OTHER MINDS

A FESTIVAL OF UNEXPECTED NEW MUSIC

INSIDE: STILLS HERE A PHOTOGRAPHIC HISTORY OF OTHER MINDS AT TWENTY

MARCH 6, 7, & 8, 2015
SF JAZZ CENTER SAN FRANCISCO
John Goodman

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image:
Bowing Figure #2
2014, 40 by 30 inches
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--JOHN CAGE JANUARY 13, 1989
FOR CHARLES AMIRKHANIAN ON HIS 44TH BIRTHDAY

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Djerassi Resident Artists Program is a proud cosponsor of Other Minds Festival 20

Recognized as one of the world’s most prestigious artist residencies, Djerassi Resident Artists Program has accelerated the creative process of more than 2,200 artists since its founding in 1979. Djerassi has a dual mission: To nurture creativity and provide space and uninterrupted time to writers, photographers, choreographers, painters, playwrights, sculptors, poets, media artists, filmmakers and composers. To protect, preserve and restore – in perpetuity – 582 acres of wild coastal grasslands and redwood forest.

The Djerassi Program annually welcomes the Other Minds Festival composers for a five-day residency of collegial interaction and preparation prior to their performances.

PUBLIC TOURS of the Djerassi Program’s property and sculptures collection open for reservations on March 4. Information and e-link to reservations at www.djerassi.org/tours.

A limited number of PRIVATE TOURS are available for groups of 15 to 35. Please add (650) 741-1250 for information and availability.

The Djerassi Program is a non-profit 501 (c)(3) organization that relies on contributions from individuals and philanthropic organizations for its operations. We welcome your support. Donate online at www.djerassi.org.
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MESSAGE FROM THE ARTISTIC DIRECTOR

On the occasion of our 20th festival, I thought it might be nice to stage a reunion.

For two decades, the annual Other Minds Festival has sought out and presented some of the world’s most thought-provoking and innovative music. Our mission has been that of a working artist—always a dreamer—never of repeating a feature. Why? Because there are so many brilliant minds in this field of new music who deserve to find a platform for their work in San Francisco.

But this year, for the first time, we’re inviting back some of our favorite past participants—our alumni—to celebrate with you in style. And we’ll honor two beloved figures—Lou Harrison and Paul Theroux—who music refuses to die though they’ve departed this earthly plane. Strongly influenced by non-Western styles, their music and their love shares many parallels, not the least of which is their embrace of melodies that are overtly beautiful.

We offer a hearty welcome back to Don Byron, Fred Halley, Tigran Mansurian, Miya Masaoka, Michael Nyman, Pauline Oliveros, David Tanenbaum, and Errollyn Wallen, all of whom have continued to grow in stature since their first appearance with us. We’re acknowledging some milestone birthdays as well: Tigran Mansurian, 75; Michael Nyman and yours truly, 70; and this year, at our pre-concert reception, Pauline Oliveros, at 82, received our lifetime achievement award—the OMAs—in recognition of her exceptional contributions to experimen-
tal music. Last year’s first award was pre-
sented to synthesizer pioneer Don Buchla.

As always, we strive to emphasize women composers, elders & juniors, composers of color, unusual instruments, and wildly varying styles of music. And for the first time, we’ve invited a full orchestra—from the Ruth Asa-
metrical Sich in the Arts—to perform with us. We’re just praying the stage of SFJAZZ will suit the occasion.

Our composers have been meeting priv-
ately this past week at the spacious, idyllic and mind-expanding ranch environment of the Djerassi Resident Artists Program in Woodside. There, they’ve discussed their work, shared lovely meals, rehearsed, and talked shop, getting to know one another. And we’re enjoying some “down time” from the stressful schedules that define their daily routines. This component of the Other Minds Festival nurtures the spirit and strengthens the resolve of our dedicated creators, and it’s a distinctive feature of our event that bears fruit in the quality of our panel discussions and the experiences taken away by our guests. Thanks to the Djerassi Program and to its staff and board for welcoming us.

Other Minds, with its five concerts, weekly radio broadcasts of new releases on KALW FM, its ever-expanding archival collection of audio files on streaming, and its CD releases and digital download projects, takes the long view of experimental music history. We like to make connections between the past and present, preserving and pointing out the historical line of what’s lead to today’s most provocative music. We do this with CDs, re-
leases of pieces we feel have lasting impor-
tance, our original recordings of unpublished music, and our digitized radio programs from 1946-1995 on KPFA Radio plus other collect-
ions that are finding their way to us. A recent example is the complete 1987 New Music America Festival in Philadelphia, produced by the ensemble Relâche. Meanwhile, other organizations are approaching us to help preserve their legacies, and we want to rise to the challenge.

Look around you: There’s a tremendous surge of new music creation, both here and abroad, and a hunger to know what’s gone before has taken hold of a new generation of fans under thirty. We’re grateful to assist in this regard, and we’re grateful to have such an overwhelming reception for our work in ISPs countries and territories through our radi-
O programs, where you can now award—in San Francisco, sounds and voices of many legendary and many obscure figures in one of a kind inter-
views and concerts. Finally, these recorded broadcasts that were heard just once locally on KPFA FM in Berkeley have proven to have lasting value.

Clearly, this is a labor of love on the part of all those who have made this possible. We do our event in this unusual format—private music, our “alumni”—to celebrate with you in style.

For this commemorative booklet on the occasion of our 20th festival we’ve included extraordinary photos from our docu-
mentation—John Fago, who’s been present every year with his trusty Leicas, capturing the spirits of our work in our intimate style. I met John in Telluride, Colorado, where I had produced a predecessor event called Com-
pose-to-Composer. I want you to read about and the beginnings of the Other Minds Festival in a special article giving the background of why and how we do our event in this unusual format—private music and audio impressions of a trip to Armenia by performing “Katsizm,” comprising the ambient sounds of the country sampled and reassembled digitally. Appropriately for this festival, the word translates “Reunion.” And here we all are...

Charles Amirkhanian
Executive & Artistic Director

Finally, this year we’re dedicating our third and last concert in remembrance of the 100th anniversary of the genocide of Arme-
"inians that took place in the Ottoman Empire. Many Armenians you meet will have direct knowledge of a family member savaged during one or another of the repeated at-
tacks on this Christian people between 1894 and 1922. They lived peacefully in that region for thousands of years previously.

We’re honored to have with us the most prominent composer from the Republic of Armenia, Tigran Mansurian, in addition to the renowned Armenian soprano from Vienna, Havayveli Darian Dospensyan, a violinist now living in Los Angeles, also will perform. Also on our last concert, I’m presenting the audio impressions of a trip to Armenia by performing “Katsizm,” comprising the ambient sounds of the country sampled and reassembled digitally. Appropriately for this festival, the word translates “Reunion.” And here we all are..."
Scores by Other Minds 20 composers are on view in the lobby throughout the festival and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission on Sunday, and winners will be announced at the sales table after the concert that evening. Special thanks to Meredith Monk who had to postpone her appearance until OM 21 but who graciously donated a score page for our anniversary event.

Framing of this exhibition was made possible thanks to framing and mounting by Peter Kirkeby Associates. Frames were donated by Crown Point Press of San Francisco. We’re grateful to our friends at both organizations. Minimum bid for all score pages will be $200.

THOUGHTS FROM COMPOSERS

*Exploded both concerts tremendously, but love most taken by Dhomain. I thought the first of the two musique concrète pieces he played was maybe the best and most exciting pure electronic music I have ever heard, and that includes Stockhausen, Berio, and all of 'em… His musical imagination and his sense of drama was astonishing. Thank you for bringing him here.”
— JOHN ADAMS (MARCH 9, 2004)
Maja S. K. Ratkje's In Dialogue with Rudnik (2014)

Miya Masaoka's Tilt (2014)

Errollyn Wallen's song "About Here"

Meredith Monk's Our Lady of Late (1972)
Peter Sculthorpe

From Kakadu (1993)
Grave
Comodo
Misterioso
Cantado
David Tanenbaum, classical guitar

Lou Harrison
Scenes from Nek Chand (2001–02)
The Leaving Lady
The Rock Garden
The Sinuous Arcade with Swings in the Arches
David Tanenbaum, National steel guitar

Charles Amirkhanian
Rippling the Lamp (2007)
for violin and pre-recorded tape
Kate Steinberg, violin

Miya Masaoka
String Quartet No. 2 “Tilt” (2004–05, world premiere)
Del Sol String Quartet

Peter Sculthorpe
String Quartet No. 14 “Quamby” (1998)
Prelude
In the Valley
On High Hills
At Quamby Bluff

Maja S.K. Ratkje, Kathy Hinde, & Frode Haltli

Birds and Traces II (2015, world premiere)
Maja S.K. Ratkje, voice and electronics
Frode Haltli, accordion
Kathy Hinde, robotics and projections

David Tanenbaum appears with generous support from James Schuyler
Miya Masaoka appears with generous support from the Doris Duke Foundation
Maja S.K. Ratkje, Kathy Hinde, & Frode Haltli appear with generous support from the Norwegian-Scandinavian Foundation, Norway House Foundation, and Stiftung Dr. Otto Pro Swedishe Foundation.

Performance of Peter Sculthorpe's work generously supported by Stephen and Deborah Wolfe

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I thought about translating that kind of experience to a musical sense, like a top that has a cone resonator inside the body that movement, and partly gravity. The balance 1920s for players to be heard with jazz bands, and imbalance—our sense of sonic equilibri-

In the “Lento” portion, Burkhard fashions Reso-Phonic which now produces an exotic a melody that oscillates between move-

Rippling the Lamp (2007) is in its title and its musical ideas. The composer prepares to receive the second Other Minds New Music Slunce I was inspired by the candlelit setting of the Birds and Traces II World Premiere

In my work, the live solo violin merges with pre-recorded overlaid violin drones, then moves away from them in major and minor & Frode Haltli

Peter Schlothauer From Kakadu (1950-2002) Our soloist, guitarist David Tanenbaum, writes: “Lou Harrison’s relationship with the guitar began in 1952 with a letter to a friend, but for the next half century it was sporadic at best. After 1978 there was nothing, although a small army of guitarists approached him repeatedly. The more person-

From Kakadu (1950-2002) is the Violin Concerto, Op. 69 (Burkhard’s

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Peter Sculthorpe Quartet No. 14, “Quamby” (1998)

The Fourteenth Quartet was one of several scores Sculthorpe composed in the late 1990s and early 2000s, in which the composer revisited his Trojanian youth and childhood. He was prompted by the task of writing a book of autobiographical memoirs that was published to coincide with his 70th birthday in 1999, under the title Ill Music: Journeys and Reflections from a Composer’s Life. It included an especially moving account of his childhood, and the title of the first chapter, “My Country Childhood,” also became the title of his orchestral piece, My Country (Childhood) (2000). Composed a year earlier in 1999 while he was actually writing the book, the Fourteenth Quartet, as Sculthorpe has pointed out, is not only “concerned with my feelings about mountainous landscapes in northern Tasmania,” but also “in writing this work, I set out to compose the kind of string quartet that I longed to write in my youth.” Thus, from the vantage point of a mature and successful composer, the work recapitulates the mood of enthusiasms of his student days—for music like Debussy’s Islame, and Mahler’s Der Abschied. In a letter to a fellow college student written during a vacation spent back home in Tasmania at his family’s Georgian homestead, “Mount Esk” in 1948, young Sculthorpe indicated he had adopted “a kind of Pantheism…gradually, as he pointed out, the music “is sombre and somewhat threatening, like the rocky peak itself.”

