

Other Minds® presents in cooperation  
with the Center for Contemporary Music,  
Northeastern University and  
Mills Performing Arts



David Tudor





## A MESSAGE ABOUT MAVERICKS 250

Charles Amirkhanian

1976. It seems just yesterday that I was producing radio programs on 200 years of American classical music for KPFA Radio in Berkeley during the bicentennial.

As we arrive at the USA's semiquincentennial this July 4th, we find ourselves living up to the words of eminent music scribe Alex Ross: "No other city has an organization quite like Other Minds, cultivating all the music that would otherwise drop between the cracks." Other Minds is pleased to present Mavericks 250, a two-part mini-festival celebrating some of this country's most brilliant (and little-known) composers.

We begin with a major centennial celebration of the droll Philadelphia-born mastermind of mid-century musical modernism David Tudor (1926-1996).

Following that, we'll host a scintillating evening of piano sonatas of Alexander Reinagle (c. 1750-1809) composed in Philadelphia shortly after the time of the First Constitutional Convention. Yes, there was modern music in America even before the 19th Century!



It's a great honor to have as our performing artists Composers Inside Electronics, a quintet of player-composers who not only performed with David Tudor himself, but who have kept alive his music by performing on bespoke homemade electronic instruments identical to Tudor's hand-built originals. These instruments create "live electronic music" and, at their debut in the early 1970s, led to a more fluid way of integrating improvisation, interaction, and spontaneity into the previously cumbersome practice of synthesized music.

And from Tempe, Arizona, we welcome noted Baroque and early-American music scholar and keyboard player Stephen Siek. His studies of the earliest composers in the USA and his expertise in music of the period include fascinating lecture-concerts that bring to life a forgotten chapter of our musical past. His own recording of Alexander Reinagle's work on the Titanic label is both definitive and invigorating.

We're grateful to these players for making Mavericks 250 possible. And our thanks to Mills Music Now and Northeastern University for generously sharing their wonderful Littlefield Concert Hall with Other Minds.

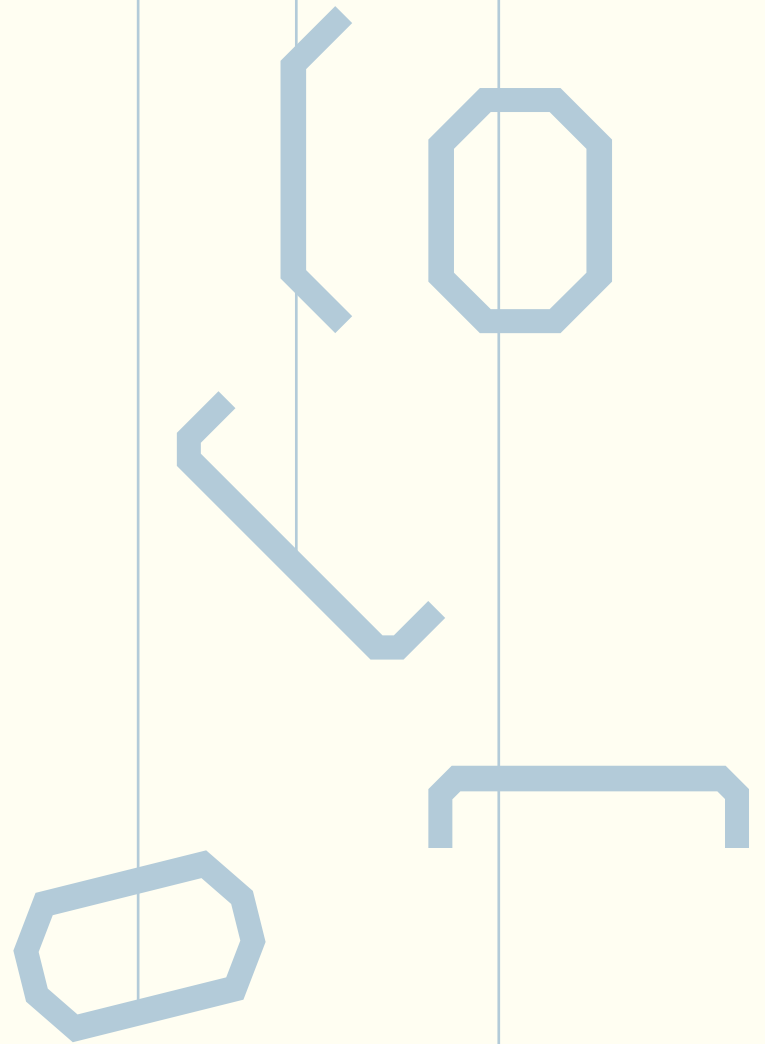
# David Tudor Centennial Composers Inside Electronics

