

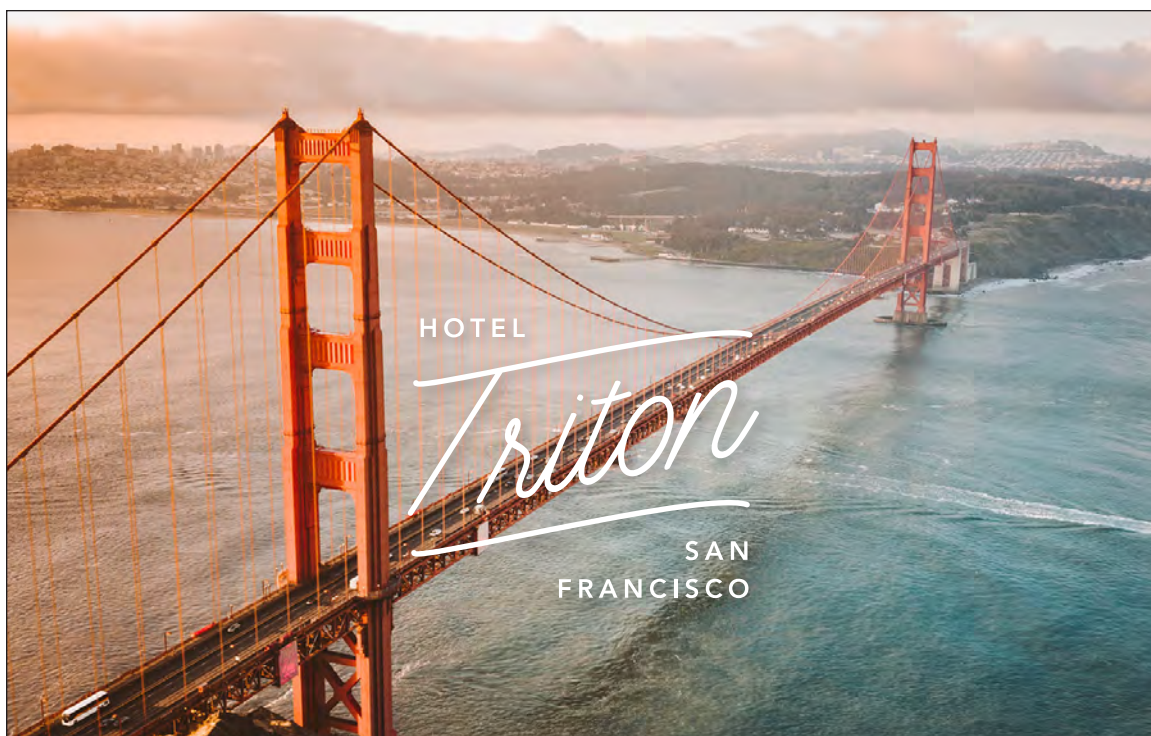
OTHER MINDS FESTIVAL

SAN FRANCISCO'S ANNUAL FESTIVAL OF NEW & EXPERIMENTAL MUSIC



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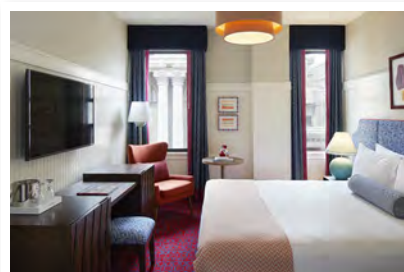
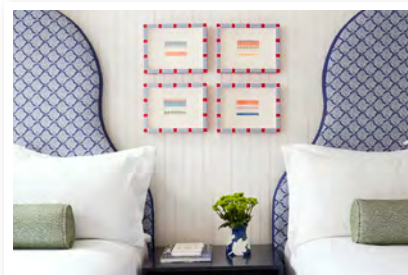
OCTOBER 13-15, 2022
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OTHER MINDS FESTIVAL 26

OCTOBER 13-15, 2022

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Great Star Theater, circa 1964. Photo by Alan J. Canterbury, courtesy San Francisco History Center, S.F. Public Library.

WELCOME TO OTHER MINDS 26

CHARLES AMIRKHANIAN, Executive and Artistic Director

Years ago, when I was interviewing composer Lou Harrison, he recalled how, as an impecunious teenager interested in composing classical music, he was put off by the ticket prices and formality at the local San Francisco Opera, but was thrilled by something else entirely unexpected. Young Lou would frequent the three opera houses in Chinatown where the costumes, drama, and thrilling musical performances were inexpensive and informal—families with children gleefully running around made up a large portion of the audience. One of those was this very site, the Great Star Theater, and it's with special pleasure that Other Minds is able to present its festival in this historic 1925 structure, newly refurbished by its young owners, Roger Pincombe and Alice Chu.

Welcome to Other Minds 26, our annual gathering of brilliant and unconventional composers, who have established themselves as innovators with panache.

Perhaps our most ambitious project this year is the improbable appearance of a half-ton double bell, shipped here from the UK for the American premiere of *The Harmonic Canon*. Composer **Dominic Murcott** commissioned the instrument from sculptor Marcus Vergette, who designed it by employing a computer program to analyze the exact waveforms and overtones it would elicit. In addition, the mounting enables performers to strike and then spin round the entire casting to add a Doppler effect to the instrument's sound. We are so pleased to be presenting the first American performance of this important work.

This year we'll welcome back three composers from previous festivals. Violinist **Mari Kimura** (OM 2, 1995) returns with her virtuosic MUGIC®, a motion sensor of her own design; **Kui Dong** (OM 3, 1996) brings us a work for two large,

mobile marimbas played by a quartet of percussionists; and world-renowned string bass improviser **Joëlle Léandre** (OM 12, 2006) is back with vocalist **Lauren Newton** after being rescheduled from last year's oft-postponed event.

In the concert world of Scandinavia, **Lars Petter Hagen** is a leading Norwegian composer who has served also as the very innovative director of the Ultima Oslo Contemporary Music Festival and presently the 69-year-old Bergen International Festival. His refined and deeply-felt works range from chamber to symphonic to operatic, and for OM 26 we've commissioned a new trio for violin, piano, and electronics, yet to be named as of this writing.

The outer edge of this year's contributions will be given by cellist **Theresa Wong** with *Fluency of Trees*, Swedish experimentalist **Hanna Hartman's** kitchen sink instrumental array in *SOLO*, and the unpredictable improvising duo of **Raven Chacon** and **Guillermo Galindo**. Also, I'm indebted to the ten Bay Area percussionists of the Other Minds Ensemble, directed by Dominic Murcott, for undertaking the American premiere of a piece I composed in ten movements called *Ratchet Attach It*. It was premiered just over a year ago at the Spitalfields Festival in London and is dedicated to pianola virtuoso Rex Lawson, whose pre-recorded player piano rolls performances have been mixed to form an audio complement to the live marching-band-style drumline onstage.

In closing, I wish to thank my brilliant and hard-working colleagues on the staff of Other Minds. Archivist Adrienne Cardwell, our longest-tenured employee, has served as our archivist since 2006. She is engaged in a massive overhaul of our thousands of audio tape transfers that will launch soon with new, more flexible, capabilities for users in 153 countries



San Francisco's Chinatown, before cars. Photo courtesy San Francisco History Center, S.F. Public Library.

and territories. As always, our archive is open to all without charge. And we thank the Internet Archive for partnering in the endeavor.

Blaine Todd, our Associate Director, has helped me launch the Legacy Circle of Other Minds, to assure the organization's future. Many of you have discussed adding our organization to your estate plans, and some of you have gone so far as to have done so. Your names are listed on the inside back cover and we thank you sincerely for your enthusiasm for our service to musicians and listeners. Blaine also has run the experimental series *Latitudes* that continues this year in the resonant and warm surroundings of The Episcopal Church of Saint John the Evangelist in San Francisco.

Mark Abramson, our Creative Director, has made an artform of the graphics for our various activities, from the otherminds.org website to our many publications. His ingenuity has solved many seemingly insurmountable problems and we always look forward to viewing his elegant imagery. Liam Herb, our Production Director, brings an encyclopedic knowledge of classical and experimental music to all our deliberations, and Joseph Bohigian anchors our office activities,

producing email communications with Other Minds followers, as well as our newly-instituted Other Minds Podcast. All three of these composers produce especially interesting broadcasts for *Music from Other Minds*, our two-hour weekly radio program on KALW FM (kalw.org). Our thanks also to independent radio producers Ed Herrmann and Henry Kaiser for adding their deeply knowledgeable perspectives.

During the past two years, as the pandemic slowed our public concert giving, we decided to ramp up activity on our Other Minds Records label, and we thank Andrew Weathers for heading up an operation that has churned out LPs, cassettes, CDs, DVDs, and digital downloads at a record clip. And to keep us aligned and fit financially, special thanks to our Business Manager Jenny Maxwell who patiently collates every little receipt and corrals every donation, large and small, without ever losing a single penny.

For those of you planning ahead, please mark your calendar for our next festival, Other Minds 27, taking place in San Francisco at the Taube Atrium Theater, November 16-18, 2023. And thank you for your support.



Festival in Chinatown, 1949. Photo courtesy San Francisco History Center, S.F. Public Library.



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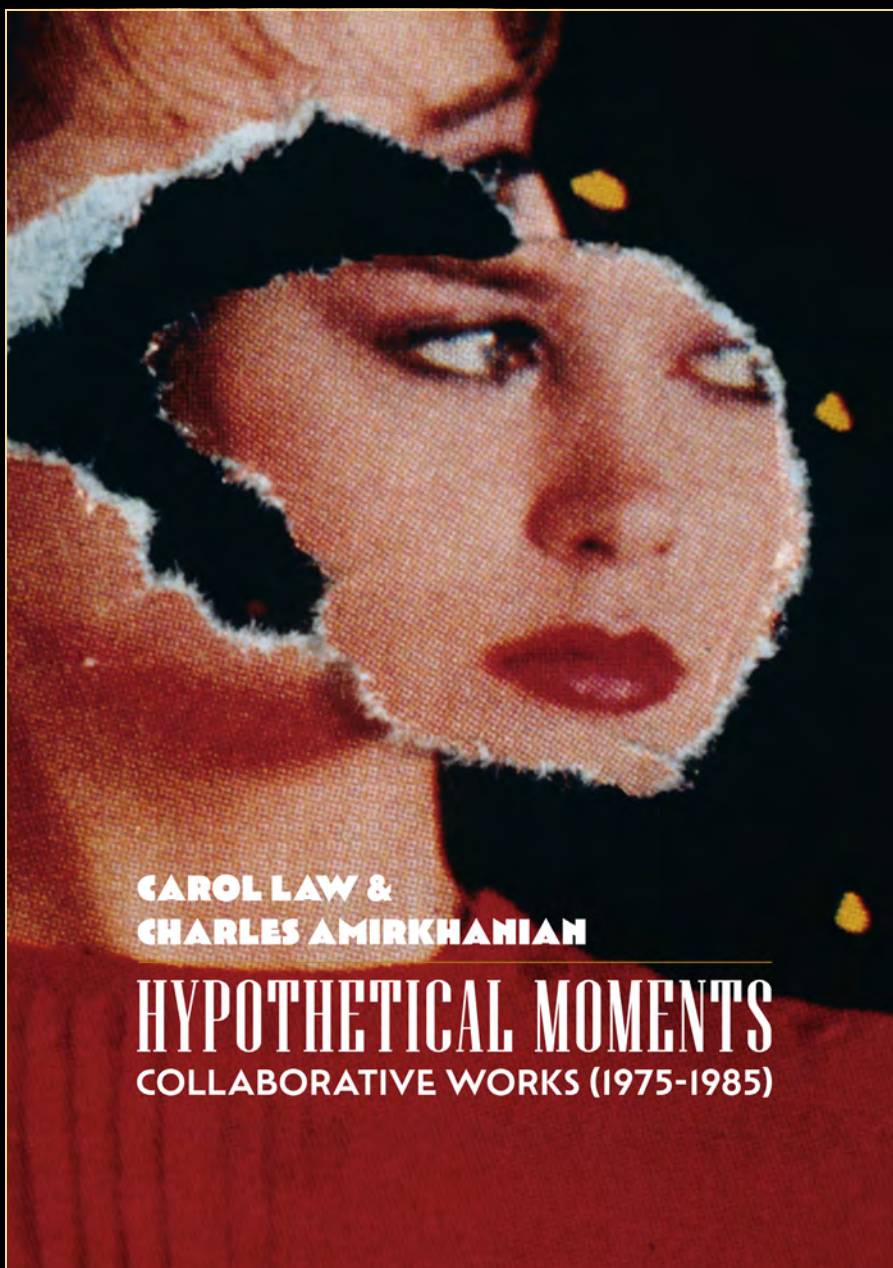


