

MANIFEST 20

Other Minds
Festival 29



Other Minds Festival 29 | October 16–19, 2025, Brava Theater,
2781 24th St, San Francisco, CA 94110

MANIFESTO

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WELCOME TO OM FESTIVAL 29

CHARLES AMIRKHANIAN,
EXECUTIVE & ARTISTIC
DIRECTOR



Charles Amirkhanian by Carol Law.

What a pleasure to gather again for another Other Minds Festival. Thank you for being present with us as we hear musicians from Indonesia, Norway, and the U.S. give us their best.

This year's event is centered in part around a group of individuals who were associated around 1970 with the new campus of CalArts. The institution had been founded as California Institute of the Arts in 1961, merging the Chouinard Art Institute with the old Los Angeles Conservatory of Music, with generous funding from Walt Disney, an old friend of the art school's founder.

It was the first institution of higher learning in the U.S. that granted de-

grees exclusively both in fine art and the performing arts. Indeed, Disney envisioned it as a place where artists in all disciplines would form a vibrant community.

The new development of interdisciplinary artistic practices guided many of the principles on which the faculty was selected. Composers Morton Subotnick, James Tenney, Harold Budd, and Mel Powell, each representing distinctive styles, were there, along with many teachers of non-Western traditional music. Herbert Blau (theater), Bella Lewitzky (dance), and Judy Chicago, Nam June Paik, John Baldessari (visual arts) also were influential.

Dick Higgins, the proselytizer of Fluxus and "Intermedia," was a core member of the faculty, as were Alison Knowles and happenings guru Allan Kaprow. In response, the institution attracted a new kind of student, hungry for experimentation and radical expression.

This year, we'll spotlight some of the individuals—both faculty and students—who comprised that milieu. Peter Garland, composer, author, and publisher, was a young witness to the

evolving ferment. As a student of Jim Tenney and Harold Budd, he learned of the American Experimental Tradition from the former and was granted permission to explore "pretty music" from the latter. We'll hear his song cycle *Songs of Exile and Wine* and read of his appreciation for a fellow-student, the late Ingram Marshall, in a new book published this month by Other Minds. And we'll hear Marshall's *Dark Waters*, performed on English horn by the dedicatee Libby Van Cleve, custodian of the Oral History of American Music at Yale.

Tenney's radical percussion quartet will be choreographed by CalArts grad Nancy Karp, who took a memorable class with the composer while studying choreography there with Lewitzky. And the godson of Ingram Marshall, composer Samuel Adams, working with a new generation's perspective, carries forward the great escape from the gnarly 1960s with a string and percussion quintet, a duo for violin and piano, and the world premiere of a new solo keyboard piece played by Sarah Cahill.

In a nod to the great CalArts tradition of world music teaching, we have composer Putu Septa, descending from a long family tradition of gamelan practice, introducing his own very innovative take on the form. Septa has traveled here with his compatriot I Kadek Janurangga and will play a variety of works by himself, Brian Baumbusch, and others, some in collaboration with the brilliant four-hand piano team ZOFO (20-Finger Orchestra). We've just released an Other Minds CD of his work *Piwal* (Deviation) on Other Minds Records.

Harpist and composer Zeena Parkins has crafted an elegant multi-movement tribute to the important San Francisco painter Jay DeFeo, *Modesty of the Magic Thing*. Parkins will perform the work with percussionist William Winant, with whom she recently recorded the music on a Tzadik CD.

Visionary Norwegian composer Kristine Tjøgersen will give us something to view while we hear her slyly humorous piano solo with its miniature toy forest balancing on the strings inside the instrument. And lastly (as is her recurring fate given the surname) Pamela Z will give us *Simultaneous*, an ingenious take on serendipity that we like so much we're also releasing it on LP and CD in conjunction with OM 29.

Our kudos to the staff of Brava Theater and our generous donors and institutional sponsors who are indispensable in bringing our efforts to fruition. Thanks especially to our OM Legacy Circle donors who have made provisions for Other Minds in their estate planning. The newest members are composer Annea Lockwood and her late composer partner Ruth Anderson, pianist Patti Deuter, and longtime audience members David Gladstein and Norman Carlin. To them, our sincere thanks.

They're helping secure our future as we strive to grow and protect our enormous archive online of audio, photography, and video of new music, available free to fans around the world in 150 countries via the Internet. Of course, we also want to continue to provide a platform for brilliant up-and-coming composers and performers, broadcast our weekly radio program, and issue Other Minds Records to publish exciting music that is nowhere else available.

Please note that our exciting 30th festival is scheduled right here in the Brava Theater for October 8–11, 2026. Though we do preserve all our concerts on video and share them free at otherminds.org, there's nothing like attending in person with like-minded audience members. We hope you enjoy this weekend together with us and mark your calendar for the coming year.

HOST COMMITTEE

Other Minds thanks our most generous donors

The Other Minds Festival 29 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's 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 these singularly talented artists whose vision engages our imagination.

Anonymous: In memory of Bob Hughes	Margot Golding	Natalie Marshall & David Weisberg
Leslie Berriman & Nion McEvoy	Olya Gurevich & Aaron Siegel	Caren Meghreblian & Harry Bernstein
Rena Bransten	Melissa Haddad & Bill Huie	Madeline & Patrick McMenamin
Gretchen Brosius	Ray Herb: In memory of Carrick Herb	Maki Namekawa & Dennis Russell Davies
Barbara & Steven Burrall	Zona & Jim Hostetler: In memory of	Deborah O'Grady & John Adams
Contemporary Gamelan LLC	Randy Hostetler	Abby & David Rumsey: In memory of Ingram Marshall
Linda Dembo & Stephen Smoliar	Joyce & Mark Hulbert	Shanbrom Family Foundation
Patti Noel Deuter	Lorraine & Victor Honig	Jay Stamps
Mike Dyar	Fund for Social Change	Patricia Thomas: In memory of Scott Atthowe
Sonia Elks & Charles Hutchins	Jane Ivory & Jim Newman	Paul Upham
George Freeborn: In honor of Shirley Davis	Kerry King & John Goodman	Deborah & Steven Wolfe
Fund for Arts and Society: In honor of	Dan Kletter	Kristen & Mitchell Yawitz
Brian Baumbusch	Carol Law & Charles Amirkhanian: In memory of Lorraine Kaprielian	46 Gilbert LLC
David Gladstein	Herb Leventer	
Amanda Goodroe & Eric Kuehnl	Anita Mardikian & Josef Pepo Pichler	

NIGHT

ONE

PROGRAM

Simultaneous

Pamela Z, composition, video, and set design

Pamela Z, voice and electronics; Kyle Bruckmann, oboe/English horn;
Charlton Lee, viola; Monica Scott, cello; and Divesh Karamchandani, percussion

Intermission

Songs of Exile and Wine

Drinking Wine (T'ao Ch'ien, trans. Arthur Sze)

About Old Age (Wang Wei, transc. T. & W. Barnstone, Xu Haixin)

Saying Goodbye to Spring (Wang Wei, trans. T. & W. Barnstone, Xu Haixin)

Drinking Alone With the Moon (Li Po, trans. Arthur Sze)

Thoughts of a Night Journey (Tu Fu, trans. Arthur Sze)

Ten Years – Dead and Living Dim and Draw Apart (Su Tung-p'o, trans.
Burton Watson)

Running Through – Chinese Poem Song (Jack Kerouac)

Peter Garland

Maria Tegzes, soprano and Geoffrey Bursleson, piano

This performance of Pamela Z's *Simultaneous* was made possible in part through generous support from Dan Dodt.

This performance of Peter Garland's *Songs of Exile and Wine* was made possible in part through generous support from Caren Meghreblian and Harry Bernstein.

Simultaneous
Pamela Z

Composer's Notes

Simultaneous is a work I have been developing since my Rome Prize Fellowship year (2019–20) exploring many facets of the concept of simultaneity. The idea for the piece was sparked by a fascination I have with simultaneous translation. I've always been impressed by the mental mechanics of speaking aloud in one language while listening to another. I'm interested in the accuracy (or lack thereof) that can be achieved by skilled interpreters, and I'm drawn, aesthetically, to the layered sound of different languages—the music of United Nations-style chatter bleeding from the bands of multilingual headsets.

This line of inquiry got me thinking about many other aspects of simultaneity. I've often pondered synchronicity—the poetry of people saying or doing things simultaneously—or the mysterious synching-up of geographically remote events. The folly of a culture that's increasingly compelled to “multi-task”—attempting to do many things at once—was also on my mind. Exploration of this topic was well-suited to the kind of layered, minimalist, approach that I like to employ in my composition and performance practice.

I began composing this work by conducting interviews with over thirty people—mostly in Rome—recording their answers to questions about their lives, any notable synchronous experiences, and their thoughts about such things as multi-tasking. The work incorporates stories and tightly edited speech fragments taken from those interviews, woven together with melodies, textures, and pitched and rhythmic motifs largely generated by the speech material.



Pamela Z by Donald Swearingen.

Simultaneous has taken the form of a multi-channel sound installation, a fixed media stereo sound work, and an intermedia performance work.

The live version being presented tonight had its premiere at the Museum of Modern Art in New York, in August of 2023, after being workshopped in San Francisco at Project Artaud Space 124 in December of 2022. It was composed for voice and electronics, sampled speech, oboe/English horn, viola, cello, percussion, and multi-channel projected video.

At this year's Other Minds Festival, I'm delighted to have *Simultaneous* presented in all three of these forms (simultaneously!)—this live version on Brava's main stage, the multi-channel sound installation in the gallery, and the release of the radio piece on Other Minds Records.

Sampled speaking voices:

Azza Abo Rebieh, Zeno Baldi, Samiya Bashir, Fiori Berhane, Alessandro Bosetti, Garrett Bradley, Matthew Brennan, Courtney Bryan, Angelo Matteo Caglioti, Bruna Cammarano, James Casebere, Sonya Clark, Brian Davis, Dan Diffendale, Fiona Digny, Carol Flake Chapman, Theaster Gates, Christine Gorby, Ashley Hahn, Elizabeth Heintges, John Jesurun, Alana Mailles, Nelsy Massoud, Brian McPhee, Eugenia Morpurgo, Vicky Moses, Matthew Naglak, Federica Nicolardi, Joel Pattison, Antoine Picon, William Schutt, Nicole Sealy, Jeremy Simmons, Gabriel Soare, Kate Thomas, Christopher van den Berg, Alexis Wang, Adam Weinberg, Fred Wilson, Parrish Wright, Michael Young, Paul David Young, and Pamela Z

Biographies

Pamela Z is a composer/performer and media artist working primarily with voice, live electronics, sampled sound, and video. A pioneer of live looping, she processes her voice to create complex sonic layers. Her solo works combine experimental extended vocal



Kyle Bruckman by Lenny Gonzalez.

techniques, operatic *bel canto*, found objects, text, digital processing, and wireless MIDI controllers that allow her to manipulate sound with physical gestures. She has been commissioned to compose scores for dance, theatre, film, and chamber ensembles including Kronos Quartet, Roomful of Teeth, The Living Earth Show, Eighth Blackbird, the Bang on a Can All-Stars, Julia Bullock with SF Symphony, and the LA Philharmonic New Music Group. Her interdisciplinary performances have been presented at venues including The Kitchen (NY), Yerba Buena Center for the Arts (SF), REDCAT (LA), and MCA (Chicago), and her installations have been presented at such exhibition spaces as MoMA (NY), the Whitney (NY), Savvy Contemporary (Berlin), and the Krannert (IL). Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can (NY), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), Dak'Art (Sénégal) and Pina Bausch Tanztheater

Festival (Wuppertal). She is a recipient of numerous awards including the Rome Prize, Berlin Prize, Foundation for Contemporary Arts, MIT McDermott Award, United States Artists, Robert Rauschenberg Foundation, the Guggenheim, Doris Duke Artist Impact Award, Herb Alpert Award, and the American Academy of Arts and Letters Award. She holds a music degree from the University of Colorado, Boulder.

Oboist and electronic musician **Kyle Bruckmann** tramples genre boundaries in widely ranging work as a composer/performer, educator, and New Music specialist. His creative output—extending from conservatory-trained foundations into gray areas encompassing free jazz, post-punk rock, and the noise underground—can be heard on more than 100 recordings. Three decades of chameleonic gigging have found him performing in settings including the Venice Biennale, the Monterey Jazz Festival, MoMA, 924 Gilman, Berghain, a 12-foot diameter bomb shelter, and dangling 30 feet in the air by a harness from a crane.

Since moving to the Bay Area in 2003, he has performed as a substitute with the San Francisco Symphony and most of the area's regional orchestras while remaining active within an international community of experimental musicians and sound artists. He now teaches as Assistant Professor of Practice and Program Director of Chamber Music at University of the Pacific. Current ensemble affiliations include Splinter Reeds, sfSound, San Francisco Contemporary Music Players, Quinteto Latino, and the Stockton Symphony.

He has premiered dozens of works as a soloist and within these groups, working in close collaboration with composers including Olivia Block, Linda Bouchard, Chris Brown, Christopher Burns, Gabriela Lena Frank, Michael Gordon, Maija Hynninen, Matt Ingalls, Sky Macklay, Paula Matthusen, Myra Melford, Lisa Mezzacappa, Sam Pluta, Dana Reason, Amadeus Regucera, Zachary James Watkins, Theresa Wong, and Eric Wubbels. Thanks to his uncommon distinction as an improvising oboist, he has also performed and/or recorded with Creative Music progenitors Roscoe Mitchell, Anthony Braxton, and George Lewis.

