

OTHER MINDS  
FESTIVAL 27

GRAY AREA · NOVEMBER 14 & 19, 2023

TAUBE ATRIUM THEATER · NOVEMBER 15-18, 2023

SAN FRANCISCO'S  
ANNUAL FESTIVAL OF NEW  
& EXPERIMENTAL MUSIC

---



HOTEL

# EMBLEM

SAN FRANCISCO

“Follow your inner moonlight;  
don't hide the madness.”

Allen Ginsberg



562 Sutter St. San Francisco, CA 94102

# OTHER MINDS FESTIVAL 27

## CONCERTS

Presented at  
TAUBE ATRIUM THEATER  
401 Van Ness Avenue  
4th Floor  
San Francisco

## SPECIAL EVENTS

Presented at  
GRAY AREA  
2665 Mission Street  
San Francisco

## INSIDE THIS PROGRAM

---

<b>Composing New Memories</b> .....	<b>2</b>
A message from Other Minds Executive and Artistic Director, Charles Amirkhanian	
<b>Legacy Circle</b> .....	<b>4</b>
Honoring the supporters of our OM endowment	
<b>Host Committee</b> .....	<b>5</b>
OM thanks this year's most generous donors	
<b>Special Event – November 14</b> .....	<b>6</b>
<b>Subotnick: Portrait of an Electronic Music Pioneer</b>	
<b>Concert 1 – November 15</b> .....	<b>8</b>
<b>Ellen Arkbro</b> , performed by the composer, with Mattie Barbier, Mason Moy, and Luke Storm	
<b>Craig Taborn</b> , improvised set	
<b>Concert 2 – November 16</b> .....	<b>12</b>
<b>Linda Bouchard</b> , performed by Ensemble TriOcular + <b>Morton Subotnick</b> , with Lillevan	
<b>Concert 3 – November 17</b> .....	<b>18</b>
<b>Mary Kouyoumdjian</b> , performed by the Friction Quartet and Recenia Quartet	
<b>Artur Avenesov</b> , performed by the composer and the Recenia Quartet	
<b>Carl Stone</b> , performed by the composer, with Sarah Cahill, Ned Rothenberg, and Paul Dresher	
<b>Concert 4 – November 18</b> .....	<b>28</b>
<b>Neil Rolnick</b> , performed by the composer and Geoffrey Bursleson	
<b>Bora Yoon</b> , with Joshue Ott	
<b>Eivind Beune</b> , performed by the Friction Quartet	
<b>Special Event – November 19</b> .....	<b>36</b>
<b>Carl Stone's Re:gendo</b> , performed by the composer, with Akaihirume	
<b>About Other Minds</b> .....	<b>40</b>
<b>Festival Supporters</b> .....	<b>46</b>

# COMPOSING NEW MEMORIES

## A Message from Charles Amirkhonian



Welcome to this year's edition of the Other Minds Festival. After all the disorienting developments of the past few years—from the Covid pandemic to our domestic political upheaval—you deserve a break. This week let's build some good memories together as we welcome one of our most distinguished casts ever.

It's a great pleasure to bring two Los Angeles-born electronic music pioneers celebrating major birthdays back to San Francisco. **Morton Subotnick**, 90, got his start here with the legendary SF Tape Music Center. **Carl Stone**, 70, who's lived for decades in Japan, joins us as well. Both will appear onstage at the Taube Atrium Theater but also at Gray Area, the ambitious arts and technology incubator non-profit with headquarters in the Mission District. Their event facility allows for film showings and spatial projection of amplified music, and we welcome their devoted following of younger listeners who might be new to concerts by Other Minds.

Armenia has been much in the news lately as Azerbaijan overran the ancient Armenian enclave of Nagorno-Karabakh in September, resulting in most of its 120,000 population fleeing to safety in the nearby Republic of Armenia. We've invited two Armenian composers

to call attention to this ancient font of musical creativity. From Yerevan, we welcome the brilliant pianist and composer **Artur Avanesov**, as well as San Francisco-born New Yorker **Mary Kouyoumdjian**, a frequent collaborator with the Kronos Quartet.

Welcome back to pianist **Craig Taborn**, whose elaborate, spontaneous compositions synthesize modernist classical stylings with fierce propulsion. Pandemic isolation inspired more great keyboard music from composer **Neil Rolnick**. His *Lockdown Fantasies*, played by Geoffrey Burleson on a recent Other Minds CD release, will be a treat to hear live in spatial audio. **Linda Bouchard** brings us a traveling ensemble of favorite collaborators, complete with striking visual projections.

**Bora Yoon** is emerging as a phenomenal composer and vocalist who incorporates sounds of found objects in her work. Swedish-born **Ellen Arkbro** pursues a singular vision of amplified chordal textures that interact with architecture. And I'll never forget Norwegian composer-philosopher **Eivind Buene's** inventive youth chamber orchestra work in which each player had to wear headphones and react to various phrases—unheard by the audience—of Beethoven's Fifth Symphony played back to them. What a delicious scramble!



Left: Violinist Anahid Ajemian at the beginning of her career. Below top: With Duke Ellington and NY Philharmonic conductor Dimitri Mitropoulos. Below bottom: Anahid (standing) with pianist-sister Mary Ajemian and feline friend. Photos courtesy of George Avakian & Anahid Ajemian.



Our plans for the year include the re-launch of our new and improved archive collection website. We're releasing it on January 26, 2024, the 100th birthday of violinist **Anahid Ajemian** who figures prominently in our collection. With her sister Maro and her husband, record producer George Avakian, they were early champions in the 1940s of John Cage, Alan Hovhaness, and Lou Harrison, visionaries of the American Experimental Tradition. Our new site will enable users to have better access to our collections of audio and moving images, photographs, and ephemera. Registrants can build and save their own reference collections, and curated exhibits by staff and guests will highlight rare materials and topics of special interest.

Other events will include a special 80th birthday concert of piano music played by the honoree, Dennis Russell Davies on March 22<sup>nd</sup>. On July 17<sup>th</sup>, NY pianist Adam Tendler will perform "Inheritances," a selection from more than two dozen pieces he commissioned with funds unexpectedly left to him by his late father. Composers include Laurie Anderson, Pamela Z, Timo Andres, Angelica Negrón, and Ted Hearne.

And mark your calendar now for Other Minds Festival 28, September 25-28, 2024, at the Brava Theater

in San Francisco, followed by a concert of the complete six piano sonatas of the late radical Russian composer Galina Ustvolskaya. Conor Hanick will perform her work at the Freight & Salvage in Berkeley on October 28, 2024.

For those of you who have been attending Other Minds events regularly, thank you. Your loyalty is greatly appreciated. Our plan is to keep our OM Festival going annually, long into the future. Your recognition of Other Minds in your estate planning will preserve these encounters and this vision. It also supports the archival work we do—sharing all our performances and interviews online worldwide—without charge. Other Minds has led the field in this regard. Our thousands of fans around the world are grateful that a scrappy Bay Area non-profit, run by and for composers, perseveres. So pat yourselves on the back and keep enjoying the ride.

We so appreciate your support of Other Minds. Thank you.

Charles Amirkhanian  
Executive & Artistic Director



The leadership, staff, and patrons of  
**OTHER MINDS**  
wish to thank these generous supporters of our mission  
who are leaving a legacy gift to our  
endowment program.

# THANK YOU

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

---

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

# HOST COMMITTEE

Other Minds thanks our most generous donors



Terry Riley, with  
granddaughter Simone  
Jude Riley, at the Djerassi  
Program composer retreat  
for OM Festival 2 (1995).  
Photo: John Fago.

Anonymous  
Alice & Chris Allick  
Carol Law & Charles Amirkhanian  
Patricia Thomas & Scott Atthowe  
Brian Baumbusch  
Caren Meghreblian &  
Harry Bernstein  
Barbara Bessey  
Tom Bickley  
Barbara & Steven Burrall  
Patti Noel Deuter  
Kui Dong & Duo Huang  
George Freeborn  
Marta Thoma Hall & David Hall  
Lorraine & Victor Honig Fund  
for Social Change  
The Randy Hostetler Living Room  
Music Fund  
Donald Hughes: In Memory of  
Robert Hughes  
Melissa Haddad & Bill Huie  
Sonia Elks & Charles Hutchins  
Dan Kletter  
Amanda Goodroe & Eric Kuehnl

Herb Leventer  
Anita Mardikian & Josef Pepo Pichler  
Margot Golding & Michael Powers:  
In honor of Charles Amirkhanian  
The McElwee Family  
Leslie Berriman & Nion McEvoy  
Madeline & Patrick McMenamin  
Jane Ivory & Jim Newman  
Jane & Larry Reed  
Karen Saona: In Memory of  
Robert Hughes  
Shanbrom Family Foundation  
Olya Gurevich & Aaron Siegel  
Sue Threlkeld & Curtis Smith  
JoAnn Stenberg: In Memory of  
Donald Stenberg  
Deborah & Steven Wolfe  
Kristen & Mitchell Yawitz

*The Other Minds Festival 27 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.*

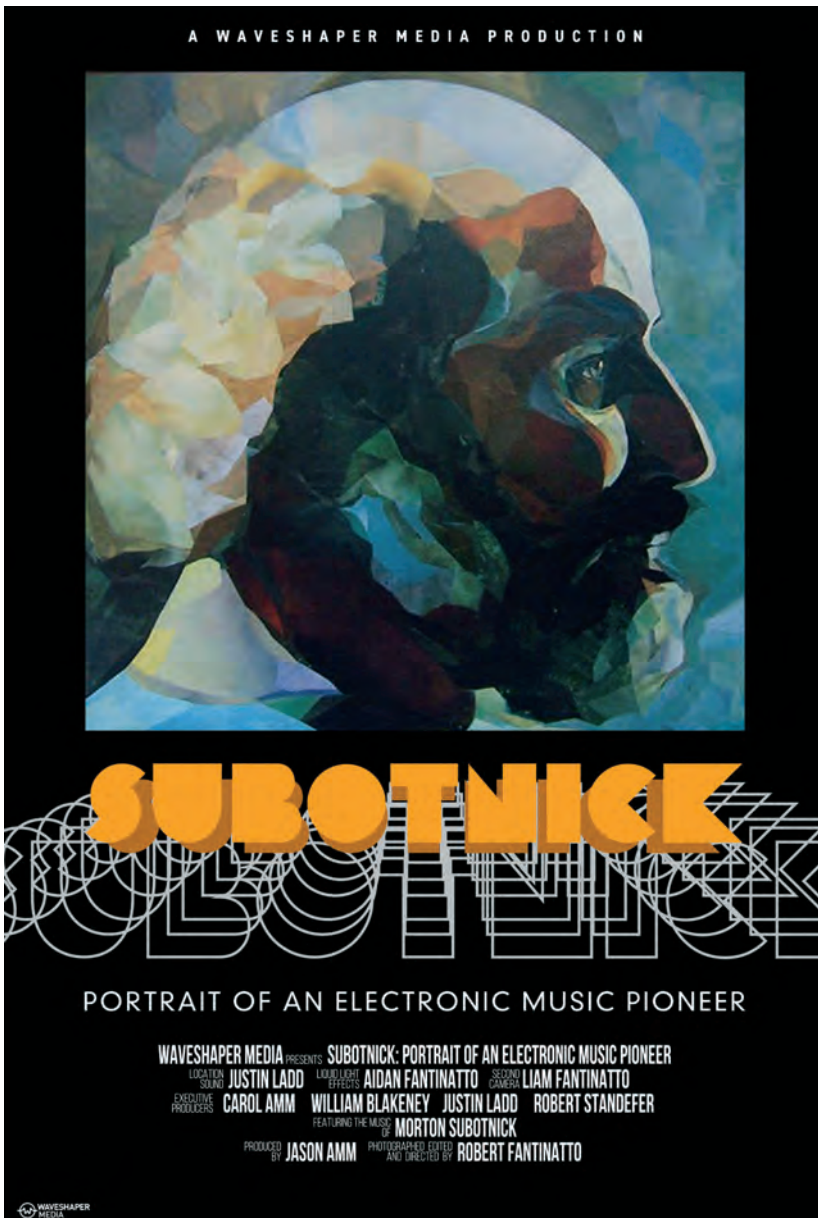
*Other Minds, in cooperation  
with Gray Area presents*

**SUBOTNICK: PORTRAIT OF  
AN ELECTRONIC MUSIC PIONEER**

We are excited to kick off Other Minds  
Festival 27 with a pre-festival screening  
of this film, followed by a conversation with  
Morton Subotnick and an audience Q&A.

