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## Loaded to the Nines

### A Preview of Other Minds 9

by Charles Amirkhanian

Other Minds joins forces with the San Francisco Opera as one of America's most profoundly original composers, Ned Rorem, will be feted on the occasion of his 80th year with a performance of his evening-length song cycle *Evidence of Things Not Seen* to open our forthcoming music festival, March 5-8, 2003, in San Francisco.

This nonpareil collection of songs on texts of 24 poets, from Walt Whitman to Rudyard Kipling, survey the emotions and passages of youth, middle age, and the elder years with a depth and breadth that are electrifying.

In addition, we'll be treated to a recital for solo percussion by the world's only touring professional soloist Evelyn Glennie. The Scottish superstar, who has commissioned many contemporary composers to write orchestral concerti and chamber works for her, will play a selection of her personal favorites for solo five-octave marimba and solo snare drum, including some of her own works. Her astonishing virtu-



Percussionist Evelyn Glennie



Composer Ned Rorem

osity and her natural, articulate discussion of her work will be a welcome addition to our concerts and panel discussions as nine of the most "otherly" figures in classical music and jazz gather from around the world to renew the commitment of Other Minds to spotlight contributions to music of an extraordinary nature. The extent of her charisma was impressed upon me in London several summers ago when I attempted to buy a ticket for Percy Grainger's rarely played music for three orchestras, *The Warriors*. As it happened, Ms. Glennie was soloist in another work that night at the Proms and her appearance had sold out the 6000 tickets of Royal Albert Hall, leaving me and hundreds of others searching a way without success.

## PRESIDENT'S LETTER



PHOTO: JEANNE NEWMAN

Dear Friends,

Each year seems to be a year of "firsts" for Other Minds, and 2002 was no exception. We've already reported on "our" first Pulitzer Prize in music, received in March by composer Henry Brant for *Ice Field*, commissioned for the San Francisco Symphony by Other Minds with a grant from the Rockefeller Foundation. But fresher in our minds is the very special event that took place in November at the Castro Theatre – Eyes & Ears, the first Other Minds film festival. The audience response was electric, with a shared intellectual and artistic curiosity drawing us all together that weekend.

Eyes & Ears was a very positive step for the organization in many ways. It allowed us to take the challenge of creative programming into a new medium, providing new music in a different context for film lovers and music lovers alike. In addition to our loyal supporters, we succeeded in attracting a broader audience, whom we hope will join us for Other Minds 9 next March and other events in the future. Look for us to continue this type of multi-disciplinary collaboration.

In fact, Other Minds Festival 9 will present a new collaboration with the San Francisco Opera. Young singers from their San Francisco Opera Center training program will be featured on opening night, in Ned Rorem's song cycle, *Evidence of Things Not Seen*. We are excited that the Opera will be co-presenting the event, and we look forward to a beautiful evening. Mr. Rorem (soon to be 80), who has been called one of America's most distinguished and original compositional craftsmen, will attend the festival, in what will possibly be his last Bay Area



PHOTO: JOE SALERNO

(From l to r) Gail Zappa, Charles Amirkhonian, Susan Rubio, and Bernard Francis Kyle enjoy the first Other Minds film festival

appearance. Other offerings at the festival promise to be equally stimulating, with composers and performers from Spain, China, New Zealand, Scotland, and the US. Read on for more details (page 4).

The year 2003 promises to be a year of firsts as well. Early in the year, we'll be able to make the first of the KPFA archive material available, launching Sounds Like Tomorrow, RadiOM.org! Many tapes have already been digitized, are being edited, and will soon be ready for the testing phase.

In order to get this vital content out to the public, we need your help. Watch for upcoming details of how you can 'Adopt-a-Tape', thus helping defray the cost of such an enormous project. Another first this year will be the delayed release of *Ego Scriptor Cantilenae: The Music of Ezra Pound* on the OM label. This is the first CD made of the musical works of Pound, a truly historical sound document.

Currently we face the same funding challenges that beleague all arts non-profits. We'll be looking for opportunities to collaborate with other performing arts organizations and educational institutions, with resultant expansion of our audience and donor base. We need your support as well to help make all of this happen. With your help, we can keep the 'firsts' happening for years to come.

Thanks very much, best wishes for 2003, and see you at OM9.

February 2003



Castro Theatre Marquee, San Francisco

PHOTO: JOE SALERNO

## Interlude: On Music

by Ned Rorem

**W**hat is music? Why, it's what musicians do! It's whatever a given listener feels it to be. It's any series of sounds and silences capable of moving at least one heart. It may move us, but won't change us. The experience of exposure to music may change us (though one may be exposed for years with immunity), but not the music itself; it can only awaken and make us more what we already are. Art has no ethical purpose and does not instruct. The same "message" can be reiterated by different artists but is most educational when least artistic (i.e., most literal).

I do not believe that music can be political—not, at least, in the sense that it can make us believe something we have not heretofore believed. Music has nothing to do with nobility or goodness, nor with evil or vanity. Music does not alter us, it confirms. Insofar as music does change us, it's not very good music.

What is *good* music? The music that is good for you, that disturbs involuntarily like an erection. Longevity is no prerequisite since "good" is not an artistic but a moral ingredient...But *great* music doubtless does deal with Time, though not with decisions of the greatest number. The mass does not decide. If Michelangelo did create for a mass (debatable) his subject matter was the same as that of lesser artists. He was great not because of his material or mass appeal, but because he was Michelangelo. The masses don't know the difference. Ask them!

Until yesterday music's very nature was such that explanation was unimportant to appreciation (proof of the pudding was in the eating); today music's very nature is such that explanation is all-important to appreciation (like certain political polemicism which theorizes beyond proportion to reality). I say *appreciation* advisedly: *enjoyment* is now a niggardly, if not an obscene, consideration. That composition should need such verbal spokesman indicates that, for the first time ever, the very essence of the art has changed. There's no more room for the *petit maître*, that "second-rater" (if you will) whose talent is to delight, or, even sadly, to move his hearer to dance and sing. There is room for only masterpieces, for only masterpieces have the right to require the intellectual (as opposed to sensual) concentration and investigation needed for today's "in" music. Masterpieces are made by the few geniuses born each century. Yet hundreds now compose *in the genius style* while denigrating those who compose *what they hear*. Certain painting now is healthy if only because it's witty. Music, as always, trails humorlessly behind the other mediums.

The fact that music is scandalously received seems automatically to validate it for those afraid of ultimately being proved wrong.

Since we all must live in a cage (also the artist: without restraint he is not one), I prefer my own design. If I've not joined the avant-garde it's not that I don't approve of—or even agree with them—; it's because of a terror of losing my identity.

