MESSAGE FROM THE ARTISTIC DIRECTOR

WELCOME BACK TO OTHER MINDS

So many long-term plans are coming together for this year’s Other Minds Festival that I’m filled with even more anticipation than usual. Our list of guest composers and performers is brimming with talent, and it’s our good fortune to present them all at once to you at OM 21. Here they are, fresh from four days at our collaborating organization the Djerrassi Resident Artists Program in Woodside, CA, where they have spent time introducing their music to one another and enjoying great meals and hikes in the remote, scenic Santa Cruz Mountains. The retreat, a gift to composers from Other Minds, has been a unique part of our festival since its inception. The time for meeting, sharing, and reflection afforded these busy creative artists is part of a format that is unique in the field of new music, making an invitation to the Other Minds Festival a coveted opportunity.

Twenty years ago I phoned a brilliant young composer in Norway and asked her to be a guest at Other Minds. She sounded harried and tired—a baby cried in the background—and I learned that she’d just given birth to her first child. Though Cecilie Ore could not make the long trip to San Francisco that year, I kept her in mind, and this year we’re finally closing the loop! When I visited her in person recently in Oslo, she and her librettist colleague agreed to write a new piece for this year’s festival and attend in person.

Ms. Ore is renowned for her operas on provocative subjects, and this new work—“Dead Pope on Trial”—is no exception. One and writer Bibbi Moslet have focused their new work for Nordic Voices, the brilliant Norwegian a cappella sextet, on the long-forgotten story of Catholic church intrigue in which a deceased pope is exhumed and tried for corruption.

Nordic Voices also will be performing the magnificent extended vocal works of the Norwegian Lou Harrison, Lasse Thoresen. Grounding his music on the just intonation of his country’s folk singing, Thoresen has developed a language all his own in the two pieces you’ll hear on our opening concert.

Gavin Bryars and Meredith Monk, Other Minds Festival alumni originally slated for last year’s OM 20 reunion event, have cleared their schedules to be with us this year. Although known principally for his classic “Jesus’ Blood Never Failed Me Yet,” Bryars has made something of a specialty of re-inventing the madrigal in recent years. Nordic Voices will present a selection of these and, in addition, Mr. Bryars offered to compose a new piece for premiere at this festival when I mentioned that my father had just turned 100 last July. The result is an 18-page handwritten manuscript on Chi è formatà, “dedicated to Benjamin Vlesh Amirkhanian.” You’ll be the first to hear it! Thank you, Gavin.

And thank you, Meredith Monk! We’ll be treating to a special one-composer concert to close our festival by the legendary composer who performed in 1993 on our very first Other Minds Festival. Her four-person ensemble will present “The Soul’s Messenger,” comprising some of her most memorable short works.

We’ll have the privilege this year of hearing the Flux Quartet performing the world premiere of Last Words, by Phil Durrant, incorporating the recorded voice of American writer William Burroughs. More voices follow as Flux also gives us Michael Gordon’s intense mini-masterpiece The Sad Park, a view of the 9/11 disaster as told by young children in New York City. Also inspired by 9/11 is the music for solo violin and film (Bill Morrison) Light Is Calling, which will be performed by Kate Steinberg.

Pianist Eve Egoyan from Canada arrives with a provocative selection of works for the Yamaha Disklavier by two of the most notable contemporary figures there. Nicole Lizée has merged, to powerful effect, influences from her father’s work with retail audio equipment and her obsession with film director interviews to develop such intriguing pieces as the “The David Lynch Études”. John Oswald, whose notoriety for having satirized Michael Jackson resulted in his being sued to destroy an entire edition of his Plunderphonics LPs, is a force of nature in the world of sound art. A new piece for piano solo is not what any of us expected from this composer, but I greatly look forward to hearing “Homonymy”, with its quintessential Oswaldian punning title. The music was created as an homage to artist Michael Snow’s great silent film “Ilo Ilo This”.

We’re honored to have one of the legends of the creative music tradition, Oliver Lake, with us this year. A founder of the World Saxophone Quartet and collaborator with Bjork, Lou Reed, the Brooklyn Philharmonic, Flux Quartet, and Mos Def, he continues to be immersed in a multitude of collaborative and creative work, ranging beyond music to painting and poetry as well. His alma mater, Lincoln University in Jefferson City, Missouri, now celebrating its 150th anniversary, was founded for the benefit of freed slaves in 1866 after the close of the Civil War, and this historically black college, that counts Langston Hughes among its graduates, now serves people of all races. Go Blue Tigers!

Composer, music theorist, publisher, guitarist, editor, musicologist, writer and cheerleader for the American Experimental Tradition Larry Polansky might rightly be said to have inherited the mantle of American composer Henry Cowell. A tireless organizer on behalf of other composers, living or not, Polansky has filled the void of music publishing by making available many vital but unrecognized works in score form.

Following his work for many years on the Dartmouth music faculty, Polansky has re-located to UC Santa Cruz where he continues his prolific output in his many diverse ventures.

When Other Minds had to downsize and relocate this year from our longtime office premises on Valencia Street in San Francisco, becoming another victim of the smothering gentrification overtaking the art world here, Larry and his faculty colleagues welcomed the opportunity to acquire the entire archive of Other Minds, comprising our historical correspondence, programs, photographs, recordings and the KFPA tape archives, so that they’ll be given a home in whatever perpetuity exists for the planet going forward. There our work will rest in the Special Collections of the McHenry Library, under the curatorial care of Director Elisabeth Remak-Honeff, beside the vast and rich archives of composer Lou Harrison, photographer Ansel Adams, poet Kenneth Patchen, the Grateful Dead and many other significant outliers from the mainstream.
Like Cowell, Polansky’s music combines an interest in redefining music theory from the ground up while invoking a keen awareness of his ethnic heritage—for Cowell, that meant Irish mythology; for Polansky, the Hebraic tradition. They share a common interest as well in intonation and world music, but Polansky, like his teacher Lou Harrison, has carried his interest in pitch experimentation much further, immersing himself in the specifics of tunings outside of the artificial Western construct of the piano’s “equal” temperament. Our performers will include the composer and two wonderful colleagues, Giacomo Fiore and Elliot Simpson.

At this writing, Other Minds plans on expanding its activities in coming years. For 2017, our festival will be devoted to a centennial celebration of the music of Lou Harrison. We have commitments from pianist-conductor Dennis Russell Davies to perform a concert on Saturday, February 18th, 2017, in San Francisco, comprising Lou’s enchanting Suite for Violin, Piano and Smaff Orchestra (1961), the first Harrison work to be unabashedly Indonesian in feeling. That concert will also pay homage to another centenarian, Korean composer Isang Yun, whose life in music centered largely in Germany until he was arrested and imprisoned by the South Korean government for alleged leftist political activities for several years.

