



Other Minds Festival

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Other Minds Inc., in association with the Djerassi Residents Artists Program & the Palace of Fine Arts Theatre presents: **Other Minds Festival 8**

Charles Amirkhanian
Artistic Director

Featured Composers

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

Performers

African Rhythms
Thomas Buckner
Linda Burman-Hall
Sarah Cahill
Circle Trio
Continuum
Geoffrey Gordon
Harmida Piano Trio
Masayuki Koga
Kronos Quartet
Eric Benzant-Feldra
& Michael Kudirka
The Mexican Guitar Quartet
The Other Minds Ensemble
Hiroko Sakurazawa
David Tanenbaum
Pamela Wunderlich

Contents

ARTISTIC DIRECTOR'S WELCOME	2
MANUSCRIPT AUCTION	3
MUSIC MANUSCRIPTS: THE TOUCH OF GENIUS	4
ARTIST FORUM & CONCERT I	5
CONCERT I PROGRAM NOTES	6
ARTIST FORUM & CONCERT II	9
CONCERT II PROGRAM NOTES	10
THE ART OF THE ONDES MARTENOT DEMONSTRATION/DISCUSSION/PERFORMANCE CONCERT III	12
CONCERT III PROGRAM NOTES	13
ABOUT ARTISTIC DIRECTOR CHARLES AMIRKHANIAN WEB RADIO: UNLEASHING 'SOUNDS LIKE TOMORROW'	17
FESTIVAL 8 FEATURED COMPOSERS	22
FESTIVAL 8 PERFORMERS	32
FESTIVAL STAFF AND SPECIAL THANKS	41
FESTIVAL SUPPORTERS A GATHERING OF OTHER MINDS	42

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WELCOME TO Other Minds Festival 8

“His epitaph could read that he composed music in others’ minds.”
-New Yorker, 1992, following the death of composer John Cage.

The restless investigations of John Cage live on in the spirit of this year’s nine Other Minds 8 composers. We welcome them and all of you who form the Other Minds community that gathers annually in San Francisco for this celebration of unique compositional achievements. Each March we host composers whose pioneering spirits are perhaps their most notable shared feature. All have gone their own way instinctively, rather than following rote patterns of career-building. All have attained the highest levels of achievement in their respective styles of writing. And all have gained the respect of their composer colleagues by an uncompromising dedication to their art regardless of commercial considerations. Join us in honoring and celebrating the 85th birthday of Lou Harrison, the 75th of Randy Weston, and the 70th of Pauline Oliveros. Help us welcome the remarkable Ricardo Tacuchian from Brazil and Ondes Martenot virtuoso Takashi Harada from Japan. Meet and greet Annea Lockwood and Richard Teitelbaum, whose recent work has dealt so profoundly with electronics. Say *¡hold!* to our distinguished composer, pianist and conductor, originally from Cuba, Tania León. And go ahead, drop your jaw in the presence of composer-inventor-visual artist Ellen Fullman and her Long String Instrument, a marvel to behold and to hear. Thanks to the inimitable Kronos Quartet, baritone Thomas Buckner, guitarist David Tanenbaum, the distinguished New York ensemble Continuum, shakuhachi master Masayuki Koga, the Harmida Piano Trio, keyboardist Linda Burman-Hall, and the many other excellent performers who grace our stage this year as we move into our largest venue ever, the 1000-seat Palace of Fine Arts Theatre.

Other Minds began as a music festival but has morphed into a year-round virtual community. We thank the many musicians and music-lovers who have enjoyed our annual events, and we’re grateful for generous institutional contributors, with major support from the Hewlett Foundation, the Rockefeller Foundation, San Francisco Grants for the Arts and our donor circle, A Gathering of Other Minds. Thanks also to our sponsors, the Maxwell Hotel, Yamaha, Andante, Amoeba Records, and KPFA Radio. Due to all of them, many composers have been commissioned and a variety of other projects launched. Our collaboration with the San Francisco Symphony in December for the premiere of a new work by Henry Brant was seen and heard by 9000 people in Davies Symphony Hall and feted in the NY Times. Our record label has produced three definitive CDs of music by Stravinsky, Nancarrow and Antheil, with an Ezra Pound CD awaiting release this Fall. And our Internet radio initiative, described elsewhere by project director Susan Rubio, is nearing its launch to provide an outlet for the many commercially recorded gems of modern music and gems from the KPFA Archives never heard anymore on broadcast radio. All the while, our documentary photographer, John Fago, has registered with his faithful Leica a stunning array of photographs spanning the lifetime of our festival. A coffee table book cannot be far behind.

The concept of the Other Minds Festival is distinct in that we offer each composer who travels here a special gift: the opportunity to be in residence together with eight other composers for four days of mutual sharing of music and ideas at the secluded Djerassi Resident Artists Program in the Woodside foothills above Stanford University. We thank them for their collaboration that deepens the bonds between diverse individuals and contributes much-needed time for focus and reevaluation for these deserving innovators.

This year we’ve added some new elements to our festival. We thank our festival composers and 88 years-young Henry Brant for donating score pages for our lobby exhibition and silent auction. A new boom in collecting music memorabilia has fueled interest in the handwritten manuscripts of composers, and we are delighted to offer you the chance to own a precious piece of music history by bidding on these valuable items. Thanks to Crown Point Press, Peter Kirkeby Associates, and Yosemite Framing, for making possible this exhibition, and to visual artist Carol Law for initiating and organizing the project. Secondly, we are providing an opportunity for audience members to socialize at OMCafé each evening before and during our performances. We hope you find this helpful and that you get to know some of the other new music lovers during the course of this weekend.

Those of you who wish to plan ahead should mark your calendars for Other Minds 9 (March 6-8, 2003), which will feature a bowed piano world premiere from Stephen Scott, and our leap-year edition, Other Minds 10 (March 4-6, 2004). Here’s hoping you enjoy the music and camaraderie of Other Minds 8.

Charles Amirkhanian
Artistic & Executive Director

Manuscript Auction

Exhibition & Silent Auction

We are delighted to present these score pages by Other Minds composers, 2001-2002 Season:

Henry Brant: Trajectory (from spatial score for large ensemble, with silent film by Frank Diamand and text from writings of Leonardo de Vinci, 3 sheets-cover page, pages 88 & 89 of score-ink on paper, each 8.5 x 14”, 1994)

Ellen Fullman: Stratified Bands: Last Kind Words, commissioned by Other Minds for the Kronos Quartet and the Long String Instrument to perform at Other Minds 8 (watercolor & graphite graphic score, 6.75 x 20”, 2002)

Takashi Harada: “It Happened on the Ship” from A Tree of Palme (two connected pages, ink on paper, 16.5 x 23.5”, 2001)

Lou Harrison: “The Leaning Lady,” first movement of from Scenes from Nek Chand, for National steel guitar solo in just intonation, commissioned by Other Minds for OM Festival 8 (1 sheet, graphite, ink on paper, 11” x 17”, Christmas Eve, 2001).

Tania León: Canto (No. 2, “Atardecer en el Trópico” & No. 3, “Canción de Cuna, for baritone and ensemble, ink on paper, 2 sheets each 9.5 x 12.5”, 2000)

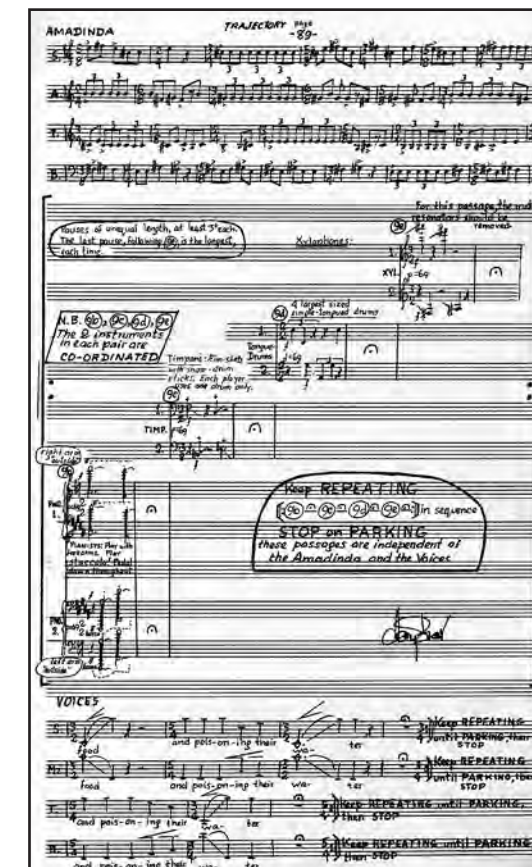
Annea Lockwood: RCSC (for Sarah Cahill) (final original pencil score, graphite on paper, 12 x 18”, composed 2001 at the Djerassi Resident Artists Program, Woodside, CA)

Pauline Oliveros: Quintuplets Play Pen: Homage to Ruth Crawford (2 sheets, ink on paper, original score 8.5” x 14”, and matrix page 8.25 x 11.75”, 2001)

Ricardo Tacuchian: Profiles (Per Fis, for Michael McCormick) (2 sheets, ink on paper, each 8.5 x 11”, 1988)

Richard Teitelbaum: Threshold Music (for John Cage) (1 sheet, text score for performance, silver marker pen on paper, 11 x 17”, 1974, recopied 2002 for Other Minds)

Randy Weston: To be announced.



A page from the manuscript of Henry Brant’s “Trajectory” (1994)

Scores are on view in the theatre lobby throughout Other Minds 8 and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area. Winners will be announced at the second intermission of our Saturday evening concert March 9th, just preceding the appearance of Randy Weston and African Rhythms.

Exhibit curated by Carol Law. Framing of this exhibition was made possible by the support of Crown Point Press of San Francisco, Yosemite Framing of Oakland and Peter Kirkeby Associates of San Francisco. Other Minds gratefully acknowledges their invaluable

Music Manuscripts: The Touch of Genius

Since the 1820’s, when Felix Mendelssohn, Aloys Fuchs and even the great writer Goethe, began systematically collecting the autograph manuscripts and sketches of famous composers, the fascination with the graphic representation of music in Western culture has grown steadily. But with the acquisition of the Stravinsky archive at the cost of multi-millions of dollars by the wealthy conductor and collector Paul Sacher of Basel, attention to the value of 20th Century scores has increased exponentially. Today the competition between the Library of Congress, the Pierpont Morgan Library, and other prestigious national and scholarly archives and individual collectors to obtain a piece of music history seems only to be intensifying.

A letter of some import by Brahms can command a price of \$3500; another by Louis Moreau Gottschalk, \$1600. A musical quote with a signature on a 5 x 5-inch card by Olivier Messiaen was offered last year at \$850. Imagine what prices these composers’ scores might command! The Alban Berg Violin Concerto went for \$50,000 some years ago. More recently, just the first page (!) of Philip Glass’s Cello Concerto was auctioned at \$3500. And as we turn the page into a new century, this might be just the beginning.

As composers are turning to the computer as a means of writing for orchestral forces, the handwritten score is an endangered species. Therefore, whatever is in a composer’s own hand takes on additional rarity. With that in mind, Other Minds offers you a chance to own a piece of our own contemporary music history, not only as an investment, but as an object of inspiration to live with in wonder at the ingenuity of the human mind.

