



MONDAY, JUNE 6, 2022
THE FREIGHT & SALVAGE
2020 ADDISON STREET
BERKELEY, CALIFORNIA

Oyvind Torvund's
THE EXOTICA ALBUM
U.S. PREMIERE

Performed by the **SAN FRANCISCO**
CONTEMPORARY MUSIC PLAYERS
conducted by **ERIC DUDLEY**

with synthesizer player **JØRGEN TRÆEN**
and saxophone soloist **LARRY OCHS**



OTHER MINDS FESTIVAL 26

Our international new music festival moves to San Francisco's Chinatown and the newly-renovated historic Great Star Theater, built in 1925. Our lineup brings composers from The People's Republic of China, Sweden, France, Germany, England, Norway and around the U.S., including Native American composer Raven Chacon, winner of the 2022 Pulitzer Prize in Music.

Highlights include the U.S. premiere of *Ratchet Attach It* (2021), Charles Amirkhanian's percussion orchestra piece for ten players—marching band drumline, bells, ratchets and pre-recorded pianola—commissioned for last year's Spitalfields Festival in London.

Tickets on sale in August. Information about the festival at otherminds.org/om26.

GREAT STAR THEATER SAN FRANCISCO, OCTOBER 13-15, 2022

THURSDAY 10/13

Theresa Wong
Raven Chacon &
Guillermo Galindo
Mari Kimura

FRIDAY 10/14

Hanna Hartman (SWE)
Joëlle Léandre (FRA) &
Lauren Newton
Charles Amirkhanian

SATURDAY 10/15

Dominic Murcott (UK)
Kui Dong
Lars Petter Hagen (NOR)

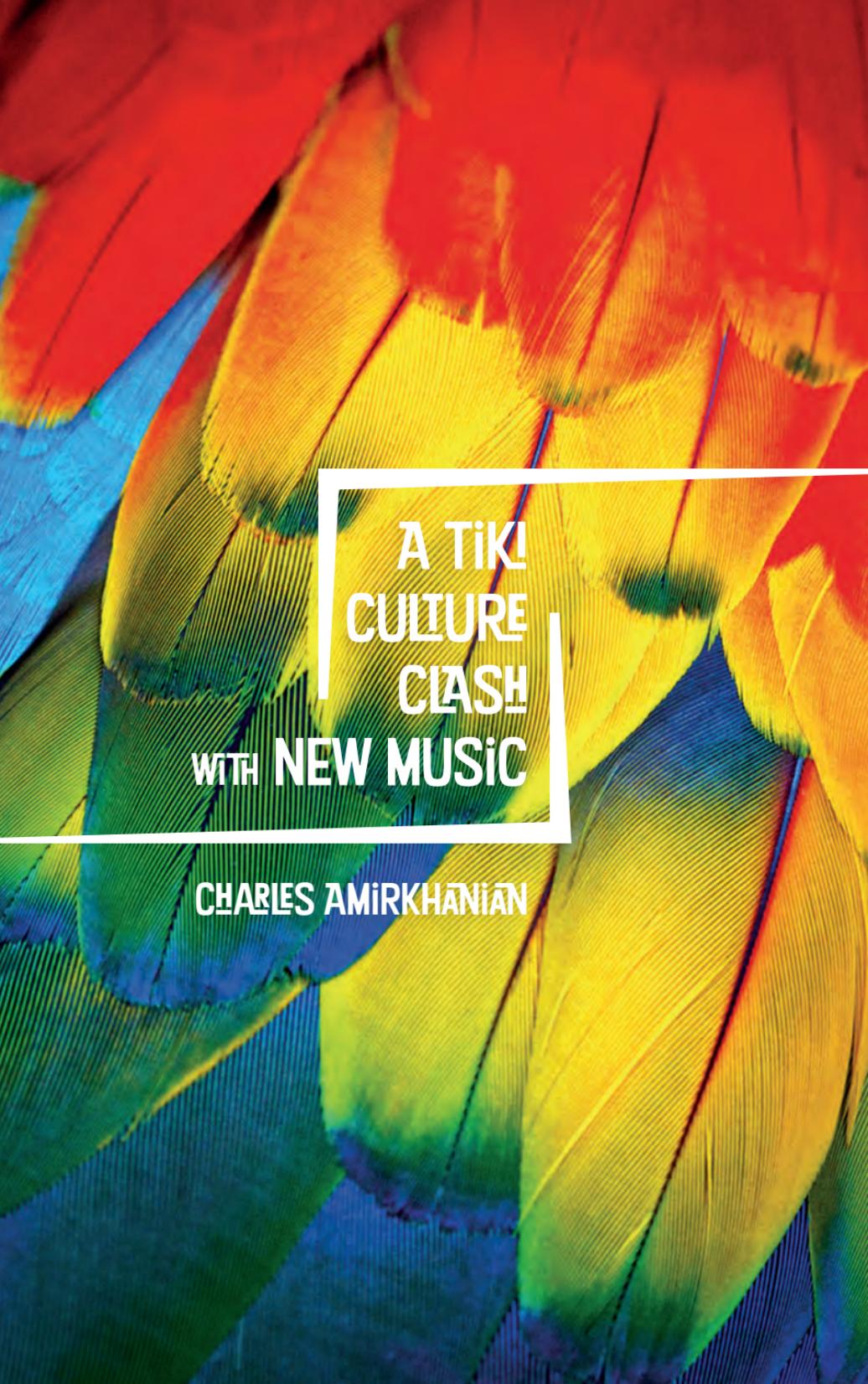
IN HONOR OF OUR THOUGHTFUL SUPPORTERS WHO ARE LEAVING A LEGACY GIFT TO OTHER MINDS