Then on Saturday, May 20th, 2017, please come to our first-ever concert at the Mission Dolores Basilica in San Francisco where we’ll have conductor Nicole Paiement conducting a rare performance of Harrison’s La Koro Sutro (The Heart Sutra) for 100 choristers, harp, organ, and gamelan.

In addition to the Other Minds Festival concentrating on Lou Harrison, we’ll also present a selection of smaller concerts as opportunities arise. This year on Wednesday May 11th, 7:30pm, we’ll have our first of a series of concerts on environmental themes, in collaboration with the David Brower Center in Berkeley. Composer Cheryl Leonard will perform on icicles and penguin skeleton bones at the Richard & Rhoda Goldman Theater there, to close out the gallery exhibition in the building devoted to two-dimensional works on the subject of “Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012.” The Center is located at 2510 Allston Way (corner of Oxford) in Berkeley.

Then on Friday, June 3rd, we’ll present innovative cellist Teddy Rankin-Parker at the historic Swe-denborgian Church in San Francisco, in a concert of premieres by four young composers, including Glenn Kotche and Jim O’Rourke. Rankin-Parker, who flourishes in free improv, pop, new music and interdisciplinary work, has collaborated with Eighth Blackbird, ICE, Gene Coleman’s Ensemble N-JP, and Pauline Oliveros, among others. Come sit again in the hand-made chairs of this candlelit interior as we revisit the scene of the legendary Other Minds New Music Séances of the past.

In addition to our live concert activities, our small but mighty hydra-headed organization sallies forth with new Other Minds Records releases via digital downloads (our latest series is “Modern Hits,” an anagram for Other Minds), our weekly radio broadcast on KALW FM, “Music from Other Minds,” newly-uploaded radio programs, documents and photos from the music archives of KFPA Radio (1949-1995) on radiOM.org. There they are free for you to enjoy and share, so don’t be shy! Our thanks to Brewster Kahle and the Internet Archive for maintaining the storage and bandwidth gratis that makes all this possible.

At Other Minds, we specialize in making connections between the recent past and the near future in experimental music. For those of you who have supported our work by attending concerts and contributing financially, thanks for your loyalty and for sharing the dream of providing access to this great, and ever-evolving strain of musical intrigue.

Charles Amirkhanian
Scores by Other Minds 21 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. Framing of this exhibition was made possible thanks to the support of Peter Kirkeby Associates. Minimum bid for all scores is $200.

**EXHIBITION & SILENT AUCTION**

NICOLE LIZÉE’S DEATH TO KOSMICHÉ (2011)

JOHN OSWALD’S HOMONYMY (2015)

CECILIE ORE’S CIRRUS (2002)

NICOLE LIZÉE’S HITCHCOCK ÉTUDES (2013)

PHIL KLINE’S AS WE KNOW (2003)

MICHAEL GORDON’S TIMBER (2009)

LASSE THORESEN’S INVOCATION OF RISING AIR (2014/2015)

OLIVER LAKE’S STAND (2015)

CECILIE ORE’S CIRRUS (2002)

MICHAEL GORDON’S TIMBER (2009)

OLIVER LAKE’S STAND (2015)
LASSE THORESEN’S INVOCATION OF RISING AIR (2014/2015)

LASSE THORESEN’S INVOCATION OF RISING AIR (2014/2015)

LARRY POLANSKY’S A CELEBRATORY HAiku FOR LOU + BILL (1982)

MICHAEL NYMAN’S SYMPHONY NO. 2, 4TH MOVEMENT (2014)

Bun Ching Lam – “Canzoniere CXXVI” (Setting of Renaissance poet Francesco Petrarca’s ‘Canzoniere CXXVI’) voice, theorbo, and flute

Blue Gene Tyrrany – “Solving (Schrödinger’s Cat, Love, Cardinal, Imagined)” voice and piano

Kyle Hovatter – Solo Theorbo

Wadada Leo Smith – Henry David Thoreau’s Civil Disobedience: 1849. Six Ideas voice, piano, cello, violin, flute, celesta, and percussion

Joe Kubera, piano; Adam Cockerham, theorbo; Michael Garbáty, viola; Ashley Walters, cello; Tanja Chen, violin; Melinda Ries, viola; William Wierzi, percussion

Wadada Leo Smith, conductor

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CONCERT 1
FRIDAY, MARCH 4TH, 2016
TIM PANEL DISCUSSION LED BY CHARLES AMIRKHANIAN WITH GAVIN BRYARS, MICHAEL GORDON, PHIL KLINE, CECILIE ORE, BIBBINOSLET, AND LASSE THORESEN.

Lasse Thoresen
Sulban (2002)
Himmelske Fader (2002)

Cecilie Ore
Dead Pope on Trial? (2015)
World Premiere - Commissioned by Nordic Voices and Other Minds with generous support from Tekstforfatterfondet Det Norske Komponistfond and Music Norway

Gavin Bryars
Book of Madrigals (2002/2015)
Book Two, no. 6: I'vidi in terra
Book Two, no. 4: Poi che voi
Book Two, no. 10: Una candida serve
Book Two, no. 14: Morte à spent
Book Four, no. 9: Ohi é formato di menar sua vitá*
*World Premiere - dedicated to Benjamin Vresh Amirkhanian for his 100th Birthday

Nordic Voices
Tone Elisabeth Braaten, soprano
Ingrid Hanken, soprano
Ebbe Rydh, mezzo soprano
Per Kristian Amundt, tenor
Frank Haugen, baritone/tenor
Told Magne Aasen, bass

Intermission
Phil Kline
Last Words (2016)
World Premiere

Michael Gordon
The Bad Park (2006)
Flux Quartet
Tom Chiu, violin
Conrad Harris, violin
Max Mandel, viola
Felix Fan, cello

Lasse Thoresen, Cecilie Ore, and Nordic Voices appear with generous support from Norway House Foundation, the Barbro Osher Pro Suecia Foundation, and the American-Scandinavian Foundation

Gavin Bryars appears with generous support from Anthony B. Creamer III

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Solben (2012)
Solben is composed over an ancient, formulaic Norwegian folk-tune, probably used as a lullaby that I transcribed - with all its tiny microtonal nuances and ornaments - from a recorded performance by Bent Ørheim, She, in turn learnt it from Agnes Buen Arntz. The text of the piece gave me the idea of letting the tiny melody of only five notes, and lasting only 25 seconds, become the basis of a composition 10 minutes long. The text is a prayer for light and warmth to envelop everything we love. The work describes a process towards light translated into sound. And the inner light burst forth from inside the vocal sounds when the overtones that reside in every singer’s voice, emerge.

Bergen International Music Festival commissioned the piece in 2008.