Even as a teenager, however, Sculthorpe had become aware of two darker sides to his Trojanian idyll. One was the island’s early 20th century history as a British penal colony. In a letter to his father, Sculthorpe’s father told him the legend of Quamby Bluff, where native inhabitants had all “disappeared” before dying of imported diseases. Time had veiled even outright acts of genocide in the second movement, In the Valley, is left to a form of contemporary music and the electronic avant-garde. Recordings of young English-speaking children re-interpreting Norwegian songs (in Norwegian!) about birds and spring, are manipulated and played back live, interwoven with live vocals and accordion. A mechanized ensemble of seance whistles join the chorus of abstracted mental impressions. The form of the music is a journey on which the listener can explore Railie, Hinde and Halli, and is a special adaptation for a performance at the 2002 C21 Century Festival for the Other Minds 20th Anniversary Festival.

Maja Ratkje writes, “Birds & Trace is an audio-visual composition combining voice and electronics, accordion and installation art. Birds fly around a world with no borders, guided by their instincts. Flora of mecha- nized organic bird sculptures are gradually animatized on migration routes around the world. Have you heard the sound of birds in the kitchen, bir? Is it a language? Music? Improvisation? An alarm call? In our understanding and relation with birds, it’s these things and much more.

The music partly draws on Norwegian traditional music, adapted through the lens of contemporary music and the electronic avant-garde. Recordings of young English-speaking children re-interpreting Norwegian songs (in Norwegian!) about birds and spring, are manipulated and played back live, interwoven with live vocals and accordion. A mechanized ensemble of seance whistles join the chorus of abstracted mental impressions. The form of the music is a journey on which the listener can explore Railie, Hinde and Halli, and is a special adaptation for a performance at the 2002 C21 Century Festival for the Other Minds 20th Anniversary Festival.
Charles Amirkhanian

Twang Bookache (1986)

The Raving Mad Hymn, (1997)

Marathon (1997)

Charles Amirkhanian, voice, with pre-recorded tape

Errollyn Wallen

The Errollyn Wallen Songbook:

Guru

About Here

What’s Up Doc?

Psalm

Road

North

Erryn Wallen

Errollyn Wallen, voice and piano

Del Siel String Quartet

Intermission

Pauline Oliveros

Twins Peeking at Koto (2014, world premiere, commissioned by Other Minds)

Pauline Oliveros, accordion

Fonde Hollis, accordion

Maya Masaoka, koto

Don Byron

Selections announced from stage

Don Byron, clarinet

John Betsch, drums

Cameron Brown, bass

Arun Aravinth, piano

Errollyn Wallen appears with generous support from John S. Fogarty and Trinity Laban Conservatoire of Music and Dance

Pauline Oliveros appears with generous support from Barbara Bessey

Don Byron appears with generous support from the Robert D. Bielecki Foundation

CONCERT 2

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LED BY CHARLES AMIRKHANIAN

8 PM CONCERT

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CHARLES AMIRKHANIAN

Dumbek Bookache (1986)

Ku Himeni Nehe (The Raving Mad Hymn, 1997)

Marathon (1997)

Charles Amirkhanian, voice, with pre-recorded tape

ERROLLYN WALLEN

The Errollyn Wallen Songbook:

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Intermission

OCTOBER 1 & 2, 2015

BRAVA THEATRE

San Francisco, CA

HAIR Ba Jo Koto

DIVINATION

(2012), photomontage by Vanessa Woods

www.gloriousravage.com

Preparation 2012 by Vanessa Woods
Dedicated to my friends at the Djerassi Resident Artists Program

Among the redwood trees
I am delighted to be joined in Road, North and Daedalus from San Francisco’s own Del Sol String Quartet. “My set tonight is dedicated to Charles Amirkhanian in celebration of his 70th birthday.”

Guru
I have the answer. The answer’s in the bottle. The bottle’s on the mountain. And the mountains by a river. And the river runs to me.

Somehow up here. Soon I know there’ll be a full moon. And a view of heaven. Such a view of heaven.

I sit upon the hill. I sit upon this hilltop, And the mountain’s by a river And the river runs to me.

I'll set you free. Free from yourself. I'll set you free from any money...

About Hers Dedicated to my friends at the Djerassi Resident Artists Program
I sit upon the hillside. Among the redwood trees I ask for nothing special but a glimpse of the moon in the sun. And I am free.

I'll set you free. Free from yourself. I'll set you free from any money...

I'll set you free from any money...

The text of this work was composed during an April 1986 month-long concert tour of Australia and incorporates occasional place names (Adelaide, Geelong) of that country. It was composed originally for two live voices and taped percussion accompaniment, realized on a Fairlight synthesizer at the Australian Broadcasting Corporation. All performances to date of the work have been with the composer by two pre-recorded voices (his own). The roots of the composer’s background as a percussionist are evident in the contrapuntal writing for voices in which words are transformed into percussive sounds. The interpolated voices in this version (IV) are those of three former American president Woodrow Wilson, Warren Harding, and Calvin Coolidge. Version IV was included in a theatre piece commissioned by visual artist Carol Law and the composer, commissioned by the Newport Harbor Art Museum in Southern California. Titled “Voices,” the text worked on the abuses of American political during the Iran-Contra period.

It's a long trip from the beginning to the end. The breathless pace of a marathon is replicated in the heading rush of this two-voice sound poem and the overlapping divisions of the word (mar-a, then). It was composed on an airplane riding toward San Francisco in anticipation of presentation at the Opus 415 Marathon, a day-long event featuring Bay Area composers and presented by Common Sense Composers Collective.

The word is reminiscent of the fundraising drives I did on KPFA Radio over the years and therefore carries with it a certain impulsion. We'd interrupt programming of music and taped percussion accompaniment, in which words are transformed into percussive sounds to make up for the scarcity of consonants and to form the quantity of various words necessary to define the world of Hawaiian culture. The piece is written in four-part counterpoint and can be performed by two voices with two pre-recorded tapes on tape or various combinations. It was composed at the Bel-lagio Study and Conference Center in Italy after preliminary work at the Tyrone Guthrie Mission by the Ensemble Intercontempo-rain for performance by the music director David Robertson, two of his E.P.I. players, and the composer on December 5th, 1997 at the Cité de la Musique in Paris.

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Before “Hill and Road” were composed at Djerassi, and it finds good to bring them back home. The film for Daedalus, featuring dancer Tom Saref, is from Jordan Town, the multi-media show which I took to Edinburgh Festival in 2001 with the Errollyn Wallen Company. The film is by the digital film partnership honey brothers—Mark and Daniel Goddard.

The Errollyn Wallen Songbook
The composer writes, “It is a delight and an honor to be invited back in Other Minds. I can honestly say that meeting Charles Amirkhanian and Carol Law in London, appearing at Other Minds and being a resident for a month at the Djerassi Resident Artists Program in 1990 changed my life. Charles had heard my songs and saw something special in them. These songs (words and music) sprung unbidden to me and began to be performed. I have been amazed at the journey they have subsequently been on. I will forever grateful to Other Minds for being an important part of that journey.”

“Many of my songs have been performed by other singers from all genres, featured in films — and their longest journey has been to outer space on the NASA STS-115 mission with astronaut Steve MacLean. Many have been recorded on my albums Meet Me at Harold Moores, Erinlly Wallen Wallen Songbook, and therefore carries with it a certain trepidation. We’d interrupt programming of music and taped percussion accompaniment, in which words are transformed into percussive sounds to make up for the scarcity of consonants and to form the quantity of various words necessary to define the world of Hawaiian culture. The piece is written in four-part counterpoint and can be performed by two voices with two pre-recorded tapes on tape or various combinations. It was composed at the Bel-lagio Study and Conference Center in Italy after preliminary work at the Tyrone Guthrie Mission by the Ensemble Intercontempo-rain for performance by the music director David Robertson, two of his E.P.I. players, and the composer on December 5th, 1997 at the Cité de la Musique in Paris.

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I need to feel cold, 
Feel the sea,
I wanna be a part of ice and storm.
I want to hold you,
Your cold, cold heart,
My arms outstretched to greet the dawn.
I'm gonna sail by night and think all day,
I'll sail by night and think all day,
I'll sail by night and I'll drink all day of North.

Daedalus

Is this the life you would have hoped for? 
Is this the life you would have died for? 
But how things change 
Yet stay the same 
Is the life you would have wished for? 
Is this the life you would have killed for? 
But how things change 
Ah, Yet stay the same
Can you still find him? 
Will you still find him? 
He is fallen, Fallen to the sea
Yes, you can find him

Psalm for Evie Alice Bostian-Marsh

How near, how far did you fall into light? 
Evie Alice, were you born without fear? 
And did the sun shine, shine down on you? 
And did it shine on you?
Here’s one — here’s human life like any other new child 
But save her, feed her 
And tell the world, who ought to know her name, 
And be her oracle 
For what glory in your arms.
How near, how far did you fall into light? 
Evie Alice, were you born without fear? 
And did the sun shine, shine down on you? 
And did it shine on you?
And did it shine?

Read

Sun

gazing down on Palo Alto as I drive 
Moon

turning up on Palo Alto as I drive 
This road is mine
Sky 
ocline red 
on this horizon 
and drive 
This road is mine

Ineed to feel cold, 
Feel the sea, 
I wanna be a part of ice and storm. 
I want to hold you, 
Your cold, cold heart, 
My arms outstretched to greet the dawn. 
I'm gonna sail by night and think all day, 
I'll sail by night and I'll drink all day of North.

