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THROUGH THE ICE FIELD

ADVENTURES IN SPATIAL MUSIC

Henry Brant recalls 1926 voyage

American composer Henry Brant, who turned 88 on September 15th, has not decided to call it quits. On the contrary, three months after this milestone he will appear onstage as organist in his new work *Ice Field*, for nearly 100 musicians, as Michael Tilson Thomas and the San Francisco Symphony present its world premiere at Davies Symphony Hall, December 12-15, 2001. Charles Amirkhanian interviewed Brant about his Other Minds commission, his unique musical theories, and an unforgettable family journey that sparked his new work.

Since 1950, Brant has pioneered spatial music, based on the planned positioning of performing groups throughout the hall as well as onstage, as an essential factor in his composing schemes. On August 31, Brant flew with his wife, Kathy Wilkowski, from their Santa Barbara home to San Francisco to meet with Maestro Thomas and discuss the seating arrangements of the many different ensembles arranged throughout the hall's architectural space. It was Brant's first opportunity to test Davies Hall's Ruffatti pipe organ. Afterwards, he spoke with Charles Amirkhanian about his new work and why he composes the way he does.



Brant (left) and Tilson Thomas in front of the Davies Hall Ruffatti pipe organ. Brant himself will appear on the instrument in performances of his *Ice Field* in December 2001.



The world's largest guitar: Ellen Fullman in performance on her invention, the LSI.

Abundance of the *Miraculous*

First Look at Other Minds Festival 8

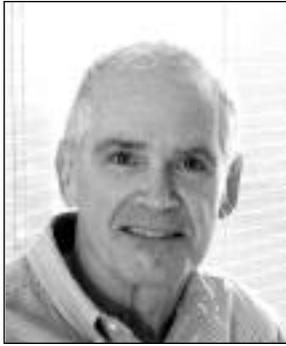
by Charles Amirkhanian

I doubt I'll forget the first time I saw the person who later became known to me as the composer Ellen Fullman. It was 1980 and I was in Minneapolis to perform at the New Music America Festival. There across a downtown street in broad daylight was a very young streetwalker in a miniskirt, plying her trade. Everything seemed to fit, except her pleated skirt was made of metal and as she strode, one leg leading the other, an amplified clatter was heard clearly up and down the block. It turned out that the sound sculptor in question was making a political comment on the world's oldest profession and I was witnessing one of the many intriguing peripheral events that complemented the festival's concert presentations that year.

See OM 8 PREVIEW, page 8

See BRANT'S MUSICAL JOURNEY, page 3

PRESIDENT'S LETTER



Dear Friends,

As I write this, all of us are still in a state of sadness following the shocking attacks of September 11th, with increased anxiety and wariness in the wake of our government's recent military response. The last century did not give us relief from the bloodletting of ethnic, religious, and nationalistic feuds. Now another one has been

triggered, and we in the US have a closer view of what it's been like for countless others who have fled here for safe haven and new opportunity. We've been touched directly by the kind of horror we were able to compartmentalize under "elsewhere" in the past. It remains to be seen how our country will rise and regain its social balance.

For those of us in the arts, the answer is already evident. Even for the most political of us, film, music, dance, literature, and painting will provide the sustenance that excessive exposure to around-the-clock news coverage and analysis can not. With this in mind, Other Minds looks back on our most successful season ever and our most ambitious one to come. As Other Minds enters its ninth year, the organization has established itself in the Bay Area as a trusted curator of art music's wild side. This year's Festival in March 2001 broke our box office records and sold out all three evenings at the Cowell Theater at Fort Mason. Ticket buyers who were turned away at the door will be heartened to know that in

March, we're moving to a bigger hall, the Palace of Fine Arts Theatre, next to the Exploratorium. As you can see from the artist profiles throughout this issue, our line-up for Other Minds 8 will feature an astonishing variety of talent from around the globe. We're especially excited to honor two American titans from different disciplines: Lou Harrison, on the occasion of his 85th birthday, and Randy Weston, who turned 75 last year. In July, the *New York Times* hailed Weston as a "a truth seeker who sees a power in music much greater than all of us." We are honored by his participation. And to kick things off this season, Other Minds has commis-

sioned another legend, Henry Brant, to compose a new spatial work for nearly 100 musicians. The work will be premiered this December by the San Francisco Symphony, conducted by Michael Tilson Thomas. We are very grateful to MTT and his colleagues—especially Brent Assink, Gregg Gleasner, and Karen Ames—for their enthusiastic support of Brant's grand vision and their willingness to have the Symphony take on the project. After you read more on Brant in this issue, I think you'll understand why you must attend one or more of the concerts for a musical experience that absolutely cannot be replicated on recordings. File this one under "spatial events."

Two other projects will significantly further our goal to build wider audiences for today's innovative music. In 2002, we hope to launch an Internet radio channel on our website to feature new music, both archived and streamed live, to our fans and friends around the globe. We have also joined with nine non-profit groups to build a new permanent home at Pier 70, where we plan to have offices and a webcast studio by 2005.

Please do your part to support alternative composers by donating generously to Other Minds this year. Help us sustain the effort that has enabled us to grow over the past eight years from a small start-up to a mid-size arts organization. Now, more than ever, we need you to keep us on an upward trajectory as we support the underrecognized composers and performers who insist on doing more than business as usual.

A handwritten signature in black ink, reading "Jim Newman". The signature is fluid and cursive.

October 2001



Down on the farm: OM 7 composers at the Djerassi Resident Artists Program, which generously hosts the Festival composer residency every year. Clockwise, from center front: Charles Amirkhanian, Alvin Curran, Glen Velez, Aleksandra Vrebalov, Andrew Hill, James Tenney, Hi Kyung Kim, Gavin Bryars, Jim Newman, Chris Brown, William Winant. Sculpture by Brian Rust: *Listening Chair* (1996).

Brant's Musical Journey

continued from page 1

Charles Amir Khanian: Henry, I gather that one of the ideas of "spatial music" is that you can have a lot of things going on, but if they're not all compacted together on the stage, everybody's perception is enhanced.

Henry Brant: That's part of it. Of course all music is space music because it takes space to play any kind of music—space for the musicians, space for the people listening, and space for the sound waves to move. The only thing different in my music is that for me, space is not a convention with performers and audience always in the same prescribed locations, but an expressive device. I locate some of the performers in different parts of the hall to identify certain contrasted elements in the music more sharply, to make them more intense. To do this, space must be an integral part of the composing plan from the outset. To each chosen location I assign a particular class of tone qualities and a style of music that no other group plays. In this way the audience can identify placement, direction, musical style, and tone quality all at once. Spatial composing also affects the resonance of the hall. If several contrasted kinds of music are proceeding simultaneously from different points in the auditorium, it will resonate in more complex and varied ways, and the audience will hear sounds coming from points of origin that are ordinarily not used.

CA: Now in *Ice Field*, this new piece for the San Francisco Symphony, what are the sort of styles that are associated with the different groups, and what sort of instruments will we be hearing?

HB: I might mention extreme high-register outbursts, extreme low-register volcanic suggestions, melismas both sustained and jagged, spatial textures of polyphonically dense complication, and sections of unmistakably jazz character presented in harmonically strident contexts. All the orchestral instruments are used, deployed as follows: Onstage, the string orchestra in its usual position, the two harps, the two pianos and the timpanist situated together, organ console at stage right. Oboes and bassoons in the choir loft. In the middle of the first balcony, the entire brass section—trumpets, trombones, horns, tuba—with its own conductor. A jazz drummer is located with this group. (The brass conductor does not follow or duplicate the stage conductor because his music is entirely different.) In the top balcony, at one end, three piccolos and three clarinets. They

contribute overhead outbursts. At the opposite end, glockenspiel and xylophone. These top balcony musicians don't follow anybody. The stage conductor starts them off on each entrance, then they're each on their own, a possible metaphor for situations occurring in everyday life where many unrelated events take place simultaneously. Situated down on the audience level at one extreme side, in boxes, are three large bass drums, three large gongs, and two of the lowest-pitched Trinidad steel drums, all aiming to provide ominous punctuations in dinosaur style. This is the entire armament except for the pipe organ, sounding of course from the pipes in back of the choir loft, and played by me in planned improvisation.

CA: The use of humor in your music is sometimes a prominent element. Is there going to be anything kind of amusing and funny, or is this all dead serious music?

HB: You never know what people are going to laugh at. [Laughs]. It'd be hard for me to say. I told a composer friend of mine recently that it's always been my ambition to write something so beautiful that somebody would cry. And this has never happened, but very often people laugh.

CA: You've just met Michael Tilson Thomas for the first time, and you've seen Davies Symphony Hall for the first time. What now do you anticipate will happen? How is the hall going to work with your spatial music?