Thank You

Carol Law & Charles Amirkhanian
Gillian Kuehner & Norman Bookstein
Pennee & Richard Feinberg
George Freeborn
Laurell & Wayne Huber
Margaret Fisher & Robert Hughes
Harold Segelstad
Deborah & Steve Wolfe
Kristen & Mitchell Yawitz



Interested in joining them? Visit otherminds.org/legacy
to learn how you can include OM in your will or
through another legacy gift.



A TIKI
CULTURE
CLASH
WITH NEW MUSIC

CHARLES AMIRKHANIĀN

EVERY ONCE IN A WHILE, I ENCOUNTER A COMPOSER FROM ANOTHER COUNTRY WHO HAS ALL THE MARKINGS OF A FIGURE STEEPED IN THE AMERICAN EXPERIMENTAL TRADITION, OUR SPECIALTY HERE AT OTHER MINDS. NORWEGIAN COMPOSER ØYVIND TØRVUND IS ONE OF THOSE SPECIAL ARTISTS WHO EXHIBITS A PRONOUNCED LACK OF INHIBITION IN BURSTING EUROPEAN MOLDS BUT WHOSE FORMAL TRAINING TEMPERS HIS FERAL TENDENCIES WITH A SOUPÇON OF SATISFYING SOPHISTICATION. HE IS, TO MY MIND, AN INTERIGUING COMPOSER.

Being a former rock and improvising guitarist, his music occasionally entrusts performers with short stretches of less-structured scoring, but as composer, he retains full control. Especially noteworthy is his melodic invention and use of ornamentation. Interestingly, the sometimes languid pacing of his music effectively masks a complexity and specificity in his actual notation. Moreover, the range of his influences draws a wide circle around such diverse sources as Thelonious Monk, Henry Purcell, György Ligeti, Black Flag, and Dizzy Gillespie.

Torvund, now 45, was a guest at Other Minds Festival 17 ten years ago in 2012, when the Norwegian ensemble “asamisimasa” performed his *Neon Forest Space* plus a work we commissioned called *Willibald Motor Landscape*, influenced by Xenakis, Gluck, and Bernd Alois Zimmermann, among others.

For tonight’s event Torvund offers an affectionate send-up of the music of American jazz pianist Martin Denny (1911-2005), who described his own work as a fusion of classical, jazz, Latin, Asian, and Pacific Islands music, orchestrated with many non-Western percussion instruments and supplementary bird calls. Denny had toured South American with the Don Dean Orchestra in the 1930s and become fascinated with the rhythms of Latin music. Following service in the

EXECUTIVE DIRECTOR'S NOTE

Right: Front and back cover from Martin Denny's album *Exotica*, which reached the top of the Billboard charts for album sales when it was released in 1957. The album is an inspiration for Øyvind Torvund's new work *The Exotica Album* (cover below), a new music mash-up of Denny-inspired exotica with new music orchestration and sensibilities.



Army Air Force during World War II he studied piano and composition with Wesley La Violette and orchestration with Arthur Lange in Los Angeles.

Denny's signature style emerged in the mid-1950s in what was then the Territory of Hawaii. It was inspired by his band's engagement at the newly-opened Shell Bar in the Hawaiian Village Hotel, owned by Henry J. Kaiser, on the island of Oahu. The venue's stage was set near a pool of water adorned with rocks and palm trees, establishing a quiet, relaxed vibe. In the evenings when the music started up, the players noticed that the local bullfrogs were joining in with their croaking. The musicians responded by adding bird calls as a gag, later incorporating them as part of percussionist Augie Colon's permanent responsibilities. Others in the group were Julius Wechter on vibraphone and Harvey Ragsdale on bass. Denny himself played frog sounds on a grooved cylinder. Thus, the exotica style was hatched. Their first LP, *Quiet Village*, sold more than a million copies and was followed by the 1957 release of *Exotica* that reached #1 on the Billboard charts.

Over the years, various revivals of the Denny style have emerged among



ØYVIND TORVUND, photo Dimitri Djuric

EXECUTIVE DIRECTOR'S NOTE

younger generations. But none has produced anything more sophisticated or poignant than Torvund's *The Exotica Album*.