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THE HOST COMMITTEE

OTHER MINDS THANKS OUR MOST GENEROUS DONORS

The Other Minds Festival 26 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.

Carol Law & Charles Amirkhanian
Joan Friedman & Mark Applebaum
Patricia Thomas & Scott Atthowe
CJ Becker
Caren Meghreblian & Harry Bernstein
Barbara Bessey
Gillian Kuehner & Norman Bookstein
Barbara & Steven Burrall
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Roger Stoll
Roselyne C. Swig
Deborah & Steven Wolfe
Kristen & Mitchell Yawitz
Anonymous

CONCERT 1 THURSDAY, OCTOBER 13

7PM
PANEL DISCUSSION

8PM
CONCERT

THERESA WONG

Fluency of Trees

MARI KIMURA

JanMaricana, D'Alembert
Caprice, Motion Notions (Dai
Fujikura), Rossby Waving

INTERMISSION

RAVEN CHACON & GUILLERMO GALINDO

Improvised Set

THERESA WONG

FLUENCY OF TREES

COMPOSER'S NOTES

Fluency of Trees explores connection to the primal sentience of the natural world. The piece synergizes song forms, noise, and harmony through a unique timbral merging of cello and voice. The work stems from the ongoing inquiry, "how can I rediscover the core of the cello as wood and string and hair, or even simply as a tree?" The tuning is centered around a lower A 216 Hz and in scordatura, allowing for harmonic explorations in just intonation, a tuning system based on the natural overtones of resonating frequencies. Examining alternate harmonies,

tunings, and resonances is a vibrational act of seeking new modes of relating to one another and to the environment around us. Through amplification, the work illuminates the vast sonorities of the cello and voice as tonal, percussive, and textural terrains, synthesized in a continuum of sound.

ABOUT THERESA WONG

Theresa Wong is a composer, cellist, and vocalist actively exploring the intersection of music, creative experimentation, and the synergy of multiple disciplines. A first generation Chinese-American raised in upstate New York and the San Francisco Bay Area, Wong studied classical piano and cello from an early age. Her interests expanded into design, leading her to Stanford University's product design program, as well as the University of Applied Arts in Vienna and Fabbrica, an experimental research center in Northern Italy. While living in Venice, Wong realized her vision to unite music with the inquisitive process of design, with the primary intention of finding transformation through performance. Upon returning to the United States, she completed an MFA at Mills College where she studied with Fred Frith, Joan Jeanrenaud, and Joëlle Léandre.

Embracing multiplicity, Wong's artistic practice follows inquiries into song forms, improvisation, just intonation, and multi-media performance. Her works include *In Stillness I Sing*, commissioned by San Francisco Girls Chorus, *As We Breathe*, an installed song commissioned by Long Beach Opera for the 2020 Songbook, *She Dances Naked Under Palm Trees*, commissioned by pianist Sarah Cahill for The Future Is Female project, and *Harbors*, co-composed with Long String Instrument inventor Ellen Fullman and chosen as one of *Wire's* top 50 releases of 2020. In 2022, Wong was invited



Theresa Wong. Photo by Andria Lo.

MARI KIMURA

JANMARICANA · D'ALEMBERT
CAPRICE · MOTION NOTIONS (DAI
FUJIKURA) · ROSSBY WAVING

to be the inaugural Sound/scapes artist at the San Francisco Asian Art Museum, creating three site-specific performances inspired by artworks in the museum's collection. Her multi-media piece *The Unlearning* (Tzadik), 21 songs inspired by Goya's *The Disasters of War* etchings, premiered in 2013 at Roulette with visual projections by Daria Martin and Mao Mollona and was also featured in the 2016 New Frequencies Festival at Yerba Buena Center for the Arts. *O Sleep*, an improvised opera for an 8 piece ensemble exploring the conundrum of sleep and dream life, was presented at Southern Exposure in San Francisco in 2010. Recent commissions include works for NakedEye Ensemble, Jeff Anderle's San Francisco Conservatory Clarinet Studio, McEvoy Foundation for the Arts, Splinter Reeds, Vajra Voices, and Del Sol Quartet.

In 2018, Wong founded fo'c'sle, a record label dedicated to adventurous music from the Bay Area and beyond, featuring inaugural releases by Ellen Fullman with David Gamper and Stuart Dempster, Chris Brown, powerdove, and Lijiang Quintet. The latest release, *Practicing Sands* (2022), features a collection of Wong's solo pieces for cello and voice. She has shared her work internationally at venues including Cafe Oto and the Barbican Centre in London, Festival de Arte y Ópera Contemporánea in Morelia, Mexico, Fondation Cartier in Paris, Fabbbrica Europa Festival in Florence, Sydney Festival, MONA FOMA Festival in Lutrovia (Tasmania), and The Stone in New York City. Wong is a Civitella Ranieri Foundation Fellow and currently lives and works in the San Francisco Bay Area.

COMPOSER'S NOTES

JanMaricana for Subharmonics (2011)

For solo violin

In 1994, I introduced the Subharmonic Octave to the public. Since then, I have been interested in expanding this bowing technique, which is achieved with careful control of the pressure and speed of the bow. Subharmonic Octave was the most stunning for the violin, expanding the violin range one octave below the open G string without changing the tuning into the cello range. Subharmonic Third and Subharmonic Second followed a few years later, but Subharmonic 5th eluded me for years. Finally, in 2011, I had a breakthrough and I was able to produce this elusive new Subharmonic interval, which for me is by far the most difficult among this extended technique. Subharmonic 5th means that if you play the middle C, you would get the 5th below, F, a whole note below the open G. To celebrate the "arrival" of Subharmonic 5th, and in honor of Jan and Marica Vilcek, who recognized my work and in their support for me through their foundation, I dedicate this work to the Vilceks naming



Mari Kimura. Photo by Librado Romeo

it *JanMaricana*, putting their names together. The Vilcek Foundation champions immigrant artists and scientists in the USA; because the Vilceks are themselves immigrants from the Czech Republic, I wove in some reminiscence from the harmony of Dvořák. *JanMaricana* is the first work for the violin using Subharmonic 5th, as well as using Subharmonic Octave, Second, and Third and it is included on the solo album *Voyage Apollonian* released by Innova Recordings.

D'Alembert Caprice (2022) World Premiere violin with MUGIC®

D'Alembert Caprice is my latest work on using the motion sensor MUGIC® for the violin. The violin bowing consists essentially of 'functional' movements we need to make to create certain sounds. However, we need to also make certain movements in order to prepare for certain bowing strokes. There are also movements that are created following the bowing strokes, by necessity or by inertia. It's these non-functional 'inertia' movements that interest me: I like to translate them to audible musical expressions. *D'Alembert Caprice* is named after Jean le Rond d'Alembert, a French physicist/musicologist who is known for "D'Alembert's principle of inertial forces." The MUGIC® sensor detects both the characteristics of the bowing strokes and also the movements made before/after the strokes. The data from the MUGIC® sensor then shape electronic sounds and effects that I programmed the computer to create interactively in real-time. Musically, I am inspired by such inertial forces that affect our lives: some of our actions are intentional, but some others are made by chance, or even inherited from previous generations. These actions or reactions made on our own or otherwise have consequences, or 'inertial' movements, that we might

MUGIC®

Music/User Gesture Interface Control (MUGIC®) is a small, versatile, and affordable prototype motion sensor that enables users to reflect movements to control virtually anything in software. MUGIC® has been used by musicians, dancers, artists, actors, and in universities around the world. After several years of development, in September 2020, I commercialized MUGIC®. During the current COVID-19 crisis, professors, students, and artists are using MUGIC® to develop collaborative and creative projects. At UC Irvine where I teach, our PhD students use MUGIC® in their theses, performances, and compositions, performing and presenting in international festivals and conferences. MUGIC® is available for purchase at <https://mugicmotion.com>.

~ Mari Kimura

or might not have control over, which could lead to happiness or tragedy. The world's current instability on many levels makes me want to be more aware of these unseen forces.

Dai Fujikura: Motion Notions (2019)
violin with MUGIC®

Composer Dai Fujikura writes: "This piece was born from a close collaboration with Mari Kimura. She is not just an amazing violinist, but she has developed a sensor which she wears on her right wrist, on the arm with which she holds the bow. This means that the sensor can detect all sorts of information, and I had to think about all that information and how I wanted to use it and incorporate it into the music. This was a great challenge. During the many hours of working together with Mari, I must have written enough music for three violin works to try everything out, then I threw them away. How many 'premieres' did we do? I lost count. Because neither of us liked the first few 'premieres' (even though she is too polite to say anything, I was sure I didn't like them) I started composing again from scratch, trying again. She was willing to do all that, and to fit everything into her busy schedule. Then Covid happened. All our schedules became empty. I wrote to her, saying "the universe is telling us, we must work on this piece again now, every day, even though we have had our official 'premieres.' So, we started working again, from scratch. Finally, we arrived at that moment, where both of us - I could tell from my computer screen, looking at her reaction, exclaimed, 'YES, this is it!'" *Motion Notions* was premiered at Mari Kimura's solo recital at the Chigiana International Festival in Siena, Italy in July 2019. *Motion Notions* is published by Ricordi and the recording is released from Fujikura's Minabel label, titled *Glorious Clouds*, and distributed by SONY.