Friday, June 26th, 2026, 7:30 PM

Saturday, June 27th, 2026, 1:00 PM  
(Afternoon teach-in and workshop)

Saturday, June 27th, 2026, 7:30 PM

Littlefield Concert Hall, Mills College  
at Northeastern University  
Richards Rd, Oakland, CA 94613





## PROGRAM

Saturday June 27  
(Evening)

David Tudor  
Microphone  
(1970)  
John Bischoff  
& James Fei

Friday June 26

David Tudor  
Forest Speech  
(1976)  
John Bischoff,  
John Driscoll,  
Paul DeMarinis,  
& James Fei

David Tudor  
Untitled  
(1972)  
Michael Johnsen

David Tudor  
Pulsers  
(1976)  
Michael Johnsen

John Driscoll  
Speaking  
in Tongues (2018)

John Bischoff,  
John Driscoll,  
Michael Johnsen,  
& Paul DeMarinis

Saturday June  
27 (Afternoon  
Workshop)

Discussion/  
Demonstrations  
of Microphone,  
Pulsers, and  
Speaking in  
Tongues

←

David Tudor  
at The Kitchen  
(NYC). Photo by  
Stan Ries, 1978.  
Previous: David  
Tudor at Media  
Study Buffalo.  
Photo by Ralph  
Jones, 1979.

Composers Inside  
Electronics'  
performance is  
sponsored by a  
generous donation  
from the David Tudor  
Project - Performing  
Artservices, Inc.

## PROGRAM NOTES

Forest Speech (1976)  
David Tudor

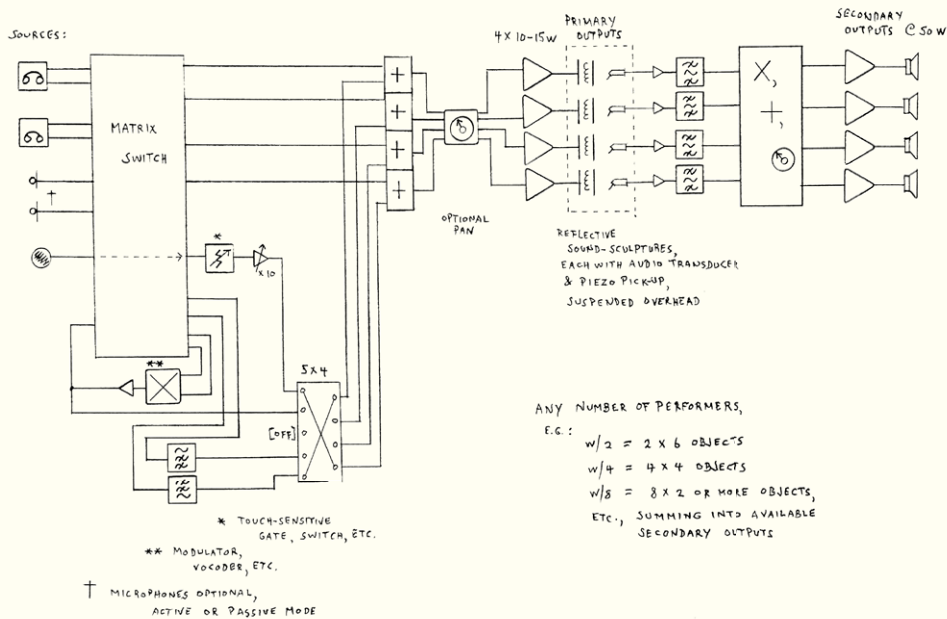
*Synthetic voicings, explosive bursts. Formant resonances, produced with natural comb-filtering action of Rainforest instruments are used to create vocal illusions. The original sound materials can be various, processed with vocoder-like circuit networks. Performed live with multiplexed output circuitry. Developed in 1976, a group version in 1978.*

—David Tudor

The work was first performed at a Merce Cunningham Dance Co. event in 1977. It was next performed as a collaborative realization with CIE at The Kitchen (NYC) in 1978, and has subsequently been performed by CIE at The Kitchen (2018) and as part of the David Tudor exhibition in Philadelphia (2026). Each performer creates their own object(s) and vibrates those signals into resonant objects and then uses either contact microphones or convolutions of the objects to amplify the resonant properties of the objects into conventional speakers.

