

OTHER MINDS FESTIVAL 25

OCTOBER 14-17, 2021
TAUBE ATRIUM THEATER
SAN FRANCISCO



Charles Shere at home in Berkeley, December 17, 1986
Photo: Bill Knowland

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CHARLES SHERE

(1935-2021)

composer, author, music, art critic
colleague and friend

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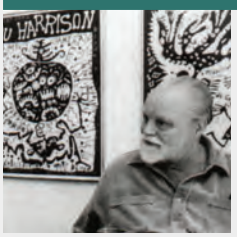
CABRILLO FESTIVAL
OF CONTEMPORARY MUSIC

Music Director + Conductor **Cristian Măcelaru**



the **HERE** *and* **NOW** *of contemporary* **MUSIC**

2020:



REFLECTING:

Interviews with **Dennis Russell Davies** and **Robert Hughes** reveal **Lou Harrison**'s impact on the Festival. The **Cabrillo Festival Orchestra** performs **David T. Little**'s Harrison-inspired *The Conjured Life*, and Harrison's Symphony No. 3.



EVOLVING I + II:

I: Maestros **Cristi Măcelaru** and **Marin Alsop** in an engaging discussion; then **Anna Clyne**'s *RIFT: symphonic ballet* featuring **Hysterica Dance Co.** with choreography by **Kitty McNamee**. **II: Kristin Kuster**'s RBG-inspired *When There Are Nine* features mezzo-soprano **Jamie Barton** and vocal band **Roomful of Teeth**, both works performed by the **Cabrillo Festival Orchestra**.





QUARTET SAN FRANCISCO:

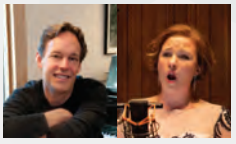
QSF performs a deflightfully eclectic program including works in Tango, Samba, Mongolian Folk, and French Fusion styles.





CONNECTING I + II:

I: An engaging panel of **Cabrillo Festival Orchestra** musicians led by principal flute **Tim Munro**. **II:** Mezzo-soprano **Sasha Cooke** and composer/pianist **Jake Heggie** perform four of Heggie's songs. Then **Cristian Măcelaru** and Heggie introduce the orchestral suite of his acclaimed opera *Moby-Dick*, performed by the **Cabrillo Festival Orchestra**.





RISING II:

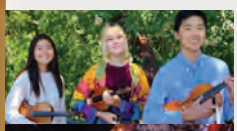
Music Director **Cristian Măcelaru** and composer **Stacy Garrop** introduce *The Battle for the Ballot*. Narrated by **Julie James**, the **Virtual Orchestra** performance was produced and edited by **Svet Stoyanov**.

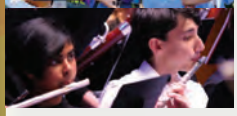
2021:



CONTESTED EDEN:

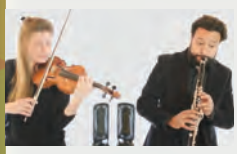
A new work by composer **Gabriela Lena Frank,** presented as a stunning dance video shot in the Santa Cruz Mountains CZU fire zone. Choreography and dance by **Molly Katzman + Co.** and music by the **Cabrillo Festival Virtual Orchestra**.





SANTA CRUZ COUNTY YOUTH SYMPHONY:

Two new works by composers **Danny Clay** and **Elias Gilbert** performed by **Santa Cruz County Youth Symphony** and **Fourtés Violin Quartet**.



IN THE WORKS:

Cabrillo Festival Musicians in nine solo and duo performances by three composers from the Composers Workshop—**Theo Chandler**, **Meng Wang**, and **Jeremy Rapaport-Stein**.



INTONATIONS:

Composer **Jake Heggie** and librettist **Gene Scheer**'s moving *INTONATIONS: Songs from the Violins of Hope* features mezzo-soprano **Sasha Cooke**, violinist **Benjamin Bellman**, **St. Lawrence String Quartet,** and the **Cabrillo Festival Virtual Orchestra**.





MELT+SPROUT:

Composer **Sean Shepherd**'s *Melt*, premiered by the Festival Orchestra in 2018, is set to images by photographer **Camille Seaman**. A sequel, *Sprout*, is presented in two versions: one animated by **David Murakami**, and then a **Virtual Orchestra** performance produced and edited by **Svet Stoyanov**.

Check links for program notes, bios, and artist talks too!

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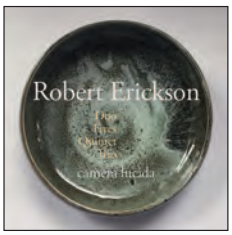


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MOMENT'S NOTICE
A FESTIVAL OF IMPROVISED MUSIC

OTHER MINDS FESTIVAL 25

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CHARLES AMIRKHANIAN
EXECUTIVE AND ARTISTIC DIRECTOR
OTHER MINDS

HERE WE GO AGAIN

With great pleasure I welcome you to this milestone 25th edition of the Other Minds Festival which we're calling "Moment's Notice," after the famous 1957 tune composed by the late John Coltrane.

As we approach opening night, we find *ourselves* on moment's notice, having to weigh our response to the continuing spread of the COVID-19 virus, with its life-threatening implications. In the hope that our worst fears are not realized and that we can proceed as currently planned, let me jump right in and express what a thrill it is to be welcoming such a brilliant constellation of instant composers whose highly refined improvisational skills are awe-inspiring.

When the Other Minds Festival began in 1993 my co-founder Jim Newman and I intentionally avoided thematic programming, preferring instead to stage a mixture of 9 or 10 composers of various experimental persuasions in juxtaposition with one another. But beginning in 2017 (OM Festival 22) with centennial tributes to Lou Harrison and Isang Yung, we adopted a new approach. Each year's gathering would be programmed thematically. In 2018, we held a long-overdue festival of international sound poetry; last year, microtonal composers Ivan Wyschnegradsky and Brian Baumbusch shared the spotlight. Our new thematic plan gave us the opportunity to investigate in depth some of the particular specialties of our past composer guests.

This year we turn to the field of avant-garde jazz and free improvisation, both of which have been amply represented at past festivals by 35 featured participants. Here is a rundown of that history:

Jon Jang, **Thomas Buckner** (OM 1, 1993); **Muhal Richard Abrams** (OM 2, 1995) **Don Byron** (OM 2, 1995/OM 20, 2015); **Henry Kaiser**, **George Lewis** (OM 3, 1996); **Hafez Modirzadeh** (OM 4, 1997); **António Pinho Vargas**, **Julian Priester**, **Sam Rivers** (OM 5, 1999); **Leroy Jenkins** (OM 6, 2000); **Andrew Hill** (OM 7, 2001); **Randy Weston** (OM 8, 2002); **William Parker*** (OM 9, 2003); **Alex Blake**, **John Raskin** (OM 10, 2004); **Billy Bang**, **Fred Frith**, **Daniel Bernard Roumain** (OM 11, 2005); **Joëlle Léandre** (OM 12, 2006) **Maja SK Ratkje** (OM 12, 2006/OM 20, 2015); **Ishmael Wadada Leo Smith** (OM 13, 2008); **Kidd Jordan** (OM 15, 2010); **I Wayan Balawan**, **Han Bennink**, **Jason Moran** (OM 16, 2011); **Ikue Mori***, **Tyshawn Sorey*** (OM 17, 2012); **Dohee Lee** (OM 18, 2013); **Myra Melford***, **Roscoe Mitchell***, **John Schott** (OM 19, 2014); **Oliver Lake** (OM 21, 2016); **Jaap Blonk**, **Sten Sandell** (OM 23, 2018). **[*returning for the OM 25 Festival]**

Our OM Festival 25 lineup, curated by jazz producer Harry Bernstein, comprises a star-studded cast. We're thrilled to welcome all of them to the City by the Bay where it is said that we've not experienced a single gathering of this scope and kind for decades. And we have planned the following live concerts this season: On December 18, Dennis Russell Davies & Maki Namekawa give the American premiere of a new piano four-hand version of Stravinsky's complete *Firebird* ballet;



Left, Charles Amirkhanian, Jan 19, 2020 at his 75th birthday concert/event at the David Brower Center in Berkeley, CA (photo: Ebbe Roe Yovino-Smith). Below, Sam Rivers with Other Minds co-founder Jim Newman at our Festival 5, in 1999 (photo: John Fago). Bottom, Anthony Braxton and Charles Amirkhanian, both age 40, on December 5, 1975 at The Exploratorium in San Francisco. (photo: John Fago).

February 6 we welcome composer Christopher Luna-Mega along with Splinter Reeds to take part in our ongoing environmental music concert series The Nature of Music; and on March 28 at Yoshi's in Oakland we'll present Norwegian composer Øyvind Torvund's runaway hit *Exotica,* for chamber orchestra and sampled bird sounds.

My recent 75th birthday concert in January, 2020, prompted concern about the future of Other Minds. (I must say I share your concern since I'd planned to run for President in 2024.)





Kidding aside, it's been a wonderful privilege for me to mix and match onstage in San Francisco some of the most inventive minds in new music year after year, especially after 25 years of doing so from the turntables and interview studios of the historic American radio station KPFA FM in Berkeley. The friendships I've experienced have given me immeasurable joy and provided both you and me insight into the workings of minds not yet otherwise documented in music history.

Although I'm not yet the retiring type, I'll be working with a series of guest curators in coming years as we plan for the future.

Meanwhile I look forward to working with you as we establish an Other Minds Legacy Circle and an endowment that will supplement our annual fundraising work, assuring the maintenance also of our extensive online archival presence, weekly radio broadcasts, and our distinguished record label for years to come. Contact our Associate Director Blaine Todd (blaine@otherminds.org) for information on how you can participate.

Far beyond the Bay Area, the reach of our audio archive collection now has landed in the earbuds of new music fans in 163 countries and territories. The fact that it's free to all has served to spread the word further.

Therefore, let's be grateful for the myriad individuals worldwide, representing the entire left wing of musical thought, who have revolutionized the language of our favorite medium—not once, not twice, but many times over—bringing us to our present kaleidoscopic 2021 vision of the art of music. There simply is no end in sight.

HARRY BERNSTEIN
CURATOR, MOMENT'S NOTICE

CURATOR'S STATEMENT

When Charles Amirkhanian, Executive and Artistic Director of Other Minds, approached me last year about guest curating a festival of improvised music for OM25, I felt honored but apprehensive. How to do justice to the rich breadth and depth of contemporary improvisatory music over the course of four evenings? (The festival was initially slated for three evenings, but when I realized the inadequacy of three concerts, I went to Charles and requested a fourth night. He said yes. That was too easy; I should have asked for a full week.) To curate is to choose, to choose is to omit. From the start I regretted the omissions to come.

The richness of this music – what the late jazz critic Whitney Balliett called *the sound of surprise* – derives from multiple musical currents and diverse traditions: the free jazz movement that took root in the 1960s, various non-western musical traditions, experiments in live electronic improvising, contemporary classical music, noise rock, etc. For over 25 years, Other Minds has presented adventuresome music on the cutting edge of creative musical expression, and improvisation from various of these currents has played a part in most of the previous 24 festivals. But this was to be the first Other Minds festival solely devoted to the art of improvisation.

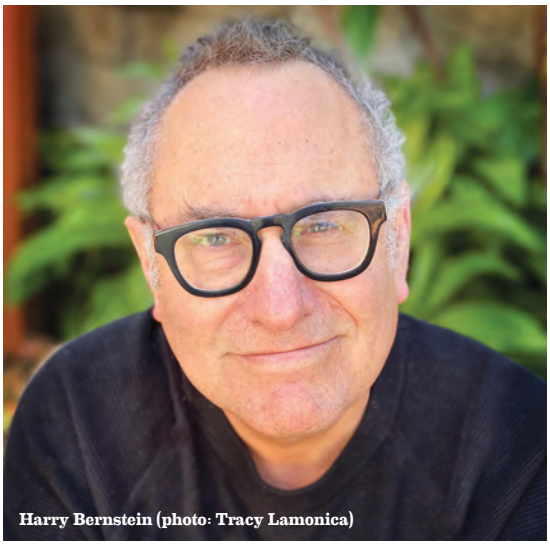


Moment's Notice, taking its name from a John Coltrane composition featured on his 1958 album *Blue Train,* brings to the festival stage a varied group of many of the most innovative and significant artists in the music of improvisation. It is my hope that twelve performances over the course of four nights, featuring 26 of the greatest living artists of improvisation – practitioners of the art of composing in the moment – will convey the beauty and sheer vitality of spontaneous composition.

Moment's Notice presents performers whose artistry manifests consistent innovation and experimentation, including both seminal icons of this music who first came to prominence in the latter third of the 20th century (Anthony Braxton, Roscoe Mitchell, William Parker), as well as several artists whose work is a continuance and expansion of the jazz avant-garde (Myra Melford, Mary Halvorson, William Winant, Darius Jones, Elliott Sharp, Zeena Parkins, Jen Shyu, among others.)