---

TUESDAY  
NOVEMBER 14



PRE-FESTIVAL EVENT

7pm  
Screening  
9pm  
Discussion

Presented at  
Gray Area  
2665 Mission St.  
San Francisco

Image of Subotnick by Ann Holyoke Lehmann.



### Subotnick: Portrait of an Electronic Music Pioneer

---

Morton Subotnick's appearance at the Other Minds Festival is sponsored in part by a generous gift from Jane Ivory and Jim Newman.

Waveshaper Media, the Toronto-based production company behind the acclaimed modular synthesizer documentary *I Dream Of Wires* (as seen on Netflix / SkyArts), brings you *Subotnick: Portrait of an Electronic Music Pioneer*, an official bio-documentary on revered avant-garde music composer Morton Subotnick.

Through a series of candid interviews and illuminating conversations with key figures from his past and present, *Subotnick* provides an overview of this fascinating composer's rich life and uncompromising career. Over 5 years in the making, *Subotnick* is a first-hand account, and an artistic portrait, of this seminal composer, who's approach to art, and outlook on life, reveal a unique thinker with a fiercely individualist streak. The film narrative moves along two parallel lines; exploring a year in his life as he creates and shapes the multi-media chamber opera *Crowds and Power*, while simultaneously exploring his past—going back in time to his days as a child prodigy on the clarinet, his disastrous stint in the army during the Korean War, founding the San Francisco Tape Music Center, and culminating in his breakthrough recording of *Silver Apples of the Moon*, the world's first electronic music composition specifically created for the record medium.

Featuring several live performances from around the globe, captured in glorious surround sound, and augmented with innovative liquid-light psychedelic effects, *Subotnick* is a multimedia experience that highlights and celebrates one of the world's most influential living composers.

*The film screening will be followed by a discussion between Morton Subotnick and Other Minds Executive and Artistic Director Charles Amirkhanyan.*

### About the Director, Robert Fantinatto

---

After studying astrophysics at the University of Toronto, **Robert Fantinatto** made a drastic change in career paths. He eventually went to film school and received a Bachelors of Fine Arts in Film Production from York University. In early 2011, Fantinatto began to notice an explosion of interest in the world of modular synthesizers. Having been involved in electronic music during the 1980s, he was intrigued by how computers and digital keyboards were in the process of being replaced by equipment long thought to be obsolete. He bought his own modular system and was drawn into the ever-expanding group of musicians who have shunned modern technology for these reborn instruments. His film *I Dream of Wires* is the natural combination of his musical and film background and talents. His newest feature length documentary, *Subotnick: Portrait of an Electronic Music Pioneer*, had its world premiere in Berlin and his third feature documentary, *Electronic Voyager*, is scheduled for release in 2023.

**ELLEN ARKBRO**

*Clouds for Three Tubas* (2022)

Performed by Mattie Barbier, Mason Moy,  
and Luke Storm

*Chords for Trumpet* (2023)

Performed by the composer

INTERMISSION

**CRAIG TABORN**

*Improvised Music*

Performed by the composer

---

WEDNESDAY  
NOVEMBER 15



Ellen Arkbro  
Photo courtesy of the artist



Craig Taborn  
Photo courtesy of the artist

CONCERT I

7pm  
Panel discussion

8pm  
Concert

### Ellen Arkbro: *Clouds for Three Tubas, Chords for Trumpet* – About the Music

---

Ellen Arkbro's appearance at the Other Minds Festival is sponsored in part by a generous gift from David and Marta Thoma Hall.

For nearly ten years, Ellen Arkbro has been working with lengthy, careful, elegiac duration, a quality seen across compositions such as *Listening* (2017), originally presented as a twenty-six-day long outing at the Stockholm Concert Hall, and the hyper-minimalist *CHORDS* series (2019). Despite her works' scale and precision, the result is rarely dry conceptualism, drawing from a vivid array of musical vocabularies—Arkbro's studies in just intonation with La Monte Young, Marian Zazeela, and Jung Hee Choi; jazz and blues scales and pop modalities; electroacoustic music and sound synthesis. Across her work, Arkbro prompts an active form of listening: time slowly morphs harmony into a three-dimensional and tactile layer, giving way to subtle, free-flowing, and highly idiosyncratic psychoacoustic phenomena.

From Ellen Arkbro: "Like most of my work, these pieces focus on slowly unfolding patterns of chords, intervals, and timbral textures. One thing that interests me about working with harmony in just intonation is that many sounds can lock into each other in interaction, sonically fuse, and give rise to harmonic blends, textures, and shapes that are not possible to produce without attending very carefully to intonation and harmonic stability. When this happens, the sound can almost become like sculptures in the space."

### Craig Taborn: *Improvisations* – About the Music

---

Craig Taborn's appearance at the Other Minds Festival is sponsored in part by a generous gift from Jane Ivory and Jim Newman.

In a recent profile in *The New York Times*, Adam Shatz describes Craig Taborn's music as having, "an elusive aura, both in its spectral, moody textures and in its proud refusal to cater to expectations about what jazz, or even music, should be...He has so fully absorbed his influences as to camouflage them, in a musical language of casual authority. The beauty of his art resides in large part in his ability to discover new sounds in the piano, from the keys to the strings; his playing inspires something rare in music today, a sense of wonder."

His work is influenced by diverse mediums including cinema, contemporary painting, Javanese shadow plays, Egyptology, and the survivals of ancient African practices in black American culture. According to Taborn, "It was an active choice to embrace anything that interested me, whether it was the Replacements or Anthony Braxton, and to seek my identity in inclusion and eclecticism rather than exclusion." As explained by the composer Derek Bermel, "When you hear Craig play solo, you hear a whole history of music: heavy metal, jazz, classical music, the whole tradition from Bach to Schumann to contemporary music."

In an interview with *20 Questions*, Taborn muses on the meaning of tradition in his work, "In the broadest sense it's just the continuation of an ethics of practice. It's something more than just the habituated set way of doing things." And again, Taborn in the *NYT*, "All the things people say when they talk about music have to do with entertainment, or some kind of aesthetic advancement. Yet when they talk about how music moves them, they talk about other things: feelings, times of life, etc. So I suppose that for me, music is one of the things we use to get ourselves through life."

# Other Minds Festival 27



Craig Taborn  
Photo courtesy of the artist



Ellen Arkbro  
Photo courtesy of the artist



Ellen Arkbro  
Photo courtesy of the artist

## Wednesday, November 15 – Artist Biographies

### Ellen Arkbro

Ellen Arkbro is a sound artist and composer from Stockholm, currently living and working in Berlin. Her music has been presented at the Barbican in London, Kölner Philharmonie, Serralves in Porto, Issue Project Room in New York, Oude Kerk in Amsterdam, The Lab in San Francisco, Ina GRM in Paris, and TempPELLIAUKION Kirkko in Helsinki among other places. In Ellen's music, harmonic sound interacts with the acoustic architecture of the space and changes in different ways when the listener is moving through the sound. Her chordal textures spread out like invisible sculptures—diamond formations for the listening mind.

### Mattie Barbier

Mattie Barbier is an LA based musician and sonic researcher focused on experimental intonation, noise, and the physical processes of their instrument. Their playing has been described by the *LA Times* as being "of intense, brilliant, virtuosic growling that gave the striking impression that Barbier was dismantling the instrument

while playing it," by *The Wire* as "exploring the nooks of instrumental tone far beyond the reach of most mortals," and by the *New Yorker* as being a "diabolically inventive trombonist-composer."

Mattie engages in collaborative relationships with a range of musicians including Clara Iannotta, Michelle Lou, Weston Olencki, Catherine Lamb, Kevin Drumm, Sarah Davachi, Jacob Kirkegaard, and Katherine Young. As an interpreter they have given premieres by and collaborated with a broad spectrum of composers including George Lewis, Liza Lim, Lester St. Louis, Wolfgang von Schweinitz, Kaori Suzuki, Raven Chacon, and Scott Walker.

Mattie is a member of RAGE Thorbones, wildUp, ehoi, wasteLAnd music, and is an active soloist and improviser on low brass instruments and bagpipes. They teach at CalArts and Los Angeles City College (LACC).

### Mason Moy

Mason Moy is a tuba player and composer based in Los Angeles, CA.



Craig Taborn  
Photo courtesy of the artist



Craig Taborn  
Photo courtesy of the artist



Mattie Barbier  
Photo courtesy of the artist



Mason Moy  
Photo courtesy of the artist



Ellen Arkbro  
Photo courtesy of the artist



Luke Storm  
Photo courtesy of the artist

### **Luke Storm**

Luke Storm holds the position of Principal Tuba with the Santa Barbara Symphony and has performed with the Los Angeles Philharmonic, Baltimore Symphony, North Carolina Symphony, San Diego Symphony, and the International Contemporary Ensemble, among others. He has recorded with Florence + the Machine and Kamasi Washington and can be heard on numerous film and television scores, including the Transformers, Pirates of the Caribbean, and Fast and the Furious franchises.

Storm is on faculty at the California Institute of the Arts and completed his DMA in tuba performance at the University of California, Los Angeles.

### **Craig Taborn**

Born on February 20, 1970, in Minneapolis, Minnesota, Craig Taborn has been performing piano and electronic music in the jazz, improvisational, and creative music scene for over twenty five years. He has experience composing for and performing in a wide variety of situations including jazz, new music, electronic, rock, noise, and avant-garde contexts.

Taborn has played and recorded with many luminaries in the fields of jazz, improvised, new music, and electronic music including Roscoe Mitchell, Wadada Leo Smith, Lester Bowie, Dave Holland, Tim Berne, John Zorn, Evan Parker, Steve Coleman, David Torn, Chris Potter, William Parker, Vijay Iyer, Kris Davis, Nicole Mitchell, Susie Ibarra, Ikue Mori, Carl Craig, Dave Douglas, Meat Beat Manifesto, Dan Weiss, Chris Lightcap, Gerald Cleaver, and Rudresh Manhatappa.

Taborn is currently occupied creating and performing music for solo piano performance (Avenging Angel), piano trio (Craig Taborn Trio), an electronic project (Junk Magic), the Daylight Ghosts Quartet, a piano/drums/electronics duo with Dave King (Heroic Enthusiasts) and a new trio with Tomeka Reid and Ches Smith as well as piano duo collaborations with Vijay Iyer (The Transitory Poems), Kris Davis (Octopus), and Cory Smythe. He is also a member of the instrumental electronic art-pop group Golden Valley is Now and performs frequently on solo electronics.

**LINDA BOUCHARD**

*Murmuration, Gathering*

Performed with Ensemble TriOcular +

INTERMISSION

**MORTON SUBOTNICK WITH LILLEVAN**

*As I Live & Breathe*

---

THURSDAY

NOVEMBER 16



Linda Bouchard  
Photo: Faryn Borella



Lillevan  
Photo: MUTEK / Bruno Destombes



Merton Subotnick  
Photo courtesy of the artist

CONCERT 2

7pm

Panel discussion

8pm

Concert

### Linda Bouchard: *Murmuration, Gathering* – Composer's Notes

---

Linda Bouchard's appearance at the Other Minds Festival is sponsored in part by a generous gift from Barbara Bessey.

Ensemble TriOcular + – Charlotte Hug (Zurich), François Houle (Vancouver), Lori Freedman (Montreal) – and composer Linda Bouchard will perform two Live Structures, pieces which use real-time graphics to explore different ways of interpreting data into musical notation.

Using her custom digital tool Ocular Score, Bouchard pushes the boundaries of expression while revealing the high-octane creativity of the performers.

The Live Structures Project started in 2017. Bouchard wanted to find a way to create images from the analysis of complex sounds and to import them into traditional musical scores, as with images on paper. But like any interesting research project, inquisitiveness leads to unsuspected discoveries.

The latest versions of Ocular Score allow the composer to interact with the graphic score as it is being created in a performance setting. The musicians' sounds, sent through the Ocular Score software, create images which the composer manipulates with the help of filters. These visualizations produce graphic scores created in real time and used in the live performance.