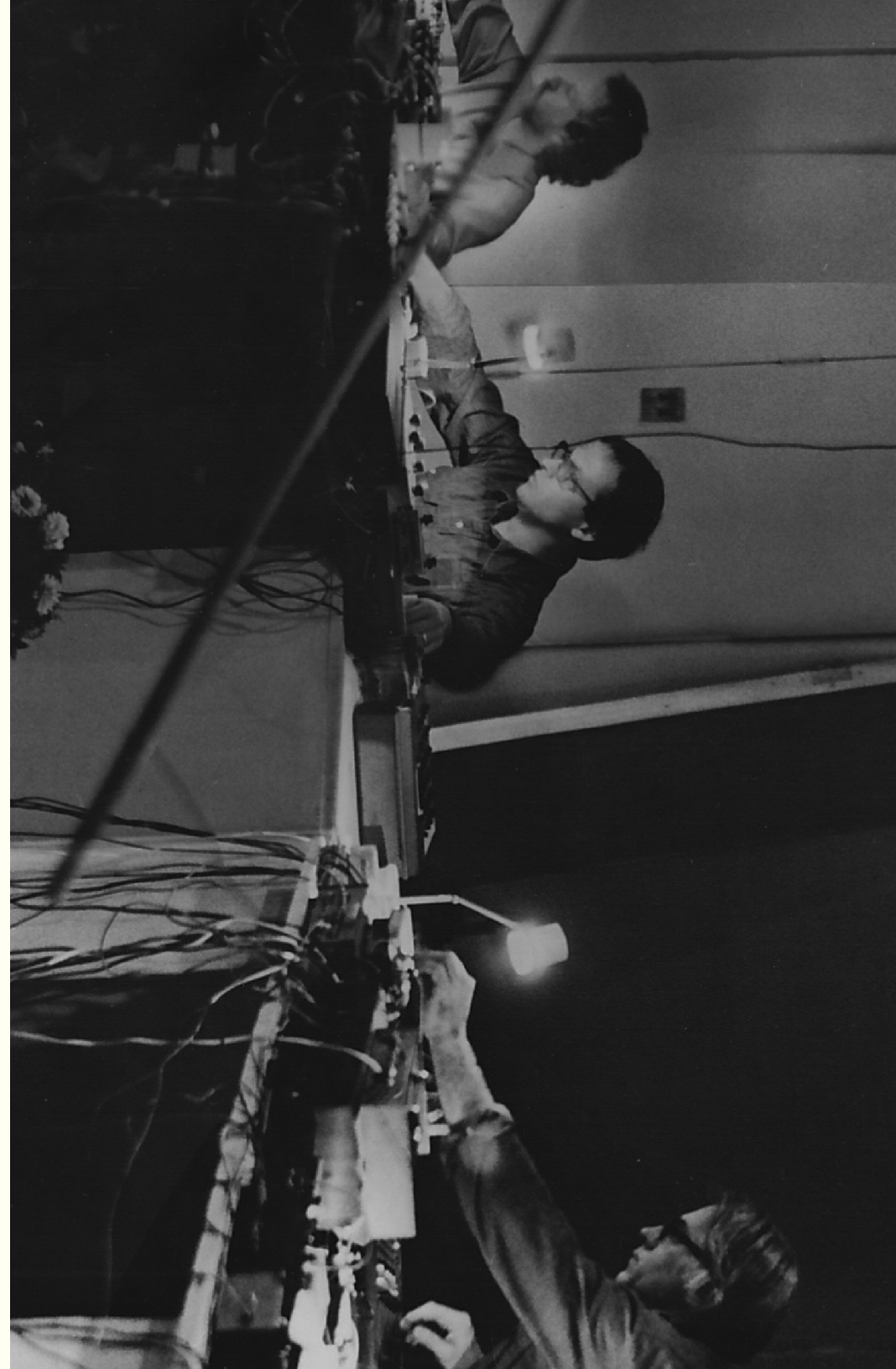
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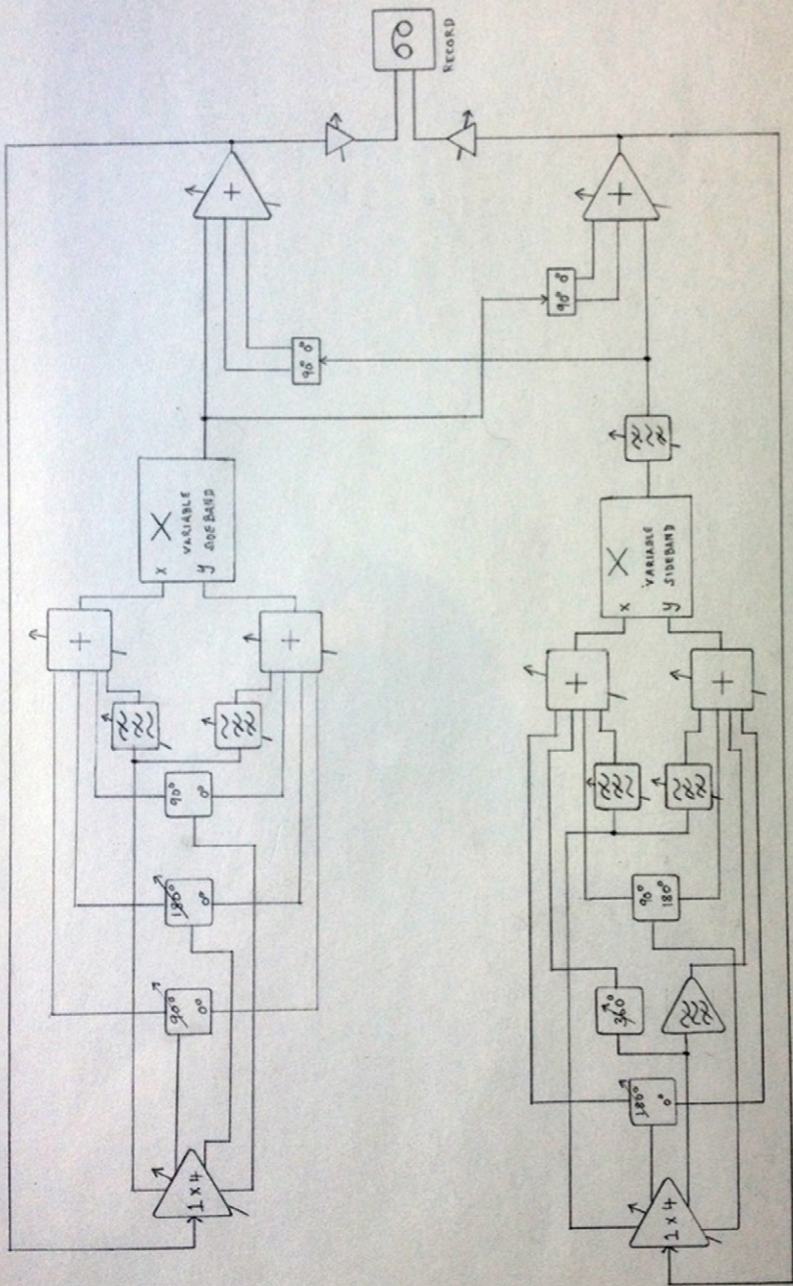
CIE at The Kitchen  
(NYC). Photo by  
Stan Ries, 1978.