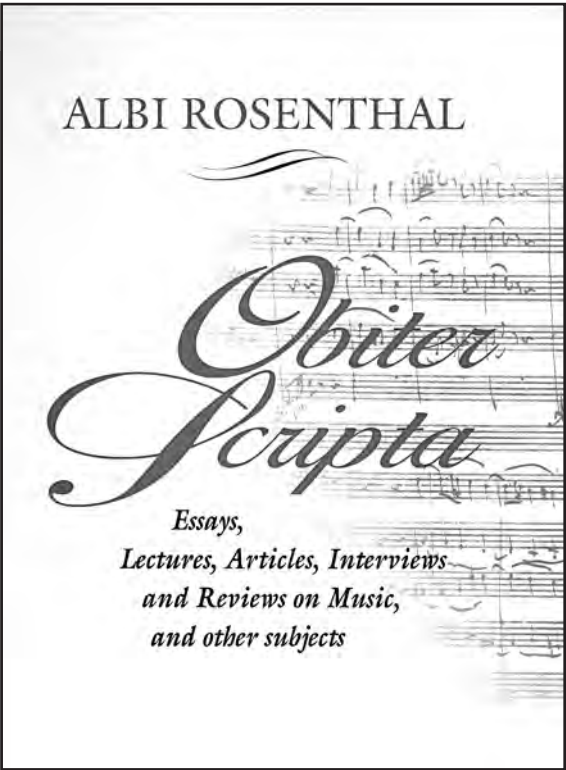
The leading contemporary dealer and appraiser in the field of autograph musical manuscripts is Albi Rosenthal, now in his late 80s, and a resident of Oxford, England. His brother Bernard runs a Telegraph Avenue business that is the source of rare pre-Renaissance manuscripts and books. The Bay Area percussionist, David Rosenthal, known to many of you, is Barney’s son and Albi’s nephew.

It was Albi Rosenthal who negotiated the sale of the Stravinsky Estate to what now has become the Sacher Foundation library in Switzerland, now the most prestigious in the world for music manuscripts of the 20th Century. There a musicologist can peruse the complete manuscripts of Boulez, Lutoslawski, Ligeti and even a very few Americans. These include Elliott Carter, Conlon Nancarrow, Morton Feldman and Henry Brant, one of the great draftsmen among contemporary composers, and one whose spatial performance instructions demand special notational acrobatics, as the outstanding example in our exhibition illustrates. Is it any wonder that his scores were coveted by the Sacher Foundation?

A remarkable new book on Albi Rosenthal’s career just has reached these shores. Orbiter Scripta: Essays, Lectures, Articles, Interviews and Reviews on Music, and other subjects now is available from Scarecrow Press. The entertaining stories of Rosenthal’s adventures are inspiring reading, and the book is profusely illustrated. Among the most entertaining stories is this one about the late French pianist and avid autograph score collector, Alfred Cortot:

“I once asked Cortot which piece in his collection he treasured most. Without hesitation he said, pointing to a gold pendant hanging from his watch-chain, ‘le voilà!’ A fascinating story emerged: after his first piano recital in Berlin, in his early twenties, he read, against the express advice of his teacher, Louis Diémer, what the critics wrote about him in the newspapers on the following day, and decided to express his personal gratitude to the most enthusiastic among them, Herr Max Springer, who was also Director of the Musikabteilung of the Berlin Staatsbibliothek at the time. Cortot was warmly received at the library, and on being encouraged to name any treasure he would most like to see, asked for the original manuscript of the Ninth Symphony. It was placed before him, and he spent an hour or two studying every page. While turning over a particular leaf, he noticed that a tiny piece of a blank upper corner was hanging loosely, by a bare thread, almost falling off. He turned the leaf back and forth, found himself unobserved, quickly plucked the minute blank paper triangle, a fraction of an inch long, from its tenuous moorings with a deft movement of his right hand and hid it in his notebook. Carefully protected by a gold pendant, it accompanied him throughout his life.”

-Charles Amirkhanian



March 7th 8:00pm | Palace of Fine Arts Theatre

Panelists

Ellen Fullman
Takashi Harada
Tania León
Pauline Oliveros
Ricardo Tacuchian
Randy Weston

Moderator

Charles Amirkhanian



A Recital for Ondes Martenot & Piano

Dedicated to the memory of Jeanne Loriod (1928-2001)

Takashi Harada

Poison d’or for Ondes Martenot & Piano (2001)***
Untitled I for Six Ondes (Ondes & Tape) (1996)***

Olivier Messiaen

Feuillets Inédits-Quatre pièces pour Ondes Martenot et piano (undated, edited by Yvonne Loriod, 1999)***

André Jolivet

Three Poems for Ondes Martenot & Piano (1935)**
Ondes
Serimpie
Chant d’oppression

Shin-ichiro Ikebe

Thermal Conductivity for Ondes Martenot Solo (1995)***

Darius Milhaud

Suite for Ondes Martenot & Piano (1932)*
Choral
Sérénade
Impromptu
Etude
Elégie

Takashi Harada, Ondes Martenot

Hiroko Sakurazawa, piano



Travel for Takashi Harada and Hiroko Sakurazawa made possible by a grant from the Asian Cultural Council.

Pam Wunderlich will be appearing tonight as Live Girls on Earth No. 2; and Anonymous Was a Woman

Lou Harrison

Serenade for Frank Wigglesworth (1952)
Music for Bill and Me (1966-7; 1978)
Sonata in Ishartum (1974)
A Waltz for Evelyn Hinrichsen (1978)
David Tanenbaum, classical guitar solo
Scenes from Nek Chand (2001-02)****
The Leaning Lady
The Rock Garden
The Sinuous Arcade with Swings in the Arches
David Tanenbaum, National steel guitar solo

The appearance of Lou Harrison and the commissioning of Scenes from Nek Chand is made possible by a gift by Betty Freeman. Thanks to National Reso-Phonic Guitars of San Luis Obispo, CA, for loaning the instrument used in tonight’s performance.

Ricardo Tacuchian

Páprica (1999)***
David Tanenbaum, classical guitar solo
Impulsos No. 2 (1980)***
Michael Kudirka & Eric Benzant-Feldra, guitar duo
Imagem Carioca (1987)***
The Mexican Guitar Quartet (Tomás Barreiro, Santiago Gutierrez Bolio, Santiago Lascurain, Rodrigo Placencia)

The residency of composer Ricardo Tacuchian is made possible by the Bellagio Friends of Other Minds and the Armenian Friends of Other Minds.

Pauline Oliveros/The Circle Trio: New work (2002)****

Pauline Oliveros, accordion; India Cooke, violin; Karolyn van Putten, voice

The appearance of Pauline Oliveros and The Circle Trio is supported by a grant from The Zellerbach Family Fund.

**** world premiere
*** U.S. premiere
** West Coast premiere
* San Francisco premiere

Program Notes

Concert One | March 7, 2002, 8:00pm

A Recital for Ondes Martenot and Piano
Dedicated to the memory of Jeanne Loriod (1928-2001)
Takashi Harada, Ondes Martenot
Hiroko Sakurazawa, piano

Takashi Harada: Poison d’or, for Ondes & Piano (2001)
Poison d’or was premiered at Noh Theatre in Nagoya, Japan, in 2001. The work is based on emotionless piano patterns derived from the sounds of continuous snowing in the dead of night. These patterns are juxtaposed with the Ondes’ expressive, human song, which paints my mind’s inner landscape. -Takashi Harada

Takashi Harada: Untitled 1 for Six Ondes (1996)
Untitled 1 started as an improvisation made after visiting an art exhibition. The abstract titles of the visual artworks impressed me, and struck me as similar to the titles “Composition,” or “In A-Minor,” one would apply to musical works. I did some recording sessions at my studio based on the paintings’ titles, and this composition is the result. I perform the work solo with tape accompaniment. -Takashi Harada

Olivier Messiaen: Feuilllets Inédits-Quatre pièces pour Ondes Martenot et piano (undated, edited by Y. Loriod, 1999)
The great French composer Olivier Messiaen (1908-1992) wrote many scores that included the Ondes Martenot. His sister-in-law, Jeanne Loriod, was one of the great teachers and performers on the instrument. She had studied with the inventor Maurice Martenot and subsequently was the teacher of tonight’s soloist Takashi Harada. Messiaen often included parts for Jeanne Loriod to perform in his major orchestral works such as the Turangalila-Symphonie and his opera St. François d’Assise. At the time of his death, several pages of works for ondes and piano were left undated. They were only recently edited for publication by the pianist Yvonne Loriod, the widow of the composer, and include some of his early romantic writing with some of his later melodies inspired by his notation of bird songs. A recording of the music, performed by Jeanne and Yvonne Loriod, was released in 1999. -Charles Amirkhanian

André Jolivet: Trois Poèmes pour Ondes Martenot et Piano (1935)
Ondes
Serimpie
Chant d’oppression

Jolivet had been impressed by a demonstration of the Ondes Martenot, and composed “Ondes” for the instrument’s inventor, Maurice Martenot. Martenot gave the work its first performance at the Société Nationale (Paris) in 1939, with composer Arthur Honegger in attendance. Although for many years the full suite was performed with the first & second movements reversed, Mr. Harada will present the work in its original state.

The title “Serimpie” is Jolivet’s own invented word derived from “estampie.” The “estampie,” (incidentally a favorite form and title in the oeuvre of Lou Harrison) is one of the oldest known dances from the Middle Ages. It sometimes was performed on the portable organ. The Ondes Martenot takes the place of the organ here. Modal and later tonal compositional techniques in the original version of the “estampie” have been replaced by serialism in Jolivet’s “Serimpie,” hence the first syllable of the unusual title.

Jolivet described the concluding movement in Thirties annotational fashion thusly: “After an introduction establishing the dominant mood of controlled suffering in “Chant d’oppression,” the piano plays muffled percussive sounds over which the Ondes emits a plaintive recitative that rises and transforms itself into a true melody. After several attempts to take flight, one of which is particularly violent and distressed, this melody falls back once more and ends in an aggrieved phrase, leaving us with a feeling of resigned contemplation. If this piece deserved interpretation, it would be the following: revolt has but little chance of bringing freedom; and ordeal is only salvation if it is accepted. From a stylistic perspective, this work falls outside any customary formal and compositional conventions.”

Shin-ichiro Ikebe: Thermal Conductivity (1995)
Thermal Conductivity is a masterpiece of writing for the Ondes Martenot. Shin-ichro Ikebe (b. 1943) is a distinguished Japanese composer who studied with Akira Miyoshi and has written a large body of music in all media. He wanted to explore the Ondes as an expressive vehicle for contrasting musical lines: hard and soft; short and long; organic and inorganic, as opposed to the Ondes’ more conventional use as an analogue to the human voice. I gave the premiere of this solo work at the concert hall of Mito Art Tower in Japan, an hour-long train ride from Tokyo. -Takashi Harada

Darius Milhaud: Suite for Ondes Martenot & Piano (1932)
Choral
Sérénade
Impromptu
Etude
Elégie

Darius Milhaud followed the development of the Ondes Martenot with great interest since the instrument made its first public appearance in 1928. In 1932, Milhaud was asked by playwright Charles Dullin to compose the incidental music to Dullin’s play, Château des Papes. The limited size of the stage available for the performance and the varied sounds of the new instrument led Milhaud to write for Ondes Martenot and small orchestra. The composer himself arranged the work for Ondes and piano. In 1933, this work was given its first performance at the École Normale de Musique in Paris. -Adapted from Georges Hacquard

Tonight’s Ondes Martenot recital is dedicated to the memory of Jeanne Loriod, the teacher of Takashi Harada. She was one of the great proponents of the Ondes Martenot, an instrument introduced at the Paris Opera in 1928, the year of her birth. In 1947, Loriod signed up for a class at the Paris Conservatoire with the instrument’s inventor, Maurice Martenot, and soon thereafter joined an ondes quartet led by Martenot’s sister Ginette. She devoted the rest of her life to the instrument, keeping alive the early repertoire and commissioning new works. In 1961, her sister Yvonne married Olivier Messiaen, the great French composer, who included the instrument in his Turangalila-Symphonie, scheduled to be peromed here next month by the San Francisco Symphony under David Robertson, and the opera Saint Francois d’Assise, to be staged next season by the San Francisco Opera. In 1987 Loriod wrote a three-volume teaching text that was the definitive benchmark for ondists everywhere. Her repertoire at the time of her death included 300 pieces with concertante parts for the ondes, 250 chamber works, and 15 concertos, in addition to her contributions to Maurice Jarre’s soundtracks for Lawrence of Arabia and other films. When she drowned on in August at the age of 73 after suffering a stroke while swimming near Antibes on the French Riviera, talk had been circulating about a Loriod/Radiohead collaboration. Her many recordings, though hard to find in this country, are a lasting legacy of her achievement with this most successful survivor of pre-1950 electronic instruments. -Charles Amirkhanian