I don't know why I became obsessed with wanting to express myself through music. Any attempt to solve that mystery is never, to me, in the least bit cogent. People say, "How sad you must have been when you wrote this or that piece." When you're writing a sonata or a poem, you may have debts, an ache in your hip, or a souring love affair, yet in the act of creating, your worries are on hold. In other words, does a composer write sad music out of his own sadness, or what he knows of sadness? If you're writing a death scene in an opera, you can't have tears streaming down your face, because it takes perhaps a month to write the death scene. You write out of past experience—or rather an *imagined* past experience.

Music is a craft, it's not self-indulgence. What takes the most time is orchestration and copying, but that is not what causes the most agony. It's getting the ideas down, doing something with them, and then saying it's time to stop. Knowing when to stop is crucial, in life as in art.

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Rorem, Ned, *A Ned Rorem Reader*, Yale University Press, New Haven, N.J., 2001, pp.93-95. Copyright Ned Rorem



PHOTO: MARC GELLER

## OM 9 PREVIEW

*continued from page 1*

There isn't a single evening you can afford to miss at Other Minds 9. For the first time since the founding of our festival in 1993, every featured composer will be represented by a substantial selection of their music due to the addition of a fourth evening concert this March at the Palace of Fine Arts



Daniel Lentz

Theatre. And once again, the OMCafé will be open daily at 6pm to serve as a gathering place for aficionados and friends to sup and kibitz throughout the week, and our second annual auction of our composer's score pages will provide an exhibition of music and a chance to own a piece of music history, written in the hand of the composer.

The most ambitious presentation at OM 9 will be a visually intriguing theatre work by **Daniel Lentz**. *Café Desire* is a forty-minute secular cantata setting texts from love letters throughout the

ages, including such authors as Henry VIII, Pablo Neruda and Elizabeth Barrett Browning. Performed by 58 musicians, the music is sung by a male soprano and a female baritone at a karaoke bar, and a 24-voice mixed chorus seated Parisian-style at café tables, along with two keyboardists, a strolling café violinist, two bartenders playing 60 wineglasses, and a host of assistant percussionists also playing crystal wineglasses of varying pitches. The performers will include faculty of Arizona State University West in Phoenix, where Lentz has been teaching for over a decade, the Phoenix Bach Choir and a complement of Bay Area composers and music conservatory students.

**Stephen Scott**, whose music for bowed piano is in a class by itself, has built a career much in the tradition of Harry Partch, Conlon Nancarrow and other American individualists. He scores his work for a single grand piano, played by ten musicians equipped with nylon fishing line and horse-hair-covered popsicle sticks and choreographed carefully to avoid stepping on each others toes while leaning into the open grand piano and operating with the precision and intricacy of master surgeons. Scott's new work, *Paisajes Audibles*, for soprano and bowed piano, commissioned on a grant from Meet The Composer, will be played by the Colorado College Bowed Piano Ensemble with soloist Victoria Hansen.

Oakland composer **Amy X Neuburg** trained as a classical vocalist at Oberlin and went on to study electronic music at Mills with Pauline Oliveros, David Rosenboom and Chris Brown as well as percussion with William Winant. She has



Amy X Neuburg

PHOTO: YOLANDA ACCINELLI

developed a unique vocal style combining her full-throated operatic four-octave range with a theatrical presence, honed in work with Robert Ashley, the Berkeley Repertory Theatre and Amy X Neuburg & Men. In addition to music degrees, she has another in linguistics. Most importantly, she is a brilliant composer and lyricist. Her onstage

presence reminds one of aspects of Laurie Anderson and Cathy Berberian morphed into a 21st Century Brunnhilde singing lyrics by characters in a photo by Diane Arbus.



Ge Gan-ru

PHOTO: VIVIAN GE

**Ge Gan-ru** was the first composer in the People's

Republic of China to adopt some of the compositional techniques of the European avant-garde. Unfortunately he did this back during the Cultural Revolution of Chairman Mao and ended up hoeing potatoes and playing his violin secretly at 4am by candlelight until better times. Coming to the United States many years later without a dollar to his name he delivered Chinese takeout for a living while earning his composition degrees at Columbia University. Now a resident of New Jersey, he is gaining long-deserved recognition for his taut expressionistic music. For OM 9 Mr. Ge is writing a piano quintet on commission from the San Francisco Arts Commission for pianist Gloria Cheng of Los Angeles and the Onyx Quartet of San Francisco.

**Jack Body** is a New Zealander who travels widely, transcribing in Western notation the traditional music of various countries as a discipline to expand his awareness of compositional possibilities. To hear his orchestral music is to experience something unprecedented in Western music. A segment of conventional contrapuntal writing will erupt into a sinuous melismatic line reminiscent of Indonesia and jump next into a fractured popular salon ditty without stopping to breathe. For *Other Minds 9*, we'll hear his three-movement piano work *Sarajevo*, a meditation on the Bosnian war, played by Sarah Cahill, and *Three Sentimental Songs* for percussion and piano played by the Other Minds Ensemble. The latter is a setting of "Daisy Bell," "Little Brown Jug," and "All Through the Night," featuring the widest ranges of the percussion family from high piano and glockenspiel through the lowest octave of a large marimba.



Jack Body

Perhaps the most surprising addition to our roster for this year is the composer and multi-instrumentalist **Stephan Micus** who rarely travels to the U.S. A veteran of over 15 albums on the ECM label, he usually records all the tracks himself, playing ethnic instruments gathered from his global travel. As he moves about he studies with musicians in each country. Most recently he went to the Republic of Armenia to study duduk with Djivan Gasparyan, the legendary virtuoso on that haunting double reed instrument made of apricot wood. Micus found a bass duduk which he employed on his latest recording and which he will play for us at OM 9.

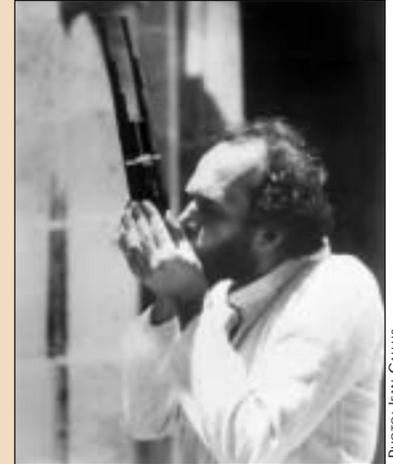


PHOTO: JEAN GALLUS

Stephan Micus plays the duduk

In the early 80s I had the pleasure of doing one of his first radio interviews at KPFA. At the time there was no Micus commercial release but you could tell someday soon there would be. I am anxious to go back into the archives and find exactly what his music was like then, because now he is known widely for his contemplative music, designed, it would seem, to make us susceptible to divine influence.

Listeners to Stephen Hill's nationally syndicated *Hearts of Space* radio program have heard many of Mr. Micus' productions. The trick will be to see how he performs them in front of a live audience, and for this we'll have to wait until the composer takes the stage this March.