FOREST SPEECH

d. tudor '78 - '79





d. tudor '72

UNTITLED

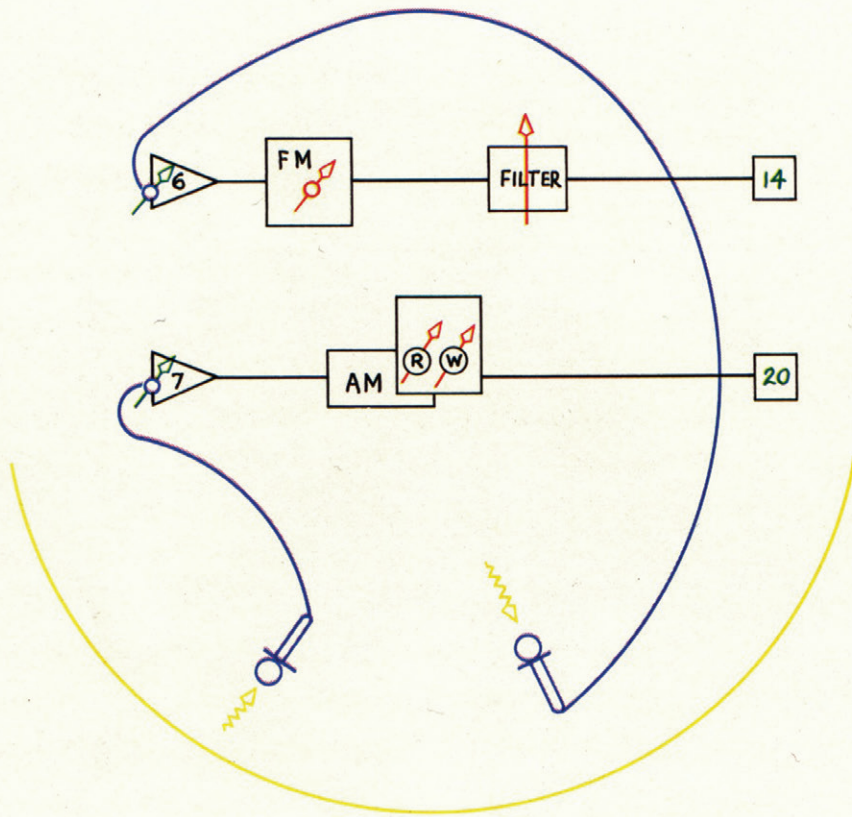
70: SOURCE GENERATION

**Untitled (1972)  
David Tudor**

*Untitled is part of a never-ending series of discovered works in which electronic components are found to be natural objects. A hook-up of components is made, having no initial input signals whatsoever, and having unpredictable inter-relations. All versions are performed live, but differ accordingly to the number of interstage components used, to the handling of the final outputs, and to the presence or the absence of control signals with the hook-up. The present version contains no control signals. Because multiple phase-shift stages are present, the series contains works with video outputs as well as audio, or video alone. The entire series is dedicated to Toshi Ichiyonagi.*  
—David Tudor

Untitled is the beginning of a family of works which embrace feedback as their essence. It initiates a fertile period of his work in the '70s whose landmarks include Microphone, Pulsers, and Toneburst. Ironically, the 1972 version of Untitled was only performed about 5 times and the sounds were not generated live at all—prerecorded tapes were used. Tonight's performance will generate live sounds using accurate recreations of Tudor's instruments, a result of scholarship on the originals. Tudor often said that his work came out of his electronics, so his music is best learned by starting at its guts; rebuilding the instruments and eventually the piece. Then, the