In early 2020 my friend Charles Shere, the late composer and writer, asked me what I thought was most interesting among the younger generation of composers. I sent him the CD of Torvund's music and Charles's perceptive reply email earns him, posthumously, the last word here: "I like Torvund's CD: the pieces are sweet, intelligent, and the right length. I heard Messiaen, the Rova Quartet, Scelsi, and a mischievous nod to 'Bali H'ai.' I thought Ravel, if he were alive today, might do something like this, in a light moment."

Charles Amirkhanian, May 27, 2022



NEW LIMITED EDITION EXOTICA TOWEL

To celebrate the American premiere of Torvund's music, just in time for your summer vacation, we're offering for sale the first official Other Minds beach towel in a limited edition. Festooned with images by Carol Law, inspired by the 17th Century nature drawings made in Surinam by Maria Sibylla Merian, this large and lightweight item is both functional and decorative.

ANNOUNCING OTHER MINDS FESTIVAL 26

Our forthcoming annual event will take place in the historic Great Star Theater, newly restored in San Francisco's Chinatown District. Mark your calendar for October 13-14-15, 2022, when our roster will be highlighted by the appearance of London composer Dominic Murcott. His massive half-ton cast metal double bell (photo at upper right) is being shipped from the UK for a performance that will anchor a weekend full of premieres. Other composers will include Kui Dong, Mari Kimura, Hanna Hartman, Joëlle Léandre, Lauren Newton, Guillermo Galindo, Theresa Wong, Lars Petter Hagen, and 2022 Pulitzer Prize winner Raven Chacon.



HELL'S BELLS! This enormous half-ton double bell, created for Dominic Murcott's music, will be shipped from London to San Francisco for the American premiere of *Harmonic Canon*. Sculptor Marcus Vergette used finite element analysis to fine-tune its casting.

NEW LEGACY CIRCLE MEMBERS

With 30 years of service to composers and audiences now behind us, we're looking to the future and what we can do to support new generations of composers while preserving the thousands of hours of concerts and interviews we've documented and made available free over the Internet. To that end, our Legacy Circle recognizes you who have identified Other Minds as a beneficiary in your will or estate plan. A list of members in the group is available on page 1 of this program. Our heartfelt

thanks to our newest members in particular:

Nuclear physicist **Harold Segelstad** of Woodside, and **Laurell and Wayne**

Huber, two prominent and accomplished musicians in Fresno, California. We hope to hear from more of you as you settle your future plans. Join us in our efforts to pay it forward for emerging and yet-unborn generations of Other Minds.



THE EXOTICA ALBUM

composed by Øyvind Toruand

performed by the

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

ERIC DUDLEY, *conductor*

JØRGEN TRÆEN, *modular synthesizer*

LARRY OCHS, *saxophone soloist*

MONDAY, JUNE 6, 8PM @ THE FREIGHT & SALVAGE
2020 ADDISON STREET, BERKELEY, CALIFORNIA

This concert was made possible through the generosity of The Norway House Foundation, The American-Scandinavian Foundation, The Ross McKee Foundation, and Music Norway.

PROGRAM

Meet the Composer

Øyvind Torvund, in conversation
with Charles Amirkhanian

Øyvind Torvund

The Exotica Album for sinfonietta,
saxophone, and modular synth (2019)
U.S. Premiere

- 1 Ritual 1
- 2 Starry Night
- 3 Wind Up Paradise Bird
- 4 Waking Up Again
- 5 Rainforest Morning
- 6 Rainbow Crystal
- 7 Jungle Alarm
- 8 Ritual 2
- 9 Cave
- 10 Out of the Jungle

Intermission

A Short Conversation

Øyvind Torvund, Jørgen Træen,
Larry Ochs, Eric Dudley, Charles
Amirkhanian, Moderator