In this process, the composer can choose certain shapes for the musical gestures, change the tessitura or add color/distortion, and control the size and scale of the shapes. She can also delay the drawing of the image and can use a low-frequency-oscillation (LFO) to shape the phrasing of the musical gestures by periodically removing the image entirely.

The initial goal—images from complex sounds—has been transcended: we no longer simply interpret a sound, transposing it as an image, we have created a dynamic performance environment.

*The composition of these works has been supported by the Canada Council for the Arts.*



Canada Council  
for the Arts

### Morton Subotnick with Lillevan: *As I Live & Breathe* – Composer's Notes

---

Morton Subotnick's appearance at the Other Minds Festival is sponsored in part by a generous gift from Jane Ivory and Jim Newman.

Starting in the late 50s with my work on a sound/music score for a production of *King Lear*, I had become infatuated with the notion of composing music as a studio art. I was convinced that the imminent technology explosion would open the door to an alternative genre to the centuries-old three person model of music making; the composer alone at a desk writing music with pen and paper, the performer reading and performing the music on an instrument that had barely evolved for hundreds of years, and the audience watching/listening to the performance of the music. This was the dream that prompted me, with the support of Ramón Sender, to search for someone to create an electronic music easel. I called it an easel because studio art at that time was the property of a painter and her easel. That *someone* became Don Buchla as the resulting design and building of the first 'Buchla Box.' In 1965, with the 'Buchla Box' in my studio, I began my life's work of creating models for a new genre of music. The dream was realized in a series of works starting with *Silver Apples of the Moon* and ended with *A Sky of Cloudless Sulfur*, my version of a new

# Other Minds Festival 27

'chamber music,' music created specifically for the turntable and intended to be heard in the privacy of one's home.

Then I began working with the studio art's antimat-ter twin, public performance music that would be spontaneous while utilizing the techniques and aesthetics of 'musical studio art.' And, the live performance of the music for our ears needed a partner to perform something for the eyes. For the past decade that partner has been Lillevan.

*As I Live & Breathe* features live and sampled vocalizing along with some of my most advanced electronic performance techniques. At last, some Buchla modules are now digital plugins and Ableton Live has evolved into a form that will allow me to create a technological environment that I never expected to experience in my lifetime. *As I Live & Breathe* starts with my breath, moves through a vocalizing cadenza of vocal gestures, and ends with a tender and simple use of gentle rhythms and melodic fragments.

## Thursday, November 16 – Artist Biographies

---

### **Linda Bouchard**

Born in Val-d'Or, Quebec, **Linda Bouchard** has been active for over 40 years as a composer, orchestrator, conductor, mentor, and researcher. Bouchard is the recipient the SOCAN Jan V. Matejcek Award for New Classical Music (2023), the Composer of the Year Award from the Conseil Québécois de la Culture (1998), the Joseph S. Stauffer Award from the Canada Council for the Arts (1999), the Davidson Award (2017), and several SOCAN awards (1983, 1984, 1986). Her honors in the United States include first prizes in the Princeton Composition Contest (1992), Indiana State Competition (1986), National Association of Composers USA Competition (1981), and the Fromm Music Foundation Award from Harvard University (2006). In 1977, Bouchard went to the United States to study with Henry Brant and lived in New York City from 1979 to 1990. In 1991, Bouchard returned to Montreal and took up the post of composer-in-residence (1992–95) with the National Arts Centre Orchestra in Ottawa. In 1997, she moved to San Francisco, California. In 2001, Bouchard was invited to participate at IRCAM's Stage d'Informatique Musicale in Paris. Since then, she has been increasingly interested in how our traditional artistic practices are influenced by the integration of new technologies. In 2005, Bouchard founded New Experimental Music, Art, and Production (NEXMAP), a nonprofit arts organization that explores this evolving artistic landscape. She has also received a multiyear grant from the Canada Council for the Arts for her project titled "Live Structures," which she developed

in partnership with Matralab at Concordia University in Montreal. In 2022–23, she is a resident researcher at CNMAT, UC Berkeley's Center for New Music and Audio Technologies.

### **Ensemble TriOcular +**

**Charlotte Hug** (voice and viola) is internationally recognized for her "music-visual" performances in unusual places. A musician of the extreme, she reinvents the viola by mixing its sounds with her voice.

**François Houle** (clarinet) is one of the most inventive musicians on the contemporary music scene in jazz, musique actuelle, improvisation, or world music. He has released over 30 albums, some of which have been nominated for Juno Awards and West Coast Music Awards, and teaches at the Vancouver Community College School of Music.

**Lori Freedman** (bass and contrabass clarinet) is a 21st century artist. Known for her provocative and creative performances, she is equally at home performing her own compositions as well as those written by other musicians, often especially for her.

From Quebec, **Guillaume Barrette** is passionate about new technologies and audio, especially musical composition, computer programming, and electronics. He completed a master's degree in composition and sound creation at the University of Montreal, where he was able to merge, experiment, and enrich his knowledge in these fields by designing a hyperguitar for compositional purposes. He is currently continuing this research and developments in software design and electronic systems.





Linda Bouchard  
Photo: David Cole



Linda Bouchard  
Photo: David Cole



Charlotte Hug  
Photo: Huei Lin



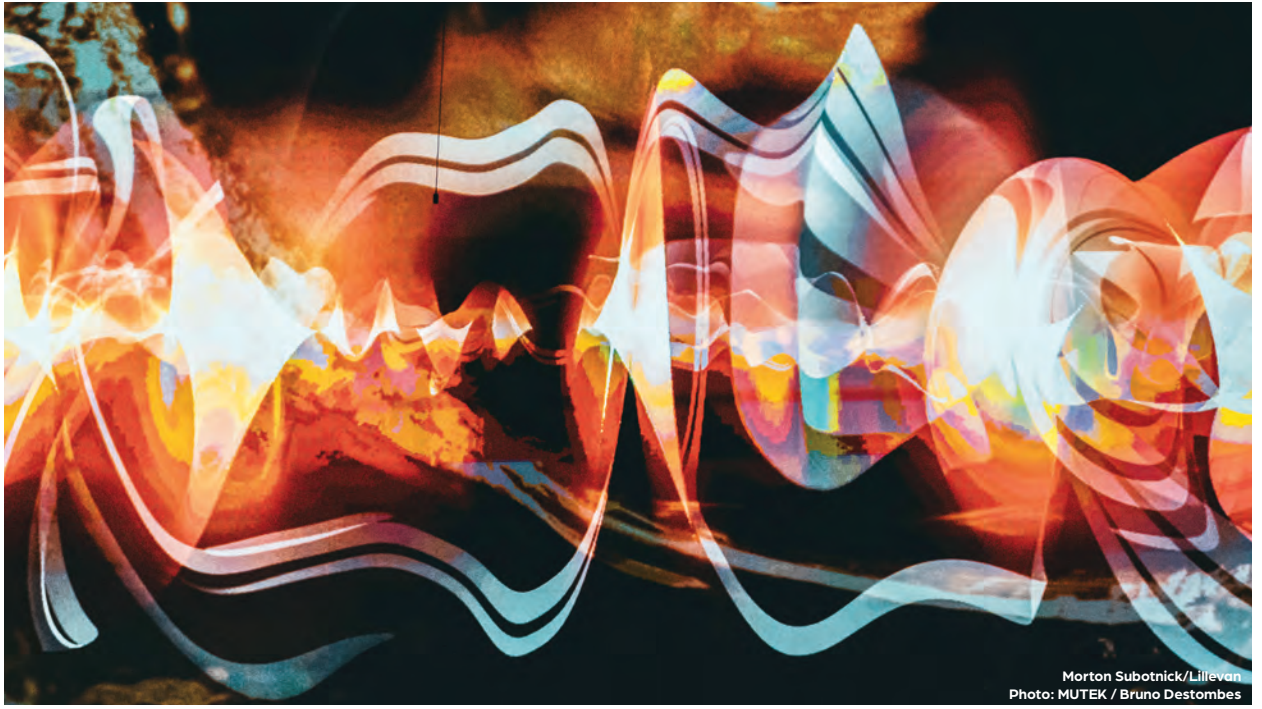
François Houle  
Photo: Huei Lin



Lori Freedman  
Photo: Huei Lin



Ensemble TriOcular +  
Photo: Huei Lin



Morton Subotnick/Lillevan  
Photo: MUTEK / Bruno Destombes



Morton Subotnick  
Photo: MUTEK / Bruno Destombes



Morton Subotnick/Lillevan  
Photo: Jason Isolini courtesy ISSUE Project Room



Morton Subotnick  
Photo: MUTEK / Bruno Destombes



Morton Subotnick/Lillevan  
Photo: Dublab



Morton Subotnick/Lillevan  
Photo: Dublab



Morton Subotnick  
Photo: Jason Isolini courtesy ISSUE Project Room



Lillevan  
Photo: Jason Isolini courtesy ISSUE Project Room

### **Morton Subotnick**

**Morton Subotnick** (born April 14, 1933) is an American composer of electronic music, best known for his 1967 composition *Silver Apples of the Moon*, the first electronic work commissioned by a record company, Nonesuch. He has worked extensively with interactive electronics and multi-media, co-founding the San Francisco Tape Music Center with Ramón Sender. Subotnick was one of the founding members of California Institute of the Arts, where he taught for many years. He is one of the pioneers in the development of electronic music and multi-media performance and an innovator in works involving instruments and other media, including interactive computer music systems. Most of his music calls for a computer part, or live electronic processing; his oeuvre utilizes many of the important technological breakthroughs in the history of the genre.

### **Lillevan**

**Lillevan** is an animation, video, and media artist perhaps best known as a founding member of the visual/music group Rechenzentrum (1997–2008). Lillevan has performed and collaborated with many artists from a wide array of genres, from opera to installation, from minimal electronic experimentalism to dance and classical music.

Since the mid-90s, he has mainly investigated non-narrative facets of film. This has led to completely abstract works, but also to collage explorations of film history, to interactive works for dance groups, and much more. His focus is often on the musicality of the imagery, thus defining the moving imagery as an instrument in its own right as opposed to accompanying music. Intensity and texture are more important than narrative and figure, the relationships between the image's elements and the viewing eye, between the eye, the mind and the soul are explored. The world of media archaeology is of major interest, while questioning viewing habits and manipulative image-creation. Lillevan recontextualizes, combines, and politicizes existing film images and fragments. "The aesthetics of the image are not to be found in its beauty, density and completeness, but in its transparencies and potentials." The images are a communicative medium interacting with the music. The selection of the images can either support the sound, or work against it, the aim being to achieve a dialogue. Interference and broken imagery are central dramaturgical elements in the creation and performance. Some film doesn't need a soundtrack, the images produce the music and propel the viewer into a psycho-visual-composition.



Above: Morton Feldman, Charles Dodge, and Morton Subotnick (right to left) in conversation at an NYSCA (New York State Council on the Arts) party in 1983. Photo by George Hirose, courtesy of the artist.

Left: Morton Subotnick and Wadada Leo Smith during Other Minds Festival 13, in Woodside California, 2008. Both composers were participants in that year's Festival. Photo by John Fago.

**MARY KOUYOUMDJIAN**

*They Will Take My Island*

For amplified string octet, audio playback, and film  
Performed by the Friction Quartet and Recenia Quartet

**ARTUR AVANESOV**

*Quasi Harena Maris, Tezeta*

Performed by Artur Avanesov and Recenia Quartet

INTERMISSION

**CARL STONE**

*TUKDIN, SONAMU, MIAN*

Carl Stone, laptop; Sarah Cahill, piano;  
Ned Rothenberg, winds; Paul Dresher, Hurdy Grande

FRIDAY  
NOVEMBER 17



Carl Stone  
Photo: Tom Steenland



Artur Avanesov  
Photo: Mane Hovhannisyan



Mary Kouyoumdjian  
Photo: Desmond White

CONCERT 3

7pm  
Panel discussion

8pm  
Concert

### Mary Kouyoumdjian: *They Will Take My Island* – Composer's Notes

---

#### CREDITS

Atom Egoyan, films and direction

Mary Kouyoumdjian, musical composition, additional pre-recorded voice

Interviews conducted and edited by Mary Kouyoumdjian

Interviewees: Saskia Spender, President of the Arshile Gorky Foundation and granddaughter of Arshile Gorky; Parker Field, Managing Director of the Arshile Gorky Foundation; Michael Taylor, Chief Curator and Deputy Director of the Virginia Museum of Fine Arts  
Cameron Davis, Video Editor

Mary Kouyoumdjian's appearance at the Other Minds Festival is sponsored in part by a generous gift from Susan Threlkeld and Curtis Smith.