INTERMISSION

Music for Solo Guitar by Lou Harrison
David Tanenbaum, classical guitar and National Steel guitar

Lou Harrison: Serenade for Frank Wigglesworth (1952)
David Tanenbaum, Guitar
Serenade is dated 12 February 1952 and was originally entitled Serenado por Guitaro in Esperanto. It was written as part of a letter to a composer friend who was studying guitar at the time. Lou Harrison says, “This ‘Serenade’ for guitar was written for Frank Wigglesworth as part of a private letter to him. I hope, then, that he will not mind my making public a portion of our correspondence!” For many years the piece remained unpublished, and guitarists circulated copies of Harrison’s beautiful original calligraphy. The piece, which can also be played on harp or harpsichord, has been published as part of a Lou Harrison harp collection by the Salvi Harps of Salem, Massachusetts. -David Tanenbaum

Lou Harrison: Music for Bill and Me (1966-7; 1978)
Music for Bill and Me bears the mark “Oaxaca-Aptos, 66, 67.” The work is for William Colvig, the composer’s late partner and fellow instrument-builder. Colvig built many of the percussion instruments that have been used in Lou Harrison’s music over the years. -David Tanenbaum

Lou Harrison: Sonata in Ishartum (1974)
The Sonata in Inhartum is transcribed for a work for single harp and is dedicated to Randall Wong. This transcription lowers the pitch by a fifth. The Ishartum mode is the “white key” mode on E, and is the essential flamenco mode. It was first found on a Babylonian cuneiform inscription tuning tablet from the eighteenth century BC. -David Tanenbaum

Lou Harrison: A Waltz for Evelyn Hinrichsen (1977)
A Waltz for Evelyn Hinrichsen was written in 1977 for a publishing project of C.F. Peters, “The Waltz Project,” which takes the form of an homage to a remarkable woman and friend who used to help me as music librarian when we were both young at Mills College and who later became the thoughtful, generous, and endearing matriarch of the publishing house of C.F. Peters Edition. -Lou Harrison

Lou Harrison: Scenes from Nek Chand (2001-02)
The Leaning Lady
The Rock Garden
The Sinuous Arcade With Swings in the Arches

While mother played an afternoon of Mah Jong with friends, we children listened to records or the radio. We heard a lot of Hawaiian music and I can remember the sliding and waving guitar tones over a gap of almost eighty years. The wonderful sculpture and architecture of Nek Chand, near Chandigarh set me to composing three small pieces in admiration. My friend Dave Scully very kindly lent his richly-toned steel guitar for me to explore for composing. National Reso-Phonic Guitars of San Luis Obispo loaned an instrument to the consummate artist David Tanenbaum for this premiere performance. Unlike the classical guitar, the National Steel has a cone resonator inside the body that acts as a kind of amplifier. Invented in the late 1920s, the instrument has been revived by National Reso-Phonic which now produces an exotic array of these wonderful instruments. The score, commissioned by Other Minds, with funds from a gift Betty Freeman, is dedicated to Charles Amirkhanian & Carol Law, with thanks for many kindnesses, and to David Tanenbaum, who was willing to play it. -Lou Harrison

Program Notes

Concert One | March 7, 2002, 8:00pm

Ricardo Tacuchian: Páprica for solo guitar (1999)

David Tanenbaum, classical guitar

I have dedicated a good part of my musical output to the guitar. There are several reasons for this: the appearance of many excellent classical guitarists in Brazil during the last twenty years; the ongoing tradition of guitar playing within popular urban music (principally choro and samba in Rio de Janeiro); my frequent visits to the interior of the state of Rio de Janeiro, where the instrument plays an important role; and finally, the influence of the powerful works of Heitor Villa Lobos.

Páprica is dedicated to Bartholomeu Weise and premiered in the Municipal Theater of Niteroi in 1999. It is part of the “Spice Series,” a group of works named for spices, for different solo instruments, all constructed on the T-System (see Tacuchian’s biography for more information on the T-System). The external sections are in Tempo Rubato, contrasting with the central section in Tempo Giusto. -Ricardo Tacuchian

Ricardo Tacuchian: Impulsos No. 2 (1986)

Michael Kudirka & Eric Belzant-Feldra, guitar duo

Impulsos No. 2 was composed in honor of José Siqueira, my first composition teacher. The premiere occurred in 1997 by Arthur Gouveia and Celso Garcia. In the work I used material from my song Berimbau, based on myths from the Amazon. -Ricardo Tacuchian

Ricardo Tacuchian: Imagem Carioca (1967)

The Mexican Guitar Quartet (Tomás Barreiro, Santiago Gutierrez Bolio, Santiago Lascurain, Rodrigo Placencia)

In 1987 I transcribed the piece Imagem Carioca (Rio de Janeiro’s Images), originally for orchestra, for four guitars. The work has been played on numerous occasions by guitar ensembles in Brazil and Spain, and was premiered in 1987 in Rio at the Villa-Lobos Museum in a special concert commemorating my twenty-fifth anniversary as a composer. The composition suggests the accompanying percussion group at a samba school, with a lyrical middle section. -Ricardo Tacuchian

The Circle Trio

Pauline Oliveros, accordion; India Cooke, violin; Karolyn van Putten, voice

Members of The Circle Trio make music by tuning psychically to a channeled source of connection that guides their musical improvisation. Pauline Oliveros has been a pioneer in the practice of meditation pieces for performers and “audiences”, and has developed the concept of Deep Listening, a kind of collective improvisation involving zen-like focus on sound production and interaction during performance. The result is group composition in real time that takes on a heightened clarity and power. Tonight she introduces a new work with virtuoso improvisers India Cooke, a jazz violinist well-loved by Bay Area audiences, and Karolyn van Putten, formerly a member of Bobbie McFerrin’s Voicestra. -Charles Amirkhanian

Artist Forum II 7:00pm

Panelists

Thomas Buckner

Lou Harrison

Annea Lockwood

Richard Teitelbaum

Moderator

Charles Amirkhanian

**** world premiere

*** U.S. premiere

** West Coast premiere

* San Francisco premiere

March 8th 8:00pm | Palace of Fine Arts Theatre

An 85th Birthday Celebration for Lou Harrison

Lou Harrison

Sonata for Harpsichord, for Linda Burman-Hall (1999-2000)*

Allegro moderato

Adagio, arioso

Estampie

Linda Burman-Hall, harpsichord

Incidental Music to Corneille’s Cinna (1955-56)

Medium fast

Slow

Fast

Medium slow

Grand

Linda Burman-Hall, tack piano

Support for Linda Burman-Hall’s appearance from New Albion Records is gratefully acknowledged.

Trio for Violin, Cello and Piano (1990)

Molto moderato

Slow

Dance: Rhapsody: Song

Allegro

The Harmida Piano Trio (Dawn Harms, violin; Emil Miland, cello; Laura Dahl, piano)

INTERMISSION

Pam Wunderlich will be appearing tonight as Black Bird; and When I Dance, I am Shadowboxing with God

Annea Lockwood/Thomas Buckner

Duende (1997)

Thomas Buckner, baritone; tape

Richard Teitelbaum

Blends (1977)**

The Other Minds Ensemble (Masayuki Koga, shakuhachi; Richard Teitelbaum, Kurzweil synthesizer; Geoffrey Gordon, tabla)

Toru Takemitsu

Distance da Fée, arr. Harada (1949)***

Takashi Harada

Voyage en septembre (1995-96)***

Prelude

Fugue

Echoes

Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano

Pauline Oliveros

Quintuplets Play Pen: Homage to Ruth Crawford (2001)

Sarah Cahill, piano

An 85th Birthday Celebration for Lou Harrison

Lou Harrison: Sonata for Harpsichord, for Linda Burman-Hall (1999-2000)
Linda Burman-Hall, harpsichord
Allegro moderato
Adagio, arioso
Estampie

Lou Harrison’s output of solo keyboard music spans his entire career, with some works he now prefers on harpsichord originally designated ‘for keyboard,’ ‘for cembalo,’ ‘for piano or harpsichord,’ ‘for piano,’ or even ‘for tack piano’ (used also in mid-century as a harpsichord substitute). The opportunity to perform these works on various early keyboard instruments gives rise to creative solutions, for example, in tempo and idiomatic ornamentation. Beyond this, the attack and decay characteristics of each instrument subtly suggest which historic or occasional temperament will best support the structure and affect of each piece.

Sonata for Harpsichord was composed by Harrison for Linda Burman-Hall to play on the eve of 2000. It offers three contrasting moods based on modal scales: a bustling, energetic opening with inner-voice trills, a warmly lyrical central meditation, and a flamenco-tinged ‘Estampie’ dance accented by exuberant cluster chords. Harrison planned the work for the Baroque well-temperament Kirnberger II, which he also used to compose his first Concerto for Piano with Selected Orchestra (1985). Sonata for Harpsichord is performed on a French double harpsichord tuned at A=415. -Linda Burman-Hall

Lou Harrison: Incidental Music for Corneille’s ‘Cinna’ (1957)
Linda Burman-Hall, tack piano
Medium fast
Slow
Fast
Medium slow
Grand

Cinna consists of a suite of incidental music created with Guggenheim Fellowship support to accompany a rod-puppet production of the classic French play, which did not materialize once the music was composed. Corneille’s play Cinna is a grand political intrigue in which loyalty conflicts with revenge. Harrison’s special “fully just 7-limit tuning”- which produces a spectrum of finely-nuanced melodic semitone relationships and larger intervals of either ‘pure’ or ‘poisonous’ affect - is particularly appropriate to a theatre world obsessed with power inequities and strategic alliances, a world in which affinity is tempered by antipathy. Instead of the ‘totalitarian tonal regime’ imposed by equal temperament (which often masquerades as democracy), just-intonation pitch relationships such as those of Cinna give rise to a complex and changeable tonal theatre, a stratified society of sound in which pitches become actors, creating interval relationships and motives of character. Cinna is pitched at A=415 at the request of the composer, bringing it closer to the world of Corneille while reducing the risk of broken strings. -Linda Burman-Hall

Lou Harrison: Trio for Violin, Cello, & Piano (1990)
The Harmida Piano Trio (Dawn Harms, violin; Emil Miland, cello; and Laura Dahl, piano)
Molto moderato
Slow
Dance: Rhapsody: Song
Allegro

My only piano trio was commissioned in 1989 by the Mirecourt Trio. The third movement of the work is a little suite of solos for the three musicians. They are again united in the finale. With the exception of the one chromatic movement which is dedicated to the memory of Virgil Thomson, all of the remaining movements are modal in character, and the entire work is melodic. This is the first work that I composed after triple-bypass heart surgery, and it was interrupted by a major earthquake and the death of my good friend and mentor Virgil Thomson; thus it has a complex history. The premiere performance took place with the Mirecourt Trio at the Menil Museum in Houston in 1990. -Lou Harrison

INTERMISSION

Annea Lockwood and Thomas Buckner: Duende (1997)
Thomas Buckner, baritone; Annea Lockwood, tape
Duende was commissioned by Thomas Buckner, with whom I have collaborated for several years, composing two other works for him, Night and Fog and The Angle of Repose. This is the most collaborative of the three works, and draws on the remarkable and expressive array of sounds which he has evolved over years of improvisational work, a form of personal vocabulary. From this vocabulary I selected sounds which remind me of certain

vocal transformations I have heard in recordings of shamanic ceremonies. In such singing, changes in the voice mirror and also help to bring about changes in the singer’s mind and awareness.

