UPCOMING CONCERTS:
MARCH 16: Alarm Will Sound with Steve Reich
APRIL 12 & 13: Two Operas: Theotokia & The War Reporter
APRIL 20 & 21: Laurie Anderson & Kronos Quartet
AND MANY MORE!

BING CONCERT HALL
STANFORD UNIVERSITY
LIVE.STANFORD.EDU / 650.725.2787

INAUGURAL SEASON 2013

TO OTHERMINDS 18
FESTIVAL OF NEW MUSIC

The 18th Other Minds Festival is presented by Other Minds in association
with the Djerassi Resident Artists Program and the Eugene and
Elinor Friend Center for the Arts of the Jewish Community Center of San Francisco
FESTIVAL OF NEW MUSIC

This booklet © 2013 Other Minds. All rights reserved.
MESSAGE FROM THE ARTISTIC DIRECTOR

WELCOME TO OTHER MINDS 18

You had to be there. The scene was a raggedy barn-sized hall in the hippy enclave of Christiania, the self-proclaimed autonomous district with 850 residents in central Copenhagen. I was at Nordic Music Days 2010, listening to an endless series of mildly interesting avant garde work that sounded much like such music in any number of cities around the world. Suddenly the audience roused itself and moved from the main stage toward a smaller one at the back of the hall. There we heard a superb folk trio called “Gáman” launch into the most divinely-harmonized arrangements of traditional Scandinavian folk music, alternating with newly-commissioned experimental pieces, one of which blew me away. It was by the unassuming guy I’d just been introduced to by Pelle Gudmundsen-Holmgreen, one of my favorite European composers, and I hadn’t been paying much attention till I realized that this man—Sunleif Rasmussen—was the composer of the new piece I just loved. He was from the Faroe Islands where Percy Grainger once collected folk music, and Sunleif undoubtedly is the greatest composer in that country’s history. As luck would have it, his partner also is the world’s greatest recorder player, Michala Petri, who’s here with him at Other Minds. I’m so pleased you will meet and hear them. Meanwhile, the great Pelle G-H has offered to write a new piece for Gáman which we’ll have the pleasure of premiering.

In 2011, Nordic Music Days moved to Reykjavík and I took a group of 17 Other Minds fans to see the wonders of Iceland and hear music in the spectacular Harpa concert hall, just built. One of the highlights for me was the playing of Anna Petrini, a Swede of Italian extraction, whose contrabass recorder was a most amazing instrument, evocative of Harry Partch’s and producing sounds that were altered by internal microphones and electronics by composer Mattias Petersson. And whereas there is not a large contingent of new music players on the recorder here in the U.S., there indeed is in Europe. And that’s how OM 18 ended up with three brilliant recorder players!

Those of you who have been attending the Other Minds Festival over the years know that I’m adverse to theme programming so that a rich variety of surprises can follow one another onstage each evening. But this time I could not resist finding one more example of a reedless, keyless wind instrument to lend perspective here. We are honored to have G.S. Sachdev with us to perform on the bass bansuri, a very long and rich-sounding transverse flute, said to be the instrument of Lord Krishna in the folklore of India. I’m proud to have played a small part in his immigration to the U.S. In 1970, the writer Carolyn North brought me a tape of his to KPFA where I was Music Director. We played it and asked for interested parties to phone Carolyn to donate funds for a plane ticket to get him here. He became a popular local figure and in due time sent for his family who happily have lived here ever since. The brilliant tabla virtuoso Swapan Chaudhuri will accompany Sachdev on our opening night.

We’re also excited to have on board some impressive rising talent this year: Paula Matthusen, a young American teaching at Wesleyan University in Connecticut, has already received critical praise in the New York Times and The New Yorker. Canadian composer Aaron Gervais, our youngest composer on the roster, has been commissioned by Other Minds to compose a new work for vocalist Amy X Neuburg and the Willie Winant Percussion Group. Another world premiere will be by the brilliant vocalist from South Korea, Dohee Lee, who will introduce a new instrument called the Eye Harp, invented by Colin Ernst of Seattle.

We hope you enjoy this year’s festival and thank you to those of you who have been so supportive for the past two decades. Your faith and contributions have made a world of difference and it’s not limited to three concerts a year. A special thanks to the Djerassi Resident Artists Program and the Jewish Community Center of San Francisco for their continued support of the Other Minds Festival.

Each fall we introduce a different special presentation like our Nancarrow at 100 Celebration last November. This November 17th we host the American premiere of A Secret Rose work for 100 electric guitars by Rhys Chatham at the picturesque Craneway Pavilion in Richmond. We will also host an intimate private event with world-renowned wind ensemble Calefax on April 14th. Save the dates!

Meanwhile, you can listen to Other Minds 24/7 through our archive site radiOM.org and tune in to “Music from Other Minds” KALW FM every Friday night at 11. Our newly redesigned webstore is always open, featuring t-shirts, books, scores, and our own OM Records CDs.

It’s all part of our effort to fortify new music’s immune system by highlighting musical byways often ignored by the mainstream. The enormous expansion of available music in the digital age cries out for a little guidance. That is one important reason we’re here to curate and deliver inspiring, exciting new music at its best.

Charles Amirkhanian
Scores by Other Minds’ 18 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 Saturday, and winners will be announced at the sales table after the concert that evening. Framing of this exhibition was made possible thanks to the support of Peter Kirkby Associates. Minimum bid for all scores is $200.

**EXHIBITION & SILENT AUCTION**

Scores by Sunleif Rasmussen and Craig Taborn

**ALSO AVAILABLE:**

Scores by Sunleif Rasmussen and Craig Taborn
Djerassi Resident Artists Program
is a proud co-sponsor of
Other Minds Festival 18

Recognized as one of the world’s most prestigious artist residencies, Djerassi Resident Artists Program has accelerated the creative process of more than 3,100 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 – 585 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 concert performances in San Francisco.

A limited number of private tours of the Djerassi Program’s property and sculpture collection are available for groups of up to 25. Please call 650/747-1250 for more information.

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.
Best-selling authors and award-winning chefs. Historians and politicos. Humorists, indie rockers and crooners. Thought-provoking film and live theater. Whatever your pleasure, we’ve got your fix.

UPCOMING HIGHLIGHTS

MICHAEL FEINSTEIN
The Gershwins and Me
Book talk with musical interludes
Sunday, March 3
7:00 pm

SHYLOCK
Starring Guy Masterson
Friday, March 8
8:00 pm

MARK CANTOR’S
GIANTS OF JAZZ ON FILM
STOMPIN’ AT THE SAVOY – SWING, SWING SWING!
Saturday, March 23
8:00 pm

JANE KRAKOWSKI
In Concert
Saturday, April 20
8:00 pm

PREVIEWING THE GOSPEL
OF MARY MAGDALENE
A San Francisco Opera
World Premiere
Sunday, May 19
5:00 pm

And so much more!

BUY TICKETS TODAY! 415.292.1233 • WWW.JCCSF.ORG/ARTS

Email: info@jccsf.org • P: 415.292.1233 • 3200 California Street, San Francisco, CA 94118 • WWW.JCCSF.ORG

“...multiple world premieres and invigorating orchestral programs powered this eminent festival under Alsop’s committed baton.”
—Los Angeles Times, 2012

CABRILLO MUSIC.ORG
For years, Other Minds has captivated listeners to the most innovative musical artists through riveting live performances, online archives, radio shows, artist residencies, and composer fellowships. You can ensure that audiences will continue to discover the limitless world of contemporary music by including Other Minds in your estate plan. Making a legacy gift is simple, and allows you to retain full use of your assets during your lifetime, while assuring that future audiences will always have access to the highest quality of public programming in new music.

**Bequest**

Naming Other Minds in your will or living trust to receive a fixed dollar amount or a percentage of your residual estate is the most common legacy gift. The bequest to Other Minds is fully tax-deductible from your taxable estate and can bring significant tax savings. Making a legacy gift is easy. It is not necessary to have your will or living trust revised. A codicil, which contains the paragraph you’d like to implement, may be drawn up, notarized and attached to your existing estate documents.

**Life Insurance Policies**

You can designate Other Minds to receive all or a portion of the proceeds of a life insurance policy. Just ask your insurance company for a beneficiary form. You can also irrevocably assign ownership of the policy to Other Minds by completing a change of ownership form. With this arrangement, it is possible to secure an income tax deduction during your lifetime.