Several festival performances draw upon cross-media creative expression with dance and video playing integral roles, including pianist/composer Myra Melford who will partner with bassist Mark Dresser and Oguri, a dancer whose improvised movement draws upon the great Japanese tradition of Butoh. That same evening, polyglot multi-instrumentalist Jen Shyu presents her masterpiece *Nine Doors,* a remarkable work that weds ritual to dance and music in a solo performance in which Ms. Shyu sings in eight languages and performs on seven instruments. The second evening, the giant of the bass, composer/improvisor William Parker, presents *The Sky is Trembling,* a work that features himself on bass, Hamid Drake percussion, and the dancer Patricia Nicolson.

That same concert brings to the stage the singular Tyshawn Sorey, a pathbreaking com-



Harry Bernstein (photo: Tracy Lamonica)

AND BIO ⇓

poser/multi-instrumentalist who will perform in a genre-defying duo with DJ/electronics musician King Britt.

Saturday presents two masters of improvisation, Larry Ochs in duo with drummer Donald Robinson, and a quartet led by the iconic Roscoe Mitchell. Larry Ochs has been a central figure of the avant-garde in the bay area for over 40 years, and Roscoe Mitchell—composer, improviser and founding member of the Art Ensemble of Chicago, has been on the forefront of contemporary music for the past several decades.

Other highlights of **Moment's Notice**: opening night's trio of William Winant (percussion), Zeena Parkins (harp) and Ikue Mori (drums and electronics), three artists whose cross-genre explorations have profoundly affected the language of improvisation; Friday's trio of local luminaries Ben Goldberg, Liberty Ellman and Gerald Cleaver presenting "Porch Concert Material"; Saturday's concert opening with alto saxophonist Darius Jones in the festival's only solo saxophone performance; and the remarkable Mary Halvorson performing with Sylvie Courvoisier on Sunday. Sunday also brings us composer and multi-instrumentalist Elliott Sharp, an influential and prolific figure in the avant-garde and experimental music scene in New York City. Finally, we are honored to conclude the festival with Anthony Braxton, one of the patriarchs of this music whose youthfulness and creative vitality belie his age, performing with James Fei on reeds.

Thank you for joining us, and welcome to **Moment's Notice**, Other Mind's 25th festival celebrating the art of improvisation.

Harry Bernstein has had a long career in various forms of media over the past 35 years. In the 1980s and 1990s, he served as Vice President of Film Acquisitions for Showtime Networks, and was Vice President Entertainment Development for Starwave, Paul Allen's multimedia company, where he developed CD-ROMs with Clint Eastwood, Peter Gabriel, Sting and Johnny Carson. In 2000 Bernstein moved to the San Francisco Bay Area, where he developed the business model for the sale and rental of videos and DVDs over the internet for Reel.com. In 2002 he formed a production company, Full Plate Media, where he produced culinary programming for Public Television with multiple chefs, including Jacques Pepin, José Andrés, Lydia Bastianich and Rick Bayless.

Mr. Bernstein hosted a music program throughout the 1980s on KCRW in Los Angeles, and served on the Other Minds Board of Directors from 2006-2008. He and his wife Caren Meghreblian, past President of the Other Minds board, have been hosting house concerts in their Berkeley home since 2006, featuring such artists as Roscoe Mitchell, Tyshawn Sorey, David Murray, Rova Saxophone Quartet, poet Nathaniel Mackey, Hafez Modirzadeh, Mark Dresser, Myra Melford, Kahil El'Zabar, Ben Goldberg, Oliver Lake, Elliott Sharp, Darius Jones, William Winant, Alvin Curran, Anthony Davis, Darren Johnston, David Rempis, Travis Laplante, Tuvan Throat Singers, among others.

Harry and his wife Caren reside in Berkeley with their two dog-beasts Mingus (named after the great Charles Mingus) and Komitas (named after the great Armenian composer.)



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THE HOST COMMITTEE

The Other Minds Festival 25 Host Committee comprises a group of individuals who are in large part responsible for making this year's event possible. Members of the Host Committee share a special dedication to Other Minds' mission of seeking out the most challenging, inspiring, and unlikely New Music. We would like to extend our very sincere thanks to the individuals listed here for helping bring about these performances. We salute their dedication to expanding the boundaries of musical creation and consumption and for advancing our efforts to support those singularly talented artists whose vision engages our imaginations.

Anonymous
Joan Friedman & Mark Applebaum
Patricia Thomas & Scott Atthowe
CJ Becker
Belinda Reynolds & Dan Becker
Caren Meghreblian and Harry Bernstein
Barbara Bessey
Gillian Kuehner & Norman Bookstein
Agnes Bourne
Rena Bransten
Barbara & Steven Burrall
David Caddis & Michelle Langeveld
Maki Namekawa & Dennis Russell Davies
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Jay Stamps
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Natalie Marshal & David Weisberg
Deborah & Steve Wolfe
Kristen & Mitch Yawitz

JOSHUA MARSHALL
SAXOPHONIST, IMPROVISER

THE LISTENER'S ART

I was humbled when invited to author these introductory remarks and essays on the individual artists featured in *Moment's Notice,* Other Minds' festival of improvised music. As an improvising musician and life-long student of the geometry of air, I count these performers amongst my foremost sources of inspiration, my mentors and teachers, and, in some precious cases, my ensemble-mates and friends. I adore music because it enfolds us in time-loose planes that words will never quite describe. Regardless, I hope that my words can impart upon you this one conviction that I hold dear...

Improvisation is the listener's art

Whether by happenstance or providence, you're anchored to an orbiting mass, governed by earthbound dictates, and yet feel the pull of something beyond. You cannot shake the feeling that there *is a difference* between this and that, and there are moments when you feel you can ride the wind, your footfalls leaving deep impressions which instigate feedback loops coursing back and forth between soundspace, headspace, and heartspace. For each step to be a choice rather than some aleatory accident or conspiracy of chance, you must listen—only then can your breath become a standing wave.

Music is the anatomy of air transfigured. Like living bodies, the artistry of organized sound is sustained by systems of interrelated parts: pulses, breath, cycles and flows. In the case of improvisation, spontaneity is an essential element; it operates in coordination with fixity, familiarity, virtuosity, sensitivity, and myriad other components to enrich the air with teeming variety. This is why, in our world, music can be studied, practiced, performed, and written in so many different ways. Improvisation has factored heavily into the musics of clubs, countrysides, courts, and concert halls alike. It can be free—an exercise in real-time architecture where structures emerge like beguiling vapors out of some curious brew compounding tradition and invention in equal measure. It can be framed—a space for play delimited by membranes of varying shape and tenacity. Its most dedicated practitioners ready themselves to employ whatever skill set the situation demands, ranging from fundamentals to "extended" technique or, in the most spell-binding cases, *eccentric* technique. This is not to imply, however, that improvisation is solely the domain of the well-trained. Quite the contrary – the only requirement is *that you listen.*

Improvisation demands love, humility, vision, and flexibility. It is a vulnerable art, in which process itself is laid bare. It is not sly, sowing artifacts of intrigue awaiting excavation at the hands of experts. Its fascinations are idea-formation, intuition, and communication. The task of the improviser is to interpret and adapt. Improvisation is recombination, the production of chimeras and hybrids, the faith-borne conviction that what you have to say can *and should* be filtered through and transformed by the sincerity of others. It directly confronts the tensions that separate us, and has played a central role in diaspora musics, indigenous musics, revolutionary musics, musics of displacement, musics demanding justice and equaity, and musics celebrating the genius and



Joshua Marshall (photo: Lenny Gonzalez).

dignity of non-white artists as well as those who express gender in countless ways. The waveforms which tremble wildly in the improvisatory moment simply could not flow forth from a single isolated heart or mind. It is a fundamentally human art.

If you've ever wondered what it's like to fly unassisted, to speak in a newly-invented tongue, or to disrupt causality, even for a single instance, you will understand. To improvise is to hurl oneself into the maelstrom. It is to traverse undifferentiated cityscapes blanketed in snow, eliding familiar pathways while scoffing at borderlines. It is to sing from the back of your mind in sidereal sparrow-song when asked to name your most beloved memory. Ultimately, to improvise is to recognize and embrace the fact that so many things are out of your hands. It is to find comfort, not in prophecy, but in the enormous potential of all the breathing beings and oscillating energies around you. It is to realize that, should you truly listen, you can defy inevitability and transmute the air around you into elements unforeseen with only a moment's notice.

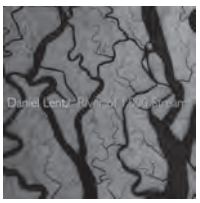
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Sylvie Courvoisier (photo: Caroline Mardok).










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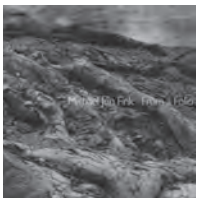
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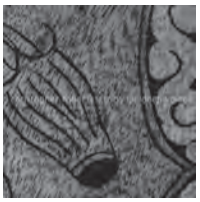
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THURSDAY OCT. 14

7:00 pm • panel discussion w/ moderator Nate Chinen
8:00 pm • concert

IMPROV SET

Myra Melford • piano
Mark Dresser • bass
Oguri • dance

IMPROV SET

Ikue Mori • electronics
Zeena Parkins • harp and electronics
William Winant • percussion

INTERMISSION

NINE DOORS

Jen Shyu • Composition, vocals, Taiwanese moon lute, Korean gayageum and soribuk drum, Japanese biwa, piano, dance, sound design, choreography, Timorese gong and Korean gong (ggwaenggwari)



CONCERT



Myra Melford (photo: Don Dixon)



Oguri (photo: Moses Hacmon)



Mark Dresser (photo: Seungyuli Nah)

MYRA MELFORD
MARK DRESSER
OGURI

IMPROV SET

The trio of pianist Myra Melford, bassist Mark Dresser, and dancer Oguri is one of three performances in* Moment's Notice *to feature movement incorporated into ensemble-improvisation. Each of these performers is renowned for the breadth of their artistic vocabularies, fluidly integrating technique and language from numerous traditions with personal invention. The improvisatory process here is transformative: rather than positioning music and dance as distinct elements (with one functioning to frame the other), improvisation allows for (or even necessitates) radical translation, as everything is reduced to vibration. Versatility and imagination go hand-in-hand as bodies, instrument-extended or otherwise, challenge one another to communicate in terms which, though situated historically, must nonetheless be crafted in the moment.

MYRA MELFORD

Myra Melford's skillful, impassioned musicianship weaves subtle silken thread through histories, cultures, and idioms as numerous as they are diverse. World-renowned as a pianist, educator, composer, and curator, Melford's ambition is to integrate pedigree with nascence in music-making environments which rely on trust and spontaneity. Her wholly distinctive musicianship is truly trans-idiomatic – the enormous diversity of her endeavors and formative experiences is staggering. Tutelage under Gary Peacock, Jaki Byard, and Henry Threadgill intersect workshops with Leroy Jenkins and a Fulbright scholarship (directed towards harmonium studies in North India) to mark the beginnings of her vibrant journey. She's since participated in nearly every conceivable aspect of music-making: as a curator and presenter for events such as the New Frequencies Fest, as Professor of Composition and Improvisational Practices at UC Berkeley, as a bandleader on projects like Be Bread and Snowy Egret (her quintet featuring Ron Miles, Liberty Ellman, Stomu Takeishi and Tyshawn Sorey), and of course as a performer with the likes of Nicole Mitchell, Joëlle Léandre, Fred Frith, John Zorn, Ben Goldberg, Miya Masaoka, and Zeena Parkins. She's been commissioned to compose by Chamber Music America and the San Francisco Contemporary Music Players, has received honors from the Guggenheim and Doris Duke organizations, and has ranked in multiple *DownBeat* polls. Though heterogeneous and far-reaching, Melford's efforts are, in her words, tied together by a commitment to "artistic freedom and daring."





Painting by Don Reich, with part of the accompanying score by Myra Melford.

MARK DRESSER

Mark Dresser's self-proclaimed "obsession" is, happily enough, also his instrument of choice: he does not merely "play" the double-bass so much as *speak* it, expressing its every discernible nuance through use of extended technique and inventive amplification. His impressive oeuvre as an instrumentalist and bandleader boasts over 140 recordings, highlights of which include projects with Anthony Braxton, Marilyn Crispell, Gerry Hemmingway, John Zorn, Tim Berne, Myra Melford, Matt Wilson, Nicole Mitchell, Bob Ostertag, and Joe Lovano. Treasured for his contributions as an ensemble-member, Dresser is equally celebrated as a soloist in both live settings and recorded media. His composing credits include commissioned scores for classic silent films and works for the Arcado String Trio and Tambastics. He's also been a leading voice in the field of telematic musical performance, coordinating and performing in events where high-speed internet is used to bridge physical distances between players. In addition to being a board member of the International Society of Bassists and the International Society of Improvised Music, Dresser is amongst the foremost scholars of the contrabass, having been selected by the Fulbright Fellowship to study the instrument in Italy, and since then holding numerous teaching positions at universities in the U.S., including his current appointment at the University of California, San Diego.