HB: In 99 percent of first rehearsals of my spatial music, balances are immediately clear and satisfactory. The exact "flavor" of the spatial sound-amalgams can hardly be predicted in advance. It would be something like looking at a menu before tasting the dinner.

CA: So you'll encounter this for the first time in rehearsal. Do you often make changes if there are things that can't be heard?

HB: Very seldom, and then only for minor adjustments in volume. Some halls are over-resonant; others excessively dry with "dead" spots. In such cases, adjustments in dynamics or balance have little effect on spatial textures.

CA: So what precautions do you take?

HB: I study the hall with the stage manager, who advises me on fire regulations, available spaces for musicians out in the hall,



© MARTY SOHL

August 31, 2001: Michael Tilson Thomas (right) with Charles Amir Khanian (left) and Henry Brant, discussing the spatial deployment of 93 players and two conductors for Brant's *Ice Field* in Davies Symphony Hall.

Brant's Musical Journey

continued from page 3



France, 1926: Henry Brant (age 12), Saul Brant, composer-violinist Eugène Ysaÿe, Suzanne Hel, and her father, violin maker Pierre Hel, during a memorable odyssey to authenticate the Brant family's Stradivarius.

locations where the presence of musicians might inconvenience the listeners, and positions where the resonance is particularly good. In Davies Hall, I anticipate that the acoustic effects of my spatial combinations in Ice Field will be unusually clear and well projected.

CA: Now why did you call this piece Ice Field?

HB: In July 1926, I crossed the Atlantic in a little, 8,000-ton steamer, going to France. In a single day we went through an actual ice field and saw perhaps 100 icebergs of all sizes. Some, as we crept by them, seemed to be as high as a 10-story building, and when our boat passed between two of these monsters, you suddenly had to put on your overcoat, but as soon as our boat emerged, you'd suddenly have to take off your coat in a hurry to avoid getting fried in the blazing sun.

CA: Was it dangerous?

HB: It could have been because we were told that I think 6/7ths of an iceberg is under water and nobody knows exactly what its shape is, and even on a nice day, it would be impossible to say whether the boat would hit anything. (We didn't hit anything.)

CA: Did the boat slow down because you had encountered the ice field?

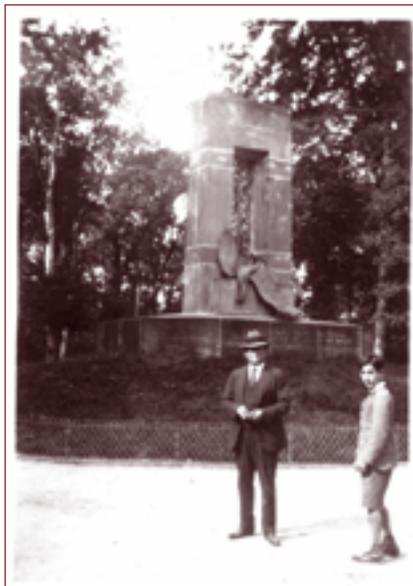
HB: Yes, it took us a whole day to crawl through the blinding maze of ice giants. This suited us fine. We got to see them. I do not claim that the memory of this experience is somehow reflected in Ice Field. It's only a title. I did recall the episode when I started to write the piece but the idea of trying to depict icebergs in sound is something I wouldn't even want to attempt.

CA: Why were you going to Europe when you were 12 years old? What was going on in your life?

HB: My father, who was a professional violinist—

CA: What was his name?

HB: Saul Brant. He had studied in Europe in the 1890s. A former fellow student, Lionel Gittelsohn, had a violin business in New York where my father sometimes went to get a bow rehaired or a soundpost reset. On one occasion Gittelsohn brought out a violin. "Take a look at this, Saul. Play on it." My father did and was astonished. "It's great. Who made it?" The label inside said Stradivarius but there are thousands of violins with false labels. Both men thought, "Yes, this one has to be the real thing." Unfortunately it had no cast iron credentials. The only authoritative credentials at that time came from William Hill of London. If he said a violin was genuine, it was. If he said it wasn't, it wasn't. (Hill had written the accepted scholarly book on Stradivarius.) Anyway, my father made a deal and acquired the mystery violin. He then got in touch with a French violin-making friend, Pierre Hel, who had access to William Hill, a somewhat elusive Englishman otherwise unapproachable by misguided Americans who discovered "Stradivariuses" that weren't worth anything. Accordingly, my father decided to take our violin, as well as our whole family, to France, to get the matter settled. We found Mr. Hill vacationing in a little French village and at Monsieur Hel's request, he agreed to look at our violin. I was allowed to be present at the examination. After one quick look he said immediately, "I've never seen this before. I've examined 600 Stradivarius violins and this is undoubtedly the 601st. Even the label in it, which says 1715, is genuine, but I must tell you that this label doesn't belong in this violin. I have no hesitation in assuring you that it's a remarkable example of the year 1686. I happen to have a genuine 1686 label that I don't know what to do with, and if you like I'll take out the label that doesn't belong there and put this one in." Unfortunately my father didn't agree with this idea.



Brant with his father, violinist Saul Brant, at the Armistice Memorial in France, 1926.

CA: Why not?

HB: He thought someone would be deceived if our family ever had to dispose of the violin. This caused a lot of confusion when we tried to sell the instrument after my father's death. (It was finally purchased by a Puerto Rican violinist, José Figueroa.) In any case, that violin, the purpose of our voyage, entered France without any certified identity and left in triumph as a full-blooded Strad. My father played it exclusively for the rest of his life. And but

See BRANT SPEAKS, page 11

OM 7 in Review

by Charles Amirkhanian
Photographs by John Fago



Panelists on opening night: poet Etel Adnan (left) and composer Gavin Bryars



Composer James Tenney (center) outside Cowell Theater with violinist Marc Sabat (left) and pianist Stephen Clarke

In March 2001, an unlikely trio of percussionists was the focus of much interest when the composers of Other Minds Festival 7 gathered for the traditional pre-opening retreat at the Djerassi Resident Artists Program: Glen Velez, the Tex-Mex virtuoso who has mastered the frame drum in styles Egyptian, Irish and Moroccan; Eun-Ha Park, the great percussionist and dancer from Seoul; and William Winant, the irreverent wallbanger whose associations range from avant-garde music to the hippest experimental rock collaborations. Kim and Winant were dueling soloists in the world premiere of Hi Kyung Kim's *Rituel*, which received intense critical and audience acclaim. Velez opened the festival with a riveting performance of solo improvisations.

One of the individuals who made the greatest personal impression on our group was the pianist and composer Andrew Hill. His innovations in 60s jazz were known to many of the other participants and hearing his stories

about distinguished colleagues was inspiring. The festival also was highlighted by operatic soprano Tammy Jenkins' exquisite interpretation of *The Adnan Songbøk* by English composer Gavin Bryars. Written to the poetry of the Lebanese-American poet Etel Adnan, who was present at the concert, it was performed by the Other Minds Ensemble under Linda Bouchard.

From Toronto, pianist Eve Egoyan of Toronto starred in Hovhaness's *Khaldis Concerto*—marking the 90th anniversary of the composer's birth—and the world premiere of Alvin Curran's *Inner Cities* & *The most dramatic performance moment might have been a heart-stopping rendition of George Antheil's First Violin Sonata (1923) by violinist Marc Sabat and pianist Stephen Clarke. The duo also played the violin music of the radical American composer James Tenney.*

Robert Hughes provided a memorable selection of music by Ezra Pound that

he arranged from a trove of manuscripts left behind by the poet. (The works subsequently were recorded by Hughes and the Other Minds Ensemble in studio, for release on the Other Minds CD label in late 2002.) Aleksandra Vrebalov, a young composer from Yugoslavia, made a powerful impression with her *String Quartet No. 2*, played by the San Francisco-based Onyx Quartet. In a marked stylistic contrast, Chris Brown teamed with percussionist Winant and hip-hop turntablist Eddie Def for the premiere of *Invention No. 7, Branches* which thoroughly evacuated the audience's aural passages in short order.

The sounds of OM 7 came from all points of the musical compass and the sold-out crowds clearly enjoyed losing their bearings. In reviewing the Festival, the *San Francisco Chronicle* observed, "In all cases, sound prevailed over theory; this was music that appealed to the ear, the heart, and a few points south."