**Retirement Plans**

You can also name Other Minds as a partial or full beneficiary of your IRA or other qualified retirement plan. Simply file a new beneficiary form through your plan administrator with the company that administers your plan. You can name Other Minds as the recipient of all or percentage of any assets that remain in the plan at your death. Distributions from IRAs and other retirement plan assets are fully deductible from your taxable estate and can represent both income tax savings and estate tax savings.

To show our appreciation, those that make a legacy gift to Other Minds will have the option to join the Conlon Nancarrow Legacy Society. Your name will be listed under the Society, or you can choose to remain anonymous. Members of the Society will receive invitations to Other Minds’ special Legacy events.

One of the most influential composers of his generation, Conlon Nancarrow (b. 1912), is best remembered for his remarkable works for the player piano. A committed, independent thinker and the son of the mayor of Texarkana, Arkansas, Nancarrow fought in the Lincoln Brigade, then fled America to Mexico City. There, in isolation, he built a vast body of work that mounted a creative discourse on music, man, and machine. Members of the Nancarrow Legacy Society honor musical innovation by making it possible for Other Minds to provide excellent programming in the future.

For more information: 415-934-8134 x302 cynthia@otherminds.org
**Gáman** (DENMARK)
Bolte Roed, Recorder
Andreas Borregaard, Accordion
Rune Tonsgaard Sørensen, Violin

Brøstskvaedi
Traditional from the Faroe Islands

Accvire (2008, U.S. Premiere) by Sunleif Rasmussen

Ormurin Langi
Traditional from the Faroe Islands

Regn Smidur
Traditional from the Faroe Islands

Two Polonesses
Traditional from Denmark

Together or Not (2013, World Premiere) by Pelle Gudmundsen-Holmgreen

Two drum songs
Traditional from Greenland

Stenskepolkakan
Traditional from Sweden

---

**INTERMISSION**

**G.S. Sachdev** (INDIA/USA)
Raga Shyam Kalyan
Raga Bahar
with Swapan Chaudhuri on Tabla
CONCERT 1

PROGRAM NOTES

TOGETHER OR NOT (2013, WORLD PREMIERE)
Approximate Duration: 5 Minutes

In an email from his iPad, sent February 3, 2013 to Charles Amirkhanian, the composer writes, “The title of the piece IS the program note.”

ACCVIRE (2008, U.S. PREMIERE)
Approximate Duration: 6 Minutes

In 2008 I got a commission from the ensemble Glíman for a new piece. They told me that they also would perform arrangements of Nordic folk music on the same program. So I decided to write a modern piece that had folk music elements. The music is constructed as imitation techniques, both tonal and rhythmically. The piece is in three parts. —Sunleif Rasmussen

RAGA SHYAM KALYAN & RAGA BAHAR
Approximate Duration: 40 Minutes

Ragas are designed to help activate specific chakras, which allows the Kundalini energy to rise easily and energize and nourish the chakra. The raga also influences the chakra to maintain its optimum spin and balance, ensuring a balanced energy supply to different organs that are connected to the specific chakra.

The raga Shyam Kalyan helps activate the Mooladhara chakra. Chastity, innocence and wisdom are established in the process. This raga develops the quality of the Earth Element, i.e., gravity within, and our sense of smell and direction.

The raga Bahar is amongst the popular seasonal ragas of Hindustani music. The word Bahar is of Perso-Arabic origin, and connotes flowering. The raga itself could also be of middle-eastern inspiration. Appropriately, the raga is associated with spring. One view of the time-association is that the raga can be performed at any time of day or night during the spring season. Another view suggests that it is ideally performed after midnight. A third view is that it can be performed at any time during the spring season, after the sun has crossed the zenith.
Dohee Lee (SOUTH KOREA/USA)
ARA (2013, World Premiere)
Dohee Lee, eye harp
(custom made instrument by Colin Ernst) and voice
Adria Otte, electronic processing
Commissioned by Other Minds

Anna Petrini (SWEDEN)
Split Rudder (2011, U.S. Premiere) by Malin Bång
for amplified Paetzold contrabass recorder and electronics

Seascape (1994) by Fausto Romitelli
for amplified Paetzold contrabass recorder and electronics

INTERMISSION

Sinewood (2008, U.S. Premiere) by Mattias Petersson
for amplified Paetzold contrabass recorder and electronics
Mattias Petersson, electronics

This performance is made possible with support from the Barbro Osher Pro Suecia Foundation, American-Scandinavian Foundation and Adah Bakalinsky

Craig Taborn (USA)
Avenging Angel Solos (2011- ) for piano
**CONCERT 2**

**PROGRAM NOTES**

**ARA** (2013, WORLD PREMIERE)
Approximate Duration: 10 Minutes

“*Ara*” is a Korean word whose various meanings include “ocean” and “eye”—symbols of rebirth and wisdom. This piece is meant to evoke the regenerative power of the ocean as the energizing force behind life and the cycle of rebirth. It was composed in the context of my ongoing project entitled MAGO—a multi-disciplinary performance and installation piece that combines music, installation, film/animation and dance/movement, and is inspired by Korean shamanic music and ritual, traditional mask dance and puppet arts, and mythology.

Myths and rituals regarding the ocean were abundant where I grew up, on Jeju Island in Korea. Jeju has a strong tradition of female free divers called “haenyeo”—women who risk their lives daily, diving to depths of up to 20 meters for seafood such as abalone and conch to sell in the marketplace. My grandmother and “eye”—symbols of rebirth and wisdom. This piece is meant to be a homage and mythical interpretation of the haenyeo—men who dive with the able is designed to ring. This music is about transcending the piano as much as it is about working with what is possible within it.”

Amongst the album’s striking characteristics is the way in which Taborn balances density of sound-events and structural clarity. “I like transparency and I like the details to be clear. But I also like layering the sounds. I like a complex palette, multiple voices, multiple rhythms, but I also want to be able to discern things, including all the spectral details that come up.” —ECM Records

And a lot of that can depend on the instrument, too (in Lugano, a Steinway D): the sound of the piano itself and what it is generating. I’m interested in the history of piano music, certainly, but I’m not hearing the instrument quite in those terms. I’m experiencing it also as a pure sound source, very aware of the tones and the overtones and how the instrument is ringing. This music is not about ‘transcending the piano’ as much as it is about working with what is possible within it.”

**SPLIT RUDDER** (2011, U.S. PREMIERE)
Approximate Duration: 10 Minutes

Split Rudder explores the sounds of the Paetzold contrabass recorder from the inside. With all openings on the instrument, except finger holes, being covered with tape, a microphone inserted in the foot joint captures a rich timbral world and high-lights a range of contrasting actions, from a spectrum of instantaneity, contraction, asymmetrisation and fragmentation up to the point that it explodes into different registers, from the extremely low to the extremely high. Exploiting the different extinction times of the sound in the extreme registers of the instrument I have sought to produce the illusion of superimposition and simultaneity. Seascaphe involves the use of amplification and reverberation but not of any electronic treatment of the sound. —Fausto Romitielli

**SEASCAPE** (1994)
Approximate Duration: 8 Minutes

Flux, reflux, inspiration, expiration: the regular articulation of the tide, or of the breath, defines a distant, timeless sonic landscape which is progressively subjected to a process of distortion, contraction, asymmetrisation and fragmentation up to the point that it explodes into different registers, from the extremely low to the extremely high. Exploiting the different extinction times of the sound in the extreme registers of the instrument I have sought to produce the illusion of superimposition and simultaneity. Seascaphe involves the use of amplification and reverberation but not of any electronic treatment of the sound. —Fausto Romitielli

**SINEW0OD** (2008, U.S. PREMIERE)
Approximate Duration: 10 Minutes

SineW00d for Paetzold contrabass recorder and electronics is a complex feedback network that the performer interacts with in different ways. The inner resonant frequencies of the contra-bass recorder are amplified by means of electronic feedback. These resonances are influenced by played notes, key clicks and breathing, but also stimulated by sinewaves, injected inside the instrument with the help of two small modified speakers. SineW00d was composed for Anna Petrini on commission by Rikskonserter. —Mattias Petersson

**AVENGING ANGEL SOLOS** (2011)
Approximate Duration: 30 Minutes

“Avenging Angel, a powerful, creative and rigorously uncompromising album, is the first unaccompanied solo disc in Craig Taborn’s discography as well as the first ECM recording issued under his name. The album was recorded in the exceptional acoustic of the recital room at Lugano’s Studio RS1, with Manfred Eicher producing.