Within an improvisational framework, Thomas Buckner explores the possibility of change of state through such transformations, moving through three stages: preparation, a first flight, and a final flight in which he moves beyond the self he knows. Thus Duende is not a prepared, performed work, but a vehicle for experience. He is partnered by a tape drawn from the sounds of the cuica (an African and South American instrument), a large glass gong and other glass sounds, wind, a Cameroonian rattle, a kea (New Zealand mountain parrot), and a bullroarer; our thanks to Tom Hamilton for his assistance in making the tape.

Federico Garcia Lorca, for whom duende was a fundamental, essential quality, said “The duende, then, is a power, not a work. It is a struggle, not a thought. I have heard an old maestro of the guitar say, ‘The duende is not in the throat; the duende climbs up inside you, from the soles of the feet.’ Meaning this: it is not a question of ability, but of true, living style, of blood, of the most ancient culture, of spontaneous creation.” And, “We have said that the duende loves the rim of the wound, and that he draws near places where forms fuse together into a yearning superior to their visible expression.” -Annea Lockwood

Richard Teitelbaum: Blends (1977), for shakuhachi, synthesizer and percussion
The Other Minds Ensemble (Masayuki Koga, shakuhachi; Richard Teitelbaum, Kurzweil synthesizer; Geoffrey Gordon, tables & percussion)
I composed Blends while studying with the great shakuhachi master Katsuya Yokoyama in Tokyo in 1976-77, and many aspects of the piece came out of those studies. The form of the piece follows a kind of global circumnavigation, starting out in a fairly traditional Japanese manner (actually making use of a piece I had written in 1974, derived from the traditional Kinko Honkoku classic Hi Fu Mi Hachi Gaeshi). This part of the score is written in traditional “Kinko” shakuhachi notation, starting on the middle right part of the score and reading downwards from right to left. The synthesizer briefly makes reference to the even older (originally Chinese) Gagaku (court) music. The music then “moves eastwards” across the Pacific and explores the beats, aural harmonics and difference tones characteristic of the kind of “acoustic phenomena-based” music that I associate with certain contemporary American experimentalists. The piece gradually builds to a dense, aggressive climax, in the manner, and with the dissonance and intensity of European expressionism. At the peak, voices of some denizens from the steppes of Central Asia enter unobtrusively, under which a consonant “Indian” drone establishes itself. Over this the shakuhachi and synthesizer improvise modally before the shakuhachi returns to play an enriched version of the opening “Kinko style” melody amidst a complex drone texture that makes reference to much of the preceding material. Perhaps this itinerary can be seen as a metaphor for the recent history of the Japanese people, who in the past hundred years have brilliantly utilized world cultures and technologies while still holding fast to traditional culture.

At the time I was composing Blends, the idea of combining the venerable shakuhachi with an electronic synthesizer was a new one, and was received with great resistance in some quarters. One concert organizer in Kyoto even tried to persuade me to change the instrumentation from Moog to the more traditional piano! Yokoyama-sensei had no such problems with it though, and the first performance with him playing the shakuhachi part took place in Tokyo in August, 1977 at the Seibu gallery in Ikebukuro (later Studio 200), with Toshi Ichinyanagi and myself playing synthesizers and Michael Ranta on percussion. The piece is, of course, dedicated to Yokoyama-sensei. -Richard Teitelbaum

Toru Takemitsu: Distance de Fée (1949)
Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano
Distance de Fée was inspired by a poem of the same title by Shuzo Takiguchi, and was originally composed for violin and piano. Toru Takemitsu loved the Ondes Martenot from his younger days and promised to write me a concerto, but was unable to do so before his death in 1996. However, he gave me official permission to play this beautiful piece on the Ondes, and left some important modifications and suggestions. The work is a companion to Uninterrupted Pause for piano (1952). -Takashi Harada

Takashi Harada: Voyage en septembre (1995-6)
Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano
Prelude
Fugue
Echoes

Voyage en septembre is a transfiguring suite for me, a work that will never finish. Each time I play this, I change the instrumentation and other aspects. Sometimes I’ll modify even the number of movements. I usually rehearse with three movements: Prelude, Fugue, and Echoes. It might become something altogether different at this concert! - Takashi Harada

Pauline Oliveros: Quintuplets Play Pen: Homage to Ruth Crawford (2001)
Sarah Cahill, piano
Pauline Oliveros writes, “Quintuplets Play Pen: For Ruth Crawford was composed in 2001 especially for Sarah Cahill after listening to her recording of pieces by Ruth Crawford Seeger. The piece was conceived mathematically using a 10 X 10 matrix of choices (- = half step or rest and + = whole step or play). The patterns derived remind me of Crawford’s music-both her early work and her work with folk music.”

Pianist Sarah Cahill describes this work as “a playful polyrhythmic dance. There are three layers of counterpoint: a bass line which rings out with help from the sostenuto pedal (Crawford was very fond of this particular pedal); steady staccato quintuplets; and a delicate melody in sixteenth notes. There are fifteen distinct sections, of ten measures each. I think of their individual characters like members of a dysfunctional family. The closing is virtuosic and difficult, with a surprise ending. Pauline remarked that the piece creates a kind of play pen for the ten fingers. I had insisted on a notated piece, since I can’t improvise (or won’t), and this is the wonderful result. The work is one of a group commissioned by me from various composers in 2001 to honor the centennial of composer and folklorist Ruth Crawford Seeger (1901-1953).”

Triple Concert: Kronos/Continuum/African Rhythms

Ellen Fullman

Stratified Bands: Last Kind Words (2001-02)****
Changing perspective
Drifting Areas
The Mississippi River
Never gets out of me
If I get killed #1
When you see me comin’
And, if I don’t bring you flowers
If I get killed #2
Looked up at the stars
Calm/penetrating

Ellen Fullman, Long String Instrument; Kronos Quartet (David Harrington & John Sherba, violins; Hank Dutt, viola; Jennifer Culp, cello)

This premiere and performance made possible by a grant from the San Francisco Arts Commission. Special thanks to the staff of The Exploratorium for assistance in constructing the Long String Instrument for this performance.

**** world premiere
*** U.S. premiere
** West Coast premiere
* San Francisco premiere

Pam Wunderlich will be appearing tonight as
Glamour Animal: On All 4’s; and Golden Grain Girl; and Nature Girl No. 5

Annea Lockwood

Immersion for quartz bowl gong, tam-tam, & prepared tam-tam (1998)**
The Other Minds Ensemble (William Winant, Ches Smith, percussion duo)

Ricardo Tacuchian

Estruturas Gêmeas (Twin Structures) for Piano Four-Hands (1978)*
Continuum (Joel Sachs, Cheryl Seltzer), piano

Tania León

Arenas d’un tiempo (Sands of Time, 1992)**
Continuum (David Gresham, clarinet; Kristina Reiko Cooper, cello; Cheryl Seltzer, piano)

Canto (2000)**

Cinco (Five, text by Maya Islas)
Atadercer en el Trópico (Dusk in the Tropics, text by José Triana)
Canción de Cuna (Cradle Song, text by Iraida Iturralde)
Epitalamio (Epithalamium, text by José Kozér)
XXIV (text by Alina Galiano)

Thomas Buckner, baritone; Continuum (David Gresham, clarinet; Kristina Reiko Cooper, cello; Tom Kolor, marimba; Cheryl Seltzer, piano; Joel Sachs, conductor)

Continuum’s appearance made possible by a grant from the Phaedrus Foundation.

INTERMISSION

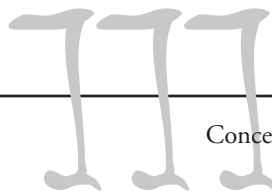
Randy Weston

Blues for Langston Hughes (2002)**** & other selections
Randy Weston, piano; African Rhythms (T.K. Blue, saxophone & flute; Benny Powell, trombone; Alex Blake, bass; Neil Clark, African percussion)

Randy Weston’s appearance and new work made possible by a grant from the National Endowment for the Arts.



NATIONAL
ENDOWMENT
FOR THE ARTS



Program Notes

Concert Three | March 9, 2002, 7:00pm

Ellen Fullman: **Stratified Bands: Last Kind Words**

*Changing perspective
Drifting Areas
The Mississippi River
Never gets out of me
If I get killed #1
When you see me comini
And, if I donit bring you flowers
If I get killed #2
Looked up at the stars
Calm/penetrating*

When I first met David Harrington in 1996, he asked me to listen to Last Kind Words, a delta blues song recorded by Geeshie Wiley in 1930. This song has haunted me ever since. David told me my instrument sounded like the blues to him. I work in just intonation, a natural tuning system using small number proportionate relationships. The naturally occurring seventh partial in the harmonic series is flatter than the seven in equal temperament. This interval is known to musicians as the “blues seven”.

I am fascinated by the extended harmony that is possible in just intonation, where chords exist somewhere outside of the definitions of major or minor. The middle section, Drifting Areas, is a series of seven “songs”, each built around the mood of the chord and based on one of the vocal phrases from Last Kind Words. One chord melts into the next, some pitches remaining the same. The middle five sections use a tuning system that composer Harry Partch would call seven limit Otonality. The pitches are generated from multiplication, the overtone series is included in this pitch set. The first two and last two sections use pitches that are generated by division, Partch’s

INTERMISSION

Annea Lockwood: Immersion, for marimba, quartz bowl gong in F, and two tamtams (1998)

The Other Minds Ensemble (William Winant and Ches Smith, percussion)

This quiet and dramatic work is based on a continuous four-mallet, then eight-mallet roll on the marimba, colored by sound from a quartz bowl gong tuned in F. The bowl gong sits on the keys of the marimba, setting up beat frequencies which are gently amplified and provide a haunting atmospheric effect. The second player employs two tam-tams, one of which is “prepared” with hanging ping pong balls and other objects, which vibrate gently when excited. Both the tam-tams are bowed as well. Immersion was composed for keyboard percussionist Dominic Donato. -Annea Lockwood

Ricardo Tacuchian: Estruturas Gêmeas (1978)

Continuum (Cheryl Seltzer and Joel Sachs, piano four hands)

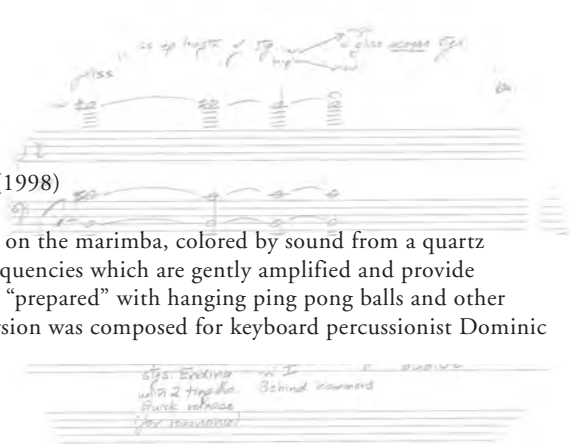
Estruturas Gêmeas is one in a series of eight “Structures” pieces, unified by the sounds of modern music of this period, such as cluster tones, atonality, indeterminacy, experimentation with new ways of writing, as well as new sounds on conventional instruments. This work, translated as Twin Structures, was premiered in Brazil by Paoulo Affonso de Moura Ferreira and Maria Angelica Ketterer. This work has already been performed in Argentina, Paraguay, the United States, and Spain, and is often performed by Brazilian piano duos. I composed it in memory of Esther Scliar, soon after her death. I decided to place two pianists side by side, as if they were twins, feeling at that moment a spiritual twin of Esther’s, myself. -Ricardo Tacuchian

Utonality; you can think of it as a mirror image mathematically from the overtone series, or the “undertone” series. In the overtone series, you can hear the “upness” of tones stacking on top of themselves; utonality seems to be oozing downward.