North

The Seven Mountains 
When the wind is in the north, 
When the mountains sigh, 
That is when I'll take my boat 
And sail without a cause. 
I'll sail by night and think by day, 
I'll sail by night and I'll think all day of North.

When the stars are beating fast, 
When the dark is light, 
That is when I'll steal my way 
And I'll gird these spirits tight. 
I'll sail by night and think by day, 
I'll sail by night and I'll drink all day of North.

...of North, 
When lighted to this place, 
When I smelled the sea, 
I knew I'd be here again, 
It's where I want to be.

Are these the things you would have talked about? 
Are these the things you would have thought about? 
But how things change 
Ah, Yet stay the same
Can you still find him? 
Will you still find him? 
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Yes, you can find him

Psalm Oliveros
Twins Peeking At Koto 
for two accordions and koto 
(2015)
World Premiere

Pauline Oliveros writes, “Twin Peaks is a San Francisco landmark at the end of Market St. near the geographical center of the city. The Ohlone Indians may have used Twin Peaks as a lookout point before the Conquistadores came. In any case a lot of peaking goes on from Twin Peaks. The 360 degree view is of course inspiring. Since two accordions implied twins the title for the new piece was irresistible. The peaks are the most famous twins in the city.”

Don Byron
Selections to be announced from the stage

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CONCERT 3

SUNDAY, MARCH 8, 2015
SF JAZZ CENTER

TYPICAL DISCUSSION
LED BY CHARLES AMIRKHANIAN
BY CONCERT

A CENTENNIAL MEMORIAL:
THE ARMENIAN GENOCIDE

Charles Amirkhanian
Marzcem (Reunion, 1994-97)
Pre-recorded tape

Tigran Mansurian
Canti Paralleli (2007-08, U.S. Premiere)
(texts by Paghrais Dpar, Yeghishe Charents, Avetik Isahakyan)

Song of the Lost Love
Because of Love
On the Blue Lake
My Soul
Snow on the Mountains
Autumn Song
My Quiet Evening...

Hasmik Papian, soprano
SOTA Orchestra, Bradley Hogarth, Conductor

Intermission

Tigran Mansurian
Romance for Violin and Strings (2011, U.S. Premiere)
Movses Pogossian, violin
SOTA Orchestra, Bradley Hogarth, Conductor

Michael Nyman
Symphony No. 2 (2014, U.S. Premiere)
SOTA Orchestra, Bradley Hogarth, Conductor

Hasmik Papian appears with generous support from Anita Mardikian and Pepo Pichler
Michael Nyman appears with generous support from Christopher and Alice Allick
Tigran Mansurian appears with generous support from Caren Meghreblian and Harry Bernstein
Tigran Mansurian writes, “When the classical sounds of the 20th Century saved a cultural heritage of inestimable value. An unexpected and profound occurrence took place the day of our arrival as the long-serving Catholicos of the Armenian Orthodox Church, Vazken I, died. This event was met with an outpouring of sadness by the population as a whole, not unlike the death in the U.S. of John F. Kennedy. One segment of the composition features liturgical music performed by a cantor and organist at the Yerevan church of St. Sarkis, as the microphone is pointed at the font of mourners shuffling past the client's open-coalated. During the course of the composition you will hear my father Ben speaking with relatives and friends who explain the origin of his family name, show him the sights of the country, and sing him the songs they have been handing down for generations. Ordi-nary ambiences and incidents form a great part of the raw material of the work. But the fascinating inflections in English and the unique sonorities of the Armenian language enrich the tapestry of the soundscape. Thanks to all the wonderful people who graciously allowed us to recompose for this work. They include our relatives Yuri and Eugenie Amirian, and Nare and Meran Vertanian, three folk musicians at the courthouse of Gohar, the com-poser Tigran Mansurian, Anahit Zohranian and Aram Batjan, composer Larsey Sarjan who volunteered his antique clock chime, the Armenian Folk and Minimal Ensemble directed by Rouben Aloutian, translators Nelli Maksarjan, Hamo Moskofian and Hraniel Mgaribian, a government official, Vakil Hagopian, General Secretary of the Supreme Soviet of the Republic of Mountain-
As a radio producer, Amirkhanian pioneered the broadcasting of minimalist music, sound poetry, radio happenings, and, with Richard Friedman, the World Ear Project, bringing continuous recordings of ambient sounds to the airwaves, beginning in 1970. Many of his hundreds of interviews with composers, performers, poets and intermediaries artists are available for listening on radiOM.org, the second website of Other Minds, designed to preserve the voices and work of cutting-edge artists.

Amirkhanian has been awarded numerous commissions from the National Endowment for the Arts, Westdeutscher Rundfunk (WDR), Meet the Composer, the BBC, the Australian Broadcasting Corporation, and other organizations. His music has been choral, and a deep understanding of new music. In 2009, he was awarded the first Ella Holbrook Walker Fellowship for a year-long residency at the Rockefeller Foundation’s Bellagio Study & Conference Center on Lake Como in Northern Italy, where he established an electronic music facility for the foundation of Music, then at the Royal Danish Music Conservatory, the Arch Ensemble and Ensemble Intercontemporain and other organizations. His music has been choral, and a deep understanding of new music.

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In 1951 he taught at Black Mountain College in North Carolina, but by 1953 he was back in California, taking up residence in rural Aptos near Santa Cruz, and setting up a workshop on a series of works embracing Pacific Rim influences. In 1957, along with Victor Jowors, Robert Hughes and Gertard Samuel, he began a small festival summer evolved at the Cabrillo Music Festival of Contemporary Music.

In the course of time he developed an increasingly simple and almost liturgical kind of style, characterized mainly by the organic synthesis of ancient Armenian musical traditions and contemporary European composition methods. His oeuvre comprises operas, oratorios, and symphonies, and includes works for solo instruments.

Tigran Mansurian was the director of the Komitas Conservatory in the 1950s. He has recently retired, and is an administrator and teacher, and concentrates exclusively on composition. His is a long-running Cabrillo Music Festival of Contemporary Music.

Lou Harrison was, to date, the only composer born in Portland, Oregon, on May 14, 1917, Lou Harrison's musical style was, in the words of Leta Miller, “shaped by the San Francisco Bay Area's cultural and aesthetic diversity, and by his musical training in a string of cities where he lived, including New York City, Chicago, Los Angeles, and a career reviewing music at the New York Herald Tribune under chief critic Virgil Thomson. He was introduced to Charles Ives and helped reconstruct that early impressionist style with Arnold Schoenberg in Los Angeles, and a career reviewing music at the New York Herald Tribune where he conducted the world premiere on April 5, 1946, with the NY Little Symphony, the work was awarded the following year’s Pulitzer Prize, eliciting Ives' dismissive comment, "Prizes are for boys."

In 1957 he met his life partner William Covig who helped him invent instruments replicating the Balinese gamelan's and he won his own recent recordings was "Arne Nordheim Complete Accordion Works" and "Tigran Mansurian: Music for Violin and American Gamelan." He completed four symphonies and two string quartets, madrigals, chamber music, and works for solo instruments.

In the first years of the 20th century, the Komitas Conservatory was founded; now in its 100th year, it is a leading European institution for the study of folk themes couched in the form of contemporary improvised music.
Michael Nyman

As one of Britain’s most innovative and celebrated composers, Michael Nyman’s work encompasses operas and string quartets, film soundtracks and orchestral concertos. Far more than merely a composer, he’s also a performer, conductor, band leader, pianist, author, musicologist and now a photographer and filmmaker. As a director of the ‘Film in New York’ series to allow the description: ‘Mansurian Man’, his restless creativity and multi-faceted art has made him one of the most fascinating and influential cultural icons of our times.

At this stage of a long and notable career, he might forgivably have been content to rest on his considerable laurels. Yet instead of looking back on a lifetime of achievement that ranges from his award-winning score for the film: The Piano to an entire personal label MN Records has released music from both scores on a single CD, Vertov Sounds.

More recently, his music was used in the Oscar nominated film, Man on Wire. Nyman has created music to accompany the silent movies of pioneering Soviet filmmaker Dziga Vertov. His score for Man With A Movie Camera (1929) was followed by two more — for The Eleventh Year and A Sixth Part of the World both dating from the uterus of John cage on classical composers and was widely read in England, where such figures come as Gomma, Canteloupe, Giovanni, White, and Howard Skelton were Newman retreating from post-serialism by writing static, Satie-inspired music. Nyman first made his mark on the musical world in the late 1960s, when he invented the term ‘minimalism’ and, still in his mid-twenties, earned one of his earliest commissions, to write the libretto for Birtwistle’s 1963 opera Dido Upon an enviable body of work written for a wide variety of ensembles, including not only his own band, but also symphony orchestra, choir and string quartet. He has also written scores for the stage. His operas include Togii Suenobu and Seiko Shimaoka. She has performed improvised music with Steve Coleman, Fred Frith, her husband Gavin Lewin, Ottema Coleman, and Dr. Luba Subramanian. She has been commissioned by the Bang on a Can All-Stars, and the Firstovers, Saxophone Quartet, and has taught at San Francisco State and Bard College. Masuoka was born in 1958 in Washington, D.C. and raised in San Mateo, California. She currently resides in Brooklyn and San Francisco.

For more than 30 years, he had also enjoyed a highly successful career as a film composer, the role in which — sometimes to his slighter neglect — he is probably best known by the general public. His most notable scores number a dozen Peter Greenaway films, including classics as The Draughtsman’s Contract, The Cook, The Thief, His Wife & Her Lover and Prospero’s Books. Indeed, he says he discovered his stylistic direction playing an aria from Mozart’s Don Giovanni on piano in the style of Jerry Lee Lewis, which “documented the dynamic interplay and texture of everything I’ve subsequently done.”

In 1976 he formed his own ensemble, the Campello Band (now the Michael Nyman Band) and beyond explored the world of impressionism on his considerable laurels. Yet instead of looking back on a lifetime of achievement that ranges from his award-winning score for the film: The Piano to an entire personal label MN Records has released music from both scores on a single CD, Vertov Sounds.

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Masaoka was born in 1958 in Washington, D.C. and raised in San Mateo, California. She currently resides in Brooklyn and San Francisco. Since forming and directing the San Francisco Gakuho Gakai Society, Masaoka has been creating new ways of thinking about and performing on the Japanese koto (the Japanese guitar). She has developed a virtuosic and innovative approach, including improvisation and expanding the instrument into a virtual space using computer, laser, live sampling, and real time processing.