In the last few years, however, solo piano performance has become a priority for Craig Taborn. “If the areas of improvisation that I deal with are always ‘compositional’ in a certain sense, in this case a very focussed compositional approach is applied, rather than allowing a broader exploration to yield a result. Throughout this recording I’m honing in on specific details. The music is really improvised. I just start. But having started, I try to relate everything that happens, like the motivic or rhythmic and textural detail, to the initial ideas as closely as I can. In terms of my own playing I try to have things emerge from the musical material itself. And a lot of that can depend on the instrument, too (in Lugano, a Steinway D): the sound of the piano itself and what it is generating. I’m interested in the history of piano music, certainly, but I’m not hearing the instrument quite in those terms. I’m experiencing it also as a pure sound source, very aware of the tones and the overtones and how the instrument is ringing. This music is not about ‘transcending the piano’ as much as it is about working with what is possible within it.” —ECM Records

**SINEW0OD** (2008, U.S. PREMIERE)
Approximate Duration: 10 Minutes

SineW00d for Paetzold contrabass recorder and electronics is a complex feedback network that the performer interacts with in different ways. The inner resonant frequencies of the contra-
Scenes from a New Music Séance
KATE STENBERG, VIOLIN
EVA-MARIA ZIMMERMANN, PIANO

Aaron Gervais (CANADA/USA)
Work Around the World (2012, World Premiere)

Amy X Neuburg: Voice & Live Looping Electronics

The William Winant Percussion Group
Nava Dunkelman, Robert Lopez, Scott Siler, Anna Wray, and William Winant (conductor)
This performance is made possible with support from the Canadian Council for the Arts and Ruffin’s Work Around the World is commissioned by Other Minds.

Michala Petri (DENMARK)
Vogelstimmen (2011, U.S. Premiere)
by Sunleif Rasmussen
for recorder and multi-channel electronics
This performance is made possible with support from the Barbro Osher Pro-Swecia Foundation and American-Scandinavian Foundation.

INTERMISSION

Mattias Petersson (SWeden)
Ström (2006, U.S. Premiere)
multi-channel electronics with video
by Fredrik Olofsson
This performance is made possible with support from the Barbro Osher Pro-Swecia Foundation and American-Scandinavian Foundation.

Paula Matthusen (USA)
…and believing in… (2014)
for solo performer and electronic processing

Pamela Z (USA)
Improvisation with Paula Matthusen
Scared Song (1986, arr. Pamela Z)
by Meredith Monk

webstore.otherminds.org
VOICE + ACCOMPANIMENT

Work Around the World, which I have written, takes a single word—in this case work—and presenting it in a wide variety of languages. In each piece in this series, I explore the nuance of meaning that the word has across languages and contexts. The mezzo-soprano sings each of these words in 12 different languages. Her voice is also looped and delayed strategically throughout the piece to create counterpart and harmonizations. This material is juxtaposed against four percussionists playing glockenspiels, xylophones, and non-pitched percussion. This instrumental setup provided me with an unusual and interesting palette that stretched my materials in new directions. As such, we find ourselves with two roughly equal groups of very interesting materials in new directions. For instance, the mezzo is the lowest pitched instrument in the ensemble and the only sustaining pitched instrument, making any traditional notion of voice + accompaniment impossible. On the other hand, pairing the mezzo with a looping device creates an "ensemble" that contrasts to the four percussionists. As an example, the mezzo sings the word work, while the percussionists play different sounds. The dialogue between the groups becomes the main focus of the piece as they "work" through the process of developing the material. —Aaron Gervais

VOGELSTIMMUNG (2011, U.S. PREMIERE)
Approximate Duration: 17 Minutes

In 2008/2009 I was composer in residence with the South Jutland Symphony Orchestra for whom I composed a recorder concerto for Michala Petri called "Territorial Songs". Later she asked me to write a solo piece, and I decided to use the material from the concerto. I had in mind to let the music of the recorder be like I imagine it is for a bird when he is flying. Some notes appear and are there for a short while, and then disappear, and as they disappear new tones appears and so on and so forth. In the long second movement I use the technique of singing and playing simultaneously, in the effort to get a third way of letting the recorder sound. I got the title for the piece when I was in Vienna and there I saw some drawings by Paul Klee. They were called "Vogelstimung", One was called "Vogeltajroedje" and another was called "Vogelkommende". Therefore the first and third movements are called "Vogelkommende 1 and 2" and the second movement is called "Vogeltragoedje".

SPARROWS IN SUPERMARKETS (2011)
Approximate Duration: 6 Minutes

In the supermarket down the street from me, a family of sparrows has taken up residence, having found a convenient location above the bakery aisle. I’m intrigued by such moments of everyday life. Some notes appear and are there for a short while, and then disappear, and as they disappear new tones appear and so on and so forth. In the long second movement I use the technique of singing and playing simultaneously, in the effort to get a third way of letting the voice sound. I got the title for the piece when I was in Vienna and there I saw some drawings by Paul Klee. They were called “Vogelstimung”, One was called “Vogeltajroedje” and another was called “Vogelkommende”. Therefore the first and third movements are called “Vogelkommende 1 and 2” and the second movement is called “Vogeltragoedje”.

SCARED SONG (1986, ARR. PAMELA Z IN 2009)
Approximate Duration: 5 Minutes

To create my version of Scared Song, I used samples of my voice and a piano sample, which you will hear tonight. The original version was born. Other than the one piano sample, the source of all melodic material over that. It's more of an arrangement than a remix, but I did make a small sample of the piano from her early 2012 release, I was asked to perform my track at the CD release event in New York. I was startled because I had built the piece entirely in the studio with no thoughts of performing it live. Fortunately, my arrangement was based on my usual style of layered vocal fragments, so I managed – with much programming, finagling, and practicing – to work out the live version, which you will hear tonight.
Over the years, Mark Morris has become almost as famous for his exceptional and wide-ranging taste in music as he has for his sublime dance creations. At Ojai North! 2013, he invites us all to explore some of the most mind-expanding music of the 20th and 21st centuries, and, to enjoy yet another world premiere dance, performed by his acclaimed company in an intimate setting.

**THE BAD PLUS**
Mark Morris, music director

**MARK MORRIS DANCE GROUP**

---

**Thursday, June 13**
8 pm, Hertz Hall
Mark Morris Dance Group (MMDG)
American String Quartet
The Bad Plus

**MARK MORRIS: Mosaic and Unfolded**
- The Rite of Spring (World Premiere)

---

**Friday, June 14**
6 pm, Hertz Hall
Gamelan Sari Raras
LOU HARRISON: Music for Gamelan and solo instruments

8 pm
MMDG Music Ensemble
American String Quartet
Colin Fowler, Yegor Shertsoy, piano
Joshua Gersen, conductor
LOU HARRISON: Suite for Symphonic Strings
JOHN LUTHER ADAMS: For Lou Harrison

---

**Saturday, June 15**
6 pm, Hertz Hall
Yulia Van Doren, soprano

**LOU HARRISON:**
- Music for Gamelan and solo instruments
- Concerto for Organ and Percussion

9 pm
Yulia Van Doren, soprano
Jamie Van Eyck, mezzo-soprano
Douglas Williams, baritone
Colin Fowler, piano & organ
Joshua Gersen, conductor
HENDY COWELL: Heroic Dance for Martha Graham: Atlantis

---

**subscribe and enjoy 7 performances—including the world premiere of Morris’s The Rite of Spring—and save over 30% on single ticket prices!**

---

**subscribe today!**
510.642.9988
calperformances.org
PERFORMERS

SWAPAN CHAUDHURI

Maestro Swapan Chaudhuri is a phenomenon in the arena of Indian Classical Music. Musicians honor him as one of the most highly respected Tabla players, worthy of highest regard all over the world. He is a recipient of the prestigious Sangeet Natak Academy Award from the Government of India, and the American Academy of Artists Award, both of which are reserved only for those artists who have attained the highest level of artistry. He has received the Excellence in Performing Arts Award from the Global Indian Congress in San Francisco, and has been nominated to the esteemed International Percussive Arts Society’s Hall of Fame. It was Swapan’s beloved parents, through their own passion for music, who initiated his formal musical training and inspired him in the field of Tabla, paving the path that would eventually lead him to virtuosity.