San Francisco-based percussionist **Divesh Karamchandani** is a highly sought-after musician and educator. His most notable engagements include the San Francisco Symphony, San Francisco

Contemporary Music Players, New Century Chamber Orchestra, San José Chamber Orchestra, One Found Sound, Stockton Symphony, Berkeley Symphony, and Sacramento Philharmonic & Opera. Karamchandani advocates contemporary music and seeks to champion new works by underrepresented composers through his solo ventures and partnership with Prism Percussion. He is also a member of the premier West Coast percussion quartet, Orphic Percussion. Karamchandani holds a Bachelor of Music from California State University, Stanislaus and a Master of Music from the San Francisco Conservatory of Music. He studied under the tutelage of Jack Van Geem, Jacob Nissly, James Lee Wyatt III, and Allen Brown. Karamchandani is the Director of Percussion Studies at San José State University and a Teaching Artist with the San Francisco Symphony's Music and Mentors program. Karamchandani proudly endorses Marimba One.

As founding violist of the Del Sol Quartet, **Charlton Lee** has contributed significantly to the development of the contemporary string quartet, its repertoire, and place in our community for over three decades. Premiering hundreds of new works at major venues across North America, Europe, and Asia, he has also spearheaded major commissions from composers including Terry Riley, Frederic Rzewski, Tania León, Chinariy Ung,

Gabriela Lena Frank, and Huang Ruo. As performer and educator, he has had a profound influence on students of all ages—from innovative school programs to adult amateur chamber music workshops to rural residencies. Charlton received a Bachelor's Degree in Applied Mathematics and Physics from the University of California, Berkeley and a Master's Degree in music from the San Francisco Conservatory of Music. Consequently, he is likely the only person to have published articles in both *Physical Review Letters* and *Strings Magazine*, in addition to a TEDx talk on just intonation. Outside the quartet, he is a twentieth-generational disciple of martial art Chen Taiji, an avid skier, and chef.

Charlton Lee by RJ Muna.



Monica Scott has performed throughout the United States, in almost every European country, Argentina, Canada, and South Korea, engaging audiences with her energetic, eloquent playing. After an artist residency at the Banff Centre (Canada) in 1994, Monica performed for four seasons with the Orquestra Metropolitana de Lisboa in Portugal, with whom she also appeared as concerto soloist. Since moving to the Bay Area in 1998, Monica has been actively promoting new music, as a member of the composer/improviser collective sfSound and performing with Composers' Inc., the Drescher Ensemble, and in numerous chamber music groups. She was the cellist of the award-winning San Francisco-based Del Sol String Quartet from 2001–2005, with whom she recorded the complete works of George Antheil for Other Minds Records. In 2006, Monica formed the cello-piano duo martha & monica with pianist Hadley McCarroll; they continue to perform together regularly. As a composer, Monica has been awarded grants from the Musical Grant Program (2023) and a coveted residency at Montalvo, and has created films and sound sculptures as a member of Lightfast, a quartet including visual artists Danae Mattes and Christel Dillbohner and writer Sylvia Brownrigg. Their large scale work *currents & cadences* was presented at the Drescher Studio, Bay Area Book Festival, and SF Museum of Craft and Design in 2022. In February–June 2024, the di Rosa Center for Contemporary Art



Monica Scott by Colectivo.

presented *Lightfast : Intertwine*—an exhibition including performances with sfSound and Hope Mohr Dance, solo cello performances, and readings held within the immersive installation. In April 2024, Monica was featured performing her own work *17 generations* in a live broadcast on Austrian radio, celebrating the re-opening of a synagogue designed by her great-grandfather. Monica has degrees from the Oberlin Conservatory of Music and the Sweelinck Conservatorium Amsterdam.

Songs of Exile and Wine **Peter Garland**

Composer's Notes

Songs of Exile and Wine was composed in Tlacotalpan, Veracruz from April 1999 to June 2000. It was originally written for specific performers who ended up not playing the piece. Otherwise, I might have written the vocal part for a tenor, but having a woman sing it was, and is, perfectly fine. The six Chinese poems I chose are among the most famous

in Chinese and, for that matter, world literature. The seventh and final poem is by American writer Jack Kerouac, from his collection *Pomes All Sizes*, published by City Lights Books. Kerouac's poem references these Chinese poets and brings us back to present-day America with an urgency and anger that is perhaps even more relevant today than it was back in 1961.

My personal circumstances at the time led to the writing of this piece. I had moved to Mexico in late 1997 intending to leave the US for good. Yet I still felt the tug of my personal and professional past and the absence of old friends. Tlacotalpan, on the banks of the Rio Papaloapan, is a wonderful town, a *One Hundred Years of Solitude* kind of place, and during our time there it was declared a Cultural Patrimony of Humanity by UNESCO. I was researching jarocho music and culture, of which Tlacotalpan is a center, and sometimes the intensity of the musicians and people, and being a lone foreigner among them, left me exhausted. Which increased a sense of self-exile and inspired this

piece. I felt many correspondences with these poems. First the heat: many Chinese poets exiled to the semi-tropical south from central or northern China complained about it. I composed this piece with a towel over my shoulder to keep sweat from dripping onto the music paper! Many of the poems evoke the image of rivers and fishermen, just like the wide, slow river I was living on. And the drinking: though I take pleasure in it and was having a fantastic time, the jarochos (especially the musicians) are notorious drinkers (that was part of my interest), so I was sometimes a bit overwhelmed by it.

But, as I've said, the Kerouac poem brings it all back to the here and now, and cuts through the melancholy and wistfulness of the Chinese poems. Along with its outrage there is also a tone of self-mockery that is a healthy antidote to all that. It ends the cycle on a note of self-affirmation too. This is only the work's third performance in the past twenty-five years. It was premiered in Japan by my close friend and collaborator Aki Takahashi in 2003 and then played again in Seattle in 2010. It is a work that is very meaningful for me personally and musically, which is why I am so pleased by this Other Minds performance.

Biographies

Born in 1952 in Portland, Maine, **Peter Garland** was one of the original students at CalArts in 1970, where his principal teachers were Harold Budd and James Tenney. From 1971 to 1991 he edited and published *Soundings* magazine and press, where he printed the work of four generations of mostly American composers.

As an editor and essayist he played a pivotal role in the rediscovery and re-evaluation of such composers as Conlon Nancarrow, Silvestre Revueltas, Lou Harrison, Paul Bowles, Dane Rudhyar, Harry Partch, and James Tenney, among others. He helped bring back the Pacifica recordings of Jaime de Angulo's *Old Time Stories* and published a book on de Angulo's work with Northern California Indian musics.

During the 1970s, he lived mostly in California, along with two extended stays in Mexico (including extensive travels in southern Mexico and Guatemala): first in the Zapotec weaving village of Teotitlán del Valle in Oaxaca; and later in the Purépecha village of Tocuaro, Michoacán, where he lived with the family of renowned maskmaker Juan Horta Castillo (1940–2006). He lived in Santa Fe, New Mexico all through the 1980s, where he directed his own performing ensemble. Highlights of their decade together were performances of his shadow puppet/dance theater spectacle,



Peter Garland by Esperanza Esquivel.

The Conquest of Mexico, in Santa Fe and Los Angeles. Years of exposure to Native American and Hispanic musics, both in New Mexico and the greater Southwest, were also a major influence. In 1991 he left the U.S., embarking on a forty-two-month journey to twelve countries on five continents—the so-called Gone Walkabout years. Highlights include the study of Australian Aboriginal music and culture at the University of Adelaide, where he was a guest composer; collaboration with the Red Mole Theater in New Zealand; and a four-month residency in Japan, where he traveled and researched popular festivals and the influences of Buddhism and Nature in Japanese aesthetics. In 2002, he had a similar residence in the Philippines, where he studied popular festivals, indigenous musical traditions, and the influence of Spanish colonization.

In 1997, he left the U.S. again, moving to Cholula, Puebla. He subsequently lived for three years in Tlacotalpan, Veracruz, a center of jarocho culture, where he studied jarocho music with the late Evaristo Silva. He also did research focused on music and fiestas in the Mixteca region and on music and fiestas in the Zapotec and Mixe villages in the Sierra Norte. He developed a special friendship with the brass band and community of Totontepec, Mixes. After seven-and-a-half years of nearly continuous research on Mexican music, he moved back to the coast of Maine, where he has lived since 2005, continuing his ongoing life's work as a composer.

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 *AKOKA* (Oxingale Records), featuring Olivier 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 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,

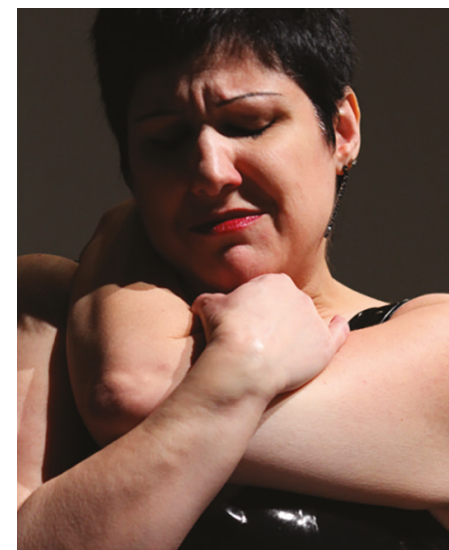
Ensemble Ipse, and SWARMIOUS. Mr. Burleson teaches piano at Princeton University and is Professor of Music and Director of Piano Studies at Hunter College-City University of New York. He is also on the piano faculty of the CUNY Graduate Center.

Maria Tegzes is a vocalist whose performances have received critical acclaim throughout the United States and Europe. *The Berner Tagwacht* described her as having "poetry and dramatic presence." Of her performance of Milton Babbitt's *Philomel*, Richard Dyer of the *Boston Globe* wrote, "Tegzes is of the earth, earthy...a singer of superb musicianship and compellingly assured dramatic presence." She is the lead vocalist and collaborative composer/arranger for her musically eclectic trio, IMPetus, which includes guitarist Dave "Knife" Fabris and pianist Geoffrey Burleson.

She has performed operatic roles ranging from the Queen of the Night to original roles in premiere productions and has been a soloist with many chamber groups, including CUBE Ensemble (Chicago), the Princeton Ensemble, Boston Musica Viva, Taller Instrumental (La Coruña and Santiago, Spain), Phantom Arts Ensemble (Boston), and Composers Concordance (NYC). Likewise, solo appearances as recitalist include The Dame Myra Hess Series in Chicago, Goethe-Institut Boston (Kurt Weill Centennial Birthday Celebration), MoMA (as part of their Bauhaus Exhibition), Embassy of Romania in Washington, D.C., Museo Nacional de Arte in Mexico City, and The Chapel Royal Recital Series in Brighton, England.

As a champion of new music, Maria had the privilege of premiering Alexander von Zemlinsky's *Der Tag wird kühl* with pianist Leslie Amper at the Houghton Library, Harvard University. She has also had the pleasure of working with numerous composers, including Milton Babbitt, Donald Martino, Arthur Berger, Marti Epstein, Edward Harsh, David Rakowsky, Beth Wieman, Brian Banks, Andrew Rindfleisch, Linda Dusman, Earl Kim, Robert Cogan, Pozzi Escot, and Jean-Claude Risset.

Geoffrey Burleson by Daniel D. Ottavio.



Maria Tegzes by Paula Court.

NIGHT

TWO

PROGRAM

Violin Diptych

I. Playing Changes

II. Changes Move

Samuel Adams

Helen Kim, violin and Conor Hanick, piano

Études

I. Clear, resonant

II. Rippling

III. Steady, quiet

IV. Pulsing

V. Rippling

VI. Steady, with a full sound

VII. Clear, resonant

Samuel Adams

Conor Hanick, piano

Intermission

Prelude: Hammer the Sky Bright

Samuel Adams

Sarah Cahill, piano

world premiere

Dark Waters

Ingram Marshall

Libby Van Cleve, English horn

Sundial

Samuel Adams

Friction Quartet and Haruka Fujii, percussion

Tonight's performance was made possible through generous support from Abby & David Rumsey and Olya Gurevich & Aaron Siegel.

Samuel Adams

Composer's Notes

Violin Diptych (2020)

I began work on *Violin Diptych* in March 2020, not too long after Oakland, where I was living at the time, was put on mandatory lockdown. The subsequent rapid succession of cancellations and postponements recalibrated my musical priorities; the large orchestral work I was penning at the time seemed like an impersonal, slightly irrelevant task, music that might not take its maiden voyage for several years. I chose to instead focus my attention on creating small, nimble pieces—not on commission, but out of an organic desire to directly connect with my closest collaborators.

It was my every intention to keep the form consistent with other diptychs—mostly visual—that come to mind: from Medieval religious diptychs to more contemporary examples like Andy Warhol's *Marilyn Diptych*, all of which relate to one another vis-a-vis their two-panel, hinged construction, and whose uncomplicated division invites (and sometimes demands) a close study of difference.

The two movements of my work, though different on the surface, share the same proportions and harmonic character, much like paintings of the same scale and color palette but with highly contrasting subjects and brushstrokes.