Øyvind Torvund

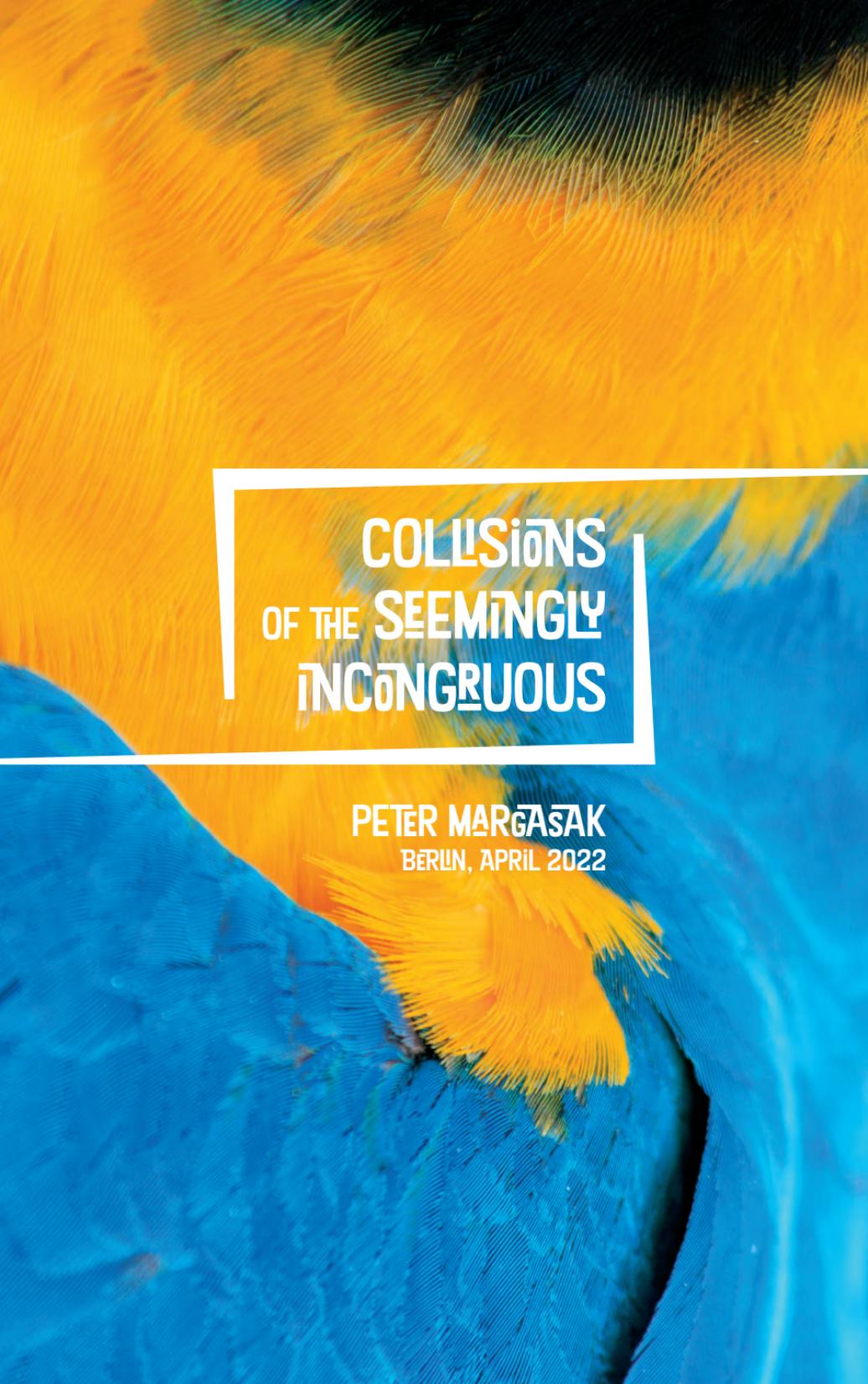
The Exotica Album (2nd performance)

MUSICIANS

Saxophone soloist, Larry Ochs
Modular synthesizer, Jørgen Træen

San Francisco Contemporary Music
Players, Eric Dudley, conductor

Flute/Picc/Bass Flute, Tod Brody
Clarinet Bb/Clarinet A, Stephen Zielinski
Bassoon, Jamael Smith
Horn in F, Erika Miras
Trumpet in C, John Freeman
Trombone, Brendan Lai-Tong
Percussion I, Divesh Karamchandani
Percussion II, Stuart Langsam
Harp, Chloe Tula
Piano, Kate Campbell
Violin 1, Roy Malan
Violin 2, Susan Freier
Viola, Matthew Oshida
Cello, Stephen Harrison
Contrabass, Richard Worn



COLLISIONS
OF THE SEEMINGLY
INCONGRUOUS

PETER MARGASAK
BERLIN, APRIL 2022

MUSIC HAS LONG HAD THE POWER TO EVOKÉ DISTANT LANDS, CLUMSILY OR CAREFULLY BORROWING BOTH REAL AND IMAGINED SONIC THUMBPRINTS WITHIN NEW COMPOSITIONS TO TRIGGER SIGHTS AND SMELIS OF EXOTIC LOCALIES. OFTEN THESE EFFORTS HAVE BEEN INACCURATE, DRAWN WITH SUCH BROAD STROKES TO STRADDLE COUNTRIES IF NOT CONTINENTS IN THEIR SONIC CONJURING. FLUSH FROM POST-WAR PROSPERITY AND POWER, PERHAPS THE MOST HAM-FISTED PERIODS OF BLUNT CULTURAL APPROPRIATION—WHAT WRITER DAVID TOOP ONCE DESCRIBED AS “PACKAGE TOURS IN SOUND” IN HIS 1999 BOOK

on the subject, *Exotica*—when in the 1950s musicians like Les Baxter, Martin Denny, and Esquivel adorned a kind of easy listening lounge music with signifiers of some mythical tropical paradise: a soundscape of defanged wildlife chirruping and mewling alongside percussion instruments hailing from all over Asia, South America, and Africa. Their soundscapes were largely imaginary, a hybrid that colonized rich, vibrant traditions into a 2-D mezze of indeterminate origin that happened to sound amazing on a new hi-fi set, washed down with cocktails served in Tiki glasses.

