, including music from Earle Brown, John Zorn, Pauline Oliveros, Luc Ferrari, Karlheinz Stockhausen, Danny Elfman, Souxie and the Banshees, and the Thurston Moore Trio. His recording of Lou Harrison's *La Koro Sutro* (New Albion) was the New York Times Critic's Choice for best contemporary recording of 1988. He teaches at the University of California at Santa Cruz, and is Artist-in-Residence at Mills College with the internationally recognized Abel-Steinberg-Winant Trio, which has commissioned over 25 new works for violin, piano, and percussion.

## Other Minds Festival VII Composer Honorees

**Alan Hovhaness** wrote music that was both unusual and communicative—one of our working definitions of an “Other Mind.” In his work, the archaic and the avant-garde are merged, always with melody as the primary focus. His farflung borrowings of medieval melody, baroque harmonizations, traditional Armenian liturgical monody and modes, the musics of Asia, and his flare for unconventional but richly inspiring instrumental combinations, have given enormous pleasure to generations of concert-goers. By the mid-forties, he was one of the first Western composers to return to a kind of deliberate tonality that was later embraced by the Minimalists. Virgil Thomson described his work in 1947: “Each piece is like a long roll of hand-made wall paper. Its motionless quality is a little hypnotic. There is a resemblance here to the early ceremonial pieces of Erik Satie . . . Its expressive function is predominantly religious, ceremonial, incantatory, its spiritual content of the purest.” When he died in Seattle on June 21, 2000, at the age of 89, his catalogue of works exceeded 500, including over 60 symphonies. His survivors include his wife, soprano Hinako Fujihara, and his daughter Jean Nandi, of Berkeley.

On what would have been his 90th birthday, March 8, 2001, Other Minds will open its seventh festival with a memorial tribute to Alan Hovhaness. One of his most dazzling chamber works, the “Khaldis” Concerto, for Piano, Four Trumpets, and Percussion (1951), will be performed by the brilliant Canadian soloist Eve Egoyan and the Other Minds Ensemble conducted by Canadian composer Linda Bouchard.

- Charles Amirkhonian

**George Antheil's** career spanned the ferment of 1920s Paris to the heyday of the Hollywood studio system, in which he became an established composer for films while continuing to have his symphonies premiered by such conductors as Leopold Stokowski, Eugene Ormandy and Pierre Monteux. Born in Trenton, New Jersey, July 8, 1900, he died prematurely in New York in 1959 at the age of 58. He was known as "the bad boy of music" for his startlingly innovative and often spectacular compositions in the 1920s, when he was an integral part of the post-World War I generation of artists and intellectuals. Their anti-bourgeois iconoclasm brought about a new radicalism in music, art and literature.

Antheil began his career as a concert pianist and at 21 made a successful tour of Europe. Deciding not to return home, he stayed in Berlin in 1922 at the height of inflationary instability, met his wife Böske, spent time with Igor Stravinsky, his idol, and then moved to Paris in 1923 at the latter's invitation, where he proceeded to premiere his piano works, which were filled with obsessive repetition, brutal pounding chords and hair-raising glissandi.

It was there that he befriended and was encouraged by the likes of James Joyce, Man Ray, T.S. Eliot, Ford Madox Ford, Erik Satie and Darius Milhaud. There also he met Ezra Pound, the expatriate American poet, who shared his interest in musical extremism. Pound commissioned three violin sonatas for his companion Olga Rudge, who performed these with the composer throughout Europe. The second one concludes with a part for drums, played by the pianist (or by Pound, who was frequently the page turner). But the first, which is played tonight by the Sabat/Clarke Duo, emerges from the influence of Stravinsky's *L'Histoire du Soldat* very directly and morphs into proto-minimalist repetition by the fourth movement. In it we hear the seeds of Antheil's early magnum opus, *Ballet Mécanique*, for multiple player pianos, propellers, sirens, doorbells, and percussion.