The first movement, *Playing Changes*, is a floating soliloquy for the violin only. Composed of long, cresting lines, the music suggests a prolonged suspension, like an aria in search of gravity. The second movement, *Changes Move*, propels the music forward. The piano, coloring the lines of the violin, casts a resonant shadow above which the violin plays a series of searching, cycling gestures.



Samuel Adams by Lenny Gonzalez.

Playing Changes was recorded by violinist Helen Kim as part of a larger COVID-era multimedia project—also called *Playing Changes*—that featured choreography by the San Francisco-based dance company Post:ballet, videography by Benjamin Tarquin, and musical contributions by composers Ambrose Akinmusire, Daniel Bernard Roumain, Philip Glass, Mary Kouyoumdjian, Elizabeth Ogonek, and LJ White. Tonight is the first performance by Hanick and Kim of both movements.

Études (2023)

This set of *Études* was written for a premiere at the Music Academy of the West, where six pianists alternated in performing each movement. The challenge in writing this piece was to create études that could function both as distinct technical studies and as part of a unified performance, whether played individually or in sequence.

Rather than treating each étude as an isolated exercise, I paired them into sets: *Études* 1 and 7, 2 and 5, and 3 and 6. *Études* 1 and 7 focus on the subtlety of resonance and pedaling, exploring the piano's overtones. *Études* 2 and 5 delve into creating a sustained, rippling texture that shifts polyrhythmically above a constantly evolving harmonic landscape. *Études* 3 and 6 explore counterpoint, with intertwining lines that expand and contract over a bass that remains unpredictable. The middle movement, *Étude* 4, is the piece's

anchor—an outlier that showcases the piano's full dynamic range. It features bell-like gestures that float above an almost imperceptibly quiet pulse, acting as the centerpiece of the set.

Because the movements are performed without pause, they create an overarching form that mirrors itself. *Étude* 4 stands at the center of this arc, giving the whole work a sense of symmetry and balance. It's as if the entire piece is one large étude, where both the technical challenges and the broader structural design are integral to the piece's identity.

The first performance of this set was given by the Piano Fellows of the Music Academy on July 17, 2023, at Hahn Hall, Santa Barbara, CA. Since then, my dear friend and collaborator Conor Hanick has performed it over a dozen times and recently recorded the work for an upcoming release.

Prelude: Hammer the Sky Bright (2025)

One of my earliest musical memories is attending a performance of composer Ingram Marshall's atmospheric and elegiac multimedia work *Alcatraz* as a child. I don't recall my exact age or the location of the performance, but I remember the quintessential San Francisco '90s new music vibe very clearly: a small audience peppering the seats of a black-box theater listening to rolling minimalist arpeggios that blurred at

the edges. Above Ingram, who was playing an upright piano through a chain of delays, were projected luminous images of Alcatraz taken by the American photographer Jim Bengston. For me, this was my first "immersive" musical experience—a vibe that transcended its individual elements, transforming my native San Francisco into an otherworldly landscape of mystery and distant longing.

I knew Ingram prior to this experience; he and my father, John Adams, share a long history that dates back to the early '70s, when they were part of the small but vibrant contemporary music scene in San Francisco. I remained extremely close with Ingram until his passing in May 2022. Like many others he touched over the years, I remain indebted to Ingram's quietly prophetic musical sensibility—an almost opiate-like quality that imbued his work and life with a mystery and sadness that still resonates with me.

Prelude pays tribute to Ingram's free-form, unpredictable sense of structure and highly impressionistic, almost ambient musical surfaces. His music often embraced the idea that form can be gradual and elusive—like late Sibelius—with the secrets of a piece only occasionally appearing close to its surface, like sunken cathedrals.

The music in *Prelude* is primarily built from Debussy-like chiming gestures, initially distant and obscure, gradually

becoming clearer and more present. The resonance of these gestures is captured and elongated through sine tone resonances—a technique I first developed in my 2014 work *Shade Studies*, also written for Sarah Cahill. Halfway through the piece, a filtered field recording of a foghorn emerges, placing the bright, hammered passagework above a harmonic mist that, to me, is as unmistakably "Ingram" as it gets.

My sincere thanks to Sarah Cahill for commissioning this work, and to Other Minds for presenting its world premiere.

Sundial (2021)

Sundial, composed for string quartet and percussion, engages with the longstanding tradition of 'string quartet plus one' works—pieces that expand the quartet format by adding a fifth instrument. This tradition includes W.A. Mozart's Clarinet Quintet, Franz Schubert's Cello Quintet (D. 956), and not to mention the rich and varied repertoire of piano quintets.

Like much of my recent music, this work explores ideas of resonance and brightness. I treat the five voices a little bit like a sustain pedal on a piano. In many passages, the strings elongate the percussion sounds and vice versa, so much so that the instruments on stage might sound like one polyphonic organism arranged not in a hierarchy but in a symbiotic web in which the roles of

the instruments are balanced and consistently in flux.

The form possesses a shape similar to its namesake: the five musicians project a series of musical shadows that, unbroken, reveal the passage of time in the shape of an inverted arc. The work is made of two distinct types of music: rocking music—fast, pulsing dual harmonies that sway back and forth—and cyclic music—slightly off-kilter contrapuntal figurations that blossom over long stretches of time. Only in the final minutes of the work does the music break out of these two types of material, ascending to a ringing, intensely bright conclusion.

Biographies

Samuel Adams (b. 1985) is an American composer. *Gramophone Magazine* praised Adams as “among the most interesting composers of the millennial generation in his negotiation of the tensions that shape and define his musical narratives: between directness and implication, silence and resonance, emotion and its aftermath.”

His work resists the traditional tensions of classical music, blending acoustic and digital sounds in inventive, texturally rich compositions. Adams’ music has been hailed as “mesmerizing” by *The New York Times* and *The San Francisco Chronicle*, “transcendent” by *The Chicago Tribune*, and “beguiling” by *The*

Strad magazine. He has been commissioned by a number of major ensembles, including the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Australian Chamber Orchestra, Chicago Symphony, Cincinnati Symphony, Dallas Symphony, Los Angeles Chamber Orchestra, and The Living Earth Show. He has also collaborated with many of today’s leading artists, such as conductors Esa-Pekka Salonen, Michael Tilson Thomas, Karina Canellakis, and David Robertson; pianists Conor Hanick, Emanuel Ax, Sarah Cahill, and Joyce Yang; and violinists Karen Gomyo, Anthony Marwood, and Jennifer Koh.

Adams served as Mead Composer-in-Residence with the Chicago Symphony Orchestra from 2015 to 2018 and as Composer-in-Residence with Het Concertgebouw in Amsterdam during the 2021–22 season. He has held residencies at Civitella Ranieri (Umbria, Italy), Music Academy of the West (Santa Barbara, CA), Spoleto Festival (Charleston, SC), Djerassi Resident Artists Program (California, USA), Ucross (Wyoming, USA), and the Visby International Centre for Composers (Gotland, Sweden). Adams lives and works in Seattle, WA.



Sarah Cahill by Christine Alicino.

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 her include John Adams, Annea Lockwood, Terry Riley, Frederic Rzewski, Pauline Oliveros, Julia Wolfe, Roscoe Mitchell, and Ingram Marshall. She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF). Recent performances include The Barbican Centre in London, The National Gallery of Art, Detroit Institute of Arts, Black Mountain College Museum + Arts Center, and an NPR Tiny Desk concert. She recently premiered Viet Cuong’s piano concerto, *Stargazer*, with the California Symphony. Sarah’s recordings include Lou Harrison’s Concerto for Piano with Javanese Gamelan, recorded at the Cleveland Museum of Art with Evan Ziporyn,

Jody Diamond, and Gamelan Si Betty, and *Eighty Trips Around the Sun*, a four-disc tribute to Terry Riley. 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.

Friction Quartet, established in 2011 and based in the San Francisco Bay Area, is a trailblazing string quartet dedicated to modernizing the chamber music experience. Known for their “terribly beautiful” and “stunningly passionate” performances, they have garnered international acclaim for their innovative programming and commitment to expanding the string quartet repertoire. The ensemble features violinists Kevin Rogers and Otis Harriel, violist Mitso Floor, and cellist Doug Machiz. Together, they have commissioned 43 new works and premiered over 80 pieces, collaborating with celebrated composers such as Andy Akiho and Nicole Lizée.

Friction Quartet’s self-presented series, Friction Presents, exemplifies their creativity and vision. Each member curates unique programs, blending classical works with contemporary compositions and interdisciplinary elements. The quartet made their Carnegie Hall

debut in 2016 as part of the Kronos Quartet's Fifty for the Future initiative and returned in 2018 to perform George Crumb's *Black Angels*. They have also recorded extensively, appeared on NPR and other major platforms, and received accolades such as Second Prize at the Schoenfeld International String Competition.

Multi-percussionist **Haruka Fujii** has become one of the most prominent solo percussionists and marimbists of her generation. She has won international acclaim for her interpretations of contemporary music, having performed numerous premieres of works by luminary composers. Since 2010, Ms. Fujii has performed as an artist of the Grammy Award-winning Silkroad Ensemble, joining a group of international musicians founded by Yo-Yo Ma and serving as the Associate Artistic Director alongside with the new Artistic Director Rhiannon Giddens.



Haruka Fujii by DNPhollyhock Eriko Watanabe.



Friction Quartet by Debra Cheung.

Ms. Fujii's passion for introducing audiences to new percussion music has put her on stage with diverse orchestras and ensembles. She has appeared as a soloist with the San Francisco Symphony, Munich Philharmonic, Netherlands Chamber Orchestra, Sydney Symphony Orchestra, Orchestra Nationale de Lyon, and the NHK Symphony Orchestra. She is a member of San Francisco Contemporary Music Players and Line C3 Percussion Group, also Utari Percussion Duo, a duet project with her sister Rika which actively commissions new compositions from young composers. In addition to her career as a performing artist, Ms. Fujii is a faculty member of the San Francisco Conservatory of Music and has been a frequent guest instructor at Juilliard Summer Percussion Seminar and several international percussion festivals. She is also a founder and creative director of the nonprofit organization Nippon Kobo, a new cultural event series introducing Music+Culture from contemporary Japan.

Praised as "astoundingly gifted" (*San Francisco Chronicle*) and "strikingly original" (*The Strad*), violinist **Helen Kim** leads a versatile career as both performer and educator. In recent seasons, she has made solo appearances with the St. Louis Symphony, Seattle Symphony, and Colorado Music Festival Orchestra, performing under conductors such as Peter Oundjian, Jun Märkl, and Nicholas McGegan. A committed advocate for contemporary music, Kim has performed Salvatore Sciarrino's *Sei Capricci* on the San Francisco Symphony's SoundBox series, as well as Pierre Boulez's *Anthèmes II* and Morton Feldman's *For John Cage* as part of the Pulitzer Arts Foundation's contemporary music series. Kim currently serves as Associate Concertmaster of the Seattle Symphony and is on faculty at both the Music Academy of the West and the Aspen Music Festival and School. She lives in Seattle with her husband and two sons.



Helen Kim by Anastasia Chernyavsky.



Conor Hanick by Laura Desberg.

Pianist **Conor Hanick** is regarded as one of his generation's most inquisitive interpreters of music new and old. Hanick has recently worked with conductors Esa-Pekka Salonen, Ludovic Morlot, Alan Gilbert, and David Robertson; collaborated with the San Francisco Symphony, Seattle Symphony, Alabama Symphony, Orchestra Iowa, Boston Modern Orchestra Project, and Juilliard Orchestra; and been presented by the Gilmore Festival, New York Philharmonic, Elbphilharmonie, De Singel, Centre Pompidou, Cal Performances, Philadelphia Chamber Music Society, Park Avenue Armory, and the Ojai Festival, where in 2022 with AMOC* (American Modern Opera Company) he served as the festival's artistic director.

A fierce advocate for the music of today, Hanick has premiered over 200 pieces and collaborated with composers ranging from Pierre Boulez, Kaija Saariaho, and Steve Reich, to the leading composers of his generation, including Nico Muhly, Caroline Shaw, Tyshawn Sorey, Anthony Cheung, and Samuel Carl Adams, whose piano concerto, *No*

Such Spring, he premiered in 2023 with Esa-Pekka Salonen and the San Francisco Symphony. This season Hanick presents solo and chamber recitals in the US and Europe, including concerts at the Wallis, Cal Performances, Segerstrom Center, Stanford Live, Guild Hall, Musikverein, and elsewhere. He appears with the Phoenix and Alabama Symphonies, collaborates with Julia Bullock, Seth Parker Woods, Timo Andres, and the JACK Quartet, and premieres solo and chamber works by Tania León, Nico Muhly, Matthew Aucoin, and others.

Hanick is the director of Solo Piano at the Music Academy of the West and serves on the faculty of The Juilliard School, Mannes College, and the CUNY Graduate Center. He lives with his family in the Hudson Valley.

Dark Waters Ingram Marshall

Composer's Notes

Dark Waters, for English horn and Tape, was written in 1995 for oboist Libby Van Cleve by Paul Duda. The English horn is amplified and processed through several digital delay devices and mixed live with the tape part. The tape part was created using raw materials garnered from sampling fragments of an old 78 rpm recording from the twenties of *The Swan of Tuonela* by Sibelius. The “low fi” sound and even the surface noise of the old acetate record,

clearly heard at the very beginning of the piece, are essential to the dark qualities I tried to produce in this music. Those who know this old “war horse” will recognize familiar strains. Of course, the materials are highly processed so eventually the listener forgets about the original material and sinks into the re-created music itself, which fairly can be called a deconstruction.