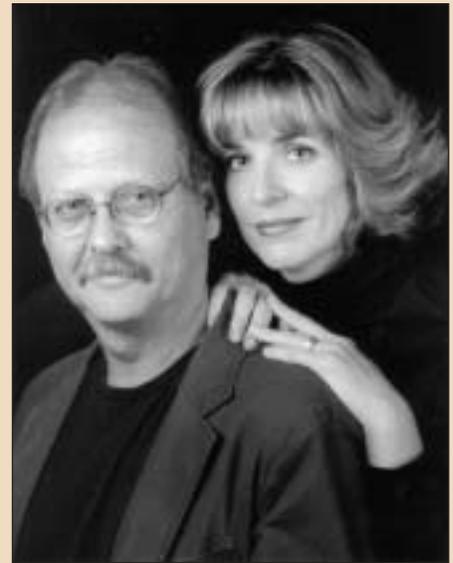


PHOTO: MELANI TUTT

Stephen Scott and Victoria Hansen



PHOTO: JULIETTE CONROY

William Parker

The skills of jazz bassist **William Parker** have been documented on over 100 albums. In May 2002 he and his wife, the dancer Patricia Nicholson, produced their seventh annual Vision Festival, a celebration of music, dance and poetry. A native of the South Bronx, Parker played for years with such avant-garde figures as Don Cherry, Billy Higgins and Cecil Taylor. Now at 52 his work as a composer

and bandleader has placed him in the spotlight, and his rich, bold sound is heard in a dizzying variety of contexts with musicians around the world. For *Other Minds 9*, Mr. Parker will create *Spirit Catcher*, performing with two Bay Area figures, Olnyeme Thomas on reeds and Doctor E Pelikan Shalto, on clarinet and recorder.

*For the Other Minds Festival 9 program schedule and ticket information, see back inside cover. Festival updates and changes may be found at the Other Minds website ([www.otherminds.org](http://www.otherminds.org)). More information on the Djerassi Resident Artists Program can be found at [www.djerassi.org](http://www.djerassi.org).*

# Parker's Art of Living

by Adam Lore

Over the past 30 years, William Parker's stature has steadily grown to the point that he is now nearly universally recognized as an important figure in jazz. Steve Greenlee of the Boston Globe declared that Parker is "the most important leader of the current avant-garde scene in jazz," and the Village Voice has described him as "the most consistently brilliant free jazz bassist of all time." Mr. Parker has provided the bass foundation for fellow luminaries such as Cecil Taylor, Bill Dixon, Don Cherry, Jimmy Lyons, Frank Wright, and Milford Graves. The ensembles under his leadership as well as his long-term collaborations with fellow New York City area musicians such as Matthew Shipp, David S. Ware, Cooper-Moore, Daniel Carter, Jemeel Moondoc, and Roy Campbell have been enthusiastically received by a cross-generational audience. Parker is also a poet, essayist, organizer, activist, and historian who is currently compiling *Breakfast Conversations*, a book which will consist of interviews with fellow improvisers.

Born in the South Bronx in 1952, William Parker's father exposed him to jazz musicians such as Duke Ellington, Coleman Hawkins, and Ben Webster. He recalls that as a child he would play a game called Jam Session where he would turn his toy gun upside-down and pretend that it was a trumpet. When he was a teenager, exposure to the music of John Coltrane and Albert Ayler motivated him to pursue the tradition of spiritually based improvised music. Other politically minded musicians such as Charles Mingus, Archie Shepp, John Carter, and Bobby Bradford also provided reinforcement of the value of each individual. He says, "You had to tell yourself that you were worth something because in the school systems you were not told you were worth anything. You really had to depend a lot on yourself and your historical figures to give you inspiration: your musicians, your writers, and your poets, who were heavy at that time into Black Nationalism."

Early in his career, he studied with renowned bassists such as Richard Davis and Jimmy Garrison, developing a distinctive style that balances groove, abstraction, and lyricism that propels the music forward. At this point he became a ubiquitous presence on New York City's loft scene, performing at established venues such as Sam Rivers' Studio, Rivbea, while also producing his own concerts at other less-conventional locations. He obtained a wide breadth of experience, accompanying everyone from folk singers to ventriloquists to comedians, paying his dues in the jazz tradition while refining his concept



William Parker

PHOTO: LAURIE STALTER

in a variety of environments. He remembers this time fondly: "It was all about music and playing all night, and as I recall there was never any hardship involved. You step above the hardships. It's like flying in turbulence: you go a little bit above and find

the clear air to fly. ... The motivation was to do—to get up and move and to make things move when you get up."

Nevertheless, the themes of persistence and identification with the struggles of others appear often in Parker's work. He has written a song inspired by Louis Moholo, a South African expatriate drummer who fled apartheid, and has dedicated many of his compositions to Native American leaders. His largest ensemble, the Little Huey Creative Music Orchestra,

tells the story of a boy growing up in the projects who aspires to be a poet despite the discouragement that surrounds him.

Self-determination and humanitarianism also inform his concept of self-conduction that

guides the Little Huey Creative Music Orchestra, where the notated music is a map that need not be followed. He writes, "Each player in a section can play prearranged or composed material. There is also the option of creating parts or sections at the moment, working individually or as a section. The rule is the moment always supersedes the preset compositional idea. Each player has the freedom to create their own part if they feel the part they would create is better than the written part at that moment." (from the liner notes to *Mayor of Punkville*, AUM Fidelity)

In the last decade Parker has been especially active, leading many groups which highlight different facets of his art: Little Huey, In Order to Survive, the Curtis Mayfield Project, as well as a quartet and a clarinet trio. He is a member of Other Dimensions in Music, a collective whose music is fully improvised. He has composed for opera, theater, and ballet, created films, and published three volumes of poetry and other writings. Recent projects, particularly those with Chicago-based percussionist Hamid Drake, show Parker extending his

# A Phrenology of Other Minds

## What's new with our composer "alumni"

by Christi Denton

Over the course of eight music festivals, Other Minds has featured 83 composers. We continue to keep in touch with them about their lives, vision and music. Here's a bit of information (in no particular order) about what they've been doing recently and are planning to do in the future. Check out [www.other-minds.org/omlinks](http://www.other-minds.org/omlinks) for links to our past composers' web pages for more information.

Congratulations to **George Lewis** (OM 3), trombonist, and composer, who was the recent recipient of a MacArthur Fellowship. He's currently teaching at UC San Diego. **Ricardo Tacuchian** (OM 8) is in Lisbon, Portugal until March teaching Brazilian Music as a Visiting Professor at the Universidade Nova de Lisboa.

**Henry Brant** (OM 4) started his 90th year in Sept. He won a Pulitzer Prize for his OM commissioned piece, *Ice Field* and is completing "Textures & Timbres," his textbook on orchestration.

**Trimpin** (OM 1) has several museum and gallery installations coming up, including at the Jack Straw Foundation Gallery the installation of 9 automated Toy pianos, *Klavier Nonette*, playing compositions of Cage, **Conlon Nancarrow** (OM 1), Liberace, **George Lewis** and others; and *Conloninpurple* at the CC Gallery at the Collage of Fine Arts at Arizona State University in Tempe.