Solo: And who, do you ask, accused him of this?

Text: Cecilie Ore & Bibbi Moslet
Music: Cecilie Ore

Sun Prayer
May the sun shine on my small children.
On mountains and trees, on people and cattle, on fields and meadows, on house and home, and on the Virgin Mary’s best of all

Himmelske Fader (2012)
The tune that forms the theme of this piece I have transcribed from a recording of Ragnar Vigdal, a traditional Norwegian folk singer who has found his own personal way of performing Pietistic hymn texts, with all the fervor and pietistic humility that thought could fit the original tonality. Sometimes the music may sound medieval, sometimes oriental. The piece begins with a prayer to calm the body and soul for meditation and prayer.

This piece was commissioned by the folk music festival of Voss, a city situated in the mountains of Western Norway. These pieces were written for Nordic Voices, the spearhead ensemble of the Concerts of Norway, a project that aims at enriching the classical voice with singing techniques from ethnomusicology.

The texts used in Solben and Himmelske Fader are based on traditional Norwegian folk songs of ancient origin, the authors unknown.

How desirable would it not be if everybody knew Thee, would seek Thy grace while it still can be obtained. And turned away from their sinful ways, and redeemed the time while it still can be done.

For Thou art loving to every one who cometh to Thee in truth, before Time endeth.
One thing I pray Thee to teach me. Thoroughly to learn to know my God and myself.
So that no secret sin can entrap the soul, that Jesus bought for his own bride.
But that I be found uncorrupted and ready, when thou, my bridegroom mayst appear in the clouds.

These pieces were written for Nordic Voices, the spearhead ensemble of the Concerts of Norway, a project that aims at enriching the classical voice with singing techniques from ethnomusicology.

One thing I pray Thee to teach me. Thoroughly to learn to know my God and myself.

These pieces were written for Nordic Voices, the spearhead ensemble of the Concerts of Norway, a project that aims at enriching the classical voice with singing techniques from ethnomusicology.

Dead Pope On Trial! (2015)
Dead Pope On Trial is a story about how religious beliefs when guided by superstition and hunger for power can lead to incredibly ridiculous and outrageous actions.

In the year 887, when Pope Formosus, a former head of the Catholic Church, was resting peacefully in his grave, he was found him guilty and punished him by cutting off his three fingers, dressed the corpse in rags and threw him into a common grave. But, he did not rest for long…

Text: Cecilie Ore & Bibbi Moslet
Music: Cecilie Ore

Tutti: They’ve been poisoned and strangled and killed by jealous husbands. They’ve had their skulls crushed with hammers, their eyes gouged out, nose and lips cut off. They’ve been thrown in prison, and some of them simply disappeared.
Solo: But who, do you ask, was treated like this?
Tutti: Popes! Popes in the Catholic Church!
And one was even dug up from his grave and put on trial again! Solo: A dead man on trial? Who was this?
Tutti: In 887 the rotting and moldering corpse of Pope Formosus was dug up again, dragged through the streets and thrown into the River Tiber, all in order to extinguish any traces of his soul and body. But his body was found, his papal status once more restored and he was buried according to correct rites and rituals. But his peace did not last. Once more he was dug up, put on trial again and found guilty. Three more fingers were cut off and once more he was sunk in the river with heavy chains attached, only to be washed up on shore entangled in a fisherman’s net and this time buried in a secret grave by his followers.

Solob: What, do you ask, accused him of this?
The body was found washed up on the riverside. Miracles! 

Oh no! Heavens no! Pope Theodore II came along! He dug for a common grave. But this was not enough! Pope Stephen dug already dead? 

Some say the headless corpse was found entangled in a fisherman’s net. The remains were brought to St. Peter’s and buried a man’s net. The remains were brought to St. Peter’s and buried.

Coincidentally, for reasons of urgent delivery, the first four settings were written on Mondays. So I decided to write the Hilliard Ensemble I sought, in writing these new madrigals, to work within the spirit and aesthetic of those from the Italian Renaissance. 

His rhyme schemes can be virtuosic beyond belief. With the sestina form, which I set in Book Four (six 6–line verses with a final 3–line verse), each verse has the same six words at the ends of lines, often with different meanings, but in each succeeding verse on a different line. In that the final three lines all six rhyming words are brought back, three of them as half rhymes. This love of devices is something which has suggested musical approaches – in one setting I kept the same cadence for each of the line endings, permitting them with Petrarch’s rhyme scheme, and then making the rest of the music find ways of making this external constraint unnoticeable (like the virtuosic Ellery Queen story which omits the letter “r”).

Choosing which sonnets to set by any of these poets can be tricky, and then actually setting them is, of course, another question. Sometimes just one word might feel awkward and, unlike operatic libretti, there can be no question of change, negotiated or otherwise. On the other hand I remember setting one Petrarch sonnet that attracted me by its very oddness – the first verse being essentially a list of rivers:

Non Taisin, Po, Varo, Arno, Adda et Telbo, Eufrate, Tigre, Nilo, Erno, Ivo et Garga, Tana, Istru, Alfeo, Garona, e ’l mar che frange, Rodano, Ibero, Ren, Sena, Albia, Era, Ebro –

(and the reason for this list only emerges in the last verse). In the case of Syngue choosing which to set was simple: Syngue had already made his own selection from Petrarch and I simply set all 17 of them.

For the new madrigal I decided to set a sestina rather than a sonnet. This was partly because I wanted writing something more substantial, as a gift for Charles Amirkhanian’s hundred year old father Benjamin. I may be wrong, but the anguished yearning for the real or imagined ideal woman, Laura, that preoccupies Petrarch in much of the Rime Sparse did not seem entirely appropriate. And so I turned to a broader philosophical sestina that had the advantage of bringing me back to the extraordinary poetic virtuosity of the sestina with its juggled rhyme schemes and consequent musical demands. As a composer, I love from commissions and these can take me in many different directions. But in an ideal world, when I would be free to write whatever I want, I would choose to write vocal music. Moreover, in a really ideal world, this would involve setting Petrarch.

Gavin Bryars, Billedron 2016
I’vidi in terra angelici costumi et celesta bellezze al mondo sole, tal che di rimembrar mi giova et dole ché quant’io miro par sogni, ombre, et fumi.

And I saw those two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

And I saw two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

I saw on earth angelic qualities and heavenly beauties unique in the world, so that the memory pleases and pains me, for whatever I look on seems dreams, shadows, and smoke.

And I saw two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

And I saw two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

Book Two, no. 8

I’vidi in terra angelici costumi et celesta bellezze al mondo sole, tal che di rimembrar mi giova et dole ché quant’io miro par sogni, ombre, et fumi.