Dark Waters is related to an older work of mine, *Sibelius in His Radio Corner*, in which I similarly processed—using tape loops and filters—a fragment from the Sibelius Sixth Symphony. That work had a specific image in mind—that of the Master of Järvenpää listening to his short wave radio and hearing, through all the static and noise, a strangely electronic version of his music. *Dark Waters*, on the other hand, is the result of my own clouded reading of this old favorite, a tone poem which is a musical depiction of the legendary swan who glides over the dark waters separating the world of the living from that of the dead, called “Tuonela” in the Finnish epic poem *Kalevala*. Although *Dark Waters* is a kind of homage to the great Finn, it's very much a creation of my own “radio corner.”

Biographies

Ingram Marshall (1942–2022) was an American composer who, in an interview with Anne Midgette, told her that when composing, “what was important was not the process

as much as the expressive use of it.” Marshall was a student of Vladimir Ussachevsky at Columbia when he began composing with tape in the mid-’60s and as a graduate student at CalArts he studied with Morton Subotnick. Just as crucial was his discovery at CalArts of Javanese gamelan; in 1971 he spent three months in Bali studying traditional gamelan music. This led him to one of his early signature instruments—a Balinese bamboo flute. His early works featuring the flute and electronics represent one initiation of the now familiar integration of acoustic and electronic instruments in composition. Associated with the San Francisco Bay Area where he lived for many years, he is best known for his piece *Fog Tropes*, premiered by his close friend John Adams in 1981 with the San Francisco New Music Ensemble. Later in life, he returned to the east coast where he taught at Yale from 2004–2014, where he was happy to teach classes on the influence of which he was perhaps fondest—Sibelius—and influenced a new generation of composers.

Described as “expert” by the *Washington Post*, “dazzling” by the *San Francisco Chronicle*, and “absolutely exquisite” by *Paris Transatlantic*, **Libby Van Cleve's** most extreme moniker was from the *Hartford Courant* which dubbed her “the double reed queen of the new music world.” Van Cleve is recognized as one of the foremost interpreters of chamber and contemporary music for the oboe. Her playing can be heard on the New

Albion, Tzadik, New World, OODisc, Braxton House, What Next?, CRI, Artifacts, and Centrediscs CD labels. She is the author of *Oboe Unbound*, a book on contemporary oboe techniques published by Rowman and Littlefield, and co-author of the award-winning book/CD publication, *Composers' Voices from Ives to Ellington*, Yale University Press. She is the editor of *Six Suites*, oboe performance editions of Bach's cello suites, published by T.D. Ellis Music Publishing. Ms. Van Cleve received her DMA from Yale School of Music, her MFA from California Institute of the Arts, and her BA, *magna cum laude*, from Bowdoin College. She is the oboe teacher at Connecticut College and Wesleyan University and Director of Yale's Oral History of American Music. Her former teachers have included Ronald Roseman, Allan Vogel, and Basil Reeve.



Libby Van Cleve by Paul Duda.

NIGHT

THREE

PROGRAM

Three Pieces for Drum Quartet
WAKE for Charles Ives
HOCKET for Henry Cowell
CRYSTAL CANON for Edgard Varèse

James Tenney, music

Nancy Karp, choreography

Nancy Karp + Dancers: Sonsherée Giles, Katie Kruger, Amy Lewis, and Elizabeth Zepeda; dancers

Other Minds Ensemble: Jimmy Chan, Elizabeth Hall, Divesh Karamchandani, and Mika Nakamura; percussion

Costumes: Elizabeth Zepeda

world premiere choreography

Piano Piece

Kristine Tjøgersen

Ellen Ugelvik, piano and Evelina Dembacke, lighting and video

U.S. premiere

Intermission

Modesty of the Magic Thing
for the pink cup, seven pillars

Zeena Parkins

Zeena Parkins, harp and William Winant, percussion

This performance of Kristine Tjøgersen's Piano Piece was made possible through generous support from the Norway House Foundation, American-Scandinavian Foundation, and EarthWays Foundation.

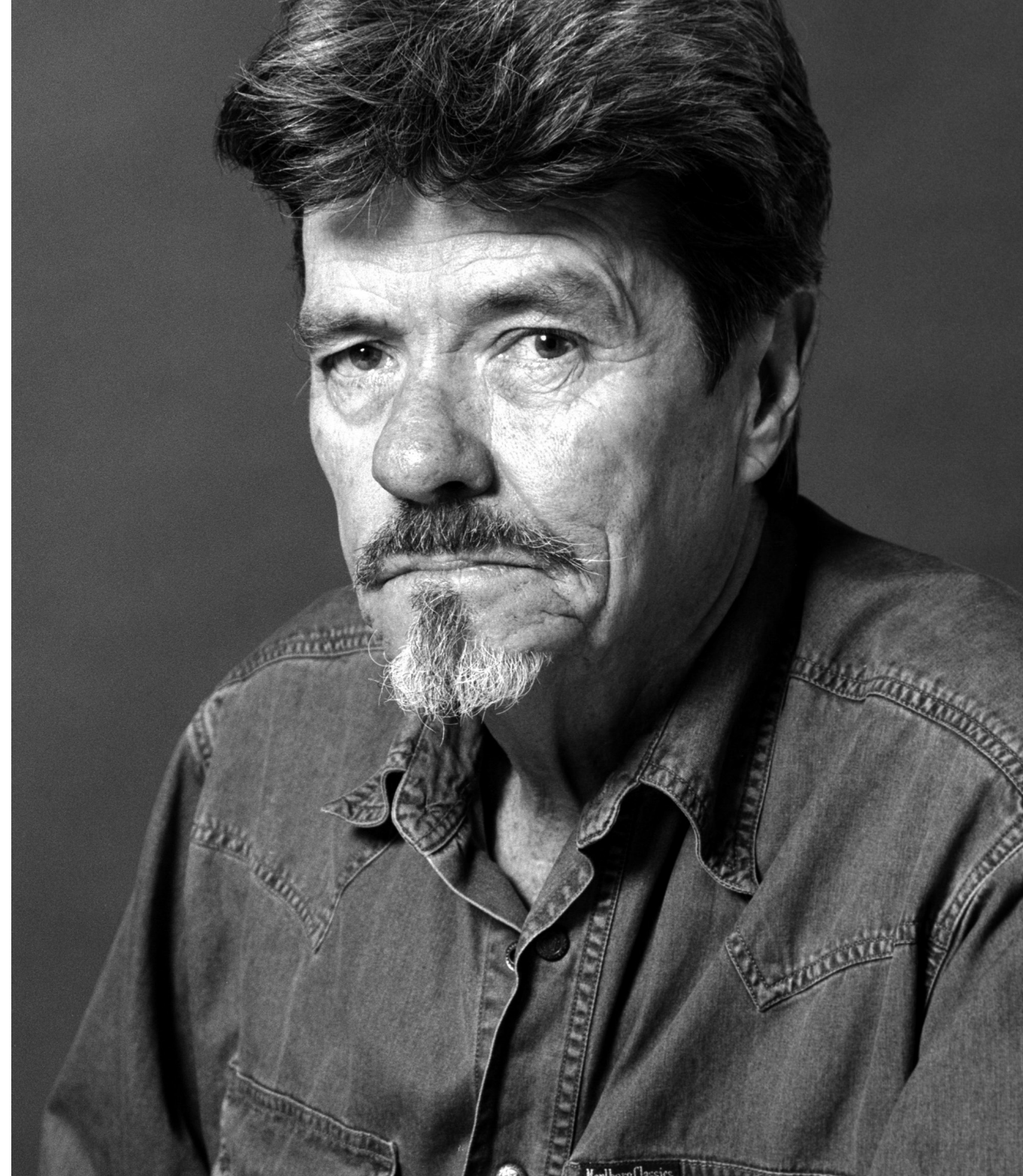
Three Pieces for Drum Quartet
James Tenney, music; Nancy Karp, choreography

Choreographer's Notes

When I first encountered James Tenney's music I was a dance student in the early days of CalArts and was immediately drawn to the complexity of its structure.

As I researched the history of Three Pieces for Drum Quartet, I was led to the Exploratorium in San Francisco. There, in 1974–75, the first of the quartets, *WAKE for Charles Ives*, became a collaboration with sculptor Stephan von Huene whose magnificent mechanical drum played the score. (According to Peter Richards, now an Exploratorium emeritus artist, the piece created quite a stir.) The drum film, courtesy of the Estate of Stephan von Huene, is a prologue to tonight's live performance. Tenney then expanded the score to include three drum quartets for live musicians: *WAKE for Charles Ives*, *HOCKET for Henry Cowell*, *CRYSTAL CANON for Edgard Varèse*.

Inspiration for my work arose during an artist residency earlier this year in Venice, Italy, where I spent my days observing the changing light and shifting water patterns in the canals. That experience informs the *leggero* movement quality throughout, while each quartet structure shifts. I borrowed the music's title to signal dialogue between the differing constructs of each piece. "Wake" is designed as a series of pure movement phrases that retrograde, reverse, repeat, invert, and extend as the dancers alternate between movement in unison and in canon. "Hocket" begins with two dancers in quiet stillness that rapidly bursts into full motion as the pair expands to a quartet to perform interlocking phrases. "Crystal Canon" is filled with cascading movement as spatial patterns weave across the stage. And long phrases are broken up, re-sequenced, and layered by the dancers.



James Tenney via Wikimedia Commons.

Composer's Notes

WAKE for Charles Ives is a kind of “round” involving the cyclic repetition of a two-bar rhythmic phrase occurring in several of Ives’s works. After every two repetitions, a new “voice” is added, playing the same phrase displaced one 32nd-note earlier than the corresponding notes in the first voice. As more and more voices are introduced in this way, the original figure is gradually submerged in a continuous series of 32nd-note pulses—its own, ever-widening “wake” of sound. The piece was originally conceived for a mechanical drum, designed and built by sound-sculptor Stephan von Huene, and for several years on display at the Exploratorium in San Francisco. This version for four tenor drums was written in August 1974.

HOCKET for Henry Cowell, for four bass drums, explores certain parallels between pitch-intervals and time-intervals first suggested by Cowell. In addition, various devices—including the medieval “hocket”—are used to create an illusion of spatial movement. The piece was written in the summer of 1975.

CRYSTAL CANON for Edgard Varèse, for four snare drums, is based on the snare drum “theme” from that composer’s *Ionisation*. Beginning with an initial fragment only, the complete figure is built up gradually in all four canonic voices. The resultant texture evolves by a process analogous to crystal growth—a

process Varèse often compared to his own music. In the middle section, the retrograde form of the *Ionisation* figure is used, with snares “off.” In the last section, the original figure returns, with snares again “on.” At each of several repetitions of the figure, the delay-time between successive entries of the canonic voices is reduced, until finally the “theme” is heard in rhythmic unison in all four voices.

Biographies

Choreographer **Nancy Karp** (b. 1951, Los Angeles) received her early classical training with maverick dancer/choreographer, Carmelita Maracci. Raised in a musical family, her mother, harpsichordist Bess Karp, and uncle Alvin Dinkin, violist with the Hollywood String Quartet, made for lively family gatherings. As a student in the first years of CalArts, her principal teachers and mentors were Bella Lewitzky, Donald McKayle, and Mia Slavenska. Her subsequent study of Bharata Natyam and Carnatic music with the late T. Balasaraswati and late T. Viswanathan in the mid-1970s became a major influence on



Nancy Karp by Joan Lazarus.

her work. She founded Nancy Karp + Dancers in 1980 and has since created more than 80 dance works during her continuing career. Her choreography has been acclaimed by *Dance Magazine* as “work of the utmost intellectual rigor and refinement” and “with resounding focus and visual purity” by the *San Francisco Chronicle*. Karp embraces elaborate structures working with units of pure movement, investigating their potential through combination and variation. From these “structural investigations” emerge patterns and phrases that become her dances. Her work draws from her choreographic practice from the physical world; an individual perspective of the body’s articulation in space and time. Karp and her dance company have commissioned numerous composers to collaborate in the making of new dances each season. Among these are Charles Amirkhanyan, Jay Cloyd, Alvin Curran, Kui Dong, Paul Drescher, Bill Fontana, Miguel Frascóni, Robert Honstein, David A. Jaffe, and Ingram Marshall. She has been the recipient of awards, grants, and commissions from the Rockefeller Foundation, National Endowment for the Arts, California Arts Council, San Francisco Arts Commission, Fulbright Program/Senior Research Fellowship to India, Isadora Duncan “Izzie” Sustained Achievement Award, Bay Area Dance Week Lifetime Achievement Award, Yerba Buena Choreographers Festival, Kyoto International Contemporary Music Forum, Sprachen der Künste Festival, Cabrillo Music Festival, the American Institute of Architects, and others.