Mari Kimura: Rossby Waving (2017)
violin with MUGIC®, video

The title was taken from "Rossby Wave," a natural atmospheric phenomenon relating to the rotation of the planet. When the Rossby Wave 'breaks,' it can cause extreme climate conditions such as El Niño/La Niña. The piece consists of a 'flexible ostinato,' a somewhat regular 'wave' of violin sound that's processed and flows. The motion sensor MUGIC® detects and interprets the character of the bowing movements which affect 'ostinato' in its timbre and character. Some irregular and disruptive motive starts to affect the regular ostinato, sometimes mangling it. Eventually, both the violin and ostinato flow freely, sometimes affecting each other. The accompanying video was created by media artist Liubo Borissov, using Artmatic Voyager and Max (Jitter). *Rossby Waving* is dedicated to the memory of Jean-Claude Risset who passed away in November 2016. *Rossby Waving* is included on the solo album *Voyage Apollonian* released by Innova Recordings.

ABOUT MARI KIMURA

Mari Kimura is a prolific violinist/composer, a leading figure in the field of interactive computer music, and most recently known as the developer of a motion sensor system called MUGIC®. Mari is renowned for her mastery of subharmonics—the production of pitches that sound up to an octave below the violin's lowest string. She has received numerous awards including a Guggenheim Fellowship, a Fromm Commission Award, a residency at IRCAM in Paris, and the Rockefeller Brothers Fund. In recognition of her ground-breaking work, Mari was named "Immigrants: Pride of America" by the Carnegie Corporation.



Mari Kimura. Photo by Kaoru Komi.

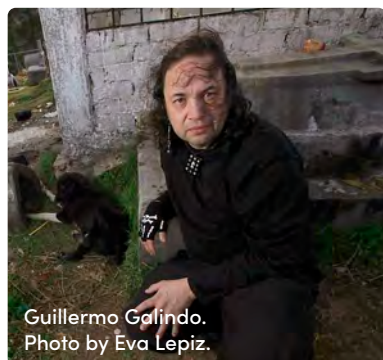
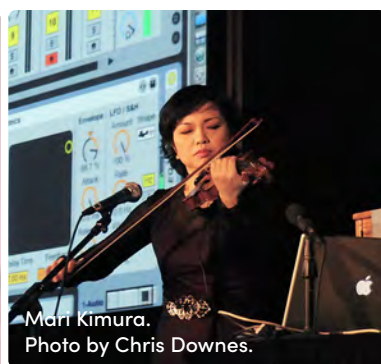
Mari is widely praised for her dynamic performances as an interpreter, as well as an improviser. She also performed as a soloist with major orchestras such as Tokyo Philharmonic and Hamburg Symphony and gave premieres of many notable works. Mari performs in a wide range of festivals, from classical to well-known computer music and improvised music, in such venues as: ISCM World Music Days, Chigiana Festival in Italy, Spring in Budapest, International Bartók Festival, Festival Cervantino in Mexico, Other Minds Festival in San Francisco, International Symposium of Electronic Arts, New Interfaces for Musical Expression, International Computer Music Conference, Victoriaville (FIMAV) festival in Canada, and ImproTech festivals organized by IRCAM.

In 2020, Mari released MUGIC® commercially. A small WIFI device which can be worn as a 'wearable tech' or attached to objects, MUGIC® is intended to eliminate the disciplinary

divide and enable new forms of art to emerge and flourish. Today, MUGIC® has been used by musicians, dancers, and visual artists across the globe. MUGIC® has also been acquired for educational purposes by noteworthy institutions such as Harvard University, the Peabody Institute at John Hopkins, University of Arts in Berlin, and Juilliard to name a few.

Mari's recent works focus on human/machine integration using MUGIC®, performing, composing, and commissioning new works. In 2019, Mari commissioned composer Dai Fujikura to write *Motion Notions* published by Ricordi; in 2021, Mari composed *Iron Bird* for cymbal and MUGIC®, for virtuoso percussionist Aiyun Huang, premiered at the Nabla Festival in Italy; she also composed *KISMET* for Ensemble Decipher, premiered at the New Music for Strings festival in Aarhus, Denmark; and most recently Mari composed *Reminischendo* for pianist Kathleen Supové, which has been performed multiple times. Mari has recorded with many labels including SONY International, BIS, Bridge Records, Innova Records, and VICTO label.

A Graduate Faculty at The Juilliard School since 1998, Mari was appointed as Full Professor of Music at the "Integrated Composition, Improvisation, and Technology" program at the Claire Trevor School of the Arts at UC Irvine in 2017, and she received the Faculty Innovation Fellowship from Applied Innovation at UCI. During the COVID shutdown, she enrolled in the Executive MBA program at Merage School of Business at UCI, receiving her degree in June 2022. In 2020, Mari was nominated for the Entrepreneur Leader of the Year award at UCI and received the Certificate of Congressional Recognition from the US House of Representatives and the California Legislature Assembly. MUGIC® is now available at <https://mugicmotion.com/>.



RAVEN CHACON & GUILLERMO GALINDO

IMPROVISED SET

COMPOSERS' NOTES

Artists Raven Chacon and Guillermo Galindo bridge worlds of contemporary sound art, acoustic composition, noise, Indigenous activism, and visual art. Their projects and collaborations draw on Indigenous and Mexican symbology and ritual items, activating amplified objects, as well as a long history of American experimental music stemming from John Cage and subsequent composers. They were both commissioned by the Kronos Quartet's 50 for the Future project, and have been presented by documenta 14 (Germany), Western Front (Vancouver), and many other venues.

ABOUT RAVEN CHACON

Raven Chacon is a composer, performer, and installation artist from Fort Defiance, Navajo Nation. As a solo artist, Chacon has exhibited, performed, or had works performed at LACMA, The Renaissance Society, San Francisco Electronic Music Festival, REDCAT, Vancouver Art Gallery, Haus der Kulturen der Welt, Borealis Festival, SITE Santa Fe, Chaco Canyon, Ende Tymes Festival, and The Kennedy Center. As a member of Postcommodity from 2009–2018, he co-created artworks presented at the Whitney Biennial, documenta 14, Carnegie International 57, as well as the 2-mile long land art installation *Repellent Fence*.

A recording artist for 22 years, Chacon has appeared on more than 80 releases on various national and international labels. His 2020 Manifest Destiny opera *Sweet Land*, co-composed with Du Yun, received critical acclaim from the *LA Times*, the *New York Times*, and the *New Yorker*, and was named 2021 Opera of the Year by the Music Critics Association of North America.

Since 2004, he has mentored over 300 high school Native composers in the writing of new



Raven Chacon

string quartets for the Native American Composer Apprenticeship Project (NACAP). Chacon is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, the American Academy's Berlin Prize for Music Composition, the Bemis Center's Ree Kaneko Award, the Pulitzer Prize for Music, and in 2022 will serve as the Pew Fellow-in-Residence.

His solo artworks are in the collections of the Whitney Museum of American Art, the Smithsonian's American Art Museum and National Museum of the American Indian, Los Angeles County Museum of Art, Getty Research Institute, the University of New Mexico Art Museum, and various private collections.

ABOUT GUILLERMO GALINDO

The extent of the work of experimental composer, sonic architect, performance artist, and visual media artist Guillermo Galindo redefines the conventional limits between music, the art of music composition, and the intersections between art disciplines, politics, humanitarian issues, spirituality, and social awareness.

His acoustic work includes two commissioned orchestral compositions by the OFUNAM (Mexico University Orchestra) and the Oakland Symphony Orchestra and Choir, solo instrumental works, two operas, sonic sculptures, visual arts, computer interaction works, electro-acoustic music, film, instrument building, three-dimensional immersive installations, and live improvisation. Galindo's graphic scores and three-dimensional sculptural cyber-totemic sonic objects have been shown at major museums and art biennials in America, Europe, and Asia including (amongst others) documenta 14 (2017), Pacific Standard Time (2017), and it is now part of the permanent collections of The Crystal Bridges Museum in Arkansas, the Rollins Museum of Art in Florida, LACMA in Los Angeles, California, and The National Gallery in Washington DC.

His work has been featured on: *BBC Outlook* (London), *NHK World* (Japan), *Vice Magazine* (London), *HFFDK* (Germany), *RTS* (Switzerland), *NPR* (U.S.), *CBC* (Canada), *Art in America* (U.S.), *Reforma Newspaper* (Mexico), *CNN*, *The New Republic*, *The Wall Street Journal*, and the *New York Times* (U.S.). Galindo has performed at the CTM Festival (Berlin), San Francisco Jazz Festival, San Francisco Electronic Music Festival (U.S.), Schrin Kunsthalle (Frankfurt), among many other venues.

Galindo's collaborations includes artists, performers, and writers such as Anne Carson, Guillermo Gomez Peña, Michael McClure, the

Paul Drescher Ensemble, and the Kronos Quartet. In 2011, Galindo embarked on a unique collaboration with lauded American photographer Richard Misrach which became a traveling exhibit and an award-winning book published by Aperture Foundation. *Border Cantos* features Misrach's photographs of the U.S./Mexico border and Galindo's sonic devices and graphic musical scores created from detritus left behind by immigrants and the border patrol apparatus.

Venues that have exhibited *Border Cantos* include: The Cantor Museum, Stanford, CA (2021), The High Line, New York, (2021), Westmorland Museum, PA (2021), The Institute for Contemporary Art, Boston (2019), Rollins Museum of Art, Crystal Bridges Museum, Bentonville, Arkansas (2017), Pace Gallery, New York (2017), and the San Jose Museum of Art (2016).

After the *Border Cantos* series, Galindo continued his solo work as an artist, performer, and composer. In 2017 Galindo was invited to participate in the documenta 14 art biennale showing the *Echo Exodus* series. This body of work, which has been exhibited in both Athens, Greece and in Kassel, Germany, consists of sonic devices and graphic scores made from belongings left behind by African and Middle Eastern migrants



Guillermo Galindo. Photo by Jan Sturmann.

DID YOU KNOW?

and refugees. The version displayed at documenta 14, entitled *Fluchtzieleuropaschiffbruchschallkörper*, included two immigrant boats found abandoned on the island of Lesbos in 2016.

Following migration routes, the wreckage of these boats traveled from Greece to Germany and became sonic devices for compositions that Galindo specifically wrote and performed at documenta 14. Images of these boats became iconic during the European refugee crisis and were published around the world. This work, as well as Galindo's commissioned piece by the Kronos Quartet 50 for the Future project, allowed him to continue to explore his interest in the intersection of art and social consciousness. His interactive string quartet *Remote Control*, which comments on the dehumanization of violence and virtual reality, premiered in 2018 in San Francisco, California.

Guillermo Galindo presently teaches at the California College of Arts in San Francisco and has also been invited as a Mohr Visiting Artist at Stanford University (2018) and as a resident artist at Vanderbilt University and a Thomas P. Johnson Distinguished Visiting Scholar 2019 at the Rollins Museum of Art. He has also been a recipient of the Fleishhacker Foundation Eureka Grant.

RAVEN CHACON

won the 2022 Pulitzer Prize for Music, the first Indigenous composer to do so, for his composition *Voiceless Mass*, a site specific work that utilized the Nichols & Simpson organ at The Cathedral of St. John the Evangelist in Milwaukee, Wisconsin.