And I saw those two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

And I saw those two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

I saw on earth angelic qualities and heavenly beauties unique in the world, so that the memory pleases and pains me, for whatever I look on seems dreams, shadows, and smoke.

And I saw those two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

And I saw those two beautiful lights weeping that have a thousand times made the sun envious; and I heard amid sighs words that would make mountains move and rivers stand still.

Book Two, no. 10

Una candida cerva sopra l’erba verde m’apparve con duo corna d’oro, fra due riviere all’ombra d’un alloro, levando ’l sole a la stagione acerba.

Era sua vista sí dolce superba ch’i lasciai per seguirla ogni lavoro, come l’avaro che ’n cercar tesoro con diletto l’affanno disacerba.


Et era ’l sol già voltò al mezzo giorno, gli occhi mai stanchi di mirar, non sazi, quant’io caddi ne l’acqua et ella sparve.

A white doe on the green grass appeared to me, with two golden horns, between two rivers, in the shade of a laurel, when the sun was rising in the unripe season.

Her look was so sweet and proud that to follow her I left every task, like the miser who as he seeks treasure sweetens his trouble with delight.

“Let no one touch me,” she bore written with diamonds and topazes around her lovely neck. “It has pleased my Caesar to make me free.”

And the sun had already turned at midday; my eyes were tired by looking but not sated, when I fell into the water, and she disappeared.
drizza a buon porto l'affannata vela. 
prima ch' i' fiacchi il legno tra li scogli 
Signor de la mia fine et de la vita: 
sí m' è duro a passar l'usata vita. 
Se non ch' i' ardo come acceso legno, 
et l’àncore gittar in qualche porto! 
ch' i' sarei vago di voltar la vela 
S' io esca vivo de' dubbiosi scogli 
et più non vorrei piena la vela 
è gran viaggio in così poca vita; 
vid' io le 'insegne di quell'altra vita; 
cosí di su la gonfiata vela 
se non gill tolse o tempestate o scogli, 
Come lume di notte in alcun porto 
chiamarme tanto indietro da li scogli 
poi piacque a lui che mi produsse in vita 
errai senza levar occhio a la vela 
Chiuso gran tempo in questo cieco legno 
et le cagion del mio doglioso fine 
poi mi condusse in più di mille scogli; 
commisi, entrando a l'amorosa vita 
mentre al governo ancor crede la vela. 
però sarebbe da ritrarsi in porto 
non po molto lontano esser dal fine; 
su per l'onde fallaci et per li scogli, 
Book Four no. 3

Chi è fermato di menar sua vita 
su per l'onde fallaci et per il scogli, 
scevco da morire con un piccolo legno, 
non po molto lontano esser dal fine; 
pero sarebbe da ritrarsi in porto 
mentre al governo ancor crede la vela. 
L'aura soave a cui governo et vela 
commivi, entrando a l'amorosa vita 
iper venire a miglior porto, 
mi condisse in più di mille scogli; 
ete cagion del mio dolgoso fine 
non pur d'intorno avea, ma d'intero al legno. 
C'ho guano gran tempo in questo cieco legno 
erai senza levare occhio a la vela 
ch' anzi al mio d'io trasportava al fine; 
poi piacque a lui che mi produsse in vita 
chiamarme tanto indietro da li scogli 
Chiuso gran tempo in questo cieco legno 
et le cagion del mio doglioso fine 
poi mi condusse in più di mille scogli; 
commisi, entrando a l'amorosa vita 
mentre al governo ancor crede la vela. 
This is the translation of the passage you provided:

Last Words (2015)
When Felix Fan and I began to talk about a new piece for Flux, he had the idea of something with a spoken text, but we couldn't decide whose text it might be. Then a few months later I had a hunch about William Burroughs and we had a deal. Almost as soon as I began research, it seemed clear that I would use Burroughs's actual voice, that familiar, authoritative crack which seems a mix of cranky uncle and bad cop. Fortunately, the voice can be found all over cyberspace, in readings, interviews, recording projects, films and even television appearances. He clearly liked to use it as an instrument.

I originally sought out texts that were related to drug use, like the early novel Junky, but I was soon drawn down to material from the later Nova Express, which expands the drug addict concept to a vast kind of sci-fi social commentary on human and machine life, where vital “Nova criminals,” representing society and government, invade the body and produce language. It is a mind-bending battle on many fronts. The passages I choose derive from an incarnation of Hassan Sabbah, the “old man of the mountain.” There actually was such a person, a Nasiri missionary of the 11th century, who converted a community in the Alborz mountains of northern Persia. After seeing the fortress of nearby Alamut, he led an insurrection against the Seljuk Turks and founded a group of fedayeen, known as the Hashshashin, from whom we get the name assassins. Burroughs was fascinated with Hassan, and appropriated his identity to issue stern warnings to the “boards, governments, syndicates, and nations of the world.”

The Nova material embodies both the cutup and foldup techniques. There are also different variants of the same pieces found in various media. I have chosen, chopped and shuffled, as well as whittled down to the point where only a fraction remains. None of those techniques, however, seem to lessen the impact of the voice.

I. listen
oiga amigos, oiga amigos
listen to my last words anywhere
listen all you boards, governments, syndicates, nations of the world
listen if you value the bodies for which you would sell all souls forever
so you on the board could use bodies and minds and souls that were not yours
are not yours and never will be yours
to take what is not yours
to sell out your sons forever
to sell the ground from unborn feet forever
no, no, no, no, no, I will not protect you
listen, listen
rub out their words forever
I rub out the word forever
you cannot take words with you into space

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II. don't let them see us
don't let them see us
don't tell them what we are doing
are these the words of the all powerful boards and syndicates of the earth?
tape worms, intestinal parasites
don't let them see us
don't tell them what we are doing
are these the words of the all powerful boards, syndicates, cartels of the earth?
don't let them see us
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don't let them see us
don't tell them what we are doing
are these the words of the all powerful boards, syndicates, cartels of the earth?
The Sad Park (2006)

Part 1: Two evil planes broke in little pieces and fire came.
Part 2: There was a big boom and then there was teeny fiery coming out.
Part 3: I just heard that on the news that the buildings are crashing down.
Part 4: And all the persons that were in the airplane died.