Aleksandra Vrebalov onstage, in rehearsal with Onyx Quartet members



Eun-Ha Park demonstrates the *chang-go* for percussionists Glen Velez (left) and William Winant



Chris Brown at the Yamaha Disklavier, a piano with MIDI (Musical Instrument Digital Interface)

When Beethoven Wrote, Nobody Asked

by Jennifer Lay Shyu

One of the visiting composers to be featured at Other Minds Festival 8, Tania León was born in Cuba and came to the US in 1967. Shortly thereafter, dancer/choreographer Arthur Mitchell gave León her entry into the New York art scene when he appointed her musical director of Dance Theatre of Harlem, where she received her first commission as well as her first conducting experience. In the course of her prolific career, she has composed and conducted many works for orchestra, opera, and dance that have been performed in concert halls internationally. Her work has been recognized by the American Academy of Arts and Letters, the American Academy in Rome, where she held the Fromm Residency, and many others. Currently she is Professor of Music at Brooklyn College. In September, Jennifer Shyu had a series of conversations with León that gave new insights into her fascinating career.

I first spoke with Tania León on September 12, 2001. The previous day, about eight hours before American Airlines Flight 11 crashed into the north tower of the World Trade Center, León had flown back to New York after conducting a run of *Candide* with the Fort Worth Opera. She was supposed to be working on a new composition, but the attacks forced aside all of the original ideas that she had about the work. How does a composer approach such an event? How does one go about creating out of such destruction? She and her neighbors could still stand on their roofs and see the smoke and empty space

where the twin towers once stood. The events formed an inescapable backdrop to our conversation about her life and art.

Passionate and lacking all pretense, Tania León's music is a reflection of her personality, the wide range of environments that she has lived in, and the mixture of cultures into which she was born—a family lineage that is a combination of French, Spanish, Chinese, African, and Cuban. After I first heard a recording of *Canto*, one her pieces to be per-

See WHEN BEETHOVEN WROTE, page 13

Sound Construction: The Composer as Inventor

by John Binkov

If there is any thread that connects music history, it is the endless search for new, original sounds. For centuries—even millennia—before we reached the highly codified usage of western instrumentation, composers were as much acoustic theorists and inventors/tinkerers as they were composers. Many forgotten instruments and treatises have been buried in the rubble of history, most of which we have never heard or read. We don't even need to go back to the 19th century orchestra of Berlioz—who was ahead of his time in experimental instrumentation; it has happened in the last 50 years, with the continued obscurity of the Chamberlin, Raymond Scott's Electronium, and the Ondioline.

Many efforts have been made to elucidate differing principles of organized sound. All composers are by definition concerned with acoustic phenomena to some degree. Some of the earliest musical thinking we know of—from treatise or manifesto (Pythagoras, Helmholtz, or Busoni) to absolute invention (Vicentino, Sax, Partch, or Moog)—is dedicated as much to that as to principles of structure. In the 21st century, this tradition is being continued by two stylistically different composers who will be featured at Other Minds



The Ondes with (from left) Metallique, Main, and Palm Diffusors.

See COMPOSER/INVENTORS, page 15

A Phrenology of Other Minds

What's new with our composer "alumni"

From the South Pole to Slovenia, the composers of Other Minds past Festivals are creative pilgrims who are ready to go anywhere, it seems, in search of musical fulfillment. Some 74 composers have taken part in the seven Other Minds Festivals to date. We often hear from them and are glad to broadcast their accomplishments (in no particular order) to you, the audiences who supported their appearances in the Bay Area. Special thanks to John Binkov and Mari Hatta for helping to compile and edit these notes.

— Charles Amirkhanian

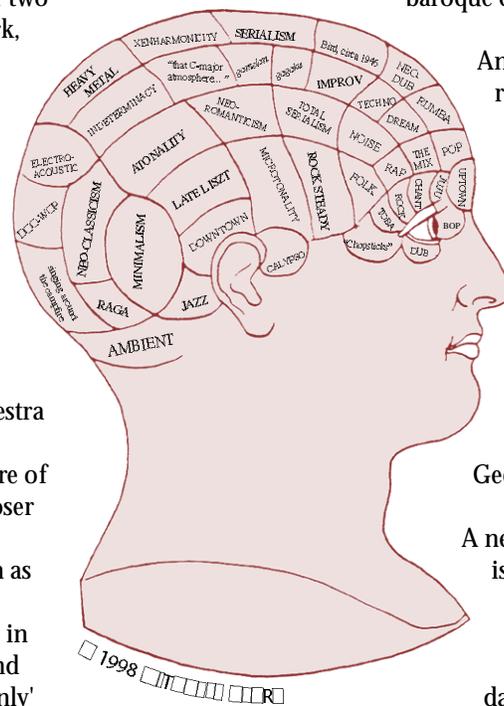
For **Pamela Z**, it's been a year of major projects and artist residencies. Shortly after a successful run at San Francisco's Theater Artaud of her multimedia performance work, *Gaijin* (inspired by a residency in Japan), she did a two-week residency at Harvestworks in New York, followed by a three-month residency at the Tryon Center for Visual Art in North Carolina, where, among other things, she put the final touches on her upcoming CD and played with amplified aluminum. She returned briefly this September to the Bay Area for the premiere of *Persistence* at the Yerba Buena Center, which was commissioned by the Left Coast Chamber Ensemble.

In September, the North Netherlands Orchestra and Concert Choir, under the direction of Alexander Liebreich, performed the premiere of the multimedia oratorio *Paradiso* by composer **Jacob ter Veldhuis** and video artist Jaap Drupsteen, with soprano Claron McFaddon as Beatrice and tenor Tom Allen as Dante. "Paradiso," ter Veldhuis tells us, "is a journey in search of beauty and harmony, of ecstasy and bliss, in which music and images are 'heavenly' in the literal sense of the word: a full-length video performance based on the third book of Dante's *Divine Comedy*. 'Paradise' means literally 'enclosed space' in ancient Greek. The human spirit strives to 'feel good' and to avoid pain—a permanent state of ecstasy." He says Jaap Drupsteen is regarded as the "godfather" of Dutch video art, known for his innovative music television programs and as the designer of a series of Dutch banknotes. The two will release a DVD of the work on MGN in 2002.

Also inspired by poetry, **Kui Dong** is completing a 16-minute work for a mixed choir, two percussionists, and piano, commissioned by Dale Warland Singers. The music is set to the text of two literary works: the famous "Shui Diao Ge To," by Sui Shi, a Song dynasty poet, and "Song," a highly rhythmic poem commissioned by the composer from San Francisco poet Denise Newman. The work will be premiered on February 9, 2002 in Minneapolis. And in more news from the literary front, OM

alumni and film composer **David Raksin** tells us that he has completed his memoirs and is in the process of editing them.

Carl Stone (former Other Minds Guest Director 1999-2000) writes from Japan, where he served as 2001 Artist-in-Residence at IAMAS (the International Academy of Media Arts and Science). Recent festival appearances include *Transmissions* (Chicago), and the LEM Festival (Barcelona) and a performance at the Menil Collection in Houston. In September 2001, he had two world premieres in Tokyo: *Tlapazola*, for piano and electronics, and *Adana Urfa*, a work for computer and voice. Additionally, he has been commissioned by American Baroque, through *Meet the Composer*, to write a new work for baroque chamber ensemble.



An alumni who is exploring the farthest reaches of the globe is composer/guitarist **Henry Kaiser**. Henry is off to McMurdo Base and South Pole Station for the 2001-2002 Austral Summer Season. As the recipient of the National Science Foundation Antarctic Program's Artists and Writers Grant, he will be recording a solo guitar CD about Antarctica—the first music CD to be recorded on that continent. While there, he will also be reporting as a journalist for NPR's "All Things Considered" and the "National Geographic Today" television program.

A new CD by **Jai Uttal**'s Pagan Love Orchestra is finally completed and will be released in the fall on Narada Records. Entitled *MondoRama*, Jai says, "It contains a whole bunch of surprises. Kirtan, Hindu dance music, psychedelic hillbilly songs of passion and pain, dreamy bossanovas about Radha and Krishna, a Beatles song, and hypnotic shamanistic instrumentals."

Thomas Buckner—who is making a special guest appearance at OM 8—has just launched a new CD label, Mutable Music, as part of his ongoing array of projects dedicated to stretching the ears of new music enthusiasts. Expect to hear the extraordinary on Mutable's first batch of recordings, which include new compositions and improvisations from Roscoe Mitchell, **Muhal Richard Abrams**, Big Black, Anthony Wheaton, Jerome Cooper, Mel Graves, and Tom Hamilton. The label is being managed by Al Margolis, formally of New World Records, and will also issue the first CD versions of some long out-of-print LPs previously released by Tom's first venture into the record business, 1750 Arch Records.