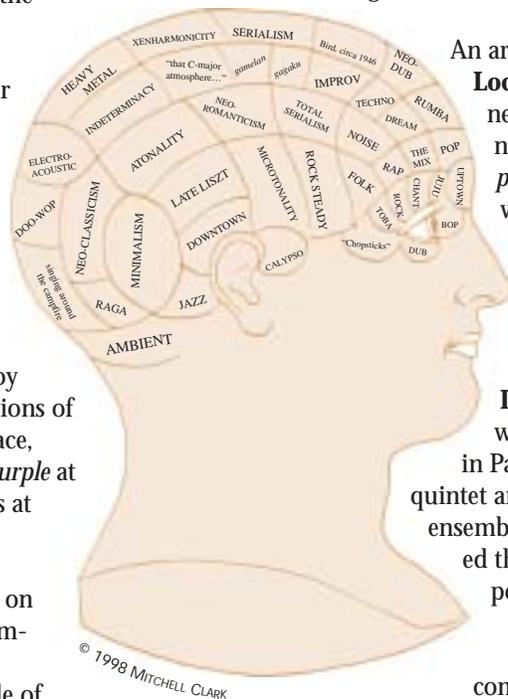
**Gavin Bryars'** (OM 7) third opera, based on the life of Gutenberg was given 11 performances to sell-out audiences in Mainz, Germany, from February to May. The title of the opera is *G* but the full title is *G, Being the Last Confession and Testament of Johannes Gensfleisch, also known as Gutenberg, Master Printer, formerly of Strasbourg and Mainz*.

**Carl Stone** (OM 4 and Guest Artistic Director Oct. 1999 – Sept. 2000) is still a professor in the Media Department of Chukyo University, Japan. He'll be artist in residence at Engine 27 (New York) in May. His piece, *Pirate Princess*, a collaboration with shomyo singer Makiko Sakurai and animation artist Motoko Tsuji, was first performed in Tokyo September 2002.

The film *A Tree of Palme* from Japan with music by **Takashi Harada** (OM 8) has its first American showing at the Wattis Theatre in the San Francisco Museum of Modern Art on November 15th, 2002. "Indigenous to the Net," a web-based article created by **Chris Brown** (OM 7) and John Bischoff which documents the history of Computer Network Music in the Bay Area, is at <http://www.sfmoma.org/crossfade/>.

**Jai Uttal** (OM 1) has been traveling all over the world performing and leading workshops. He released his seventh CD, "mondo rama" in February, and is now working with the Looking Glass Theater Company and the Chicago Children's Choir, writing music for a performance of the ancient Hindu epic, *The Ramayana*.

OM 6 alum, **DJ Spooky** (Paul Miller)'s latest album "Optometry" was released this year. It includes performers **Pauline Oliveros** (OM 8) and **William Parker** (who will be in OM 9). He also performed in Other Minds' first ever Eyes & Ears Film Festival, and his re-mix and score of the silent film *Birth of a Nation* sold out San Francisco's Castro Theatre two nights in a row and received rave reviews.



An article by pianist Jennifer Hymer on **Annea Lockwood's** (OM 8) work will appear in the next issue of *Musicworks* and in *Musik Texte* next year. Lockwood's piece *Ceci n'est pas un piano*, a new piece commissioned by Hymer, will be premiered in Germany in December.

Before being installed permanently in Yonkers, New York at the Hudson River Museum, *A Sound Map of the Hudson River* will run in galleries around the US.

**Ionel Petroï** (OM 3) has a website at [www.vitaminic.fr](http://www.vitaminic.fr). He will have two concerts in Paris next year, one a commission for a brass quintet and the second, a concerto for harp and ensemble. The Film festival of Venice 2002 presented the film *La Boite Magic* featuring music composed by Petroï.

**Kui Dong** (OM 3) finished *4 Miniatures*, commissioned by the Core Ensemble, and is working on an ensemble piece for the San Francisco Contemporary Music Players. Her *Shui Dao Ge To/song* for choir, percussion and piano, which uses both text of Song Dynasty poet Su Dong Pou and her friend San Francisco poet Denise Newman, will be premiered by the Dale Warland Singers (May 12, 2003) and San Francisco Chamber Singers (June 1, 2003 West Coast premiere).

**Scanner** has started the record label Bette, and released two of his CDs on it – "52 Spaces" and the "Soundtrack to Nemesis." Both Scanner and **David Lang** (who first met at OM 6) were commissioned to do installations in Raymond Poincaré hospital in Garches, France in a room for the dying and their visitors.

**Alvin Singleton** (OM 2) put out two new CDs this year: "Somehow We Can," featuring chamber music and "Extension of a Dream" featuring percussion music. He has two new com-

See Phrenology, page 8

## Phrenology

*continued from page 7*

missions, including one from Mutable Music (**Thomas Buckner**, OM 1 and 8 alum), and will be the guest composer at the New Music Festival at Santa Clara University in February 2003.

Mode will release a CD of **Barbara Monk Feldman's** (OM 1) music containing Array Music's performance of *The Love Shards of Sappho* and Aki Takahashi's performance of *In The Small Time of a Desert Flower*.

**Andrew Hill** (OM 7) won the 2003 Jazzpar Award. He also recorded a CD live at Birdland with a big band. **Hafez Modirzadeh** (OM 4) will be in Boston and Washington DC in April, with performances at the Equinox Jazz Festival and the Smithsonian and will be composer in residence at the Djerassi Program in July 2003.

**Pamela Z** (OM 4) received a San Francisco Arts Commission grant and a Creative Capital grant to work on *Voci*, a solo multimedia performance work incorporating live vocal work with digital processing, vocal samples, and video. She also has been commissioned by the Orchestra of Saint Luke's in New York to compose a new work for cello and electronics.

The Belgian contemporary music ensemble Musiques Nouvelles has commissioned **Pauline Oliveros** (OM 8) to write *Sound Geometries* an electro-acoustic piece for chamber orchestra and her Expanded Instrument System. It will premiere March 15, 2003 in Brussels at the Festival Ars Musica.

The **Paul Drescher** (OM 4) Ensemble completed a tour of Russia with performances in Moscow (during the Chechen hostage crisis) and St. Petersburg. In the spring, Drescher and the ensemble Zeitgeist will be touring *Sound Stage*, his music theater work performed on a set comprised entirely of large-scale invented musical instruments (see photo, r.). The Gerbode Foundation just awarded him a grant to compose a new work for the San Francisco Chamber Orchestra.

**Julia Wolfe** (OM 1) had a retrospective at the Miller Theatre this past year. Upcoming commissions include music for Kronos and the Radio France Orchestra, for the Munich Chamber Orchestra, and the British group Icebreaker. She also has a new CD out.