GUILLERMO GALINDO

created a version of John Cage's chance score *Variations II* for Mariachi Nueva Generación that was performed at the SFMOMA, de Young Museum, and SF Conservatory in 2012.

MARI KIMURA

is credited with introducing the use of violin subharmonics which allow a violinist to play a full octave below the low G without adjusting the tuning of the instrument.

THERESA WONG

spent summer breaks living and working as a deckhand on schooners sailing along the California coast and in Boston Harbor for seven years.

CONCERT 2 FRIDAY, OCTOBER 14

7PM
PANEL DISCUSSION

8PM
CONCERT

HANNA HARTMAN
CRUSH, SOLO

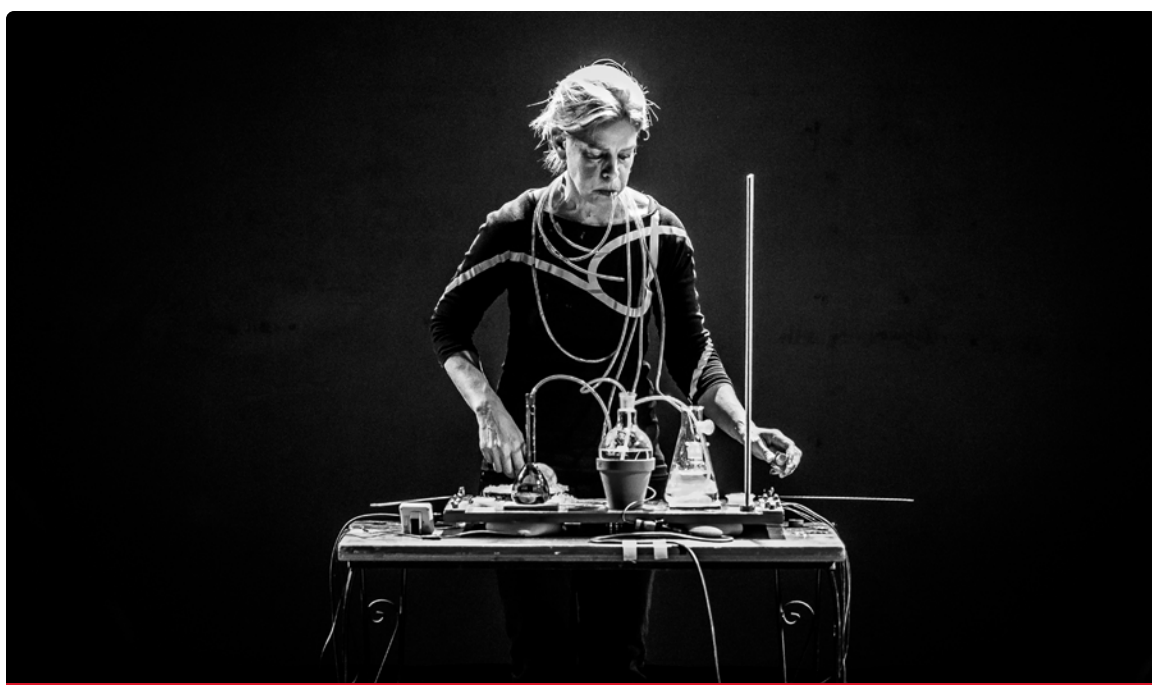
**JOËLLE LÉANDRE
& LAUREN NEWTON**
Improvised Set

INTERMISSION

**CHARLES
AMIRKHANIAN**
Ratchet Attach It

HANNA HARTMAN

CRUSH, SOLO



Hanna Hartman. Photo by Peter Gannushkin.

COMPOSER'S NOTES

CRUSH is a tape piece based on close-up sounds, recorded all over the world, and recordings of a Buchla 200. It was commissioned by Swedish Radio and awarded the Prix Palma Ars Acustica Award in 2018. Thanks to Elektronmusik-studion (EMS) in Stockholm.

SOLO for amplified and moving objects with hydrophones, stainless steel washers and more...

ABOUT HANNA HARTMAN

Hanna Hartman is a Swedish composer, sound artist, and performer based in Berlin. She has composed works for radio, electroacoustic music, ensembles, and sound installations and given numerous performances all over the world. Her

many awards and grants include the Karl-Sczuka-Preis, the Phonurgia Nova Prize, a Villa Aurora grant, and the Rome Prize (Villa Massimo). During 2007 and 2008, she was Composer-in-Residence at the Swedish Radio and in 2019 at Huddersfield Contemporary Music Festival. Hanna Hartman is a member of the German Academy of the Arts. Her work has been presented in numerous concerts and festivals such as Darmstädter Ferienkurse, Ultima Oslo Contemporary Music Festival, Huddersfield Contemporary Music Festival, el nicho aural Mexico City, Akousma Montreal, London Contemporary Music Festival, ECLAT Festival Stuttgart, Cut & Splice Festival Manchester, rainy days Luxembourg, and Romaeuropa, Rome.

JOËLLE LÉANDRE & LAUREN NEWTON

IMPROVISED SET

COMPOSERS' NOTES

Joëlle Léandre (double bass) and Lauren Newton (voice) have been performing together for nearly 30 years, and throughout that time they have always favored exploring the textures of music that are not arranged conventionally but rather are scattered, diffused, and dispersed through layers of sound. The voice's high notes forge a variety of color fragments, while the low notes of the double bass create substance and depth. These two components remain inseparable as the sound settles on a sort of transient stratum and the musicians seek the point where matter and space converge to explore the illusive plane we call "surface." Their improvisations flow from the pure joy of creating and performing sound songs that are both original and very personal.

ABOUT JOËLLE LÉANDRE

Joëlle Léandre, born in Aix-en-Provence in 1951, is a French contrabassist, composer, and improviser. In 1976, she was awarded the "Creative Associate of Arts," a one year grant to work in Buffalo, New York with Morton Feldman.

Joëlle is a laureate of the Villa Médicis "Hors les Murs" program which provided an opportunity to live and work in New York for a year (1981). She was also a recipient of the DAAD Scholarship (Deutscher Akademischer Austauschdienst - 1990), an artist-in-residence program, and the Villa Kujoyama Scholarship (Kyoto, Japan 1998). In 2002, 2004, and 2006, she was a visiting professor of composition and improvisation and the Darius Milhaud Chair at Mills College in Oakland, California.

Léandre's work spans the globe. Her creative and performance activities, both solo and ensemble, have led her to the most prestigious European, American, and Asian scenes. She has worked with Merce Cunningham, Morton

Feldman, John Cage, Giacinto Scelsi, Philippe Fenelon, Philippe Hersant, Steve Lacy, José Luis Campana, Betsy Jolas, and Aldo Clementi.

At ease with contemporary music ensembles, she has performed with l'Itinéraire, l'Ensemble intercontemporain, and 2e2m in Paris. She has also collaborated with the greatest names in jazz and improvisation such as Derek Bailey, Anthony Braxton, George Lewis, Evan Parker, Irene Schweizer, William Parker, Barre Phillips, Pascal Contet, Hamid Drake, Steve Lacy, Lauren Newton, Peter Kowald, Urs Leimgruber, Mat Maneri, Roy Campbell, Fred Frith, John Zorn, Mark Naussef, Marilyn Crispell, and India Cooke.

About forty composers have composed for her bass, and several scores have been dedicated to her. In contemporary dance, she has been approached by choreographers and dancers such as Yano, Dominique Boivin, Mathilde Monnier, Elsa Wolliaston, and Josef Nadj.

Joëlle Léandre has recorded more than 180 albums. Her book, *A Voix basse*, is a collection of interviews with Franck Médioni (MF, 2008). This book was translated into English at Kadima (Israel). She was named "Chevalier de l'Ordre



Lauren Newton. Photo by Koho Mori.



Joëlle Léandre. Photo by Geert Vandepoele.

National du Mérite” and most recently “Chevalier de l’ordre des Art et des Lettres” (France).

ABOUT LAUREN NEWTON

Lauren Newton, born in Oregon, completed classical voice studies at the University of Oregon and the State University of Music in Stuttgart, Germany, where she has lived since 1974. She began expanding her range of voice techniques without using words, focusing primarily on vocal expression, and gained recognition in both the jazz and avant-garde music scenes. She performed solo and toured with various ensembles in the USA, South Korea, India, Japan, and throughout Europe. In 1983, she received the annual German Record Critics’ Award for *Timbre*, her first recording as bandleader. She has performed and recorded with the Vienna Art Orchestra (1979–90), Vocal Summit (1982–83), vocal quar-

ter *Timbre* (1990–2007), Anthony Braxton, Fritz Hauser, Joëlle Léandre, Koichi Makigami, Maria Joao, Phil Minton, Barre Phillips, Aki Takase, Myra Melford, Heiri Kenzig, Vladimir Tarasov, and the Austrian poet Ernst Jandl (among others). Her own projects have included compositions for music and theater productions, small and large ensembles, choirs, and radio plays. She taught jazz vocals and free improvisation at universities in Graz (Austria), Essen (Germany), and Lucerne (Switzerland). She continues to perform and give master classes and workshops.

Her discography to date encompasses 87 recordings. In 2020, she received the Lifetime Achievement Jazz Award from the state of Baden-Württemberg, Germany. In 2022, she released her book *VOCAL Adventures, Free Improvisation in Sound, Space, Spirit and Song* under Wolke Verlag.



Joëlle Léandre



Lauren Newton.
Photo by Peter Purgar.



Charles Amirkhanian.
Photo by Ebbe Roe Yovino-Smith.



Hanna Hartman



Joëlle Léandre



Hanna Hartman.
Photo by Göran Gnaudschn.



Charles Amirkhanian. Photo by Ebbe Roe Yovino-Smith.

CHARLES AMIRKHANIAN

RATCHET ATTACH IT

PERFORMED BY THE OTHER MINDS ENSEMBLE

COMPOSER'S NOTES

In 2020 I was invited by composer Errollyn Wallen, as guest curator at the 2021 Spitalfields Festival in London, to compose and premiere a new work. Meanwhile, the advent of the Covid-19 pandemic negated my opportunity to be present at the first performance, and I realized I'd have to compose something for trusted performers who might already be living in England and who could stage this unorthodox project and balance its various sonic elements in the reverberant space of Christ Church Spitalfields.

I am grateful therefore to my friends Rex Lawson and Dominic Murcott for their generous collaboration and to the percussionists of Trinity Laban Conservatoire. Rex and I had met through our mutual interest in the music of George Antheil and his *Ballet mécanique*. And the three of us had come together for centennial performances in 2012 in London and Berkeley, California, of the music of player piano studies of Conlon Nancarrow.

Ratchet Attach It was conceived as a dialogue between a pianolist (Mr. Lawson) and a percussion ensemble (directed by Mr. Murcott). In 1994 I had spent three days with Rex recording him playing selections from his collection of more than 15,000 player piano rolls. We developed strategies to alter and distort the content of these historical gems, and much of that research became the basis for my composition *Pianola—Pas de mains* (recently released on New World Records). But much of what we learned had gone unused and could be incorporated into this new work.