*They Will Take My Island* (2020) is a collaboration between Mary Kouyoumdjian and Atom Egoyan over their mutual admiration of the Armenian painter Arshile Gorky, who has been highly influential to their work, and is a musical documentary hybrid infused with themes of family and immigration. The work integrates audio and film footage from Egoyan's films *Ararat*, a film that explores the life of Arshile Gorky in the context of the Armenian Genocide and modern life, and *A Portrait of Arshile*, a film Egoyan and his wife Arsinié Khanjian made in dedication to their son, named after the artist. It also includes interviews with Saskia Spender, granddaughter of Arshile Gorky and President of the Arshile Gorky Foundation; Parker Field, Managing Director of the Arshile Gorky Foundation; and Michael Taylor, Chief Curator of the Virginia Museum of Fine Arts.

*"When people are not in a position to talk about truths, perhaps because there is a political or conflict situation, then the artists are the truth tellers"* – Saskia Spender

Commissioned by the Metropolitan Museum of Art.  
Film used courtesy of Ego Film Arts.

### Artur Avanesov: *Quasi Harena Maris, Tezeta* – Composer's Notes

---

Artur Avanesov's appearance at the Other Minds Festival is sponsored in part by generous gifts from Anita Mardikian and Pepo Pichler, and from Caren Meghreblian and Harry Bernstein.

**Quasi Harena Maris:** The Latin title of this piece (meaning "Like the Sand of the Sea") was inspired by the following passage from The Book of Job (Old Testament): "quasi harena maris haec gravior, unde et verba mea dolore sunt plena": "[O that my grief were thoroughly weighed, and my calamity laid in the balances together!] For now it would be heavier than the sand of the sea: therefore my words are swallowed up."

It was conceived as a variation-form continuous, somber microtonal chorale with string quartet treated as a choir repeatedly "chanting" the biblical text and the piano playing the role of the "protagonist." The middle section of the piece is based on a distorted rhythmic pattern borrowed from an Albanian pop song. The chorale returns in the last variation, this time heavily ornamented by the improvisation-like lamentation of the piano part.

**Tezeta:** *Tezeta* (or *tizita*) is both a subgenre and a pentatonic mode of Ethiopian popular music. Translated from Amharic, this word means "longing." This piano piece was influenced by Tezeta songs by Ethiopian artists such as Seyfou Yohannes and Mahmoud Ahmed.

Written in a "spiral" form, the piece progressively modulates between the tones of the pentatonic scale before returning to the original "key," yet at a new level, where the initial melodic structures are transformed into wide chords, and the pedal-less dryness of the opening passages is morphed into resonant echoes. Though written for piano solo, the piece was conceived as an imaginary conversation between several saxophones, keyboard, and drums.

# Other Minds Festival 27

Carl Stone's appearance  
at the Other Minds Festival is  
sponsored in part by a generous gift  
from Jane Ivory and Jim Newman

## Carl Stone: TUKDIN, SONAMU, MIAN – Composer's Notes

---

**TUKDIN, for laptop.** *TUKDIN* is a solo performance on laptop running the programming software Max. I am always searching for interesting ways to combine music of very different aesthetics in a way that is musically interesting and also does not rely on standard mixing techniques. In *TUKDIN* I have two pieces of completely different styles, eras, and countries of origin exchange their spectral and dynamic information in such a way as to find a new way to coexist in the listener's ear. *TUKDIN* was premiered in Berlin in July 2023.

**SONAMU, for piano and electronics.** I composed *Sonamu* with the idea to work with the concept of spectrality, both metaphorical and technical. The image I wanted to convey was of the aftermath of war, where physical remnants and ghosts, civilian and combatant, haunt our lives. I was glad to have Sarah Cahill's permission to compose a piece for piano and live electronics, and adapted a technical processing technique which allows the piano sounds played by Ms. Cahill to shape and enclose the pitch and harmonies of separate musical

voices fed by a computer. This process is known technically as "spectral convolution," where "spectral" denotes components of sound, in a manner similar to spectrum in light theory. Here, however, we can think of spectrality also in another way, connoting ghostliness, apparition, phantomism—and evoking I hope some of the tragedy of conflict and war.

**MIAN.** *MIAN* is a largely improvised piece written especially for the ensemble formed from Ned Rothenberg (winds), Paul Drescher (Hurdy Grande), and Carl Stone (laptop). In this piece, the two instrumentalists project their sound directly to the audience as well as to an audio processing matrix on the laptop, where they are transformed by the laptop performer in real time in response to the musicians. Some of the transformation techniques include time fracturing, shifting, expanding, spectral exchange, as well as combining with additional unique elements. These transformations are projected out to the audience, mixed together with the acoustic performances.

## Friday, November 17 – Artist Biographies

---

### Mary Kouyoumdjian

**Mary Kouyoumdjian** is a composer and documentarian with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new. A strong believer in freedom of speech and the arts as an amplifier of expression, her compositional work often integrates recorded testimonies with resilient individuals and field recordings of place to invite empathy by humanizing complex experiences around social and political conflict. Kouyoumdjian has received commissions for the New York Philharmonic, Kronos Quartet, Carnegie Hall, Metropolitan Museum of Art, Beth Morrison Projects/OPERA America, Alarm Will Sound, Bang on a Can, International Contemporary Ensemble, Brooklyn Youth Chorus, and Roomful of Teeth among others. Her work has been featured internationally at Carnegie Hall, Lincoln Center, the Museum of Modern Art (MoMA), the

Metropolitan Museum of Art, MASS MoCA, the Barbican Centre, Brooklyn Academy of Music (BAM), Millennium Park, Benaroya Hall, Prototype Festival, Cabrillo Festival, Big Ears Festival, Cal Performances, Tribeca Film Festival, and PBS. Kouyoumdjian holds a D.M.A. and M.A. in Composition at Columbia University, an M.A. in Scoring for Film & Multimedia from New York University, and a B.A. in Composition from UC San Diego. Kouyoumdjian is a cofounder of the annual new music conference New Music Gathering.

### Friction Quartet

**Friction Quartet**, whose performances have been called "terribly beautiful" (*San Francisco Classical Voice*), "stunningly passionate" (*Calgary Herald*), and "exquisitely skilled" (*ZealNYC*), exists to expand the string quartet audience and repertoire. Friction achieves its mission by commissioning new works, curating imaginative programs, collaborating with artists, and presenting interactive educational outreach. Joshua Kosman (*San Francisco Chronicle*) declared that Friction Quartet is "an artist who should be discovered" and described



their performance as “high-octane music making...a fine blend of rhythmic ferocity and tonal flair.”

Friction made their debut at Carnegie Hall in 2016 as participants in the Kronos Quartet *Fifty for the Future* Workshop. They returned in March of 2018 to perform George Crumb’s *Black Angels* as part of “The ‘60s” festival and their performance was described as, “one of the truest and most moving things I’ve ever heard or seen.” (*Zeal NYC*)

Since forming in 2011, Friction has commissioned 47 works for string quartet and given world premiere performances of more than 80 works. They developed the Friction Commissioning Initiative in 2017 as a way to work together with their audience to fund specific commissions. In 2022, Chamber Music America awarded Friction with a grant to commission a major new work by Paul Mortilla for string quartet, vocal quartet, and harpsichord. Other recently commissioned composers include Annika Socolofsky, Andrew Rodriguez, Michi Wiancko, and Alex Dowling.

Friction appears on recordings with National Sawdust Tracks, Innova Recordings, Albany Records, Pinna Records, and many independent releases. They have self-released two full length albums.

#### **Reccenia Quartet**

A leading interpreter of contemporary chamber music, violinist **Kate Stenberg** has performed in a dozen coun-

tries 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, Chinary Ung, Ronald Bruce Smith, Charles Amirkhanian, 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 the 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 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



Friction Quartet  
Photo: Debra Cheung



Recenia Quartet  
Photo: Suzannah Weening



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.

Icelandic violinist **Hrabba Atladottir** studied in Berlin, Germany with professor Axel Gerhardt and professor Tomasz Tomaszewski. After finishing her studies, Hrabba worked as a freelancing violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper, and Deutsche Symphonieorchester. Hrabba also participated in a world tour with the Icelandic pop artist Björk and a Germany tour with violinist Nigel Kennedy. Joshua Kosman, music critic of the *San Francisco Chronicle*, praised her performance of Vivaldi's "Spring," calling her violin playing "delicate but fervent."

In 2004, Hrabba moved to New York, playing on a regular basis with the Metropolitan Opera, New York City Opera, Orchestra of St. Luke's, and New Jersey Symphony Orchestra among other orchestras. She also played with the Either/Or ensemble in NY in close collaboration with Helmut Lachenmann. Since August 2008, Hrabba has been based in Berkeley, California, where she performs as a soloist and with various ensembles such as the Left Coast Chamber Ensemble, Empyrean Ensemble, ECO ensemble, San Francisco Contemporary Music Players, and New Century Chamber Orchestra. Since 2009, Hrabba has been a lecturer in Violin at UC Berkeley.

Violist **Ellen Ruth Rose** enjoys a varied career as a soloist, ensemble musician, and mentor to players and composers and has been a fixture in the Bay Area's new music scene since 1998. She is a member of Earplay, the San Francisco-based contemporary sextet, Empyrean Ensemble, the new music ensemble at UC Davis, and Eco Ensemble, the professional new music ensemble at UC Berkeley, where she also collaborates with the Center for New Music and Audio Technologies. Prior to moving to California in 1998, she worked extensively throughout Europe with Frankfurt's Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble, appearing at the Cologne Triennial, Berlin Biennial, Salzburg Zeitfluß, Venice Biennial, Budapest Autumn, and Kuhmo (Finland) festivals. She has performed as a featured

artist with the West German Radio Chorus, the symphony orchestras of UC Davis and Berkeley, at the Ojai Music Festival, and at Monday Evening Concerts in Los Angeles. Recent premieres of pieces written expressly for her include Linda Bouchard's *Katakana* for viola and electronics (2023), Josiah Catalan's *Light, Smoke, and the Siren Glow of Mist* for flute and viola (2022), Bruce Bennett's *the art of disappearing* for viola and harp (2020), and Hi-Kyung Kim's *Untamed Brush II* for solo viola (2019). Ellen holds degrees in viola performance from the Juilliard School and the Northwest German Music Academy in Detmold, Germany and a B.A. in English and American history and literature from Harvard University. She is on the instrumental faculty at UC Berkeley and UC Davis.

**Vanessa Ruotolo** is a cellist and educator based in San Francisco. She earned degrees from the New England and San Francisco Conservatories of Music and is a tenured member of the Santa Rosa Symphony, Pacific Chamber Orchestra, and Midsummer Mozart Festival Orchestra. Vanessa plays with the Skywalker Sound Orchestra as well as opera companies Opera Parallèle, Opera On Tap, and San Francisco Opera's Merola program. She has performed with several new music ensembles including Earplay, SFCMP, Eco Ensemble, Pacific Rim, April in Santa Cruz, and at the Other Minds Festival. As a member of Del Sol, Hidden Valley, Rhythm Sisters, and Real Vocal String Quartets, among others, Ms. Ruotolo appreciates exploring a wide range of musical styles.

Vanessa has performed with popular music icons Stevie Wonder, Ray Charles, The Eagles, The Who, and Mary J. Blige as well as recorded for several motion picture scores. She has served as lecturer in music at UC Santa Cruz since 2009 where she enjoys the challenges and rewards of teaching while also performing compositions by students and faculty alike, having recorded original works for New World and Other Minds Records. She recently traveled to West Africa to support music programs at the University of Ghana, the Accra Youth Symphony, and a student orchestra at Kinder Paradise, an orphanage in Prampram. Dedicated to encouraging music education, Vanessa has spent nearly 20 years scripting and performing children's concerts for the San Francisco Symphony's Education program, serving students in the San Francisco Unified School District.