This most plastic of musical phenomena was rooted in Hollywood’s fantasy-machine, but many of its ingredients came from real places, whether West Coast jazz or the lush fantasias of Maurice Ravel’s 1907 ballet *Daphnis and Chloë*, which succeeded despite its utter lack of fidelity to the sounds of Greece envisioned by the composer. Still, the post-modern pastiche of exotica may have faltered as a genre—eventually filling bins in thrift shops within decades of its peak—but its often imaginative collisions of styles, cultures, and sensibilities offered rich possibilities for modern music makers, fro the

Tropicalistas of Brazil to Japanese pop auteur Haruomi Hosono's pan-Asian reclamations. We're surrounded by wide-open collisions of the seemingly incongruous these days.

The Norwegian composer Øyvind Torvund has emerged as one of the most creative voices of our time in the way he smashes a very sincere ardor for classical tradition with tactics that might undermine it in lesser hands. His wildly playful music manages to balance respect and irreverence in countless ways, marrying fizzy chaos and absurdity to muscular virtuosity. That aesthetic tendency led him to write one of his most enjoyable, addictive, and bracing works, which receives its US premiere this week, the 2017 sinfonietta *The Exotica Album*, his beguiling take on the titular sound.

His craftsmanship and attention to detail indicate that the composer's interest in exotica is profound. He zeroes in on its hallmarks like it's part of his DNA. Torvund's deft orchestrations may evoke the arrangements of Baxter, but his magnificent strings are straight out of the Ravel playbook, woozy in their efflorescent splendor and harmonic brilliance. The titles of the various movements—such as “Rainforest Morning” and “Jungle Alarm”—suggest vague images of verdant wonderlands. Torvund's uncanny humor and impishness are ever present however, as he sullies the lush writing like lemon juice curdling a pan of warm milk and stages deafening dualities, such as the blistering white noise hurricane that suddenly evaporates into light-of-dawn clarion trumpet curlicues in “Waking Up Again.”

When the Only Connect Festival presented the premiere of the piece by Bergen, Norway's Bit 20 Ensemble in 2017, Torvund enlisted two stellar musicians from outside of contemporary music tradition—saxophonist Kjetil Møster and synthesizer whiz Jørgen Træen—to transform the work from an exotica homage into something sui generis. Torvund highlighted the artificial treacle of the original exotica composers, amping it up with perverse glee. In a 2005 New York Times obituary for Martin Denny, he was quoted about how he first embroidered animal sounds over his poolside performances in Hawaii:

“One night we were playing this tune and suddenly I became aware that these bullfrogs started to croak: ribbet, ribbet, ribbet,” Mr. Denny recalled in an interview. “As a gag, the guys start doing these birdcalls, like a ‘meanwhile, back in the jungle’ type thing. And everybody cracked up about it. It was just a spoof.”

That spoof ended up becoming one of exotica's trademarks, but in the hands of Torvund those anodyne effects become a biting commentary on artificiality. Træen brilliantly uses synthesizers to mimic various sounds of nature whether a dense jungle tableau, chirping birds (including what sounds like a sly wink towards Woody Woodpecker's cackle), or water that gurgles,

drips, or gushes. On first glance this simulacrum blends right in, but if one pays closer attention that fakeness becomes deafening in its dark commentary. Møster—whose role here will be filled by the ever-versatile and imaginative Larry Ochs of ROVA—offers his own arsenal of natural sounds, but he also brings an overcooked evocation of 70s hot-tub jazz with saxophone solos that call to mind Tom Scott's Baroque blowing on the *Taxi Driver* theme and Gato Barbieri's orgiastic turn on *Last Tango in Paris*. The wonderfully tepid hand percussion accents that putter beneath a movement like “Starry Night” arrive as further commentary on the generic polyrhythms that percolated beneath the Technicolor façade of classic exotica.

Torvund's writing for the ensemble is just as compelling in a different manner, nailing the voicings that distinguished Exotica from easy listening schlock. Again, the Ravel-like mastery of his orchestrations—but there's a streak of George Shearing in the piano chords and a touch of Cal Tjader in the glowing vibraphone arpeggios. Rather than forcing the sound into a stiff classical context, he allows, even relishes, the confrontation of styles and eras. And then there are elements, such as the chorus of whistling and spry flute over the martial snare played with brushes on “Ritual 1,” that Torvund has made into characteristics of his own invention.