As there would necessarily be pauses between the playing of various piano rolls due to rewinding and reloading, I composed movements for percussion alone to alternate with Rex's solos.

RATCHET ATTACH IT (2021)

- I The U.S. Army Postal Unit at Blandford, Dorset, 1944.*
- II In Praise of the Venerable Piano Roll†
- III Ticklish Licorice (w/ bells)‡
- IV Chatteratchet (ratchet quartet)‡
- V Hopper Popper (wire-brushed drums)‡
- VI Exculpatorium (Cadence No. 1—6 snares, 1 bass drum)‡
- VII To the Riled Wrecks (88-note roll on 65-note setting)*
- VIII Dominatrix (solo snare drum) ‡
- IX Bum of the Flightlebee*
- X Pedestrian (6 snare drums)‡
- XI Tyrannus Rex (w/ bells & drums, etc.)‡

- * tape movement
- † tape movement, with percussion
- ‡ percussion movement

When it became apparent recently that health issues would prevent Mr. Lawson from performing his part live, I turned to the 1994 recording sessions and used actual recordings of Lawson's to create the pianola movements as pre-recorded entities, sometimes making alterations that could not have been performed live. My thanks to Liam Herb for his assistance in producing the pre-recorded segments.

Ratchet Attach It is dedicated to my brilliant friend Rex Lawson who has done so much to further our appreciation of the player piano, the pianola, and its music.

I – The U.S. Army

Postal Unit at Blandford, Dorset, 1944

When it became apparent during World War II that Hitler's Germany would take a route through Blandford to attack England, the barracks from WWI were re-activated and populated, in large measure, by U.S. Army personnel starting in 1943. The following year, my 29-year-old father Ben, the commander of a unit of men assigned to sort the mail sent from the U.S. to England and Continental Europe, arrived to begin work in Dorset. On the weekends, the commander had the privilege of driving some of his men around for sightseeing, from Stonehenge, to Piccadilly Square, to Edinburgh. Ben's enthusiasm for the people of England, the landscape and its history, is evident in his many letters home to my mother who was about to give birth to me in January 1945.

II – In Praise of the Venerable Piano Roll

The wonders of music made available to many non-performers in the early 20th Century by the invention of the player piano brought an unimaginable thrill of excitement to so many. Before the days of high-fidelity sound recording, hearing the acoustic sounds of an actual piano, playing note-perfect renditions of classical and popular repertoire in one's own home, was a profoundly mesmerizing experience. Snare drummers everywhere will welcome the chance to honor this signal achievement with a roll of their own. My thanks to Dominic Murcott for suggesting that the percussion repertoire lacked a single piece comprised solely of the sounds of drum rolls.

III – Ticklish Licorice

This movement comprises a quick-time performance of the novelty piece *Flying Moments*, by Leo Livens (1896-1990), accompanied by crystal-



Charles Amirkhanian. Photo by Michael Melnyk.

line bell sounds from the percussionists. Livens, in his day, was a renowned British composer of light music. Here the player piano is useful in brightening up the music with a high-speed rendition of this playful music, performed in a studio recording by Rex Lawson with his usual nuance and panache on the Bösendorfer Imperial Grand at Dulwich College in 1994—John Whiting, sound engineer.

IV – Chatteratchet

The sound up close of a concert orchestral ratchet can be hair-raising. Also, full of bird-chirping-like overtones. I learned this early on by accident while sitting in the enclosed cab of my Volkswagen bug and turning the handle of this ear-splitting instrument. I decided to compose a solo for amplified ratchet, followed by duos, an octet, and other combinations over the years. The act of playing this mechanical instrument somehow relates, for me, to the mechanism of the player piano, with its constant rotating of the paper roll on which music has been encoded. The ratch-

et came to mind in relation to Spitalfields and the history there of tailoring. My only visit to the neighborhood came some years ago when I visited the offices of my friend Timothy Everest, bespoke tailor. In this quartet for four amplified ratchets, much of the work is devoted to the practice of turning the instrument's handle continuously, but at the slowest possible speed. The counterpoint between the instruments literally is out of the control of the players due to the nature of the spokes and their response to the turning crank, resulting in an interesting irregularity.

V – Hopper Popper

Numerous different ethnicities produced piano rolls of their own folk and popular music, including my people, the Armenians. Here is a roll of the love song "Haperpan" (a woman's name), with its irregular phrase structure, augmented by our percussionists with wire brushes on the snare drum heads. The rhythmic irregularities in the cutting of the roll are especially interesting, if subtle.



Charles Amirkhonian. Photo by Ebbe Roe Yovino-Smith.

VI – Excuplatorium

An excuplatorium (a word I coined) would be a large, highly reverberant room where elderly snare drummers (and The Blue Man Group) must go to be absolved of their youthful sins of exhibitionism. As my first original compositions were relatively sedate marching band drum cadences, unlike some later more flamboyant and theatrical Fluxus-inspired pieces, I return to my pedestrian roots in this movement.

VII – To the Riled Wrecks

In 1896, the American composer Edward MacDowell (1860–1908) and his wife Marian purchased a lovely rural farm in Peterborough, New Hampshire. MacDowell immediately set about writing a series of short piano pieces he titled *Woodland Sketches, Op. 51*. One of these, "To a Wild Rose," heard here, was a favorite of my piano teacher mother Eleanor's. I'd often request it from her as music to go to sleep to when I was seven and just beginning myself to study piano. Rex Lawson here performs an 88-note roll of the music on a pianola adjusted to a setting for rolls that contain only 65 notes across the width of the roll, with crushing results.

VIII – Dominictrix

This solo for snare drum was composed for my invaluable collaborator in the composition and world premiere of *Ratchet Attach It*, Dominic Murcott. I incorporate some of his favorite licks—thus, Dominic tricks.

IX – Bum of the Flightlebee

This backwards rendition of the Rimsky-Korsakov favorite *The Flight of the Bumblebee* is played by Rex Lawson by reversing the physical roll on the spindle. This piece is the only one I've

discovered that is both interesting and recognizable in any of the four possible performances of the paper roll—forward, backward, and each of those with treble to bass reversed.

X – Pedestrian

The most memorable drum cadence ever, in my experience, was written for and played at the funeral of the American President John Fitzgerald Kennedy on November 25, 1963. Its somber use of strictly regular rhythm capped by a dotted figure still haunts me, long after I heard it at the age of eighteen during the day-long event televised nationally from Washington, D.C. Using an additive process of extending the roll figure, and doubling it with the grating sounds of ratchets, resulted in this variation on a most memorable walking tune.

XI – Tyrannus Rex

Three piano rolls played by Rex Lawson comprise the core of this concluding movement: The Tarantella from Rachmaninoff's Suite No. 2 for Two Pianos in an arrangement made by the composer, Percy Grainger's roll of his own *Molly on the Shore*, and a roll of the popular song from 1933, "Stormy Weather," by Harold Arlen with lyrics by Ted Koehler, on an 88-note roll played while shifting back and forth between 65- and 88-note settings on the pianola. Percussion embellishments orchestrated by Dominic Murcott lend an added spatial dimension.

ABOUT CHARLES AMIRKHANIAN

Composer and sound poet, radio and record producer Charles Amirkhanian is a leading American practitioner of electroacoustic music and text-sound composition. As a composer, Amirkhanian is renowned for his text-sound compositions that employ speech sounds in

rhythmic patterns resembling percussion music, with influences from Ernst Toch, Gertrude Stein, Steve Reich, and Clark Coolidge. He also composes electroacoustic essays incorporating acoustic ambient sounds alongside more traditional instrumental music sources to create disjunct, trance-like dreamscapes and hörspiels.

Amirkhanian has been awarded numerous composer commissions and residencies including in 1999 the first Ella Holbrook Walker Fellowship for a year-long residency at the Rockefeller Foundation's Bellagio Study and Conference Center on Lake Como in Northern Italy, where he established an electronic music facility for the foundation and composed a ten-movement tape work, *Pianola* (Pas de mains, 1997–2000) for WDR Cologne. Other honors include awards and 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, 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.

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). A DVD of his performance works in collaboration with artist Carol Law, *Hypothetical Moments*, was released in 2022.

DID YOU KNOW?

CHARLES AMIRKHANIAN

interviewed Frank Zappa on his radio show *Ode to Gravity* in 1991, during which Zappa announced his ambition to run for president.

HANNA HARTMAN

uses a sound library of close mic'd recorded sounds dating back over 30 years to compose her electroacoustic works.

JOËLLE LÉANDRE'S

earliest inspirations to pursue improvisation came from the 1956 record *Bowin' Singin' Slam* by American bassist Slam Stewart (1914-1987).

LAUREN NEWTON

has recently published a book, *VOCAL Adventures*, that presents her exploration of soundscapes – some produced by the outside world, but most prominently those created through free improvisation in music.

RATCHET



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THE OTHER MINDS ENSEMBLE

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DAWN RICHARDSON

KEITH TERRY

CONCERT 3

SATURDAY, OCTOBER 15

7PM
PANEL DISCUSSION

8PM
CONCERT

DOMINIC MURCOTT

The Harmonic Canon

KUI DONG

Scattered Ladder

INTERMISSION

LARS PETTER HAGEN

10 Svendsen Romances,
Seven Studies in Sadness,
Diabelli Cadenza, Coda

DOMINIC MURCOTT

THE HARMONIC CANON

PERFORMED BY GARRETT ARNEY AND CHRISTOPHER WHYTE

COMPOSER'S NOTES

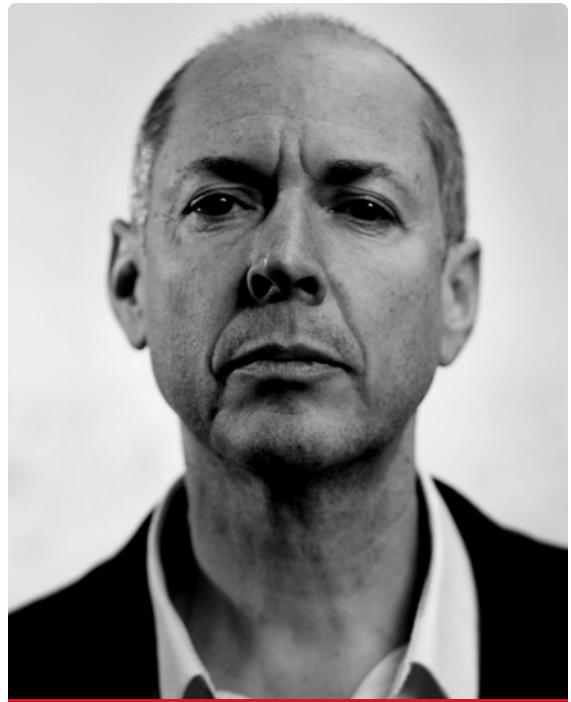
Created in collaboration with sculptor Marcus Vergette, *The Harmonic Canon* is both the name of the piece and the double bell that was custom-made for it. Comprising of two bells tuned a semitone apart, the bell was created using Finite Element Analysis, a type of structural analysis that determines the vibration patterns of the bell, manipulating its harmonic series to create a complex series of frequencies that make up a note. The result is a sound world that straddles consonance and dissonance, murky and clear, pure and distorted. Parts of the bells are in tune with each other, while others are out of tune, creating a unique 'beating' between the bells. Oh – and did we mention it spins?