Friction Quartet  
Photo: Debra Cheung

Artur Avanesov  
Photo courtesy of the artist

### **Artur Avanesov**

Artur Avanesov was born in 1980 in Moscow. From 1997–2002, he studied piano and composition at the Yerevan State Conservatory in Armenia. Subsequently, he completed postgraduate studies in composition at the same conservatory, simultaneously taking piano classes abroad, notably as a member of the Lucerne Festival Academy 2003–05, as well as with Ensemble Recherche in Freiburg, Germany (2007). In 2005, he was awarded a Doctor of Arts degree for his dissertation on Zen Buddhism in 20th century music. From 2018–21, he was the head of the Department of Musical Composition at Yerevan State Conservatory. Currently, he is an Assistant Professor at the American University of Armenia.

Being active as a contemporary music performer, he has contributed to the foundation of a number of Armenian and international contemporary music ensembles. He has collaborated and performed with such musi-

cians as Pierre Boulez, Krzysztof Penderecki, Rohan de Saram, Kim Kashkashian, Vladimir Chernov, Tony Arnold, Tigran Mansurian, Movses Pogossian, among many others. As both composer and performer, he has released CDs with such labels as Deutsche Grammophon, Brilliant Classics, Albany Records, and Suoni e Colori. His chamber, vocal, choral, and piano compositions have been performed at international music festivals and other events in numerous countries.

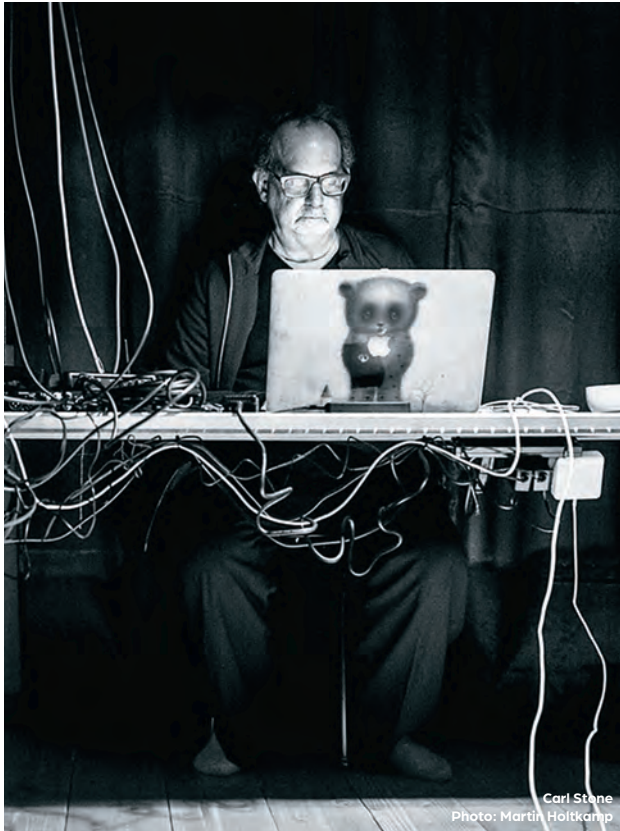
As a musicologist, Avanesov has published multiple research papers and critical articles (mostly on contemporary music issues) as well as online lectures, held seminars on Armenian music in several countries, and participated in international conferences.

### **Carl Stone**

**Carl Stone** is one of the pioneers of live computer music and has been hailed by the *Village Voice* as “the king of



Sarah Cahill  
Photo: Ella Lindgren



Carl Stone  
Photo: Martin Holtkamp



Carl Stone  
Photo: Loretta Ayeroff



Ned Rothenberg  
Photo: Claudio Casanova

sampling" and "one of the best composers living in [the USA] today." He has used computers in live performance since 1986. Stone was born in Los Angeles and now divides his time between Los Angeles and Japan. He studied composition at the California Institute of the Arts with Morton Subotnick and James Tenney and has composed electro-acoustic music almost exclusively since 1972. His works have been performed in the U.S., Canada, Europe, Asia, Australia, South America, and the Near East. In addition to his schedule of performance, composition, and touring, he is on the faculty of the Department of Media Engineering at Chukyo University in Japan.

A winner of numerous awards for his compositions, including the Freeman Award for the work *Hop Ken*, Carl Stone is also the recipient of grants from the National Endowment for the Arts, the Rockefeller Foundation, and the Foundation for Performance Arts. His 3-LP release

*Electronic Music from the Seventies and Eighties* on the Unseen Worlds label placed #1 in *The Wire Magazine's* "Best of 100" 2016 Archival category (the follow up release the next year ranked #3). Recordings of Stone's music have been released on New Albion, CBS Sony, Toshiba-EMI, EAM Discs, Wizard Records, Trigram, t:me recordings, New Tone/Robi Droli, Unseen World, and various other labels.

Stone served as President of the American Music Center from 1992-95. He was the Director of Meet the Composer/California from 1981-1997 and Music Director of KPFC-FM in Los Angeles from 1978-1981.

### **Ned Rothenberg**

Composer/performer **Ned Rothenberg** has been internationally acclaimed for both his solo and ensemble music, presented for the past 40 years on five continents. He performs primarily on alto saxophone, clarinet, bass



Carl Stone  
Photo: Joe Elliot Purtell



Carl Stone  
Photo: Akira Saito



Paul Dresher  
Photo: Mark Palmer



Ned Rothenberg  
Photo: Lois Ellison



Sarah Cahill  
Photo: Ella Lindgren



Paul Dresher  
Photo: Andrew Constantini

clarinet, and the shakuhachi—an end-blown Japanese bamboo flute. His solo work utilizes an expanded palette of sonic language, creating a kind of personal idiom all its own. In an ensemble setting, he leads a new quartet, *Crossings 4*, with Sylvie Courvoisier, Mary Halvorson, and Tomas Fujiwara, as well as his long-standing trio *Sync*, with Jerome Harris, guitars and Samir Chatterjee, tabla, and collaborates around the world with fellow improvisors like Evan Parker and Kazuhisa Uchihashi. Notable recordings include *Lockdown*, with Courvoisier and Julian Sartorius on Clean Feed, his Quintet for Clarinet and Strings with the Mivos Quartet, *World of Odd Harmonics*, *Ryu Nashi* (new music for shakuhachi), and *Inner Diaspora*, all on John Zorn's Tzadik label, as well as *Live at Roulette* with Evan Parker, *The Fell Clutch*, and *Are You Be* on Rothenberg's Animul label.

#### **Paul Dresher**

**Paul Dresher** is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent style. He pursues many forms of musical expression including experimental opera/music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance. A recipient of a Guggenheim Fellowship in Composition in 2006–07, he has received commissions from the Library of Congress, St Paul Chamber Orchestra, Spoleto Festival USA, Kronos Quartet, SF Symphony, SF Ballet, Present Music, Margaret Jenkins Dance Company, Brenda Way/ODC Dance, and Chamber Music America. His works have been performed at the New York and Los Angeles Philharmonics, the Festival d'Automne à Paris, and at Brooklyn Academy of Music's Next Wave Festival.

Recent works include, *Global Moves* (2022) and *Breathing at the Boundaries* (2020) both created with Rinde Eckert and the Margaret Jenkins Dance Company, *Crazy Eights & Fractured Symmetries* (2016) and *Concerto for Quadrachord & Orchestra* (2012) both commissioned by the Berkeley Symphony, *Family Matters* (2014) for TwoSense—cellist Ashley Bathgate and pianist Lisa Moore, and a major piano work *Two Entwined* (2011) commissioned by Sarah Cahill and premiered at the Spoleto Festival USA.

In 2009 at Stanford University, Dresher premiered *Schick Machine*, a music theater work performed on a set comprised entirely of invented musical instruments/sound sculptures created in collaboration with writer/director Rinde Eckert, percussionist/performer Steven Schick, instrument builder Daniel Schmidt, and mechanical sound artist Matt Heckert. The work has been produced in Hong Kong and at the Krannert Center in Urbana, IL, UCLA, UCSD, UC Davis, and the Breckenridge International Festival. It will be presented at Z Space in San Francisco, December 15–17, 2023.

#### **Sarah Cahill**

**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. 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.

**NEIL ROLNICK**

*Lockdown Fantasies*

Performed by Geoffrey Burleson (piano)  
and Neil Rolnick (electronics)

**BORA YOON AND JOSHUE OTT**

(( (PHONATION) ))

INTERMISSION

**EIVIND BUENE**

*Chorales* (OM commission), *Grid*

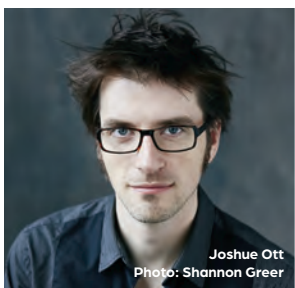
Performed by the Friction Quartet

SATURDAY

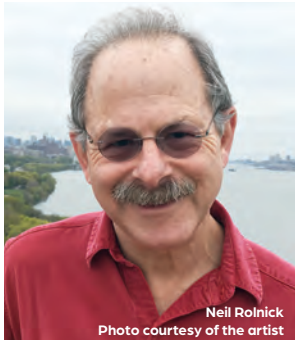
NOVEMBER 18



Bora Yoon  
Photo: Leslie Van Stelten



Joshue Ott  
Photo: Shannon Greer



Neil Rolnick  
Photo courtesy of the artist



Eivind Buene  
Photo: Lars Skaaning

CONCERT 4

7pm  
Panel discussion

8pm  
Concert

### Neil Rolnick: *Lockdown Fantasies* – Composer's Notes

---

Neil Rolnick's appearance at the Other Minds Festival is sponsored in part by a generous gift from Madeline and Patrick McMenamin.

When the COVID lockdown began, I had just arrived home from Havana after a brief concert tour. And I was at the very beginning of a new relationship, which became my COVID "bubble."

Although my concerts for the rest of the year were canceled, I was able to teach online and still had compositional commitments, one of which evolved into the *Lockdown Fantasies*.

These Fantasies are not dominated by the fear, loss, and isolation which resulted from COVID and from the restrictions we all endured. There are passages of frightening complexity, dizzying transitions, and lyrical passages both sad and sweet. But there are also moments of exuberance, of rhythmic groove, of peace, and of rest.

I experienced the same fear and loss as everyone else. But what I wanted to represent musically was how life went on in all its complexity, despite the lockdown. I found support in my new relationship, maneuvered around the City on a bicycle, got out of town to explore parks and beaches and hiking trails, away from the contagion.

I think of the 5 brief phrases that begin the 1st Fantasy as representing my perception of COVID. Each phrase is looped and brought back in the Fantasies which follow. They interrupt the flow of the pianist's progress. In successive Fantasies, the pianist takes ever more active roles in playing with and against the loops. After the groove-oriented 2nd Fantasy and the quiet lyricism of the 4th, the final Fantasy brings us to a quiet, churning but unfinished ending.

### Bora Yoon and Joshue Ott: ( (( PHONATION )) ) – Composer's Notes

---

"Phonation means the utterance of sound into language. I'm interested in seeing how objects or sounds and instruments become phonemes to create a larger working language and structure... by using the associations of sound as bits of language." — Bora Yoon on the *OM Podcast*

Bora Yoon's appearance at the Other Minds Festival is sponsored in part by a generous gift from Melissa Haddad and Bill Huie.

( (( PHONATION )) ) is a multimedia electroacoustic duo performance by Korean-American composer/vocalist Bora Yoon with live visualist Joshue Ott. Yoon explores where sound connects to the subliminal using found sounds, new and antiquated instruments, electronic devices, and voice. Using a sound designer's approach to performance composition that is steered by a penchant for a song, ( (( PHONATION )) ) engages with sound as music – taking the means to one end and using it for another to form new utterances and the beginnings of a new sonic language within its spatial and architectural context. In every case, a particular sonic geography is evoked that might be inspired by a simple, found sound in the world, or an expression of a sonic paradox bouncing around only in the mind.

### Eivind Buene: *Grid, Chorales* – Composer's Notes

---

The world premiere of Eivind Buene's Other Minds-commissioned work *Chorales* was made possible through a generous gift from the Norway House Foundation.

When I started composing *Chorales*, more than 16 years had passed since my last string quartet. That period in life – from 33 to 50 – is a period of many changes, and it is inevitable that these changes register in my music. Without getting entangled in biographical detail, I am tempted to say that the two quartets represent opposite extremes in my range of musical expression.