OGURI

Our bodies, the organic rhythm of daily life, and the inexorable momentum of the natural world are integrated into an ever-emergent symbiotic ecosystem in the works and life of the utterly singular Butoh dancer, Oguri. A co-founder of the Body Weather Laboratory (alongside Roxanne Steinberg), Oguri has worked to involve his Butoh-derived somatic vocabulary in cross-disciplinary pursuits which suggest an artistic vision untroubled by matters of scale (to any extreme). Writing of his own work, he poses these queries: "What happens when focused awareness recalibrates the viewer's attention to every micro-detail as it unfolds? What is the genesis of dance? Where does it originate? How does it begin?" Oguri is artist-in-residence at the Electric Lodge in Venice, has served on the faculty at Bennington College, and has been awarded grants by the National Endowment for the Arts, the Rockefeller Foundation, The Getty Center, the Japan Foundation, and the Doris Duke Fellowship.

IKUE MORI
ZEENA PARKINS
WILLIAM WINANT

» IMPROV SET

Though each performance on the opening night of Moment's Notice is unlikely to conform to any set of predictions or expectations, the trio of Ikue Mori, Zeena Parkins, and William Winant promises to exemplify those particular qualities which set improvisation apart as a distinct discipline in our collective imagination. The members each and all are heralded as innovators with access to expansive sonic palettes. This is the result of not only dedicated investigation into the latent potential of their respective instruments but also the actual augmentation thereof (whether by means of physical experimentation or virtual extension). One can consequently anticipate emergent sonorities which may be difficult to name in accordance with standard conventions – perhaps* **everything** *is pitched-percussion? They are also friends and colleagues who have worked and played together for decades. Listeners would do well, then, to maintain open ears and mind while tuning in not only to relationships among the sounds themselves but also to lines of communication, pondering how years of comraderie may influence collective idea-formation in the course of performance.

Ikue Mori, Zeena Parkins & William Winant appear courtesy of generous funding from the Robert D. Bielecki Foundation.

IKUE MORI

Composer, performer, and media artist Ikue Mori first came to prominence behind the drum kit for the pioneering no-wave band DNA, flanked by Arto Lindsay and Tim Wright. She has since crafted one of the most distinct and acutely sensitive voices in the world of experimental improvisation through use of self-programmed drum machines and laptop. Her inimitable, scintillating electronics have proven to be an essential element to the works of John Zorn, and she has collaborated with countless artists world-wide, including Dave Douglas, Susie Ibarra, Zeena Parkins, Sylvie Courvoisier, Fred Frith, the Rova Saxophone Quartet, and Kim Gordon of Sonic Youth fame. Her work as a solo artist and composer has garnered her awards and commissions from Prix Ars, the Kitchen Ensemble, the Civitella Ranieri Foundation, the Relâche Ensemble, the Foundation for Contemporary Arts, the Tate Foundation, and the Japan Society. She's also shared insight and inspiration with students of universities nation-wide, serving as artist-in-residence and/or guest lecturer at Dartmouth College, New England Conversatory, Mills College, and Stanford University amongst others.







Clockwise from top: Ikue Mori (photo: Heung Heung Chin); Zeena Parkins; William Winant, performing at the Met in New York (photo: Lin Culbertson).

ZEENA PARKINS

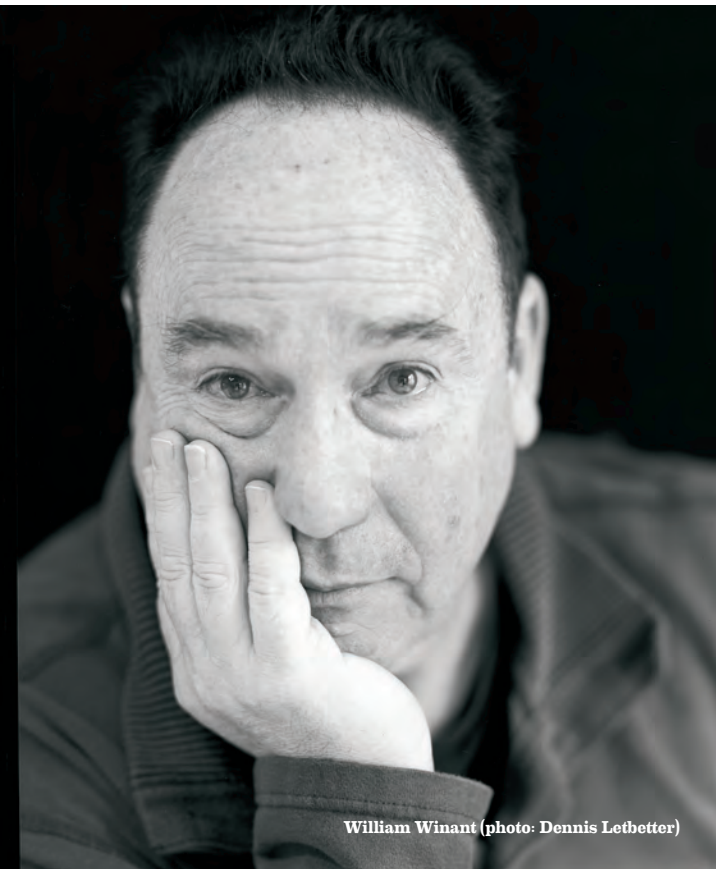
The work of Zeena Parkins is driven by a spirit of immaculate rigor and boundless creativity, making her one of the most sought-after artists in a stunning variety of disciplines, aesthetic and academic alike. Her innovative harp technique is rivaled only by her inventive harp-design, as she employs both idiom-agnostic strategies for extending the sonic possibilities of the acoustic harp and electric instruments of her own making. Of her own work, Parkins writes that she "utilizes collections, recombination, historic proximities, geography, tactility, spatial configurations and movement. Sonic presence and personality is revealed in explorations of subtle frequency shifts, feedback, over and under tones, melodic fragments, timbral and gestural intervals, perception, and residues." Her 30+ year career has been decorated by honors as prestigious as the Guggenheim Fellowship, the Doris Duke Award; multiple international residencies and museum features; and of course, innumerable collaborations with visual artists, filmmakers, dancers, and fellow musicians including Ikue Mori, Björk, Butch Morris, John Zorn, Fred Frith, Pauline Oliveros, Kaffe Matthews, and Mandy MacIntosh. She has been teaching at Mills College as a professor of music since 2011, and has also served as an educator at SMFA in Boston and Bard College.

WILLIAM WINANT

William Winant's incomparable virtuosity as a percussionist has emboldened composers as esteemed as Steve Reich, John Zorn, Alvin Curran, Peter Garland, Lou Harrison, and Roscoe Mitchell to entrust him with the task of realizing some of history's most demanding scores – a task he regularly executes with astonishing aplomb. Such efforts were awarded with a Grammy nomination for his recording of John Cage's *27′ 10.554″* for solo percussion in 2016. His precision and expertise serve as a deep foundation bolstering a profoundly compositional improvisatory dialect, which he has contributed to music featuring fellow legends including Frank Zappa, Keith Jarrett, Anthony Braxton, Marilyn Crispell, George Lewis, Annea Lockwood, Sonic Youth, Yo-Yo Ma, Mr. Bungle and the Kronos String Quartet. He is principal percussionist with the San Francisco Contemporary Music Players and has served in a similar capacity with the Cabrillo Festival Orchestra and as timpanist with the Philharmonia Baroque Orchestra. He has also been featured as a guest artist with the Los Angeles Philharmonic (while directed by Pierre Boulez), the San Francisco Symphony, and the Berkeley Symphony. He teaches percussion at Mills College and UC Berkeley and is a Visiting Lecturer at UC Santa Cruz.



Ikue Mori (photo: Scott Irvine)



William Winant (photo: Dennis Letbetter)



Zeena Parkins



Jen Shyu (photo: Caterina Di Perri)

JEN SHYU

NINE DOORS

Jen Shyu's song cycle,* Nine Doors*, is a breathtaking nonary solo epic which transfigures tragedy in order to traverse interstitial spaces where feminism, narrativity, culture, and ritual offer insight and inspiration in equal measure. The work's point of departure is grief, its central figure the orphaned daughter of Sri Joko Raharjo: a* dalang *(puppeteer in Indonesian shadow-puppet performance) and close friend of Shyu's who was lost to a car crash in 2014. Karen Greenspan of* Ballet Review *explains, "In the work, Shyu moves through nine doors, or expressions, conceived as a ritual map of feminine wisdom using mythical guides – an offering – for the orphaned child of her friend, Joko. The doors also provide a path for her own grieving process and give voice to her lament." Applauded by the* New York Times *as a "syncretic saga," the piece integrates legends, languages, and sonorities with a virtuosic surety of which only Shyu is capable as she sings in eight languages and plays seven instruments, making art of movement and staging the entire time. Of the festival's offerings,* Nine Doors *is the most tightly framed improvisatory work, calling attention to considerations of extensibility and how narrative structures can influence choices made in the moment.

JEN SHYU

A 21st century polymath and font of artistic ingenuity, Jen Shyu's performance practice is literally unclassifiable on account of the sheer breadth of her expertise. Her spellbinding creations incorporate her award-winning vocal talents, virtuosity on multiple instruments, expression through movement, and visionary stage-design to inspire and exhilarate audiences world-wide. Born in Illinois to Taiwanese and East Timorese immigrant parents, her solo performances and work as a vocalist and instrumentalist with the likes of Nicole Mitchell, Anthony Braxton, Steve Coleman, and Chris Potter have brought her to the most highly-esteemed stages in the world, including Carnegie Hall, The Lincoln Center, the Ojai Festival, the National Gugak Center, and the National Theater of Korea. A graduate of Stanford University, Shyu speaks 10 languages and has studied opera, classical violin, ballet, and piano alongside traditional musics and dance in Cuba, Taiwan, Brazil, China, South Korea, East Timor, and Indonesia. Her multiplex talents have earned awards from the Guggenheim Fellowship, The United States Artists Fellowship, the Fulbright program, and the Doris Duke Charitable Foundation. Her discography includes seven albums as a leader, amongst them 2011's *Synastry,* the first on Pi Recordings to be female and vocalist-led. At present, one can anticipate her performances to feature some combination of piano, violin, Taiwanese moon lute, Chinese *erhu,* Japanese *biwa,* Korean *gayageum,* Korean *soribuk,* and Korean *ggwaenggwari.*



Jen Shyu (photo: Gretchen Robinette)



Jen Shyu (photo: Steven Schreiber)

NINE DOORS
ACKNOWLEDGEMENTS

Jen Shyu: Compositions, vocals, Taiwanese moon lute, Korean *gayageum* and *soribuk* drum, Japanese *biwa*, piano, dance, sound design, choreography, Timorese gong and Korean gong *(ggwaenggwari)*

Alexandru Mihail: Director

Kristen Robinson: Set & Props Designer

Solomon Weisbard: Original Lighting Designer

Naoko Nagata: Costume Designer

Danang Pamungkas: Javanese *Bedhaya Pangkur Tunggal* choreography

Lianne Arnold: Original Projection Programmer

Satoshi Haga: Co-director with Shyu of Song of *Silver Geese* (2016), which inspired much of *Nine Doors*



Jen Shyu (photo: Steven Schreiber)

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FRIDAY OCT. 15

7:00 pm • panel discussion w/ moderator Nate Chinen
8:00 pm • concert

PORCH CONCERT MATERIAL

Ben Goldberg • clarinet
Liberty Ellman • guitar
Gerald Cleaver • drums

THE SKY IS TREMBLING

William Parker • bass, flutes and brass
Hamid Drake • percussion and voice
Patricia Nicholson • dance and voice

INTERMISSION

IMPROV SET

Tyshawn Sorey • drums and percussion
King Britt • turntables and electronics



CONCERT



Ben Goldberg (photo: Adam Goldberg)



Gerald Cleaver



Liberty Ellman (photo: John Rogers)

BEN GOLDBERG
LIBERTY ELLMAN
GERALD CLEAVER

PORCH CONCERT MATERIAL

The trio of clarinetist Ben Goldberg, guitarist Liberty Ellman, and drummer Gerald Cleaver makes for an exquisite decoction of the broader scene of improvisers spanning the continental divide while regularly contributing to the vibrant musical cultures of both the Bay Area and New York City. Permutations of the group have played together in a variety of configurations, including Ellman's recording "Ophiuchus Butterfly" and groups fashioned together by Goldberg during his residency at The Stone in NYC. Each member is distinguished by their controlled mastery of their respective instruments, sophisticated dedication to the development of musical form in improvisation, and an air of mutual-adoration and respect made evident by their frequent collaborations and recorded dedications to one another.