Masaoka has been developing koto interface with mid-controllers since the 1980s originally with Tom Zimmerman, co-inventor of the Body Glove. Since then, she has worked at STEAM. Amsterdam, CHMAD, and with Donald Swainson to build interfaces with the computer and koto, at times using pedals, light sensors, motion sensors and ultrasound. With the koto she has discovered a new role to her laptop, she records her playing live and processes the samples in real time. This new ability is paired dynamically and interactively in a variety of musical environments, and improve with the processed sounds.

Masaoka studied with Wayne Peterson, Eric Moe and Akim Furan at San Francisco State and Mills and Japanese music with Toji Sato and Susie Shimaoka. She has performed improvised music with Steve Coleman, Fred Frith, her husband Gavin Lewin, Ottema Coleman, and Dr. Luba Subramanian. She has been commissioned by the Bang on a Can All-Stars, and the Firstovers, Saxophone Quartet, and has taught at San Francisco State and Bard College. Masuoka was born in 1958 in Washington, D.C. and raised in San Mateo, California. She currently resides in Brooklyn and San Francisco. She has also released music from both scores on a single CD, Vertov Sounds.

His reputation among highbrow critics is built upon an enviable body of work written for a wide variety of ensembles, including not only his own band, but also symphony orchestra, choir and string quartet. He has also written scores for the stage. His operas include Togii Suenobu and Seiko Shimaoka. She has performed improvised music with Steve Coleman, Fred Frith, her husband Gavin Lewin, Ottema Coleman, and Dr. Luba Subramanian. She has been commissioned by the Bang on a Can All-Stars, and the Firstovers, Saxophone Quartet, and has taught at San Francisco State and Bard College. Masuoka was born in 1958 in Washington, D.C. and raised in San Mateo, California. She currently resides in Brooklyn and San Francisco. She has also released music from both scores on a single CD, Vertov Sounds.

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Peter Sculthorpe

Peter Sculthorpe was the original voice in Australian music, combining an eclectic and constantly evolving style rooted in classic forms with an intense interest in the indigenous music of his native land and the Pacific. His determination to document in sound the socio-environmental character of Australian society, Sculthorpe has made the country’s best-known composer and “the voice of the nation”. His Piano Concerto was for many a lasting impression. To make a pleasurable experience of this music community from her early years as the first director of the San Francisco Tape Music Center (now known as the Center for Contemporary Music at Mills College), she makes large orchestral works such as the New York State Council for the Arts, New York State Council for the Arts, and many private foundations.

Maja S.K. Ratkje

Maja S.K. Ratkje, composer and performer (born Dec. 26th 1973 in Tromsø, Norway), finished composition studies at the Norwegian State Academy of Music in Oslo in 2000. Her music is performed worldwide by performers such as Klängor Wien, Oslo Sinfonietta, the Norwegian Radio Orchestra, BBC Scottish Symphony Orchestra, Torben Snekkestad, Marianne Beate Kielland, Spunk, Frode Haltli, POING and many more. Ratkje has performed her own music for films, dance and theatre, installations, and numerous other projects. She makes large scale installations with Spunk, and deals often with visual arts in her work. She has made music for a radio play by Elfinelle, Jeinkle, and in 2003, she played a part in her own opera, based on the texts from the Nag Hammadi Library. She has been soloist in her own work with orchestras such as the Norwegian Radio Orchestra, Klängor Wien, Avanti Chamber Orchestra and BBC Scottish Sym- phony Orchestra.

Ratkje has received awards such as the International Preis der Komponisten in Paris for composers below 30 years of age, the Norwegian Edvard prize (work of the Officer of the British Empire, Officer of the Arts and Letters) and in 2001 she was the first Professor of Music at Rensselaer Polytechnic Institute and Darius Milhaud Composer in residence. Due to his prominence in Australian society, Sculthorpe had made the acquaintance of the Queen of Denmark, and regaled us with tales of sneaking out on candle battles for a smoke with her Majesty Margaret Queen.

Pauline Oliveros has a long-standing relationship with the moment is unchanged. She has also provided leadership within the music community from her early years as the first director of the San Francisco Tape Music Center (now known as the Center for Contemporary Music at Mills College), she has made large scale installations with Spunk, and deals often with visual arts in her work. She has made music for a radio play by Elfinelle, Jeinkle, and in 2003, she played a part in her own opera, based on the texts from the Nag Hammadi Library. She has been soloist in her own work with orchestras such as the Norwegian Radio Orchestra, Klängor Wien, Avanti Chamber Orchestra and BBC Scottish Symphony Orchestra.

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Beginning with abstract tone poems, Sculthorpe evolved to hear-saying music on programmatic themes of liberation and social commentary drawn from Australian history. This led to the work not only an innovative musical quality but a socially relevant one.

Soon Sculthorpe rose to a position of unprecedented prominence in Australia, and with his energetic work as a teacher, developed a following of like-minded voices in Australia and elsewhere. Likewise, his political stances, championing Aboriginal rights, gay rights and progressive policies, lent him a moral status not usually associated with contemporary composers in other lands.

Sculthorpe has earned appointments as an Offi cer of the British Empire, Offi cer of the Order of Australia, Fellow of the Australian Academy of the Performing Arts and Member of the American Academy of Arts and Letters.

In 2006, Sculthorpe was a guest composer at the 12th Other Minds Festival. Charming and articulate, he charmed us all, including fellow elder statesman Per Nørgård from Copenhagen. Due to his prominence in Australian society, Sculthorpe had made the acquaintance of the Queen of Denmark, and regaled us with tales of sneaking out on candle battles for a smoke with her Majesty Margaret Queen.
works written for him is Hans Werner Henze’s guitar concerto An Eisho-Aitake, which he premiered throughout Europe and recorded with the composer conducting, Terry Riley’s first guitar piece, Axiom, four works by 808 State, prize winner Aaron Jay Kernis, and soundtrack music by Brian Eno, which has been performed at the final event of the ‘Listen up!’ Festival at the Royal Festival Hall in 2004 and won a number of awards in the BBC Radio 3 Listeners’ Award category.

Errollyn Wallen was awarded an MBE for her services to music in the Queen’s birthday honours list in June 2007 and in February 2015 she was elected an Honorary Fellow of the Royal Academy of Music in recognition of her distinguished contribution to scholarship in the field of contemporary British music and for her exceptional achievements as a composer. She made her West Coast debut in 2012 at the 20 Paralympics Games and their premiere was watched by a vast audience of 80,000 people and broadcast to a billion people around the world. Errollyn Wallen was awarded an MBE for her services to music in the Queen’s birthday honours list in June 2007 and in February 2015 she was elected an Honorary Fellow of the Royal Academy of Music in recognition of her distinguished contribution to scholarship in the field of contemporary British music and for her exceptional achievements as a composer. She made her West Coast debut in 2012 at the 20 Paralympics Games and their premiere was watched by a vast audience of 80,000 people and broadcast to a billion people around the world.

Errollyn Wallen’s song “Daedalus” appears alongside songs by Björk, Sting, Elvis Costello and Meredith Monk on the Brooklyn Quartet’s CD Moodswings. Her two solo albums “Meet A girl” and “Sometimes I get so lonely that you say yes” were nominated for the 2012 Paralympics Games and their premiere was watched by a vast audience of 80,000 people and broadcast to a billion people around the world.
Bradley Hogarth

At the age of 27, Bradley Hogarth has already performed with the San Francisco Symphony, SF Opera, Orpheus Chamber Orchestra, and has appeared at many festivals around the world. He has also conducted brass choirs and wind ensembles and is an arranger for various types of ensembles.

Brad completed a double major in trumpet performance and music education at the Eastman School of Music and also spent a summer in a youth orchestra in the Netherlands. In 2012, Brad was a featured soloist with the Brevard Music Center Orchestra, playing the Henri Tomasi Concerto for Trumpet and Orchestra. He also spent three summers touring as Principal Trumpet with the Youth National Orchestra of the Netherlands, one summer with the Spoleto USA Festival Orchestra, and one summer with CCM Spoleto Festival Orchestra. Last summer, Brad attended the Pacific Music Festival in Sapporo, Japan.

An avid educator, Bradley is currently the band director for Pflughurst San Francisco School and Pflughurst Arts High School. Prior to moving to the Bay Area, Brad taught music for one year at the Quimixoko Academy in Oax, Qumana. Diverse in professional activities, he also conducts brass choirs and wind ensembles and is an arranger for various types of ensembles.

Brad Del Sill String Quartet

The San Francisco based Del Sill String Quartet, two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming, is breaking the boundaries of classical music in riveting performances of new music with a global pulse.

This critically acclaimed group of high energy musicians explores new ways to interact with audiences, composers, and artists across cultures and art forms.

Del Sill’s members are violinists Kate Stenberg and Rick Shinozaki, violist Charlton Lee, and cellist Kathryn Bates. Since its inception in 2002, Del Sill has reached thousands of K-12 students through innovative school performances, workshops, coaching and residencies. The Quartet members also have worked closely with student composers, musicians and facilitators at universities across the country, including Dartmouth, MIT, Brandeis, Northwestern, University of Nebraska, University of California at Berkeley and Santa Cruz, the Manhattan School of Music and the San Francisco Conservatory of Music, among others. Del Sill has worked its magic performing on prominent concert series worldwide, including the Kennedy Center, Library of Congress, Smithsonian National Museum and Gallery of Art in Washington DC; Symphony Space in New York City; Other Minds Festival of New Music in San Francisco; Cabrillo Festival of Contemporary Music, Santa Cruz, CA; Davos and Hennberg Music Festivals in Switzerland; Chengdu Festival of Contemporary Music in China; Santa Fe Opera in NM; Chautauqua Institution, Chautauqua, NY; Candlelight Concerts, Columbia, MD; University of Vermont, Lane Series in Burlington, VT; and the bi-annual Pacific Rim Festival co- presented by the University of California, Santa Cruz and Brandeis University in Waltham, MA.

Del Sill’s seven commercial CD releases have been universally praised by critics, including Gramophone, which hailed the quartet as “masters of all musical things,” and The Linus, which lauded the ensemble’s “gloriously opulent, full-throated tone.” With its deep commitment to education, Del Sill has reached thousands of K-12 students through incentive school performances, workshops, coaching and residencies. The Quartet members also have worked closely with student composers, musicians and facilitators at universities across the country, including Dartmouth, MIT, Brandeis, Northwestern, University of Nebraska, University of California at Berkeley and Santa Cruz, the Manhattan School of Music and the San Francisco Conservatory of Music, among others.