The recordings used in this piece are of children, ages 3 and 4, and were made by Loyan Beausoleil, a pre-kindergarten teacher at University Plaza Nursery School in Lower Manhattan, between September 2001 and January 2002. (My son Lev was in Ms. Beausoleil’s class during this period.) Her ongoing work with these children is chronicled at http://www.youngestwitnesses.com

When I heard these recordings I was struck by the raw tunefulness of the children’s speech. These specific segments were chosen for their musicality as well as for their content. I worked with sound designer Luke DuBois on the post-production of these tapes. In Parts 1 and 3, the sound clips are gradually slowed down to reveal the hidden acoustical properties of the speech. Parts 2 and 4 use an electronic music technique called granular synthesis, in which tiny “grains” of sound from the original source are captured and compacted together.
CONCERT

SATURDAY, MARCH 5, 2016
SFJAZZ CENTER
5PM - PANEL DISCUSSION LED BY CHARLES AMIRKHANIAN
WITH OLIVER LAKE, NICOLE LIZÉE, MEREDITH MONK,
JOHN OSWALD, AND LARRY POLANSKY
6PM - CONCERT

Michael Gordon
Light is Calling (2004)
Kato Stenberg, violin
Bill Morrison, video

Nico Lizee
The David Lynch Études (2015)

John Oswald
Homonymy (1998/2015)

John Oswald
Palmpia (2016)

Eve Egoyan, disklavier & piano
Eve Egoyan appears with generous support from Norman Bookstein and Gillian Kuehner

John Oswald
Formali (1998)

Intermission

Larry Polansky
II-V-I (1997)

Larry Polansky, electric guitar
Giacomo Fiore, electric guitar

Larry Polansky
Songs from Songs and "Toods" (2007)
Ellie Simpson, guitar and voice

Larry Polansky
34 Chords (Christian Wolff in Hanover and Royalton) (1966)

Larry Polansky, electric guitar

Oliver Lake
Oliver Lake, soprano and alto saxophone
Oliver Lake appears with generous support from Harry Bernstein and Caner Maghakian

David Lynch Études (2015) for disklavier and glitch

David Lynch Études is the fourth in a series of works titled The David Lynch Études: glitch-based pieces that delve into the worlds of iconic films and filmmakers that have made a marked impact on my aesthetic. Each forming an idiosyncratic exploration into the marriage of glitch and concert music.

Sounds and visuals from Lynch's film and TV catalogue are corrupted and merged with disklavier to form an immersive and psychodelic journey. The disklavier writing is a musical mirror of the absurdist, surrealism-and sometimes violent and disturbing nature of Lynch's work with its tendency toward floating, atemporal scenes, adroit dialogue and non sequiturs. It extends beyond the soundtrack work of Angelo Badalamenti, Alan Splet, and Lynch and into the mystical foley sounds and meticulous sound design. The writing takes on the characteristics of Lynch's universe.

Homonymy (1998/2015)

Homonymy was originally conceived as a piece for live chamber orchestra and projection. It was commissioned by the Société de Musique Contemporaine du Québec (SMCQ) and premiered on 19 May 1998 in the “Bédéphonie” concert produced by the SMCQ and the Orchestre Symphonique de Québec (OSQ) at the Palais Montcalm in Quebec City.

In 2016 Oswald began working with Eve Egoyan on a performance solo prepared piano version. The piece plays upon the linguistic sign - letters, numbers - as both aural and visual entities. In order for the piece to work, one must "sound" these signs in one’s head in order to make any sense of the rapid associations that unfold in the typographic displays on the screen. At times, the written text also plays upon homophony with the musical composition, for example with the homonymic "yes" or "no" that reproduce the sounds of the horn instruments.

From my perspective, the piece is firmly rooted in the bilingual culture from whence it emerges. As an Anglophone Ontarian commissioned by a Québécois music society to make this work, John Oswald draws upon the “true amis” - or false correspondences - between words in French and English, an approach that is not without its political ramifications in the Canadian context. Such “false friends” often rest upon homonyms in different languages. The English “gift,” for instance, has nothing to do with the German Gifft, which signifies something else altogether.

You may note that the words “yes” and “no” are sometimes repeated on the image, and that the word “separation” appears. These may be read as references to the second referendum on Quebec sovereignty that was held in 1995. “Yes” was the answer to the complicated question that was to be chosen by the separatists - the word “out” was visible all over the city of Montreal at that time. But of course “out” to an English speaker ironically sounds like “we,” as in “we the people united,” and thus signifies quite the opposite of what this referendum may have brought had the “out” in fact won.

In the musical composition, you may recognize the first few notes of the Canadian national anthem, which begins with “Oh, Canada…” It is juxtaposed however with text from the American anthem, which begins with “Oh say can you see” (and that musical motif also appears early on in the piece).

Homonymy uses sound, image, and the internal voice of the viewer to make a polyphony out of Frenglish or franglais, and to hint at the some of the political and sociocultural elements that come into play when living between mother tongues, as some Canadians like myself are prone to...

-Tamar Tembeck
I've just realized that I've never composed a piece for a regular piano, but, in ways that deviate extremely from Conlin Nancarrow's formidable canon, I have been rather obsessed with what a player piano can do.

Working with pianist Eve Egoyan, I've now added to this obsession a new world of possibilities in which a player piano and a living pianist, interacting, can create a bionic symbiosis of performer and acoustic machine.

Palimpia, as part of a rascal klepitoire that has spun off from the plunderphonics genre, begins with a familiar seed (which can be changed from performance to performance), which, as it is gradually revealed, is subject to various obfuscating and illuminating processes.

It is in 6 movements:

1- silent mode
2- further more
3- retro inversion ritard
4- cat and mouse
5- masked intruder
6- evitable accelerandoings

Many thanks to Eve, to whom this composition is dedicated, for her constant curiovirtuosity.

invaria (1999)

One of eleven pieces from The Idea of This (1999), a ballet suite on a theme of Glenn Gould, invaria is a pitch inversion, pivoting on G, of a 1981 recording of Gould playing the Goldberg ‘aria’, using a precise MIDI transcription of that performance by Ernest Cholakis tailored to a Yamaha Disklavier, which was a sister to the piano Gould originally used. More recently two video performances of Gould performing the aria were edited together in mirror image (in pianistic terms the visual equivalent to and audible inversion) to match the performance of the audio recording.

Excerpts (songs) from Songs and Toods (2008)

The Songs and Toods were written at the request of guitarist John Schneider, for the Lou Harrison Just Intonation Resonator guitar. A number of composers, myself included, were loaned the guitar for a period of time (in my case almost a year) in order to write for it.

Each piece in Songs and Toods consists of three adaptations of existing songs, in which the guitarist sings and plays, and two comput er-composed “toods,” which are abstract formal and harmonic studies. Only the three songs (“Dismission…,” “…Betsy…,” and “Eskimo Lullaby”) will be played on tonight’s concert.

Excerpt (song) from Songs and Toods (2006)

Elliott Simpson is the first to play the complete work and has recently recorded it for the Microfest Records CD The Wayward Traill. Other guitarists, including John Schneider (who premiered and recorded “Eskimo Lullaby”, on Cold Blue Records), Giacomo Fiore, James Moore, and Tom Pauwels — have also played various parts, and I am grateful to them for their pioneering work on this difficult piece.