builder/performer is afforded a view at the organismal level; one which reveals how the piece lives, how the organs converse and conflict, and where the hinges are. Otherwise, the piece is unyielding to rationalized shortcuts, since Tudor's homebrew instruments bear only faint resemblance to their expected namesakes. One doesn't arrive at Untitled without inviting the original participants.

TUDOR — PROGRAM 6: 'MICROPHONE'



Microphone (1970)  
David Tudor

Two microphones used to create feedback specifically aimed at specific speakers in the space. Temporarily intermittent through the use of discrete circular speaker patterns (rotating) with slow routes. Feedback occurs only when the specific speakers are clocked on. Meticulously adjust feedback gains at all the control points. Feedback must remain spatially (and temporarily) discrete. Change the pattern of temporal occurrence by varying the speaker clocking rates.  
—David Tudor

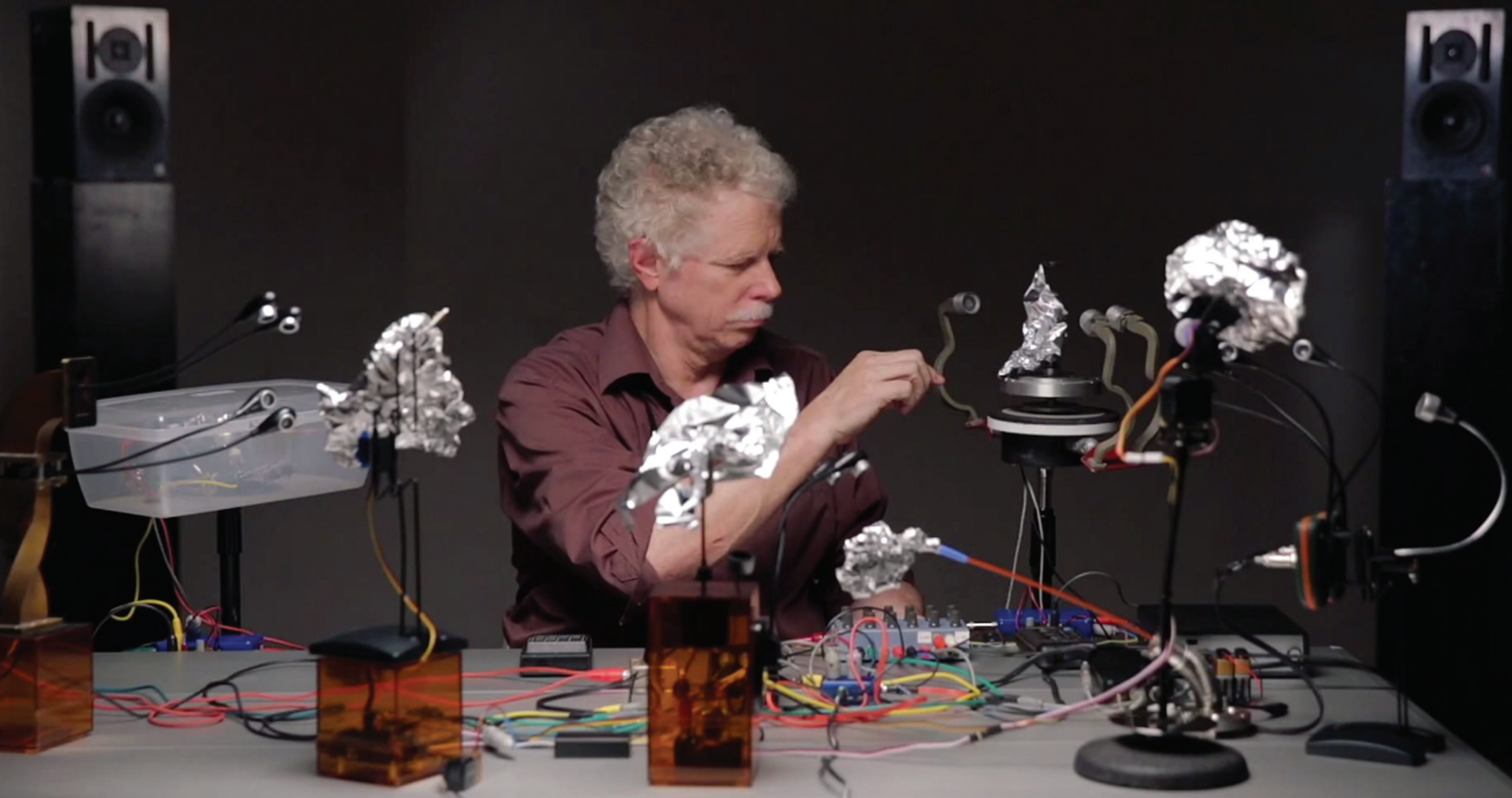
As described above, the work was originally created for live performance at the Pepsi Pavilion in 1970 using two microphones and 36 loudspeakers. It was then recorded by Tudor in 1973, with assistance from "Blue" Gene Tyranny and John Bischoff using resonant spaces in the Littlefield Theater hallways and projection booth stairwell at Mills College. This performance by John Bischoff and James Fei will once again utilize these resonant spaces. Parts of Microphone have been utilized by Viola Farber, for her choreographic work Dinosaur Parts.