OM 8 Preview

continued from page 1

Now, after a year's residency in Berlin as a guest of the German government and a fruitful career developing her latest sound sculpture—a 90-foot-long guitar, of sorts, known as the Long String Instrument, or LSI—Ellen Fullman brings her music to San Francisco for our next installment of the Other Minds Festival, which runs March 7-9, 2002. She will introduce a new work commissioned by Other Minds, made possible by a grant from the San Francisco Arts Commission. The work will be performed by her and the Kronos Quartet in the Exploratorium, which is right next door to the Festival's new venue, the Palace of Fine Arts Theatre.



Randy Weston

© JIMMY KATZ

Fullman's giant musical invention has five groups of 28 metal strings each, stretched taut by means of forceful rigging. The LSI has inspired critics to write descriptions almost as intriguing as the sounds Fullman produces.

"Paradoxically," says a Los Angeles Times critic,

"her music is both intense and serene. The attractively eerie, acoustically unstable droning suggests urgency, while the slow formal development of the piece invites an intuitive, suspended-intellect sort of hearing." A Seattle Postwriter puts it this way: "In less time than it takes to blink an eye, the sound would move from a monotone car horn to the fullness of a gothic church organ. The next minute the sound of a shorted-out electric wire evolved into a Middle Eastern raga."

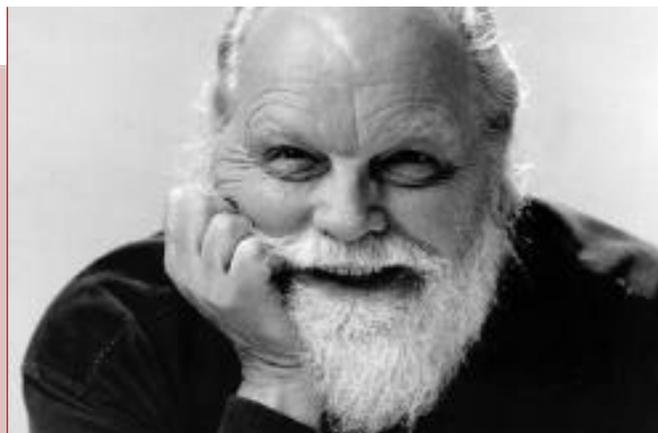
Accommodating the LSI wasn't the only reason the eighth Other Minds Festival is moving to larger quarters at the Palace of Fine Arts Theatre—last year's entirely sold-out Festival had to turn away many disappointed people at the door. The 2002



Takashi Harada with Ondes Martenot

Festival also comes with even more ambitious programming, including Takashi Harada, a virtuoso of the Ondes Martenot from Japan; Randy Weston and his African Rhythms Quintet; and the brilliant Cuban composer-conductor who has adopted the US as home, Tania León. We'll also host one of the legends of the American avant-

garde, Pauline Oliveros; Brazil's leading orchestral composer Ricardo Tacuchian; the endlessly inventive computer-interactive keyboard improviser/composer Richard Teitelbaum; and New



Lou Harrison

Zealand-born Annea Lockwood, who as a girl hated her piano lessons so much she later composed a work in which an upright was dropped from a helicopter. And to complete our roster, Lou Harrison will join us as we honor him in an early celebration of his 85th birthday (May 14, 2002).

If you don't know Harrison's music, now is the time to hear the work of this living modern master. Lou Silver Harrison, along

with Henry Cowell, Harry Partch, and John Cage, form a quadrumvirate of innovators in the history of West Coast classical music. All four followed paths of self-directed self discovery rather than following the

more conventional route of studying in Europe or in American universities. Of the four, Harrison's work is the most lyrical and touching on the emotional plane. Late in life, he has seen his reputation rise to previously unattained heights in American music circles. His creative work encompasses not only music composition but also instrument building, research into new modes of tuning, studies in music of foreign cultures, the writing



Ricardo Tacuchian

© PIETER KERS



Pauline Oliveros

ing of poetry and essays, the design of typestyles, and a host of other interests. His curiosity is boundless as well as timeless. Harrison often refers in his work and conversation to the most distant past as well as very recent times. Our opening night will feature guitarist David Tanenbaum performing some of Lou's most beautiful ballads and dances. For our second concert, the opening half will be devoted to Harrison music. It will include music for solo tack piano in just intonation.

...ed by Linda Burman-Hall
 ...ho has just finished a New
 ...ion CD of Harrison's works
 ...harpsichord and other key-
 ...ard instruments) and the
 ...ent, very expansive, Trio for
 ...olin, Cello and Piano, played by
 ...e Harmida Piano Trio of San
 ...ncisco. Lou's also cooking up a
 ...prise world premiere that we
 ...pe to confirm at a later date.



Tania León

© MICHAEL PROVOST

tune to meet Ricardo in Italy, when he and I both were in resi-
 dence at the Rockefeller Foundation's Bellagio Study and
 Conference Center. At OM 8, we'll hear the T-system in action
 in a beautiful solo guitar work, alongside works for two and
 four guitars, played by musicians under the leadership of soloist
 David Tanenbaum. Another work we'll hear, Estruturas Gêmeas
 for piano four hands, will be performed by Joel Sachs and
 Cheryl Seltzer of New York's Continuum
 Ensemble. Following the events of
 September 11th, the performers prefer the
 Portuguese name to the English one, which
 translates as "Twin Structures."

...line Oliveros is a native of Houston, Texas, but her pedigree
 ...a San Francisco composer was solidified by her participation
 ...re in the seminal electronic music activities of the sixties. Her
 ...low conspirators, Morton Subotnick, Ramón Sender, Terry
 ...ey, and others at the San Francisco Tape Music Center, shar-
 ...g a loft with Anna Halprin's
 ...ncers Workshop at 321 Divisadero
 ...eet, nurtured her inquisitive
 ...incts. Her training as an accor-
 ...nist only added to her mystique as
 ...e developed into one of the most
 ...luent and revered American
 ...erimental composers after John
 ...ge. Her ongoing musical concern
 ...d life practice now is Deep
 ...tening, and she will appear in con-
 ...t at Other Minds with the Circle
 ...o that includes violinist India
 ...oke and vocalist Karolyn van
 ...tten. In another birthday tribute,
 ... will be saluting Oliveros on the
 ...asion of her 70th year; she was
 ...rn on Memorial Day (May 30th), 1932.



Richard Teitelbaum

© GISELA CAMPER

Randy Weston divides his time between
 Morocco and America and remains one of
 the greatest jazz pianists and composers of
 his generation. His early career was influ-
 enced by his exposure to bebop via Thelonius
 Monk. Later pivotal
 influences range from
 Duke Ellington to
 African culture. Weston
 will be appearing with his
 African Rhythms Quintet, rounded out by
 trombonist Benny Powell, a veteran of the
 Lionel Hampton and Count Basie big bands;
 reeds player T. K. Blue; drummer Neil Clarke;
 and bassist Alex Blake.



Annea Lockwood

© MANNY ALBAM

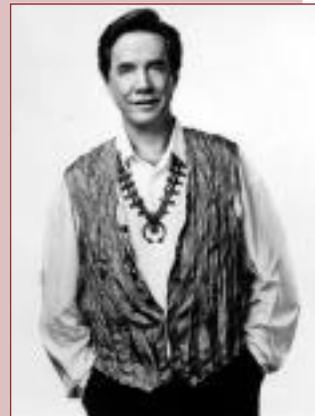
...e first South American composer to grace the Other Minds
 ...stival roster, Ricardo Tacuchian is one of Brazil's most impor-
 ...t composers. A few years ago he was commissioned to write
 ...a major work for chorus and orchestra
 ...to be premiered during the Pope's trip to
 ...Rio de Janeiro, and Tacuchian took the
 ...opportunity to set some controversial
 ...texts on the subject of the escalating
 ...numbers of homeless children in that
 ...country. As an innovator, he has devel-
 ...oped the T-System, in which a scale of
 ...nine notes becomes the basis for writing
 ...in a style that straddles tonal and atonal
 ...harmonies. A son of Armenian immi-
 ...grants, Tacuchian has distinguished
 ...himself as a major figure in Brazil's clas-
 ...cal music scene, holding a full professorship at the National
 ...ool of Music of the University of Brazil and having been
 ...cted to the Brazilian Academy of Music. I had the good for-



David Tanenbaum

Maurice Martenot. The glass-like tones of this early electric
 instrument can be controlled by a keyboard or a ribbon, for
 exact pitch selection or glissandi, respectively. Its unique sound
 has been used by Milhaud, Varèse, Honegger, and Boulez,
 among others, and the instrument will be featured in April 2002
 by the San Francisco Symphony when it performs the
 Turangalila Symphony by Olivier
 Messiaen. Harada has composed
 numerous works for the instru-
 ment and will play a selection of
 his own compositions and works
 by others, accompanied by Hiroko
 Sakurazawa, also of Tokyo, at the
 piano.