34 Chords (Christian Wolff in Hanover and Royalton) (1995)

34 Chords (Christian Wolff in Hanover and Royalton) is an “orchestration” of Morton Feldman’s choral work Christian Wolff in Cambridge (1963), inspired by the ”lost electric guitar piece” that Feldman wrote for Christian. 34 Chords... was written to celebrate my friend and colleague’s 25th year at Dartmouth College, and is dedicated to him with great respect for his work and ideas. I recorded it for The World’s Longest Melody, a CD of my guitar music by the guitar-based ensemble Zwerm (led by Toon Callier) for New World Records.

Stick (2013 rev.2015)

I have composed short melodies, which are used as a jump off point for improvisation, 90 per cent of the piece is improvised.
Meredith Monk & Vocal Ensemble
The Soul’s Messenger
Meredith Monk, voice and keyboard
Katie Geissinger, voice
Allison Sniffin, voice and keyboard
Bohdan Hlash, woodwinds

I. Music for Unaccompanied Voice
Composed and performed by Meredith Monk
Selections from Juice (1969), Songs from the Hill (1977), and Light Songs (1988)

II. Music for Voice and Piano
Composed and performed by Meredith Monk
Gotham Lullaby (1975)
Travelling (1973)
Madwoman’s Vision (1988)

III. Music for Voice, Keyboard and Woodwinds
Composed by Meredith Monk
Choosing Companions, from ATLAS: an opera in three parts (1990)
Meredith Monk, Katie Geissinger, and Allison Sniffin
Hips Dance, from Volcano Songs: Duets (1993)
Meredith Monk and Katie Geissinger
Hocket, from Facing North (1990)
Meredith Monk and Katie Geissinger

Intermission
Prayer I, from The Politics Of Quiet (1996)
Allison Sniffin
Scared Song (1988)
Meredith Monk and Allison Sniffin
Epilogue and woman at the door, from mercy (2001)
Katie Geissinger, Meredith Monk, Allison Sniffin, and Bohdan Hlash
Clusters 3, from Songs of Ascension (2008)
Bohdan Hlash
Panda Chant I and Memory Song, from The Games (1984)
Bohdan Hlash

Memory Song
Words by Meredith Monk
Remember mushrooms
Remember candlelight
Remember early morning coffee
Remember fish
Ich erinnere mich an das tisch gebet (I remember saying grace)
I remember newspapers
I remember a black Suzuki
Je pense à mon lit (I think of my bed)
I remember rain
I remember aspirin
I am thinking of Shakespeare’s garden

between song
Words by Mieke van Hoek
Between the paint and the wood
Between the pen and the writing hand
Between the rug and the floor
Between the hairs on her head
Between the clouds and the night
Between the window and the street
Between the air and the men walking
Between the heels and the sound
Between the skull and the brain
Between the lens and the eye
Between the tear and the lens
Between the lipstick and the lips
Between his hand and that hand
Between the water and the rock
Between his hand and her hand
Between your hand and my hand
Between the seed and the dirt

Costume Design: Yoshio Yabara / Morgane Le Fay
Production Coordinator: Peter Sciscioli

All compositions by Meredith Monk © Meredith Monk Music / ASCAP
CONCERT 3
PROGRAM NOTES

Celebrating a National Treasure—Meredith Monk at the SFJAZZ CENTER

By Frank J. Oteri

Described as “an incomparable musician” by President Barack Obama who presented her with the National Medal of the Arts on September 10, 2015, Meredith Monk (b. 1942, New York, NY) has performed many artistic roles in a career that has now spanned more than half a century—singer, pianist, dancer, director, choreographer, actress, installation artist, and filmmaker—but above all, composer. Her extremely distinctive output—which has encompassed and transcended such diverse monikers as opera, theatre, chamber and orchestral music—has been an extraordinary synthesis of multiple artistic practices. But the core of it has always been humanity’s most personal and vulnerable means of expression—the voice, for which she has created (at first just for her own performance and subsequently for others trained through an intensive orally-transmitted workshop process) a completely new and incredibly diverse range of sounds. Tonight’s concert spans music that Monk has created over a forty year period and ranges from brief unaccompanied vocal pieces to excerpts from monumental, evening-length works.

I. Music for Unaccompanied Voice

The program opens with Monk performing a series of unaccompanied solos, created for her own breathtakingly versatile three octave-ranged voice, for three very different projects. The earliest material, dating back to 1969, is from a performance piece she created in her mid-20s called JuicE: A Theatre Cantata in Three Installments. A harbinger of much of her work since, JuicE was paradoxically grandiose and intimate at the same time, and its music already incorporated some of her trademark, immediately recognizable vocal techniques. Its original site-specific performance occurred in the three separate locations in New York City. First, a cast totaling 85 people filled the rotunda of the Ogdeningham Museum. (It was the first time a live performance had ever taken place there.) Then, a group of nine performers were framed by the proscenium stage of Bardard College’s Minor Latham Playhouse. Finally, in Monk’s own loft, there were no live performers at all, just video projections and objects. While JuicE was an elaborate performance art piece in which music was only one of many elements, for Songs from the Hill musical considerations are the central concern. Composed on a hill in New Mexico between 1975 and 1976, those miniatures are an encyclopedic compendium of vocal techniques comparable to Paganini’s celebrated 24 Caprices for solo violin. Whispers, screams, and glottal stops combine with pure melody to form a stunning tour-de-force for a virtuoso soloist that is both intellectually compelling and emotionally engaging. Light Songs, from 1968, is solo music only in terms of its realization—conceptually it is actually music with two distinct parts and it frequently sounds like it is being performed by two people. While the individual strands might deceptively sound simple, to perform them at the same time—e.g., to hum a melody and click a rhythm—is actually immensely difficult to do.

II. Music for Voice and Piano

Since the 1970s, Monk has been composing for the piano in a musical language that might best be described as a kind of post-modern impressionism-modal, but frequently filled with ambiguous harmonies, rhythmically cyclical and chock full of ostinatos, but often with unusual syncopations and off-kilter groupings. When Monk uses the piano to accompany her other-worldly approach to the voice, the result is an extremely riveting symbiosis. The piano simultaneously helps ground the performance but also, given its idiosyncratic approach to the instrument, makes it sometimes feel even less grounded. Tonight’s program includes two such works in which she will accompany herself. In “Gotham LuLaby”, initially composed for Ping Chong’s 1975 theatre piece Fear and Loathing in Gotham, the piano’s archetypal arpeggios make even the most extreme vocalizations seem soothing. On the other hand, in “Traveling,” from her 1973 opera Education of the Girlchild, the piano’s relentless chugging fully complements the freneticism of the vocal line.