Pulsers (1976)  
David Tudor

*Pulsers explores the world of rhythms created electronically by analog, rather than digital, circuitry. With analog circuitry, the time-base common to the rhythms can be varied in many different ways by a performer, and can eventually become unstable. The core component used to produce Pulsers is a complex modulator designed by Gordon Mumma in conjunction with a sound system proposed by me for the Pepsi Pavilion, and Expo '70 Japan (a project of Experiments in Art and Technology Inc.). Alterations were made by me to the trigger mechanisms of the circuit, as well as to output ports, in order to enhance the varieties of rhythms possible, and to allow multiple outputs having different characters. No primary input signal is used; rather, phase-shifted feedback is the trigger source.*  
—David Tudor

Michael Johnsen will perform Pulsers on accurate recreations of the original instruments. During this period Tudor studied and soldered together a vast "instrumentarium" in the pursuit of an instrument that only he could play, one which would "reveal its nature" to him. The particular characters of electronic feedback are birthed by the particulars of the circuitry which generates them. The only way to rediscover the world of Pulsers and related works is to rebuild them at the circuit level.

2 SOUND-SPOT MICROPHONES: ONE POINTED DIRECTLY INTO THE MIRROR, DISTANCE  $\leq 12"$ ; ONE AIMED OUT TO THE SPACE AT RANDOM.  
PREAMP LEVELS PRESET CA. 12; MONITOR MIXER & OUTPUT GAINS ALWAYS.  
USE ONLY ROTATING PATTERNS IN WHICH THE SPEAKERS APPEAR SINGLY.  
VERY SLOW CLOCK SPEEDS.



**Speaking in Tongues (2018)**  
John Driscoll

*Speaking in Tongues is a collaborative sonic narrative of miniscule movements. The sounds are not electronically generated, but are a result of acoustical phenomena in the*

*ultrasonic range, above the limit of our hearing. Each instrument employs an ultrasonic microphone and loudspeaker in a feedback loop. Physical motion in the space between these two, or the direct movement of either the microphone or loudspeaker creates audible*

*sounds. This work has grown out of a fascination with small movements creating their own music with nudges and tender encouragement by the performers. Somewhere in the back of my mind, I see hundreds of these gesticulating little instruments asking to be heard.*  
—John Driscoll

Each performer has built their own instrument/s. Due to the small ultrasonic acoustic spaces used, the work can never be performed the same twice as hard as one might try.