The sound of my instrument is rich in overtone content. As in any string instrument, different overtones are more pronounced at different locations along the string length. There is a choreography in my performance, based on locations that I have discovered to be interesting. The variations in overtone production can seem to transform a single chord into different chords. These transformations unfold as I walk, back and forth along the string length. This movement can be heard in my sound, almost like a river moving past, always changing, always remaining the same.

Special thanks to Ingrid Beirer and the Deutscher Akademischer Austausch-dienst (DAAD). - Ellen Fullman

The composition and world premiere presentation of this work made possible by a grant from the San Francisco Arts Commission. Construction of the Long String Instrument was accomplished with the assistance of the staff of The Exploratorium.



Program Notes

Concert Three | March 9, 2002, 7:00pm

Tania León: Arenas d’un tiempo (“Sands of Time,” 1992) for clarinet, percussion, piano, & cello
Continuum (David Gresham, clarinet; Kristina Reiko Cooper, cello; Cheryl Seltzer, piano)
Arenas d’un tiempo (Sands of Time) was inspired by the beaches that I could see from my hotel room during a stay in Río de Janeiro. The motions and gestures of the piece were suggested by the striking change in the appearance of a beach’s sand when the wind disturbs its tranquility and re-forms the sand into a pattern of ripples. -Tania León

Tania León: Canto, for baritone, clarinet/bass clarinet, percussion, piano, & cello (2000)
Tom Buckner, baritone; Continuum (David Gresham, clarinet; Kristina Reiko Cooper, cello; Tom Kolor, marimba; Cheryl Seltzer, piano; Joel Sachs, conductor)
Cinco (Five, text by Maya Islas)
Atadecer en el Trópico (Dusk in the Tropics, text by José Triana)
Canción de Cuna (Cradle Song, text by Iraida Iturralde)
Epitalamio (Epithalamium, text by José Kozer)
XXIV (text by Alina Galiano)

Canto exists on many levels-along the lines of a multi-dimensional checkerboard. The simplicity of a song is mirrored by a solo instrument as the center of a musical universe, along with a multiplicity of harmonic and rhythmic cells orbiting around its core. The texts all are by Cuban writers, and the music was premiered by baritone Thomas Buckner, who commissioned it. For complete texts of songs, see pp. 15 & 16.

INTERMISSION

Randy Weston and African Rhythms: Blues for Langston Hughes and other selections
Randy Weston, piano; T.K. Blue, saxophone and flue; Benny Powell, trombone; Alex Blake, bass; Neil Clark, African percussion
African Rhythms quintet will perform new and classic works by Randy Weston, music which, according to Robin D.G. Kelley, New York Times jazz critic and NYU African Studies professor, “...pushes the African rhythms to the foreground and always tries to work within a framework true to the source, whether it’s the West African dance music called highlife or sacred songs from Morocco. These forms fit seamlessly in a jazz context precisely because, in Mr. Weston’s words, ‘the music that is called jazz ... for me is really an extension of African culture.’” Hearing African Rhythms is like, “witnessing a joyous, sacred ceremony.”

Among other selections this evening from the group’s recent repertoire, African Rhythms will perform the world premiere of Randy Weston’s “Blues for Langston Hughes,” dedicated to the memory of the great America poet on the occasion of his centenary. The work was commissioned by Other Minds with funds from the National Endowment for the Arts.

Weston and African Rhythms: Blues for Langston Hughes and other selections
Randy Weston, piano; T.K. Blue, saxophone and flue; Benny Powell, trombone; Alex Blake, bass; Neil Clark, African percussion

Text to Canto by Tania León

Cinco
Poet: Maya Islas

Mis ojos comprueban la verdad de lo que siente un pez cuando nada en un río exuberante.

La poeta y el pez duermen junto al miedo que los impulsa a vivir dentro de un árbol; desde ahí observan la luminosidad de las rosas que se entregan cuando el amor comienza

Born in Cuba, Maya Islas resides in the US since 1965. She has published 5 books of poetry and has appeared in several anthologies. She was awarded the Cintas Fellowship in 1990. She presently works at the New School University in New York.

Atardecer en el Trópico
Poet: José Triana

Veo la tarde que se nombra cielo, la ventana en suspenso, la tardía y olvidada peluca y los cien velos que enarbolados siguen todavía.

Veo del cielo la extensión que ardía exponiendo trofeos y ardo celo. Qué rigurosas ondas y armonía fino reparte el cocuyo en su vuelo!

Un momento parece detenido el paisaje o la forma del contento: la chalupa enigmática y el ruido.

y un poco de ceniza y algún lirio,
y el portón arrasado por el viento,
y la canción mojada de delirio.

José Triana was born in Cuba in 1931. A world renown playwright, he first received international recognition in 1965 for his groundbreaking play “The Night of the Assassins.” The recipient of many prestigious awards, he presently resides in Paris.

Canción de Cuna
Poet: Iraida Iturralde

La niña ya tiene sueño y ha de dormirse. Y sueña con su gran oso dorado y un caballito que vuela.

Cabocá, cabocá mi niña.
Cabocá, cabocá mi amor.

La niña ya tiene sueño y se had de dormir. Su estela es un cometa de besos que alumbra mi noche en vela.

Cabocá, mi Irina.
Cabocá, mi amor.

Born in Havana, Iraida Iturralde has lived in the U.S. since 1962. She is the author of several books of poems and is a reputable editor and translator. She is currently president of the Cuban Cultural Center of New York, where she resides.

Five Translation
Poet: Maya Islas

My eyes verify the truth about the feelings of a fish while swimming in an exuberant river.

The poet and the fish are sleeping close to fear which drives them to dwell inside a tree; from there, they observe the luminosity of the roses that are given away when love begins.

Dusk in the Tropics Translation
Poet: José Triana

I gaze at dusk, disguised as heaven, the suspended window, the belated and forgotten wig, one hundred veils hoisted still.

I gaze at the blazing expanse of sky unveiling its spoils, its ardent zeal. So perfect is the flicker and the harmony of the cunning beetle’s flight!

An instant is somehow detained, the landscape and the shape of joy: the mysterious shallop and the noise

and some ashes and a lily,
a gate razed by the wind,
a song drenched in rapture.

Cradle Song Translation
Poet: Iraida Iturralde

The baby at last is sleepyand she shall sleep and dreamof her great golden bear and a flying horse.

Giddyup, giddyup my baby.
Giddyup, giddyup my love.

The baby at last is sleepyand she shall sleep. Her dreams leave a comet’s tail of kisses that light my night awake.

Giddyup, giddyup my Irina.
Giddyup, giddyup, my love

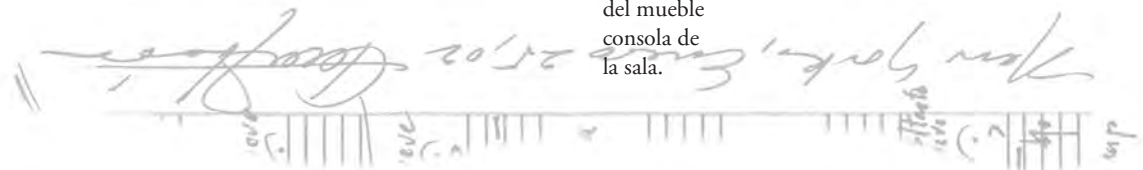
Born in Havana in 1940, José Kózer is one of the most widely recognized Cuban poets of his generation. A professor of Spanish literature for 37 years, he is the author of over 15 books of poetry, published in Mexico, Spain, Cuba, Argentina and the U.S., where he resides since 1960.

Epitalamio
Poet: José Kózer

La pareja
de ancianos
hacía el
amor con
renovada
(furia)
fruición
concentrados
en sus
cuerpos
de hace cuarenta
años
en los
portarretratos
encima
del mueble
consola de
la sala.

Epithalamium Translation
Poet: José Kózer

The old
couple
was making
love with
renewed
(fury)
enlarged
pleasure
both
concentrating
on their own
bodies as
they were
forty
years
ago
in
the framed
photographs
on top of
the console
table in
the livingroom.



XXIV
Poet: Alina Galliano

Soy como un
labio digital
que apenas
reconoce
su piel
o se produce
tan pegado
al vivir
que sólo el gesto
que lo explica
se aquieta
en las paredes,
tengo estancias
que en mí
no se detienen
individuales formas
donde adquiero
diferencias
abiertas melodías
de algo
que en mí se queda
cuando extendiendo la mano
y me reciben
coyuntura, calor,
que habla el esfuerzo
de una anterior memoria
a toda
vida.

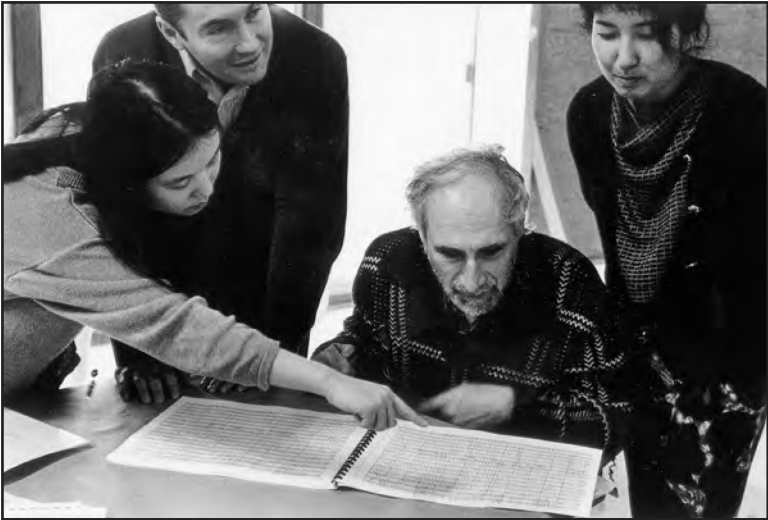
XXIV Translation:
Poet: Alina Galliano

I am like
a digital lip
which barely
recognizes
its skin
or produces
the self
so close
to living
that only the gesture
which explains it,
becomes restless
in the walls,
I have rooms
which do not stop
within me,
individual forms
whereby I acquire
differences,
open melodies
or something
which stays with me
when I extend my hand
and I am met
by knuckles, heat,
which speaks the efforts
of a previous memory
far back of that which is
perceived
as living.

Alina Galliano was born in Manzanillo, Cuba in 1950. Winner of the 1984 Federico García Lorca Award for poetry, she is the author of several books of poems. She presently resides in New York

CHARLES AMIRKHANIAN, Artistic & Executive Director

Born in Fresno, California, in 1945, composer, percussionist, sound poet and radio producer Charles Amirkhanian is a leading practitioner of electroacoustic music and text-sound composition. Aside from his composing, Amirkhanian has been instrumental in the encouragement and dissemination of contemporary music, having produced concerts of contemporary music for 38 years. He served as Music Director of KPFA/Berkeley from 1969 to 1992. He also directed the Speaking of Music series at the Exploratorium in San Francisco (1983-1992) and was the founding Co-Director, with John Lifton, of the Composer-to-Composer Festival in Telluride, Colorado which took place for four years (1988-91), sponsored by the Telluride Institute. From 1993-1997 he served as Executive Director of the Djerassi Resident Artists Program in Woodside, California. In 1984 the American Music Center honored him with its annual Letter of Distinction for service to American composers through his work at KPFA Radio, and in 1989 ASCAP conferred on him its Deems Taylor Award “in recognition of his special contribution to innovative programming and imaginative radio broadcasts.” In 1999-2000 he was awarded the first Ella Holbrook Walker Fellowship for a year-long residency at the Rockefeller Foundation’s Bellagio Study & Conference Center.