Swapan started learning Tabla at the age of five. He bases his style on the intensive training he received from his Guru, the late Pandit Santosh Krishna Biswas of Calcutta, the eminent exponent of the Lucknow Gharana. He holds a Master’s degree in music and has been conferred honors for his distinguished contributions in the field of Tabla by various academic and musical institutions. He also holds a Degree in Economics from Jadavpur University, Calcutta.

Swapan’s music is the spontaneous expression of his powerful emotions and his deep knowledge of Tabla. His ingenuity has ushered in a purely new style of Tabla playing. It is undoubtedly through his clarity and elegance of performance, both as an accompanist and as a soloist, that he has achieved such notoriety throughout the world as a true master of Tabla.

As a soloist and accompanist Swapan has traveled throughout Europe, North and South America, and Asia accompanying Maestros such as Ustad Ali Akbar Khan, Pandit Ravi Shankar, Ustad Vilayat Khan, the late Pandit Niladri Banerjee, Ustad Amraj Ali Khan, Pandit Bhanayan Joshi, Pandit Jasraj, Dr. Balkurt Krishna, Pandit Birju Maharaj Dr. L. Subramaniam, and Pandit V.G. Jog as well as other eminent artists. In addition, he has produced numerous recordings, including his own Tabla solos and videotapes, and has appeared extensively on television and radio. Two records, Legacy (1997) and Passing on the Tradition (1998), were nominated for Grammy awards, on which Swapan collaborated with Asha Bhosle and Ali Akbar Khan.

Swapan started learning Tabla at the age of five. He bases his style on the intensive training he received from his Guru, the late Pandit Santosh Krishna Biswas of Calcutta, the eminent exponent of the Lucknow Gharana. He holds a Master’s degree in music and has been conferred honors for his distinguished contributions in the field of Tabla by various academic and musical institutions. He also holds a Degree in Economics from Jadavpur University, Calcutta.

Swapan’s music is the spontaneous expression of his powerful emotions and his deep knowledge of Tabla. His ingenuity has ushered in a purely new style of Tabla playing. It is undoubtedly through his clarity and elegance of performance, both as an accompanist and as a soloist, that he has achieved such notoriety throughout the world as a true master of Tabla.

As a soloist and accompanist Swapan has traveled throughout Europe, North and South America, and Asia accompanying Maestros such as Ustad Ali Akbar Khan, Pandit Ravi Shankar, Ustad Vilayat Khan, the late Pandit Niladri Banerjee, Ustad Amraj Ali Khan, Pandit Bhanayan Joshi, Pandit Jasraj, Dr. Balkurt Krishna, Pandit Birju Maharaj Dr. L. Subramaniam, and Pandit V.G. Jog as well as other eminent artists. In addition, he has produced numerous recordings, including his own Tabla solos and videotapes, and has appeared extensively on television and radio. Two records, Legacy (1997) and Passing on the Tradition (1998), were nominated for Grammy awards, on which Swapan collaborated with Asha Bhosle and Ali Akbar Khan.

Swapan’s music reaches beyond the scope of Classical music to include performances and recordings with musicians such as Stevie Wonder, L. Shankar, Mark O’Connor, John Handy, Larry Coryell, John Santos, the reputed Persian musicians Alizade and Kayhan Kalhor, the African drum master, Malenga, and the renowned guitarist, Vlatko Stefanovski and Andress Borrego (classical-acoustic) form the trio Gáman – a remarkable ensemble providing a new and highly acclaimed approach to contemporary art music and folk tunes.

Gáman started out by examining the relationship between ancient and new music from the Nordic countries. New commissions from Denmark, Sweden, Norway, Iceland, Greenland and the Faeroe Islands were juxtaposed to traditional folk music from the same countries to reveal similarities, contrasts and influences between the different pieces and traditions, and the resulting concert programmes were presented in large concert halls and small village churches alike in all the included countries.

In recent years Gáman has moved past the boundaries of the Nordic region. The trio has performed at renowned festivals in Poland, focusing on the relationship between Polish and Danish folk and baroque music, and in 2013 Gáman will have their US debut at Other Minds and their UK debut at Huddersfield Contemporary Music Festival performing with the acclaimed viola player Garth Knox. The trio name Gáman refers to the old Norse word for “joy”.

AMY X NEUBURG

Amy X Neuburg has developed a unique career combining her interests in language, expressive use of music technology (with an emphasis on live looping), and exploration of multiple genres using the many colors of her four-octave vocal range. As voice/electronics soloist she has performed at such diverse venues as the Other Minds and Bang on a Can new music festivals, the Berlin International Poetry Festival, the Wellington and Christ Church Jazz Festivals (NZ), the Warsaw Philharmonic Hall, and colleges, rock clubs and concert halls throughout the U.S. and abroad.

As composer, commissions include works for voices and chamber ensembles, often with looping electronics (Ded 80, 80/80 String Quartet, Robin Cox Ensemble, Bootsie vocal ensemble, Present Music Pacific Mozart Ensemble). Her acclaimed song cycle “The Secret Language of Subways” with cello trio and electronics has played at Yerba Buena Center, the San Francisco Symphony After Hours, and the Los Angeles Philharmonic Left Coast Festival. Amy has also composed extensively for theater, visual media and modern dance.

As vocalist, Amy toured and recorded with three Robert Ashley operas and has been featured in many contemporary productions including works by composer Guillermo Galindo and theater group Culture Clash. She’s currently working with the Paul Dresher Ensemble on a concert of songs commissioned by 10 composers.

Amy received degrees in Linguistics and voice from Oberlin College and Conservatory and an MFA in electronic music from Mills College. Her many grants and honors include Arts International, The U.S. Embassy New Zealand, The East Bay Community Foundation and the Alpert/Ucross Prize.

THE OTHER MINDS 18 PERFORMERS COLIN ERNST

Colin Ernst is a multi-disciplinary artist working in music, sculpture and circus performance. A founding member of Circus Contraption and a long time collaborator with Degenerate Art Ensemble his sculptures are musical, kinetic, organic and often comical. In keeping with his duality his work is in the permanent collection of the Frye Art Museum and resting on his lawn. He composes, arranges and occasionally plays trombone with Ollestar/Zirkonium and is currently recording a collection of songs for children entitled EarWorms.

GÁMAN

In 2007 three of Denmark’s most celebrated young musicians joined forces to explore their common passion for contemporary art music and folk music. Today Bolette Roed (recorder), Rune Tonsgaard Sørensen (violin) and Andreas Borrego (classical accordion) form the trio Gáman – a remarkable ensemble providing a new and highly acclaimed approach to both contemporary art music and folk tunes.

Gáman started out by examining the relationship between ancient and new music from the Nordic countries. New commissions from Denmark, Sweden, Norway, Iceland, Greenland and the Faeroe Islands were juxtaposed to traditional folk music from the same countries to reveal similarities, contrasts and influences between the different pieces and traditions, and the resulting concert programmes were presented in large concert halls and small village churches alike in all the included countries.

In recent years Gáman has moved past the boundaries of the Nordic region. The trio has performed at renowned festivals in Poland, focusing on the relationship between Polish and Danish folk and baroque music, and in 2013 Gáman will have their US debut at Other Minds and their UK debut at Huddersfield Contemporary Music Festival performing with the acclaimed viola player Garth Knox. The trio name Gáman refers to the old Norse word for “joy”.

AMY X NEUBURG

Amy X Neuburg has developed a unique career combining her interests in language, expressive use of music technology (with an emphasis on live looping), and exploration of multiple genres using the many colors of her four-octave vocal range. As voice/electronics soloist she has performed at such diverse venues as the Other Minds and Bang on a Can new music festivals, the Berlin International Poetry Festival, the Wellington and Christ church Jazz Festivals (NZ), the Warsaw Philharmonic Hall, and colleges, rock clubs and concert halls throughout the U.S. and abroad.

As composer, commissions include works for voices and chamber ensembles, often with looping electronics (Ded 80, 80/80 String Quartet, Robin Cox Ensemble, Bootsie vocal ensemble, Present Music Pacific Mozart Ensemble). Her acclaimed song cycle “The Secret Language of Subways” with cello trio and electronics has played at Yerba Buena Center, the San Francisco Symphony After Hours, and the Los Angeles Philharmonic Left Coast Festival. Amy has also composed extensively for theater, visual media and modern dance.