BEN GOLDBERG

The music of clarinetist/composer Ben Goldberg plays with the fundamentals of sonic development in the same way that poetry glances and grins at literary meaning. Born and raised in Denver, Colorado, Goldberg's post-secondary studies in music brought him to the Bay Area, where he studied with clarinetist Rosario Mazzeo at the University of California at Santa Cruz, leading him to pursue an M.A. in Music Composition from Mills College. A student of esteemed reedsmen ranging from Mazzeo to saxophonists Steve Lacy and Joe Lovano, Goldberg's watershed moment as an aspiring composer-improviser grew out of experimentation with bassist Dan Seamans and drummer Kenny Wollesen, resulting in the formation of New Klezmer Trio, a groundbreaking group which hybridized klezmer's tradition of clarinet virtuosity with the explorative freedom of jazz and the avant-garde. Goldberg has since established himself as a Bay Area institution and one of the leading voices in clarinet-improvisation world-wide. Goldberg is the founder of BAG Productions and a prolific band-leader whose projects include The Out Louds, Invisible Guy, Unfold Ordinary Mind, Brainchild, and Orphic Machine. His collaborators include Myra Melford, Ches Smith, Nels Cline, Marty Ehrlich, John Zorn, Allison Miller, Carla Kihlstedt, and the members of the ROVA Saxophone Quartet amongst countless others. He is a recipient of honors and grants from the National Endowment for the Arts and the Alpert Award in the Arts, and has been featured at the top of multiple *Downbeat Magazine* Critics Polls.



Right, Ben Goldberg (photo: Peak). Below, Liberty Ellman (photo: John Rogers); Gerald Cleaver.

LIBERTY ELLMAN

London-born, New York-affiliated and Bay Area-based, Liberty Ellman's controlled, harmony-rich musicianship has helped to shape the sound of 21st century jazz guitar-playing. Ellman has received praise and accolades in publications as wide-ranging as the *Wall Street Journal, The Wire, JazzTimes, The New York Times,* and *Downbeat* (where he was voted #1 Rising Star Guitarist of 2016 in the Critics Poll) for his subtle touch and unique ability to evoke tranquility while traversing indeterminate space. He is best known for his tenure in Henry Threadgill's Zooid, but has also played and/or recorded with an enormous host of talents the likes of which include Joe Lovano, Myra Melford, Wadada Leo Smith, Butch Morris, Vijay Iyer, Steve Lehman, Greg Osby, Rudresh Mahanthappa, Nels Cline, Somi, Nicole Mitchell, Matana Roberts, Ledisi, JD Allen, Michele Rosewoman, Adam Rudolph, Stephan Crump, Jonathan Finlayson, Okkyung Lee, and Ches Smith. To date, he has released five critically-acclaimed recordings of his own compositions and has worked actively as a producer and engineer on both jazz and hip hop albums, including Gregory Porter's Be Good, which received a Grammy nomination.





GERALD CLEAVER

Heralded by *JazzTimes* as a "brilliant drummer/composer as comfortable leveling a straight-ahead ride cymbal groove as fulminating an avant-garde pulse," Gerald Cleaver's earliest inspiration came from listening to the percussive stylings of his father, John Cleaver. A denizen of Detroit and graduate of the University of Michigan, Cleaver relocated to New York in 2002 where he has established himself as one of the most sought-after voices in jazz and free-improvisation, contributing multi-layered pulsating textures to music in collaboration with Roscoe Mitchell, Henry Threadgill, Jacky Terrasson, Hank Jones, Tommy Flanagan, Mario Pavone, Charles Gayle, Matthew Shipp, Reggie Workman, Joe Morris, Craig Taborn, Ralph Alessi, Eddie Harris, and Miroslav Vitous among others. A National Endowment for the Arts award recipient, he has recorded as bandleader or co-leader on nearly 20 albums, and has appeared as a contributing musician on dozens more. He currently lives in the Bay Area, where he teaches at the California Jazz Conservatory.

WILLIAM PARKER
HAMID DRAKE
PATRICIA NICHOLSON

» THE SKY IS TREMBLING

Patricia Nicholson perfectly encapsulates the interrelation of sounds, sounding bodies, and bodies in motion when she writes, "Sound moves across our physical bodies, interfacing upon a universal dreamscape, 'til we imagine & dance the possibility that changes everything." In this instance, our access to the "universal dreamscape" is facilitated by the trio of Nicholson herself, bassist/bandleader/historian William Parker, and percussionist Hamid Drake. We're presented with a framed improvisation entitled* The Sky is Trembling*, in which we can expect voices to be lifted up alongside sea-swirling woodwinds and all variety of tintinnabulation. This is a special trio, forged of gravity-well intimacy and poly-temporal tethers to a plane of purpose and love.

WILLIAM PARKER

Hailed by the *Village Voice* as "the most consistently brilliant free jazz bassist of all time," William Parker's accomplishments as an instrumentalist, composer-improviser, educator, and author have garnered him a reputation as not only one of the most skilled practitioners of the art of improvisation, but also one of its most investigative minds. His earth-arc virtuosity on the double bass and sweeping creativity as a bandleader place him in a continuity stemming from composer-bassist Charles Mingus. Evident alongside his formal expertise is a dimension of awareness and significance to his music. As he writes, "it is the role of the artist to incite political, social, and spiritual revolution, to awaken us from our sleep and never let us forget our obligations as human beings, to light the fire of human compassion. Sounds that enlighten are infinite. We can put no limit to joy, or on our capacity for love."

His oeuvre, consisting of over 150 recorded albums, also consists of six books of history, interviews, and analysis where creative music is concerned. The sheer depth of his knowledge with regards to the field is staggering, and the music he makes with projects like the In Order to Survive Quartet and the Little Huey Creative Orchestra evinces a fathomless wisdom. A seminal icon of both the New York improvisation scene and the European avant-garde, Parker's bass playing can be heard in his work with such icons as Cecil Taylor, Don Cherry, Peter Brötzmann, Milford Graves, Peter Kowald, and David S. Ware.

CONCERT 2







Left to right: Patricia Nicholson; Hamid Drake (photo: Roberto Cifarelli); William Parker (photo: Peter Gannushkin).

HAMID DRAKE

Easily one of the most sought-after percussionists in the world of jazz and improvised music, Hamid Drake incorporates an extensive battery of Afro-Cuban, Indian, and African instruments into his setup, affording him a creative flexibility which enlivens any and all musical environments to which he is a contributor. Drake's career as a creative percussionist finds its roots in his relationship with Fred Anderson, whose workshops provided a venue to explore the intricacies of improvisation as an art and share ideas with AACM members like George Lewis. He has since charted out a remarkable journey, playing and recording with Archie Shepp, Pharaoh Sanders, Don Cherry, Marilyn Crispell, John Tchicai, Peter Brötzmann, Ken Vandermark, Mahmoud Gania, and William Parker amongst countless others. With Foday Musa Suso and Adam Rudolph, Drake co-founded the legendary Mandingo Griot Society and current projects led by him include Bindu and the Indigo Trio.

PATRICIA NICHOLSON

Patricia Nicholson's medium is dance, but her tireless dedication to art at-large merits terms more akin to "visionary" when attempting to describe her creative work. As a performer, she channels the energy and gestalt of free jazz in naturally-flowing movement patterns which take inspiration from traditional schools of dance while deliberately running obliquely to them. She primarily works with live musicians, the likes of which have included William Parker, Yoshiko Chuma, Don Cherry, Matthew Shipp, and KJ Holmes, but has also recently begun moving in harmony with multi-media art, spoken word, and theater. She's also served as a curatorial bedrock, organizing important events like New York's Vision Festival and leading as founder and director of Arts for Art since 1995. She prides herself on the work she's done as a community organizer, harnessing the creative energies of artistic happenings toward causes as wide-reaching as nuclear disarmament, sustainable living, and social engagement. As she writes, "...there is both a community to sustain, and the creative expression of my own art, yet to be shared. I am humbled by our collective creativity waiting to be expressed."

William Parker (photo: Jimmy Katz)



William Parker, Hamid Drake and Patricia Nicholson (photo: Peter Gannushkin)



Hamid Drake

Tyshawn Sorey (photo: John Rogers)



King Britt and Tyshawn Sorey



King Britt

TYSHAWN SOREY
KING BRITT

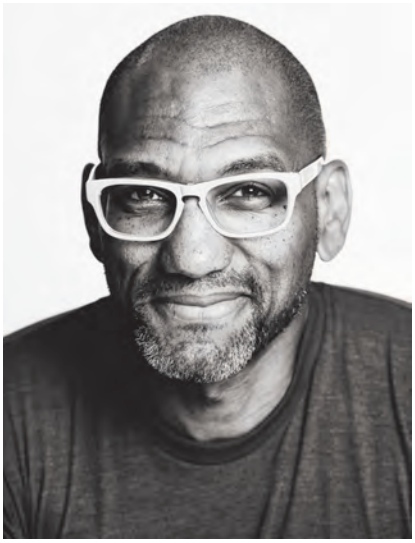
››› iMPROV SET

The musical partnership of percussionist Tyshawn Sorey and DJ/electronic musician King Britt is metrical though unregulated; cyclical yet unconstrained. The pair produce dreamscape latticeworks propelling rhythm to the forefront while patiently knitting intricately textured layers of interlocking synthesized loops and flourishing percussion improvisations. When listening one can easily envision cycles within cycles, spinning spheres tracing elliptical orbits, as Sorey's rhythms combust with jet-pack propulsion, waltzing gracefully between concentric polyrhythmic structures established by Britt. The result is a highly-immersive music, characterized by metric modulation and continually evolving soundscapes shaped in the course of performance.

TYSHAWN SOREY

The music of Newark-born polymath, composer, multi-instrumentalist, educator, and MacArthur fellow Tyshawn Sorey is distinguished by systematic rigor, nuanced complexity, and startling virtuosity. It is consequently of little-to-no surprise that his retinue of collaborators includes many of modern music's most venerable luminaries, including John Zorn, Vijay Iyer, Roscoe Mitchell, Muhal Richard Abrams, Wadada Leo Smith, Marilyn Crispell, George Lewis, Claire Chase, Steve Lehman, Jason Moran, Evan Parker, Anthony Braxton, and Myra Melford amongst innumerable others. Internationally renowned as one of the world's most skillful drummer-percussionists, he is also an accomplished pianist and trombonist. His work as a composer exhibits an agnostic indifference to the strictures of genre and idiom, as he strives to draw from "the totality of all different musics" when assembling unique sonological palettes – each one formed precisely to suit the thematic and methodological needs of a given piece. He has developed genre-defying works seamlessly integrating improvisation and composition for the Los Angeles Philharmonic, the International Contemporary Ensemble, soprano Julia Bullock, PRISM Quartet, JACK Quartet, TAK Ensemble, and Alarm Will Sound and his music has been performed at the Walt Disney Concert Hall, the John F. Kennedy Center for the





Left: Tyshawn Sorey and King Britt in the studio; Right, King Britt.



Tyshawn Sorey (photo: John Rogers)

Performing Arts, the Village Vanguard, the Ojai Music Festival, and the Newport Jazz Festival. In addition to 2017's MacArthur fellowship, Sorey has received the United States Artists fellowship, the Doris Duke Impact Award and grants from the Jerome Foundation, the Shifting Foundation, and the Van Lier Fellowship. Currently teaching as the Presidential Assistant Professor of Music at the University of Pennsylvania, he has also taught and lectured at Columbia University, The New England Conservatory, The Banff Centre, University of Michigan, International Realtime Music Symposium, Harvard University, Hochschule für Musik Köln, Berklee College of Music, University of Chicago, and The Danish Rhythmic Conservatory.

KING BRITT

Extending the storied legacy of Philadelphia's late-20th century DJ and hip-hop scenes well beyond the boundaries of epoch and locale, King James Britt's work as a producer, DJ, composer, and electronic musician has transfixed audiences in dance clubs, concert halls, and festival spaces world-wide while suffusing the realms of film scores and television soundtracks. King Britt's mastery is the artistry of synthesis – not only in the sense afforded by means of Moog, ARP and the like, but most crucially in the form of cultural and historical merger, adding new depths to samples and archives with his own musical contributions while producing meaning and context anew through the intricate entanglement of clips, tracks, and ready-mades. Over the course of his 30+ year musical career, Britt has performed and recorded as a solo artist as well as in collaboration with Diggable Planets, De La Soul, Alarm Will Sound Orchestra, Saul Williams, and film-director Michael Mann. He has also been entrusted with the task of remixing recordings by fellow artists Meredith Monk, Solange, and Calvin Harris. Britt is a recipient of the prestigious Pew Fellowship, and currently serves as Assistant Teaching Professor in Computer Music at the University of California, San Diego, where he has developed courses "researching and honoring the people of color who have pioneered groundbreaking genres within the electronic music landscape."