Hasmik Papian

“Drop-dead gorgeous … pure magic … heavenly … divine … the biggest success of the season … sensational … the best of all possible Normas … Aida really celestial … finally again a great Verdi-Soprano. These are some of the praise from the international press over the last few years-describing soprano, Hasmik Papian.

The Armenian artist graduated from the Conservatory in Yerevan, first as a violinist, then as a singer. After her debut at the Armenian National Opera as Fiordiligi (Il matrimonio a due a fianco) and the title role of Norma, Papian quickly made her way to the Metropolitan Opera New York, Vienna State Opera (Donna Anna in Don Giovanni, Abigaille in Nabucco), Liceu Barcelona (Aida), Bastille Opera Paris (Mathilde in Le comte Ory), Teatro Liceo Barcelona (Aida), Bastille Opera Paris (Mathilde in William Tell) and the Queening of Spades — also available on DVD) and the Metropolitan Opera/New York (Alida, Norma, Lady Macbeth, Leonora in Il Trovatore). She has sung at the state operas of Berlin, Munich, Stuttgart, Hamburg and Dresden, in Zurich, Geneva, Madrid, Berlin, Rome, Bologna, Palermo, Ravenna, Lyon, Turin, and Nice, in St. Petersburg, Moscow, Tel Aviv, Seoul, Tokyo, Mexico City, Santiago de Chile and Sao Paulo In North America, she has appeared at Carnegie Hall, the opera festivals of Cincinatti and San Francisco, and in Dallas and Toronto.

A central part of her repertoire is Bellini’s Nor- mna which she has sung in Vienna, Stuttgart, Mannheim, St. Gallen, Turin, Trieste (Festival Lirico Italiano), Warsaw, Marseille, Monte Carlo, Naples, Angers, Avignon, Monte Carlo, Orange (Festival Les Chorégraphes), Hesleden Festival (Drammen), Stockholm, Malmö, Valencia, Detroit, Denver, Baltimore, Washington DC, at the Mef, in Rotterdam and Amsterdam (Festival van De Nederland- landse Opera) and has also appeared on DVD.

Hasmik Papian is very successful also as a concert singer. She has sung the soprano-part in Verdi’s Requiem in New, Marseille, Orange (Isaie at Chorégraphes d’Orange), Paris (Elios at Théâtre Mogador and Théâtre des Champs Elysées), Warsaw, Berlin, Amsterdam (Kennedy zero), Warsaw (Stradivari Festival in Turin), the Bay Brass, Modesto Symphony, the Oakland East Bay Symphony, Marin Symphony, and, as soloist with the Modesto Symphony in July 2002, she sang Cimarosa’s Il matrimonio a due a fianco. Since its inception in 2002 at the Baff Centre for the Arts, the Quartet has worked its magic performing on prominent concert series worldwide, including the Kennedy Center, Library of Congress, Smithsonian National Museum and Gallery of Art in Washington DC; Symphony Space in New York City; Other Minds Festival of New Music in San Francisco; Cabrillo Festival of Contemporary Music, Santa Cruz, CA; Davos and Hennberg Music Festivals in Switzerland; Chengdu Festival of Contemporary Music in China; Santa Fe Opera in NM; Chau- tautua Institution, Chautauqua, NY; Candle- light Concerts, Columbia, MD; University of Vermont, Lane Series in Burlington, VT; and the bi-annual Pacific Rim Festival co- presented by the University of California, Santa Cruz and Brandeis University in Waltham, MA.

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In the course of her unparalleled career, she has sung with such notable conductors as Riccardo Muti, Georges Prêtre, Michel Plasson, James Conlon, James Levine, Myung-Whun Chung, Gennady Rozhdestvensky and Valery Gergiev. She has appeared together with Nikolaï Ghiaurov, Ildebrando D’Arcangelo, Gudrun Dirks and her success with Del Sol. She can be heard in recordings with the San Francisco Conservatory and the East-West Players including Amirkhanian’s “Flitting the Lamp.” Other works in the compendium are by Alan Hovhaness, George Antheil, Ronald Stokes, Josef Matthias Hauer, Pelle Gudmundsen-Holmgreen, Amy X. Neufeld and Henny Christian. “The excellent duo plays all of them with tenderness and high spirits.”—San Francisco Chronicle

Kate Stenberg

Kate Stenberg’s devotion to working with living composers has remained a passion for nearly 25 years, culminating in solo and quartet performances in many countries including Europe, Canada, China and South Korea. Her solo playing was described by New Music Box as “highly virtuosic and deeply communicative… a startlingly powerful interpretation, full of character and presence” at the Other Minds “New Music/Space.”

In 2002 she recorded a six-CD, Score collection of her music—All of her music is available on Bridge Records. Her discography includes “Blooming Sounds” on Other Minds Records (OM 1020) with violinist Stephen Kent. She has been a Prizewinner of the 1986 Tchaikovsky International Competition, and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition, previous winners of which included David Oistrakh and Gidon Kremer. An active chamber musician, Ms. Pogossian has performed with members of the Tokyo, Kronos, and Brentano string quartets, and with such artists as Kim Kashkashian, Jeremy Denk, Lynn Harrell, Ani Varty, Movses Pogossian, and Artur Avanesian. Since earning his advanced degrees from the Komitas Conservatory in Armenia and the Tchaikovsky Conservatory of Music in Moscow, Movses Pogossian has premiered over 50 works, and works closely with composers such as Grit Nielsen, Tunc Karslioglu, Lasse Gjerdingen, Lei Liang, Stephen Kent, and the legendary Louis Krasner. Movses Pogossian is currently Professor of Violin at the UCLA Herb Alpert School of Music. He is a Founder/Co-director of the Left Coast Chamber Ensemble and Real Vocal String Quartet before her success with Del Sol. She can be heard in recordings with the San Francisco Contemporary Music Players, Meisters Ustad Ali Akbar Khan, Sebesta and New-Music Works.

Movses Pogossian

Movses Pogossian made his Armenian debut performing the Tchaikovsky Concerto with the Boston Pops at Symphony Hall in 1990, about which Richard Dyer of the Boston Globe wrote: “There is freedom in his playing, highly centered, and highly musical performance…” Movses Pogossian has since performed with orchestras such as the Brandenburg Symphony and the Halle Philharmonic in Germany, the Sudety Philharmonic in Poland, the Tucson Symphony, the El Paso Symphony, the Scandinavian Chamber Orchestra, the Tucson Symphony, the El Paso Symphony, the Scandinavian Chamber Orchestra of New York, and the Toronto Sinfonia. His recent and upcoming performances include recitals in New York, Boston, Ann Arbor, and concerts in Korea, Japan, Germany, Armenia, and Cypria.

As a Bay Area native, she was raised in a dynamic musical family of professional musicians; Kate Stenberg holds degrees from the San Francisco Conservatory of Music and the Eastman School of Music. When she’s not busy tearing through new music scores, she can be found doing Tai Chi in the park or hiking the toughest trails in the Sierra Nevada.

Stephen Kent

With beginnings in Uganda, and the seed sown there of a lifetime of interest in global cultures, it is no surprise that Stephen Kent has traveled the world, living at various times in Africa, England, Spain, and Australia; for the last 15 years, The San Francisco Bay Area. In Australia, in 1998, as Music Director he was the first Artistic Director of the Australian Aboriginal culture and the Didjeridu. Inspired by the power of the land, and the support the group gave to Aboriginal issues, Stephen Kent began to explore the circular breathing andertz make for brass instruments, sounding simultaneously like the Didjeridu. While he has always had great respect for Aboriginal people and their culture Stephen has never tried to imitate traditional styles on the Didjeridu. Instead he has pioneered his own unique style, with the Didj at the center of many compositions in contemporary music. (See article regarding as one of the pioneering innovators in the modern world of the Didj). In 2001, Stephen Kent was awarded the First Prize winner for Donald Dutchak’s “Kafka Fragments” for soprano and violin on Bridge, which includes a unique video documentary on the work with the composer, and a DVD of an unequaled live performance. In his review of the recording, Paul Griffiths writes: “remarkable is Pogossian’s contribution, which is always beautiful, across a great range of colors and textures, and always seems on the edge of speaking—or beyond.”

Upcoming releases include a Scherchen’s Weimar DVO recorded at Schillerhöhe with Kim Kashkashian, Rohan de Saram, and Judith Gordon, and Complete Works for Violin and Stefan Wink, both for Bridge Records.

Since earning his advanced degrees from the Komitas Conservatory in Armenia and the Tchaikovsky Conservatory of Music in Moscow, Movses Pogossian has held teaching positions at Dartmouth College, Boeing, George Washington University, and SUNY Buffalo Universities. His principal teachers were L. Zorian, V. Mokatov, S. Vekilov, and the legendary Louis Krasner. Movses Pogossian is currently Professor of Violin at the UCLA Herb Alpert School of Music. He resides in Glendale, California with his wife, Los Angeles Philharmonic violinist Varty Manouelian, and their three children.
Don Byron Quartet

Born October 8, 1945, in Jacksonville, Florida, John Betsch’s mother was church organist and choir director and older sister dramatic soprano singer. Began playing drums in school orchestra there at age 9. While a student at Fisk University in Nashville, Tenn., he began learning and recording professionally with organists Bob Holmes and Kossie Gardner, pianists Bill Chen and Beetle Ack, bassists Jerome Hunter, Chuck Sanders, trumpeter Louis Smith, and/or drummer Bill Pruitt.

While a student at Berklee School of Music in Boston, Betch played gigs with Charlie Mingus, John Lee Hooker, and Ernie Watts. After military service, he became a student of Max Roach and Archie Shepp at the University of Massachusetts-Amherst, performing with them both in addition to Marion Brown and others in the area.

Betsch has played with Roland Alexander Quintet, Ted Daniel’s big band Energy, Kalaparusha Maurice McIntyre, Abdullah Ibrahim, vocalists Jeanie Lee and Abbey Lincoln, Archie Shepp Sextet, saxophonist Dewey Redman, Steve Lacy, and Jim Pepper, Harry Treadwell’s Ice, pianists Kenny Werner, Marilyn Crispell, vocalist Billy Bang, and many others.

Currently the John Betsch Society features the pianist Jojo LaMaison, bassist Peter Girron, a working unit of 16 years and childhood friend flautist/vocalist Longineu Parsons expressing the range of contemporary music from deepest blues to immediacy of the moment infused with swing and sensuality. Betch resides presently in Paris.

John Betsch

Cameron Brown

Bassist, composer and educator Cameron Brown (b. December 21, 1945 in Detroit) began his career in the mid-Sixties, recording in Europe with George Russell and Don Cherry. These important innovators remain life-long friends. Brown has performed and/or records in duo with Sheila Jordan, pianists Bill Chelf and Beegie Adair, bassists Louis Smith, reed player Bill Pruett.