'I came up with the idea of a series of 21-minute pieces in conversation with Gabriel Prokofiev,' says Dominic. 'The perfect length for one side of vinyl, it is also a message of intent and a gentle demand for the track-skipping listener.'

Part One is made up of rapid, high energy, virtuosic passages, articulated with the ominous striking of the bell while the second part contrasts with a single resonant tone that evolves and shifts over time.

ABOUT DOMINIC MURCOTT

Dominic Murcott is a composer, percussionist, curator, and educator based in London. Beginning as a self-taught musician he played drums and percussion with many influential bands and is the vibraphonist with art-pop outfit The High Llamas. He has recorded with Stereolab, Pavement, Cathal Coughlan, and St Etienne to name a few. Changing direction he studied music formally and received a PhD in Composition from Goldsmiths College before being made Head of Composition at Trinity Laban Conservatoire of Music and Dance. Now in his 19th year in



Dominic Murcott

the post, the department is oversubscribed and renowned for its innovative approach to composition training. An expert on the music of Conlon Nancarrow, he lectures, curates festivals, and undertakes public speaking around the world. Recent compositions include *The Harmonic Canon*, a piece for US/Japanese percussionists arx duo featuring a computer designed custom-made half-ton double bell. Premiered at the Huddersfield Contemporary Music Festival, it is available in glorious vinyl on nonclassical and won a 2018 BASCA British Composer Award.

An avid forager and consumer of interesting food, in May 2019 he presented a special event at the British Library on taste in food and music with legendary chef Heston Blumenthal.

ABOUT GARRETT ARNEY

Garrett Arney's richness of sound identifies his sincerity and intellectual curiosity in his performance. His passion for developing the genre of percussion music has inspired many composers and musicians through creative collaboration and workshops. Garrett, as a co-founder of the group arx duo, has worked with composers including Steven Mackey, Jonathan Bailey Holland, Juri Seo, and many more to bring new works to life.

As a past member of Ensemble Connect, Garrett performed the Carnegie Hall premiere of Steven Mackey's *Micro-Concerto*, as well as many other performances throughout New York City. He also served as a teaching artist for schools and community centers throughout the five boroughs. Garrett has held guest faculty positions at Peabody Conservatory, Curtis Institute of Music, Michigan State University, and Cleveland State University.

Primarily a chamber musician, Garrett travels around the world performing with his duo. They have premiered several works, as well as performed many collaborative works with other chamber groups and large ensembles. This upcoming season will see the duo premiere their first three concerti with orchestra as well as reprise their first ever concerto with wind ensemble, in addition to larger collaborative projects.

A native of Michigan, Garrett studied at Michigan State University, Peabody Conservatory, and the Yale School of Music under the tutelage of Robert van Sice. He now works full time in Seattle as Co-Artistic Director of his 501(c)3 non profit, Arx Music Association, with a primary mission of creating and presenting new works through his duo.



Top: Garrett Arney. Photo by Scott Quade. Bottom: Christopher Whyte. Photo by Beth Olson Creative.

ABOUT CHRISTOPHER WHYTE

Called "hypnotic, enthralling...dynamic" with playing described as "a striking diversity of styles and spirit" Christopher Whyte is known for his wide-ranging artistry as a percussionist, timpanist, collaborator, composer, and educator. He has presented recitals, concerts, and masterclasses internationally in Asia, Europe, Canada, and throughout the United States.

As an original member of the Portland Percussion Group, he is dedicated to fostering percussion performance through dynamic concerts, engaging collaborations, and the creation of new music. The quartet made its European debut in 2020, performing a full-length concert at the

GAIDA Festival of Contemporary Music in Vilnius, Lithuania and collaborating on Steve Reich's iconic *Drumming* with the Colin Currie Quartet.

He is a founding member and resident faculty of the International Percussion Institute, held annually in Aberdeen, Scotland. Whyte also serves as percussionist with Third Angle New Music, and has collaborated closely with composers Gabriela Lena Frank, Pauline Oliveros, Sarah Hennies, William Kraft, Allen Strange, Stephen Taylor, Angélica Negrón, and Mendel Lee.

He regularly performs with the Oregon Symphony, Portland Opera Orchestra, Oregon Ballet Theater, fEARnoMusic, Bach Cantata Choir, Portland Symphonic Choir, and Portland Gay Men's Chorus. Whyte is also preparing for the release of his debut solo recording featuring works by Lou Harrison, Sarah Hennies, Toshio Hosokawa, and an original composition for percussion and electronics entitled *A Cold Stability*.

Whyte is a Visiting Assistant Professor of Percussion at Portland State University and has served on the faculty of Western Oregon University. He holds degrees from the University of Oregon (BM, MM) and Boston University (DMA).



The Harmonic Canon

HARMONIC CANON

[Marcus Vergette] worked with...a type of software called Finite Element Analysis, and Finite Element Synthesis, and this is software that's designed for machinery, it's used by military, it's used by building-makers and bridge-makers, and it predicts the resonant frequencies of large objects, but it was never used to make bells. But what they did, is they were able to use this Finite Element Analysis to predict the sound of a bell before they made it. So pre-this system, you would have to just use your skill to make it at the right frequency, to give it the right tones. So what Marcus was able to do was do a few things that were not traditional for bell-making.

~ Dominic Murcott on
the *Other Minds Podcast*

KUI DONG

SCATTERED LADDER

PERFORMED BY PRISM PERCUSSION, WITH GARRETT ARNEY
AND CHRISTOPHER WHYTE

NOTES ON THE WORK, BY FRANK J. OTERI

Scattered Ladder, composed in 2009, was commissioned by the Dutch percussion ensemble Slagwerk Den Haag. It is scored for two marimbas played by four musicians. The material is parsed into three movements, each of successively longer duration than its predecessor. The first movement is frenetic and propulsive, with hints of minimalistic figurations, whereas the second movement is much more angular and erratic. The third movement is the most introspective. It opens with unpredictable juxtapositions of melodic fragments and silences which transition into a quiet, slowly moving harmonic progression in which the players maintain relentless tremolos. Throughout the piece, the marimbas move across the stage resulting in sounds that travel as they are being played by an ever-changing set of hands. According to Dong, her “concept of moving marimbas,” was in response to the commissioner’s request that she “think deeper for what we normally perceive as a percussion ensemble piece. While I was writing it, I had a few dreams about the marimba; the most memorable one is that the wooden bars jump up and down, and sometimes slide like waves.”

ABOUT KUI DONG

Described in publications such as the *Washington Post*, *Gramophone*, *San Francisco Examiner*, *Charleston Post and Courier*, and *The Boston Musical Intelligencer* as “ceaselessly compelling,” having “exceptional beauty and imagination,” “a hybrid sonic labyrinth,” and “beautiful and haunting and thought-provoking,” and praised for its “21st century sensibilities,” Kui Dong’s music has been performed and commissioned by numerous ensembles and has received honors and prizes from a wide spectrum of prestigious

institutions, including the Central Ballet Group of China, The Orchestra and Chorus of the National Performing Art Center of China, Hong Kong-based Phoenix Television, Japan’s Public Interest Incorporated Foundation and Fukuyama Arts Foundation, Spain’s Tenerife Symphony Orchestra, Austria’s Ars Electronica, The Tanglewood Music Center and Festival, Nancy Karp Dance company, the Arditti Quartet, Del Sol Quartet, Volti, San Francisco Contemporary Music Players, Melody of China, the USA Commissioning Award, The IDEA Grants from the National Opera Center, The Serge Koussevitzky



Kui Dong. Photo by Duo Huang.



Prism Percussion – Divesh Karamchandani and Elizabeth Hall. Photo by David Vasquez.

Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard University, Meet the Composer, ISCM, and ASCAP.

Dong's compositions span diverse genres and styles and include ballet, orchestral and chamber works, chorus, electroacoustic music, film scores, multi-media art, and free improvisation. Her works written in the United States increasingly show a unique synthesis of influences from avant-garde experimental, jazz, and other ethnic music and at the same time maintain a profound respect for Western classical music and a deep cultural connection with her roots. She sometimes incorporates theater as well as Chinese and non-western instruments and musical concepts into contemporary settings.

Her music can be found on three full length albums: *Pangu's Song* (New World Records 2004), *Hands Like Waves Unfold* (Other Minds Records 2008), and *Since When Has The Bright Moon Existed* (Other Minds Records 2011), as well as included in compilation albums on a variety of labels. A collection of her chamber works was published in 2015 and a collection of her large choral music was published in 2021 by Central Conservatory of Music Press in China. Her two large choral works, *Shui Diao Ge To & Song* and *Painted Lights* are featured in the documentary film *Su Tong Po* which aired on China's Central Television Channel 9 in July 2017. Her most recent work *Spring*, for orchestra, chorus, and organ (Commissioned by Phoenix Television) opened The Spring Festival Musical Gala for Chinese Around the World 2019; the concert was subsequently broadcast throughout Europe, North America, and Asia.

Kui Dong is a professor of Music Composition and served as Music Department Chair (2018–2020) at Dartmouth College. When she is not writing music, she occasionally performs

free improvisation on piano and also writes prose fiction. Her first novel *The Story of a Little Soldier Duo Duo* is published by the Knowledge Press under the Encyclopedia of China Publishing House and her newest album *Painted Lights* was released by Kairos in March 2022.

ABOUT PRISM PERCUSSION

Prism Percussion, a San Francisco-based percussion duo, was founded in 2018 by Divesh Karamchandani and Elizabeth Hall. Prism Percussion explores the expressive colors of percussive sounds utilizing non-standard instruments and seeks to champion works by Black, Indigenous, People of Color, Women, and Queer composers. Their presence on stage is "both musically and visually stunning" affirms Jessica Balik of *San Francisco Classical Voice*. Karamchandani and Hall's mutual passion for percussion chamber music and collaborating with composers and other musicians led them to create this duo. They enjoy fostering the creation of new works and commissioned three new works by local composers in their first year as a duo.

Karamchandani and Hall met at the Zeltman Marimba Festival in 2011 and bonded over their love of the marimba. Their friendship grew and their paths crossed again when they both moved to San Francisco to attend the San Francisco Conservatory of Music for their master's degrees. They performed together professionally with diverse groups and concerts including Mercury Soul, One Found Sound, The Hot Air Music Festival, Post:Ballet, Calvary Choir, Golden Gate Symphony, and Cantare Con Vivo and are looking forward to continuing their creative collaboration with other artists.



Lars Petter Hagen



Kui Dong



Dominic Murcott



Dominic Murcott



Kui Dong.
Photo by Duo Huang.



Lars Petter Hagen.
Photo by Victoria Stevens.

LARS PETTER HAGEN

10 SVENDSEN ROMANCES, SEVEN STUDIES IN SADNESS, DIABELLI CADENZA, CODA

PERFORMED BY THE STENBERG|CAHILL DUO, WITH MAXIMILIAN SAUER

COMPOSER'S NOTES

10 Svendsen Romances

Johan S. Svendsen (1840–1911) wrote his *Romanze* in G-major Op. 46 in 1881 and it is today one of the most iconic pieces from this period in Norwegian music history, often referred to as “The golden age.”