As vocalist, Amy toured and recorded with three Robert Ashley operas and has been featured in many contemporary productions including works by composer Guillermo Galindo and theater group Culture Clash. She’s currently working with the Paul Dresher Ensemble on a concert of songs commissioned by 10 composers.

Amy received degrees in Linguistics and voice from Oberlin College and Conservatory and an MFA in electronic music from Mills College. Her many grants and honors include Arts International, The U.S. Embassy New Zealand, The East Bay Community Foundation and the Alpert/Ucross Prize.
ADRIA OTTE
Adria Otte is a multi-instrumentalist whose primary focus has been on violin and guitar. She studied music at Bard College and has performed in ensembles ranging from classical string quartets to rock bands to free improvisation groups. She currently frequently collaborates with musician/dancer Dohee Lee, and performs traditional Korean percussion music with Jamaesori, an Oakland-based all-women drumming group.

MICHALA PETRI
Michala Petri began playing the recorder at the age of three and could be heard for the first time on Danish radio by the age of five. She made her debut as a concert soloist in 1969 at the Tivoli Concert Hall. Since then, the Danish artist has toured all the continents, and has appeared in the most famous concert halls in the world and many festivals. Her astonishing mastery of her instruments as well as the infectious musicality she communicates instantly to audiences have been devoted to works ranging from the Baroque to the contemporary; many composers have dedicated works to Michala Petri and written for her.

In the concert hall or on record Michala Petri has worked with artists like Heinz Holliger, James Galway, Gidon Kremer, Pinchas Zukerman, Claudio Abbado, Christopher Hogwood or Keith Jarrett; while ensembles like the English Chamber Orchestra, the Academy of St. Martin in the Fields, the Swedish Chamber Orchestra, the Moscow Virtuosi, the Berlin Baroque Soloists or Kremerata Baltica have been her partners on stage or in the studio.

Besides orchestral works Michala Petri is particularly interested in the literature of the flute and guitar, and she has been on tour with Gidon Stölcher, Kazuhito Yamashita and Maxel Baruecx. Since 1992, she has played with the guitarist and lutenist Lars Hambold and has performed with him all over the world.

Over the years Michala Petri has received a wealth of honours and awards, including (several times) the German “Echo” Disc Award, the Lóniø Sonning Music Prize, the Wilhelm Hansen Music Prize and the H.C. Lumbye Prize for her success in bringing classical music to a wide audience. Michala Petri is Vice President of the Danish Society for Fighting Cancer and a board member of UNICEF Denmark.

With the aim to develop the repertoire for the recorder she devotes much of her time to contemporary music projects. She frequently collaborates with composers and has initiated and premiered works by Pierre Jodlowski, Kent Olofsson, Malin Bång, Lellel Tian, Hanna Hartman and Jesper Nordrø, among others. Anna’s solo CD recording debut Crepuscolo (dB-Productions) is an entire album with works for the Paetzold contrabass recorder. The CD features premiere recordings by Oscar Bianchi, Malin Bång, Dominik Danski and Mattias Pettersson.

PAMELA Z
Pamela Z is a San Francisco-based composer/performer and media artist who works primarily with voice, live electronic processing, sampling technology, and video. A pioneer of live digital looping techniques, she creates solo works combining experimentalextended vocal techniques, operatic bel canto, found objects, text, digital processing, and MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film, and new music chamber ensembles including Kronos Quartet and the Bang on a Can Allstars. Her large-scale multi-media works have been presented at venues including Theater Artaud and ODC in San Francisco, and The Kitchen in New York, and her media works have been presented in exhibitions at the Whitney Museum (NY), the Diözesanmuseum (Cologne), and the Kronart Art Museum (IL). Her multi-media opera Wunderkabinett – inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) has been presented at The LAB Gallery (San Francisco), REDCAT (Disney Hall, Los Angeles), and ODC Festival, Toronto. Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can at Lincoln Center (New York), Infrank (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), and Pinna Bausch Tanztheater Festival (Wipptal, Germany). She is the recipient of numerous awards including a Guggenheim Fellowship, the Creative Capital Fund, the CantiMRTS Alpert Award in the Arts, The MAP Fund, the ASCAP Music Award, and Arts Electronica honorable mention, and the NEA and Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado at Boulder.

For more information, visit www.pamelaz.com
Aaron Gervais is a Canadian composer of new classical/avant-garde music, born in 1980 in Edmonton, Alberta. He received a Bachelor of Music with Honours from the University of Toronto, and a Master’s degree from the University of California at San Diego. He has also pursued studies at the Koninklijk Conservatorium in the Hague, Netherlands. Gervais’ teachers have included Chuan Ka Nın (CA), Chinmay Ung (US), Philippe Manoury (FR), and Martijn Padding (NL), and he has also participated in masterclasses with renowned composers from around the world. Prior to studying composition, Gervais studied jazz drumming and Cuban folkloric percussion, including a summer of private study in Havana in 2002.

Malin Bång

In Malin Bång’s compositions she develops the idea that the main component in music is movement and energy. She defines her musical material according to their amount of friction to create a spectrum of actions ranging from the barely audible to the harsh and obstinate. In her work she often incorporates sound objects to explore a rich sound world and to suggest that a musical content can be shaped by anything valuable to the artistic purpose.

Malin Bång (b. July 15th, 1974) is residing in Stockholm, Sweden. Her work includes music for instrumental ensembles, orchestra, staged music, electronic music, instrumental sound installations and performance pieces. Her music is performed in festivals and concerts such as Wittner Tage for Neue Kammermusik (DE), Festival Musica Strasbourg (FR), Darmstädter Ferienkurse (DE), Huddersfield (UK), Sommerakademie Schloss Solitude in Stuttgart (DE), Voix Nouvelles and Grand Atelier at Royaumont (FR), June in Buffalo (US), Nuovo Vuoto (JP), Zeffiretto at Konzerthaus Berlin (DE), ExtroAlest in Torino (IT), Ultima festival in Oslo (NO), Sound Around and SPOR festivals in Denmark, Stockholm New Music, and and the Nordic Festivals Ung Nordisk Musik and Nordisk Music Days. Malin Bång is the composer In Residence for Curious Chamber Players, Sweden’s most active young contemporary music ensemble, with which she has had a close collaboration since the start in 2008.

Her music has been performed by ensembles and musicians such as ensemble recherche (DE), Ensemble Aleph (FR), Nadar (BE), Ensemble Cairn (FR), Ensemble Contrechamps (CH), Ensemble SurPlus (DE), Madrigals (AT), Athelas Sinfonietta (DK), Figura (DK), Estijberg Ensemble (DK), The Icelandis Flute Ensemble (IS), Hammåvik Choir (SE), Kammerensemble (SE), The Six Tones (VNSSE), Sabine Vogel (DE), Liv-Mereot Market (NO), George Kentros (SE), KROCK (SE), the Basho Ensemble (SE), Quartet Nordik (SE). She has received many grants and commissions from Integra, Fondation de Royaumont, Ultima Festival, the Nordic Music Days, the Swedish Radio, the Swedish Concert Institute, the royal Swedish Music Academy, and the Swedish Arts Grant Committee among others.

Malin Bång received the award Staufach Honoraria from Internationales Musikinstitut Darmstadt/Eller Foundation in 2009, and the Kranichsteiner Stipendienpreis in 2010 following the world premiere of her ensemble work Turbid Motion. She has been studying composition at the Academy of Music in Piteå, Universitet der Künste in Berlin, the Royal Academy of Music in Stockholm, the Göteborg University and in several master classes and courses with teachers such as Brian Ferneyhough, Gérard Grisey, Philippe Grappelli, Chaya Czerwonak, Walter Zimmermann, Friedrich Goldmann and Ole Lützow Holm. As an active performer, Malin Bång plays live electronics and her own setup of various toys and objects. She both improvises and performs her own music, concert installations, and acoustic performances.

Aaron Gervais’ music has been performed by major ensembles in several countries, including the Nieuw Ensemble (NL), orkest de ereprijs (NL), the Ensemble contemporain de Montreal (CA), the Nouvel ensemble moderne (CA), Tapestry New Opera Works (CA), Toca Loca (CA), Continuum (CA), the Knights Orchestra (US), the London Sinfonietta (UK), and the Arditti Quartet (UK). His music has been broadcast on CBC Radio/Radio-Canada.