## ARTIST BIOS

### Composers Inside Electronics

In 1976, for performances at Festival d'Automne, a group was formed with Paul DeMarinis, John Driscoll, Phil Edelstein, Linda Fisher, Ralph Jones, Martin Kalve, David Tudor, and Bill Viola. The group of composers and artists originated through the realization of creative works grounded in the exploration of sound and live electronics as an interactive, spatial, and sculptural medium. It evolved out of collaborating with David Tudor on his ground-breaking work *Rainforest IV*—a performed sound installation work that defined a new genre with over 150 performances. CIE over 50 years has remained committed to a project-based collective defined by ongoing collaborations, with participants and configurations shifting according to the needs and directions of the works presented. The group has focused on a range of new performance and sound installations along with working to maintain the live performance of Tudor's work both with the Merce Cunningham Trust, the David Tudor Trust, and other arts organizations.



CIE at Akademie der Künste in Berlin, 1980.

**John Bischoff** (b. 1949, San Francisco) is an early pioneer of live computer music. He is known for his solo constructions in real-time synthesis as well as the development of computer network music. His recent performances combine hands-on analog circuitry and digital synthesis in open dialog. The ebb and flow of discontinuity in these systems spontaneously generates form. He has performed all around the US, and in Europe at the Festival d'Automne in Paris,

Akademie der Künste in Berlin, STEIM in Amsterdam, and Fylkingen in Stockholm among other places. He is a founding member of the LEAGUE OF AUTOMATIC MUSIC COMPOSERS and co-authored an article on the LEAGUE's music that appeared in *Foundations of Computer Music* (MIT Press 1985). He is also an original member of THE HUB. In 1999 he received a Foundation for Contemporary Arts award, and as a member of the HUB he received a GigaHertz Prize for lifetime achievement in Electronic Music in 2018 by ZKM in Karlsruhe, Germany. Recordings of his work are available on Artifact Recordings, Lovely Music, Tzadik, 23Five, Centaur, Relative Pitch, and New World Records. He was on faculty for many years in the legendary Music Department at Mills College, in Oakland, California.

**Paul DeMarinis** has been making noises with wires, batteries, and household appliances since the age of four. He has worked in the areas of interactive software, synthetic speech, noise and obsolete or impossible media. He has performed internationally, at The Kitchen, Festival d'Automne a Paris, Het Apollohuis in Holland, and at Ars Electronica in Linz and created music for Merce Cunningham Dance Co. His interactive artworks have been shown at the I.C.C. in Tokyo, Bravin Post Lee Gallery in New York, and The Museum of Modern Art in San Francisco. He has been an Artist-in-Residence at The Exploratorium and at Xerox PARC. Major awards include a Fellowship from the John Simon Guggenheim Foundation, the Rockefeller Foundation New Media Award, and the D.A.A.D. Berlin Artist Fellowship, and the Golden Nica Award by Ars Electronica in 2006. Much of his work involves speech processed and synthesized by computers, available on the Lovely Music Ltd. compact disc *Music as a Second Language*, and the Apollohuis CD *A Listener's Companion* and the LP *Songs without Throats* on Black Truffle. Major installation works include *The Edison Effect* that uses optics and computers to make new sounds by scanning ancient phonograph records with lasers, *Gray Matter* that uses the interaction of body and electricity to make music, and *The Messenger* and *Firebirds* that examine the myths of electrical communication. Public artworks include large scale interactive installations at Park Tower Hall in Tokyo, at the 1996 Olympics in Atlanta, and at the World Expo in Lisbon.

**John Driscoll** is a composer/sound artist and a founding member of Composers Inside Electronics (CIE) and collaborated

on David Tudor's *Rainforest IV* project since its inception in 1973. He has toured extensively with: CIE, David Tudor, Phil Edelstein, Douglas Dunn & Dancers, Stephen Petronio Dance Co., and as a solo performer. He has been artist-in-residence at DAAD (Berlin) and at Mills College (Oakland) and the Exploratorium (San Francisco). His work has focused on robotic rotating loudspeaker instruments, compositions and sound installations for unique architectural spaces, and music compositions for dance (Merce Cunningham Dance Co., Douglas Dunn, Maida Withers and the Dance Construction Co.). He collaborated with Phil Edelstein on *Rainforest V* (variations 1-4) acquired by MoMA (NY), Museum der Moderne (Salzburg), Arter Museum (Istanbul) and MAC (Lyon) (2015-2019), and has collaborated with Edelstein on a sound installation series *Cluster Fields* (2018-present). His work with unique ultrasonic instruments has resulted in multiple works including a performance work *Speaking in Tongues* and an installation work *Slight Perturbations*. His most recent sound installation collaboration is *Gestures/Mumurations* (2024) with Cecilia Lopez.