James Tenney (1934–2006) was an American composer who, in the words of Kyle Gann, “in a way [stood] at the center of American music, a kind of focal point: he studied and worked with seminal figures such as Varèse, Partch, Ruggles, Cage, Kenneth Gaburo, and Lejaren Hiller; he performed in the ensembles of his contemporaries Philip Glass and Steve Reich; and he has taught some of the leading young composers, including John Luther Adams, [Larry] Polansky, and Peter Garland.” The list of compatriots goes on, and in different mediums: he was partners and collaborated with Carolle Schneeman during her groundbreaking years innovating in early feminist performance; he worked as composer-in-residence at Bell Labs with Max Matthews composing early algorithmic and computer-synthesized music; and he was involved with Fluxus and the Judson Dance Theater in New York City, amongst other things. This spirit of association and integration is present in work which, over the course of his career, changed instinctually with his interests; both his theoretical writing and his composition is never dogmatic or programmatic. Rather, Tenney represents that generation of American composers who were able to take lessons from Cage and Partch, say, and free themselves to investigate sound on its own terms as a site of experience without necessary meaning. Tenney taught at Yale, Brooklyn Polytechnic, and CalArts during its golden years from 1970–75, and then again as the Roy E.

Disney Chair in Composition between 2000 and his death in 2006, but he spent the bulk of his teaching career at York University, in Toronto. His music is published and distributed by Sonic Art Editions, Frog Peak, and the Canadian Music Centre, and has been recorded on the Artifact, col legno, CRI, Hat[now]ART, Koch International, Mode, Musicworks, New World, Nexus, oodiscs, Soundprints, SYR, and Toshiba EMI labels.



Sonsherée Giles by Trib LaPrade.

Sonsherée Giles is a dancer, choreographer, teacher, and costume designer. Originally from New Orleans, Louisiana, she attended Mills College where she received an MFA in performance/choreography. She worked for AXIS Dance Company for over 16 years as a performing/teaching artist, rehearsal director, and associate director. She has taught dance and performed for audiences in the United States, Germany, Croatia, Slovenia, Austria, Russia, Scotland, Canada, China, and Japan. Sonsherée received an

Isadora Duncan Award for ensemble performance and a Homer Avila Award for Excellence in the field of integrated dance. Sonsherée is honored to be dancing with Nancy Karp + Dancers for the past eight seasons, and will also be performing with Amy Lewis and Jo Krieter this fall.

Katie Kruger is a dedicated dance artist and movement educator. Since earning a BA in dance at UC Santa Barbara, she has had a fruitful career in the Bay Area for the past 25 years. Her performance credits include collaborations with notable choreographers such as Randee Pauvre, Abigail Hosein, and Rogelio Lopez, and has had the pleasure of working with Nancy Karp + Dancers since 2015 where she has been featured in the premieres of several new dance works. Katie is currently focused on and is deeply committed to bringing dance education to people of all ages, helping students build confidence, and experience the joy of dancing.



Katie Kruger by John Hefti.



Amy Lewis by John Hefti.

Amy Lewis holds a BA in theater from UCLA, an MFA in dance from Mills College, and an MLIS from San José State University. She has performed with Nancy Karp + Dancers since 2015 and has been featured in the premiere of several new dance works with the company. She has also performed in the works of Sonya Delwaide, Molissa Fenley, Sonsherée Giles, Margaret Jenkins, and Alex Ketley. Her choreographic work has been supported by the West Wave Dance Festival, San Francisco International Arts Festival, ODC's Pilot Program, Meridian Gallery, SAFEhouse Arts, 8x8x8, SPACE 124, Djerassi Resident Artists Program, Drescher Ensemble Artist Residency, and RAWdance's CONCEPT series. Amy will be premiering her new work *My Obsession with Hamletmachine* at the Dance Mission Theater in San Francisco, November 7–16, 2025.

A Bay Area native, **Elizabeth Zepeda** holds both a BA and an MFA as a graduate of the Saint Mary's College and Mills College dance programs. Over the last 20 years, she has danced in the works of many local choreographers including Nina Haft, Deborah Slater, Della Davidson, Janice Garrett, Stacey Printz, and is a founding member of Angela Demmel and Dancers. Most recently, she has worked with Randee Pauvre, Andrew Merrell, and Bianca Cabrera. Elizabeth has been a dancer with Nancy Karp + Dancers since 2022. She works for Shawl-Anderson Dance Center as the Youth Program Coordinator and Social Media Associate.



Elizabeth Zepeda (self-portrait).

Jimmy Chan, originally from Hong Kong, is a versatile solo, chamber, and orchestral percussionist based in the San Francisco Bay Area. He has performed with ensembles including the San Francisco Symphony, California Symphony, Hong Kong Sinfonietta, Marin Symphony, Oakland Symphony, and Sacramento Philharmonic. He has worked under renowned conductors such as Stéphane Denève, Sir Neville Marriner, Esa-Pekka Salonen, John Williams, and Michael Tilson Thomas. A Marimba One Artist, Chan has appeared on prestigious stages worldwide, including Royal Albert Hall and Walt Disney Concert Hall. He has been featured as a concerto soloist with the Billings Symphony and Colburn Orchestra, and has appeared as a guest artist at the Bellingham Festival of Music and Stanford University. In chamber music, he is percussionist with One Found Sound, a conductorless chamber orchestra in San Francisco. Chan is the Percussion Faculty at California State University, East Bay.

Elizabeth Hall is a San Francisco based percussionist who has enthusiasm for chamber music and contemporary music. She is the co-founder of Prism Percussion, a duo that champions the music of Black, Indigenous, People of Color, Women, and Queer composers and has worked to commission, perform, and record new works. She has played with local ensembles including San Francisco Opera, New Century Chamber Orchestra, Berkeley

Symphony, Santa Cruz Symphony, One Found Sound, Ensemble for These Times, Opera on Tap, and San Francisco Contemporary Music Players. Comfortable with many musical styles, Elizabeth can also be seen playing cajon and singing with local bands Gutter Swan, The North Beach Ramblers, Julie and the Warm Bodies, and with singer/songwriter Roo Harrigan. She began her studies at Heidelberg University and received her Bachelor's degree from Bowling Green State University and her Master's degree from the San Francisco Conservatory of Music.

Divesh Karamchandani, see biography on page 14.

Mika Nakamura is a Bay Area based percussionist, educator, and arts administrator passionate about connecting audiences to the concert experience. An avid orchestral and chamber musician, she has collaborated with various artists including the Magik*Magik Orchestra, yMusic, Sō Percussion, and eighth blackbird. She has also performed with New Century Chamber Orchestra, the Mainly Mozart All-Star Festival Orchestra, and the San Francisco Symphony, among others. Ms. Nakamura is a graduate of the University of California, Los Angeles and the San Francisco Conservatory of Music.

Piano Piece Kristine Tjøgersen

Composer's Notes

In the process of making my Piano Piece I recorded a spruce forest and its inhabitants in Tjodalyng on the south coast of Norway at many different times during the day and night in June and July 2019. I slowed down the recordings many times, made transcriptions, and tried to find sounds that we tend to overlook. I then searched for sounds inside the piano that resemble the sounds of the forest. Insects, birds, leaves, water, creaking trees, etc. and the human presence in the forest is the inspiration of the sound material used to create an artificial forest. The audience is placed in the middle of it. I want to investigate how we relate to nature, how we want it to behave in a way that we can predict, and our desire to control it and put humans as the center of attention. Another important factor is my deep fascination with trees and their secret lives and hidden underground communication network. Parallel to this is the inner life of the grand piano that the listener rarely sees and has little relationship to. There is still much to discover in both areas.

Piano techniques are developed in collaboration with Ellen Ugelvik and the light design is developed in collaboration with Ingunn Fjellang Sæther.

Biographies

Kristine Tjøgersen's (b. 1982, Oslo, Norway) compositional practice is characterized by curiosity, imagination, humor, and precision. Through her work she creates unexpected auditory situations by playing with tradition. She has a special interest in the interplay between the visual and the auditory and how they affect each other. Nature in motion and process is often reflected in her works, and collaboration with researchers and biologists is, for her, a source of new sound and scenic ideas, incorporating organic forms into the music.



Kristine Tjøgersen by Rui Camilo/Ernst von Siemens Musikstiftung.

Tjøgersen holds a MA in composition from Anton Bruckner Universität in Linz, Austria, where she studied with Carola Bauckholt, and an MA in clarinet from the Norwegian Academy of Music, where she studied with Hans Christian Bræin. Her works have been performed by Ensemble Recherche, Klangforum Wien, Arditti Quartet, Pinquins, SWR

and WDR Symphonieorchester, Rundfunk-Sinfonieorchester Berlin, BBC Scottish Symphony Orchestra, and Bergen Philharmonic Orchestra at festivals like ECLAT, Ultraschall, Wien Modern, Tectonics, Wittener Tage für neue Kammermusik, and Ultima festival.

From 2019–20, Tjøgersen was a fellow at Akademie der Künste in Berlin, and in 2020 she received the Arne Nordheim Composer Prize, as well as the Pauline Hall Prize for her orchestra piece *Bioluminescence*. In 2021 she was awarded with “work of the year” from the Norwegian Society of Composers for her Piano Concerto. In 2022 she won the International Rostrum of Composers in Palermo and in 2023 was the winner of Coup de Coeur des Jeunes Mélomanes from Fondation Prince Pierre de Monaco for her orchestra work *Between Trees*. In 2024 she received TONO’s Edvard Prize for her orchestra piece *Pelagic Dreamscape*.

Tjøgersen has performed as a clarinetist at many of the major European new music festivals with the award winning ensembles Ensemble neoN, Tøyen Fil og Klafferi, and asamisimasa.

Evelina Dembacke is a visual artist and lighting designer. Her work moves in the borderland between lighting, photography, and light installations. Evelina works across disciplines, mainly together with artists in the fields of dance, visual arts, and music, and she produces performances and installations in collaboration with other artists. Her exploratory process is a method that constantly pushes her artistry in new directions, where the early meeting between disciplines sets the framework for the finished work. Dembacke repeatedly works with found and recirculated material (found objects) that are given artistic value by presenting them in a different context than their original purpose. With this method, Dembacke creates art where nature meets us in a dark time. Do we dare to lower our gaze and see and take advantage of the magic that is close to us, in this now?



Evelina Dembacke by Tale Hendnes/Dansens Hus.



Ellen Ugelvik by Erika Hebbert.

Ellen Ugelvik concentrates on developing and performing new projects in cooperation with contemporary composers and artists. Ugelvik works as a soloist and chamber musician in Europe, the USA, and Asia. She has been invited to festivals such as Donaueschinger Musiktage, Internationalen Ferienkurse für Neue Musik Darmstadt, Tasten – Berliner Klaviertage, Huddersfield Contemporary Music Festival, Ultraschall, Steirischer Herbst, Tzlil Meudcan, Gaudeamus, Kammer Klang, Musikhøst, Rainy Days, ECLAT, Angelica Festival, Kwadrofonik Festival, Nordic Music Days, Musik der Jahrhunderte, Südseite Nachts, Monday Evening Concerts, Ultima Oslo Contemporary Music Festival, and Borealis. She collaborates with composers like Helmut Lachenmann, Carola Bauckholt, Simon Løffler, Simon Steen-Andersen, Mathias Spahlinger, Michelle Lou, Kristine Tjøgersen, Trond Reinholdtsen, Christian Blom, and Øyvind Torvund.

Her commitment to contemporary music is widely recognized. She was acclaimed ‘Performer of the year 2016’ by The Norwegian Society of Composers. In the periods 2008–2011 and 2017–2020, she received a state grant for performing artists. Ugelvik completed a performative PhD project at the Norwegian Academy of Music in 2017 premiering five new piano concerti. From 2019–2024, she lead the research project Performing Precarity in cooperation with international artists, composers, and institutions. Ugelvik has performed as a soloist with the most important orchestras and ensembles in Norway in addition to international ensembles such as Klangforum Wien and Prague Music Performance Orchestra. She is a member of the ensembles asamisimasa and Jagerflygel. Ellen Ugelvik is employed as leader of the NordART center for Artistic Research at the Norwegian Academy of Music in addition to her work as a freelance pianist.

***Modesty of the Magic Thing
for the pink cup, seven pillars***
Zeena Parkins

Composer's Notes

My composition is an homage to Bay Area artist Jay DeFeo. In her drawing series *Seven Pillars of Wisdom* (1989), DeFeo focuses on variations of a single shape derived from a pink cup given to her by ceramicist Ron Nagle, a friend and colleague from Mills College. The pink cup became a source of fascination that she drew from all points of view and every which way, finally creating eleven drawings which transformed the cup into a seven-sided object. In a palette of greys and blacks, several sparkling with metallic powder, these drawings connote locations or interconnected places to inhabit. Several are luminous, barely revealing human touch. Others are dark, tenacious, and unnerving.

Using this seven-sided shape as a structural point of departure, I orchestrated the composition for acoustic harp, wooden bows, microphone, and a variety of metal percussion including the 11-limit just tuned tenor bells designed by composer Lou Harrison. The original instrument was bequeathed to percussionist William Winant in 2003. The tuning of the tenor bells is 1:1 (D +1), 9:8 (E +5), 5:4 (F# -11), 11:8 (G# -46), 3:2 (A+3), 7:4 (C -28). The shimmering overtones that radiate from this tuning envelop the vibrating harp strings to become a new thing,

a thing no longer harp or percussion. The inclusion of the Schneiderman microtonal bells magnifies further this effect of sonic slippage.