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SATURDAY OCT. 16

7:00 pm • panel discussion w/ moderator Nate Chinen
8:00 pm • concert

IMPROV SET
Darius Jones • sax

IMPROV SET
Larry Ochs • reeds
Donald Robertson • drums

INTERMISSION

IMPROV SET
Roscoe Mitchell • woodwinds, percussion
Ambrose Akinmusire • trumpet
Junius Paul • bass
Vincent Davis • drums



CONCERT



Darius Jones (photo: Peter Gannushkin)



Darius Jones (photo: Peter Gannushkin)



Darius Jones



Darius Jones

DARIUS JONES

IMPROV SET

Few images are as closely associated with free-improvisation and creative music as that of the solo saxophonist. Indeed, some of most influential figures in the history of this music are those who have devised new concepts for ensemble playing while developing entirely singular vocabularies for their reeded brasswinds in tandem. Darius Jones's solo saxophone performances are uninhibited by idiom or the inexorable progress of time, exhibiting instead a fearless poise which allows tone, timbre, pitch, and phrasing to flow as freely through space-time as they do through the horn. At times, notes are stretched out so long one can hear the golden sinews that weave together to make up Jones's glorious tone. At others, one is afforded opportunity to hear how the saxophonist wrestles with the problem of multi-dimensionality that confronts all solo-improvisers enmeshed in monophonic brass. Jones sings through the horn, carefully developing each intricately-crafted idea with such an incredible dynamic range that one can only conclude that his solos are in-fact duets between the performer and the instrument, entwined in gleaming symbiosis.

DARIUS JONES

Darius Jones' superlative melodic sensibility and superior command of the saxophone work in concert to produce spellbinding improvisations. Based in New York City since 2005, Jones is widely regarded by critics (including writers for the *New York Times,* and *DownBeat*) as an exquisite musician whose singular artistry simultaneously engages African-American music's rich history while presenting a compelling vision of its present, extending to the beyond in recording projects evocative of Black Futurism. Critically acclaimed projects helmed by Jones include recordings which advance his "Man'ish Boy Epic" like 2012's *Book of Mœ'bul (Another Kind of Sunrise)* which NPR counted amongst the top 10 jazz albums of that year. He also leads the Elizabeth-Caroline Unit, which employs "soul-fege" (syllabic representations of alien language) in new works for voice, such as *The Oversoul Manual* which was performed at Carnegie Hall in 2014. He has received honors and commissions from the Van Lier Fellowship, the Jerome Foundation, and the French-American Jazz Exchange. Dedicated as both an artist and educator, Jones has mentored students in saxophone and improvisation at Columbia University, and holds degrees from Virginia Commonwealth University and New York University, where he has also taught as adjunct professor of music. His enterprising creativity as a composer and performer has brought him to stages and ensembles featuring greats such as Gerald Cleaver, Oliver Lake, William Parker, Craig Taborn, Mike Reed, Marshall Allen, Tyshawn Sorey, Amirtha Kidambi, Steve Lehman, the Sun Ra Arkestra, Matthew Shipp, and many others.



Larry Ochs (photo: Marek Lazarski)

LARRY OCHS
DONALD ROBINSON

» //MPROV SET

"Our playing together has evolved to a really special place," writes saxophonist Larry Ochs of his decades of collaboration with drummer and percussionist Donald Robinson. "We're definitely coming out of the tradition of horn-drum duos from John Coltrane & Rashied Ali to Wadada Leo Smith & Louis Moholo-Moholo, but we've found our own space within that Duo Universe, after a long stretch of shows together... the music hits a listener right away – nothing is obscured, everything is clear." Ochs and Robinson have played together in a broad variety of configurations since meeting in The Glenn Spearman Double Trio, which was active from 1991 to 1998, but chose about a decade ago to dedicate considerable time and energy to developing a near-telepathic lexical intimacy by meeting on a regular basis to practice improvising in tandem (an ambition facilitated by proximity, as the two live a mere fifteen minutes apart). As acknowledged by the saxophonist, their duo owes lineage to a storied set of canonical pairings, but Ochs and Robinson each posses minds and reflexes comprised of such distinct creative elements as to make their admixture something akin to a polychromatic chemical reaction. Their performance presents listeners with an opportunity to listen not only for improvisatory synchrony, that ephemeral snapshot of the present moment, but also for diachrony, the historical progression of growth through practice.

LARRY OCHS

Larry Ochs is a living wellspring of inspiration to those fascinated with the saxophone and its multivalent potential for sculpting air and space. An icon of the Bay Area musical vanguard, Ochs is perhaps best known as co-founder of Rova Saxophone Quartet, contributing to that fabled ensemble his richly-enameled tone on tenor and sopranino saxophones in addition to nearly two dozen compositions and structures for group improvisation. A prolific artist and musical peripatetic, Ochs has also received acclaim for his work with the Glenn Spearman Double Trio, What We Live (with Lisle Ellis and Donald Robinson), Maybe Monday (with Fred Frith and Miya Masaoka), The Fictive Five (with Nate Wooley, Harris Eisenstadt, Ken Filiano and Pascal Niggenkemper) and Kihnoua (with vocalist Dohee Lee, Scott Amendola and "special guests") amongst countless other collaborations with musicians ranging from Nels Cline to George Lewis. Ochs's empassioned musicianship serves as proof-positive that timbre and emotive nuance are fundamental components of the substrate from which meaning in music can be unearthed, rather than shading or coloration in service of rhythm and pitch. He has served as executive director of Rova:Arts since 1987, and his contributions to the musical avant-garde have received commendation and support from Chamber Music America, The Doris Duke Charitable Foundation, and Meet the Composer.

Below, Donald Robinson and Larry Ochs; right Donald Robinson. Photos: Bogdan Edi Dimitriu.





DONALD ROBINSON

Cherished for both his driving rhythms and percussive subtlety, Donald Robinson's exceptional talent for improvisation has made him a mainstay of the Bay Area new music scene for decades. Boston-born, his journey as a student of music charts course from New England Conservatory, where he studied classical percussion, to Paris, where he developed his voice as an improviser under the tutelage of Kenny Clarke while playing with Alan Silva, Anthony Braxton, Oliver Lake, and Bobby Few (to name a handful). Robinson's playing is visceral though empathetically interactive, masterfully striking the ever-elusive balance between independence and coordination sought after in improvised music's interpersonal counterpoint. He frequently collaborates with artists in both the Bay Area and Europe, the likes of which have included Glenn Spearman, John Tchicai, Marco Eneidi, India Cook, Paul Plimley, Larry Ochs and Rova Saxophone Quartet, Lisle Ellis, Miya Masaoka, Cecil Taylor, Matthew Goodheart, Wadada Leo Smith, Biggi Vinkeloe, and William Parker. His discography boasts more than a dozen records, including *Electric Ascension* (an album produced by Rova celebrating the legacy of John Coltrane's definitive illumination of new spaces for freedom in improvised music) and 2021's *A Civil Right* with Larry Ochs.



Donald Robinson and Larry Ochs (photo: Peter Wochniak)

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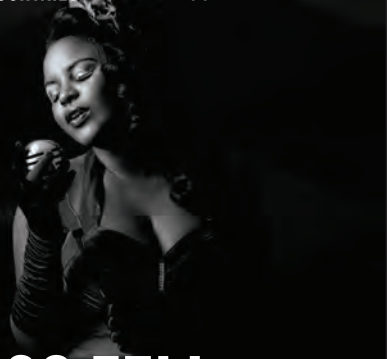
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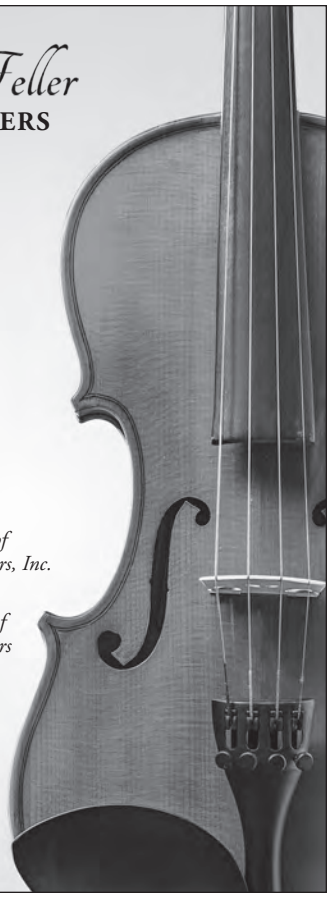
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Roscoe Mitchell (photo: Joseph Blough)

ROSCOE MITCHELL
AMBROSE AKINMUSIRE
JUNIUS PAUL
VINCENT DAVIS

»» IMPROV SET

Extolling the wind-swept virtues of Chicago as a germination space for some of creative music's most exhilarating and momentous formations, multi-instrumentalist Roscoe Mitchell often draws on the talents of bassist Junius Paul and drummer Vincent Davis to splinter air into form and frequency when performing in small groups. This evening the trio of musicians is joined by Oakland's own Ambrose Akinmusire on trumpet, making their set of improvisations the only in* Moment's Notice *to feature the classic combo configuration of sky-saw horns ennobled by drums and bass. Mitchell's mastery is spontaneous composition, the long-form development of musical ideas along oblong dimensions where every imaginable component of a given sound-event is subject to rigorous exploration. His choice of collaborators, then, is reflective of an abiding faith in them not only to channel a lifetime of practice into dexterous virtuosity but to take ownership of the creative moment, fully formulating every utterance and seeing each postulate to its logical end.

Roscoe Mitchell appears courtesy of generous funding by Glen Meredith and Joanne Valli-Meredith.

ROSCOE MITCHELL

Roscoe Mitchell is an internationally renowned musician, composer and innovator serving until recently as the Darius Milhaud Chair of Composition at Mills College. His virtuosic resurrection of overlooked woodwind instruments spanning extreme registers, visionary solo performances, and assertion of a hybrid compositional/improvisational paradigm have placed him at the forefront of contemporary music. Mr. Mitchell is a founding member of the Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians (AACM), and the Trio Space. He is also founder of the Creative Arts Collective, The Roscoe Mitchell Sextet & Quartet, The Roscoe Mitchell Art Ensemble, The Sound Ensemble, The New Chamber Ensemble, and the Note Factory. His oeuvre boasts hundreds of albums and original works, ranging from passionate, forceful improvisations to ornate orchestral music. His discography includes *Sound* (1966, 5-star review in *DownBeat* Magazine), *People in Sorrow* (1969, with the Art Ensemble), *Nonaah* (1977, *DownBeat* Record of the Year) and *Discussions* (distinguished on the *New York Times's* list of 2017's best classical albums). He has worked with artists like Craig Taborn, Jack DeJohnette, Tyshawn Sorey, Anthony Braxton, Vijay Iyer, Henry Threadgill, Muhal Richard Abrams and Thomas Buckner amongst countless others. Mitchell's honors include distinction as an NEA Jazz Master, the United States Artist Award (2019), the Doris Duke Artist Award and Audience Development Fund (2014), a CMA Presenting Jazz grant (2010), the Shifting Foundation Grant, and grants from The National Endowment for the Arts and Meet the Composer.



"The Third Decade," a painting by Roscoe Mitchell.

AMBROSE AKINMUSIRE

In his own words, Ambrose Akinmusire "aspires to create richly textured emotional landscapes that tell the stories of the community, record the time, and change the standard." Born and raised in Oakland, California, Akinmusire's command of the trumpet as a limitless sonic focus has led him to "reach beyond" conventions of genre and idiom, as he seeks to radically expand the scope of musicianship as we understand it. He is among creative music's most soaring young talents, receiving honors from the Doris Duke Foundation, the MAP Fund, the Kennedy Center, the Carmine Caruso International Jazz Competition, and the Thelonious Monk International Jazz Competition (which he won in 2007). Trained in the Berkeley High School Jazz Ensemble and at the Manhattan School of Music, he was asked by MacArthur Genius Grant recipient Steve Coleman to tour Europe with his band Five Elements at the age of 19, performing rigorously demanding music. His studies continued at the University of Southern California and the Thelonious Monk Institute of Jazz in Los Angeles, where he was mentored by Herbie Hancock, Wayne Shorter, and Terrence Blanchard. Akinmusire has since released albums on Fresh Sound and Blue Note records. His collaborators include Vijay Iyer, Aaron Parks, Esperanzsa Spalding, and Jason Moran, and his music has graced the stages of both the Monterey and Berlin Jazz Festivals.

JUNIUS PAUL

Chicago born and raised, Junius Paul has established himself as one of the world's most impressive rising talents, contributing his expertise on both upright and electric basses to the music of some of history's best-known acts, including Fred Anderson, Roscoe Mitchell, Roy Hargrove, Curtis Fuller, Donald Byrd and the Art Ensemble of Chicago. He performs regularly in a variety of genres, ranging from jazz to hip-hop, house, funk, classical, and gospel, and is a fixture of the international touring scene, with notable appearances at the Southport Weekender Festival in England, the Sons d'hiver Festival in Paris, and the Ghana Jazz Festival. His exciting debut album as a bandleader, *Ism,* was released in November of 2019 on the International Anthem label to rave reviews such as the following from critic Andy Beta, "when the Chicago musician steps to the fore on his massive, sprawling debut... it's a thrill to feel and hear every contour, throb, and spontaneous spark."