- Charles Amirkhonian

**Special Commentary: Ezra Pound: Composer**  
**by Margaret Fisher**

In 1929 when Ezra Pound changed his entry in A & C Black's reference *Who's Who* to read, for the first time, "poet and composer," circulating editions of the first 27 cantos of his projected "long poem" were already being recognized for their innovations. The nomenclature and breathtaking lyricism of the *Cantos* did not in themselves justify the claim as "composer," though many have since argued that Pound's lyrical poetry demonstrates the finest ear for English verse in the 20<sup>th</sup> century. From his prose essays we know that Pound sought to re-establish in his time a link between poetry and music that existed in the 11<sup>th</sup> through 13<sup>th</sup> centuries, a bond so indissoluble that the words of a poem were considered the source of its "armonia." He produced a small body of music between 1920 and 1933 in order to analyze through musical construction the "cantabile" values of certain favored medieval poems. In this way he hoped to keep the poetry fresh centuries after the meaning had become stale or overworked by translators. He concluded that the setting of words to music was one of the most intense forms of critical engagement with a works. When he changed the *Who's Who* entry again, in 1952, it read, "Ezra Pound. American poet and composer."

Accounts from Williams and W. B. Yeats (and Pound himself) regarding Pound's inability to carry a tune seem to negate a musical proclivity from the start, but Pound's music career began not as a performer but as a transcriber of medieval song in the archives of the great libraries of Europe while a Ph.D. student in Romance languages (1906). When he inserted into Canto XX an account of his role as a young courier (to the Provençal expert in Germany) of two Arnaut Daniel songs he had copied in Milan's Biblioteca Ambrosiana, he was careful to remark, "Not that I could sing him the music." This anxiety regarding the singing voice recurs throughout Pound's opera *Cavalcanti*; it is an anxiety about who is singing, their relationship to the poet, how well they sing, whether they know what they are singing, or whether they could sing at all.

In 1934 Pound concluded that the setting of words to music was a viable form of criticism. His idea of music-as-criticism can be introduced by differentiating his compositional strategy from that of the classically trained composer, who constructs an interior logic from which each musical idea derives its maximum expressiveness. Working from the premise that the music was at least partially inherent in the words, and granting his texts hegemony over musical structure, Pound builds his sonic ideas locally upon the movement of the individual poems with the intention that each poem's sonic dimension be heard as one of many discrete expressions of the chosen poet.

Pound completed several versions of a first opera, *Le Testament*, based on the poem of François Villon. He was assisted by the London-based pianist Agnes Bedford in 1920 and the American composer George Antheil in 1923. Pound went on to compose independently a second opera and seven original pieces for solo violin.

For *Cavalcanti* (composed for BBC radio between 1931 and 1933) Pound loosely ordered 11 *ballate* and *canzone* into a narrative based upon the few recorded facts and anecdotes of Guido Cavalcanti's life (1250-1300). Pound opens Act I of his radio opera with the dark canzone "Poi che di doglia," in which Guido's unrequited love leads him to lose all hope and virtue. Pound is free to use the rest of the opera to prove Guido worthy. For the aria Pound employs a *bel canto* "extended line," providing the soloist with an expressive range of an octave and a fifth. The melody begins on its lowest note *C*, rising to a high *G* two thirds of the way through the aria ("mi cangio di mia ferma opinione" / "my firm opinion...stands in a changed state"). The "change of opinion" would be reflected in the singer's shift to falsetto if required, something Pound anticipated in his intended singer for radio, the Swiss tenor Gustav Ferrari. The implied symbiosis of words and music ventures past mere word painting to idea formation through sound, a technique of emphasis Pound uses throughout the opera to enact his concept of music as a form of criticism.

Act II of the opera closes with the delightful "Tos temps serai," by the Italian troubadour Sordello (c. 1180-1255), inserted by Pound to contrast Cavalcanti's introspective voice. Set in *A minor*, Sordello's song is accompanied by only two instruments, a violin and a contrabass, the

latter punctuating the texture with offbeat, dance-like emphasis. Pound believed the lasting value of "Tos temps serai," a trope on the poet's promise of love and fealty, was not in the words but in the implied music of the poem's movement. As if to insist on this point, he mockingly translated the Provençal "l'onransa" as "honorificabilitudinitas" in a letter to Agnes Bedford. Following "Tos temps serai," Cavalcanti mutters, "Damn, I should simplify!" "Tos temps" is sung not by Cavalcanti's "Lady," but by Vanna, a maid in the house of Cavalcanti and one-time lady-in-waiting to Sordello's illustrious wife, Cunizza da Romano. The female role in this opera about love is to preserve the poetry of great (male) poets and ensure the artist's lineage.