“Madwoman’s Vision” is from Meredith Monk’s 1968 experimental film Book of Days in which a young, Jewish girl in Medieval Europe named Eva sees visions of New York in the 20th century and draws them. Meredith Monk has outlined the scenario in her program notes for the 1990 ECM recording of this music:

When the young girl tries to describe her visions to her grandfa ther, he gives them a Biblical interpretation. Misunderstood by her family and community, the young girl finds in the madwoman a kindred spirit whose overview of the flow of time and compassion for human suffering, ignorance and violence in relation to the power of nature, give Eva a sense of comfort and understanding of her own clairvoyance. The music begins with the voice’s quasi-shamanistic incantations presented completely alone. The accompaniment enters almost unobtrusively with slowly moving diads that sound somewhat organ-like but are actually much more modern harmonies—an ideal sonic metaphor for this narrative of tem poral displacement.

III. Music for Voice, Keyboard and Windwinds

Over the decades Meredith Monk has used the word “opera” to describe many of her compositions, but her 1991 ATLAS: an opera in three parts, which was commissioned and premiered by the Houston Grand Opera, is perhaps the one work in her oeuvre that is most clearly related to the repertoire of the standard operatic canon. Still, it is still a far cry from conventional operatic literature. Like most of her output, it mostly eschews language and a clear-cut linear narrative, opting for a subtler but deeper, subconscious emotional communication that is universal and which words can often hinder. ATLAS is loosely inspired by the writings of French explorer Alexandra David-Néel (1868–1969), the first European woman to travel to Tibet. Monk wanted to feature a female explorer as an archetype and to use exploration as a metaphor for spiritual quest. In “Choosing Companions,” a cosmic scene from the first part of the opera, three applicants vie to join Alexandra on her journey but only two of them are chosen.

While Light Songs are duets performed by one singer, Monk’s 1993 Volcano Songs: Duets, from which “Hips Dance” will be presented this evening, are de-facto solos requiring two performers.

In the booklet notes for the 1997 ECM recording, Monk describes the performance process as “two voices so intertwined that you can hardly tell that two different people are singing.” She originally worked out this material by multi-tracking her own voice and then taught it orally to Katie Geissinger with whom she originally performed it and with whom she is performing it again tonight. Geissinger also joins Monk to perform the “Hocket” from Facing North (1990). While Monk’s music has often been described as “folk music from another planet,” that description seems particularly apt for this stunning two-part vocal piece which seems to simultaneously hint at folk singing games, the ensemble vocal music of the Mbuti pygmies from the Kuri Rainforest, early Medieval European polyphony, and nothing previously imagined by the human species.

Following the intermission, Allison Sniffin sings and accompanies herself on the piano for “Prayer I,” the opening of Meredith Monk’s 1996 music theatre piece The Politics of Quiet, a work unique in her entire oeuvre in that it is only large scale vocal work she purposefully composed to date for performance without her. “Prayer I” is extremely beautiful music devoid of any extended techniques—a yearning vocal melody is woven around a progression of slowly moving block chords, chock full of suspensions, on the piano. In the original production, ten singers stood in front of one another, and each sang a phrase of the melody before walking off stage in turn. Since none of their lines overlap, this music is easily adaptable to performance by a single singer, ironically, by performing this music by herself, Sniffin takes this “third person” music and returns it to the “first person.” Monk returns to the stage to sing “Scared Song” accompanied at the piano by Sniffin. Originally composed for Acts from Under and Above, a 1986 music/theatre piece created in collaboration with Larry Harrison, it is one of the few pieces by Monk to feature sung words. But it is a far cry from conventional text setting; the words, which are repeatedly sung, take on ritualistic qualities and are often obscured by other non-verbal syllables.

The next two selections, “epilogu” and “woman at the door,” are both from memory. This was a significant creative departure for Monk. Although she had always created all aspects of her work alone, for mercy she collaborated with visual artist Ann Hamilton. The original music for this staged work included improvised interludes by keyboardist Alison Sniffin and clarin etist Bohdan Hlush which are also both participating in tonight’s performance.

After mercy, Monk began composing instrumental ensemble pieces for the first time, starting with Possible Sky for the New World Symphony in 2003, and continuing with Stringsongs written for the Kronos Quartet in 2004-2005. In her 2008 Songs of Ascension, which was originally performed in a double helix-shaped space in Sonoma, California designed by Ann Hamilton, instruments are more prominent than they had been in any of Monk’s previous vocal works. Vocal passages are punctuated by sections scored exclusively for instruments. There are three pieces in Songs of Ascension named “clusters” which occur at pivotal points: the first, which opens the work, is
scored for string quartet and the second is for large chorus and percussion. The final one is Bohdan Hilash’s unaccompanied improvisation “clusters 3” which he performs on the khaen gao, a Southeast Asian free reed mouth organ capable of polyphony that is an antecedent of the harmonica.

“Panda Chant I” and “Memory Song” were both composed for The Games, a science fiction opera Monk created with director, choreographer, and installation artist Ping Chong in 1984. Unlike “Panda Chant II,” another passage from The Games which requires the singers to also stomp and clap (and which has now become one of Monk’s most widely performed pieces), “Panda Chant I” only requires the singers to use their mouths, but it has an equally infectious rhythmic drive. “Memory Song” also uses words, written by Monk, which are sung in English, German, and French. A strangely incongruous list of items is enumerated—mushrooms, candlelight, coffee, fish, newspapers, rain, aspirin, etc.—but nothing is ever concretely explained; it is as elusive as memories are. This is followed by “masks,” another selection from mercy, which is an intense breathy quartet for four voices.

The program concludes with “between song,” a selection from Monk’s impermanence (2004–2006). Already the seeds of her most recent compositions, in which voices and instruments vie on almost equal terms with one another—as they do in songs of Ascension—can be heard. “In the past I deliberately kept my instrumental writing simple and transparent to leave space for the voice to fly,” she explained in her program notes. “Now I am allowing myself to think of the instruments as voices.” This deeper engagement with instruments has also led Monk to explore a more chromatic harmonic vocabulary. Although Monk’s creations from the very beginning have always been abstract, there is an autobiographical component to impermanence. It was inspired by a personal tragedy, the sudden death of Monk’s life partner, choreographer Mieke van Hoek (1946–2002); “between song” is a setting of van Hoek’s words, found after her death. It is perhaps the most direct text setting Monk has ever done. The words come through clearly in a beautiful, unadorned melody against shimmering and occasionally dissonant instrumental clashes. It is a poignant ending to a concert that has taken us a fascinating journey through what the human voice is capable of thanks to the fertile imagination of one of our most original musical creators.

Frank J. Oteri is the Composer Advocate for New Music USA and the Senior Editor of its web magazine, NewMusicBox (www.newmusicbox.org).