Neil Rolnick  
Photo: Chloe Brand



Geoffrey Burleson  
Photo courtesy of the artist

*Grid* was written as part of a large chamber music cycle called *Possible Cities/Essential Landscapes*, a work that was premiered in 2009. The cycle takes its cue from Italo Calvino's novel *Invisible Cities*, and as my title indicates, the music explores a trajectory from a preoccupation with urban energies to more organic musical forms. *Grid* belongs to the first part of the cycle, exploring the idea of the grid both as metaphor (how a large city is a superposition of physical infrastructure, power grids, human interrelations etc.) and as a musical idea. The four musicians embody a structure where the music alternately locks in repeating patterns and opens up to new relationships between the players. In the course of the piece, the music returns several times to a basic pattern, from which it grows into different formations, where new patterns emerge and disintegrate. In this way, I seek out interstitial states between a cyclic form of repetition and a linear form of development.

*Chorales* does, in some ways, look back to this chamber music cycle. Not to the pulsating restlessness, but to a more melancholy strand that emerges in the

second half. It is a serenity of expression that surfaces in short windows in my music of that time, but that has captured my interest in recent years through pieces like *Doubles*, premiered this spring by Klangforum Wien. In *Chorales* I am looking for moments in which harmonic progress slows down into pure sound, with a fragility of dynamic expression where the touch of the fingers and movement of bow becomes as important as the pitches that are played. It is an investigation of harmonic relationships, but equally important is the sounding matter of the 16 strings themselves, from the low C of the cello to the bright E of the violins. And I return to Italo Calvino's words from *Invisible Cities*:

*Contemplating these essential landscapes, Kublai reflected on the invisible order that sustains cities, on the rules that decreed how they rise, take shape and prosper, adapting themselves to the seasons, and then how they sadden and fall into ruins. At times he thought he was on the verge of discovering a coherent, harmonious system underlying the infinite deformities and discords...*

## Saturday, November 18 – Artist Biographies

### Neil Rolnick

Composer **Neil Rolnick** pioneered in the use of computers in musical performance, beginning in the late 1970s. Based in New York City since 2002, his music has been performed worldwide, including recent performances in Cuba, China, Mexico, and across the US and Europe.

His string quartet *Oceans Eat Cities* was performed at COP21, the UN Global Climate Summit in Paris in December 2015.

Rolnick's music often explores combinations of digital sampling, interactive multimedia, and acoustic vocal,





chamber, and orchestral works. In the 1980s and 1990s, he developed the first integrated electronic arts graduate and undergraduate programs in the US, at Rensselaer Polytechnic Institute's iEAR Studios in Troy, New York.

Though much of his work has been in areas which connect music and technology, and is therefore considered in the realm of "experimental" music, his music has always been highly melodic and accessible. His music has been characterized by critics as "sophisticated," "humtable and engaging," and as having "good senses of showmanship and humor."

In 2023, *One For The Ages*, a 30 minute streaming event for 10 instruments and 4 dancers, was premiered by Ensemble Échappé, and Rolnick's 22nd CD, including *Lockdown Fantasies* and *Journey's End*, was released on Other Minds Records. *En La Frontera*, a large-scale work for the Ónix Ensemble, will be premiered in Mexico City in 2024.

Neil Rolnick was born in 1947 in Dallas, Texas. He earned a BA in English from Harvard in 1969. He studied composition with Darius Milhaud at the Aspen Music School, and with John Adams at the San Francisco Conservatory. He earned a PhD in musical composition in 1980 from UC Berkeley. He studied computer music at Stanford with John Chowning and was a researcher at IRCAM in Paris, France from 1977-79.

### **Geoffrey Burleson**

Equally active as a recitalist, concerto soloist, chamber musician, and jazz performer, **Geoffrey Burleson**, pianist, has performed to wide acclaim throughout Europe and North America. The *New York Times* has hailed

Burleson's solo performances as "vibrant and compelling," praising his "rhythmic brio, projection of rhapsodic qualities, appropriate sense of spontaneity, and rich colorings." Current recording projects include *Camille Saint-Saëns: Complete Piano Works*, on 6 CDs, for the new Naxos Grand Piano label. The first 5 volumes have been released to high acclaim from *Gramophone*, *International Record Review*, *Diapason* (France), and elsewhere. Other noteworthy recordings by Burleson include *Vincent Persichetti: Complete Piano Sonatas* (New World Records), which received a BBC Music Choice award from the *BBC Music Magazine*, and *AKO-KA* (Oxin-gale Records), featuring Messiaen's *Quartet for the End of Time*, as well as companion works, for which Burleson was nominated for a 2015 JUNO Award for Classical Album of the Year. Mr. Burleson's concerto appearances include the Buffalo Philharmonic, New England Philharmonic, Boston Musica Viva, and the Holland Symfonia in the Netherlands. He has also appeared as a featured soloist at the Bard Music Festival, Monadnock Music Festival, Santander Festival (Spain), Mänttä Music Festival (Finland), and the Talloires International Festival (France). He is a core member of the American Modern Ensemble, Ensemble Ipse, and SWARMIOUS. Mr. Burleson teaches piano at Princeton University and is Professor of Music and Director of Piano Studies at Hunter College-City University of New York. He is also on the piano faculty of the CUNY Graduate Center.



Bora Yoon  
Photo: Leslie Van Stelten



Bora Yoon  
Photo: Bret Hartman



Bora Yoon  
Photo courtesy of the artist



Joshue Ott  
Photo: Peter Gannushkin

### **Bora Yoon**

**Bora Yoon** is a Korean-American composer, vocalist, and sound artist who conjures audiovisual soundscapes using digital devices, voice, and instruments from a variety of cultures and historical centuries to formulate a storytelling through music, movement, and sound. Featured on the front-page of the *Wall Street Journal*, *WIRE* magazine, TED, and the National Endowment for the Arts podcast for her use of unusual instruments and everyday found objects as music, she evokes what George Lewis describes as “a kind of sonic memory garden” — using voice, viola, Tibetan singing bowls, vocoder, Bible pages, bike bells, turntable, walkie-talkies, chimes, water, and electronics. Yoon has presented her work at Lincoln Center, Carnegie Hall, BAM, Visiones Sonoras (Mexico), TED Conferences, Festival of World Cultures (Poland), and MADE Festival (Sweden) and provided the live score for Haruki Murakami’s *Wind Up Bird Chronicle*—an interdisciplinary theater adaptation, co-commissioned by Asia Society, Baryshnikov Art Center, Edinburgh International Arts Festival, and Singapore Arts Festival. Yoon has written for ensembles Sō Percussion, Alarm Will Sound, SAYAKA Ladies Consort of Tokyo, New Jersey Symphony Orchestra, and Grammy-nominated Voices of Ascension Chorus, with select works published by Boosey & Hawkes, Guild of Carillonneurs of North America, W.W. Norton, and the *Journal of Popular Noise*. Yoon’s music has been featured on NPR and Jad Abumrad’s *Dolly Parton’s America* podcast, in addition to Apple TV+’s *Pachinko*, based on the *New York Times* best-selling novel by Min Jin Lee. Yoon’s last 2-person opera *Sunken Cathedral* (2015) premiered at NYC’s PROTOTYPE Festival co-produced by Beth Morrison Projects and HERE Arts Center, and is currently producing and developing her next Asian opera, based on the South Korean cinema thriller directed by Park Chan-Wook, *The Handmaiden*, in addition to the premiere of a new evening-length multimedia performance work *PHONO KINETIC* for interactive gestural performance, wave field synthesis, and spatial sound at the Experimental Media Performing Arts Center (EMPAC) at RPI in Troy.

### **Joshue Ott**

**Joshue Ott** is a visualist and software designer who creates cinematic visual improvisations that are performed live and projected in large scale. Working from

## Other Minds Festival 27

hand-drawn forms manipulated in real time with superDraw, a software instrument of his own design, Ott composes evolving images that reside somewhere between minimalism, psychedelia, and Cagean chance. He has performed with the American Composers Orchestra at Carnegie Hall, with Son Lux at MASS MoCA, with Gina Gibney Dance at the Baryshnikov Arts Center, and frequently at venues throughout NYC, including Le Poisson Rouge and Roulette. Installation works include a large-scale audience interactive performance at the Harpa concert hall in Reykjavik, Iceland, a collaborative drawing system installed on the IAC Center's 120-foot-long video wall, and a collaborative drawing installation at the NASA Ames Research Center. Ott is also the visual mastermind behind the hit iOS apps Thicket, snowDrift, Falling Stars, and Pitch Painter.

### **Eivind Buene**

**Eivind Buene** studied at the Norwegian Academy of Music from 1992 to 1998, and the following two years he was composer in residence with the Oslo Sinfonietta. Since 2000, he has been living and working in Oslo, and he is currently professor of composition at the Norwegian Academy of Music. Buene has collaborated with a wide array of international ensembles and orchestras, with commissions from among others Ensemble intercontemporain, Donaueschinger Musiktage, Klangforum Wien, London Sinfonietta, and Berliner Philharmoniker. He has an extensive discography, including *Possible Cities/Essential Landscapes*, that was awarded a Norwegian Grammy.

Apart from writing music for soloists, ensembles, and orchestras, Buene also frequently engages in collaborations with improvising musicians, developing music in the cross-section between classical notation and improvisation. In addition to music, Buene has written critiques and essays and he made his literary debut with the novel *Enmannsorkester* in 2010. He has to date published four novels and two collections of essays and is also exploring hybrid forms between music and text in large-scale orchestral works such as *Blue Mountain*, for two actors and orchestra (2014), and *A Posthuman Guide to the Orchestra* (2018).

### **Friction Quartet**

Please turn to page 20 for the Friction Quartet bio.



Eivind Buene  
Photo: Henrik Beck



Friction Quartet  
Photo: Debra Cheung



Friction Quartet  
Photo: Debra Cheung



Eivind Beune  
Photo: Lars Skaaning



Friction Quartet  
Photo: Debra Cheung

*Other Minds, in cooperation  
with Gray Area presents*

**CARL STONE**

*Re:gendo* (world premiere)  
Performed by Carl Stone (electronics)  
and Akaihirume (voice)

---

SUNDAY  
NOVEMBER 19



Carl Stone and Akaihirume  
Photo: Samantha Gore

POST-FESTIVAL  
MULTI-MEDIA EVENT

7pm  
Doors open  
8pm  
Concert

Presented at  
Gray Area  
2665 Mission St.  
San Francisco

## Carl Stone: Notes on Re:gendo

---

### CREDITS

Still Photography: Carl Stone

Drone Photography: Aiko Tanaka,  
Erick Gibson

Video Programming: Carl Stone,  
Yuiichi Itou

Carl Stone's appearance at the Other Minds Festival is sponsored in part by a generous gift from Jane Ivory and Jim Newman.

To close our 27th Festival, Other Minds, in collaboration with Gray Area, presents the world premiere of Carl Stone's *Re:gendo*.

*Re:gendo* is an evening-length immersive performance utilizing Gray Area's superb audio and video capabilities. The composer Carl Stone performs live computer-based electronics with music distributed using a multi-channel sound system throughout the space, drawing on his pioneering use of computers in live performance since the 1980s. Stone's music will be accompanied by still photography by the composer and drone videography collected around the composer's home base of Tokyo captured by Aiko Tanaka and Erick Gibson, providing a bird's-eye view of the city. Featured as part of the performance is Akaihirume, the Japanese singer whose ear is always tuned to the world's sounds which she keeps as material in what she calls her shell.

## Sunday, November 19 – Artist Biographies

---

### Carl Stone

Carl Stone's biography can be found on page 24 of this program.

### Akaihirume

**Akaihirume** is a singer and improviser based in Tokyo. In her compositions and improvisations, she uses a broad assortment of vocalizations ranging from the angelic to the demonic, with lupine growling alternating with vocal etherea. She has worked on her solo performances and collaborations with artists in various formats. She began collaborating with American composer Carl Stone in 2015 in Tokyo. Their works have been performed in Asia and the United States, and she performs the title track on Stone's 2019 album *HIMALAYA*. On May 5, 2022, she released her solo album *Aka*.