VINCENT DAVIS

Vincent Davis traces his passion for music back to his childhood; growing up in a home constantly filled with music, he studied drums and percussion at the Milwaukee Conservatory of Music under the tutelage of teacher and mentor Manty Ellis. His adoration of sound in all its intricacies is immediately apparent in the music he's made with artists as diverse as Roscoe Mitchell, Marilyn Crispell, Arthur Blythe, Matthew Shipp, Malachi Favors, Hamid Drake, Jodie Christian, and Scott Fields. Now based in Chicago, he is the founder of the ensemble Laws of Motion, percussionist on more than 30 recording sessions, and a member of the AACM.



Junius Paul (photo: Thomas Niemi)



Ambrose Akinmusire



Roscoe Mitchell (photo: Wendy L. Nelson)



Vincent Davis (photo: Janet M. Takeyama)

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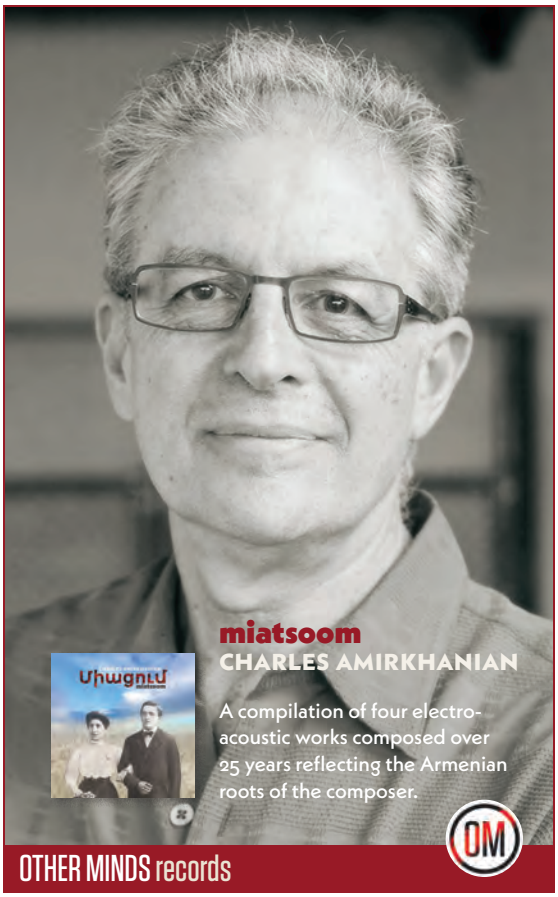
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3:00 pm • panel discussion w/ moderator Nate Chinen
4:00 pm • concert

IMPROV SET

Mary Halvorson • guitar
Sylvie Courvoisier • piano

IMPROV SET

Elliott Sharp • 8-string guitar

INTERMISSION

DUO (LORRAINE) 2021

Anthony Braxton • reeds and electronics
James Fei • reeds

4

CONCERT



Mary Halvorson and Sylvie Courvoisier (photo: Caroline Mardok)



Sylvie Courvoisier (photo: Veronique Hoegger)



Mary Halvorson (photo: Amy Touchette)

MARY HALVORSON
SYLVIE COURVOISIER

IMPROV SET

Formed in 2015, the partnership of guitarist Mary Halvorson and pianist Sylvie Courvoisier brings together two of New York City's most visionary and ambitious talents. Each a prolific composer and leader of countless ensembles, their improvisations are exercises in world-building, flowing with a forthright sense of inevitability while inviting listeners to jostle their head space a bit and reconsider aging preconceptions of the relations bridging cause and effect. Between Halvorson's effects-laden plectrum sweeping and Courvoisier's adroit manipulation of the piano's internal strings, sonorous convergences emerge and lush needle-point tapestries erupt into star-fall ephemera. Open-ended compositions worked out between the two can be heard on their debut record, **Crop Circles** ***(2017), of which critic S. Victor Aaron writes: "The affinity heard between the two is something that can't be taught… This meeting of two of the brightest minds on the edgier side of jazz today produces music that's astonishing both in its fluency and ceaseless ingenuity."***

MARY HALVORSON

Recently announced as a 2019 MacArthur "Genius Grant" recipient, Mary Halvorson's inimitable musicianship has taken the New York creative music scene by storm, reformulating and revolutionizing traditional conceptions of the electric guitar's role in jazz and improvisation in ways that have rippled out across the world. Drawing inspiration from both Jimi Hendrix's firestorm propulsion and Wes Montgomery's subtle line-craft, Halvorson's unmistakable voice on the electric guitar is distinguished by sharp attacks and pedal-board pyrotechnics which add layers of depth to inventive, open chord-voicings and melodies. "I've always really valued the physicality of the instrument, and really being able to hear the wood and the resonance" she notes, "but the beauty of electric guitar is to be able to have effects pedals and distortion and amplification to get a kind of recklessness." A student of the hard-sciences before deciding to dedicate her life to music, her approach to both the composition and performance of music relies heavily upon experimentation and discovery. She is a prolific composer and bandleader, helming innumerable ensembles featuring some of the world's finest talents including Ches Smith, Jonathan Finlayson, Ingrid Laubrock, Susan Alcorn, Amirtha Kidambi, and Tomas Fujiwara. She's also contributed her genius to ensembles in collaboration with Tim Berne, Anthony Braxton, Bill Frisell, Jason Moran, Jessica Pavone, Tomeka Reid, and John Zorn amongst countless others. In addition to her prestigious MacArthur fellowship, Halvorson has received considerable accolades from publications as diverse as *JazzTimes, City Arts, Wall Street Journal, Rolling Stone, NPR, Village Voice,* and *DownBeat.*



Left, Mary Halvorson; right Sylvie Courvoisier and Mary Halvorson (photo: Caroline Mardok).



SYLVIE COURVOISIER

Sylvie Courvoisier's absolute mastery of the piano as an expressive, resonating body has propelled her to the forefront of New York's creative music scene as one of its most versatile improvisers. Since her arrival in Brooklyn in 1998, she has appeared on more than 50 records (leading or co-leading in excess of 30) and has extensively toured the United States, Australia, Canada, Europe, and Japan with the likes of Kenny Wollesen, Drew Gress, Mark Feldman, Ikue Mori, Evan Parker, Tony Oxley, Joelle Leandre, Ellery Eskelin, Yusef Lateef, Ingrid Laubrock, and John Zorn. She works regularly as a band-leader and commissioned composer, writing for radio and theater and has both performed in and written for Israel Galvan's ambitious *La Curva* flamenco dance project. Courvoisier's playing as both a soloist and ensemble-member demonstrates an incomparable eloquence with not only the elemental components of musicianship (melody, harmony, timbre, etc.) but with structure. Her improvisations unfold with stunning narrative cogency despite their formal complexity, duly beckoning comparison to literary greats. Universally acclaimed for her deep insight into the lofty architecture of sonic space, she has received awards from the Foundation for Contemporary Arts, Chamber Music America, and the New York Foundation for the Arts in addition to several honors from her birth-home, Switzerland.

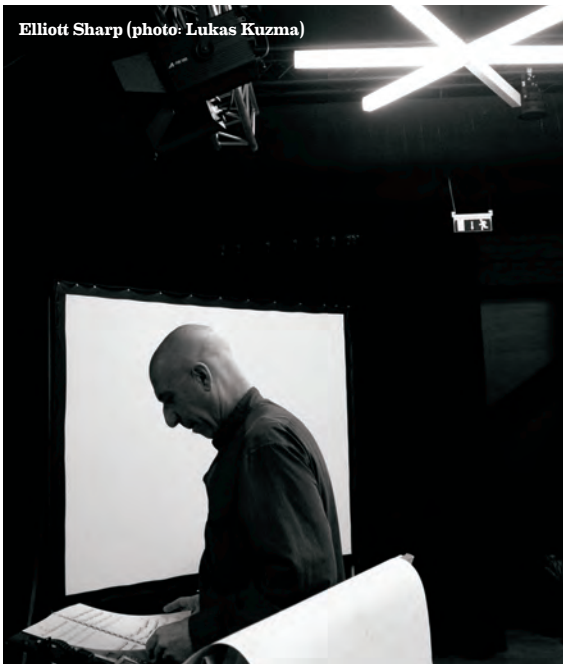


Sylvie Courvoisier (photo: Caroline Mardok)

ELLIOTT SHARP

» IMPROV SET

Elliott Sharp's set of solo guitar music is the only performance in* Moment's Notice *to feature an unaccompanied player freely improvising (as contrasted with Shyu's* Nine Doors *which follows a predetermined structure), but as Sharp is quick to point out, even the most spontaneous of his offerings will still seek out order in realtime. He writes, "Improvisation and composition dance around each other in an interlocked feedback loop. I have always wanted my composed music to emulate the spontaneity and unpredictability found in an exciting improvisation and my improvisations to have the inevitability and satisfying narrative arc that a well-structured composition possesses. These polarities are not mutually exclusive." Solo improvisation makes for a curious case requiring us to contemplate from whence structures emerge, if not as part of a dialogical process reconciling distinct agencies. Sharp's belief is that "any experience of sensory input can have an influence on the decisions one makes in designing the experience of output.... In other words, open yourself up to the act of translating the things you see, hear, learn, experience and think about into your work in the areas of sound that concern you." In Sharp's case the guitar itself is also partner to the process, "I trod a dual path: one concerned with left- and right-hand technique, harmony, scales and patterns, improvisation within specific genres such as bebop and blues, et al; the other started with the conception of the guitar as a series of oscillators and a resonator, a sound-producing device devoid of stylistic history and dependent on intuition and experimentation." One can perhaps think of solo improvisation as an earnest act of vulnerability, offering others insight into the inner-workings of an innocent imagination. It is also necessarily interactive – the removal of fellow performers from the equation calls our attention to the ways in which the music is responsive to the room, the audience, the era, and the culmination of elements we think of as "the space."



Elliott Sharp (photo: Lukas Kuzma)

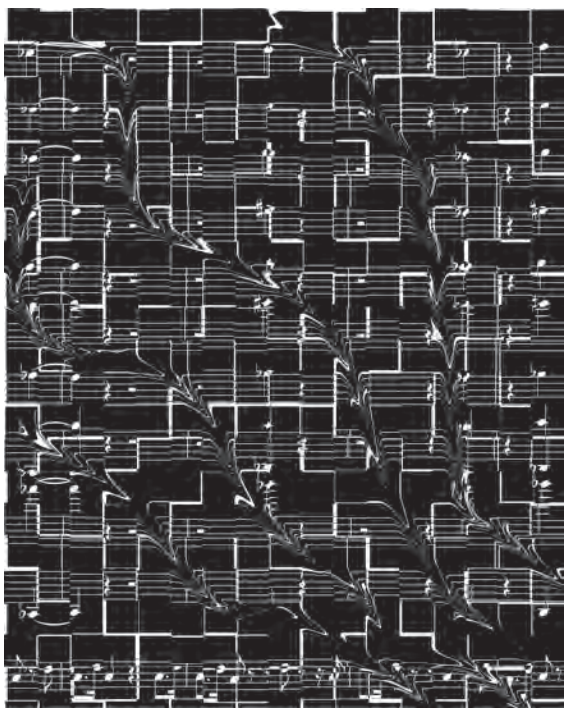




Left, Elliott Sharp (photo at right: Ben Knabe). Below, page from a graphic score by Elliott Sharp titled "For RH."

ELLIOTT SHARP

Elliott Sharp is an iconic figure of New York City's music and art scenes on account of his wide-reaching talents as a multi-instrumentalist, composer, performer, and bandleader. His uninhibited creativity on the guitar finds focus through his affinity for synthesis, as he incorporates concepts from mathematics and the hard-sciences into his compositional and improvisatory practice alike. "Mathematics and the various sciences are just ordered ways of looking at and analyzing all of the raw data supplied by the universe," he explains. "It's all about mappings and correspondences. At the same time, my work often takes a speculative and irrational/intuitive approach. I believe my work bears the same relationship to 'real music' as science fiction bears to 'real science' or 'real literature.'" He leads the projects Carbon and Orchestra Carbon, Tectonics, and Terraplane and has worked with Radio-Sinfonie Frankfurt, Debbie Harry, Ensemble Modern, the Kronos String Quartet, Jack deJohnette, Oliver Lake, Sonny Sharrock, and Christian Marclay amongst many others. Sharp's work, which is comprised of nearly 100 recordings in addition to scores and sound-design for feature films, documentaries, and television networks, has been honored by the Guggenheim Fellowship, the Parson's Center for Transformative Media, and the prestigious Berlin Prize in Musical Composition. From thought-provoking solo work to arresting orchestral scores, Sharp's music seems to always express a dialectical quality which, in the words of critic Mike McGonigal, "restlessly explores intersections: of beauty and chaos, of microtonal variations and larger musical gestures, of styles and genres that might seem divergent and unrelated until you hear him."