"Ailas," also by Sordello, opens Act III and offers another opportunity to compare the movement of the line of our two poets. A mendicant soldier of the French army passes through Sarzana by the castle where the now exiled Guido lies dying. The soldier's simple lament has an ABA structure and builds its haunting main theme on a variant of the opera's principal motif. The melody rides comfortably on *G* and *C* tonal centers, though these are ultimately destabilized by the song receding to an ultimate illusive *D*, a premonition of death. The soldier, like Vanna, is unconscious of his important role as protector, carrier, and disseminator of art that otherwise might be lost forever.

As the soldier's voice dies out in the distance, the volitionless Guido bestirs himself with the line, "That I must drag life out of death" from "Quando di morte," a contemplation of decline and death. This moody and elaborate aria has a darker sound than any of the opera's other numbers, with tonal centers on *F#* and *E*, and an inflected tonality that modulates frequently. The demanding range of nearly two octaves, the largest of the opera, carries the emotional climax of the work. Frequenting a low *B*, the song continually seeks a basis of two octaves below the median range written for the French soldier. The octave becomes the ultimate symbol for Pound of the natural occurrences and resonances of personal relationships, their alignment, like overtones, more a matter of destiny or the physical laws of nature, than of will. To strengthen this idea Pound scored the act's final two songs for boy soprano, basso, and soprano.

For the opera's penultimate song Guido gathers his strength to teach his page, Ricco, the tuneful "Perch'io non spero," to be sung to Guido's political allies in Florence after Guido's death. A cipher is embedded in the music. Young and nervous, Ricco lapses into dialect, for which Guido revives enough to scold him heartily, "A man spends half a lifetime trying to shine up the language, and his own page in his own family pronounces it like a butcher." To us, the opera audience, as well as to his page, Guido admonishes, "You've not got to understand it, you've got to learn the damn thing." It's as if Guido takes on the mask of Ezra in the opera's third act—impatient and heavy-handed, yet folksy and familiar.

After the memorable descending melodic line of the opening bars, we hear Guido prompt Ricco occasionally. Ricco's exuberant range of an octave and a sixth contrasts sharply with Guido's reduced strength, which Pound limits to a middle range octave. The opera's now familiar principal motif appears in many variations in this song. One interpretation may be that Ricco simply cannot fix it in his young voice—Pound certainly understood the dilemma of hearing the tune in one's head but being unable to deliver it. Ricco hasn't learned to sing the music when Guido dies. The prison guard steps forward to ask if the written words aren't sufficient. The guard is suddenly and inexplicably overcome, a difficult moment to convey in a radio performance of the opera save for the fact that he sings, bassissimo, "Io son la donna" ("I am the woman"). Pound ends his opera with a device borrowed from the classical Noh theater of Japan: the narrative falls away to reveal the presence of the gods. But that must wait for a full performance of *Cavalcanti*, Pound's philosophical opera.

Pound's growing proficiency as a composer is demonstrated by his use of a wider range, more elaborate technique in his violin works, and the discovery that he could form his melodic material from the rhythms of words. "Ghuidonis Sonate" (1930) are the preliminary studies for *Cavalcanti*. The "Overture" heard tonight, drawn from these studies per Pound's instructions, is an instrumental setting of "Poi che di doglia" without the words. The movement, written across a gamut of three octaves, extends into the high reaches of the violin's E string. Olga Rudge premiered the "Sonate" in Paris on December 5, 1931. In the same vein, the "Frottola" heard on tonight's program is a setting for solo violin to the word rhythms of Cavalcanti's poem "Gianni

quel Guido." Though not dated and probably never performed in Pound's lifetime, it appears to have been composed around the same time as the opera. The apex of Pound's technique was undoubtedly the rhapsodic setting of Dante's sestina "Al poco giorno," with its complex double stops, wide range, more intricate internal movement, and violinistic details.

One of the earliest violin works, *Fiddle Music First Suite* (1923-24) six short movements composed for Olga Rudge, achieves its exuberance within a limited range of two octaves and reliance on the open string positions. The first five movements have only recently been found, and of the six movements, only the final three were originally marked with bowings for performance. Remarks by a reviewer of Rudge's London 1924 performance of *Suite*, to the effect that the work is characterized by a predominance of perfect fourths, further suggest that the first and second movements, emphasizing major seconds and including diminished fifths, were not performed. Tonight's American premiere may well be the world premiere of the complete Suite.