The Exotica Album may stand out in the Torvund corpus as an assumed crossover exercise, but if the catalogue places this work alongside the composer's more decidedly experimental efforts like “Willibald Motor Landscape” or “Untitled School,” one can see how the composer thrives in conceiving ever-evolving adventures in scale and contrast, seriousness and humor, rigor and whimsy. He's a voice for our quick-blink era of information overload, but instead of producing slight confections with skin-deep conflicts, he balances his overflowing materials with such care, intelligence, and wit that he helps us cope with a crushing surfeit of ideas, making sense of an ever-expanding glut of disparate, seemingly incompatible ideas.

ABOUT PETER MARGASAK

Peter Margasak is a long-time music journalist who spent over two decades as a staff writer at the *Chicago Reader*. He's a regular contributor to *DownBeat*, *Chamber Music*, and *Bandcamp Daily*, and his work also has appeared in *the Wire*, *NY Times*, *Musicworks*, *Rolling Stone* and on NPR's *All Things Considered*. Since 2013 he's programmed the Frequency Series at Constellation Chicago and since 2016 he's been Artistic Director of the annual Frequency Festival there.

A close-up photograph of a parrot's feathers, primarily in shades of blue and green, with some purple and white feathers visible. The feathers are layered and have a fine, textured appearance.

ABOUT THE ARTISTS

ØYVIND TØRVUND
JØRGEN TRÆEN
LARRY OCHS
ERIC DUDLEY
SFCMP

Øyvind Torvund

Born July 23, 1976, in Porsgrunn, Norway, Øyvind Torvund studied composition at the Norwegian Academy of Music in Oslo from 1998 to 2002 and at the Berlin University of Arts in 2002. He currently lives outside Bergen, Norway, in Frekhaug, a pastoral village of 3000 residents.

Torvund has been working as a freelance composer since 2002. He has collaborated closely with soloists and chamber groups, including ensemble asamisasa, percussionist Håkon Stene, Oslo Sinfonietta, and BIT 20 Ensemble. He has also written pieces for the Black Page Orchestra, Ensemble Zwischentöne, Ensemble Plus Minus, Klangforum Wien, Tøyen Fil og Klafferi, Yarn/Wire, Norwegian Radio Orchestra, Oslo Philharmonic Orchestra, and the SWR-orchestra.

His pieces have been performed at Donaueschinger Musiktage, Eclat, Maerzmusik, Ultraschall, Ultima, Transit festival, Spor festival, Klang festival, London Contemporary Music Festival, Cairo contemporary Music days, Kwadrofonik Festival, Angelica Festival, Music Biennale Zagreb, Monday Evening Concerts, Only Connect, Huddersfield, Borealis, Kontraklang, Other Minds Festival, and at the Darmstadt International Ferienkurse. Awards include the Arne Nordheim composer prize (2012), Edvard prize (2017), and the Berlin Art Prize (2022). He has had recidencies at the Civitella Ranieri in Umbria, Italy and at the SWR-Experimentalstudio in Freiburg. He was a fellow at the DAAD Berlin Artists in residence program in 2013. And he was nominated for the Nordic Council Music Prize in 2014, 2016, and 2022.

The two releases of Torvund's music both won a Norwegian Spellemann award in the category Best Contemporary Music. *Neon Forest Space*, performed by ensemble asamisasa, (Aurora) 2015, and *The Exotica Album*, performed by BIT 20 Ensemble, with Jørgen Træen and Kjetil Møster, (Hubro) 2019.

ABOUT THE ARTISTS

Jørgen Træen

Jørgen Træen (born 1973) has been working as a musician, composer, sound designer, and music producer since 1993. He has worked with artists like Susanne Sundfør, Jaga Jazzist, Sondre Lerche, Motorpsycho, Maja Ratkje, Kaisers Orchestra, Magnet, and Datarock.

As a musician, he performs mainly on modular synths, home made noise instruments, and various string instruments in collaboration with with Kjetil Møster, Stein Urheim, BIT 20 Ensemble and Alisdair Stirling. He is best known for his work as a music producer and for the studio 'Duper Studio,' which he runs together with Yngve Sætre.

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-enamelled tone on tenor and soprano 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 impassioned 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.





Eric Dudley

Eric Dudley leads a multi-faceted career as a conductor, composer, vocalist and pianist deeply engaged in the creation of music both old and new. Since its founding in 2009, Eric has been a member of the genre-defying vocal octet Roomful of Teeth, touring worldwide and recording a wide array of new works with the Grammy Award-winning ensemble. He came to the Bay Area in 2016 to serve as interim director for the orchestra program at the San Francisco Conservatory of Music, and now enters his fourth season as Artistic Director of the San Francisco Contemporary Music Players.

While living in New York, he conducted and performed with organizations as diverse as Ekmeles and Tenet vocal ensembles, the Choir of Trinity Wall Street, Ensemble Signal, Bard Summerscape Opera, the American Symphony Orchestra and the New York Philharmonic. Previously, he was an assistant conductor for the Cincinnati Symphony Orchestra under Paavo Järvi, and recent guest engagements include the Ojai Festival in California, Ensemble L'Instant Donné in France, and the Adelaide Symphony in Australia.