Svendsens Romanze exists in several versions. The original is for violin and orchestra, but the piece is often played in the composer’s own arrangement for violin and piano. These 10 versions are for violin, piano, and electronics.

Erika and Alice Morini recorded *Svendsens Romanze* in 1908 as an acoustic Red Seal Record for the Victor Talking Machine Company.

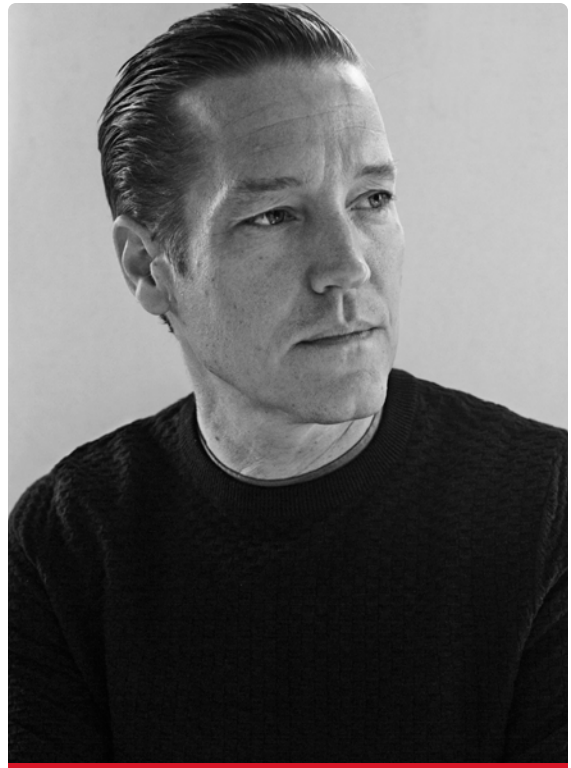
Seven Studies in Sadness

This piece was composed on the Swedish island Gotland in a studio close to the home of the film director Ingmar Bergman. Gotland is a beautiful place, lively in the summer and very quiet and melancholic in the winter—when I was there. My days consisted of working in the studio, taking walks along the seaside, and watching Bergman DVDs that I borrowed from the local library. *Seven Studies in Sadness* is composed as a possible soundtrack to a specific sequence in Bergman’s film *Tystnaden* (The Silence). It exists in several versions, with and without live performers.

Diabelli Cadenza

I was very happy, and at the same time terrified, when the pianist Ingrid Andsnes asked me to write a new variation that would be performed together with Beethoven’s *Diabelli Variations*. It was from the beginning obvious that I was going to fail.

There is nothing to add to Beethoven’s *Diabelli Variations*, any addition is really a sub-



Lars Petter Hagen. Photo by Victoria Stevens.

traction, so this is my attempt to limit Beethoven, through intervention. I wanted to give the music a shadow. No one said it better than Samuel Beckett: “Ever tried. Ever Failed. No matter. Try again. Fail again. Fail better.”

Coda (World Premiere)

Coda is commissioned by Other Minds. It is a coda to the piece *10 Svendsen Romances* and a meditation on the same material. A reflection on a reflection.

ABOUT LARS PETTER HAGEN

His music has been called an art of 'resignation,' silent despair, and reduction, and he describes himself as a melancholic. But if all this suggests a man in retreat from society, Lars Petter Hagen's career suggests quite the opposite. As a composer he has attracted international acclaim for his work which maintains a unique and questioning stance towards the great musical milestones of the past. The UK's *Gramophone* magazine described him as 'essentially swearing in church, at the same time as crafting the most heavenly sounds this side of the pearly gates' and describing his 2014 album with symphonic music performed by the Oslo Philharmonic as 'genuinely visionary... the most important new music disc to arrive for a long time.'

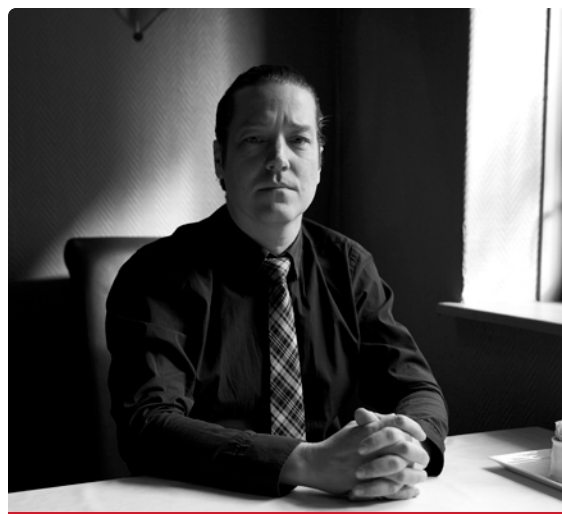
His works such as *Norwegian Archives*, *Tveitt-Fragments*, and *The Artist's Despair Before the Grandeur of Ancient Ruins* grapple with the heavy burden of history and the anxiety of influence for an artist in an age of retromania. He imports the dilemmas of dealing with and overcoming the past into the present tense of his music. *Archive Fever* – the title of a sound installation he produced for the International Music Institute at Darmstadt in 2016 – could be a neat summing-up of Hagen's approach to his artistic practice.

Between 2011 and 2017, he was the Artistic Director of Ultima, not only Norway's largest contemporary music festival but also one of the most important events of its kind in Europe. Under his leadership the festival achieved the highest audience ratings in its 25 year history. As curator of the Ultima festival Hagen arranged each event around a theme or tapestry of concepts, each encompassing modernist masterworks, new commissions, and wide representation of contrasting avant garde techniques.

Just as a festival can be a conversation about past, present, and future, the same idea can be applied to composing a piece of music – that it can be a platform for discussion. Hagen has always kept a loose yet highly informed relationship with tradition, often questioning it by forcing it to have a conversation with a multiplicity of styles, musical languages, and performance approaches. This extends across the broad range of his music, from notated and score-based work to his collaborations with electronica projects Pantha du Prince and The Bell Laboratory. Hagen's focus – as both composer and curator – is often about finding the arbitrary lines drawn around cultures and traditions, and applying pressure until cracks begin to show.

From 2017, Hagen took on the role of curating the centenary celebrations of Norway's leading orchestra, the Oslo Philharmonic. From 2022, he is the Artistic Director and Chief Executive of the Bergen International Festival.

~ Written by Rob Young.



Lars Petter Hagen



Sarah Cahill and Kate Stenberg. Photo by Ian Winters.

ABOUT THE STENBERG|CAHILL DUO

The Stenberg|Cahill Duo is dedicated to promoting the American experimental tradition and expanding it through the commissioning of new work. "Contemporary music fans are fortunate to have this simultaneously authoritative and approachable pair," writes the *San Francisco Classical Voice*.

The Stenberg|Cahill Duo have performed at the Mendocino Music Festival, San Francisco Performances PIVOT, Berkeley Chamber Performances, Cal State Fullerton New Music Festival, Berkeley Museum of Art and Pacific Film Archive, Mills College's Music in the Fault Zone Festival, and Other Minds New Music Séance. The duo has recently commissioned works from Pamela Z, Roscoe Mitchell, and Aaron Gervais.

A leading interpreter of contemporary chamber music, violinist Kate Stenberg has

performed in a dozen countries across the globe. NewMusicBox describes her playing as "highly virtuosic and deeply communicative... full of character and presence." As a champion of new music, Stenberg has premiered over one hundred solo and chamber works including works by Gabriela Lena Frank, Tania León, Peter Sculthorpe, Chinari Ung, Ronald Bruce Smith, Charles Amirkhanyan, Per Nørgård, and Kui Dong. Her recordings are available on New World Records, Sono Luminous, Newport Classics, New Albion, and Other Minds Records. Her latest CD release with Other Minds Records includes a world premiere recording of Lou Harrison's Sonata for Unaccompanied Violin.

Kate Stenberg's passion for chamber music led her to develop and commission new chamber music as co-founder of the Left Coast Chamber Ensemble (1993–1998) and Real Vocal



Sarah Cahill and Kate Stenberg. Photo by Ian Winters.

String Quartet (2004–2006). From 1995–2015, she served as first violinist of the award winning Del Sol String Quartet, which actively commissioned new quartet repertoire by collaborating with emerging and established composers. The Del Sol Quartet twice earned the top prize of Chamber Music America’s ASCAP Award for Adventurous Programming. In 2022, Stenberg founded The Mycos Project with Irene Sazer—a collective of multi-media artists, educators, and scientists whose mission is to expand climate change awareness through the arts, ecological sciences, and Indigenous practice. She has also collaborated and premiered work alongside Garrett + Moulton Productions and Nancy Karp + Dancers. She frequently plays in the San Francisco Symphony and can be heard on recordings with the San Francisco Contemporary Music Players, New Music Works, and Maestro Ustad Ali Akbar Khan.

Sarah Cahill, hailed as “a sterling pianist and an intrepid illuminator of the classical avant-garde” by the *New York Times*, has commissioned and premiered over seventy compositions for solo piano. Composers who have dedicated works to Cahill include John Adams, Terry Riley, Pauline Oliveros, Frederic Rzewski, Julia Wolfe, Mary D. Watkins, and Ingram Marshall. She was named a 2018 Champion of New

Music, awarded by the American Composers Forum (ACF). Recent appearances include the Barbican Centre, the Interlochen Arts Festival, the Cleveland Museum of Art, the Boston Institute for Contemporary Art, and the Huddersfield Contemporary Music Festival. Cahill’s latest project is *The Future is Female*, featuring seventy compositions by women around the globe from the Baroque to the present day, which she has performed in marathon concerts at the Barbican Centre, Detroit Institute of Arts, the Newport Classical Festival, and across the US. She has recorded three albums of this repertoire for First Hand Records. Recent recordings include Lou Harrison’s *Concerto for Piano with Javanese Gamelan*, with Gamelan Galak Tika, released by the Cleveland Museum of Art and *Eighty Trips Around the Sun*, a four-CD box set tribute to Terry Riley, on Irritable Hedgehog Records. Her next recordings will be a Lou Harrison album for Other Minds Records and an Arlene Sierra



Maximilian Sauer

DID YOU KNOW?

album for Bridge Records. Sarah's radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 6 to 8 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and is a regular pre-concert speaker with the San Francisco Symphony and the Los Angeles Philharmonic.

MAXIMILIAN SAUER

Maximilian Sauer has background in violin, artistic research, sound engineering, and anthropology, among others, from the Robert Schumann Hochschule Düsseldorf, as well as extensive experience as a recording producer and sound director from the Summer Course for New Music Darmstadt. He currently lives in Frankfurt, where he freelances as a musician and tonmeister, and works as a sound engineer in artistic music production at the German Radio (Hessischer Rundfunk).

KUI DONG

just published a novel, *The Story of a Little Soldier Duo Duo*, about a young accordion player who left his family at the age of 12 to join the Music and Dance Troupe in a remote region of western China.