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## Other Minds Festival VII Performers

**Michael Bannett**, age 11, is enjoying growing up in the Bay Area with its exceptional performance opportunities. He is a Collegium member of the San Francisco Boys Chorus. He has performed in six San Francisco Opera productions, most notably as Harry in Benjamin Britten's *Albert Herring*, as John the apprentice in *Peter Grimes*, and as one of the trio of guiding spirits in Mozart's *The Magic Flute*. He played the title role in the Alameda Civic Light Opera production of *Oliver!*, for which he was awarded "Best Child Actor of 1999". Last spring, Michael appeared in the recent A&E television special, "Heroes for the Planet," in which he sang Andrew Lloyd Webber's duet "Pie Jesu" with Charlotte Church, the 14-year old Welsh soprano. This past summer he performed as soloist with the San Francisco Lyric Chorus in Leonard Bernstein's *Missa Brevis* and *Chichester Psalms*. And this past fall he performed as soloist with the Berkeley Symphony Orchestra in the West Coast premier of Elliott Carter's opera, "What Next?". So what, indeed, is next for Michael? Two concerts of "the new choral sound" at the end of April, in which Michael will be a soloist with the San Francisco Lyric Chorus.

French-Canadian **Linda Bouchard** has led a number of orchestras and ensembles in the US and in Canada. In 2000, she was the featured composer at two of the most prestigious Canadian contemporary music Festivals: the Winnipeg Symphony New Music Festival and the Vancouver New Music Festival, where she conducted the premiere of her latest orchestral work *The Open Life*, with the Vancouver Symphony. Her theatrical fashion show *Musique DÉfilÉ*, was premiered by le Nouvel Ensemble Moderne in Montreal in February 2000 and was performed in June at the International Arts Festival in Singapore. She conducted the premiere of her PILGRIMS' CANTATA at the Oregon Bach Festival in June 1996. In early 1994, she served as musical director and conductor for the NAC performance of Mauricio Kagel's "Varietè." Bouchard is also active as a composer and has composed works for a number of genres, from orchestral and chamber works to dance scores, concerti, and vocal pieces. Her works have won awards in the US and in Canada and she was chosen "Composer of the Year" from the Conseil Québécois de la Culture's Prix Opus in 1998. She held the position of Composer-in-Residence for the National Arts Centre Orchestra in Ottawa, Canada from 1992 to 1995.

**DJ Eddie Def** is a virtuoso turntablist, and a prominent member of the San Francisco Bay Area's burgeoning DJ culture. He grew up in San Francisco's Mission District, where he began spinning and scratching records in the sixth grade. He worked with rapper David Paul to spin for T.M.O.R., and later teamed up with DJ Quest and DJ Cue to form the first scratch crew in the Bay Area, the Bullet Proof Scratch Hamsters. The Scratch Hamsters recorded *Hamster Breaks*, the first scratch record of its kind, and later released a double vinyl album entitled *Space Travelers*. In 1998, Eddie released the solo CD *Wax People* on Hip Hop Slam Records. With DJ Cue he has embarked on a five CD series called DMT (Drum Machine Technicians) for DogDay Records and Stray Records.

Pianist **Eve Egoyan** specializes in the performance of new solo piano works. She has performed the North American premieres of works by international composers Maria de Alvear, Gavin Bryars, Judith Weir, Karen Tanaka, and Masahiro Miwa, and many Canadian composers have written works for her. She has appeared as a soloist in numerous international festivals. Her first solo CD, "thethingsinbetween," was released in 1999. Upcoming commissions include new solo works by British composer Michael Finnissy (British Council commission); American composer Alvin Curran and Canadian composers Rudolf Komorous, John Abram, and John Sherlock; and piano concertos by Spanish/German composer Maria de Alvear and Ann Southam. Eve Egoyan trained in standard repertoire at the Victoria Conservatory of Music, the University of Victoria with Eva Solar-Kinderman, the Banff Centre of Fine Arts with György Sebök, the Hochschule der Künste in West Berlin with Georg Sava, the Royal Academy of Music in London, England, with Hamish Milne, and in Toronto where she completed her M.Mus. at the University of Toronto with Patricia Parr.