Elliott Sharp (photo: Sascha Rheker)



Anthony Braxton



Anthony Braxton and James Fei (photo: Andrew Raffo Dewar)

ANTHONY BRAXTON
JAMES FEI

DUO (LORRAINE) 2021

Moment's Notice concludes with duets between reedsman Anthony Braxton, an incomparable luminary and iconic figure in the world of creative music, and sound-sorceror James Fei, whose comprehensive mastery of reeds and circuits has similarly secured his status as an inestimable musical talent and trusted pedagogue. Amongst Braxton's myriad contributions to the advancement of musics bold and daring has been his drive to cultivate the burgeoning creative energies of young and aspiring talents, particularly those with training in other disciplines wishing to venture into odd, indeterminate space. In this light, the meeting of Fei and Braxton is fortuitous, as the breadth of the former's expertise intones in outstretched striated harmony with the uncompromising generative spontaneity of Braxton, whose influences run the unprecedented gamut from Sirius-born composer Karlheinz Stockhausen to interstellar saxophonists John Coltrane and Warne Marsh. As president of the Tri-Centric Foundation, which is dedicated to the study of Braxton's work, Fei is also uniquely situated as one of the world's foremost experts on the career of his erstwhile teacher and current co-conspirator. Their first performance together was Fei's first as a professional musician, at the North Sea Jazz Festival. He has since appeared in nearly every conceivable configuration of Braxton's music. Their presentation promises to serve as a culmination of the broad array of perspectives we've been offered into what it means to be present in the creative moment, advancing onward with sincerity as tired, ready-made solutions to complex problems are foregone in favor of the ineluctable, the ineffable, and the unforeseen.

ANTHONY BRAXTON

One cannot overstate the enormity of the impact Anthony Braxton has had on the worlds of contemporary composition and creative musicianship at-large. A legendary AACM member and MacArthur "Genius Grant" recipient, Braxton's work is a comprehensive, systematic exploration of the artistry of sound, focusing on "core principles of improvisation, structural navigation and ritual engagement – innovation, spirituality, and intellectual investigation." His music is expressed in neigh-infinite variety, ranging from watershed solo-performances on woodwinds to the operatic epics of his "Trillium Cycle." Widely acclaimed as creative music's preeminent theoretician, Braxton's inestimable accomplishments extend beyond his revolutionary performance practice to an upheaval of music notation itself. His scores, which number in excess of 400 works, are remarkable hybrids of 'standard' notation, evocative verbal descriptors, and nearly 100 icons of his design conveying different classifications of sound and/or technique. His utterly singular paradigm is further expressed in his three-volume collection of texts entitled *The Tri-Axium Writings.* The Tri-Centric foundation, a non-profit organization dedicated to the work and legacy of Braxton affords us some insight into his thinking when they write, "Braxton believes creative thinking cannot be reduced to dichotomies, but must embrace multiple perspectives.... It is not always this or that, it is often the other." Distinguished as Professor Emeritus at Wesleyan University, Braxton's honors include a Guggenheim Fellowship, the aforementioned MacArthur Fellowship, a Doris Duke Performing Artist Award, an NEA Jazz Master Award, and





Left, James Fei. Right, James Fei and Anthony Braxton, (photo: Andrew Raffo Dewar).

honorary doctorates from Université de Liège (Belgium) and New England Conservatory (USA). affords us some insight into his thinking when they write, "Braxton believes creative thinking cannot be reduced to dichotomies, but must embrace multiple perspectives.... It is not always this or that, it is often the other." Distinguished as Professor Emeritus at Wesleyan University, Braxton's honors include a Guggenheim Fellowship, the aforementioned MacArthur Fellowship, a Doris Duke Performing Artist Award, an NEA Jazz Master Award, and honorary doctorates from Université de Liège (Belgium) and New England Conservatory (USA).

DUO (LORRAINE) 2021

Lorraine is the name of a new music prototype. This is a music system that governs the "sonic winds" of breath. There is a stillness in the air and the ghosts of the past commands the space. Memories and shadows of "beingness" adorn the ornamentation of old ruins and blessed relics. Sound castles in the sky – long forgotten experiences have returned with love and humility. Lorraine has come home to birth a renewal and awareness of the other. Lorraine the traveler.

Anthony Braxton, reeds
James Fei, reeds
+ Diamond Curtain Music (Super Collider)

Anthony Braxton

JAMES FEI

Heralded by the *Penguin Guide to Jazz on CD* as a "brilliant and demanding technician," James Fei's music is marked by a certain scientific rigor which catalyzes creativity, as his profound understanding of sonic structures illuminates unforeseen pathways leading to musical expressions which are truly "new." Fei's music exhibits its dual-mastery of live electronics and reeds (ranging from the largest of the clarinets to the second-smallest of the saxophones), though his musicality and versatility are such that, with eyes closed and ears wide-open, the sonorities produced by each are frequently indistinguishable. Serving as Professor of Electronic Arts in the music department at Mills College, Fei's retinue of collaborators includes Roscoe Mitchell, Laetitia Sonami, and Chris Brown in addition to the constellation of improvising musicians orbiting around Anthony Braxton, with whom Fei studied while at Wesleyan University. His compositions have been performed by the Bang on a Can All-Stars, Orchestra of the S.E.M. Ensemble, MATA Micro Orchestra and Noord-Hollands Philharmonisch Orkest, and his music has been featured on stages world-round, including Roulette, The Stone, Steim (Amsterdam), SFMoma, Super Deluxe (Tokyo), and Taiwan's National Recital Hall. He is a distinguished recipient of the Grants for Artists Award from the Foundation for Contemporary Arts, and in addition to heading the Art and Technology program at Mills, he is president of the Tri-Centric Foundation.

Anthony Braxton (photo: Peter Gannushkin)



Anthony Braxton and James Fei (photo: Geoffroy Schied)



James Fei (photo: Alice Wu)

OTHER MINDS FESTIVAL 25

The 25th Other Minds Festival is presented by Other Minds® in association with the Taube Atrium Theater in San Francisco. Other Minds® is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multidisciplinary collaborations, and the rediscovery of neglected 20th century works. The Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.

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OTHER MINDS 3 (1996)
Laurie Anderson, Kui Dong, Henry Kaiser, George Lewis, Lukas Ligeti, Miya Masaoka, Ionel Petroi, David Raksin, Frederic Rzewski, Charles Shere, Olly Wilson, La Monte Young

OTHER MINDS 4 (1997)
Henry Brant, Paul Dresher, Mamoru Fujieda, Hafez Modirzadeh, Laetitia Sonami, Carl Stone, Donald Swearingen, Visual Brains (Sei Kazama & Hatsune Ohtsu), Pamela Z

OTHER MINDS 5 (1999)
Linda Bouchard, Mary Ellen Childs, Luc Ferrari, Alvin Lucier, António Pinho Vargas, Julian Priester, Sam Rivers, Margaret Leng Tan, Errollyn Wallen

OTHER MINDS 6 (2000)
Hamza el Din, Peter Garland, Annie Gosfield, Leroy Jenkins, David Lang, Paul D. Miller/DJ Spooky, Hyo-Shin Na, Robin Rimbaud/Scanner, Aki Takahashi, Jacob ter Veldhuis, Christian Wolff

OTHER MINDS 7 (2001)
Chris Brown, Gavin Bryars, Alvin Curran, Andrew Hill, Hi Kyung Kim, James Tenney, Glen Velez, Aleksandra Vrebalov, William Winant

OTHER MINDS 8 (2002)
Ellen Fullman, Takashi Harada, Lou Harrison, Tania León, Annea Lockwood, Pauline Oliveros, Ricardo Tacuchian, Richard Teitelbaum, Randy Weston

OTHER MINDS 9 (2003)
Jack Body, Ge Gan-ru, Evelyn Glennie, Daniel Lentz, Stephan Micus, Amy X Neuburg, William Parker, Ned Rorem, Stephen Scott

OTHER MINDS 10 (2004)
Alex Blake, Amelia Cuni, Francis Dhomont, Werner Durand, Mark Grey, Keiko Harada, Stefan Hussong, Joan Jeanrenaud, Hanna Kulenty, Tigran Mansurian, Jon Raskin

OTHER MINDS 11 (2005)
John Luther Adams, Maria de Alvear, Charles Amirkhanian, Billy Bang, Marc Blitzstein, Fred Frith, Phill Niblock, Michael Nyman, Daniel Bernard Roumain, Evan Ziporyn

OTHER MINDS 12 (2006)
Tara Bouman, Daniel David Feinsmith, Joélle Léandre, Per Nørgård, Maja Ratkje, Peter Sculthorpe, Ronald Bruce Smith, Markus Stockhausen

OTHER MINDS 13 (2008)
Michael Bach, Dan Becker, Elena Kats-Chernin, Keeril Makan, Åke Parmerud, Dieter Schnebel, Ishmael Wadada Leo Smith, Morton Subotnick

OTHER MINDS 14 (2009)
Michael Harrison, Dobromiła Jaskot, Ben Johnston, Catherine Lamb, Chico Mello, John Schneider, Linda Catlin Smith, Bent Sørensen, Chinary Ung

OTHER MINDS 15 (2010)
Natasha Barrett, Lisa Bielawa, Chou Wen-chung, Jürg Frey, Tom Johnson, Kidd Jordan, Carla Kihlstedt, Paweł Mykietyn, Gyan Riley

OTHER MINDS 16 (2011)
Louis Andriessen, I Wayan Balawan, Han Bennink, Kyle Gann, Janice Giteck, David A. Jaffe, Jason Moran, Agata Zubel

OTHER MINDS 17 (2012)
Harold Budd, Gloria Coates, John Kennedy, Ikue Mori, Tyshawn Sorey, Simon Steen-Andersen, Øyvind Torvund, Ken Ueno, Lotta Wennäkoski

OTHER MINDS 18 (2013)
Aaron Gervais, Dohee Lee, Paula Matthusen, Mattias Petersson, Michala Petri, Anna Petrini, Sunleif Rasmussen, G.S. Sachdev, Craig Taborn

OTHER MINDS 19 (2014)
Mark Applebaum, John Bischoff, Joseph Byrd, Donald Buchla, Charles Céleste Hutchins, Myra Melford, Roscoe Mitchell, Wendy Reid, John Schott

OTHER MINDS 20 (2015)
Charles Amirkhanian, Don Byron, Frode Haltli, Tigran Mansurian, Miya Masaoka, Michael Nyman, Pauline Oliveros, Maja SK Ratkje, David Tanenbaum, Errollyn Wallen

OTHER MINDS 21 (2016)
Gavin Bryars, Michael Gordon, Phil Kline, Oliver Lake, Nicole Lpizée, Meredith Monk, Cecilie Ore, John Oswald, Larry Polansky, Lasse Thoresen

OTHER MINDS 22 (2017)
Lou Harrison, Isang Yun

OTHER MINDS 23 (2018)
Charles Amirkhanian, Beth Anderson, Mark Applebaum, Tone Åse, Hugo Ball, Cathy Berberian, Jaap Blonk, Clark Coolidge, Alvin Curran, Fortunato Depero, Lily Greenham, Bernard Heidsieck, Carol Law, Michael McClure, Åke Hodell, Filippo Tommaso Marinetti, Enzo Minarelli, Amy X Neuburg, OTTARAS: Ottar Ormstad & Taras Mashtalir, Sten Sandell, Aram Saroyan, Kurt Schwitters, Gertrude Stein, Susan Stone, Sheila Davies Sumner, Virgil Thomson, Ernst Toch, Anne Waldman, Lawrence Weschler, Pamela Z

OTHER MINDS 24 (2019)
Ivan Wyschnegradsky, Brian Baumbusch

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ABOUT OTHER MINDS

Founded in 1992, Other Minds® in San Francisco is a leading organization for new and experimental music in all its forms, devoted to championing the most original, eccentric and underrepresented creative voices in contemporary music. From festival concerts, film screenings, radio broadcasts and the commissioning of new works, to producing and releasing CDs, preserving thousands of interviews and concerts and distributing them free on the Internet, Other Minds has become one of the world's major conservators of new music's ecology.

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55 Taylor Street
San Francisco, CA 94102

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otherminds@otherminds.org

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

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

He also established an ambitious website (radiOM.org) that provides access to new music information for listeners in 165 countries and territories. Beginning with a collection of 4000 reel-to-reel studio and aircheck tapes from the KPFA archives transferred in 1999 to Other Minds, a 21-year project of digitizing unique analog audio files has blossomed into one of the most impressive online reference libraries of experimental classical music. This rich preservation site, with universal free streaming access, is supported by a generous organizational partner, The Internet Archive, based in San Francisco.