**James Fei** (b. Taipei, Taiwan) moved to the US in 1992 to study electrical engineering but lost his way in music, becoming a composer, saxophonist, and electronic musician. Works by Fei have been performed by the BBC Scottish Symphony Orchestra, Orchestra of the S.E.M. Ensemble, Bang on a Can All-Stars, and Noord-Hollands Philharmonisch Orkest. Recordings can be found on Leo Records, *Improvised Music* from Japan, CRI, Krabbesholm, and Organized Sound. Compositions for Fei's own ensemble of four alto saxophones focus on physical processes of saliva, fatigue, reeds crippled by cuts, and the threshold of audible sound production, while his sound installations and performance on live electronics often focus on electronic and acoustic feedback. Fei received the Grants for Artists Award from the Foundation for Contemporary Arts in 2014 and he is president of the Tri-Centric Foundation. Fei taught at Mills College from 2006 to 2026.

**Michael Johnsen** is a circuit designer, performer, and researcher from Pittsburgh. His recent scholarship forms a circuit-level understanding of David Tudor's "folkloric" homemade instruments. This work has resulted in restoration, cloning, and performance with vintage circuits, as well as publications/lectures. His own performance work is characterized

by a relative lack of ideas per se, and an intense focus on observation, the way a shepherd watches sheep. As a performer/builder of live-electronics he cultivates an integrated menagerie of custom devices whose idiosyncratic behaviors are revealed through their complex interactions, producing teeming chirps, sudden transients, and charming failure modes; embracing the dirt in pure electronics. He has shown work at Arter (Istanbul), singuhr (Berlin), INA GRM (Paris), Getty [LA], MdM Salzburg, Kagurane (Tokyo), MoMA, SF Cinematheque, Radio France, Idiopreneurial Entreprenics (CT), The Kitchen (NYC), High Zero (Baltimore), and Musique Action. He co-edits [ubu.com/emr](http://ubu.com/emr) and designs synthesizers for Pittsburgh Modular.

**David Tudor's** (1926-1996) first professional activity, at 16, was as an organist. He became a leading avant-garde pianist, with highly acclaimed first performances of compositions by contemporary composers, before moving in the mid-1960s to the composition and performance of "live electronic music." In the early 1950s, at Black Mountain College and in New York, he formed relationships with artists with whom he continued to work during his entire career—John Cage, Merce Cunningham, Robert Rauschenberg, Christian Wolff, and others. He became the pianist for the Merce Cunningham Dance Company and he and John Cage toured during the 1950s and early 1960s with programs of Cage's works. In the late 1950s he had an important presence at Darmstadt, where he worked with and influenced Karlheinz Stockhausen, Cornelius Cardew, and other members of the European avant-garde. His own compositions appeared in the mid 1960s: *Bandoneon I* (1966), a composition for "Nine Evenings, a project of Experiments in Art and Technology (E.A.T.);" design and composition of the Pepsi Pavilion, Expo '70, Osaka, Japan, also an E.A.T. project; and, from 1976, as a founding member of Composers Inside Electronics, a music ensemble whose members perform collaborative compositions with home-built electronic circuitry. Tudor's first composition for the MCDC was for Cunningham's *RainForest* in 1968. Tudor assumed the post of Music Director of MCDC in 1992. Tudor's last work for Cunningham was *Soundings: Ocean Diary*, the electronic component of the score for *Ocean* (1994).

## UPCOMING OTHER MINDS EVENTS

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Wednesday, September 9, 2026, 7:30 pm  
**THE NATURE OF MUSIC 21: MARINA PETERSON**  
Goldman Theater at the David Brower Center, Berkeley, CA

Thursday–Sunday, October 8–11, 2026  
**OTHER MINDS FESTIVAL 30**  
Joseph Bohigian, Charlemagne Palestine,  
Sylvie Courvoisier, Juri Seo, Mahsa Vahdat,  
Kristin Norderval, King Britt, Khatchadour Khatchadourian,  
Zachary James Watkins, and John Diaz  
Brava Theater, San Francisco, CA

Sunday, November 15, 4:00 PM  
**THE MUSIC OF ERIK LOTICHIUS,**  
Ralph van Raat and Heather Pinkham, pianos  
Mills College at Northeastern, Oakland, CA

Thursday, December 3, 7:30 PM  
**THE NATURE OF MUSIC 22: CHRISTOPHER SHULTIS**  
Goldman Theater at the David Brower Center, Berkeley, CA

Saturday–Sunday, January 23–24  
**VOX LUMINA, a new intermedia opera by Theresa Wong**  
Brava Theater, San Francisco, CA

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### OTHER MINDS

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Associate Director – Joseph Bohigian  
Production Director – Liam Herb  
Operations Associate – Devin King  
Archivist – Adrienne Cardwell  
Administrative Associate – Rachel Schonfeld  
Business Manager – Jenny Maxwell  
Creative & Design – Dom Cooper  
Beatrice & Primitiv fonts – Annie Szafranski

Founded in San Francisco 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.

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