Prominent festivals have presented Gervais’ work, including Amsterdam’s prestigious Gauwseum Music Week; Toronto’s New Wave, soundaXis, and SHIFT festivals; Aberdeen’s Sound Festival; and New York’s MATA Festival. He was additionally selected as a representative for Canada in the 2008 World Music Days in Lithuania. One of his solo pieces, Flüsse-Einflüsse, was chosen as a required exam piece for the graduating accordion students at the Staatliche Hochschule für Musik – Trossingen in 2006.

Gervais was selected as the winner of the orkest de ereprijs’ International Young Composers Competition in the Netherlands in 2009. He has also received various other awards and grants, including an ASCAP Gould Award (2010), six prizes in Canada’s SOCAN Awards for Young Composers (2010, 2009, 2008, 2006, 2004, 2003), a Lieutenant Governor of Alberta Emerging Artist Award (2008), a SOCAN residency grant (2006), and numerous commissioning, travel, project, and study grants.

Long-term musical directions in Gervais’ composing include a focus on rhythm and time, a preoccupation with the social and cultural factors that influence listening and taste, an interest in found materials, an exploration of what in fact constitutes creativity, and a fascination with the ways that social technologies are changing listening habits, to name a few. His music incorporates a wide range of palettes, from rich microtonal textures and shimmering timbres to bright chitter counterpoint, upbeat rhythmic drive, blunt musical gestures, and light-hearted humour. Aaron Gervais is represented by Art Music Promotion.
In the mid sixties her style emerged to what is called "New Simplicity", being a reaction to the 'New Complexity' as well as a means of getting away from the laws of serialism. The result in her music was an insertion of 'everyday elements', repetitions and banalities. His music became more ritualistic, opening itself and disclosing underlying possibilities. Compositions like Triclo (1960), Triclo IV (1969) and Plateaux pour deux (1967) are good examples of this technique. In Triclo IV/iv we hear only 3 chords throughout the whole piece, while in Plateaux pour deux, it is the instrumentation that draws attention. Cello and car horns. At the same time Gudmundsen-Holmgreen still used a sophisticated construction in his works. Several works are based on a musical scale, symmetrically dividing the composition around a central tone, like in His Small pieces. In the mid-seventies the composers started to insert quotations, fragments of older music, filtered through his 'tone-sieve' system. Works from this period are Glengrub (1979) and Symfory, Antiphony (1977). The material of Gudmundsen-Holmgreen is always subjected to strict discipline: scale-binding, rhythmical or melodic mirroring and mechanical repetitions with rhythmical displacement. The main point is repetition. But in more recent years one can also see a less obvious role of structure and law, resulting in a bigger interest in the role of the musicians as a living presence. We can feel this in his Stringquartets 5-8 (1982-98), his beautifully ritualistic Tripolyon (1988) and works like For cello and orchestra (1996).

Even though his music often sounds provocative, pessimistic and abstract, one can always feel the warmth of a composer working in a sensitive and open way, with an unstoppable will to write uncompromising and authentic music, which is easily overheard at the first encounter, but grows stronger on closer acquaintance. —André Chaudron

DOHEE LEE
Born on Jeju Island, a volcanic island off the southern coast of Korea known for its strong shamanic tradition and matriarchal culture, performance artist Dohee Lee studied Korean dance, percussion and voice at a master level. Her work integrates these traditional roots with contemporary and experimental performance forms, and layers stories, myths, politics and spirituality into multidisciplinary performance pieces that combine music, movement, visuals, costumes, installation and audience participation. Lee's distinctive and profound performance style evokes the full spectrum of human emotion, the primordial and futuristic, the visible and invisible realms. A reviewer that appeared in the Chicago Tribune stated, "Lee unfurled an extraordinary lexicon of vocal colors, tones and textures. Yet she deftly controlled these otherworldly sounds...with her sinuous, thoroughly personalized one-woman choreography, self-styled art form."

Born out of her desire to explore new art forms, Lee founded the Puri Project in 2004 to present interdisciplinary works that embrace the ritualistic and healing aspects of performance. Since her arrival in the US she has been a vital contributor to both the traditional and contemporary arts landscape of the San Francisco Bay Area and beyond. She was the recipient of the Isadora Duncan Special Award honoring Outstanding Achievement for her piece "FLUX", performed at Yerba Buena Center for the Arts in 2008. She has performed in venues and festivals around the world and has collaborated with a wide range of artists such as dancers/choreographers Anna Halprin, Shinichi Iova-Koga's inKingBoat, Amara Tabor-Smith, Sheward Chen, Yannis Adoniou's Kunst-Stoff, the Degenerato Art Ensemble, Sun Li-Joe's Facing East Dance and Music, and musician/composers Kronos Quartet, ETHEL,劳动 Adams, Scott Amendola, Joan Jeanrenaud, Theoria Wong, Francis Wong, and Tatsu Aoki. She has been awarded artist residencies at the Oakland Asian Cultural Center, the Watermill Center in New York with the Degenerato Art Ensemble, the Headlands Center for the Arts, the Paul Drashener Artist Residency Center, and the Montalvo Arts Center. A commitment to teaching is also encompassed in her artistic vision. Lee acted as artistic director and instructor at the Korean Youth Cultural Center from 2002 to 2008, resident artist and instructor at the Oakland Asian Cultural Center from 2008 to 2011, and has been a guest instructor at San Francisco State University, Saint Mary's College, UC Berkeley and Northern Illinois University.

PAULA MATTHESEN
Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as "run-on sentence of the pavement" for piano, ping-pong balls, and electronics, which Alex Ross of The New Yorker noted as being "entrancing". Her work often considers discrepancies in musical space—real, imagined, and remembered.

Her music has been performed by Othear, Alarm Will Sound, International Contemporary Ensemble (ICE),orchestre de L’eripij, Ballett Frankfurt, The Glass Farm Ensemble, James Moore, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster and Josée Podhajsky. Her work has been performed at numerous venues and festivals in America and Europe, including the Tanglewood Festival of Contemporary Music, the MusicNOW Series of the Chicago Symphony Orchestra, Merkin Concert Hall, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, the Gaudiumamus New Music Week, SEAMUS, International Computer Music Conference and Othear’s Invisible Dog Extravaganza. She performs frequently with the electroacoustic duo ouisaudei, Object Collection, and through the theater company Kinderdutsch Projects.

Awards include the Walter Hinetichon Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers’ Awards. First Prize in the Young Composers’ Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship and recently the “New Genre Prize” from the IAWM Search for New Music. Matthusen has also held residencies at The MacDowell Colony, Yaddo, created@Ear at Rensselaer Polytechnic Institute, SITEM, and the Atlantic Center for the Arts. Matthusen completed her Ph.D. at New York University - GSAS. She was Director of Music Technology at Florida International University for four years, where she founded the FLEA Laptop Ensemble, Matthusen is currently Assistant Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology.

MEREDITH MONK
Meredith Monk (b. November 20, 1942 in New York, NY) is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. A pioneer in what is now called "extended vocal technique" and "interdisciplinary performance," Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, emotions, and memories that are necessary. Her work has been performed at BAM, Lincoln Center Festival, Houston Grand Opera, London's Barbican Centre, and at major venues in cities from Brazil to Syria. Among her many accolades, she was recently named 2012 Composer of the Year by Musica America and one of NPR's 50 Great Voices, and received a 2011 Yoko Ono Lennon Courage Award for the Arts.

In 1968 Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978 she founded Meredith Monk & Vocal Ensemble to expand her musical texture and forms. As a pioneer in site-specific performance, she has created such works as: Juice, A Theatre Cantata In 3 Installments (1969) and Ascension Variations (2009) for the Guggenheim Museum, and American Archeology #1: Roosevelt Island (1994). Monk's award-winning films, including Ellis Island (1981) and her first feature, Book of Days (1988), have gone through-out the world. Her music can also be heard in films by such directors as Jean-Luc Godard and the Coen Brothers. In addition to her numerous vocal pieces, music-theater works and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Kronos Quartet, Saint Louis Symphony Orchestra and Los Angeles Master Chorale, among others.
Since graduating Sarah Lawrence College in 1964, Monk has received numerous honors including the prestigious MacArthur “Genius” Award, two Guggenheim Fellowships, three “Obies” (including an award for Sustained Achievement), two Villager Awards, and two “Bessie” awards for Sustained Creative Achievement. She holds honorary Doctor of Arts degrees from Bard College, the University of the Arts, The Juilliard School, the San Francisco Art Institute and the Boston Conservatory. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated Inencryption and Songs of Ascension, recently named #1 new music release of 2011 by WNYC/New Sounds host, John Schaeffer. Monk’s 40th year of performing and creating new music was celebrated in 2005 by a four-hour marathon at Carnegie’s Zankel Hall. This spring she will be honored with a remix and interpretations CD, MONK IN MIX, featuring 26 artists from the jazz, pop, dj and new music worlds. In March 2012, she premiered Realm Variations for six voices and small ensemble, commissioned by the San Francisco Symphony, Monk recently premiered a new 73-minute music-theater work, On Behalf of Nature, in January of this year at the Freud Playhouse on behalf of the Center for the Art of Performance at UCLA, which commissioned it.