DeFeo's "shape" presents itself in many ways throughout the piece: as a tone, a texture, a combination of rhythmic figures, and most literally when the shape is physically traced onto a large tam-tam, reflecting on Walter Benjamin's idea that marking is knowing. The shape appears again when a microphone follows its outline on the tam-tam in a grand amplified gesture that penetrates the air: a shape within the shape.

The Lou Harrison instrument that we are using is a re-creation by Stephen Parris.

The smaller set of microtonal bells were created and fabricated by Leon Schneiderman.

The work is dedicated to Jay DeFeo and my long-time collaborator, percussionist William Winant.

Biographies

New York-based electroacoustic composer/improviser **Zeena Parkins** is a pioneer of contemporary harp practices. Using expanded techniques, object preparations, and electronic processing she has redefined the instrument's capacities. In her compositions, Parkins utilizes collections, recombination, historic proximities, geography, tactility, spatial configurations, and movement. Parkins' compositions have been commissioned by the Whitney Museum, the Tate Modern, Sharjah Art Foundation in UAE, Ne(x)tworks Ensemble, Either/Or Ensemble/ Ensemble Son, Donaueschinger Musiktage, Südwestrundfunk2, Montalvo Art Center, and Bang on a Can. Her awards include the John Simon Guggenheim Fellowship for Composition, Doris Duke Performing Artist Award, DAAD Artist Residency and Fellowship, Shifting Foundation Fellowship, Foundation for Contemporary Arts "Grants to Artists" Award, Multi-Arts Production Fund, NYFA Fellowship for Composers, Meet the Composer, Atlantic Center for the Arts Master Artist-in-Residence, Herb Alpert/ Ucross Prize, The Shifting Award, and three Bessies for her groundbreaking work with dance. There are six solo harp records on various labels, including Table of the Elements, Atavistic Records, and Good Child Music. In a curatorial role, Parkins has created programs for the Music Unlimited Festival in Wels, Austria;

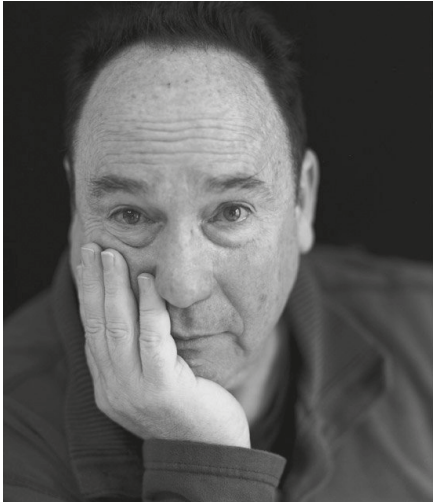
numerous residencies at The Stone in New York City; and in collaboration with choreographer Jennifer Monson, Sidewinder for Movement Research at St. Mark's Church. Parkins served as professor in the Sound Arts Department at SMFA in Boston for two years and has taught at Bard College and at Mills College in Oakland, California.

Zeena Parkins by Claire Paul.



Grammy-nominated percussionist **William Winant** has collaborated with some of the most innovative and creative musicians of our time, including Joëlle Léandre, John Cage, Iannis Xenakis, Pierre Boulez, Frank Zappa, Keith Jarrett, Roscoe Mitchell, Anthony Braxton, Fred Frith, James Tenney, Terry Riley, John Zorn, Cecil Taylor, Gerry Hemingway, Mark Dresser, Barry Guy, Marilyn Crispell, George Lewis, Steve Reich and Musicians, Nexus, Charles Wuorinen, Jean-Philippe Collard, Frederic Rzewski, Ursula Oppens, Joan LaBarbara, Annea Lockwood, Danny Elfman/Oingo Boingo, Ash Fure, Sonic Youth, Marc Ribot, Keith Rowe, Ikue Mori, Joey Barron, Lin Culbertson, Bill Frisell, Yo-Yo Ma, Rova Saxophone Quartet, Lawrence “Butch” Morris, and the Kronos Quartet.

In 2016, Winant was awarded a large, unrestricted grant from the Foundation for Contemporary Arts in recognition for his groundbreaking work as a contemporary percussionist. In 2014, he received a Grammy nomination for his recording of John Cage’s historic solo work *27’ 10.554”* for percussionist on MicroFest Records. He has recorded and toured worldwide with his own groups including Room with Chris Brown and Larry Ochs, Challenge with Anthony Braxton and David Rosenboom, Wake with Frank Gratkowski and Chris Brown, the Abel-Steinberg-Winant Trio, and the William Winant Percussion Group.



William Winant by Dennis Letbetter.

Winant has been featured as a guest artist with the Los Angeles Philharmonic (under the direction of Pierre Boulez), the San Francisco Symphony, and the Berkeley Symphony (Kent Nagano, director), as well as at Cabrillo Festival, Monterey Jazz Festival, SF Jazz Festival, Central Park Summerstage, Ravinia Festival, Salzburg Festival, Donaueschingen Festival, Victoriaville, Holland Festival, Edinburgh Festival, Ojai Festival, Sonar Festival, All Tomorrow’s Parties, Taklos, Other Minds Festival, Lincoln Center, Melt Down Festival, Royal Festival Hall, Library of Congress, The Barbican, The Kennedy Center, Paris Opera, Disney Hall, Miller Theater Composer Portraits Series, Merkin Hall, Guggenheim Museum, and Brooklyn Academy of Music.

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DAY

FOUR

PROGRAM

Tombeau
Brian Baumbusch
Nata Swara and ZOFO

Balinese Ceremonial Music
Pemungkah
Rebong
Gambangan
Lagu Délem
Tabuh Telu

Transc. Colin McPhee, arr. Eva-Maria Zimmermann and Keisuke Nakagoshi
ZOFO

KoSo
Putu Septa
ZOFO

Speech Delay
Ni Nyoman Srayamurtikanti, arr. Brian Baumbusch
ZOFO

Intermission

Kendang Krumpungan Babetelan
Nata Swara and Brian Baumbusch

Las Anjali
Nata Swara

Prisms for Gene Davis
Brian Baumbusch
Nata Swara, ZOFO, and Brian Baumbusch
U.S. premiere

Nata Swara (Putu Septa and I Kadek Janurangga, gamelan)
ZOFO (Eva-Maria Zimmermann and Keisuke Nakagoshi, piano)

Nata Swara's appearance was made possible through generous support from Suli Boentaran and the Fund for Arts and Society: In honor of Brian Baumbusch.

Program Notes

Tombeau
Brian Baumbusch

Originally written in 2016 for piano and a pair of two-octave *gender rambat* from the seven-tone gamelan *semar pegulingan*, *Tombeau* is both a tribute to the French keyboard tradition and to early 20th-century European composers who absorbed gamelan influences. The work highlights the contrast in intonation between instruments while setting the piano against the gamelan instruments in divergent rhythmic cycles, weaving together shifting divisions of time and tuning.

Balinese Ceremonial Music
Transc. Colin McPhee, arr. Eva-Maria Zimmermann
and Keisuke Nakagoshi

Colin McPhee (1900–1964) was a Canadian-born composer, pianist, and ethnomusicologist, and one of the first Westerners to study gamelan music intensively in Bali. During the 1930s, he grew concerned that the newly emerging style of *gong kebyar* might eclipse older ceremonial forms. To help preserve them, he painstakingly transcribed traditional pieces for two pianos—works that for many years offered the only way Western audiences could hear gamelan.

This program presents five of those transcriptions, arranged here for one piano four hands:

- Pemungkah** an overture to a shadow puppet play
- Rebong** music for romantic scenes in shadow theatre
- Gambangan** derived from an ancient gamelan form with wooden keys
- Lagu Délem** music for the comedic character Délem in shadow theatre
- Tabuh Telu** a classical instrumental form often heard at temple festivals



Brian Baumbusch by Myles Boisen.

This adapted transcription style for piano four hands frequently requires crossing arms at the keyboard to navigate overlapping figures, reminiscent of the interlocking gestures common in gamelan music. Thanks to McPhee’s efforts, and the generosity of the Balinese musicians who performed these works for him a century ago, older traditions were preserved in a musical translation that functions as a cultural bridge, not unlike the translation of poetry from one language to another.

Special thanks to Marlowe Hood for permission to perform “Lagu Délem” and “Rebong.”

KoSo
Putu Septa

KoSo—short for *Kohesi Sosial* (social cohesion)—is conceived as a meditation on community and the productive possibilities of difference. Rather than obstacles, differences become opportunities for change, creating harmony through tolerance, justice, and mutual respect. The piece invites performers and listeners alike to reflect on togetherness and on the values that sustain a peaceful and dynamic society.

Speech Delay
Ni Nyoman Srayamurtikanti, arr.
Brian Baumbusch

Written originally for the *gender wayang* ensemble that accompanies Balinese shadow theatre, *Speech Delay* is dedicated to the composer’s

sister. Her childhood experiences with delayed speech gave rise to inventive and tender ways of expressing affection. The piece translates this sense of vivid, unconventional communication into musical language, blending playfulness with intimacy.

Kendang Krumpungan Babetelan
Nata Swara and Brian Baumbusch

This trio features the paired Balinese *kendang pelegongan*—the lower-pitched *wadon* drum and the higher-pitched *lanang*—joined by a *kajar krentengan* that imitates and reinforces the drumming patterns. The piece draws from the *bebatelan* style, rooted in *batel* ensembles that traditionally include *gender wayang* and *suling* (flute) in addition to an assortment of unpitched percussion instruments. Here, the elongated rhythmic cycles highlight the interplay between the paired drums and their shadowing counterpart, offering a focused glimpse into one of Bali’s most intricate drumming traditions.

Las Anjali
Nata Swara

Composed by Putu Septa in the *tabuh petegak bebarongan* style, *Las Anjali* joins the meanings of its two words—*las* (“sincere”) and *anjali* (“respect”)—to offer a musical tribute to ancestors. With dense interlocking *kotekan*, shifting tempos, and elastic dynamics, the work captures the vitality of Balinese ceremonial music

while imagining new directions for tradition. It stands as both an offering and an inspiration for future generations.

Prisms for Gene Davis **Brian Baumbusch**

Prisms for Gene Davis was originally composed between 2018 and 2021 for Baumbusch's custom-built "Gen 2" gamelan-inspired metallophones combining aluminum and bronze bars, which now belong to Nata Swara in Bali and are performed on regularly for both traditional and contemporary music (incidentally, these instruments first premiered at the 2019 Other Minds Festival for the performance of Baumbusch's *The Pressure*). *Prisms for Gene Davis* takes its title from the American color-field painter Gene Davis, whose vertical bands of color suggest layered rhythms of perception. The piece unfolds in nine independent movements or "prisms," each exploring a different configuration of a shared twelve-beat melodic cycle across shifting rhythmic grids.

Rather than continuous development, the prisms offer contrasting sound worlds separated only by brief drum or gong bridges. Some movements unfold across expansive timescales—meters of 840 or 1080 beats per cycle—inviting a heightened awareness of unfolding layers of time. The work draws on the Balinese principle of balancing stillness (*ngubeng*) with forward motion (*majalan*), shaping long-breathed contours that echo across instruments.

As in Davis' paintings, where repeated stripes invite the eye into shifting color relationships, *Prisms for Gene Davis* invites the ear into tessellated patterns whose gradual transformations reveal themselves only through sustained attention.

Biographies

Brian Baumbusch is a composer, instrument designer, and musicologist whose "harmonically vivid...intense...simmering" (*New York Times*) compositions push the boundaries of new music. His works engage the use of new technologies while also drawing on deep cross-cultural histories. His 2015 composition *Hydrogen(2)Oxygen*, written for the JACK Quartet and Lightbulb Ensemble and centered on a set of new percussion instruments that Baumbusch designed and built between 2011 and 2014, is described by the *Washington Post* as being "exuberantly complex, maddeningly beautiful, and as intoxicating as a drug." He has headlined performances at the Bali Arts Festival in Denpasar, the Smithsonian Institution in Washington, D.C., The Clarice Smith Performing Arts Center of Maryland, and the Yerba Buena Center for the Arts of San Francisco, among others. He has collaborated with musicians such as I Made Subandi, JACK Quartet, Pauline Oliveros, San Francisco Contemporary Music Players, Cal State Fullerton Wind Symphony, and the Balinese ensemble Nata Swara, among others.



Nata Swara by Wah Photo.

Nata Swara is a multi-instrumentalist group that focuses on playing traditional Balinese gamelan music, playing new music for gamelan, and playing experimental and contemporary music that is rooted in gamelan and in some cases electronic instruments. Nata Swara also produces new works and is actively producing a new generation of Balinese gamelan players. Nata Swara was founded in 2011 in Padangtegal, Ubud, Bali. In addition to producing new works and exploring classical gamelan music, Nata Swara instills, mobilizes, and increases international cooperation, including recent collaborations with American composer Brian Baumbusch.