**Eve Egoyan** (OM 7 pianist) has been performing Satie lately, and has released two new CDs. Track her career at [www.interlog.com/~emu](http://www.interlog.com/~emu). **Tan Dun** (OM 2) just premiered in Tokyo an opera called *Tea*. In July, his *Water Passion After St. Matthew* was played at the Oregon Bach Festival.

**Luc Ferrari** (OM 5) has released two new CDs. He's been played recently in concerts in Japan (NEW GENERATION-Group), France (Ensemble Ars Nova, Théâtre Silvia Monfort, La Muse en Circuit, and Césaré, Reims), Switzerland (Geneva Festival Archipel and La Chaux de Fonds), California (UC Santa Barbara) and Berlin (Deutschlandrundfunk).

**Thomas Buckner** (OM 1 and 8) has been busy since OM 8. He's premiered several pieces including works by Somei Satoh and Steven Dickman and gave a concert of improvised music in November with **Pauline Oliveros** in New York.

**Robert Ashley** (OM 1) will premiere a new opera *Celestial Excursions* on March 22, 2003 in Berlin. During the summer of 2002, he worked on Persian historical-musical traces between Spain and Iran.



Paul Drescher and Zeitgeist with guest artist Tom Linker performing on the 'set' of *Sound Stage*

PHOTO: ANDY MARRINO

**Jon Jang** (OM 1) composed two scores for dance works (*Mandala* and *Silk Roads*), which premiered in Dec 2001, with members of Chanticleer and former OM staff member, soprano **Jen Shyu** performing. The world premiere of his *Up from the Root!* was performed at the San Francisco Jazz Festival and he and James Newton new work will premiere in Jan. Jang also enjoyed performing with Max Roach this past year.

**Mary Ellen Childs** (OM 5) currently is participating in a three-year composer residency with three Minneapolis/St. Paul organizations. She recently collaborated with visual artist Norman Andersen, to create *Tri-Cycles* performed by her group CRASH. She is also the recipient of a 2003 Minnesota State Arts Board Artist Fellowship.

**Jacob ter Veldhuis'** (OM 6) piece *Rainbow Concerto for Cello and Orchestra* will be premiered in Feb. He has a new CD out titled "Heartbreakers" and another is about to be released.

**Annie Gosfield's** (OM 6) industrial-inspired commission for OM 6, *Flying Sparks and Heavy Machinery*, was recorded by the Flux Quartet and Talujon Percussion Quartet and released on the Tzadik label. The piece has been and continues to be performed around the world. Annie currently is writing a piece for cello and recorded media for **Joan Jeanrenaud** (OM 6 cellist).

During 2002, **Margaret Leng Tan** (OM 5) honored the 10th anniversary of John Cage's death as well as his 90th birthday with tributes at festivals worldwide and a new Mode CD of his piano music. In April Ms. Tan made her Carnegie Hall debut performing Cage's works with the American Composers Orchestra.

**Lucas Ligeti** (OM 3) had two new compositions premiered – one in Vienna in May, and one in New York in Nov. He's been working with singer Maï Lingani from Burkina Faso on a duo repertoire for voice and electronics; their duo is called "Bow & Arrow."

A new group "The **Alvin Curran** Filharmonia" had its successful debut in Bern this Sept. It includes Fred Frith, guitars, **Joan Jeanrenaud** (OM 6) cello, Shelley Hirsch, voice, Domenico Sciajno, computers, **William Winant** (OM 7), percussion and Curran (OM 7) on piano, sampler-keyboard and shofar. He had a reunion concert in Ferrara in June of the group Musica Elettronica Viva (MEV) with **Frederic Rzewski** (OM 3), **Richard Teitelbaum** (OM 8), Garret List, Steve Lacy, and **George Lewis** (OM 3).

**Errollyn Wallen** (OM 5) has a new CD- "The Girl in My Alphabet." Errollyn is now working on *Another America* as well as several other commissions including two operas and a new work for the Brodsky Quartet with whom she will be performing next year. She was commissioned to write a song, *Rani—Queen of the Stars* for the Queen's Golden Jubilee, which was televised worldwide.

**Hi Kyung Kim** (OM 7) is living in Seoul, Korea as a recipient of a Fulbright scholar award. She recently had a recital at the National Center for Korean Traditional Performing Arts. In April, she will become the artistic director of the Pacific Rim Music Festival at the University of California, Santa Cruz.

**Linda Bouchard** (OM 5) launched a new website at [www.lindabouchard.com](http://www.lindabouchard.com). Two of her pieces premiered last May in Toronto at a Portrait Concert, and was broadcast on CBC. Her opera *The House of Words* will premiere in April at NYU. She's also working on two new pieces – one for mixed quartet and one for Bellows and Brass (a trio of virtuoso players and actors) with live electronics.

**Hyo-shin Na** (OM 6) has been awarded several commissions by the Koussevitzky Foundation. The second edition of her book *Conversations with Kayageum Master Byung-ki Hwang* was printed in May 2002.

And last but not least, **Philip Glass** (OM 1) and the Philip Glass Ensemble are touring and performing live concert screenings of Godfrey Reggio's cult classic film *Koyaanisqatsi* (including October 13-14, 2002, at Davies Symphony Hall in San Francisco), its sequel *Powaqqatsi*, Jean Cocteau's *La Belle et la Bête*, Tod Browning's *Dracula*, and new scores to new 35 mm short films.

*All composers from past Other Minds Festivals are invited to send stories, accomplishments, and snapshots to [otherminds@otherminds.org](mailto:otherminds@otherminds.org)*

## William Parker

*continued from page 6*

concept of universal music by playing ethnic instruments such as the shakuhachi, bombard, and doussn'gouni. Parker comments on this project: "The music that we play comes out of the tradition of life and living things. It is inspired and can be inspired by anything that lives or has lived. This music is a planet music; it uses music elementals from all over the world ... both tempered and non-tempered sounds, metered and non-metered rhythms. It has melody, harmony, counterpoint, and polyphony." (Sound Journal) Though the music draws from many cultures and influences, it is unified in direction and purpose, with spiritual and social uplift being the ultimate goals. Certainly these are lofty aspirations, but now is surely an appropriate time for them.

For further information regarding William Parker, please consult [www.williamparkermusic.com](http://www.williamparkermusic.com) and [www.aumfidelity.com](http://www.aumfidelity.com).