FAUSTO ROMITELLI
One of the most promising of the young generation of Italian composers, Fausto Romiti, born in Gorizia in 1963, died prematurely in 2004 after a long illness. He first studied under Franco Donatoni at the Accademia Chigiana in Siena, and later at the Scuola Civica in Milan. Besides Donatoni, his early inspirations were György Ligeti and Giacinto Scelsi, followed by Karlheinz Stockhausen, Pierre Boulez and Gérard Grisey. His 1980s output already testified to his interest in sound as, in his own words, a “material to be forged.” Gianimede (1986), for alto, and Kg (1989), for 14 musicians.

In the 1990s, he continued his investigations of sound at IRCAM in Paris, and with the musicians of L’Itinéraire—Tristan Mural, Gérard Grisey, Michael Levinas and Hugues Dufourt. He studied at IRCAM’s Cursus de composition and, from 1993 to 1995, collaborated with the Représentations musicales team in the capacity of “compositeur en recherche.” Romiti’s experiments in sound synthesis and spectral analysis informed his compositions during this period: Sibbia del Tempo (1989), for six performers, and Natura morsa con flamme (1991), for string quartet and electronics. Anything but a formalist composer, Romiti did not shy away from hybridization, breaking down the barrier between art music and popular music. Distortion, saturation, psychedelic rock—inspired compositions and “dirty” harmonies were part of his musical universe, evident in Acid Dreams & Banish Queens (1994), for amplified ensemble, En France (1995), and Cupio Dissolvi (1996). The Professor Bad Trip cycle, II and III, 1999—2000, blending distorted colorations of acoustic and electric instruments as well as accessories like the mirliton and harmonica, was inspired by Henri Michaux’s writings under the influence of psychedelic drugs, and recreates a hallucinatory atmosphere. An Index of Metals (2003), a video-opera for soprano and ensemble, with video by Paulo Pachini, is Fausto Romiti’s final work, the synthesis and summation of his musical language.

SUNLEIF RASMUSSEN
Faroese Sunleif Rasmussen was born on Sandoy - “the sand island” - in 1961. In terms of his own priorities, the stress on the nationality is important if one wants to approach his music and understand his background. At all events the Faroese aspect - the colonial history, the yearning for freedom, the language, the songs and the culture - fills most of the self-portrait that he put into writing in 2002 when he received the greatest recognition ever afforded a Faroese composer: the Nordic Council’s Music Prize for the symphony Oceanic Days. And as the youngest person so far he received the Faroese Cultural Prize of Honour in 2011.

Sunleif Rasmussen’s musical idiom is also Faroese, according to the man himself, but not if you simply listen to the music. Deep within the structure lie traces of old Faroese songs Rasmussen has collected, broken down and rebuilt into a modern store of musical material. Material that one can quite reasonably say is both his own and new - but which at the same time has a relationship with the tradition and history. The Faroese landscape, however, seems far more of a presence in Rasmussen’s Music.

But all the national baggage can also seem superfluous. Much of his technique can recall the music in the environment of which Sunleif Rasmussen was a part of at the Royal Danish Academy of Music in Copenhagen at the end of the 1980s. His contemporary Bent Sørensen, or one of the most important figures of the twentieth century, György Ligeti, are people with tonal idioms and ideas for music that just as definitively resemble Rasmussen’s. His music may well be Faroese in its origins, but as a product it is global. — Henrik Friis

G.S. SACHDEV
G.S. Sachdev began playing the Bansuri when he was 14, and has created a rare form of instant communication with audiences through his music. Unlike many musicians, he has shed away from fusion, finding great pleasure and a sense of immense satisfaction with the rigorous and infinite exploration within traditional pure classical Indian music. Beyond his worldwide live performances, Sachdev’s music is thoroughly enjoyed in yoga studios, meditation ashrams, massage rooms, spiritual centers and homes everywhere imaginable. His music is considered an antidote to stress, fatigue and cynicism. Sachdev’s frequent world tours and recordings have won him many laurels and made him an internationally renowned legend respected by musicians and audiences in all realms of world music today.

CRAIG TABORN
Born in Detroit in 1970, Craig Taborn first came to international attention as a member of saxophonist James Carter’s ensembles. By the late 1990s he was playing regularly with Roscoe Mitchell and leading his own groups. In the 2000’s he was heard often in Tim Berne’s bands and played with Dave Douglas, Gerald Cleaver and many others. One of the most sought after sidemen and sessioneers, valued for his quick-witted improvising capacity, there is growing awareness among the jazz listening public that he is one of the great pianists of the present moment. The nuggety lyricism of Taborn’s first solo album for ECM, Avenging Angel, has been widely praised.
Sixth Annual
SWITCHBOARD
MUSIC FESTIVAL

Sunday, March 24, 2013
2-10 pm, Brava Theater
Tickets: $15 advance • $20 door

INNOVATIVE AND ECLECTIC MUSIC
FROM THE BAY AREA AND BEYOND

FEATURED: Addleds • Areon Flutes
Ava Mendoza’s UNNATURAL WAYS
Billygoat • Build • FutureCities
Ignition Duo • Michael Lowenstein
Oakland Active Orchestra
Rob Reich Quintet • Sqwonk
Subharmonic • ZOFO

MUSIC BY: Cornelius Boots
Ryan Brown • Jonathan Russell
Moe! Staiano • Aram Shelton

Brava Theater
2781 24th St. (between York & Hampshire) San Francisco, CA 94110
www.switchboardmusic.com

KERMIT LYNCH
WINE MERCHANT
Importer of fine wine from France and Italy.

Visit our retail shop in Berkeley and look for the Kermit Lynch name in your local wine shop.

1605 San Pablo Avenue at Cedar Street in Berkeley
510.524.1524 | www.kermitlynch.com
San Francisco Contemporary Music Players

Final events of the 2012-13 season!

Monday, April 1 • 8:00 p.m.
Herbst Theatre
Featuring world premieres by Chaya Czernowin and Lewis Nielson, and recent works by Evan Ziporyn and Liza Lim.
Pre-concert talk at 7:15 p.m

Contemporary Insights: Music and Conversation
Sunday, March 31 • 4:30-5:30 p.m.
San Francisco Girls Chorus Chorissima Hall
Hosted by Steven Schick

OM looking ahead

OM19
Roscoe Mitchell
John Bischoff
Charles Céleste Hutchins
John Schott
Myra Melford
Mark Applebaum
Joseph Byrd
& more

Other Minds Festival moves to SFJAZZ
February 28-March 1, 2014

David Lang’s battle hymns
Coming to San Francisco
April 2013

San Francisco’s Volti – 20 singers specializing in cutting-edge contemporary music, led by Robert Geary – joins forces with the San Francisco Choral Society, the Piedmont East Bay Children’s Choir and the Leah Stein Dance Company to bring Pulitzer Prize-winning composer David Lang’s battle hymns to San Francisco. Don’t miss the West Coast premiere, and only the second performance anywhere, of this ground-breaking choral and dance masterpiece.

“a remarkable response to war...that merits comparison with Britten’s War Requiem and the writings of Orwell and Hemingway.” (Tom Purdom, Philadelphia’s Broad Street Review)

A Secret Rose

by composer Rhys Chatham
at the Craneway Pavilion
in Richmond, CA
November 17, 2013

Perform in an orchestra of 100 electric guitars.