LARS PETTER HAGEN

recently became the Director of the Bergen International Festival, a world-renowned festival of music and culture established in 1953.

DOMINIC MURCOTT

grew up playing drums in bands and is currently a member of the avant-pop group The High Llamas, for whom he plays the vibraphone.

ABOUT OTHER MINDS

The 26th Other Minds Festival is presented by Other Minds®, this year at the Great Star Theater in San Francisco's Chinatown district. Other Minds is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multi-disciplinary 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.

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.

PAST FESTIVALS

A LIST OF ALL THE ARTISTS
WHO HAVE PARTICIPATED
OVER THE YEARS

OTHER MINDS 1 (1993)

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

OTHER MINDS 2 (1995)

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

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 Drescher, 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, Joëlle Léandre, Per
Nørgård, Maja Ratkje, Peter
Sculthorpe, Ronald Bruce Smith,
Markus Stockhausen

OTHER MINDS 13 (2008)

Michael Bach, Dan Becker, Elena
Kats-Chernin, Keeril Makan,
Åke Parmerud, Dieter Schnebel,
Ishmael Wadada Leo Smith, Morton
Subotnick

OTHER MINDS 14 (2009)

Michael Harrison, Dobromir 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



Ellen Fullman at OM Festival 8. Photo by John Fago.

OTHER MINDS 16 (2011)

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

OTHER MINDS 17 (2012)

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

OTHER MINDS 18 (2013)

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

OTHER MINDS 19 (2014)

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

OTHER MINDS 20 (2015)

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

OTHER MINDS 21 (2016)

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

OTHER MINDS 22 (2017)

Lou Harrison, Isang Yun

OTHER MINDS 23 (2018)

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 Low,
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

OTHER MINDS 25 (2021)

Anthony Braxton, King Britt, Gerald
Cleaver, Sylvie Courvoisier, Vincent
Davis, Hamid Drake, Mark Dresser,
Liberty Ellman, James Fei, Ben
Goldberg, Mary Halvorson, Darius
Jones, Myra Melford, Roscoe Mitchell,
Ikue Mori, Patricia Nicholson,
Larry Ochs, Oguri, William Parker,
Zeena Parkins, Junius Paul, Donald
Robinson, Elliott Sharp, Jen Shyu,
Tyshawn Sorey, William Winant

OTHER MINDS STAFF

THE CORE GROUP OF DEDICATED PROFESSIONALS
THAT MAKE REVELATIONARY MUSIC HAPPEN



CHARLES AMIRKHANIAN

Charles Amirkhanian, co-founder with Jim Newman in 1992, is Other Minds' **Executive & Artistic Director**. 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, Hovhanness, Antheil, and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world.

Amirkhanian 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, an ongoing 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. The site is currently undergoing a redesign with an expected release date in late 2022.

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

Amirkhanian pioneered the broadcasting of minimalist music, sound poetry, radio happenings, and, with Richard Friedman, the World

Ear Project, bringing continuous recordings of ambient sounds to the airwaves, beginning in 1970. Many of his hundreds of interviews with composers, performers, poets, and intermedia artists are available for listening on the Other Minds Archive, a re-boot of our classic radiOM.org site, designed to preserve the voices and work of cutting edge artists.



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.

OM 26 SPECIALISTS

Videographer: David Magnusson
Sound Recordist: James Frazier
Photographer: Ebbe Roe
Yovino-Smith
Live Sound: Jacob Felix Heule

OM26 PROGRAM CREDITS

Art Direction & Design: Mark Abramson
Text: Charles Amirkhanean, Joseph Bohigian
Editing: Blaine Todd, Liam Herb,
Joseph Bohigian



MARK ABRAMSON

Born in California and raised in Hawaii, Mark spent his youth playing slack-key guitar and surfing the reefs around Honolulu. After graduating from U.C. Berkeley, he moved to New York, where he worked for a time as an economist on Wall Street. But 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 a 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, and travel industry 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 – most recently for the brief reformation in 2013 of the seminal San Francisco

industrial rock band Factrix – and producing recordings for several underground rock artists.

Mark joined Other Minds in 2017. He now leads our visual communications efforts, online, on disc, and in print, as **Creative Director**. His most recent outside musical work – as producer and session musician – can be found on the Sept. 2022 release by NYC-based trash-blues artist Rob K, *The Comedie of Robert Kennedy*, an interpretation of Dante's *Divine Comedy*.



JOSEPH BOHIGIAN

Joseph Bohigian, **Program Associate**, is a composer and performer whose cross-cultural experience as an Armenian-American is a defining message in his music. His work explores memory, cultural reunification, and identity maintenance in diaspora. Joseph's works have been heard at the International Computer Music Conference (Limerick, Ireland), June in Buffalo, Walt Disney Concert Hall, New Music on the Point Festival, TENOR Conference (Melbourne), and Aram Khachaturian Museum Hall performed by the Mivos Quartet, Decibel New Music, Great Noise Ensemble, Argus Quartet, Fresno Summer Orchestra Academy, and Playground Ensemble and featured on NPR's *Here and Now* and *The California Report*. He is also a

founding member of Ensemble Decipher, a group dedicated to the performance of live electronic music. Bohigian has studied at Stony Brook University, California State University Fresno, and in Yerevan, Armenia with Artur Avanesov.



ADRIENNE CARDWELL

Our **Archivist and Preservation Project Director**, Adrienne Cardwell, 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

Production Director Liam Herb is a composer, multi-instrumentalist, and radio producer from Birmingham, Alabama. He graduated from the

OTHER MINDS STAFF

CONTINUED

San Francisco Conservatory of Music with a BM in horn performance where he studied horn with Jonathan Ring, musicology and program note writing with Dr. Emily Laurance, and composition with Jacques Desjardins.

In 2019, Liam was invited as the sole U.S. delegate to New Music Dublin and the Huddersfield Contemporary Music Festival where he conducted extensive interviews and worked to bridge the gap between European and U.S. music presenters. He also conducted a two-day oral history with the composer and pianist Blue Gene Tyranny (1945–2020) in July of 2019.

Liam Herb is also an active performer and composer. His recorded work can be heard on Jakob Battick's *Rabbit's Moon* (2021), the compilation album *The Drop Bear's Song* (Aquarium Drunkard, 2019), *L&M's Recordings 11.1.2020–2.1.2021* (2021), and *Glass, Works!* (2022). He has also served as technical producer for Charles Amirkhanian's *Audible Autopsy* (For Anthony J Gnazzo) and *Ratchet Attach It*.



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 is a composer and improviser from Chapel Hill, NC, currently based in Littlefield, TX. His work engages with notions of place, tradition, repetition, and spirit. Weathers studied composition at UNC-Greensboro and electronic music at Mills College in Oakland, CA. A consistent presence in the underground music scene over the past decade, Weathers' work covers a wide spectrum from solo acoustic guitar to electronic noise. He also performs and records with Tethers, Real Life Rock & Roll Band, Tender Crust, Wind Tide, Satin Spar, Llano Estacado Monad Band, and in long-running collaborations with Seth Chrisman and tanner menard, among others. In addition to performing, Weathers operates the Full Spectrum and Other Minds record labels, curates the Longitudes music series at CO-OPt Research + Projects in Lubbock, TX, and works as a freelance mixing and mastering engineer.

OTHER MINDS BOARDS

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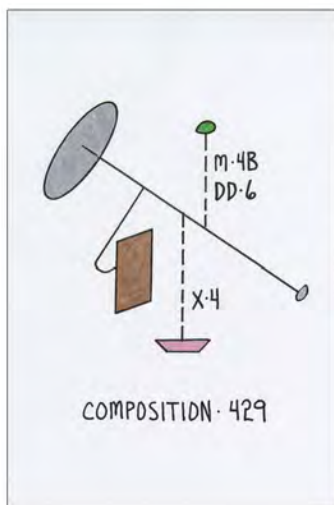
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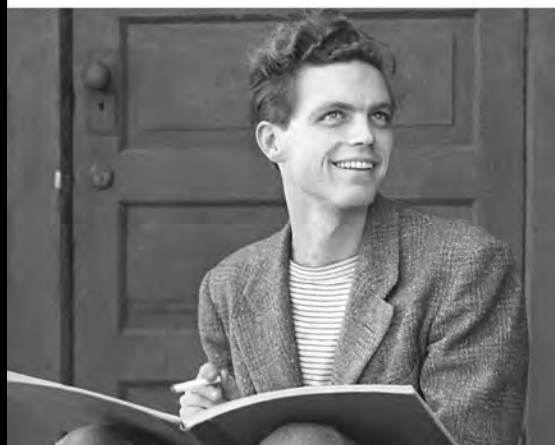


Antarctica: Music from the Ice

Cheryl E. Leonard



LOU HARRISON
SONATA FOR UNACCOMPANIED VIOLIN (1936)
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A gathering of Other Minds: The Other Minds Festival and our other activities in support of new experimental music 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 July 1, 2021 and August 18, 2022. Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.



James E. Robison Foundation



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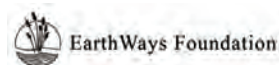


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Agnes Bourne
Mike Dyar
David Gladstein
Kerry King & John Goodman
Faye James: In Honor of
Benjamin James
Jack Lucas
Heli Roiha & Terry Mckelvey
Sweta Arora & Karl Pribram
William Sharp
Richard Sparks
Jay Stamps
Marcia Tanner: In honor of
Laurie Anderson &
Charles Amirkhanian
Jay Williams
Electra Yourke
Douglas Zody

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John Foggy
John W. Foley: In memory of
Adelle Foley
Michael Gold
Karen Cutler & Andrew Gold
Scott Guitteau
Marc-André Hamelin
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Timothy Lynch
Vicki Darrow & Jim McQuade
Arthur Antheil McTighe: In memory of
Justine Antheil McTighe
Emma Moon
Peer Music
Russell Nelson
Louise Rothman-Rierner &
Davis Rierner
Orli Shaham & David Robertson
Ned Rothenberg
David Sansone
Jim Schuyler
Lesley Tannahill
Zucchini Toast
Allan J. Cronin & France
Winddance Twine

IMPRESSIONIST (\$125 - \$249)

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Kirk Allen
Anonymous
Anne Baldwin: In Memory of
Robert L. Baldwin and Peggy
Dorfman
James Bergstrom
Josefa Vaughan & Charles Boone
Rena Bransten
Thomas Carroll
Antonio Celaya
Gloria Cheng
Jordan De La Sierra: In Honor of
Benjamin Amirkhanian
Jacques Desjardins
Claude & Nina Gruen
Linda & Elliot Halpern
Pamela & Ron Harrison
Nancy Karp & Peter Jones
Sahib-Amar Khalsa
Dione King
Robert May
April McMahon
Gregory Messigian: In honor of
Harry Bernstein

Jim Mullins
Lesley & Andrew Orford
Earleen Overend & Wayne Palmer
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Richard Dee & Cliff Porazynski
George Pursley
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Michael Rowe
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Barbara Foster & Jack Stone
Carl Stone
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Robert Abra
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Doria Mueller-Beilschmidt:
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Ruth Eckland: In honor of Anne Brodsky
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