*Adam Lore is an occasional freelance writer based in Brooklyn. He travels in Jazz circles and publishes a music periodical called "50 Miles of Elbow Room".*



### MUG ALERT!

Don't miss this opportunity to own your own Eyes & Ears Film Festival souvenir mug! This custom made high quality commemorative mug features images from the films shown—a perfect keepsake for those who attended as well as those who were not able to. We have a limited supply left waiting for you at the OM Web Store or by calling Other Minds at 415/934-8134. Buy yours now! <http://otherminds.org/>

# Grand Piano Music From the Inside Out:

## Stephen Scott's Bowed Piano Ensemble

by Ingram Marshall

Opening the score of Stephen Scott's *Paisajes Audible* to the first page, one is confronted with the directive, "red head mallet on hinge"; a rather mysterious designation for one of several tools for eliciting sounds from the interior of the grand piano. Perhaps the most evident of these implements are long



PHOTO: OWEN RESS

Stephen Scott and the Bowed Piano Ensemble

lengths of monofilament (fish line) which are slowly drawn back and forth under the strings—bowing, if you will—to create singing, violin-cello like sonorities. Then there are the rosinated, horse hair-coated, wooden sticks used for quick, sharply articulated sounds, the fingers of the players for plucked sounds, piano hammers mounted on sticks used like mallets to create a rather hollow but resonant sound, and finally, various non-pitched percussion effects created with, among other devices, those red heads.

The inside of the grand piano is Scott's orchestra, and he has learned how to coax and cajole a myriad of sonorities out of it (with the help of up to ten ensemble members) which have provided him with the inspiration and basis for composing a series of substantial works, spanning some twenty five years. The image of the ensemble members, hunched over the open piano at work in its innards can, at times, resemble an emergency medical procedure in progress, and over time the players movements resemble a ballet. Indeed, Scott must compose not only notes, rhythms and sonorities, but a kind of choreography; for the movements of the players in and around the instrument is strategic and must be carefully plotted.

Fascinating as the visual aspect of the Bowed Piano Ensemble may be, in the end it's the music that captivates and seduces the listener. Scott has been perfecting and polishing his unique repertory for his unique ensemble long enough to establish a

kind of mastery that secures him a distinguished position in the current new music environment. Few composers achieve true originality in their palette. The 20th century is filled with a flood of novelties—what with extended instrumental techniques, electronic glosses, modification and processing, we are awash in 'original' sounds which all sound the same. Occasionally a composer come along who finds his territory and explores every nook and cranny in it, luxuriating in its richness. I can think of three composers who have done this with the piano very successfully. One is John Cage with his works for prepared piano, mostly written in the forties and fifties; another is Conlon Nancarrow whose player piano machinations are startlingly unique; Stephen Scott is the third. He explores the insides of the piano with all manner of 'exciters' so that without the actual striking of the keys, the instrument speaks in new but strangely familiar voices, as harps, mandolins, orchestral strings, and oddly 'electronic' timbres seem to emerge. Scott has found his own orchestra in there.

The first pieces he composed in this genre were short and exploratory, but they showed off the possibilities of this 'bowed piano' ensemble to great advantage. I remember the first time I heard them; it was on one of Charles Amirkhonian's KPFA Morning Concerts, around 1979 as I recall. The pieces had a kind of minimalist feel to them, being pulse and pattern oriented, but the sound of the music was something else totally original. A few years later, hearing the ensemble in concert, actually witnessing them hunched over the open piano and hearing these seductively beautiful sounds emanate from within, was a most memorable experience.

In 1983 when Foster Reed and I were hatching plans to create a new record label focusing on West Coast music, I suggested recording Scott's music even though technically he wasn't a West Coaster (as it turns out, he's a native of Oregon, and definitely a Western composer with his base being for many years Colorado). Thus those early pieces came out on one of the first New Albion records and over the years achieved something of a cult status.

Since then, Stephen's composing has taken on the longer forms heard in his *Minerva's Web*, *Tears of Niobe*, and *Vikings of the Sunrise* (all on New Albion), each work progressively longer and more elaborate. Scott has toured widely with his group (originally just a few players, now expanded to ten), which consists almost solely of very dedicated and talented students from Colorado College, where the Bowed Piano

See Stephen Scott, page 13

# Sight for Sore Eyes (& Ears)

by Lisa Petrie

**How often can one see a film festival devoted entirely to new music subjects—documentaries about contemporary composers or films with interesting sound design? Perhaps that's why the first Other Minds film festival, *Eyes & Ears*, held November 8-10, 2002, at the Castro Theatre in San Francisco was such a hit. The festival drew some 4,000 viewers, generating enthusiasm from audience, participants and press alike.**

Opening night was electric, as the beautiful historic theatre buzzed with an almost sold-out crowd, punctuated by the smell of buttery popcorn. Frank Zappa fans from near and far came out of the woodwork to catch the first US showing of Dutch director Frank Scheffer's work in process, *Phase Two—The Big Note*. Widow Gail Zappa and Zappa archivist Joe Travers answered questions from the audience after the film, which revealed the multi-faceted Zappa as not only a rock and roll icon, but as a composer of serious art music. Thanks to the generosity of the Rockefeller Foundation, following an introduction by Dr. Herman Gray, DJ Spooky (aka Paul Miller) took the stage, applying his mixing wizardry not only to sound, but to images as well; he cut and looped D.W. Griffith's silent film *Birth of a Nation*, to his own ambient soundtrack, replete with banjo riffs from Stephen Foster and other Civil War period musical quotations. The program was repeated on Saturday night and drew the largest audiences of any of our programs.

**“Awesome! I can say with complete confidence that it really was one of the coolest festivals I've ever been to in this city.”**



Herman Gray (left) and DJ Spooky (Paul Miller) before Spooky's "Rebirth of a Nation"

PHOTO: DILLON RUFUS DUTTON

Saturday featured four different programs: 'From Lungs to Microchips' showed several shorts films, *Music with Balls*, and *In Between the Notes*, followed by Steven M. Martin's engaging film about the brilliant physicist, Leon Theremin. Special guests, composer Terry Riley, artist Arlo Acton and producers John Coney and Jim Newman, provided commentary about television and artistic programming, then and now. Next, percussionist-composer Joel Davel performed on the Lightning, Don Buchla's successor to the theremin. People were mesmerized and amused as Joel's dance-like movements elicited carefully planned sounds from the touchless instrument.

Program two, 'Women on the Verge' opened with the Quay Brothers' *In Absentia*. Its astonishingly dense and clear electronic score by Karlheinz Stockhausen was an immediate favorite of some viewers. Professor Marilyn Fabe set the stage with her introduction to *Dancer in the Dark*, and the mood soon turned dark as Björk belted out her powerful testament in the film, leaving not a dry eye in the house. That evening, Frank Zappa strutted his stuff in the highly inventive concert film *Baby Snakes*, and DJ Spooky recapped Friday night's performance.



Frank Zappa clone at the Castro

PHOTO: DILLON RUFUS DUTTON

**“The choice of films was incredible. I've never encountered a festival in which I wanted to be present for everything!”**

Australian-American Percy Grainger, George Antheil, and the American West Coast minimalists were on the bill for Sunday. "Good Guys and Bad" introduced the Michael Meert docu-drama *Bad Boy of Music* on George Antheil, made for the ARTE Channel in Europe but never telecast here. Composers Paul Drescher, Daniel Lentz, and Charles Amirkhanian, featured in Eva Soltes' film *West Coast Story* (as well as Soltes herself) reminisced about the beginnings of this important movement, and surprise guest Lou Harrison turned up onstage as well. The following program was all about Percy Grainger, the Maverick from Melbourne. Castro organist David Hegarty played a medley of Grainger tunes he specifically arranged for the occasion, preceding the first US showing of the Australian documentary *Percy Grainger: The Noble Savage*. Peter Duncan's feature film *Passion* finished the set brilliantly. The evening again was devoted to the two Frank Zappa films, with Gail Zappa returning to provide personal insights on Frank to the satisfaction of an inquisitive audience.