Betsch anchored some of the most important ensembles of the Seventies, Eighties, Nineties, and on into the current century. Sheila Jordan, Roswell Rudd, Archie Shepp and Beaver Harris were his mentors and bandmates. He has enjoyed special relationships with master drummers: Art Blakey, Dannre Richman, Philly Joe Jones, Eddie Moore, Idris Muhammad, Billy Hart, Joe Chambers, Lewis Nash and Matt Wilson as well as Mr. Harris. The Don Pullen/George Adams Quartet, featuring Dannie Richman, developed into an intense and rewarding partnership which lasted nearly ten years.

Brown has also performed and recorded with Art Blakey’s Jazz Messengers, George Russell, The Dewey Redman Sextet, and various ensembles led by Mr. Rugg, Mr. Cherry, Mr. Rudd, Mr. Richman, and Joe Lovano. Mr. Brown has performed and/or recorded with Donald Byrd, Booker Ervin, Ted Curson, Lee Konitz, Cheb Baker, Betty Carter, Eliza James, Louis Ormondain, George Oakley, Joe Locke, Tony Malaby, and Jaree Blom.

He’s helped young people around the world to nurture their interest in and passion for jazz and on the faculty of the New School University. At present, Mr. Brown performs and/or records in duo with Sheila Jordan, with various ensembles led by Joe Lovano and Jason Rigby, as well as Ben Riley, Lisa Sokolov, Jay Clayton, Archie Shepp, Don Byron, Dewey Redman, Steve Negley, Jay Stevens, Marco Tambarini and Carl Bloomer.

A recurring presence throughout Stephen’s to Oil & Water has been producer Simon Tassano. His new project, Living Labyrinths

As a composer, Ortiz has received commissions from the Woodwind Quintet Ensemble of Santiago de Cuba; Música de Camara Orchestra in New York City; Dance Company in New York City; YOUME & Milena Zullo Ballet in Rome, José Mateo Ballet Theater in Cambridge, MA; University of Alabama Symphony Orchestra in New York. In late 2010 and early 2014, he composed and directed the score for the film, “Silent,” released in Fall 2014.

Ortiz has also played, toured or recorded with Esperanza Spalding, Joe Lovano, Terri Lyne Carrington, Andrew Cyrille, Oliver Lake, Flavia Rest, Henry Grimes, Cindy Blackman Santana, Don Byron, Lenny White, Greg Osby, and Wallace Roney, among others.

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Adrienne Cardwell
Adrienne Cardwell (b. 1976, California) has been hugging tape recorders since the age of two. Her personal explorations in film and sound developed into a work history in multimedia archives. She has been working with audiovisual media for over 15 years. For the past eight years she has served as project director and archivist for Other Minds managing the preservation and access of the organization’s analog and digital recording collections. As a visual artist her favored mediums include celluloid, sound, video, textiles, ink, and plaster.

Carole George
Carole George brings over 25 years of bookkeeping experience to Other Minds. She ran her own bookkeeping business from 1988 until 2008. In 2007, she began focusing her expertise on the nonprofit sector beginning with a small music nonprofit in Eugene, Oregon. In 2008 she began working with Emge & White C/O la in Eugene, a bookkeeping company serving the majority of nonprofits in the Eugene area. At Emge & White she worked with over 36 companies per month until moving to Alameda in December 2011. She began her work at Other Minds in April 2012.

Robert Shumaker
Robert Shumaker, concert recording engineer for Other Minds Festival, is a veteran of studio recording in all its forms: multi-track rock studio recordings, location recordings of symphonic music, studio production of experimental music, live radio concert broadcasting, and preservation of analog recordings in digital media.

Born February 1, 1948, in Oakland, he was raised in Berkeley where he emerged on the Bay Area music scene as a rock drummer with The Answer (“what everyone was looking for in 1965,” he jokes), a Beatles-influenced band that signed with White Whale Rec-

rods. He began to work in recording studios, first at Coast Recordists and Western United Studios, and later at Pacific High Recording, where his clientele included Quicksilver Messenger Service, Van Morrison, Judy Collins, and Jefferson Airplane.

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er Minds cataloging their extensive collection of historical interviews and concert record-

ings, most of which are available for stream-

ing at radion.org. Stephen remains delighted and amazed that he now gets paid to listen to, and learn about, new and avant-garde music.

Stephen Upjohn
Stephen Upjohn was born and raised in Southbor-

ough, Massachusetts, a small rural town 30 miles west of Boston. After receiving a B.A. from Harvard University, where he studied film and electronic music, Stephen em-

barked upon 20 plus year career as a sound, video, and lighting technician for a variety of universities, large conventions centers, and luxury hotels. Then, seeking new challenges and a less stressful work life, Stephen moved to San Francisco and returned to school, eventually obtaining a Master’s Degree in Library and Information Science from San Jose State University. For the past 8 years Stephen has worked as the Librarian for Oth-

er Minds cataloging their extensive collection of historical interviews and concert record-

ings, most of which are available for stream-

ing at radion.org. Stephen remains delighted and amazed that he now gets paid to listen to, and learn about, new and avant-garde music.

Andrew Weathers
Andrew Weathers (b. 1988) is an American composer/performer originally from Chopal Hill, ND currently based in Oakland, CA. He studied music composition at UCLA-Downey and electronic music at Mills College, where he organized the annual Signal Flare graduate thesis festivals. In addition to solo performances & record-

ings, he heads up the Andrew Weathers Ensembles, and works regularly with Talk More, Parties, Tethers, Yung100, and in collaboration with Eric Parnau, Seth Chisenian, & others. While maintaining a busy performing schedule, Weathers helps run Full Spectrum Records and works as a freelance mastering & restoration engineer. At Other Minds, he is the Operations Coordinator, in charge of concert and Other Minds Records production.
In the early summer of 1986 I found myself at the Ideas Festival in Telluride, Colorado. How I got there was a strange story that, in retrospect, augured the birth of the Other Minds Festival. It’s no exaggeration to say that if there had been no catastrophic nuclear accident at Chernobyl, near Kiev in the Ukraine, there might never have been an organization called Other Minds. Actually, I was in Tasmania when I heard the news of the dangerous radiation leaks. With my artist wife Carol Law, I was on a 30-day concert tour of Australia, and we were about to wind things up and continue on to Western Europe to give other scheduled performances, when we learned that there was heavy pollution blowing westward from the USSR. The French government was assuring its citizens that the milk in Eastern France was safe to drink there. There were 33 nuclear plants in that country and the government didn’t want to spread panic. But the Australian press, not as invested in the nuclear industry, was bluntly stating the truth—danger was on the horizon and the reactor might even melt down in coming weeks with devastating effect.

We had rented out our home in the East Bay for months ahead but felt compelled to cancel Europe. Taking advantage of the free months ahead, we set off on a motor trip through the American southwest with no plans whatsoever other than to camp out, visit the spectacular national parks, and record ambient sounds for future composing projects. When we got to Colorado, we contacted our old friends Pamela Zoline and John Lifton in Telluride. They were in the midst of producing their annual Ideas Festival and we attended this exciting event. The gathering, then in its second year, operated on an unusual model. The object was to bring together 20 articulate guest speakers from the Left and Right, like writer Edward Abbey and politician Newt Gingrich, in a private conference, enabling them to locate common ground between them without being observed by press or public. The intention was to discourage grandstanding and the assertion of unsupportable talking points, moving toward that fine Quaker concept of consensus. After a week of intimate conversation, I was struck by the openness and honesty of the unfolding interpersonal and intellectual play. There also was an unusual depth of relationships that resulted in genuine, creative problem solving.

After a week in private deliberation, the public was invited to a public conference to hear the featured guests in panels and lectures. These talks were indisputably enriched by a camaraderie the previous meetings had fostered. Lifton, himself a pioneer of computer music composing, and his artist-writer wife Zoline, ran the Telluride Institute, fostering many artistic projects, particularly with the participation of native Americans. Their collaborator in the Ideas Festival, John Naisbitt, author of Megatrends 2000, was well-connected to movers and shakers across disciplines nationally and had provided the access to such compelling and contradictory voices as Shirley Williams, Tom Hayden, Al Gore, Lee Atwater, and Amory Lovins. The festival was both ingenious and inspirational. And the landscape, exquisitely beautiful and situated at the heady elevation of nearly 9000 feet, took one’s breath away, literally. There was something about meeting in this environment that released the human capacity to connect.

When the festival concluded, Lifton confided to me how much he missed his composer friends from London. We started to discuss how the model of the Ideas Festival could apply to a conference for composers. As most music festivals don’t allow time for each GIVING BIRTH TO OTHER MINDS
participant to get to know other composers, with the resulting jealous factionism, we decided to launch a new annual event organized around this promising model.

Two years later, in the Summer of 1988, our first Composer-to-Composer Festival took place, and the following three years we continued with seed funding from the Rockefeller Foundation, in recognition of the quality and diversity of our panelists and our goal of spreading an understanding of the work of living composers. In 1988 our distinguished guests included Terry Riley, Lou Harrison, Laurie Spiegel, Peter Sculthorpe, Brian Eno, Sarah Hopkins, Kyle Gann, Paul de Marinis, and others. The private sessions generated intense discussions among the participants, and it was clear that the time given to just talking shop and enjoying the rarified Telluride scenery bonded the participants in a way that gave normally-isolated artists an infusion of new commitment to their careers.

The public concerts and panels were held over several days and nights at the jewel box Sheridan Opera House built in 1913 as a burlesque theatre on the main street of town. It was filled to capacity for every event, with many audience members trawling from...
out of town. And the town’s cafes were filled with audience members who could interact with their favorite composer during lunchtime.

By the end of the week, the featured artists truly did not want to leave Southwestern Colorado, and it was clear that the private-plus-public meetings format was a runaway success. The seeds of the future Other Minds Festival had been planted. The following year in Colorado, 1989, we brought John Cage and Conlon Nancarrow, whom I interviewed together onstage before the most rapt audience I can remember. In 1990, with Jesse Helms attacking the NEA and calling for an end to funding artists, the assembled group issued a proclamation re-affirming the rights of artists to voice dissent. One of our number, Laurie Anderson, placed a call to UPI, and the next day headlines around the country, in newspapers large and small, proclaimed, “Telluride Composers Denounce Helms.” That same year, Henry Brant wrote one of his “instant compositions,” and a vigorous performance of his partially improvised Elevation 8750 was played by the assembled guest composers and a local Telluride choral ensemble. The final year I was involved (1991), we enjoyed the company of Alan Hovhaness, Zakir Hussain, and Louis Andriessen, among others. Although these were wonderful experiences for all involved, by 1991 we came to accept that there was no natural audience for experimental music in Southwestern Colorado. We found ourselves unable to raise the necessary funds to continue on the grand scale we’d established.