China, Rumania, Poland, Japan : Kui Dong finds the right measure for Ionel Petroi, Frederic Rzewski and Miya Masaoka at the Djerassi Program during Other Minds 3 (1996).

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WEB RADIO:
Unleashing ‘Sounds Like Tomorrow’

When Other Minds was created in 1993 by Jim Newman and Charles Amirkhanian, its mission was to serve, encourage and propagate greater interest in contemporary music in all its forms, bringing together artists and audiences of diverse traditions, generations and cultural backgrounds.

Today that mission is holding strong. And fortunately for us, the technology for streaming music to your computer has provided a fantastic way to greatly expand Other Minds’ capacity to bring the highest quality new music programming to audiences worldwide. In addition to listen on demand choices, we plan to have live 24/7 programming and a studio for recording of special programs for webcast.

Those who cannot attend the annual Other Minds Festivals (along with those who attended but wish to experience it again!) will be able to listen live, listen on demand, read about and eventually view highlights of the festivals via the internet coming from Other Minds’ Sounds Like Tomorrow Studio.

Programming highlights will also include selections from over 40 years of new music programs from the archives of KPFA Radio in Berkeley, which OM recently acquired with the assistance of the William and Flora Hewlett Foundation. These tapes must first be digitized, curated and documented. (You will soon be able to “adopt” a tape - details forthcoming via our website and newsletter.)

Ultimately OM envisions itself becoming the place people around the world will instinctively turn to find interesting and challenging works of sound art, as well as historically important materials about the music of our time (with a special emphasis on the San Francisco Bay Area).

How does this sound to you? Do you currently stream music? What sites do you go to for streaming? If you have not listened online, does it interest you to give it a try? Why or why not? Please let us know what you think by completing our Web Radio Survey. You can also opt to receive our email newsletter and we’ll keep you informed of this and other projects and events. (Go to <http://www.otherminds.org> and click on Web Radio for the survey and Newsletter for the newsletter.) If you’re not yet online (and you’ll need to be to enjoy our new website!), call the OM office at 415/934-8134 and request a hard copy of the survey. -Susan Rubio

Special thanks to the founding supporters of this project: The William and Flora Hewlett Foundation, The Rockefeller Foundation’s Creativity and Culture Program and Scott Atthowe of Atthowe Fine Arts Services.

Djerassi Resident Artists Program
is a proud co-sponsor of
Other Minds Festival 8

Each year, the Djerassi Resident Artists Program welcomes the composers of Other Minds to its ranch facilities in the Santa Cruz Mountains for a five day retreat prior to their performance schedule in San Francisco.

The Djerassi Program awards month-long residencies annually to over 50 artists in the disciplines of music composition, choreography, literature, visual arts and media arts/new genres. Each month, groups of eight to ten artists are provided with studios, living accommodations and all meals free of charge. Program information and application materials may be obtained at www.djerassi.org.

The Djerassi Resident Artists Program is a non-profit organization supported by contributions from individuals, foundations and corporations dedicated to encouraging the production of new works of art.


Tax-deductible donations are welcome.

"St. Denis' Tower" by Patrick Dougherty, 2001

DJERASSI RESIDENT ARTISTS PROGRAM
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Ellen Fullman



Ellen Fullman's career in music was launched at age one, when Elvis Presley kissed her hand. At thirteen she impersonated Janis Joplin for her grade school talent show. She went on to earn a BFA in Sculpture from the Kansas City Art Institute, leading her to create her "Metal Skirt Sound Sculpture," which she wore to perform Streetwalker at the 1980 New Music America festival in Minneapolis. Soon after, Fullman accidentally discovered the sound of longitudinally vibrating long strings. Since then, she has been developing the Long String Instrument (LSI), and its abundant possibilities. Fullman has presented her work in art spaces, festivals, and museums in the United States and in Europe. She has received numerous awards and commissions from organizations including the New York Foundation for the Arts, National Endowment for the Arts, New Forms Regional Initiative, and Meet the Composer. Most recently, she was commissioned by the Artist Trust Fellowship in (1999), and was awarded a one-year residency in Berlin from the Deutscher Akademischer Austauschdienst (2000). Also, her music was represented in The American Century; Art and Culture, 1950-2000, at the Whitney Museum of American Art in New York. Recordings of her work appear on the New Albion, Columbia, XI, Apollo, and Deep Listening record labels. Fullman teaches composition classes and sound meditation at "The Candy Factory," her studio in Seattle.

Takashi Harada

Japanese composer and performer **Takashi Harada** is a prolific exponent of all things Ondes Martenot, with more than two hundred premieres to his credit. He has nearly single-handedly revived public interest in the Ondes for his generation, with numerous commissions attesting to his virtuosic command of the instrument. As a child, Harada began violin studies at age three and piano at seven. With a brief stopover for an Economics degree from Keio Gijuku University, he went on to study Ondes Martenot with Jeanne Loriod and piano with Kieko Toyama, and was awarded first prize upon his graduation in 1982 from the Conservatoire National Supérieur de Paris.



Harada has appeared regularly as a soloist with major symphony orchestras throughout the world. He has been recognized by the Global Music Award, Idemitsu Award, Hida-Furukawa Music Award, Yokohama Culture Award, and Diapason d'Or for his recording of Messiaen's Turangalila-Symphonie. His wide-ranging work includes soundtracks for the films Rising Sun (directed by Philip Kaufman, music by Toru Takemitsu), D-zaka no Stsujin Jiken (directed by Ako Jissoji, music by Shin-ichiro Ikebe), and Snake Eyes (directed by Brian de Palma, music by Ryuichi Sakamoto). He also performed for the Tokyo Ballet's production M-the life of Yukio Mishima (choreography by Maurice Béjart, music by Toshiro Mayuzumi). Harada has composed and performed extensively for rock, jazz, and improvisational ensembles as well, and has released recordings on the Victor, Fontec, and Decca labels. His most recent compositions include Twilight, the Floating Light for Ondes and Orchestra, and symphonic scenes for the Japanese animated film A Tree of Palme.



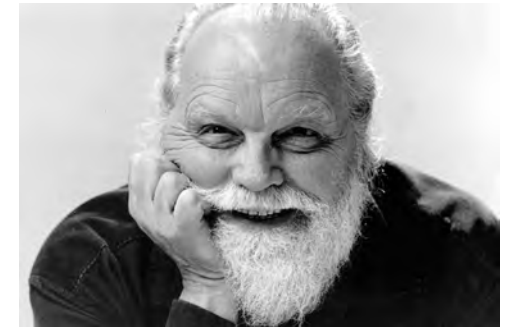
one, are used to produce a single tone, in an effect called "heterodyning." The two oscillators are used in conjunction with one another that results in a frequency that is either the difference between them or the sum of both. The pitch is not directly generated, in other words. The keyboard, performed with the right hand, is used to control the frequency of the variable oscillator. The left hand is used to operate a key that controls dynamics, attack, and timbre. There is also a knee lever that the performer can use in place of the left hand, allowing it to join the right hand on the keyboard. Grove's Dictionary of Music and Musicians calls the Ondes "one of the most successful electronic musical instruments developed before the synthesizer."

Tania León

Tania León is a vital new music personality, highly regarded as a composer and conductor and recognized for her accomplishments as an educator and advisor to arts organizations. Her work is, according to the French newspaper Tribune de Genève, "Aboundingly earthy, rhythmic, and embellished by deeply moving nostalgia, [standing] at the crossroads of every musical emotion." Born in Havana, Cuba, León came to the United States in 1967. At the invitation of Arthur Mitchell, she became a founding member and the first musical director of the Dance Theater of Harlem in 1969, establishing the Dance Theater's music department, music school, and orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978. From 1993 to 1997 she was the New Music Advisor to Kurt Masur and the New York Philharmonic and she served as Latin American Music Advisor to the American Composers Orchestra until 2001. León has received awards from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, the Lila Wallace/Reader's Digest Fund, NYSCA, ASCAP, and Meet the Composer, among others. In 1998 she held the Fromm Residency at the American Academy in Rome; she has also been a resident at Yaddo (supported by a MacArthur Foundation Award), and at the Rockefeller Foundation's Bellagio Center in Italy. León was the recipient in 2000 of the Tow Award at Brooklyn College, where she is professor of Music. She received an Honorary Doctorate degree from Colgate University in 1999. She has held master classes at the Hamburg Musikschule in Germany, and has been Visiting Lecturer at Harvard University and Visiting Professor of Composition at Yale University. As the Boston Phoenix called it, León's music is "...art of the highest order. [It] doesn't appropriate folk roots so much as radically inspire us to refigure what those roots are."



Lou Harrison



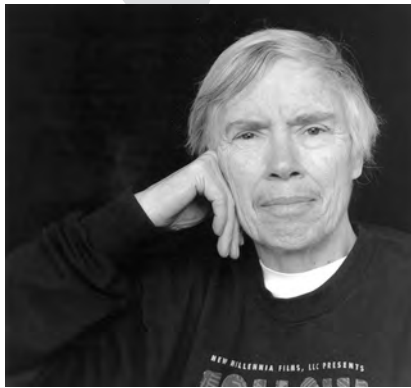
Lou Harrison, called, "...one of the most imaginative, original, and creative minds in the contemporary American arts" by critic Neil Rutman, has been in the vanguard of American composers for more than fifty years. An innovator of musical composition and performance that transcends cultural boundaries, Harrison's highly acclaimed work juxtaposes and synthesizes musical dialects from virtually every corner of the world. Born in 1917, Harrison spent his formative years in Portland, Oregon, and in the San Francisco Bay Area, and early on was influenced by his exposure to Cantonese Opera, Indonesian Gamelan music, Gregorian chant, Native American, and Latino musics. Harrison studied with Arnold Schoenberg, Henry Cowell, and Virgil Thomson, and was closely associated with John Cage. While he has been the frequent and much-lauded recipient of grants, awards, and commissions for his work, including two Guggenheim fellowships, Harrison also worked as a record salesman, an animal nurse, a florist, a forestry firefighter, a dance accompanist, and a journalist for the New York Herald Tribune (as he says, "American composers must often do other things to support themselves"). During his tenure at the Tribune, he brought wider attention to the work of Charles Ives, notoriety considered largely responsible for Ives' receiving the Pulitzer Prize. Harrison taught at numerous colleges and universities, with the longest stints at San Jose State University and Mills College, where he received an honorary Doctor of Fine Arts degree. He has, over the decades, cultivated interests in dance, theater, and the craft of instrument building, and is an accomplished poet, painter, calligrapher, and puppeteer. Performances and recordings of his work have been produced internationally. He has traveled extensively, adding global resonance to his artistry, performing and studying with the musical masters of varied cultures, and presenting his work to enthusiastic audiences everywhere.

Annea Lockwood

Annea Lockwood, born in New Zealand and living in the United States, is perhaps most infamously known for her Piano Transplants (1969-72), in which defunct pianos were variously burned, drowned in a shallow pond in Amarillo, Texas, and partially buried in an English garden. During the 1960s she collaborated frequently with sound-poets, choreographers and visual artists and created works like Glass Concert (1967), in which a variety of complex sounds were drawn from industrial glass products and shards, and then presented as an audio-visual theater piece. During the 1970s and 80s, Lockwood turned her attention to work focused on environmental sounds, life-narratives in installations, and performance works using low-tech devices like her Sound Ball, a foam-covered ball containing six small speakers and a radio receiver. She has also composed for acoustic instruments and voices, frequently incorporating electronics and visual elements. Thousand Year Dreaming (1991) is scored for four didjeridus, conches, frame drums, winds, and trombones, and incorporates slides of the Lascaux cave paintings; Monkey Trips (1995), for an improvising sextet, draws on our common, every-day experiences of various mind states; Ear-Walking Woman (1996), for pianist Lois Svard, invites the pianist to discover a range of sounds available inside the instrument, using rocks, bubble-wrap, bowl gongs, and other implements; and Floating World (1999) weaves together recordings made by friends in places which are spiritually important to them, ranging from the mountains of New Zealand to the New York Public Library. Much of her music has been recorded on the Lovely Music, XI, ¿WhatNext?/OO Discs, Rattle (New Zealand), Harmonia Mundi, and CRI record labels.