The Cuban composer Tania León
 has lived in New York since 1967
 and has risen steadily in interna-
 tional music circles ever since.
 From 1993 to 1997, she was new
 music advisor to the New York



Thomas Buckner

© JACK MITCHELL

OM 8 Preview

continued from page 9

Philharmonic and conductor Kurt Masur. León's latest works include *Horizons* composed for the NDR Symphony Orchestra in Hamburg, and an opera, *Scourge of Hyacinths*, directed by Robert Wilson. For OM 8, *Continuum*, led by Joel Sachs and Cheryl Seltzer, will perform León's richly sonorous work, *Canto*. It was composed in 2000 for baritone Thomas Buckner, who will sing it here, and for an ensemble with clarinet, cello, percussion, and piano. *Continuum* is the world's most eclectic ensemble, playing contemporary music of all styles from every corner of the globe. Their sleuthing for new composers is rivaled only by David Harrington of the Kronos Quartet.

Thomas Buckner also will appear as co-composer in *Duende*, a work that merges live vocal sounds with ambiances and oddities pre-recorded and mixed by co-composer Annea Lockwood. One of the most wonderful stories in new music, Lockwood hails from Christchurch, New Zealand, where she was forced to take piano lessons until she hit a psychological wall. She responded by composing a series of works for the instrument that are far removed from the territory of Czerny and Mozart. In one memorable exercise, Lockwood instructs the performer to place an asbestos-covered microphone in the bowels of an upright and then proceed to burn the instrument while amplifying the crackling fire and the ferocious snapping of piano wire as it overheats. Lockwood also produced *Glass World*, an hour-long work in which all the possible sounds of different sheets, panes, and marbles of glass are produced and close-miked for amplification. Another series of works are based on ambient sound recordings of particular geographical places featuring characteristic regional sounds. Until her retirement this spring, she had been spreading the alternative music gospel as



A performance on the Long String Instrument at Columbia University's Low Library Rotunda in 1998.

professor of music at Vassar College.

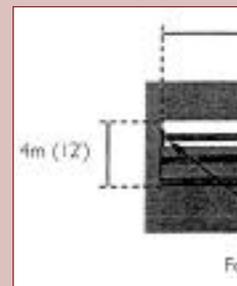
Richard Teitelbaum has been involved for many years with the integration of diverse

sound sources into electronic music improvisation and performance. His *Iro wa Niedow* was composed in Japan for performance by 20 Shingon Buddhist monks. His studies with Goffredo Petrassi and Luigi Nono in Italy led him to live and work there in the sixties with *Musica Elettronica Viva*; subsequently, he has performed with leading improvisers from avant-garde jazz, including Anthony Braxton. Teitelbaum now directs the electronic music center at Bard College. For *Other Minds*, he will perform on his Kurzweil synthesizer along with a shakuhachi soloist (to be announced).

Our special thanks to the Djerassi Resident Artists Program in Woodside, and its Executive Director Dennis O'Leary, who will host the Festival's composer retreat from March 2-6, prior to the public concerts. Since 1993, the program has worked in cooperation with *Other Minds* to create a memorable experience for our visiting artists and give



The Kronos Quartet will perform in the world premiere of a new OM-commissioned work by Ellen Fullman.



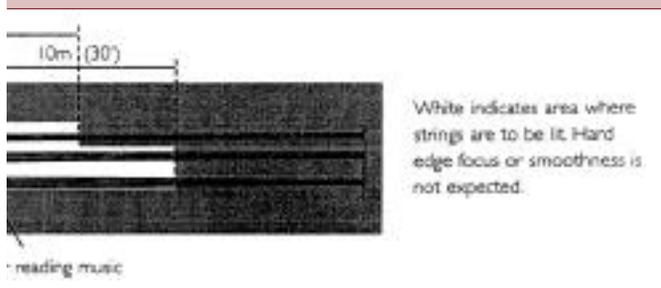
A Strad on steroids: Excerpt boxes and five groupings of sided section totalling about 1000 strings, and numerous v



© JAMES ESTRIN/NEW YORK TIMES

em an extraordinarily beautiful setting for holding in-depth discussions with each other on the big issues in music. Many st Festival composers have carried on enduring friendships d collaborations with each other as a result of this interlude.

OM 8, you'll find a congenial, unpredictable confluence of diences, composers, cultures, and sounds. The only thing you ould be absolutely certain of is your ticket. To avoid disap- intment, be sure to order yours now. See you in March!



plan of the 90-foot Long String Instrument. The LSI requires four resonator ith the tension of the bass section totalling about 1.1 tons and the double- and tune the instrument typically takes four 11-hour days, one or two carpen- will be installed with the help of the Exploratorium, the project's co-producer.

Brant Speaks

continued from page 4

for this instrument I might never have seen an ice field—certainly not at that time.

CA: What were some of the highlights of the trip? Who did you see? Where did you go?

HB: Well, we were in the north of France, also in Belgium. Pierre Hel asked if we would like to visit Eugène Ysaÿe (the great Belgian violinist, composer, and conductor) who lived nearby. (Monsieur Hel's father, Joseph Hel, also a violin maker, had made a quartet of instruments for the Ysaÿe Quartet which they always used.) Although Ysaÿe was my father's idol, he had never studied with him, being afraid that Ysaÿe's influence would overpower his own personality. So we called on the master. The three men talked for a while, then Ysaÿe turned to me and very kindly inquired, "Young man, would you like to play something?" I was terrified. But I played the Mozart D Minor Fantasia. He nodded and asked, "Anything else?" I said I hoped to become a composer and could I play something of my own? He listened, and spoke to my father. "Do what you can for him. He has a strong harmonic sense." That was enough. My career was decided.

CA: I understand you also went to the monument where the Armistice of the first World War was signed and made a special stop to take a picture. Where was that exactly?

HB: In the forest of Compiègne.

CA: Henry, this ability to have a piece be performed by Michael Tilson Thomas and the San Francisco Symphony, is this in any way a special occasion for you?

HB: Very. Oh yes. Extremely. First of all, it's an orchestra that does not play a new piece as a mere occasional novelty. New music is a normal part of their diet and attitude towards music, and their conductor knows the idioms of the 20th and 21st century as natural musical speech. So this occasion is indeed special for me.

CA: You share with Michael Tilson Thomas a kind of pedigree in the area of music that was carved out by Charles Ives and his followers. That must also be rather special for you to have Michael Tilson Thomas conducting this piece because he knows a great deal about the music of Ives and Ruggles and others in this field. So shouldn't that give you a bit of a head start in the interpretation of this piece?

HB: Very much so. I've just learned that Michael Tilson Thomas was a close friend of Carl Ruggles, as I was. He was my neighbor in Vermont. I don't say he "influenced" me—that is such a glib cliché—but he did give me some working nuts and bolts about composing. One autumn day we were talking about melody. "Henry, go outside and bring me some maple leaves, all

See BRANT SPEAKS, page 14

Phrenology

continued from page 7

And now for our report from France: **Luc Ferrari** will be featured in a festival—the Festival International d'Arts Acousmatique—in the medieval town of Crest, 60 miles south of Lyons. Events are held in La Tour de Crest, a 13th century castle, among other venues.

Composer/conductor **Linda Bouchard** spent the month of June in Paris and has been dizzyingly productive. She was invited to IRCAM'S "Stage de composition et d'informatique musicale," which invites composers to explore the latest and wildest developments in musical software. She tells us that what she will do with these new technologies remains to be seen but at least the "wiring" has been demystified. She is currently composing a large work for the Vancouver New Music Ensemble called *Brasier*, based on the same instrumentation as Varèse's *Désert*, to be premiered in January 2002. She will also compose a new work to be included in a "Portrait concert," featuring her music with the New Music Concerts in Toronto in May 2002. Other commissions include a new theatrical work for the trio *Bellows and Brass* and the completion of her opera, *The House of Words*

When we asked **Laurie Anderson** what she was up to this summer, she wrote, "Laurie Anderson spent the last few months as a spy, working on an Amish farm, at McDonald's as a cashier, and other assignments that she gave herself. But then again, what kind of spy would admit to being one?" At the time, she was in the midst of a European tour to introduce her new *Nonesuch CD, Life on a String*.

This year, **Mary Ellen Childs** began a three-year residency in Minneapolis-St. Paul through Meet The Composer's New Residency program. The host organizations are the Southern Theater, St. Olaf College, and Eden Prairie High School. A new piece, *Music of the House*, was premiered at The Kitchen in New York in November 2001. It is written for their house band, *Kitchen House Blend*. This past summer, *CRASH*, Childs' four-member company, presented a series of performances at public events that included street fairs, community festivals, art fairs, parades, and a sculpture park opening. Twelve "Street Noise" performances took place from June through September in communities in and around the Greater Twin Cities area.