After four years of producing Composer-to-Composer, and after serving 23 years as Music Director of KPFA Radio in Berkeley, I, and my wife Carol Law, were offered the positions of co-directors at the Djerassi Resident Artists Program in the remotest area of Woodside, California, 40 minutes south of San Francisco. When I announced on KPFA’s air that I was leaving the station at the end of November 1992, I received a telephone call from legendary San Francisco art gallerist and film producer Jim Newman who was one of our most generous listener-sponsors. “I really rely on your programs to let me know what’s happening in music, Charles. Is there anything I can do to keep you connected to music in San Francisco?” I told Jim about my work with Composer-to-Composer. Although that project couldn’t continue in Telluride, we discussed how the concept could be relocated to Northern California since now there would be an ideal, scenic meeting site for the private composer sessions—a 600-acre Djerassi Program ranch—and a variety of performance venues in San Francisco from which to choose for our public concerts. During the cold winter months, the Djerassi Program was on hiatus, so it could house the guest composers and provide space for meetings in its spacious studios. Under Carol’s and my leadership, the Djerassi Program Board of Directors agreed to be the principal co-sponsor for the private composer residencies of this new festival. Jim agreed to contribute the seed funding for the festival each year (which he generously has continued to do for two decades) and I was fortunate in meeting Baraka Sele, the performance program director of the Yerba Buena Center for the Arts, about to open its doors in November 1993. That month, as part of the complex’s grand opening, the first Other Minds Festival took place, with a cast of artists that comprised Conlon Nancarrow, Trimpin, Philip Glass, Foday Musa Suso,
Meredith Monk, Julia Wolfe, Robert Ashley, Jon Jang, Barbara Monk Feldman, Thomas were explored. But the key is not to take anything for granted.”

Our focus, though a broad one, was to support composers who were extending what This, in a nutshell, exemplifies the spirit that animates Other Minds.

work of Charles Ives, Henry Cowell, John Cage, Lou Harrison, Harry Partch, and others who had broken with the strictly European models in music and were looking to fashion new languages. Our composers welcomed outside influence on world music, improvisation, jazz, electronics, unusual intonations and instrumentation, and experimented free with the concept of the composer-performer.

Furthermore, recognizing that many composers never came to the Bay Area because that work didn’t conform to the traditions of orchestral or chamber music forces, we decided to put the composers onstage. Another focus was to incorporate music by women, people of color, improvisers, and people from diverse ages and cultural groups—the greater the variety, the better. And with Jim Newman’s devotion to, and deep knowledge of jazz, we made it a point to include prominent members of the creative music scene, the avant-garde wing of this American-African art form.

In truth, the inclusive nature of Other Minds’ concerts was also inspired by my years at the very progressive KFKA Radio and the democratic format of New Music America, begun in 1979 in New York City as a counterbalance to the predominance of well-orchestrated, “downtown” composers found themselves emerging, and when John Cage died suddenly in 1992, there seemed to be no way to go forward for the large assembly of individuals that attended the festival. To cope with the time gap for a new annual event to emerge, and when John Cage died suddenly in 1992, the need only seemed more profound.

Having secured a promise from the Yerba Buena Center to stage a festival, all that was needed was a name. Finally, Jim Newman came up with a winning inspiration: He referred me to a decorative, unsigned notice in The New Yorker that said, “We ought to use music to integrate ourselves. And for me, that means we shouldn’t simply repeat the European classical model but adapt it to our own situation here.” Of course we’re not all in a vacuum. Thanks so much to all of you who have provided financial support. Thanks also to the many foundations and individuals who have provided consistent and generous financial support. Thanks also to the many board and staff members who have lent a hand to do the hard administrative work of this venture, and to all of you who have come forward with funding to continue. First among our foundation supporters was the William & Flora Hewlett Foundation, whose program officer, Melissa Beavers, met with us at Jim Newman’s home and made a commitment that solidified our base of support. Mind you, we had only an undead staff of one, along with Jim and myself voluntarily volunteering, but we had high hopes and altruistic dreams.

What can one say about Jim Newman other than that Other Minds never would have come into being without his dogged hard work and guidance. Our visionary co-founder whose life already had been devoted to major projects in the performing arts, the visual arts, film, tirelessly as graphic artist, fundraiser, bookkeeper, web designer and guiding spirit, from the very beginning. He has been abetted by a long-expanding roster of arts-minded board members and board members who have brought their own personal contacts and advice to bear on our progress.

Since those early years, we’ve held our festival concerts at the Cowell Theatre, Project Artaud, the Palace of Fine Arts Theatre, the Jewish Community Center of San Francisco, and now the new SFJAZZ Center. We’ve hosted 102 different featured concert artists, from the world’s most renowned to hundreds more performers, commissioned and presented a vast array of new pieces, and become widely known and respected globally as a desirable destination for leading edge composers and performers.

As I look back over our 20 years of gathering and realize that now of our participants no longer are living, it seems proper to present all parts of the Other Minds Festival has captured a snapshot of music history not yet fully codified. But I’m gratified that much of what is taken for granted in new music today—everywhere one turns—is a vacuum. Thanks so much to all of you who have provided financial support. Thanks also to the many foundations and individuals who have provided consistent and generous financial support. Thanks also to the many board and staff members who have lent a hand to do the hard administrative work of this venture, and to all of you who have come forward with funding to continue. First among our foundation supporters was the William & Flora Hewlett Foundation, whose program officer, Melissa Beavers, met with us at Jim Newman’s home and made a commitment that solidified our base of support. Mind you, we had only an undead staff of one, along with Jim and myself voluntarily volunteering, but we had high hopes and altruistic dreams.

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February 11, 1999
Boxed Piano Ensembles
Project Artaud, San Francisco

March 25–27, 1999
Other Minds 6
Cowell Theater at Fort Mason

April 16, 1999
New Office In The Fog Building,
Other Minds establishes its office in a former casket factory on 333 Valencia Street, Suite 303, in San Francisco, a decade before the gentrification of its now-hipster neighborhood.
Staff pictured above: Mai Hatta, John Binkoski, Jennifer Shyu, Dela Pughe

February 15, 1999
Bowled Piano Ensembles
Project Artaud, San Francisco

March 18–20, 2000
Other Minds 7
Cowell Theater, Fort Mason, San Francisco

March 8–10, 2001
Other Minds 8
Cowell Theater, Fort Mason, San Francisco

March 16–19, 2000
Other Minds 6
Cowell Theater at Fort Mason

June 10, 2000
Siemens, Doorbells, Propellers:
Arts & The Birth Of Ameri
can Musical Modernism
San Francisco Public Library
Panel with Paul Leterman, Benja
tin Lee, David Rakman, moder-
ted by Charles Amirkhanian.

June 11, 2000
American Mavericks Festival
Davies Symphony Hall, San Francisco

November 12–15, 2001
Henry Brant: Ice Field—
Spatial Narratives For Large & Small Orchestra Groups
Davies Symphony Hall, San Francisco

Commissioned by Other Minds and premiered by the San Francisco Symphony under Michael Tilson Thomas. The music was
awarded the Pulitzer Prize in 2002.

March 15–17, 1998
Palace of Fine Arts Theatre, San Francisco

April 9–12, 1998
Palace of Fine Arts Theatre, San Francisco

March 7–9, 2002
Other Minds 8
Palace of Fine Arts Theatre, San Francisco

February 15, 2004
Music To The Air (Ubuinte
Dale Street Theatre, San Francisco

Fims by and about Frank Zappa,
Terry Riley, Pandit Pran Nath,
Leon Theremin, Karlheinz Stock-
hausen, George Antheil, Percy
Granger, and others.

December 5, 2003
Palace Of Fine Arts Theatre
Shumaker to preserve the real-to-real originals. The files are housed by The Internet Archive in San Francisco.

February 24, 2007
A New Music Séance
San Francisco

Second of three concerts in this series. World premieres by Dan Becker, Ronald Bruce Smith and Charles Amirkhanian.

May 14, 2007
Radomsky/redilign Launch Performing Arts Library & Museum, San Francisco

Summing up the specters of musical forbears, channeling the spirits of their successors. The first of three day-long candlelit marathons of masonic music (2005-2008), bringing together composers from the past with those of today in chamber music for piano and for violin-piano. Curated by Sarah Cahill, piano solo; Kate Steinberg & Eva Maria Zimmermann, violin and piano. Created by Charles Amirkhanian. World premiere of music by Leon Osmont.

May 20, 2007
Guitarist David Tanenbaum
Kanbar Auditorium, JCCSF

Premieres of new work for guitar and electronics by Ronald Bruce Smith, with works of S. L. Weiss and Lou Harrison.

May 27, 2007
Masonic Temple, Berkeley, CA

Radian Chords: The Centennial of the Birth of Composer Lou Harrison, featuring the world premieres of 8 piano pieces and 15 pieces for violin-piano. Curated by Charles Amirkhanian.

October 11, 2007
Dennis Russell Davies & Maki Namekawa, Two Pianos Herbst Theatre, San Francisco


October 12, 2007
Presidio Chapel, San Francisco


November 12, 2009
Henry Cowell: The Whole World Of Music Presidio Chapel, San Francisco

Panel with John Duffy, Anahid Ajemian, George Avakian, moderator Charles Amirkhanian, Sandra Soderlund, curators. Exhibition of manuscripts and memorabilia. (Pictured below: Anahid Ajemian, Henry Cowell, Mansi Ajemian.)
March 12, 2011
Alan Hovhaness Centennial Celebration
First Congregational Church, Berkeley
Jahan Aryanru, piano

March 13, 2011
Alvin Hovhaness Centennial Celebration
First Congregational Church, Berkeley
Charles Amirkhanian and Carol Law lead a group of 15 followers through the natural wonders of rugged Iceland, concluding with the lighting by Yoko Ono and Sean Lennon of the Imagine Peace Tower on an island, with a last-second emergence of the Northern Lights in the background.