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

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


Charles Amirkhanian


Blaine Todd


Randall Wong


Mark Abramson

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

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

As a radio producer, Charles pioneered the broadcasting of minimalist music, sound poetry, radio happenings, and, with Richard Friedman, the World Ear Project, bringing continuous recordings of ambient sounds to the airwaves, beginning in 1970.

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

From 1975-1986 he performed theatrical realizations of his sound poetry with projections by Carol Law at venues such as the Stedelijk Museum (Amsterdam), the Walker Art Center (Minneapolis), the San Francisco Museum of Modern Art, New Langton Arts (San Francisco), and throughout Australia. More recent performances have been in Berlin, Beijing, Linz, Huddersfield, Moscow, and St. Petersburg. His music is available on five solo CDs: *Walking Tune* (Starkland), *Mental Radio* (New World), *Lexical Music* (Other Minds), *Loudspeakers* (New World), and *Miatsoom* (Other Minds). In 2021, his work *Ratchet Attach It,* for marching band drumline, ratchets, bells, and altered player piano, was premiered in London at the Spitalfields Festival.

Blaine Todd

Our Associate Director, Blaine Todd, holds a B.A. in English Literature from San Francisco State University and Aarhus University in Denmark. Prior to his current role at Other Minds, he was the primary institutional fundraiser for The Studio Museum in Harlem and New-York Historical Society in New York, worked as an Associate Editor at Francis Ford Coppola's short fiction magazine *Zoetrope: All-Story,* and as a copywriter for the Museum of Making Music. A poet and active musician, he performs in and writes for several Bay Area projects including Common Eider, King Eider; Real Life Rock & Roll Band; Ecstatic Music Band, and under his own name. Todd also helps curate Full Spectrum Records and the Los Angeles-based publisher and record label Besom Presse. Todd is responsible for curating Other Minds' latest concert series Latitudes.

Mark Abramson

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

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


Liam Herb


Adrienne Cardwell


Jenny Maxwell


Andrew Weathers

Randall Wong
Administrative Director and Bay Area native Randall Wong has built a distinguished reputation as a vocalist specializing in historically informed performances of Baroque/Classic, and contemporary music. His career in opera, concert work, and as a composer has taken him across five continents. A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's *Where's Dick* (Houston Grand Opera) and *Harvey Milk* (HGO, New York City Opera, and San Francisco Opera), and Meredith Monk's *Atlas*. With the Monk Ensemble he has participated in numerous domestic and international tours including *Atlas, The Politics of Quiet,* and *A Celebration Service.* He has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and John Christian Bach, in places such as Rome, Dresden, Stuttgart, Cologne, Boston, Berlin, San Francisco, Sydney, and Hong Kong.

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

Adrienne Cardwell
Adrienne, our Archivist and Preservation Project Director, has been working with audiovisual media for over 15 years. She has been with Other Minds since 2006, managing the preservation and access of the organization's analog and digital recording collections. Her background and work in multimedia and visual arts includes film, video, sculpture, and sound design.

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

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

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



Photo taken Jan. 19, 2020, at the 75th birthday concert/record release party for Charles Amirkhanian in Berkeley. Left to right: Alan Snitow, Victor Bedoian, Charles Amirkhanian, OM Board member Bari Scott, William Smith, all former colleagues at KPFA FM radio. Photo by Ebbe Roe Yovino-Smith.

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Live Stream: Chris Baldwin/ Conveyance Media
Live Stream Hosts: Pamela Z, Charles Amirkhanian
Pre-concert panels moderator: Nate Chinen

Other Minds Festival 25
Program Credits

Art Direction and Design: Mark Abramson
Text: Joshua Marshall, Harry Bernstein, Charles Amirkhanian
Editing: Randall Wong, Blaine Todd, Liam Herb
Cover images:
October 14 – Painting by Don Reich, with a score by Myra Melford;
October 15 – Painting by Roscoe Mitchell;
October 16 – Ankhrasmation Score for Symphony No. 1, by Wadada Leo Smith;
October 17 – graphic score to Composition No. 368h by Anthony Braxton.

A GATHERING
OF OTHER MINDS

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The Other Minds Festival would not be possible without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge these individuals and institutions for their generous support of Other Minds programs between March 1, 2019 and September 1, 2021.

Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

Maximalist ($5,000 and above)

Chris Allick: In memory of my brother Jimmy
Joan Friedman & Mark Applebaum
Sonia Elks & Charles Hutchins
Herb Leventer
Joanne Valli-Meredith & Glen Meredith
Jane Ivory & Jim Newman
Second Evening Art: In memory of Charles Shere
Deborah & Steve Wolfe
Anonymous

Expressionist ($1,000 - $4,999)

Patricia Thomas & Scott Atthowe
Brian Baumbusch
CJ Becker: In memory of Jacqueline Becker
Belinda Reynolds & Dan Becker
Caren Meghreblian & Harry Bernstein
Barbara Bessey
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Larry Schulte & Alan Zimmerman: In memory of Eric Richards

Post-Modernist ($500 - $999)

Shunya & Keith Anding
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Patti Noel Deuter: In memory of Joel Deuter
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Mary Stofflet
Roselyne C. Swig
Marcia Tanner: In honor of Charles Amirkhanian
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Neo-Classicist ($250 - $499)

Denny Abrams
Sweta Arora
Levon Der Bedrossian
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Helen Conway: In memory of William Zschaler
Donald Crockett: In memory of Stephen Scott, great composer and friend
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Stephen Vincent
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Electra Yourke: In memory of Nicolas Slonimsky
Anonymous (2)

Impressionist ($125 - $249)

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Deirdre Bair
James Bergstrom
Barbara & Howard Bomze
Gillian Kuehner & Norman Bookstein: In honor of Major General Gordon Granger
Josefa Vaughan & Charles Boone
Rena Bransten
Tod Brody: In honor of Charles Amirkhanian
Elena Broslovsky
Jim Cardoza
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Fred Rosenblum
David Sansone
Patricia Unterman & Tim Savinar
Thomas Sepez
Stanley Shaff
Frances Shaw
Gail Silva
Lydia Titcomb
Marta Tobey
Marilyn Vickers: In memory of Stephen Scott
Peter L. Washburn
Susan Wetzel
Richard A. Wilson
Anonymous

Minimalist ($60 - $124)

Keren & Bob Abra
Stephen Aechternacht
Andrew Anderson
Ed Arndt
Larry Balakian
Anne Baldwin
Michael Baron
Barbara Bent
Molly Holm & John Bischoff
William Burke
Thomas Carroll
Merlin Coleman: Dedicated to George Floyd
Carol & Steve Davis
Ruth Eckland and John Difonzo: In honor of Anne Brodsky
Lisa Domitrovich
Paul Dresher: In honor of Charles Shere
David Drexler
Mike Dyar
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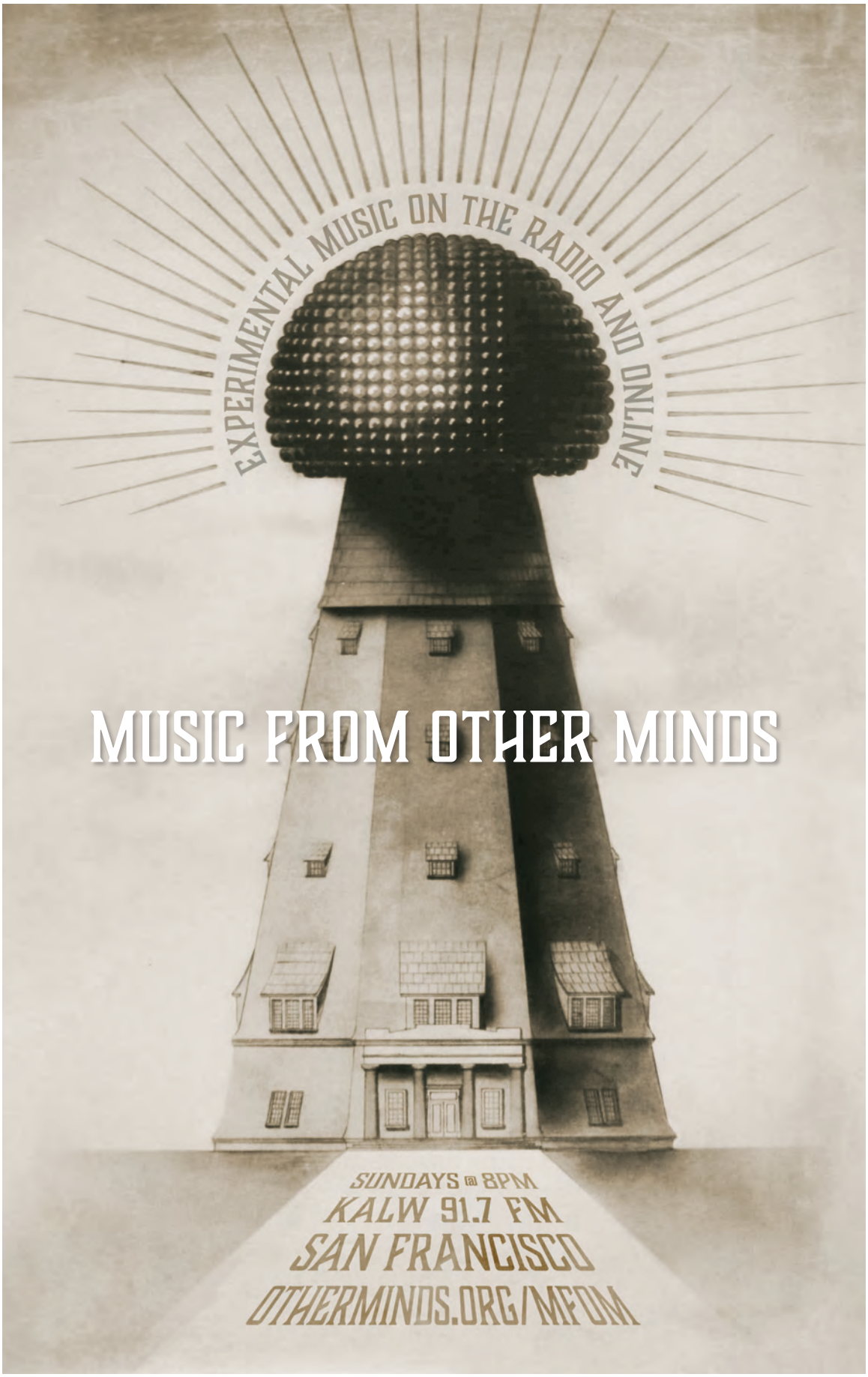
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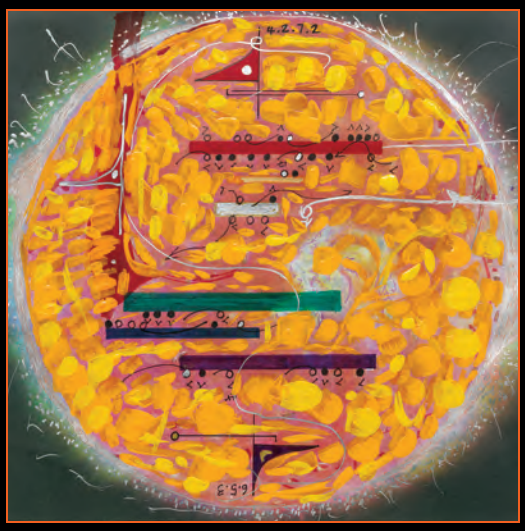
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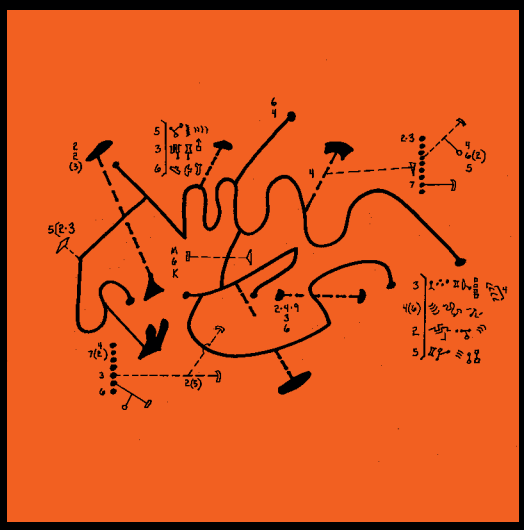
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Top left: October 14 cover – a painting titled *Barcelona*, by Don Reich, score by Myra Melford. Top right: October 15 cover – Ankhrasmation score for Symphony No. 1, by Wadada Leo Smith. Bottom left: October 16 cover – a painting titled "Panoply," by Roscoe Mitchell. Bottom right: October 17 cover – "Composition No. 368h," a graphic score by Anthony Braxton.

Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul. **Wassily Kandinsky**