Pauline Oliveros



Pauline Oliveros, composer, performer, and humanitarian is a pioneer in American music. Acclaimed internationally, for four decades she has explored sound and forged new musical ground for herself and others. Through improvisation, electronic music, ritual, teaching, and meditation, she has created a body of work that profoundly effects listeners and defies conventional criticism. Oliveros has been honored with awards, grants, and concerts internationally. Whether performing at the John F. Kennedy Center in Washington, DC, in an underground cavern, or in the studios of West German Radio, Oliveros' commitment to interaction with the moment is unchanged. She can make the sound of a sweeping siren into another instrument of the ensemble. Through Deep Listening Pieces and the earlier Sonic Meditations, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. In performance Oliveros uses a re-tuned accordion, which incorporates two different systems of just intonation, and electronics, which further alter the sound of the accordion and allow her to explore the individual characteristics of each room. Oliveros has built a loyal following through the concerts, recordings, publications, and musical compositions that she has written for soloists and ensembles in music, dance, theater, and the interarts. She has also served as the first director of the Center for Contemporary Music at Mills College, director of the Center for Music Experiment at the University of California, San Diego, and most recently, on the faculty at the Rensselaer Polytechnic Institute in Troy, New York. She has also acted as an advisor to the National Endowment for the Arts, the New York State Council for the Arts, and many private foundations. Oliveros has been vocal about the need for diversity and experimentation in the arts, about representing the needs of individual artists, and promoting cooperation and good will among people.

Ricardo Tacuchian, son of Armenian immigrants, was born in Rio de Janeiro, Brazil, in 1939. He is a celebrated composer, conductor, and scholar in his native Brazil and has received ample praise for his work throughout the United States, Europe, and South America. Among the most prestigious accolades Tacuchian has received are two Fulbright fellowships and a residency at the Bellagio Center in Italy awarded by the Rockefeller Foundation. His work has been commissioned, published, and commercially recorded in Brazil and the United States and he holds a full professorship at the Federal University of Rio de Janeiro. Tacuchian's early work followed in the traditional, nationalistic footsteps of Brazilian classical music giant Hector Villa-Lobos, but in the seventies he began to adopt modernist leanings, concentrating on creating atmosphere and ambience. For the last two decades, Tacuchian has been committed to what he calls "the overcoming of extremes," or the development of a post-modern synthesis of the traditional and experimental in which he values texture, density, timbre, and dynamic parameters within a contrasting context of precipitous rhythms, lyric expression, and a cosmopolitan and urban flavor. His development of the "T-System" in the 1980s, a serial form of pitch control, brings his music its characteristic liminal quality between tonal and atonal ambience. Certainly, "His eclectic music projects a strong quality of craftsmanship and serious artistry," as Latin American Music Review has described it.

Ricardo Tacuchian



Richard Teitelbaum



Downbeat magazine declared that **Richard Teitelbaum**, "...whose background includes both classical music and improvised jazz, is one of those rare individuals with the tasteful sensibility to recognize the beauty of the synthesizer and the technological expertise to intelligently employ it. He utilizes electronics to liberate his musical ideas, freeing them from the technical limitations inherent in performing on traditional instruments." Indeed, Teitelbaum is a composer and performer known principally for his live electronic and interactive computer music. He was a founder, with Frederic Rzewski and Alvin Curran, of Musica Elettronica Viva in Rome in 1966. He has composed works in a variety of genres, including compositions for the Japanese shakuhachi master Katsuya Yokoyama, pianists Aki Takahashi and Ursula Oppens, a choral piece for twenty Japanese Buddhist monks, and multimedia works with Nam June Paik, Joan Jonas, and others. Teitelbaum's work has been performed around the world, and he is the recipient of many awards, including the Prix Ars Electronica from Austrian Radio and Television; commissions from the Venice Biennale, German Radio, National Endowment for the Arts, New York State Council on the Arts, Mary Flagler Cary Trust, Meet the Composer/NEA Commissioning Program, and Rockefeller Foundation; and Fulbright research grants for work in Italy and Japan. His recordings appear on Tzadik, Music and Arts, Hat Art, Wego, and Moers record labels. Teitelbaum has held teaching positions at Vassar College, California Institute of the Arts, Antioch College, York University in Toronto, and Milton Avery Graduate School of the Arts. He currently is Associate Professor of Music at Bard College.

Randy Weston

Composer and Pianist **Randy Weston** was born April 6, 1926, and raised in Brooklyn, New York. In the late 1940s he studied privately with Thelonious Monk and began playing piano professionally in the early 1950's with Cecil Payne, Ray Copeland, and Kenny Dorham. In 1954 he became the first modern jazz soloist to record for the Riverside label and, in retrospect, is one of the few major pianists to borrow directly from the style of Monk. Many of his compositions have become jazz standards and he is internationally praised and has performed in every major jazz club in New York, in other major American hubs, and in North and West Africa. Weston made his first trip to Nigeria in 1961 and subsequently made a three-month tour of fourteen North and West African countries with his sextet in 1967. This led him to settle in Morocco in 1968, where he continued to tour and perform throughout Morocco, Tunisia, Togo, the Ivory Coast, and Liberia. Weston has made more than fifty recordings throughout his lifetime, the most celebrated including African Cookbook, Little Niles, Blue Moses, Berkshire Blues, Uhuru Africa, and Grammy-nominated Tanjah and Carnaval. A prolific composer, Weston's highly individualistic works have been recorded by jazz virtuosos like Max Roach, Monty Alexander, Dexter Gordon, Jimmy Heath, Kenny Burrell, Abbey Lincoln, Bobby Hutchinson, Lionel Hampton, and Cannonball Adderly. Weston is an articulate spokesman on the pivotal position of African music, dance, and other arts within world culture; on the diversity and importance of Africa's vast musical resources; and on encouraging true cultural exchange and mutual learning between creative artists.






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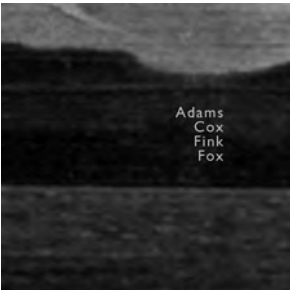
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The New York Times recently said that hearing Randy Weston's quintet **African Rhythms**, "...with T.K. Blue on alto, soprano [saxophones] and flute, Benny Powell on trombone, Alex Blake on bass, and Neil Clark on percussion is like witnessing a joyous, sacred ceremony. It's like getting hit with the Holy Ghost; they make you want to dance and shout and yet they bring a peaceful, solemn dignity to the space." The quintet has toured and performed extensively, with rave reviews, especially for their work with the Gnawa M'Alem (Master Musicians) of Morocco. African Rhythms perfectly complements Weston as he expertly "...draws from the musical well of the entire black world without losing his distinctive voice" (New York Times).



Linda Burman-Hall

Although perhaps best known as a performer of historic works, keyboardist **Linda Burman-Hall** regularly performs a wide range of music, from works of the medieval mystic Hildegard von Bingen to world premieres of experimental works and new music. She has performed in the United States, Europe, and Asia. In contemporary music, she has performed with artists as diverse as Steve Reich, Pauline Oliveros, and Meredith Monk, and has made first recordings of works by her colleagues at the University of California, Santa Cruz and for Lou Harrison. She has performed and recorded as a soloist in contemporary music with the support of the National Endowment for the Arts, Aaron Copland Fund, and the UCSC Special Research Grant. Her most recent solo and ensemble recordings are available on Centaur, Wildboar, Helicon, and Kleos record labels. Burman-Hall is also active as a musicologist and ethnomusicologist, with parallel career activities in early music performance and Indonesian music research. She is founder and artistic director of Santa Cruz Baroque Festival and currently teaches research techniques, ethnomusicology, early music, and Balinese gamelan at the University of California, Santa Cruz

Thomas Buckner

Thomas Buckner, baritone, has won a special niche as a leading performer and producer of avant-garde music. Buckner began experimenting with the creative voice techniques and improvisational settings that have become his trademark during the 1960s. Since then, he has worked regularly with composers Robert Ashley, Roscoe Mitchell, Tom Hamilton, Alvin Lucier, Pauline Oliveros, David Behrman, Morton Subotnik, Mel Graves, Annea Lockwood, Daniel Rothman, Thurman Barker, Henry Threadgill, and many others. Over the past thirty years he has performed his own concerts, as well as in association with a large number of ensembles, throughout the United States, Europe, Asia, and Africa. Recent appearances include a duo concert with pianist Aki Takahashi at the Now Music Festival in Sapporo, Japan and the American Premiere of Robert Ashley's multi-media opera DUST at the Kitchen in New York. Buckner's fourth solo compact disc, His Tone of Voice was recently released on Lovely Music, and he is featured on several new releases from Mutable Music, including Muhal Richard Abrams' The Visibility of Thought; a set of live collaborations with Roscoe Mitchell entitled 8 O'Clock: Two Improvisations; Mel Graves' Day of Love; and on the first reissue of two 1750 Arch albums from the 1980s by the trio Space, entitled New Music for Woodwinds and Voice and An Interesting Breakfast Conversation. Since 1989, Buckner has curated the World Music Institute's annual Interpretations Concert Series in New York.



Sarah Cahill



Pianist **Sarah Cahill** specializes in new American music and music from the American experimental tradition. Composers John Adams, Kyle Gann, Larry Polansky, "Blue" Gene Tyranny, and Evan Ziporyn have dedicated works to her, and she has premiered pieces by Lou Harrison, Terry Riley, Pauline Oliveros, Julia Wolfe, Ingram Marshall, Ursula Mamlok, George Lewis, Leo Ornstein, and many others. Cahill is particularly fascinated by the influence of early twentieth-century modernists on today's composers. She has explored these musical lineages in numerous concert programs, the most ambitious of which was a three-day festival celebrating Henry Cowell's centennial in 1997. In addition, Cahill commissioned seven composers—all women—to write short homage pieces for Ruth Crawford Seeger's centennial, which have since been performed at Merkin Hall, at Dartmouth, and at Hampshire College in Amherst, Massachusetts. She also performed at the Spoleto Festival USA and Brooklyn College in honor of Seeger's centennial, commemorated Leo Ornstein's 108th birthday and George Antheil's centennial with a concert at New York's Miller Theater, and performed at the Smithsonian Institution's Freer Gallery as part of the museum's "Piano 300" celebrations. Her recitals have been broadcast on radio in New York, Washington, D.C., Chicago, and Vermont, as well as internationally as part of WGBH's "Art of the States" series. Recent and upcoming appearances include recitals at the Phillips Collection in Washington, D.C., at the Galapagos Art Space in Brooklyn, at the Chicago Arts Club, and at the Solo Flights Pianorama Festival at Lincoln Center. Recordings of Cahill's playing can be found on New Albion, Tzadik, and CRI record labels.

Circle Trio

The **Circle Trio** formed in 1996 in Oakland, California, and includes violinist India Cooke, accordionist Pauline Oliveros, and vocalist Karolyn van Putten. India Cooke is a classically trained violinist and composer who has performed many styles of music, including jazz and crossover fusion; Pauline Oliveros is a composer and performer who has improvised her way through the avant-garde, electronic music, and free music; and Karolyn Van Putten is a vocalist and improviser with a deep interest in music as a healing force, drawing from traditional, contemporary, and original music. Each member of the Circle Trio improvises from her own experience, making a diverse mix of music from extraordinary sound consciousness.