February 25, 2012
Composers Fellowship Concert
The Lab, San Francisco

March 1-3, 2012
Other Minds 17
JCCSF

March 9-11, 2011
March 8-9, 2011
March 2, 2011
March 10-11, 2011
March 9-11, 2011
March 10-11, 2011
March 10-11, 2011

March 2, 2011
March 2-5, 2011
March 10-11, 2011
March 2, 2011
March 9-10, 2011
March 9-10, 2011
March 9-11, 2011
March 10-11, 2011
March 10-11, 2011
March 10-11, 2011

March 7-9, 2011
March 7-9, 2011
March 7-9, 2011
March 7-9, 2011
March 7-9, 2011
March 7-9, 2011
March 7-9, 2011

October 17, 2011
Something Else: Art Fucin Semincentenary Sundance Kabuki Cinemas, KALW-FM Radio, SOMArts Cultural Center, San Francisco

September 22, 2012
John Cage & Friends Film Festival
Rose Theatre, San Francisco
Day-long centennial celebration of composer John Cage, with rare films and video, curated by Peter Esmonde.

September 27 & 8, 2010
Rudhyr in Retrospect
Swedish-American Church, San Francisco, & Valley Presbyterian Church, Portola Valley, CA
Performances of music by Dane Rudhyr by Ives String Quartet, Sarah Dahl, piano, and David Abel & Jake Stenbeck, violin & piano. Panelists: Layla Rudhyr and biographer Dustin Erain. Exhibits of paintings, manuscripts, and correspondence.

September 2012

Nancarrow At 100
Nancarrow At 100 Preview Concert
The Lab, San Francisco

March 10-11, 2011
Other Minds New Music Tour of Iceland

February 25, 2012
Composers Fellowship Concert
The Lab, San Francisco

March 1-3, 2012
Other Minds 17
JCCSF

February 22, 2012
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Rose Theatre, San Francisco
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September 2012

Other Minds Staff

Peter Esmonde, Richard Friedman, OA, Cynthia Mei, Adrienne Cardwell, Michael Strauss

April 14, 2013
Calefax Rewil & Quinet
Home of Jim Newman & Jane Ivory, San Francisco
Amsterdam-based ensemble performed the world premiere of Conlon Nancarrow’s Study No. 44 in a new arrangement, along with works by Michelangelo Rossini, Frederic Rzewski. Calefax films of Nancarrow’s Studies 2, 3c & 18.

June 7, 2013
GGOOO Preview Concert
The Lab, San Francisco
Rhys Chatham's Guitar Trio & The Out of Tune Guitar performed under the composer’s leadership.

November 17, 2013
A Secret Rose
Granaway Pavilion, Richmond, CA
Music for 100 electric guitars, performed by composer Rhys Chatham and a volunteer chorus of people from around the world. Encore: The Out of Tune Guitar, supported by a grant from the James Irvine Foundation.

February 27, 2014
Other Minds Gala Concert
Duende Restaurant & Bodega, Oakland, CA
World premieres by Donald Buchla, electronics, and Craig Taborn, piano.

February 28, March 1-2, 2014
Other Minds 19
SFJAZZ Center, San Francisco

October 10, 2014
Monty Feldman
For Bantu Marcus Studio/home of Olive McCarthy & Trina Bell, San Francisco
Marcus-Andrew Hamelin, piano, in a 70-minute solo work.

March 6-7, 2016
Other Minds 25
SFJazz Center

February 28, March 1-2, 2014
Other Minds 19
SFJAZZ Center, San Francisco

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Marcus-Andrew Hamelin, piano, in a 70-minute solo work.
As a child, I looked forward to The Christian Science Monitor’s daily arrival in our mailbox. My interest in photography grew as I followed images from around the world by their chief photographer, Gordon Converse. That one could travel near and far recording decisive moments resonated with my dreams for the future. Converse made a strong impression on me when he said, “If I have succeeded as a photographer, it is because I have gone to the work with an open heart.”

I come from a family of artists. With a cartoonist father and a painter for a mother, making images was part of daily life. During college I studied the writing and works of Paul Klee, especially The Thinking Eye. Later the lives and photographs of Gurner Matteson, Walker Evans, Dorothea Lange, Henri Cartier-Bresson and Robert Frank drew me further into ‘documentary-style’ photography, inspiring me to pay close attention to what is mysterious and good.

In 1988, although it seemed a departure from almost everything photographic I had done before, Pamela Lifton-Zoline proposed that I document a gathering of composers during the first Composer-to-Composer Festival in Taos. I am truly grateful to Pamela for opening the door to that opportunity. It initiated a collaborative friendship with Charles Amirkhanian that continues today, now twenty-seven years later in the celebration of this twentieth Other Minds Festival.

Thanks to Charles, for decades I’ve had the artistic license and resources to create a visual record of composers and musicians gathering together to better understand and nurture each other’s work. In the role I’ve happily played across these annual episodes, I’ve found perhaps the best thing, a photographer can find, an ongoing project that as Rilke wrote of a dear old habit, came and stayed and never gave notice.

John Fago

“Thoughts from Composers:
‘Other Minds, both as a convocation of contemporary composers from many places in the world, as a round-table, and in its publicized concerts, is a splendidly varied, stimulating, and beautiful thing. Intense admiration and friendships can form in its course and surely every artist finds a new shine in his spirit from these assemblies and concerts. May it thrive!”

—Lou Harrison (August 1, 1996)
OM 2 (1995)
Pianola performer Rex Lawson speaking. (l to r) Ashot Zograbian, William Caring, Calliope Tsoupaki, Frances White-Loo, Harman, Tony Efle, and Peter Ziegler, in the Composer’s Studio.

OM 3 (1996)
Front: Charles Shere, George Lewis, LaMonte Young, Charles Amirkhanian, Peter Lubos Shiger, Jim Newman, Mika Mastake, Cindy Wilson, Kai Doring, Josel Palma, David Peterson, Mitchell Clark. Frederick Remke and Henry Kaiser.

OM 3 (1996)
Front: Charles Shere, George Lewis, LaMonte Young, Charles Amirkhanian, Peter Lubos Shiger, Jim Newman, Mika Mastake, Cindy Wilson, Kai Doring, Josel Palma, David Peterson, Mitchell Clark. Frederick Remke and Henry Kaiser.
Hafez Modirzadeh (left) describes the moment when ever-curious Henry Brant (right in hoodie) picked up the karna while the former was playing soprano sax: “Henry sounding "COME HOME!" to every one of us, exclaiming over how all shapes and shadings of form.”

The late jazz reed playing great Sam Rivers shares a laugh with Jim Newman, who until very recently was a weekly performance fixture on the East Coast scene.

Errollyn Wallen, António Pinho Vargas, and Mary Ellen Childs...
OM 7 (2001)
front (l to r): Glen Velez, Alvin Curran, Charles Amirkhanian, and (l to r.): Abdu al-Vahhab, Audrena Hille, Jan Taunton, Yumi Kikuchi, Steven Drury, Jan Tormey, Chris Brown, Willie Winant.

OM 8 (2002)
Houston is not that far from Havana. The distance between the hometowns of Pauline Oliveros (l.) and Tania León (r.) are bridged at the Djerassi ranch.
Lou Harrison. His final composition (commissioned by Other Minds) Scenes from Nek Chand was premiered by David Tanenbaum on March 7, 2002 at the Palace of Fine Arts Theatre. He succumbed on February 2, 2003. OM composer John Luther Adams wrote, "The mighty Sequoia has fallen."

Stephen Scott (center) and the Colorado College Bowed Piano Ensemble.

Stephen Scott (center) and the Colorado College Bowed Piano Ensemble.

Armenian composer Tigran Mansurian’s emotional delivery is heard by Werner Durand (arms folded), Amirkhanian (with recorder), Joan Jeanrenaud and Mark Grey (on couch, right), and Polish composer Hanna Kulenty (leaning in, right) in the Djerassi composer’s studio.

Fred Frith rehearsing music for two hands and two feet.
Australian composer Peter Sculthorpe (1929–2014) who was scheduled to attend OM 20, passed away last August.

Maja S.K. Ratkje with Frode Haltli, signing her donated score page.
Thirteen signaled bad luck for German composer Dieter Schnebel, left. Backstage, OM trustee Mitchell Yawitz proposes to go on stage for the group photo representing an expanded collaboration, which also involved Morton Subotnick, right, who recovered from illness too late to make the flight to California.

Morton Subotnick and Wadada Leo Smith, long time colleagues on the faculty of California Institute of Arts.

Soft-spoken American maverick composer Ben Johnston, whose early work with Harry Partch confirmed his love of new intonation systems.
Polish wunderkind Paweł Mykietyn (right) gives rehearsal feedback to members of Del Sol String Quartet, Charlton Lee, Kate Stenberg, and Rick Shinozaki.

Balinese percussionists I Nyoman Suarsana and I Nyoman Suwida left behind their 80-degree homeland to perform with guitarist I Wayan Balawan.
Norwegian composer Simon Steen-Andersen’s eyeball projected live at the San Francisco Jewish Community Center’s Kahn Auditorium, in performance with scandinavian ensemble asamisamasa.

The recorders that year were Renaissance vintage, not 21st Century digital. L. to R. front: Sunleif Rasmussen, Michala Petri, Amirkhanian, Anna Petrini, Mattias Petersson; behind: Craig Taborn, Aaron Gervais, G. S. Sachdev, Jim Newman, Dohee Lee, Paula Matthusen.
Charles Hutchins, (pointing), describing his system of translating line drawings into music to Amirkhanian (l.) and Blaine Todd (r.), with Ryan Jobes (far left) keeping an eye on the projection screens.

Portrait of John Fago (r.) as OM Archivist Bernard Francis Kyle installs a show of photographs of composers for European concert the first time in SF. Fredlands, Bradley Charles (back), with one of Fago’s Leicas at OM 10, 2004, Yerba Buena Center for the Arts Forum, San Francisco.
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thoughts from composers

"Hurrah for Other Minds. It’s delightful to see your programs. So rich and imaginative in mixing music from around the globe... I imagine Ives and Cowell are rejoicing in their musical heavens. Peering down on your rare avant-garde festival... Other Minds shines out in the USA. There’s nothing like it.”

— JEREMY DAVEY, COMPOSER & FOUNDER, MEET THE COMPOSER

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about other minds
The 20th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program. This year marks the 20th edition of the annual Other Minds Festival of New Music. The Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.

ABOUT THE FESTIVAL

THOUGHTS FROM COMPOSERS:

"I feel that the Other Minds Festival provides one of the few opportunities for any group of composers to meet in a stimulating environment for the purpose of exchanging ideas: musical, philosophical, world views. This type of program could be a model for other institutions in the country."

— TANIA LEÓN (APRIL 12, 2002)
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Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

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