**Tammy Jenkins** made her debut with the San Francisco Opera while in the Adler Fellowship program, as a Frasquita in *Carmen* during the 1998 Femme Fatales Festival. In her 1998-2000 fellowship, she performed in *La Bohème* (Musetta), *La Favorite* (Inez), *Louise* (Camille) and a Young Rag Picker), *Peter Grimes* (1<sup>st</sup> Niece), *Don Carlos* (Celestial Voice), and *Manon* (Javotte). She has also performed in concert the Brahms' *Requiem*, Handel's *Messiah*, Rossini's *Messa Solenne*, Mozart's *Exultate Jubilate*, Schubert's *Omnipotence* and *Mass in G*, as well as various American operetta works with a number of festivals and companies. Ms Jenkins was a Metropolitan Regional Finalist in 1997. While a 1997 San Francisco Opera Center Merola Participant, she sang the role of Frasquita in the production of *Carmen*. She went on to sing both Frasquita and Michaela in the Western Opera Theater's touring production. In 2000, Ms. Jenkins performed in San Francisco Opera's summer season production of *Parsifal*, the Walnut Creek Festival Opera production of *Elisir d'Amore* (Edina) and the Atlanta Symphony's production of *Carmina Burana*. Upcoming engagements include the Napa Valley Symphony's production of *Barber Knoxville: Summer of 1917*, Villa-Lobos' *Bachianas Brasileiras No. 5*, and the San Francisco Opera's production of *Aida* as a High Priestess.

**The Onyx Quartet** is a San Francisco-based string quartet that specializes in performing and recording contemporary music. Their performances have included works by Donald Erb, Eric Zivian, Peter Knell, Witold Lutoslawski, Henri Dutilleux, Kurt Rohde, Ming Tsao, Felix Mendelssohn, Ronald Smith, and Sarah Michael.

The most elusive chameleon in American new music, the shape shifting **Other Minds Ensemble**, appears annually at the Other Minds Festival. Always responsive to the unpredictable demands of the 21st Century composer, the group has featured some of the world's most stellar performers, from Fred Frith and Miya Masaoka to Gordon Mumma, Alvin Lucier and Christian Wolff. Recordings of the OME have been released on Music & Arts and Tzadik labels and are available on Other Minds' award-winning web site, <http://www.otherminds.org>. This year's appearances of the OME include world premieres by Ezra Pound and Hi Kyung Kim, as well as the Bay Area premiere of Gavin Bryars' *The Adnan Songbook* with soloist, soprano Tammy Jenkins, and a 90th anniversary tribute to the late Alan Hovhaness, with piano soloist Eve Egoyan. Artistic Director of the ensemble is Charles Amirkhanian. Guest conductors this year are Linda Bouchard and Robert Hughes.

**Eun-Ha Park**, acclaimed traditional dancer/percussionist, received a B.A. in dance and a M.A. in dance from Sejong University in Seoul. As the first woman performer to achieve international status in her field, she has become a role model for women percussion players throughout Korea. She began playing folk percussion instruments in her childhood, coming from a family of professional folk music and dancing performers. While in high school, she won a national competition as a solo drummer/dancer for a tour of 21 countries with the Little Angels, a group consisting of the best high school musicians in Korea. In 1984, Ms. Park was appointed as a founding member of Samulnori (the traditional Korean Folk Percussion Ensemble, consisting of four players) at the Center for Korean Traditional Performing Arts in Seoul. She was the first woman percussionist to be accepted as a master performer in a field that previously consisted entirely of male performers. As a member of Samulnori and a dancer, she has toured internationally. Ms. Park also has had numerous solo recitals of dance, percussion, and shamanistic music.

**Reddrum** percussion group spotlights the new and unusual percussion works of the emerging generation of contemporary composers. Their concerts reflect diverse programming that spans a spectrum of repertoire from minimalist to serial; ethnic to electronic. The Group performs frequently at a variety of performance venues throughout California. Reddrum appears regularly at the annual CSUS Festival of New American Music, where they have presented the first west-coast performances of Daniel Levitan's *Listen Up!* and *Autoclave*, Arthur Kreiger's *Caprice*, Lukas Ligeti's *Pattern Transformation*, and Talujon's *There four and sow three*. In 1999, Reddrum presented the premiere of *Monarch of the Vine* by Pulitzer-Prize winning composer Wayne Peterson. Their last appearance at the Other Minds Festival was in spring of 2000, when they collaborated with the Onyx Quartet in performing the premiere of a new work by Annie Gosfield.