Judging from the enthusiasm of the audience and participants, *Eyes & Ears* is an event Other Minds definitely must repeat. The festival was effective in reaching out to a new audience, increasing visibility for that neglected minority, new music composers, and besides that, it was just plain fun. OM Festival Producer Bernard Francis Kyle and the OM and Castro staffs formed a terrific team, with projectionist Hal Rowland negotiating a terrifying host of mismatched formats without batting anyone's eyelashes. OM's Christi Denton provided intermission slides that deconstructed the form with amusing and satiric questions and answers that were colossal attention-grabbers. A tour de force was had by all.

## NEWS & ANNOUNCEMENTS

New OM board and staff members

*The Other Minds board of directors is blessed with an influx of talent and dedication, as we welcome three new members.*

**Jeannette Redensek**, scholar and lecturer, is soon to be awarded a doctorate from the Graduate Center of the City University of New York. Her specialty is modern architecture and urbanism in Germany, where she worked as a Research Fellow for several years. Jeannette brings a wealth of fundraising experience to the board. Previous to her curatorial positions, she worked in development at the San Francisco Museum of Modern Art, and the Exploratorium Museum of Science and Art. She will head up the board's development committee.

**Andrew Gold** is an attorney at the firm Bogatin, Corman & Gold, specializing in intellectual property laws and general business litigation. He represents clients ranging from individual artists to multinational corporations, often in what turn out to be very high profile arts and entertainment cases. No stranger to the arts, Andrew's background includes a Master of Fine Arts degree in theater directing from California Institute of the Arts. He worked in theater and publishing in New York city for four years before deciding to attend law school.

Our newest inductee, **Carola Anderson**, is a musician and a founder of the Just Intonation Network, a non-profit group fostering communication among composers, musicians, instrument designers, and theorists working with just intonation. A saxophonist, Carola was a member of the first "all girl" punk band in San Francisco, "Vs.", and played for many years in the experimental ensemble "Other Music." Carola does design work for interiors, paper goods, film and theater, and has been active in the Bay Area new music and film communities since the 1970's—skills which will be put to work for Other Minds events. We look forward to working with this strong group of people and thank all of our board members for their service.

**Linda Alband** joined our staff as development director in September of 2002. She brings to Other Minds more than eight years of experience in fund development and nearly 18 years experience in program management and development. Her most recent position was as grants manager for The Leukemia &

Lymphoma Society's Northern California Division. In her consulting business, she has worked on projects for various Bay Area and national nonprofits. In addition, Linda has worked with several literary figures, including the late author Randy M. Shilts, and on award-winning independent film productions like *Scout's Honor* and *All God's Children*. Says Linda: "Taking on the challenge of managing Other Minds' full spectrum of fundraising activities will be both exciting and intense. At this juncture, we are developing a strategy to build a secure financial base to support Other Minds' growing activities, as well as working to create an audience for the future by reaching out to young people and creating more opportunities for inter-arts collaborations. This is exciting and creative work. The best kind!"

## DONATIONS NEEDED

Other Minds welcomes in-kind donations of equipment, merchandise, and services. Please contact Lisa Petrie ([lisa@otherminds.org](mailto:lisa@otherminds.org)) if you are interested in donating an item. The list below gives examples of needed equipment that would greatly improve the efficiency of our operations and programming. (A receipt will be issued so you can claim your item as a charitable contribution according to current IRS guidelines.)

Digital camera	<b>Services needed:</b>
Digital video camera	Data and word processing
Stereo system	Clerical work
Zip drives	Printing services
DAT machine	Web page building
CD and DVD burner	
Airport wireless networking hub	
High speed durable laser printer	
High quality scanner	
Fire wire drives for storage	
Protocols system	
Computers: ibooks/powerbooks/laptops (for data input at the archives); office computers G3s, G4s, Macintosh computer with video	
Reel-to-reel tape deck (7 1/2-15ips two-track stereo)	
<b>Software:</b> Adobe Photoshop, MS Office, Mac OSX, FileMaker Pro, QuarkXPress, In Design editing capability	
Equipment for radio broadcast control room	
Metal warehouse shelving for 10" audiotape collection	
IBM Selectric typewriter	
Phone system with intercom and 10 stations	
Speaker phone	
Small refrigerator	

## Web Radio Update

by Susan Rubio

Slowly but surely we go! Daunted, but not easily discouraged by the tight dollar economy and limited OM funds, we're moving along under Plan B—that is, moving slowly in the direction of the launch of Sounds Like Tomorrow at RadiOM.org in a scaled down manner. We've digitized a handful of KPFA tapes, and our generous and talented volunteer team of digital engineers will begin content creation as soon as rights to the material have been cleared. Meanwhile, our database manager Christi Denton is busy working with a student from EX'PRESSION Center for New Media in Emeryville, who will design the look and feel of the new site as a class project. The 'Adopt-A-Tape' program will be unveiled early 2003, allowing individuals to contribute funds toward the digitization of specific tapes and be acknowledged as "parents" of that content on the new site. Thank you to all who have provided feedback and support for this wonderful project. For more information and/or to get involved by donating time, equipment or funds, please visit [www.radiOM.org](http://www.radiOM.org) or call Susan Rubio at 415/934-8134.

## Stephen Scott

*continued from page 10*

Ensemble has become rather an institution. Indeed, it was the result of one of his overseas tours that *Paisajes Audibles* (*Audible Landscapes*), for soprano and bowed piano came into being. In 1996 the ensemble was invited to play in the Musica Visual Festival on the island of Lanzarote, one of the Spanish Canary Islands. Stephen was quite taken by the desolate, barren beauty of the landscape (it is mostly volcanic) and was also taken by the paintings, very much based on that same paysage, of Ildefonso Aguilar, the festival director. So when he and the ensemble were invited back in 2002 and offered a commission it was a natural fit for him to compose an epic piece about the fabled island itself. For the first time, Scott includes an 'outside' element in the music—the soprano voice of Victoria Hansen—and there are choral sections as well, with members of the ensemble singing in a chant-like style.