OPERA 2023  
PARALLÈLE 2024  
SAN FRANCISCO

OPERA PARALLÈLE & SFJAZZ PRESENT



# BIRDS & BALLS

Composers DAVID T. LITTLE & LAURA KARPMAN Librettists ROYCE VAVREK & GAIL COLLINS

OPERA PARALLÈLE & PRESIDIO THEATER PRESENT



# FELLOW TRAVELERS

Composer GREGORY SPEARS Librettist GREG PIERCE

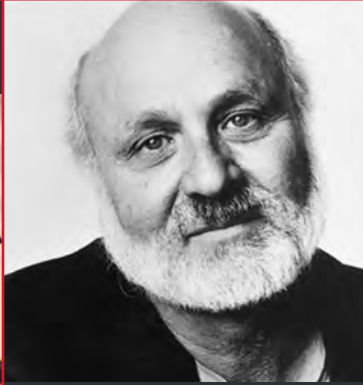
Opera Parallèle's 14th Season - TICKETS ON SALE NOW! [operaparallele.org/23-24](http://operaparallele.org/23-24)



THERESA WONG



PHOTO: LENNY GONZALEZ



MORTON SUBOTNICK

RAVEN CHACON



PHOTO: ADAM CONTE

# OTHER MINDS **podcast** CONVERSATIONS WITH COMPOSERS

FIND IT ON APPLE PODCASTS, GOOGLE PODCASTS, SPOTIFY, AMAZON MUSIC, RADIO PUBLIC, AND POCKETCASTS



# MARK YOUR CALENDARS NOW FOR THESE UPCOMING OTHER MINDS EVENTS



Meredith Monk (left) and John Cage  
from the Other Minds Archive

# 2024



Samuel Adams

## JANUARY 26, FRIDAY

Global & intergalactic debut of new **Other Minds Archive Website**. New historical recordings, videos, photographs, & memorabilia. Coming to your desktop, laptop, tablet, or phone.



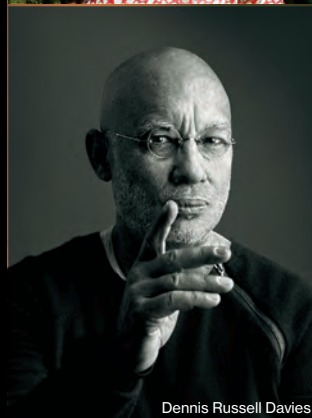
Jennifer Walshe



Anthony Davis

## MARCH 22, FRIDAY

Dennis Russell Davies, An 80th Birthday Keyboard Concert. With Maki Namekawa, piano four hands. McCarthy Art Studio, San Francisco



Dennis Russell Davies



Maki Namekawa

## JULY 17, WEDNESDAY

Pianist Adam Tendler, The Inheritances Project Commissions. Music of Laurie Anderson, Pamela Z, & 14 others. Brava Theater, San Francisco



Adam Tendler



Conor Hanick

## SEPTEMBER 25-28, WEDNESDAY THRU SATURDAY OTHER MINDS FESTIVAL 28

Samuel Adams, Anthony Davis, Jennifer Walshe, & many more. Brava Theater, San Francisco

## OCTOBER 28, MONDAY

Galina Ustvolskaya (1919-2006): The Six Piano Sonatas (Complete). Conor Hanick, piano; Talk by Simon Morrison, musicologist (Princeton). Freight & Salvage, Berkeley

Ticket sales and start times to be announced.

# ABOUT OTHER MINDS

The 27th Other Minds Festival is presented by Other Minds®, a San Francisco-based non-profit dedicated to the encouragement and propagation of contemporary music in all its forms. We're holding our annual Festival this year at the Taube Atrium Theater in San Francisco's Civic Center, and at Gray Area, a Mission District hub for critically engaging with technology and culture in the Bay Area. Other Minds is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multidisciplinary collaborations, and the rediscovery of neglected 20th century works. The Festival brings together composers who represent all points of the mu-

sical spectrum and push the creative possibilities of their respective disciplines.

Founded in 1992, Other Minds 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.

A complete list of Festival artists follows:

#### **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 Priestler, 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 Amirkhanyan, Billy Bang, Marc Blitzstein, Fred Frith, Phill Niblock, Michael Nyman, Daniel Bernard Roumain, Evan Ziporyn

#### **OTHER MINDS 12 (2006)**

Tara Bouman, Daniel David Feinmann, Joëlle Léandre, Per Nørgård, Maja S. K. Ratkje, Peter Sculthorpe, Ronald Bruce Smith, Markus Stockhausen

#### **OTHER MINDS 13 (2008)**

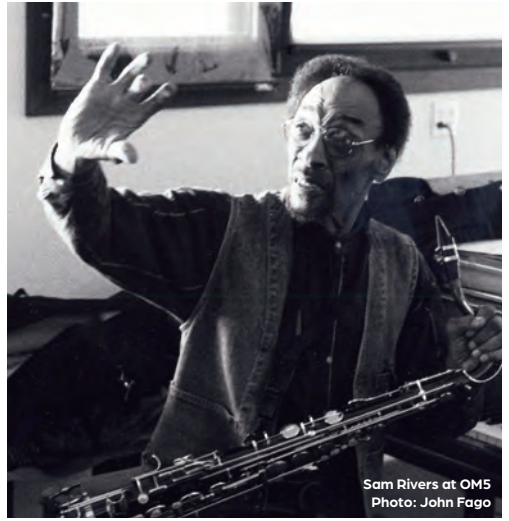
Michael Bach, Dan Becker, Elena Kats-Chernin, Keeril Makan, Åke Parmerud, Dieter Schnebel, Ishmael Wadada Leo Smith, Morton Subotnick

#### **OTHER MINDS 14 (2009)**

Michael Harrison, Dobromila Jaskot, Ben Johnston, Catherine Lamb, Chico Mello, John Schneider, Linda Catlin Smith, Bent Sørensen, Chinary Ung



Wadada Leo Smith at OM13  
Photo: John Fago



Sam Rivers at OM5  
Photo: John Fago



Laurie Anderson at OM3  
Photo: John Fago

**OTHER MINDS 15 (2010)**

Natasha Barrett, Lisa Bielawa, Chou Wen-chung, Jürg Frey, Tom Johnson, Kidd Jordan, Carla Kihlstedt, Paweł Mykietyn, Gyan Riley

**OTHER MINDS 16 (2011)**

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

**OTHER MINDS 17 (2012)**

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

**OTHER MINDS 18 (2013)**

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

**OTHER MINDS 19 (2014)**

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

**OTHER MINDS 20 (2015)**

Charles Amirkhanian, Don Byron, Frode Haltli, Tigran Mansurian, Miya Masaoka, Michael Nyman, Pauline Oliveros, Maja S. K. 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 Law, Michael McClure, Åke Hodell, Filippo Tommaso Marinetti, Enzo Minarelli, Amy X Neuburg, OTTARAS: Ottar Ormstad & Taras Mashtalir, Sten Sandell, Aram Saroyan, Kurt Schwitters, Gertrude Stein, Susan Stone, Sheila Davies Sumner, Virgil Thomson, Ernst Toch, Anne Waldman, Lawrence Weschler, Pamela Z

**OTHER MINDS 24 (2019)**

Ivan Wyschnegradsky, Brian Baumbusch

**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 26 (2022)**

Charles Amirkhanian, Raven Chacon, Kui Dong, Guillermo Galindo, Lars Petter Hagen, Hanna Hartman, Mari Kimura, Joëlle Léandre, Dominic Murcott, Lauren Newton, Theresa Wong

**OTHER MINDS 27 (2023)**

Ellen Arkbro, Artur Avanesov, Linda Bouchard, Eivind Buene, Mary Kouyoumdjian, Neil Rolnick, Carl Stone, Morton Subotnick, Craig Taborn, Bora Yoon

# WE ARE OTHER MINDS

## **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, Hovhaness, Antheil, and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world.

Amirkhanian also established the ambitious Other Minds Archive of audio recordings as well as scanned photos and rare documents 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 to be unveiled on January 26, 2024.

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

pathbreaking 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. His own music is available on New World, Other Minds, Cantaloupe, Perspectives of New Music, and Centaur.

## **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' Latitudes concert series of experimental music.

## **MARK ABRAMSON**

Born in California and raised in Hawaii, Mark Abramson spent his youth playing slack-key guitar and surfing the reefs around Honolulu. After graduating from UC 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 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



Charles Amirkhanian  
Executive and Artistic Director



Blaine Todd  
Associate Director



Adrienne Cardwell  
Archivist



Mark Abramson  
Creative Director



Liam Herb  
Production Director



Jenny Maxwell  
Business Manager



Joseph Bohigian  
Program Associate

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 Factivix – 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 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 of acoustic and electronic music. His work focuses on issues of memory, cultural reunification, and diaspora, drawing on his experiences as an Armenian-American raised in the Armenian exile community of Fresno, California. With a strong interest in reestablishing a relationship with lost elements of our past to better envision our future, he makes use of archival

materials in his music, such as sound recordings, interviews, and written texts, synthesizing fragments of song lyrics and reviving ancient musical notations. Bohigian’s music has been performed at the International Computer Music Conference (Limerick, Ireland), June in Buffalo, Walt Disney Concert Hall, Suoni Per Il Popolo (Montreal), New Music on the Point Festival, TENOR Conference (Melbourne), and Aram Khachaturian Museum Hall (Yerevan) by the Mivos Quartet, Decibel, Great Noise Ensemble, Argus Quartet, Fresno Summer Orchestra Academy, and Playground Ensemble. He performs as a founding member of Ensemble Decipher, a group dedicated to working with vintage, contemporary, and emerging technologies and produces broadcasts of contemporary music for *Music from Other Minds* on KALW in San Francisco and interviews with composers on the *Other Minds Podcast* and the music/technology-focused series *Decipher This!*.

#### ADRIENNE CARDWELL

Our Archivist, Adrienne Cardwell, has been working with audiovisual media in archival, post-production, and DIY environments

for over twenty years. After independent studies and practice in photography, film, and studio arts, she worked for video and sound production companies in Southern California before relocating to the San Francisco Bay Area in the early 2000s. Her love for preserving family archives and old media, along with her own experiments in music/film/video art, eventually bridged opportunities for learning about and working with culturally historic materials. Since 2006, Adrienne has been leading the preservation and access of the organization’s analog and digital recording collections, and most recently helped develop a new public discovery platform for OM’s archives. Outside of her archivist role, she currently dedicates time to tailoring, writing, and textile art.

#### LIAM HERB

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

# Other Minds Festival 27

## Other Minds Staff, continued

---

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 interview with the composer and pianist Blue Gene Tyranny (1945–2020) in July of 2019.

Liam 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 nonprofit 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.

## Other Minds Board of Directors

---

Mitchell Yawitz, President  
Eric Seifert, Vice President  
Brian Baumbusch, Secretary  
George Freeborn, Treasurer

Charles Amirkhanian, Exec. & Artistic Dir.  
Antonio Celaya  
Ray Holbert  
Charles Céleste Hutchins  
Eric Kuehn

Caren Meghreblian  
Myra Melford  
Bari Scott

*President Emeritus: Jim Newman*

## Other Minds Board of Advisors

---

Laurie Anderson  
Anthony Braxton  
Gavin Bryars  
Don Byron  
Nate Chinen  
Dennis Russell Davies  
Brian Eno  
Fred Frith  
Peter Garland  
Philip Glass  
Lars Petter Hagen

David Harrington  
Joëlle Léandre  
George Lewis  
Lukas Ligeti  
Annea Lockwood  
Meredith Monk  
Jason Moran  
Dominic Murcott  
Kent Nagano  
Yoko S. Nancarrow  
Michael Nyman

Michael Pisaro  
Terry Riley  
David Robertson  
Tyshawn Sorey  
Morton Subotnick  
Craig Taborn  
Tan Dun  
Trimpin  
Chinary Ung  
Julia Wolfe  
Pamela Z

## Other Minds Festival 27 Specialists

---

Videographer: David Magnusson  
Photographer: ebbe roe yovino-smith  
Sound Recordist: James Frazier  
Live Sound: Jacob Felix Heule

## Other Minds Festival 27 Program Credits

---

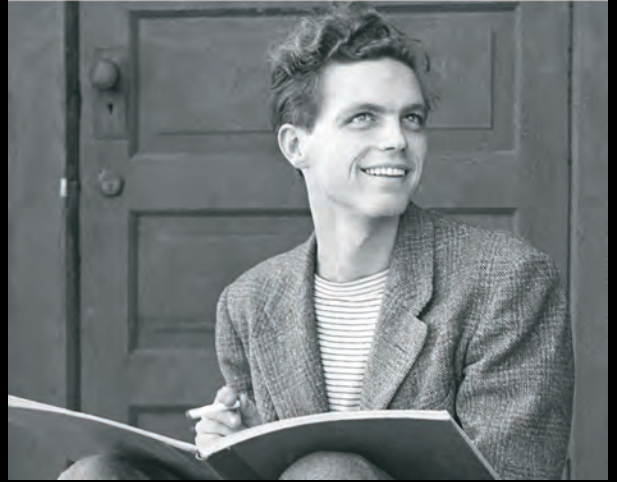
Art Direction & Design: Mark Abramson  
Additional Design: Rose de Heer, Leo Gonzalez  
Text: Charles Amirkhanian, Joseph Bohigian, Liam Herb  
Editing: Joseph Bohigian, Liam Herb  
Photographers are credited throughout the program.