As a pianist and chamber musician, he has worked with members of Novus New York and the Cincinnati and Princeton symphony orchestras, and his own music has been premiered and recorded by Roomful of Teeth. He taught at Mannes College/The New School for Music in New York, where he directed the Mannes Prep Philharmonic and The New School Chorus, and this year marks his fourth as a member of the voice and ensembles faculty at The University of the Pacific's Conservatory of Music.



SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS, photo Valentina Sadiul

San Francisco Contemporary Music Players

San Francisco Contemporary Music Players is the Northern California's most longstanding and largest new music ensemble, comprising twenty-two highly skilled musicians. For more than 50 years, the San Francisco Contemporary Music Players have created innovative and artistically excellent music and are one of the most active ensembles in the United States dedicated to contemporary music. Holding an important role in the regional and national cultural landscape, the Contemporary Music Players are a 2018 awardee of the esteemed Fromm Foundation Ensemble Prize, and a ten-time winner of the CMA/ASCAP Award for Adventurous Programming. The Players have performed more than 1,300 works by over 600 composers and the organization has commissioned over 80 major works including pieces from composers such as John Adams, John Cage, Earle Brown, Olly Wilson, Michael Gordon, Du Yun, Myra Melford, and Julia Wolfe. The Contemporary Players have been presented by leading cultural festivals and concert series including San Francisco Performances, Los Angeles Monday Evening Concerts, Cal Performances, the Stern Grove Festival, the Festival of New American Music at CSU Sacramento, the Ojai Festival, and France's prestigious MANCA Festival. The Contemporary Music Players nourish the creation and dissemination of new works through world-class performances, commissions, and community and education programs. The Players perform the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language featuring the work of iconic and emerging composers while shining a spotlight on works for large ensemble and California artists.

A close-up photograph of two lovebirds perched on a thick, textured brown branch. The bird in the foreground is facing the camera, showing its bright red beak and white eye-rings. Its plumage is a mix of vibrant orange, yellow, and green. The second bird is positioned slightly behind and to the left, looking towards the right. The background is a soft-focus green, suggesting a natural, leafy environment.

OTHER
MINDS
SUPPORTERS

Thank you for your support of Other Minds! Our work 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 January 1, 2021, and May 15, 2022. Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

Maximalist (\$5,000+)

Christopher Allick: In memory of my brother Jimmy	Margaret Fisher & Robert Hughes	Jane Ivory & Jim Newman
Margaret Dorfman	Sonia Elks & Charles Hutchins	Shanbrom Family Foundation
	Herb Leventer	Deborah & Steven Wolfe
	Tricia Bell & Clive McCarthy	

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

Joan Friedman & Mark Applebaum	Karen & Craig Halvorson	Madeline & Patrick McMenamin:
Patricia Thomas & Scott Atthowe	Lorraine & Victor Honig Fund	In honor of Charles
Carl J Becker: In memory of Jacqueline Becker	for Social Change	Amirkhanian, the OTHER
Caren Meghreblian & Harry Bernstein	Zona & Jim Hostetler: In memory of Randy Hostetler	MINDS vision & support of musicians worldwide
Barbara Bessey	Kui Dong & Duo Huang	Anita Mardikian & Pepo Pichler
Barbara & Steven Burrall	Melissa Haddad & Bill Huie	Margot Golding & Michael Powers
Susan Levenstein & Alvin Curran	Ron Kay	Olya Gurevich & Aaron Siegel
Maki Namekawa & Dennis Russell Davies	Amanda Goodroe & Eric Kuehn	Roger Stoll
George Freeborn	Sarah Lutman: In honor of Charles Shere	Kristen & Mitchell Yawitz
	McElwee Family	Alan Zimmerman: In memory of Eric Richards
	Leslie Berriman & Nion McEvoy	

Post-Modernist (\$500-\$999)

Denny Abrams	Patricia Deuter: In memory of Joel Deuter	Richard Sparks
Carol Law & Charles Amirkhanian	Kerry King & John Goodman	Jay Stamps
In memory of Jim Petrillo	Russell Irwin	Mary Stofflet
Amy Beal: In memory of "Blue" Gene Tyranny	Ms. Sylvia Kaprielian & Ms. Lorraine Kaprielian	Roselyne C. Swig
Gillian Keuhner & Norman Bookstein: In memory of John Douglass	Heli Roiha & Terry McKelvey	Marcia Tanner: In honor of Laurie Anderson & Charles Amirkhanian
Agnes Bourne	Karl Pribram	Jay Williams
Antonio Celaya	William Sharp	Electra Yourke

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

Sweta Arora	Donald Crockett: In memory of Stephen Scott, great composer and friend	John W. Foley: In memory of Adelle Foley
Levon Der Bedrossian	France Winddance Twine & Allan Cronin	John Ghizzoni
Josefa Vaughan & Charles Boone	Karen Duncan	Michael Gold
Bob Bralove	Mike Dyar	Gijsbert Grotenbreg: In honor of Tina Pamintuan
Serena Carroll	John Foggy	Scott Guitteau
Laurie Cohen		Marc-André Hamelin
Anthony B. Creamer III		