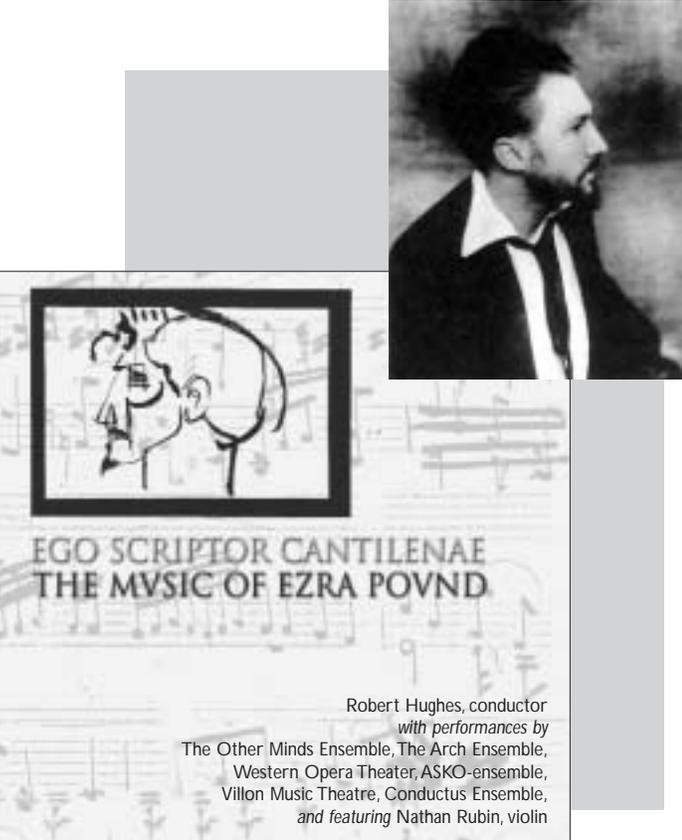
*Audible Landscapes* is a long way from Scott's early short and lively pieces. Gone is much of the quick pulsing, dance-like movement; now there is an overarching lyricism and slowed rhythmic motion (the habañera rhythms seem to predominate); a kind of melancholy, slightly ominous feeling pervades the work although its moods do vary. Those who know his early, somewhat jaunty pieces will appreciate the maturation that this piece represents. And, it remains remarkable that he creates so much diversity with this 'limited' palate. I did say that he had his own orchestra inside the piano, but frankly, there are timbral and

logistical limits to what can be done. Each player can only play one note at a time, at least with the monofilament technique. With a mallet or stick, two or maybe three notes can be handled. It is not quite like a hand bell ensemble where each player can ring only one or two notes before changing bells, but the analogy is not too far off.

Yet these limitations seem to have inspired complexity of expression and a richness of content in Scott's compositional language, again reminiscent of the accomplishments of Cage and Nancarrow. For example, his use of looping patterns (ostinati and melodic ideas which repeat in only very gradual patterns of change) accommodate the technical difficulties of the genre quite well. These repeating patterns also make for a music that is more amenable to being memorized, as there isn't much room on the edge of the piano for scores or parts. Somewhat like Indonesian gamelan music, the players basically know their parts and how everything fits together. The word ensemble takes on renewed and strategic meaning in Stephen Scott's music; a factor that lends itself considerably to the success of his works.

*Paisajes Audibles* was commissioned as part of the national series of works from Meet The Composer Commissioning Music/USA, which is made possible by generous support from the National Endowment for the Arts, The Helen F. Whitaker Fund, and the Target Foundation. It will be played at OM9 on Saturday, March 8th.

*Composer Ingram Marshall, formerly of San Francisco, resides in New Haven, CT. His recent releases on the Nonesuch and New Albion labels received broad and glowing reviews in the press.*



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**EGO SCRIPTOR CANTILENAE  
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# OM 9 FESTIVAL SCHEDULE

March 5-6-7-8, 2003 | Palace of Fine Arts Theatre, San Francisco

## Wednesday, March 5

5:30pm Reception for Ned Rorem (By invitation; call 415-934-8134 for information)  
7:00pm NED ROREM in Conversation (Hosted by Charles Amirkhanian)  
8:00pm CONCERT  
**Ned Rorem:** *Three Barcarolles* for piano (1949)  
Sarah Cahill, piano  
**Ned Rorem:** *Evidence of Things Not Seen* (1997, West Coast premiere)  
San Francisco Opera Center Singers (Elizabeth Caballero, Karen Slack, sopranos; Michelle Wrighte, mezzo-soprano; Harold Meers, tenor; Brad Alexander, Hugh Russell, baritones), Mark Morash and Monica Vanderveen, piano

"The most important festival of new music in the western United States."  
—SF Bay Guardian

## Thursday, March 6

7:00pm Artists' Forum I (Evelyn Glennie, Amy X Neuburg, Ge Gan-ru, Gloria Cheng; Charles Amirkhanian, moderator)  
8:00pm CONCERT  
**Ge Gan-ru:** *Piano Quintet* (2002-3, world premiere)  
Gloria Cheng, piano; Onyx String Quartet: Anna Presler, Phyllis Kamin, violin; Kurt Rohde, viola; Leighton Fong, cello  
**Amy X Neuburg:** *Six Little Stains*  
Neuburg, solo voice with electronics  
**Evelyn Glennie:** A recital for Solo Percussion (TBA),  
Glennie, 5-octave marimba: snare drum

## Friday, March 7

7:00pm Artists' Forum II (Daniel Lentz, Jack Body, Sarah Cahill, William Parker; Charles Amirkhanian, moderator)  
8:00pm CONCERT  
**Daniel Lentz:** *Café Desire* (2002, world premiere)  
Linda Childs, Britt Quentin, vocals; Brad Ellis, keyboards; Phoenix Bach Choir; Other Minds Ensemble; Arizona State University West Ensemble, Jeffery Kennedy, conductor  
**Jack Body:** *Sarajevo* for piano (1996)  
Sarah Cahill, piano  
**Body:** *Three Sentimental Songs* for piano and percussion trio (2000-1, world premiere)  
The Other Minds Ensemble  
**William Parker:** *Spirit Catcher*  
William Parker, string bass; Oluyeme Thomas, reeds; Doctor E Pelikan Shalto, clarinet/recorder

## Saturday, March 8

7:00pm Artist' Forum III (Stephen Scott, Stephan Micus, Stephen Hill; Charles Amirkhanian, moderator)  
8:00pm CONCERT  
**Stephan Micus:** *On a Silent Wing*  
Micus, bass duduk and other traditional instruments with pre-recorded sounds  
**Stephen Scott:** *Paisajes Audibles* (Audible Landscapes) for soprano & bowed piano (2002, U.S. premiere)  
Victoria Hansen, soprano; Colorado College Bowed Piano Ensemble, Stephen Scott, director

Program subject to change

## TICKET INFORMATION

Single tickets:	Regular \$18 Premium \$26 Student & Senior discount (regular seating) \$15	Get updates at OM9 hotline 415/273-1659 or visit the OM website at <a href="http://www.otherminds.org">www.otherminds.org</a>
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"Bowling for Frida", just one of the many characters that Pamela Wunderlich will reveal during her performances in the lobby at OM 9



## MindReader

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