I Putu Adi Septa Suweca Putra (Putu Septa) (b. 1992) is a composer and musician from the village of Padangtegal, Ubud, Bali. His natural

talent as a gamelan musician descends from his grandfather, a great gamelan musician, and his ability with the instrument has been recognized since childhood. In 2009 and 2010, he toured America with Gamelan Salukat, with whom he performed at Cal Performances, Berkeley; Cutler Majestic Theatre, Boston; and Brooklyn Academy of Music, New York. In 2013 and 2014, Septa was invited to perform in Malaysia as part of the International Gamelan Festival with Gamelan Sangrila and Gamelan Salukat. In 2015, he performed and lectured at the Festival of Endless Gratitude, Copenhagen; the Newbees Festival in Aarhus; and the Amsterdam Light Festival, Amsterdam. In 2018, 2022, and 2023 he was part of Gamelan Salukat's European tours. In 2019, he worked with Gamelan Yuganada, Lavoce Choir, and Hand Percussion to create *Taksu, New Works for*

Gamelan. As a collaborator, Septa has created works with Dafra Kura Band (Africa), Filastine (Barcelona), Bloco (Singapore), Akim Funk Buddha (US), Jonas Stampe (Denmark), Rima (US), and others. In 2022, he collaborated with American composer Brian Baumbusch. To contribute to new music on Balinese gamelan, Septa initiated a new gamelan ensemble—Nata Swara—which performs with, among others, Gamelan Sada Sancaya, a large orchestra of extended range bronze instruments designed by Septa, and Kendang Briuk, a newly developed instrument set consisting of a varied collection of Balinese kendang drums.

I Kadek Janurangga is a composer and gamelan musician born in Ubud, Bali on January 10, 1999. Janurangga has been familiar with the world of gamelan since he was 9 years old and joined the Sanggar Nata Swara Gamelan group in 2011. Janurangga is a graduate of the Indonesian Institute of the Arts, Denpasar, completing his education in 2021. Through this experience, Janurangga has produced many gamelan and non-gamelan works, both in traditional and new contexts. These include *Panjang Ilang*, new music for Gambang gamelan; *Lekeh*, for Balinese kendang ensemble; *Bukan Aku*, music with breath media; *Gamelan & Energi*, for gamelan and electronics; and many more. In addition to being a composer, he is active as a musician and member of Sanggar Nata Swara. Nata Swara is a collective space that has trained him since he was introduced to gamelan. As his second home, he has had a lot of experience both as a musician and composer in various projects with Sanggar Nata Swara. In addition to working with gamelan media, Janurangga is currently studying music with computer/electronic media. Consistently pursuing work in the field of gamelan art has brought him to various performance spaces, including with Sanggar Nata Swara, which has shaped his mentality as a professional artist.

Since joining forces as a professional piano duo in 2009, **Eva-Maria Zimmermann** and **Keisuke Nakagoshi**—**ZOFO**—have electrified audiences from Carnegie Hall to Tokyo with their dazzling artistry and outside-the-box thematic programming for one-piano-four-hands. One of only a handful of duos worldwide devoted exclusively to piano duets, this Grammy-nominated, prize-winning Steinway Artist ensemble is blazing a bold new path by focusing on 20th and 21st century repertoire and commissioning new works from noted composers each year. ZOFO, which is shorthand for 20-finger orchestra (ZO=20 and FO=finger orchestra), also performs heart-pumping duet arrangements of famous orchestral pieces such as Stravinsky’s *The Rite of Spring*, exploring the realms in which many composers first experienced their symphonic visions. ZOFO believes that the piano duet is the most intimate form of chamber music, with two musicians playing individual parts on one instrument in a complex, often beautiful choreography of four hands. ZOFO’s concert programs often incorporate a unifying theme that connects the works both musically and historically. Several of these thematic programs have been released worldwide as critically acclaimed commercial CDs under their multi-disc recording contract with Grammy Award-winning label Sono Luminus Records. Their 2013 debut CD *Mind Meld* was nominated for a Grammy Award for Best Chamber Music/Small

Ensemble Performance. Winner of the Bradshaw & Buono International Piano Competition, ZOFO made its Carnegie Hall debut in 2010. At the 2011 Osaka International Chamber Music Competition, ZOFO was the only piano duo to be elevated to the final round. Since then, ZOFO has performed across Europe, Japan, Australia, and the U.S. Committed to contemporary music, ZOFO duet has commissioned more than 30 works by noted composers including Pulitzer Prize-winner William Bolcom, Gabriela Lena Frank, Terry Riley, Akira Nishimura, Carl Vine, Pawel Mykietyn, Franghiz Ali-Zadeh, and many others.



Eva-Maria Zimmermann and Keisuke Nakagoshi—ZOFO
by Carlin Ma.

A LOOK BACK AT OM SPECIAL EVENTS



Henry Brant and Michael Tilson Thomas before the premiere of *Ice Field*, commissioned by Other Minds for the San Francisco Symphony (2001).



Hannah Higgins performing Alison Knowles' *Loose Pages* (2011). Photo by Alan Cronin.



Gloria Cheng and Terry Riley at the Yerba Buena Center for the Arts (2018). Photo by ebbe roe yovino-smith.



Maki Namekawa and Dennis Russell Davies at Davies' 80th birthday celebration (2024). Photo by Raymond Holbert.



Adam Tendler performing *Inheritances* at the Brava Theater (2024). Photo by David Magnusson.



Rhys Chatham conducting *A Secret Rose* for 100 electric guitars (2013). Photo by Molly DeCoudreaux.

ABOUT OTHER MINDS

The 29th 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 Brava Theater in San Francisco's Mission District. Other Minds is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multidisciplinary collaborations, and the rediscovery of neglected 20th century works. The Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.

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)
Muhai 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 Dresher, Mamoru Fujieda, Hafez Modirzadeh, Laetitia Sonami, Carl Stone, Donald Swearingen, Visual Brains (Sei Kazama & Hatsune Ohtsu), Pamela Z

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

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

OTHER MINDS 7 (2001)

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

OTHER MINDS 8 (2002)

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

OTHER MINDS 9 (2003)

Jack Body, Ge Gan-ru, Evelyn Glennie, Daniel Lentz, Stephan Micus, Amy X Neuburg, William Parker, Ned Rorem, Stephen Scott

OTHER MINDS 10 (2004)

Alex Blake, Amelia Cuni, Francis Dhomont, Werner Durand, Mark Grey, Keiko Harada, Stefan Hussong, Joan Jeanrenaud, Hanna Kulenty, Tigran Mansurian, Jon Raskin

OTHER MINDS 11 (2005)

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

OTHER MINDS 12 (2006)

Tara Bouman, Daniel David Feinsmith, 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, Dobromiła Jaskot, Ben Johnston, Catherine Lamb, Chico Mello, John Schneider, Linda Catlin Smith, Bent Sørensen, Chinary Ung

OTHER MINDS 15 (2010)

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

OTHER MINDS 16 (2011)

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

OTHER MINDS 17 (2012)

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

OTHER MINDS 18 (2013)

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

OTHER MINDS 19 (2014)

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

OTHER MINDS 20 (2015)

Charles Amirkhanian, Don Byron, Frode Haltli, Tigran Mansurian, Miya Masaoka, Michael Nyman, Pauline Oliveros, Maja 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

OTHER MINDS 28 (2024)

Amma Ateria, Nava Dunkelman, Annea Lockwood, Hafez Modirzadeh, Jan Martin Smørdal, Marshall Trammell, Trimpin

OTHER MINDS 29 (2025)

Samuel Adams, Peter Garland, I Kadek Janurangga, Ingram Marshall, Zeena Parkins, Putu Septa, James Tenney, Kristine Tjøgersen, Pamela Z

A GATHERING OF OTHER MINDS

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Deborah O'Grady & John Adams
Jay Stamps
Patricia Thomas: In memory of
Scott Atthowe
Kristen & Mitchell Yawitz

Post-Modernist (\$500–\$999)

Anonymous
Allan J. Cronin & France
Winddance Twine
East Bay Community Foundation
Thea Farhadian
Raymond Holbert
Ann and Don Hughes: In memory of
Bob Hughes
Kay Family: In memory of Renate Kay
on the occasion of Charles'
80th birthday

Gillian Kuehner & Norman Bookstein
Lucy & George Mattingly
Heli Roiha & Terry McKelvey
Emma Moon: In honor of
Charles Amirkhanian
Douglas Murray
Earleen Overend & Wayne Palmer
Colleen Paretty
Karl Pribram
Jeannette Redensek
William Sharp
Mary Stofflet
Bronwyn Warren: In memory of
James Petrillo
Electra Yourke

Neo-Classicist (\$250–\$499)

Rose de Heer & Mark Abramson
Bob Bralove
Agnes Bourne
Levon Der Bedrossian
Karen Cutler & Andy Gold
Laurell & Wayne Huber
Leonard Hunter: In Memory of
Julia Marshall
Dina & Neil Jacobson
Elizabeth Lauer
Susan Levenstein & Alvin Curran
Jack Lucas
Sylvia Kaprielian
John Klopacz: In memory of Richard
A. Wilson
Robert Kaprielian: In memory of
Major Ben Amirkhanian
Russell Nelson
George Pursley: In honor of Charles
A. – The New Music GOAT!
Susan Rubio & Danny Shapiro
Orli Shaham & David Robertson
Peter S Samis: In honor of
Cecile Moochnek
Roger Stoll
Susan Gilmore Stone & Prescott
W. Stone

Sheila Davies Sumner and Patrick
Sumner: In honor of Shawn
Davies Perry
Marcia Tanner: In honor of
Charles Amirkhanian
B. Way: In honor of C. Amirkhanian
Betty & Carl Zlatchin

Impressionist (\$125–\$249)

Kirk Allen
Larry Balakian
James Bergstrom
Sarah Cahill: In honor of Charles's
big birthday!
Serena Carroll
Antonio Celaya
Gloria Cheng
Susan & Clark Coolidge
Anthony B. Creamer III
James Cuno: In honor of
Tony Gnazzo
Kui Dong & Duo Huang
John Foggy
Rex Gaskins: In memory of
Morgan Powell
Thomas Gaudynski
William Golove
Scott Guitteau: In memory of
Zakir Hussain
Wendy Hillhouse: In memory of
Donald Stenberg
Andrew Hoyem
Nancy Karp & Peter Jones
Wendy & Howard Kleckner
Eleanor Lindgren
Timothy Lynch
Margaret Maker
Arthur Antheil McTighe: In memory
of Justine Antheil McTighe
Adam Morte
Bari & Stephen Ness
Stephen Pacheco
Leland Rice
Karen Saona: In memory of
Robert Hughes

Bari Scott
Gail Silva
Dean Suzuki
Frances Valesco: In honor of Charles
Amirkhanian's birthday
Josefa Vaughan & Charles Boone: In
honor of Anthony J. Gnazzo
Stephen Vincent
Albert Wax
Dianne Weaver & Sebastian
Scarampi: In honor of Jim
Newman & Jane Ivory
Dave Weinstein

Minimalist (\$60–\$124)

Craig Amerkhanian &
Michelle Sinclair
Sahan Arzruni
Anne Baldwin
David Ballinger
Susan Bernstein
Tom Bickley
John Bischoff
Sue & Marty Bohigian
N. Brooke Gabrielson
Nancy & John Gilbert
Claude Gruen
Elizabeth Hartka
Melanie Hedlund
Harvey Ingham
David Karamian
Jin Hi Kim
Christine Ahn-Koulias & Jim Koulias
Joseph Leighly: In memory of
Agnes Mihalik
Gareth Loy
Robert May
April McMahon: In honor of
Charles Amirkhanian
Beth & Jimmy Miklavcic
Meredith Monk
Judy Moran
Lisa Petrie & Nico Stuurman
Janis Plotkin

Timothy Price
Dawn Richardson
Megan Roberts & Raymond Ghirardo
Michael Robin
Susan Rosin & Brian Bock
Michael Rowe
Danny Scher
Steve Seid
Thomas Sepez
Jay T. Smith
Thomas Steenland
Douglas Zody

Microtonal (up to \$59)

Ernesto Aguilar
Anonymous
Margaret Baumgartner
Carol Benioff
Victoria Brady
Kamala & Thomas Buckner
John Carnahan
Erik Christensen
Bill Compton
Lisa Domitrovich
Thomas Farmer
Alden Jenks
Barbara Johannes
Judy & Larry Johansen
Dan Keller: In honor of
Gordon Mumma
Dan Kluger
Paul Lehrman
Donna Look
Gregory Messigian: In honor of
Harry Bernstein
Laurie Polster
Martin Rokeach
Katherine & Ira Steingroot
Margaret Leng Tan: In memory
of Tyson
Pamela Z: for another year of sounds
(and the silences in between!)

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OM STAFF BIOS

CHARLES AMIRKHANIAN

Charles Amirkhanian, co-founder of OM with Jim Newman in 1992, is Other Minds's Executive & Artistic Director. In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many special 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 Archives 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, may be found at archives.otherminds.org.

Amirkhanian served as Music Director of KPFA Radio in Berkeley (1969–1992) and Executive Director of the Djerassi Resident Artists

Program (1993–1997). 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 was awarded 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 free on the Other Minds Archives. His own music is recorded on New World, Other Minds, Cantaloupe, Wergo, Perspectives of New Music, and Centaur.

JOSEPH BOHIGIAN

Joseph Bohigian, Associate Director, is a composer and performer of acoustic and electronic music. His work focuses on issues of memory, cultural reunification, and diaspora. 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), Walt Disney Concert Hall (Los Angeles), TENOR Conference (Melbourne), Suoni Per Il Popolo (Montreal), New Music Gathering, and Aram Khachaturian Museum Hall (Yerevan) by the Mivos Quartet, Decibel, Great Noise Ensemble, Argus Quartet, 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!*.