Rex Lawson announced that the Pianola Institute has recently acquired a roll perforating machine. They plan over the next few years to publish scholarly editions of music rolls, such as a complete Stravinsky edition.

The Radio Chamber Orchestra of Hilversum, Germany, Peter Eötvös, conductor, will premiere **Alvin Lucier's** new orchestra piece, *Ovals*, at the Donaueschingen Music Days on October 20, 2001. The work was commissioned by the Southwest German Radio. Then, in November 2001, five of Lucier's works will be presented at the Vienna Modern Festival: *Music for Pure Waves*, *Bass Drums*, and *Acoustic Pendulums*; *Self Portrait* for solo flute and wind anemometer; *Tyndall Orchestrations* for recorded

birdcalls and sensitive flame; *The Queen of the South* for players with responsive surfaces and strewn material; and a new work for string quartet and sound-sensitive lights.

The title track of **Annie Gosfield's** newly released *Tzadik CD, Flying Sparks and Heavy Machinery*, is a work that was originally commissioned for *Other Minds Festival 6*, in 2000. On the CD (which features pieces inspired by Gosfield's residency in the factories of Nuremberg, Germany), the work is performed by the Flux Quartet and the Talujon Percussion Quartet. Also featured is *EWA7*, a concert-length work that features an assemblage of factory sounds, grinding metal rhythms, and the crashes and bangs of heavy industry, performed by Gosfield (sampler); Roger Kleier (guitar); Ikue Mori (electronics); and Jim Pugliese and Sim Cain (percussion). Annie and her ensemble recently performed *EWA7* in a factory as part of the Warsaw Autumn Festival. She is presently working on commissions for Present Music (Milwaukee) and the Miami String Quartet.

António Pinho Vargas, of Portugal, had three pieces premiered during 2001: *Holderlins* for solo piano, *4 or 5 Movements of*



Robin Rimbaud pauses during a recording project for the 2002 Adelaide Festival. About this photo, he writes, "Scanner takes Humphrey for a drive in Brisbane, Australia." (Photo Courtesy of Scannerworld)

Water for clarinet trio, and *Two Family Discussions* for two trumpets, written for John Wallace, a former trumpet player of the London Sinfonietta. Next year, *Culturgest* in Lisbon will organize a six-concert series of Vargas's music including two operas, four pieces for orchestra, and several chamber music pieces.

March 2001 saw the premiere of a new piece by **Calliope Tsoupaki** entitled *Chorus* which was premiered in the *Amstelkerk* in Amsterdam. It is a 20-minute-long composition for saxophone quintet and string quintet, composed for the Escher Ensemble. Last August, *Rondo* for solo baroque violin was premiered at the *Radovljica* festival of Early Music in Slovenia. In October 2002, a music-theater performance is planned which will involve Calliope and the writer Edzard Mik, the artist Arnout Mik, and the theater group Z.T. Hollandia.

When not passing through an airport lounge, **Robin Rimbaud** (better known in the avant-club world as "Scanner") has been,

When Beethoven Wrote

continued from page 6

formed at Other Minds Festival 8, I felt compelled to find out more about this remarkable composer and the influences on her work. To the composer, however, questions about influences and origins are too narrow when it comes to art. "A musician," she says, "is an entity that absorbs, recreates, interprets—and that's what I'm all about."

When I commented that many artists feel conflicted about their mixed backgrounds and often resolve those conflicts through their work, León said people should neither deny nor depend upon their cultural origins to define who they are. She observes, "I don't really go for trying to find an explanation for how I compose, or where it comes from. I know how in academia we want to explain everything, and you ask me about rhythm—well, things just happen. You know, when Beethoven wrote, nobody asked. The composers of that time in their environments, they just wrote their music, and that's what was indigenous to them, but I don't think they were questioned. Usually, I find that when someone is from a different culture, people are more inclined to ask them about these kinds of influences, and where their music comes from. And the fact that my music addresses rhythm in a certain way... You know, my music and who I am is a blend of many, many things, and when I transform, my music transforms. ...I mean, when I go to Cuba, they tell me, "Your music sounds American!"

When León came to the US at age 24, she thought of herself solely as a pianist. She had graduated with the equivalent of a master's degree in piano, when she was only 17, from the Carlos Alfredo Peyrellade Conservatory in Cuba. While she loved improvising and writing songs with her brother, her aspirations were limited to piano performance. She originally intended to pass through the US and continue on to France, but paperwork kept her here. Within a week of arriving in Miami, she moved to New York. There, she met choreographer Arthur Mitchell, who had yet to start the Dance Theatre of Harlem. She recalls, "A friend of mine,



Tania León at age five in Cuba, reflecting her childhood in La Habana. At this young age, she played a piano solo before a large audience at the Conservatorio's major concert hall, and was chosen as one of the best piano students in her class. "I began dreaming of seeing the world four years later," she says. (Photo courtesy of Tania León/Moré Photo Studios)

who played piano for dance classes, asked me one day to fill in for her. While I was playing, Arthur Mitchell happened to pass through, looking for a dance space for his new company. He overheard me playing, and invited me to be his pianist. He eventually gave me the first real commission of my life." She then fell into conducting much the same way as she did with composing, without any formal training before she was required to do it. In 1971, during a company performance in Spoleto, Italy, she was told to go into the pit to conduct the orchestra for the first time in her life.

León set *Canto* to five poems in Spanish, written by her Cuban American friends. The

texts, which took her some time to select, contain strikingly distinct themes, ranging from an intimate look at nature, to a cradle song, to a celebration of a sustained relationship. Does she have a systematic approach for setting music to text? "Things with text have their own way of manufacturing themselves. Each text moves you differently. Some things you read, and you hear the music right way. Others, you deal with differently and take some more time. I love the word. I have always loved the word, and I write poetry whenever I can. Yes, sometimes I set it to music." León chose poems she felt would work with the instrumentation of the Continuum ensemble and featured vocalist Thomas Buckner, who together premiered the piece in New York in 2000 and will be performing it at Other Minds Festival 8. Knowing the ensemble's level of virtuosity, she was able to create a virtuosic accompaniment—resulting in a work that is one of the composer's most thrilling to date.

as he puts it, "recording ghosts" for an exhibition at the Centre Pompidou in Paris in 2002, and composing the soundtrack for a work for the 75th birthday celebrations of the Rambert Dance Company. Robin also tells us that the recently released Hollywood film, *High Heels and Low Lives*, may or may not be based

on his work and adventures. We plan to watch the film closely. Robin is currently Artist-in-Residence for BBC Radio.

All composers from past Other Minds Festivals are invited to send stories, accomplishments, snapshots, and road maps to charles@otherminds.org.

Brant Speaks

continued from page 11

from that tree." I did, and he arranged the leaves on top of each other. "You see, they're all maple leaves, all from the same tree, all have five points, yet nothing coincides exactly. That's my idea of melody." Which is something you don't hear except from a top composer.

CA: It's a very graphic example, isn't it?

HB: I offer it to all composers, living and dead. Michael Tilson Thomas had never met Varèse whose music he so much admires, and has so much sympathy for, but I knew Varèse, and he knew my spatial music from the beginning. And instead of talking about it in detail, he came to the first rehearsal, then asked, "What are you going to write next? Let me know when the rehearsal is, and I'll be there." Well, that said more to me than miles of words of wisdom.

CA: In other words, he gave you the fortitude to go on and try every possible thing you could do with spatial music.

HB: Yes, if a composer of his stature thought it worthwhile, it seemed to me that it was worthwhile.

CA: Now what happens in a spatial piece if something can't quite be heard? Would you amplify it?

HB: I never use amplification or electronics because I think that they are probably carcinogenic.

The commissioning of Ice Field was made possible in part by support from the Rockefeller Foundation MAP Fund. Thanks to Jennifer Shyu for transcribing and helping to edit this interview. Ice Field will be performed by the San Francisco Symphony from December 12-15, 2001. For tickets, call the SF Symphony Box Office at (415) 864-6100 or visit www.sfsymphony.org. Also scheduled for the same evening's program are works by Villa-Lobos (Choros No. 10), Piazzolla (Tangazo), and Varèse (Déserts). See page 18 for information on obtaining VIP tickets to the world premiere and an invitation to Other Minds' post-premiere reception on December 12th.

Other Minds Internet Radio

As the number of recordings of new music increases exponentially, the number of radio broadcast outlets in the U.S. that will broadcast them has diminished with shocking rapidity. Not only in this country but also in major European cities, the coverage of contemporary, non-commercial music is on the skids. There is scarcely any way to find out what music is new and available anymore as a result.