**Nathan Rubin** was born in Oakland in November 1929. He began studying the violin at age five, won a San Francisco competition when he was six, and played a debut recital when he was eight. He became a scholarship student at Juilliard School in New York in 1946, graduating in 1949. He was a soloist with the Oakland Symphony in 1945 and, after winning the San Francisco Critics Award, with the San Francisco Symphony (conducted by Dmitri Mitropolous) in 1950. He has toured and acted as concertmaster for a number of orchestras and taught on the faculties of Mills College and Cal State University Hayward, where he continues to teach. In addition to many classical recordings, he has worked with a wide range of popular musicians. In 1974, he toured internationally with Van Morrison, with whom he has also recorded a number of albums. He has also recorded for Herbie Hancock, Aretha Franklin, Sly Stone, the Pointer Sisters, Patti LaBelle, Steve Winwood, Diana Ross, Jerry Garcia and others. In addition to the San Francisco Critics Award, he was the recipient of a Hertz Award from the University of California. The city of Oakland declared April 9, 1994 Nathan Rubin Day and at the same time, he was awarded Congressional Recognition by Ronald V. Dellums.

Canadians **Marc Sabat and Stephen Clarke**, from Toronto, have performed together as a duo since 1996. Their current repertoire includes the complete violin and piano music of Morton Feldman, James Tenney, and Christian Wolff, as well as major pieces by John Cage, Milton Babbitt, Galina Ustvolskaya, and George Antheil. They present an annual concert series in Toronto as well as touring internationally. Sabat/Clarke has recently commissioned music from Christian Wolff, Maria de Alvear, Gerald Barry, Allison Cameron, and Martin Arnold. They have recorded works by Michael Hynes, James Tenney (hat[now]Art 120) and Morton Feldman (Mode 82/3). They have played at major festivals, including Bratislava Evenings of New Music, the Newfoundland Sound Symposium, and Darmstadt, and performed concerts in New York, Dublin, and Toronto. Upcoming projects include the release of a CD of Christian Wolff's music for Mode Records, a series of concerts in Berlin, and a tour of the American West, with concerts scheduled in San Francisco, Valencia, San Diego, and Santa Fe.

Choreographer and composer **Pam Wunderlich** began stiltwalking in New York City in 1987 and has performed in a wide variety of festive environments, including the grand opening of the West Palm Beach airport in Florida, the New York Times Good Health Parade, and at the Wintergarden Atrium in Battery Park City, NY. She is a regular performer at Bumbershoot, the Seattle Arts Festival and at the Black and White Ball for the Seattle Arts Museum. She is an especially popular performer in her four-legged animal costumes at the Los Angeles Zoo, the Providence, Rhode Island Zoo, and at the Happy Hollow Zoo in San Jose, California. With over ten unique and elaborate costumes for stilts, Pam's one-of-a-kind designs have been compared to those featured in *Cirque de Soleil*, *The Lion*

King, and Dark Crystal. As a strolling, roving performance artist on stilts, she is available to perform at any special event around the United States and abroad.

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**Other Minds** is a non-profit organization dedicated to presenting, recording, commissioning, and documenting the most innovative work of today's composers from all over the world. Since the Other Minds Festival's beginnings in 1993, 350 composers and more than 100 guest musicians from 20 countries have participated. For more information about our programs, please visit the Other Minds web site at [www.otherminds.org](http://www.otherminds.org) or call 415/934-8134.

**The Djerassi Resident Artists Program** was founded in 1979 by Carl Djerassi in memory of his daughter Pamela, an artist. In its 15 years of operation, the program has grown from a small family foundation to one of national prominence. Today, it is one of the largest resident artists programs in the country, attracting artists of the highest caliber. Since its founding, over 600 artists from every region of the United States and from more than 20 countries have been residents at the ranch in Woodside, California. Each year, the artists are awarded one-month residencies. The program hosts visual artists, writers, composers, choreographers and those working in non-traditional genres. Recognizing the rich variety of artistic expression, the Program attracts a broad range of artists from varied cultural and ethnic backgrounds.

The Djerassi Resident Artists Program provides a unique opportunity for creative artists to work in a remarkable rural setting, where they are free to conceive new work, undisturbed by the distractions of the outside world. Though solitude and independence are the hallmarks of the Djerassi Program, isolation is balanced by regular interaction with other artists.

### **Composers and featured artists at Other Minds Festivals I-VI**

#### **OM I (1993)**

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

#### **OM II (1995)**

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

#### **OM III (1996)**

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



La Monte Young

**OM IV (1997)**

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

**OM V (1999)**

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

**OM VI (2000)**

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