OTHER MINDS SUPPORTERS

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

Wendy Hillhouse: In memory of Donald Stenberg	Vicki Darrow & Jim McQuade	Stan Shaff
Andrew Hoyem	Emma Moon	Lesley Tannahill
Marty Krasney	Russell Nelson	Zucchini Toast
Daniel Lentz: In memory of Ellen Frank	Peer Music	Stephen Vincent
Eleanor Lindgren	Louise Rothman-Riemer & Davis Riemer	Laurel & John Watkins: In memory of Stephen Scott
Jack Lucas	Orli & David Robertson: In honor of Charles Amirkhanian	Helen Conway: In memory of William Zschaler
Timothy Lynch	Ned Rothenberg	Anonymous
James McCabe	David Sansone	

Impressionist (\$125-\$249)

Joan Abramson	Harvey Ingham	James Robinson
Kirk Allen	Nancy Karp & Peter Jones	Fred Rosenblum
Barbara Bent	Greg Kelly	Michael Rowe
James Bergstrom	Sahib-Amar Khalsa	Gail Silva
Rena Bransten	Dione King	Livia Stein: In honor of Michael Fram
Gloria Cheng	Allan Liu	Barbara & Jack Stone
Jordan De La Sierra	Timothy Lynch	Carl Stone
Jacques Desjardins	April McMahon	Dean Suzuki
N. Brooke Gabrielson	Gregory Messigian: In honor of Harry Bernstein	Marilyn Vickers: In memory of Stephen Scott
Deena T. Grossman	Jim Mullins	Richard A. Wilson
Claude Gruen	Lesley & Andrew Orford	Pamela Z
Elliot Halpern	Bronwyn Warren & James Petrillo	Betty & Carl Zlatchin
Pamela & Ron Harrison	Richard Dee & Cliff Porazynski	Anonymous
Douglas Hollis	George Pursley	

Minimalist (\$60-\$124)

Caroline Abasta: In honor of Jack Ghizzoni	Ruth Eckland: In honor of Anne Brodsky	Nelda Kilguss
Bob & Keren Abra	David Fenimore: In honor of Larry Ochs	Wendy & Howard Kleckner
Bill Alves	Carol Fields: In memory of Stephen Scott	Margot Knight: In honor of Charles Amirkhanian
Michelle Sinclair & Craig Amerkhanian	Rosa Fregoso	Jim Koulias
Ed Arndt	Steven Frus	Joseph Leighly: In honor of Jenn C.
Larry Balakian	Rex Gaskins	Vicki Lenox-Pool: In memory of Stephen Scott
Anne Baldwin	David Gladstein	Margaret Levitt
Carol Benioff	Wade Greene	Carol Margossian: In memory of Araxi & Reuben Amirkhanian
John Bischoff	Melanie Hedlund: In honor of Jed Speare	Michelle & Craig Matsumoto
Brian Bock	Donald Hughes	Walt Mattes
Linda Bouchard	Nan Busse & Tobey Kaplan	Robert C. May
Bob Bralove	Dan Keller: In honor of Gordon Mumma	Rebecca Nebel: In memory of Stephen Scott
William Burke	Lisa Khojikian	Stephen Ness
Susan & Clark Coolidge		
Lisa Domitrovich		

Minimalist (\$60-\$124) continued

Larry Ochs	Bari Scott	Tom Steenland
Earleen Overend & Wayne Palmer	Harold Segelstad	Betsy Streisand: In memory of Stephen Scott
Mark Plakias	Steve Seid	Mandy & Russ Todd Ware: In memory of Stephen Scott
Tim R. Price	Thomas Sepez	John Wehrle
Dawn Richardson	Ellen Shatter	David Weinstein
Deborah & Martin Rokeach	Robert Shimshak	Patricia-Anne & George WinterSun: In memory of Dal Dresser
Sandra Rosenberg: In memory of Leonard Rosenberg	Neal Shorstein	Anonymous
Peter Samis	Barbara Smith	
Patricia Unterman & Tim Savinar	Alan Snitow	
	Cherrill Spencer	

Microtonalist (up to \$59)

David Anderson	Anahid Avakian Gregg & Mark Gregg	Megan Roberts
Lorna Anderson	Ed Herrmann	Michael Robin
Susan N. Bernstein Fund: In Honor of Stephen Scott	John Hillyer	Jim Schuyler
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Lawrence Dolton	Manok Kxxk	Margaret Jenkins & Albert Wax
Diana Fuller	Frank Jagusiak	Jason Weiss
Megan Roberts & Raymond Ghirardo	Donna Look	Hildegard Westerkamp
	Rasa Gustaitis Moss	Max A. Wickert: In memory of Morton Feldman
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