Other Minds has set a new goal to counter that trend: launching a web radio station which will broadcast the sounds of 21st century music to every corner of the globe. The web station will tie in with our web site, which was one of the first launched by any avant-garde music organization in the country. Beginning with a few programs and samples in July 2002 and gradually building up to 24/7 programming, OM plans to use the Internet for the job it does the best—niche programming to hungry but selective audiences. In our case, that means listeners everywhere who have discovered the pleasures of Conlon Nancarrow and Laurie Anderson, Sofia Gubaidulina and Frank Zappa, Brian Eno and Anthony Braxton, not to mention the entire panoply of Difficult Music and its antecedents, from Joplin and Ives to Stravinsky and Spike Jones. In addition the station will encourage and commission the composition of new Internet audio works, and offer visual online galleries and text documentation on selected subjects. A huge content resource are the 6,000 tapes OM recently acquired from the Music Department archives of Berkeley's KPFA Radio. Programming will be both live and archived, and available to any listeners who have access to a computer and modem. Broadcasts will emanate from studios in the Bay

Area and eventually, around the world, with volunteer hosts such as Sarah Cahill, Henry Kaiser, Richard Friedman, Dan Becker, Herman Gray, and Charles Amirkhanian (who was a longtime KPFA Music Director).

As technological innovations bring us modules that will receive Internet radio in our bedrooms, kitchens, and automobiles, Other Minds will be ready with an antidote to the wallpaper music stations which are certain to dominate offerings from here and abroad.

We may eventually have a facility to house all these dreams. OM is one of ten Bay Area non-profit arts organizations negotiating to construct an exciting new multi-purpose arts center at San Francisco's Pier 70, near Illinois and 20th Streets. Others in the coalition include New Langton Arts, San Francisco Art Institute, SF Jazz, Joe Goode Performance Group, Center for the Book, Lorraine Hansberry Theatre, San Francisco Shakespeare Festival, Dancers Group, and SF Camerawork. Our newly constructed home in 2005 would include permanent offices and a webcast studio for OM's Internet radio station, which could broadcast live concerts from a theater in the complex. For further information, contact Charles Amirkhanian at Other Minds.



Treasure hunt: Charles Amirkhanian inspects one of the 6,000 plus tapes that make up the KPFA new music archives, which contain very rare audiodocuments as well as interviews with many major figures of later-20th century music.

SUSAN GILMORE STONE © 2000 OTHER MINDS

Composer/Inventors

continued from page 6

Festival 8: Takashi Harada, of Tokyo, and Ellen Fullman, of Seattle. Harada is one of the world's foremost performers and composers on the Ondes Martenot, a little known electronic instrument introduced in the 1920s. In terms of electronic instruments, it is an antique. Yet it is still vital, an individual voice that exploits the potential and expressiveness of electronics better than most of today's pre-programmed synthesizers.

The Ondes Martenot was first shown at the Paris Opera in 1928, following the introduction of a similar instrument, the Theremin, by only eight years. Inventors Maurice Martenot and Lev Theremin separately explored the similar principles of vacuum tube and radio wave technology. Two prime differences between the Ondes Martenot (which translates as "Martenot's Waves") and the better known Theremin were that the Ondes was designed to be much easier to play and to have greater timbral control. Martenot's concern was not only that the instrument have ease of use but that it be practical in ensembles and with orchestras. Initially, the Ondes was played by a performer wearing a ring that made contact with a ribbon-controller underneath a trompe l'oeil painted keyboard. This differed from the non-contact interface of the Theremin—hence the Theremin's appeal and also its prime difficulty. The Ondes allowed for greater precision, and when an actual keyboard was later introduced as an addition to the ribbon, this brought even greater control.

With its much richer harmonic timbre and controllability, the Ondes was preferred over other instruments of its type. The haunting, eerie quality it is capable of has been its hallmark. Martenot's success is evidenced by the hundreds of pieces written for the Ondes, many by renowned composers such as Varèse, Milhaud, Honegger, and especially Olivier Messiaen. Messiaen's extraordinary 90-minute work, the Turangalila Symphony (1948), to be performed by the San Francisco Symphony in April 2002 under guest conductor David Robertson, is perhaps the most well known work to use the Ondes Martenot. Even today, leading experimental composers, such as Carl Stone, write for the Ondes. Its distinctive sound can also be frequently heard in soundtracks for films, such as *The Tango Lesson* (1997).

Martenot's brilliant use of acoustic resonance enhancement anticipated the explorations of 21st century composers like Ellen Fullman. Her 90-foot-long creation, the Long String Instrument (or LSI) might be seen as a highly evolved descendant of the monochord. Fullman's interests, however—like those of radical innovator Harry Partch—lie not in electronics, but acoustic resonance. In fact, the LSI is as much about acoustics as any instrument can be. Last year, while in the process of planning her new Other Minds commission, Fullman directly linked herself to Partch's ideas when she told us, "I am currently very interested in the physicality of different kinds of pitch relationships and especially the difference in texture between Harry Partch's Utonality and Otonality. What I am

going after is the experience of sound as having dimension that changes form with changes in pitch relationships."

Made of long spools of wire and resonator boxes, the LSI has complex construction and architectural needs that are germane to its sound character. Among the requirements are a large resonant room with a long decay time. The LSI's bases, wooden box resonators, and tuning blocks must be anchored to the building in certain ways. Five groups of 28 strings are installed, and tensioning takes place over a number of days. The length of the space affects the tuning, with the longest stretch of the site determining the lowest pitch available. To play the LSI, a performer rubs the strings with rosin-coated fingertips while walking. Fullman writes, "The large physical scale of the installation and the way that the overtones interact with the space turn the room itself into a giant musical instrument." For Other Minds 8, Other Minds is collaborating with the Exploratorium, which will lend its technical expertise to build the LSI on site and keep it on display throughout the Festival.

Even though its means of production seem quite different from the Ondes, the LSI is capable of producing similarly eerie sounds. The range of timbre is, however, more variable. But its very existence confirms the never-ending search by composers throughout the ages for new musical resources.

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A Gathering of Other Minds: Annual Fund 2000-2001

Thanks to the generosity of the individuals and institutions listed below, Other Minds closed its 2000-2001 fiscal year on June 30th with its highest level of contributions to date. We are deeply grateful for the support of this year's Gathering toward our efforts to bring together innovative composers from around the world with adventurous, appreciative audiences. (Reflects all gifts received between July 1, 2000 and June 30, 2001. Every effort has been made to ensure the accuracy of this listing. Please contact Other Minds about any errors or omissions.)

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New OM board and staff members

How did Other Minds' newest board member, **Brooke Wentz**, mark the start of the 21st century? As music producer for "Times Square 2000," New York's 24-hour millennium celebration seen by some 1.8 billion television viewers, she definitely did not spend a quiet evening at home. A longtime music industry and intellectual property rights executive, Brooke has worked at ESPN and Arista Records, among others, and runs her own CD label, Juna (distributed by Koch International). She has produced over 25 recordings of world music, including the Billboard award-winning *Global Meditation*, *Global Celebration*, *Voices of Forgotten Worlds*, and *Africa: Never Stand Still*. As an on-air radio host of new music for 10 years on NPR and affiliate stations, Brooke interviewed hundreds of artists, composers, and musicians. A native San Franciscan with a Columbia MBA and a BA from Barnard College, Brooke moved back to the Bay Area not long ago and joined the board after enthusiastically attending Other Minds 7. Welcome back and aboard, Brooke!

A profusion of musical interests in the lives of new staff members **Jennifer Lay Shyu** and **John Binkov** show them to be truly "other minded." A native of Illinois, Jen is a recent Stanford grad who studied vocal performance under Jennifer Lane, although she began as a classically trained pianist and violinist whose teachers included Roger Shields (Soulima Stravinsky's only student) and Mihai Craioveanu. She has studied at the Lake Placid Program with Phylis Bryn-Julson; in Salzburg at the Mozarteum with Mitsuko Shirai and Hartmut Höll; and in England with Nicholas Clapton and Philip Cave. She is also an avid dancer and recently visited Cuba, where she studied piano, singing, conga, and dance. Locally, she's been performing with luminaries such as Jon Jang, Francis Wong, and Jimmy Biala, most recently at the Asian American Jazz Festival. Jen's nonprofit experience includes work with Thick Description theater company. As Other Minds' Development Coordinator, she is focusing on donor relations, marketing sponsorships, and grant coordination.