Apply online! Applications open June 2013
VISIT OTHERMINDS.ORG
new
from Cold Blue music

“THIS RECORD PRETTY MUCH KICKS ASS.”—Glenn Kotche
“DARKLY LYRICAL, EVOCATIVE.”—John Schaefer, New Sounds, WNYC
“ESSENTIAL!”—Gino Robair, Electronic Musician magazine
“AS SHIVER-INDUCING AS IT IS LOVELY.”—Q2 Music, WQXR
“A GREAT COMPILATION.”—Richard Friedman, Music from Other Minds, KALW

All-new, previously unrecorded music by
John Luther Adams, Gavin Bryars, Rick Cox,
Michael Jon Fink, Jim Fox, Peter Garland, Daniel Lentz,
Ingram Marshall, Read Miller, Larry Polansky,
David Rosenboom, Phillip Schroeder,
Chas Smith, and James Tenney

www.coldbluemusic.com

Paul Dresher Ensemble Double Duo
at Old First Church, San Francisco
Friday, April 12th - 8pm

performing works for traditional and invented instruments by John Adams, Martin Bresnick, and Paul Dresher
$17 general/$14 students & seniors
1751 Sacramento St. (at Van Ness)
oldfirstconcerts.org

Roland Feller
VIOLIN MAKERS

Quality Instruments
and Bows for the Professional,
the Student and the Music Enthusiast
Sales, Expert Repairs & Restorations, and Accessories
Member of The American Federation of Violin and Bow Makers, Inc.,
and The International Society of Violin and Bow Makers
551 Divisadero Street, San Francisco, CA 94117
(415) 367-3708

music for people & thingamajigs

MUSIC AND ART CREATED WITH MADE / FOUND MATERIALS AND ALTERNATE TUNING SYSTEMS

MAR 3
WE/CUSTOMIZE
OAKLAND MUSEUM OF CALIFORNIA

APR 5
PREMIERE OF ] MA [ LA TE FRIDAYS @ BAM/PFA
WITH SPECIAL GUESTS DANDELION DANCE THEATRE

OCT 11 - 13
MUSIC FOR PEOPLE & THINGAMAJIGS FESTIVAL
VARIOUS LOCATION

LEARN MORE AT WWW.THINGAMAJIGS.ORG

a design firm focused on brand development, print, packaging, exhibits and web design: studio1500sf.com
ABOUT OTHER MINDS

Founded in 1992, Other Minds in San Francisco is a leading organization for new and experimental music in all its forms, devoted to championing the most original, eccentric and underrepresented creative voices in contemporary music. From festival concerts, film screenings, radio broadcasts and the commissioning of new works, to producing and releasing CDs, preserving thousands of interviews and concerts and distributing them free on the Internet, Other Minds has become one of the world's major conservators of new music's ecology.

For more information, visit www.otherminds.org

BOARD OF DIRECTORS

Andrew Gold
President

Claren Megreblian
Vice President

Richard Friedman
Secretary

Margot Goldberg
Treasurer

Charles Amirkhanian
Jim Newman
Quirin Smith
Charles Celeste Hutchins
Mitchell Yawitz
John Goodman
Sukari Ivesett
Dennis Aman

BOARD OF ADVISORS

Muhir Richard Abrams
Laurie Anderson
Gavin Bryars
John Duffy
Brian Eno
Fred Frith
Philip Glass
David Harrington
Ben Johnston
Jodie Léandre
George Lewis
Meredith Monk
Kent Nagano
Yoko St. Nancarrow
Michael Nyman
Terry Riley
David Robertson
Ned Rorem
Frederic Rzewski
Peter Sculthorpe
Morton Subotnick
Tan Dun
Trimpin
Chinary Ung
Julia Wolfe

OTHER MINDS STAFF

Charles Amirkhanian
Executive and Artists Director

Jim Newman
President Emeritus

Michael Ilbraus
Operations Director

Cynthia Mei
Development Director

Adrienne Cardwell
Preservation Project Director

Carol Goerger
Business Manager

Stephen Upjohn
Librarian

Richard Friedman
Host, “Music from Other Minds”

Blaine Todd
Intern

FESTIVAL STAFF

John Fago
Photography

Greg Kuhn
Sound Engineer

Robert Shumaker
Sound Recording Engineer

studio1500
Graphic Design

Dana Jessen
Assistant Production Manager

David Robertson
Lighting/Stage

Brandon Battaglia
Assistant Production Manager

Jacqueline Steagor
Lead Technician/Electrician

Michael Michalske
Technician

Silvia Matheus
Videography

Support music history: donate to the Tech Initiative

There are two key parts in saving this “treasure trove” – Preservation: digitization and categorization of audio and visual materials; and Public Access: making the materials available to the public. RadiOM is an ongoing program that we hope will live for generations to come, a sort of electronic time capsule that will enlighten audiences into the future and beyond. The Tech Initiative helps Other Minds keep hardware and software up to date, assures that the digitized materials are on current formats, and builds a website that is user-friendly to a global community.

If you believe in the historical significance of artistic innovation, help Other Minds by supporting our Tech Initiative. Your donation will allow for precious documentations of music history to live on, and captivate new audiences.

Other Minds’ RadiOM.org

With over 20 years of experience in curating and discovering avant-garde artists, Other Minds takes bold steps in presenting some of the most exciting performances throughout each year. However, many of the most innovative artists are not recognized until much later, oftentimes not until after their lifetime. This is why Other Minds invests in preserving interviews and performances of avant-garde artists. While many arts organizations promote talented artists in the present, Other Minds goes one step further – we collect, document, and record artistic work. Everything is made available to the public through our online archive site, radiom.org. The site is free, and used most frequently by artists, students, universities, media, arts institutions, and some accidental online adventurers. To date, radiom.org receives an average of 16,000 visitors annually from over 130 countries, with over 7,000 registered users.

Other Minds has archived over 1,000 historical recordings of interviews and performances with artists such as Philip Glass, Laurie Anderson, Franke Zappa, Lou Harrison, Anna Halprin, Meredith Monk, and the list continues to grow. Over time, all of these recordings will cease to exist, due to constant changes in technology. Digital formats change with every year, and that means that Other Minds needs to stay up to date in its technology.

“RadiOM.org is a treasure trove,”
– Peter Meanwell, radio producer of the BBC
FESTIVAL SUPPORTERS:
A GATHERING OF OTHER MINDS

The Other Minds Festival would not be possible without the loyalty and enthusiasm of our donors. We gratefully acknowledge these individuals and institutions for their generous support of Other Minds programs between February 1, 2012 and February 1, 2013. Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

MAXIMALIST ($2500+)
Charles Amirkhanian & Carol Law
Rena Bransten
Osway Brown
Dennis Russell Davies
Margaret Dorfman
Peter & Anne Eamonde
Alan Farley
Andrew Gold & Karen Cutler
Peter & Anne Esmonde
Meyer Sound
Montenay Family

EXPRESSIONIST
Ron & Renate Kay: In memory
Patti Noel Deuter
Scott Atthowe & Patricia Thomas
John Adams & Deborah O’Grady

($1000-$2499)

MINIMALIST ($50-$124)

Dennis Mackler
Colin MacDonald
Allan Liu
Leah Levy
Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)
Robert Arneson
Mimi Mott-Smith & John Rainsch
Patricia Glass
Dennis Urry

($50-$124)

MINIMALIST ($50-$124)
Bob & Karen Abra
Holly Hartley & Oscar Anderson
Nancy & Keith Anding

($125-$249)

MINIMALIST ($125-$249)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($125-$249)

MINIMALIST ($125-$249)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg

($250-$499)

MINIMALIST ($250-$499)

Richard Leigh
Marty Krasney
Vahe & Sonia Kouyoumdjian
Charlemagne Palestine
Roger Pritchard
Richard Reynolds
Kathryn Stenberg
ABOUT THE FESTIVAL

The 18th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and the Eugene and Elinor Friend Center for the Arts of the Jewish Community Center of San Francisco.

Now in its 18th edition, the annual Other Minds Festival of New Music invites nine of the most innovative artists from around the world to the San Francisco Bay Area for a four-day residency at the Djerassi Resident Artists Program in Woodside, California, and three days of concerts, panel discussions, and symposia in San Francisco. Known for featuring luminous guest performers, a significant number of world premieres, and productions that incorporate new technologies and multidisciplinary collaborations, the Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.
“Other Minds 2013 begins on Feb. 28; the programs are happily free of been-there-done-that, and are notable, among other things, for their gender parity.”

–Alex Ross of The New Yorker