LIAM HERB

Liam Herb is an interdisciplinary artist and musician originally from Birmingham, Alabama now based in Oakland, California. Liam began work with Other Minds in 2018 after graduating from the San Francisco Conservatory of Music. He is a producer of the weekly radio program *Music from Other Minds* and serves as Production Director for Other Minds.

Liam's 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*, for marching band drumline, ratchets, bells, and manipulated historical player piano rolls. His audio visual works have recently been exhibited at This is a House Gallery in Oakland and Upper Market Gallery in San Francisco.

DEVIN KING

Devin King, Operations Associate, is a poet and scholar. A native of

Texas, he lived for many years in Chicago, where he was the poetry editor at Green Lantern Press, one of the founders and co-curators of Sector 2337, a gallery and bookstore, and taught at The School of the Art Institute of Chicago. Three books of poetry have been published by Kenning Editions: *Gathering*, *The Grand Complication*, and *There Three*. He has recently finished an edition of the letters between Jonathan Williams and Ronald Johnson and is currently working on a biography of the ten years they spent together.

ADRIENNE CARDWELL

Adrienne Cardwell, Archivist, 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.

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 cofounded, 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.

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Other Minds Festival 29 Specialists

Videographer: Dave Taylor
Photographer: ebbe roe yovino-smith
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Sound Engineer: Jacob Felix Heule

Additional support from Rachel Schonfeld.

Thank you to our volunteers!

Other Minds Festival 29

Program Credits

Art Direction: Dom Cooper Design
Copper marbling: Dom Cooper
Layout & Design: Vinnie Sam
Text: Charles Amirkhanian, Joseph Bohigian, Devin King
Editing: Joseph Bohigian

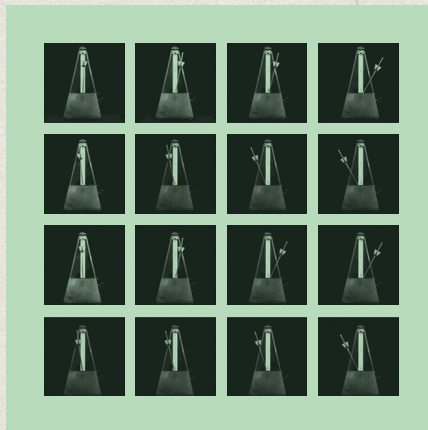
Photographers are credited throughout the program.



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Pamela Z's *Simultaneous*. Available on LP, CD, and digital download.

Synchronous stories of multiple individuals, a Greek chorus of simultaneous utterances. **Pamela Z** layers speech fragments in contrasting languages with her own vocalizations, found sounds, and MIDI instruments.



Charles Amirkhanian's *Ratchet Attach It*. Available on LP, CD, and digital download.

Q: What connects military drum corps, subverted player piano rolls, Armenian folk tunes, and playful minimalism?

A: **Charles Amirkhanian's** *Ratchet Attach It*.

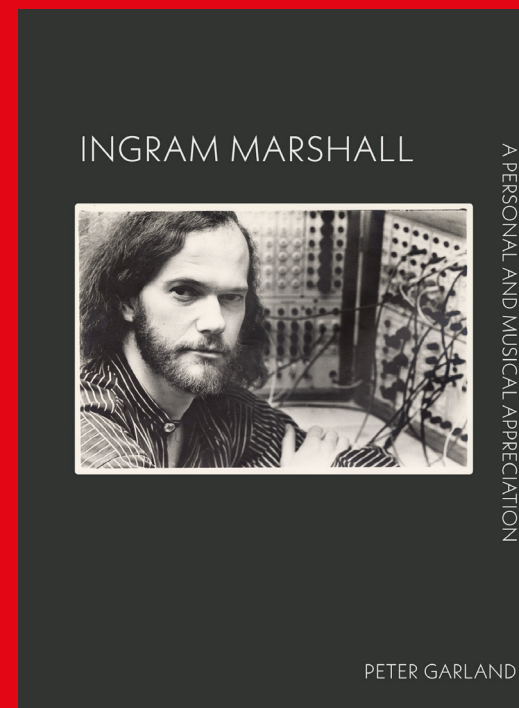


Putu Septa's *Piwal*. Available on CD and digital download.

Piwal: a Balinese word which may be defined as "rebellion," "disobedience," or "deviation." **Putu Septa's** *Piwal*: the sound of a new generation of Maverick Indonesian Composers.



NEW FROM OTHER MINDS



Ingram Marshall: A Personal and Musical Appreciation

By Peter Garland

ISBN: 0793519458980 / October 2025.

In 1970, CalArts, a radical new Southern California university of the arts funded by Walt Disney, convened a faculty of esteemed composers, musicians, poets, and choreographers. One of its proudest products was composer Ingram Marshall, a soft-spoken and profoundly original thinker, whose music threaded a course through the American Experimental Tradition of John Cage and Lou Harrison, Balinese traditional music, and cutting-edge electronics, to chart

a new path forward for a generation of younger American composers. The inside story of the rich cultural stew cooked up by a campus full of avant-garde artists thrust into positions of influence and the outsider students they attracted remained little-told until Marshall's composer classmate Peter Garland set down these poignant recollections.

—Charles Amirkhanian





archives.otherminds.org

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from Laurie Anderson
to Frank Zappa.

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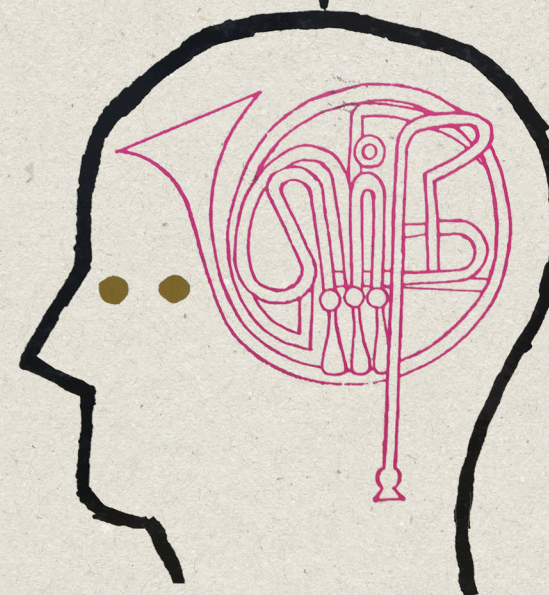


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OPEN MIND SALUTES OTHER MINDS

Henry Wimmer founded OPEN MIND MUSIC in SF, early in 1994, and has been opening minds to music ever since. From ABBA to ZAPPA, the mission has been inclusion and curation of special music of various realms. From bebop to hip hop, funk to punk, from Alice Coltrane to Warren Zevon—Open Mind Music brings the music to the people.



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UPCOMING OTHER MINDS CONCERTS

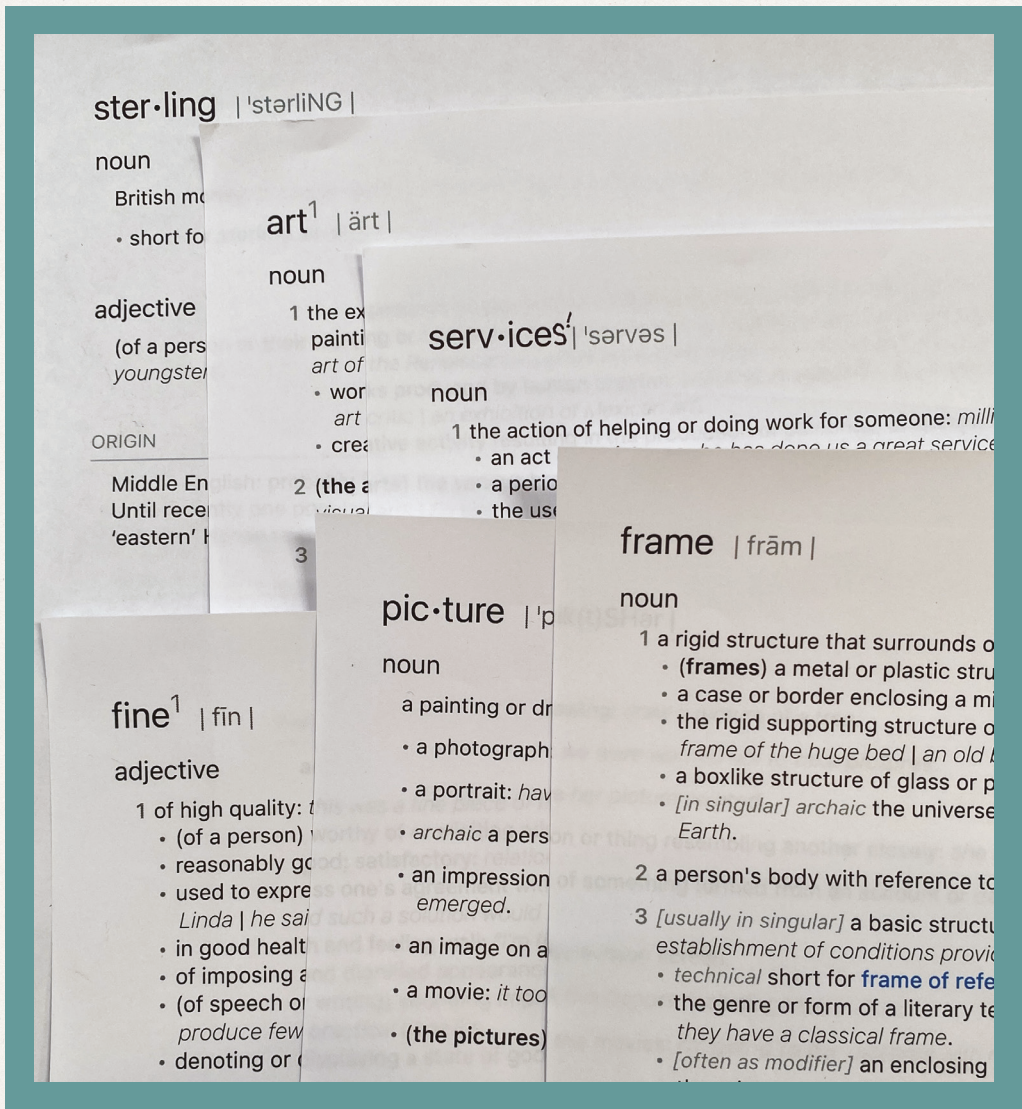
Thursday, December 4, 2025, 7:30 pm
The Nature of Music 19
And No Birds Sing: A Requiem for the Earth
Margaret Leng Tan, piano and toy piano
Littlefield Concert Hall, Mills College
at Northeastern University, Oakland
Tickets on sale now

Thursday, January 8, 2026, 7:30 pm
Feldman at 100: Triadic Memories
Amy Williams, piano
Tickets on sale now

Thursday, May 14, 2026, 7:30 pm
A LOTTA SONATAS
Dennis Russell Davies and
Maki Namekawa, piano four hands
Littlefield Concert Hall, Mills College
at Northeastern University, Oakland

October 8–11, 2026
Other Minds Festival 30
Brava Theater, San Francisco



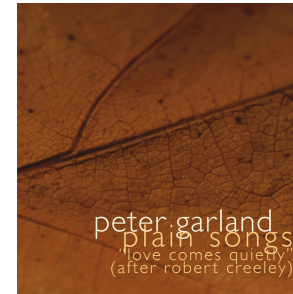


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Music by Peter Garland

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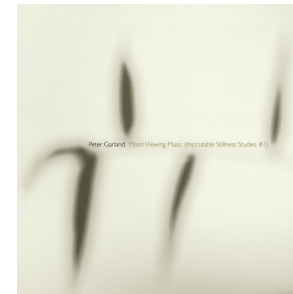
Plain Songs: "Love Comes Quietly"
(after Robert Creeley)
Performed by organist Carson Cooman.
"Refreshingly succinct and reflective."
—The Wire



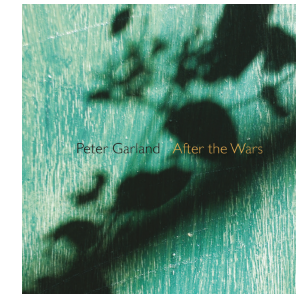
The Basketweave Elegies
Performed by William Winant.
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—The New Yorker



Three Dawns & Bush Radio Calling
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"A strange and romantic musical world."
—Sequenza21



Moon Viewing Music (Inscrutable Stillness Studies #1)
Performed by William Winant.
"Quiet, subtle, and lovely."
—Sequenza21



After the Wars
Performed by Sarah Cahill.
"Pianistic shell bursts interspersed with wounded reflection."
—The Wire



String Quartets
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"Luscious and lyrical."
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Peter Garland's music also appears on the following anthologies: **Dancing on Water**, **Cold Blue**, **The Complete 10-Inch Series from Cold Blue**, and **Cold Blue Two**.

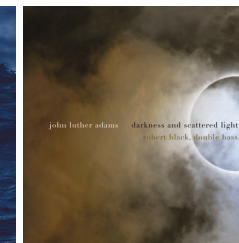
Recent releases by other composers



John Luther Adams
Waves and Particles
Performed by JACK Quartet
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"Enthrancing."—Wahsington Post



John Luther Adams
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Performed by Robert Black
"Somber brilliance."—The Wire



Michael Byron
Halcyon Days
Performed by William Winant
Percussion Group, Ray-Kallay Duo, and Lisa Moore
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