Our new Manager of Finance and Administration, John Binkov, is an honors graduate of Cal with a BA in music and an MA in

composition from UC Davis. He has studied with Andrew Imbrie, Edwin Dugger, and Ross Bauer, and has been an instructor at Holy Names College since 1998. A professional guitarist, John has performed in a number of rock, jazz, pop, blues, and funk ensembles all over California. As a member of VKTMS, one of the original San Francisco punk bands, he performed on several recordings that were distributed internationally. Prior to joining the OM staff, John helped manage Synthetik Software, producers of Studio Artist, a graphic arts synthesizer. He also gained extensive administrative experience as a staff member at the Common Sense Composers' Collective, producers of the Opus415 New Music Marathon.

We would also like to recognize Other Minds' tech resource and e-marketing guru, **Susan Rubio**, a consultant who is helping to refine and redesign OM's web site, expand our marketing efforts, and create a business plan for our web-based activities. Formerly Senior Marketing and Relationship Manager at Reel.com, Susan also worked closely with Frank Zappa on his creative pursuits, including managing Barking Pumpkin Records. Together with OM's visionary webmaster, **Jim Newman**, Susan pushed forward a complete redesign of OM's website. See www.otherminds.org and let us know what you think of our work-in-progress!

Recent Funders

We are deeply grateful for the leadership support of the **William and Flora Hewlett Foundation**, which granted Other Minds \$75,000 in April to support organizational development and the acquisition and preservation of the new music archives of KPFA Radio; and **The Rockefeller Foundation**, which gave our Internet Radio project a substantial boost this fall with a grant of \$40,000. We acknowledge the major annual support of **Grants for the Arts/San Francisco Hotel Tax Fund**, which recently awarded OM a grant of \$41,300. The **Phaedrus Foundation** increased its support for OM with a \$10,000 grant this spring. For OM 8, the **Zellerbach Family Fund** has granted \$2,000 to support a new work by Pauline Oliveros and the Circle Trio. We also warmly welcome back Other Minds Festival sponsor **Amoeba Music** and media sponsor **KPFA Radio**.

A Gathering of Other Minds 2000-2001: Special Project Committees

Hovhaness Tribute Committee

To honor the 90th anniversary of the birth of Alan Hovhaness

Hamazkayin Armenian Cultural Association • Benjamin & Eleanor Amirkhanian • Charles Amirkhanian & Carol Law • Ellen Sarkisian Chesnut • Anto Cingoz • Armen & Nelly Der-Kiureghian • Zabelle Karahadian Goorabian • Sylvia & Lorraine Kaprelian • Laurel Karabian • The William Saroyan Literary Foundation • Ben & Armorel Ohannesian • Roger Strauch & Julie Kulhanjian Strauch • Anita Mardikian & Pepo Pichler • Harout & Ollia Yenikomshian

Bellagio Friends of Other Minds

To support the appearance of former Rockefeller Foundation Bellagio Center Fellow Aleksandra Vrebalov at OM 7

Anonymous • Charles Amirkhanian & Carol Law • Oscar & Jane Chase • Vishaka Desai & Robert Oxnam • Kui Dong • Charles & Lois Epstein • Rob Fried & Patricia Wilczynski • Howard & Hanne Kulin • Annea Lockwood & Ruth Anderson • Peter Manning • Sonia & Angel Nieto • Paul & Judith Schultz

Other Minds Festival 8 Preview Schedule

Featured Composers: Ellen Fullman; Takashi Harada; Lou Harrison; Tania León; Annea Lockwood; Pauline Oliveros; Ricardo Tacuchian; Richard Teitelbaum; Randy Weston. Charles Amirkhanian, Artistic Director. All events at **Palace of Fine Arts Theatre, San Francisco**, unless otherwise noted. Pamela Wunderlich, choreographer/costume designer, performs in theater lobby before concerts and during intermission. New! Visit the OM Festival Café, created in theater lobby for all evening concerts by Cow Hollow Catering; offering light supper items from 6:30 pm and throughout the evening. Concert schedule subject to change; see www.otherminds.org for updates.

Thursday 7 March

7:00pm Panel

Harada, Tacuchian, Weston, Fullman, León, Oliveros. Charles Amirkhanian, moderator

8:00pm Concert

Takashi Harada: Poison d'or for Ondes and Piano; Untitled 1 for Six Ondes

André Jolivet: Three Poems for Ondes Martenot and Piano (1935)

Shin-ichiro Ikebe: Thermal Conductivity (solo)

Darius Milhaud: Suite for Ondes Martenot and Piano (1933)

Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano; tape

Lou Harrison: Works for Solo Guitar Serenade for Frank Wigglesworth (1952); Music for Bill and Me (1966-7; 1978); Sonata in Ishartum (1974); A Waltz for Evelyn Hinrichsen (1978); New work for National Steel Guitar (2001), world premiere

Ricardo Tacuchian: Works for 1, 2 and 4 Guitars. Páprica for solo guitar (1999) Impulsos No. 2 for two guitars (1980) Imagem Carioca for four guitars (1987)

David Tanenbaum, solo guitar; Michael Kudirka and Eric Benzant-Feldra, guitar duo; The Mexican Guitar Quartet

The Circle Trio: New work, world premiere. Pauline Oliveros, accordion; India Cooke, violin; Carolyn van Putten, voice

Friday 8 March

7:00pm Panel

Teitelbaum, Harrison, Lockwood, Buckner. Charles Amirkhanian, moderator

8:00pm Concert

Lou Harrison: Sonata for Harpsichord (1999-2000);

Incidental Music to Corneille's Cinna for tack piano (1955-6)

Linda Burman-Hall, soloist Trio for Violin, Cello and Piano (1991), The Harmida Piano Trio

Annea Lockwood/Thomas Buckner: Duende (1997)

Tom Buckner, baritone; Annea Lockwood, computer

Richard Teitelbaum: Blends (1977) for shakuhachi and synthesizer Masayuki Koga, shakuhachi Richard Teitelbaum, Kurzweil synthesizer

Toru Takemitsu: Distance de Fée for Ondes and piano

Takashi Harada: Voyage en septembre Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano

Last year's Festival sold out all three evenings ~ Buy your tickets in advance!

Saturday 9 March

2:00pm

"The Art of the Ondes Martenot"

(Demonstration-Discussion-Performance)

San Francisco Museum of Modern art

Takashi Harada, soloist; Hiroko Sakurazawa, piano. Charles Amirkhanian, moderator
Free admission

7:00pm Concert, Part One

Exploratorium Museum of Art & Science

Ellen Fullman: New work for LSI and String Quartet (2001), world premiere
Ellen Fullman, Long String Instrument; Kronos Quartet

8:00pm Concert, Part Two

Palace of Fine Arts Theatre

Lockwood: Immersion (1998) for percussion duo (marimba, quartz bowl gong, prepared tam-tam, tam-tam). The Other Minds Ensemble (William Winant and Russell Greenberg)

Tacuchian: Estruturas Gêmeas for piano four-hands (1978)

León: Arenas d'un tiempo (Sands of Time, 1992) for clarinet, cello, and piano Canto, for baritone, clarinet/bass clarinet, percussion, piano and cello (2000). Tom Buckner, baritone; Continuum (David Gresham, clarinet; Kristina Reiko Cooper, cello; Tom Kolor, marimba; Cheryl Seltzer, piano; Joel Sachs, piano, conductor)

Randy Weston/African Rhythms: To be announced. Randy Weston, piano, with T.K. Blue, saxophone and flute; Benny Powell, trombone; Alex Blake, bass; Neil Clark, African percussion

Ticket Information

Other Minds Festival 8, March 7-8-9, 2002

Palace of Fine Arts Theatre

For tickets, call City Box Office at (415) 392-4400 or Fax (415) 986-0411. Tickets can also be purchased at City Box Office, 180 Redwood Street, Suite 100, San Francisco, CA 94102. Order tickets online at www.tickets.com.

Premium Seating \$26/Regular \$18 Student & Seniors \$15
Festival Pass: Premium \$70/Regular \$45 Students & Seniors \$40
Advance discounts on tickets purchased by December 31, 2001!
Inquire at box office or visit www.otherminds.org for details.

For more information, call Other Minds Festival 8 Hotline: (415) 646-0760 or email otherminds@otherminds.org.

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CD orders

For books, videos, selected CDs, and current catalogue of Other Minds CD releases (featuring work by George Antheil, Conlon Nancarrow, and Rex Lawson) visit www.otherminds.org. Orders can be placed securely online or by phone. Note: Other Minds' CD release of Ego Scriptor Cantilenae: The Music of Ezra Pound, has been re-scheduled for mid-2002.

An audience favorite at the last Other Minds Festival, performance artist Pamela Wunderlich's fantastic incarnations will again appear at Other Minds 8 in March 2002



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website at www.otherminds.org
for new features and up-to-date
information on
Other Minds Festival 8!**

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