SAMUEL ADAMS › CURRENT



KAREN GOMYO · CONOR HANICK  
SPEKTRAL QUARTET

**LOU HARRISON**  
SONATA FOR UNACCOMPANIED VIOLIN (1936)  
Kate Stenberg, violin



**Antarctica: Music from the Ice**

Cheryl E. Leonard



**NEIL RÖLNICK**  
LOCKDOWN FANTASIES | JOURNEY'S END

Geoffrey Burleson | Kathleen Supové



These titles, and  
our complete catalogue  
can be found online at

OM Web Store  
[webstore.otherminds.org](http://webstore.otherminds.org)

Bandcamp  
[othermindsrecords.bandcamp.com](http://othermindsrecords.bandcamp.com)

**OTHER MINDS** records

# FESTIVAL SUPPORTERS

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, 2022 and September 30, 2023. Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

## **MAXIMALIST (\$5,000 AND ABOVE)**

Anonymous  
Brian Baumbusch  
Barbara Bessey  
Donald Hughes: In Memory of  
Robert Hughes  
Sonia Elks & Charles Hutchins  
Herb Leventer  
Madeline & Patrick McMenamin  
Jane Ivory & Jim Newman  
Shanbrom Family Foundation  
Sue Threlkeld & Curtis Smith  
Deborah & Steven Wolfe

## **EXPRESSIONIST (\$1,000 - \$4,999)**

Alice & Chris Allick  
Carol Law & Charles Amirkhanian  
Patricia Thomas & Scott Atthowe  
Caren Meghreblian & Harry Bernstein  
Tom Bickley  
Barbara & Steven Burrall  
Patti Noel Deuter  
Kui Dong & Duo Huang  
George Freeborn  
Marta Thoma Hall & David Hall  
Lorraine & Victor Honig Fund  
for Social Change  
The Randy Hostetler Living Room  
Music Fund  
Melissa Haddad & Bill Huie  
Dan Kletter  
Amanda Goodroe & Eric Kuehnl  
Anita Mardikian & Josef Pepo Pichler  
Margot Golding & Michael Powers:  
In honor of Charles Amirkhanian  
The McElwee Family  
Leslie Berriman & Nion McEvoy  
Jane & Larry Reed  
Karen Saona: In Memory of  
Robert Hughes  
Olya Gurevich & Aaron Siegel

JoAnn Stenberg: In Memory of  
Donald Stenberg  
Kristen & Mitchell Yawitz

## **POST-MODERNIST (\$500 - \$999)**

Gillian Kuehner & Norman Bookstein  
Agnes Bourne  
France Winddance Twine & Allan J. Cronin  
Levon Der Bedrossian  
Tom Downing  
Mike Dyar  
Kerry King & John Goodman  
Karen & Craig Halvorson  
Douglas Murray  
Colleen Paretty  
Peer Music  
Robert Perelman  
Karl Pribram  
Orli & David Robertson  
Michael Tilson Thomas & Joshua Robison  
Heli Roiha & Terry McKelvey  
Linda Dembo & Stephen Smoliar  
Richard Sparks  
Jay Stamps  
Mary Stofflet  
Susan Gilmore Stone & Prescott W. Stone  
Marcia Tanner: In memory of  
Robert Hughes  
Bronwyn Warren  
Electra Yourke

## **NEO-CLASSICIST (\$250 - \$499)**

Bob Bralove  
Antonio Celaya  
Chris Daubert  
Richard Dee & Cliff Porazynski  
John Foggy  
Karen Cutler & Andrew Gold  
Michael Gold  
Claude Gruen  
Andrew Hoyem

Dina & Neil Jacobson  
Sylvia & Lorraine Kaprielian  
Kathy Down & Greg Kelly  
Eleanor Lindgren  
Vicki Darrow & Jim McQuade  
Emma Moon  
Russell Nelson  
Cliff Porazynski  
Edward Rothenberg  
David Sansone  
James Alan Shuyler  
Abby Sher  
Carl Stone  
Zucchini Toast  
Brenda Way  
Diane Perlov & Dale Weaver  
Betty & Carl Zlatchin

## **IMPRESSIONIST (\$125 - \$249)**

Anonymous  
Kirk Allen  
Craig Amirkhanian & Michelle Sinclair  
James Bergstrom  
Sue & Marty Bohigian  
Serena S. Carroll  
Gloria Cheng  
Susan & Clark Coolidge  
Anthony B. Creamer III  
Paul Dresher  
Edward James Eadon  
Scott Guitteau  
Pamela & Ron Harrison  
Mark Hulbert  
Nancy Karp & Peter Jones  
David Karamian: In Memory of  
Avedis & Nazik Karamian  
Dr. & Mrs. Wendy & Howard Kleckner  
Elizabeth Lauer  
Anne LeBaron  
Allan Liu  
Timothy Lynch



The Aaron Copland  
Fund for Music

ROBERT D. BIELECK  
FOUNDATION

Thendara  
Foundation

Shanbrom Family  
Foundation

THE  
AMPHION  
FOUNDATION

SFF San Francisco  
Foundation

WILLIAM + FLORA  
Hewlett  
Foundation



THE BERNARD  
OSHER  
FOUNDATION

Norway  
House  
Foundation



THE BLACKBAUD  
GIVING FUND

GRANTS  
FOR  
THE ARTS

California  
COMMUNITY  
Foundation

National  
Philanthropic  
Trust

Gilbert LLC

James E. Robison  
Foundation

Drumstick Fund

Margaret Maker  
April McMahon  
Lesley S. & Andrew L. Orford  
Stephen Pacheco  
Earleen Overend & Wayne Palmer  
George Pursley  
Dawn Richardson  
Patricia Unterman & Tim Savinar  
Gail Silva  
Alan Snitow  
Kate Stenberg  
Sheila Davies & Patrick Sumner  
Dean Suzuki  
Richard Wilson

**MINIMALIST (\$60 - \$124)**

Anonymous (4)  
Tom Chiang & Jim Abrams: In memory of  
Charles Mac Dermid  
Larry Balakian  
Anne Baldwin  
John Bischoff  
Susan Rosin & Brian Bock  
Marion Brenner  
Tod Brody: In honor of Charles  
Amirkhanian  
George Brooks  
Cherrill Spencer  
Bill Compton  
Thomas S. Farmer  
David Gladstein  
Wade Greene  
Barbara Heroux  
Douglas Hollis: Dedicated to  
CCM at Mills College

Harvey Ingham  
Margaret Jenkins  
Joseph Leighly: In memory of  
Agnes Mihalik  
Robert May  
Beth & Jimmy Miklavcic: In Memory of  
C. David Chamberlain  
Meredith Monk  
Stephen Ness  
Catherine & Dennis O'Leary  
Janis Plotkin  
Scott Pollard  
Tim Price  
Cherie Raciti  
Todd Reed  
Michael Robin  
Fred Rosenblum  
Dianne Weaver & Sebastiano Scarampe  
Harold Segelstad  
Orli Shaham & David Robertson  
J M Sharp  
Dan I. Slobin  
Jay T. Smith  
Richard Soenksen  
Cherrill Spencer  
Aleksandra Vrebalov: In Honor of  
Charles Amirkhanian & Carol Law  
Albert Wax

**MICROTONALIST (UP TO \$59)**

Caroline Abasta: In honor of Jack Ghizzoni  
Bill Alves  
Michael Baron  
Carol Benioff  
Kamala & Thomas Buckner

Thomas Carroll  
Diana Fuller  
Alvaro Gallegos: In memory of George  
Antheil & Leon Schidlowsky  
Thomas Gaudynski  
Megan Roberts Ghirardo & Raymond  
Ghirardo  
William Golove  
Anahid Avakian Gregg & Mark Gregg:  
In memory of Anahid and Maro Ajemian  
Thomas Guadynski  
Jon Harman  
Dan Keller  
Donna Look  
Alvaro Gallegos Marino  
Gavin Maxwell  
Gregory Messigian: In honor of  
Harry Bernstein  
David O'Dette  
Irene & Paul Oppenheim  
Christina Orth  
Jeffrey Perry  
Martin Rokeach  
Ellen Shatter  
Joe Smyth  
Thomas Steenland  
Katherine & Ira Steingroot  
Pamela Z  
Douglas Zody

# MUSIC FROM OTHER MINDS



EXPERIMENTAL MUSIC ON THE RADIO AND ONLINE

SUNDAYS @ 8PM  
KALW 91.7 FM  
SAN FRANCISCO  
[OTHERMINDS.ORG/MEFM](http://OTHERMINDS.ORG/MEFM)



**NEW**

**John Luther Adams**  
*Darkness and Scattered Light*

Performed by Robert Black

*“This is one of the most beautiful albums I have heard in years.... It would be hard to imagine a better match of composer and performer than John Luther Adams and Robert Black.”—David Lang*

**Recent**



Peter Garland  
*The Basketweave Elegies*



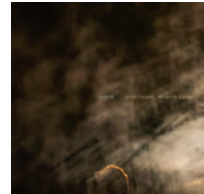
Michael Byron  
*Halcyon Days*



Nicholas Chase  
*Tiny Thunder*



John Luther Adams  
*Houses of the Wind*



Jacob Cooper & Steven  
Bradshaw / *Sunrise*



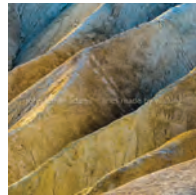
John Luther Adams  
*Arctic Dreams*



Chas Smith  
*Three*



Peter Garland  
*Three Dawns and ...*



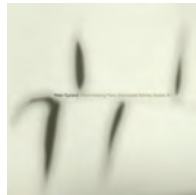
John Luther Adams  
*Lines Made by Walking*



Michael Byron  
*Bridges of Pearl and Dust*



Matt Sargent  
*Separation Songs*



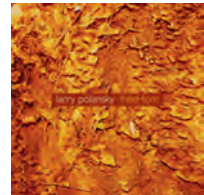
Peter Garland  
*Moon Viewing Music*



Michael Jon Fink  
*Celesta*



Daniel Lentz  
*River of 1,000 Streams*



Larry Polansky  
*freeHorn*



Chas Smith  
*Twilight of the Dreamboats*



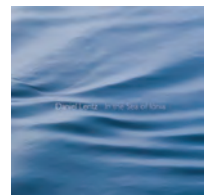
John Luther Adams  
*Everything That Rises*



Robert Carl  
*Spectra*



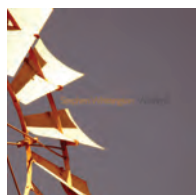
Peter Garland  
*After the Wars*



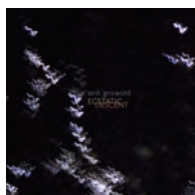
Daniel Lentz  
*In the Sea of Ionia*



Various  
*Cold Blue Two*



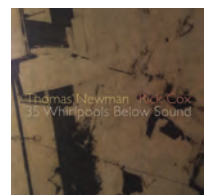
Stephen Whittington  
*Windmill*



Erik Griswold  
*Ecstatic Descent*



Daniel Lentz  
*On the Leopard Altar*



Rick Cox & Thomas  
Newman / *35 Whirlpools Below Sound*



Other Minds® is a global new music community  
where composers, performers, students, and listeners  
can discover innovative music by composers  
from all over the world.

---

OTHERMINDS.ORG