The Harmida Piano Trio



The **Harmida Piano Trio**, founded in 2000, is quickly building a reputation as a uniquely passionate and accomplished ensemble on the American chamber music scene. Each member brings years of acknowledged artistry and experience to the trio that celebrates the standard literature, as well as a commitment to commissioning and performing new works. **Dawn Harms**, violin, is a member of the San Francisco Opera Orchestra. She has appeared as soloist with the Tchaikovsky Chamber Orchestra and the New England Chamber Ensemble, served for five years as first violin in the Santa Fe Opera Orchestra, and is a former member of the Pacific Chamber Symphony. She is an active chamber musician, performing as a founding member of the Harmida Piano Trio and chamber group Elixir in festivals worldwide. Harms is a former member of the Harrington String Quartet and the Stony Brook Trio, and her playing is recorded on the ATOL label. Cellist **Emil Miland** enjoys a successful career as a soloist and chamber and orchestral musician. He is a member of the San Francisco Opera Orchestra and for nine years was the principal cellist of the New Century Chamber Orchestra. Composers who have written and dedicated works to him include Giancarlo Aquilanti, Ernst Bacon, David Carlson, Lou Harrison, Jake Heggie, Robert Helps, and Andrew Imbrie. Miland has been honored by the National Endowment for the Arts and Chamber Music America through commissioning and recital grants, and has recorded on RCA and New World Records. Pianist Laura Dahl has performed at Carnegie Hall, the Berlin Philharmonic, Davies Symphony Hall, the Henley Festival, the Carmel Bach Festival, the Tanglewood Music Festival, and the San Francisco Stern Grove Festival. Dahl was the first musician to be named a Federal Chancellor's Scholar of the Alexander von Humboldt Foundation (Germany) and is currently a member of the music faculty at Stanford University.



Masayuki Koga

Shakuhachi master **Masayuki Koga** studied Kinko shakuhachi with his father, Kiichi Koga, and Tozan school shakuhachi with Kazan Sakai in Tokyo. In 1967, he became the youngest member of the award-winning Ensemble Nipponia, making numerous solo appearances with the group over the next four years, and recording several albums for Columbia Records. In 1973, he moved to the United States and founded the Japanese Music Institute of America in 1981. He has taught in the San Francisco Bay Area, at the Naropa Institute, and at the University of Hawaii at Hilo. In 1998, he collaborated with Taiko artist Kenny Erdo in the Deai project, funded by the Rockefeller Foundation. He was selected for the 1998-2000 Touring Artists Directory by the California Arts Council for his outstanding work.

Continuum



Winner of the prestigious Siemens international prize for distinguished service to music and four ASCAP/Chamber Music America Awards for Adventurous Programming, New York-based **Continuum**, directed by Cheryl Seltzer and Joel Sachs, is now in its 35th season. After a recent Continuum concert the New York Times wrote, "Simply put, there is no musical organization in New York that produces more intellectually enticing or more viscerally satisfying programs than Continuum...Year after year, its explorations in twentieth-century repertory prove to be not only unusual and unexpected but also important and enduring...This ensemble has a long history of acting in (sic) behalf of composers whom others discover years or decades later." Continuum's name embodies the philosophy that new music and old form an unbroken tradition. Aiming to expand the audience for this century's music, the ensemble has performed throughout the United States, Europe, Asia, and Latin America, and broadcast on CBS-TV, educational television, National Public Radio, the Voice of America, and European networks. Continuum recordings appear on Nonesuch, Advance, Capstone, CRI, Cambria, Musical Heritage, and Cambria/Troppe Note record labels.

Geoffrey Gordon



Geoffrey Gordon, percussionist, is known for his world music virtuosity and intensity as a member of Jai Uttal's Pagan Love Orchestra and as a collaborator with Rita Coolidge, Ali Akbar Khan, David Torn, Ram Dass and Carlos Nakai, among many others. During music and philosophy study in college in the early 1970s, Gordon worked in NYC and upstate NY with popular rock and R & B bands and also became a student of North Indian classical music and tabla with Ustad Alla Rakha. He moved to New York City in 1977 and worked for fifteen years in the fields of world music, jazz, film, theater, modern and world dance, music/dance education, and ethnomusicology. In 1992 he relocated to Northern California.

Kronos Quartet

Synonymous with musical innovation, the **Kronos Quartet** is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide. Members David Harrington, Hank Dutt, John Sherba, and Jennifer Culp tour extensively with more than a hundred concerts each year given on seven continents. Kronos has been commissioning new work since its earliest days, and more than four hundred fifty pieces have been composed or arranged for the group.

The Quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch, and Carols Paredes. Kronos has won numerous international awards, including three Edison Awards (Netherlands), Jahrespreis der Deutschen Schallplattenkritik (Germany), Rolf Schock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Le Diapson d'Or de Mai (France), and others. The Quartet records exclusively for Nonesuch Records, and the group's nearly thirty records-six of them Grammy nominees-have been heard throughout the world on radio and television, in films, and in live dance and theater performances.



Mexican Guitar Quartet

The **Mexican Guitar Quartet** was formed in 2001 by Tomás Barreiro, Santiago Gutierrez Bolio, Santiago Lascrain, and Rodrigo Placencia. The four were colleagues in Mexico City and simultaneously attended the San Francisco Conservatory to pursue studies with David Tanenbaum and Dusan Bogdanovic. The quartet has performed in San Francisco at the St. Francisco of Assisi Shrine, in several recitals at the Conservatory, and at the Escuela Nacional de Musica in Mexico City, and has worked with Marc Teicholz, Dusan Bogdanovic, David Tanenbaum, Laurette Goldberg, and the Assad Brothers.

Eric Benzant-Feldra and Michael Kudirka

Guitar duo **Eric Benzant-Feldra and Michael Kudirka** first crossed paths while attending the University of Southern California. Their complimentary musical talents led them to create an ensemble which actively seeks out new, creative modes of expression to allow for a meaningful evolution of the classical music aesthetic without the stuffiness of the conservatory. In the 10th annual Portland Guitar Competition, Kudirka and Benzant-Feldra took first and second place respectively. Guitarist and composer Bryan Johanson remarked that, "The Duo plays with fire, commitment, humor, musicianship, and a strong personal bond that is immediately apparent when they begin to perform. They play with equal parts passion and understanding the music of the past and present. In the next generation of young guitarists, they stand out as artists with a bright, secure future."

Other Minds Ensemble

The shape shifting **Other Minds Ensemble** convenes annually to perform compositions of dizzyingly varied instrumentation. This year, the ensemble performs Immersion, a percussion work by Annea Lockwood for marimba, microphones, quartz bowl gong and tam-tams, as well as Blends by Richard Teitelbaum, for shakuhachi, synthesizer and tablas. 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 William Winant, 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 at www.otherminds.org. A forthcoming release (scheduled for October 2002) on the Other Minds label will feature selected music of Ezra Pound, as performed at Other Minds 7. Also last year, the OME presented work by Gavin Bryars, Hi Kyung Kim and Alan Hovhaness. Artistic Director of the ensemble is Charles Amirkhonian.



Hiroko Sakurazawa

Pianist **Hiroko Sakurazawa** studied with Mariko Yamamoto and Henriette Puig-Roget at Kunitachi College of Music in Tokyo, Japan. She continued her studies with Aki Takahashi, one of the world's leading interpreters of new music for piano. She gave her debut in Tokyo in 1996, and since has performed regularly throughout Japan

both as soloist and in collaboration with various musicians, including Ondes Martenot virtuoso and composer Takashi Harada and the renowned singer of Katsunori Kono, with whom she performed Schubert's complete Winterreise last November. Recent appearances include a solo recital at the Rockefeller Foundation's Study and Conference Center in Bellagio, Italy in 1999, and a performance at Tokyo Opera City Concert Hall in 2001. In 2000, she performed the world premiere of the Concertino for piano and chamber orchestra by Richard Teitelbaum with the Woodstock Chamber Orchestra at Bard College in upstate New York.



David Tannenbaum

Recognized internationally as an outstanding performing and recording artist, charismatic educator, and respected transcriber, **David Tannenbaum** is one of the most admired classical guitarists of his generation. He has performed throughout the United States, Canada, Europe, Russia, and Asia and has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, London Sinfonietta, the Oakland Symphony, and Vienna's ORF orchestra. While his repertoire encompasses diverse styles, Tannenbaum is recognized as one of today's most eloquent interpreters of new music for guitar. Works have been composed for him by Terry Riley, Henry Brant, Hans Werner Henze, Pulitzer Prize winner Aaron Kernis, and others. He has toured extensively with Steve Reich and Musicians and has long been associated with the Ensemble Modern. His recordings can be found on New Albion, EMI, Ars Musici, Rhino, GSP, Albany, Audifon, Green Linnett, Innova, Digital Archive, Nonesuch, Bayer, and Acoustic Music Records. Tannenbaum is Chairman of the Guitar Department at the San Francisco Conservatory of Music, where he continues to live up to the Oakland Tribune's estimation of his reputation as "America's foremost classical guitarist."

Pamela Wunderlich

Performance Artists/Choreographer **Pam Wunderlich** composes living portraits of complex female characters in dance, film, and costume. She made her San Francisco debut at OM7.

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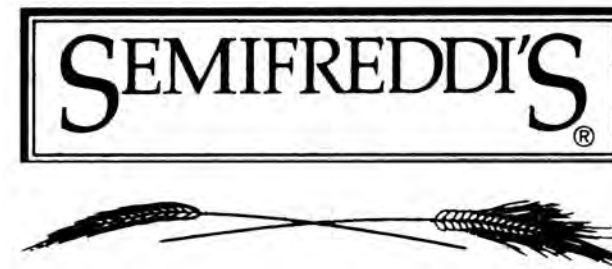
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Other Minds is a non-profit organization dedicated to presenting, recording, commissioning, and documenting the most innovative work of today's composers from all over the world. Since 1993, nearly 100 composers and 410 guest performers from 25 countries have participated in OM's festivals, concerts, and special events. For more information about our programs, please visit the Other Minds web site at [HYPERLINK http://www.otherminds.org](http://www.otherminds.org) or call 415/934-8134.

The Djerassi Resident Artists Program was founded in 1979 by Dr. Carl Djerassi in memory of his daughter Pamela, an artist. In its 22 years of operation, the Program has grown from a small family foundation to one of national prominence. Today, it is one of the largest artist residency programs in the country, attracting artists of the highest caliber. Since its founding, over 1100 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, approximately 60 artists are awarded one-month residencies. The Program hosts visual artists, media artists, writers, composers and choreographers. Recognizing the rich variety of artistic expression, the Program attracts a broad range of artists from varied cultural and ethnic backgrounds.

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Anonymous (2) o Linda Bouchard o Anto & Hasmig Cingoz o Richard Friedman & Victoria Shoemaker o Herman Gray & Rosa Linda Fregoso o Nina & Claude Gruen o Laurel Karabian o Russell M. Kirk o Jim & Mary Ann Melchert o Nora Norden o Henry & Carola Rosenthal o Winsor Soule & Marcia Tanner o Michael Tilson Thomas o Trimpin, in memory of Liberace o Brooke M. Wentz

Neo-Classicist (\$250 - \$499)

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Impressionist (\$100 - \$249)

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Minimalist (\$35 and above)

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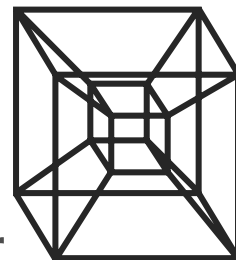
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Artists featured at Other Minds Festivals 1-7

OM > 1993

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

OM > 1995

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

OM > 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 > 1997

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

OM > 1999

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

OM > 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

OM > 2001

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