Wednesday, May 11, 2016
at the David Brower Center, Berkeley, CA, Sound artist Cheryl Leonard in performance and conversation
Closing Event for Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012 at the Hazel Wolf Gallery

Friday, June 3, 2016
at the Swedenborgian Church, San Francisco, CA, Teddy Rankin-Parker presents Some Other Fields: new works for unaccompanied cello featuring work by Jim O’Rourke, Glenn Kotche, and more
FEATURED ARTISTS

MICHAEI GORDON
(b. July 20, 1956, Florida, USA) merges subtle rhythmic invention with incredible power in his music, embodying, in the words of The New Yorker’s Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism." Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness. The Ensemble Modern, the Dublin Guitar Quartet, and the New World Symphony, conducted by Michael Tilson Thomas, present all world premieres of Gordon pieces in 2014-15. Other 2014-15 highlights include the Canadian premiere of Rushes (seven bassoons), the French Premiere of Cold by the Orchestre Philharmonique de Radio France, and the U.S. premiere of both Dry and Hypat at Miller Theater.

Michael Gordon’s enthusiasm for adding dimensionality to the traditional concert experience has led to numerous collaborations with artists in other media, most frequently with filmmaker Bill Morrison and Ridge Theater. Decasia, a Gordon-Morrison collaboration in which the audience is encircled by the orchestra and large projections, will be performed three times this spring, in Groningen, Rotterdam, and Spoleto USA. A large-scale, single-movement, relentlessly monumental work about decay — the decay of melody, tuning, and classical music itself — Decasia has become a cult favorite since its premiere in 2001 and was added to the Library of Congress National Film Registry in 2013, becoming the first film of the 21st century to receive that honor. Gordon and Morrison’s works together also include two film symphonies centered on cities: Dystopia (about Los Angeles) in 2008 for David Robertson and the Los Angeles Philharmonic, and Gotham (about New York City) in 2004 for the American Composers Orchestra. The pair premiere El Sol Dalente, a city symphony in honor of Miami Beach’s centennial, this spring, and will embark on a new collaboration with the Seattle Symphony in 2016.

Gordon has been commissioned by Lincoln Center, Carnegie Hall, the BBC Proms, BAM, and the Sydney 2000 Olympic Arts Festival, among others. His music has been featured prominently in the dance works of Emio Greco | PCI, Wayne McGregor (for Stuttgart Ballet, Random Dance), Pina Bausch’s Tanztheater Wuppertal, Heinz Spoerli (for Zürich Ballet), Ashley Page (for The Royal Ballet and The Scottish Ballet), and Club Guy & Roni. The recipient of multiple awards and grants, Gordon has been honored by the Guggenheim Foundation, the National Endowment for the Arts, the Foundation for Contemporary Performance Artists, American Academy of Arts and Letters. His recordings include Rushes, Timber, Weather, Light is Gaoling, Decasia, (purgatorio) POPOPERA, Van Gogh, Trance, and Big Noise from Nicaragua. An album of his orchestral works will release on Cantaloupe in February 2015, including Dystopia and Rehearsing Beethoven’s Seventh Symphony, with Gotham releasing digitally at the same time.

Formed in 1983 as the Michael Gordon Philharmonic and renamed the Michael Gordon Band in 2000, Gordon’s own ensemble has performed across Europe and the United States at venues as diverse as Alice Tully Hall and the punk mecca CBGB, on the Contemporary Music Network Tour, and at the Amherst Festival in London.

Gordon is co-founder and co-artistic director of New York’s legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

GAVIN BRYARS'
(b. January 31, 1943, Yorkshire, England) first musical reputation was as a jazz bassist working in the early sixties with improvisers Derek Bailey and Tony Oxley. He abandoned improvisation in 1966 and worked for a time in the United States with John Cage. Subsequently he collaborated closely with composers such as Cornelius Cardew and John White. From 1969 to 1976 he taught in departments of Fine Art in Portsmouth and Leicester, and during the time that he taught at Portsmouth College of Art he was instrumental in founding the legendary Portsmouth Infonix. He founded the music department at Leicester Polytechnic (later De Montfort University) and was professor of music there from 1989 to 1994.

His first major work as a composer was The Sinking of the Titanic (1969) originally released on Brian Eno’s Obscure label in 1970 and Jesus’ Blood Never Failed Me Yet (1977) both famously re-released in new versions in the 1990s on Point Music label, selling over a quarter of a million copies. The original 1970s recordings have been re-released on CD by Virgin Records.

He has composed prolifically for the theatre and dance as well as for the concert hall and has written four full-length operas. His first opera, Medea was first staged by the director Robert Wilson at the Opéra de Lyon and Opéra de Paris in 1984. Following the success of the original production, a revised version was given in concert in 1996 by the BBC Scottish Symphony Orchestra. His second opera, Doctor Ox’s Experiment (based on a story by Jules Vernes and with a libretto by Blake Morrison) was staged by the Canadian film director Atom Egoyan for English National Opera in 1998. A separate production of Doctor Ox’s Experiment appeared in 1999 in Dortmund, Germany. The third opera, “O” (libretto again by Blake Morrison), was commissioned by Manz Opera and was premiered in February 2002, staged by Georges Deiron, in the newly refurbished Manz Opera House.

Since 2006 he has collaborated with Opera North Projects, initially with the Royal Shakespeare Company (RSC) on Shakespeare sonnets Nothing Like the Sun (2007) and subsequently on Merry and Grand (2007-8) — a project on the songs of Tom Waits and Kathleen Brennan for whom, since 2000 he has worked with the Irish singer lara O’Connor on settings of early Gaelic texts. Gavin Bryars has a particular association with dance and the visual arts: choreographers who have used his work and commissioned new pieces from him include William Forsythe, Lucinda Childs, Carolyn Carlson, Maguy Marin, Jen Kylan, Siobhan Davies, Edouard Lock and David Dawson. His hugely successful collaboration with Merce Cunningham, Biped, was in the Cunningham Company’s repertoire and played world-wide - Biped was the last work performed on the Cunningham city symphony in honor of Miami Beach's centennial, this spring, and will embark on a new collaboration with the Seattle Symphony in 2016.

Since 2004 he has worked with the Irish singer lara O’Connor on settings of early Gaelic texts. Gavin Bryars has been professor of music at Dartington College of Arts from 2004-2008. He has an honorary doctorate from the University of Plymouth and was awarded a Fellowship of Bath Spa University. He is a Regent of the Collège de ’Pataphysique, founded in 1999, and was awarded the Ordre de la Grande Gidouille, and had been made a Transcendent Satrap, the most elevated position in the Collège. Gavin Bryars is married to Russian-born film director Anna Tchernakova, has three daughters (two from his previous marriage) and a son. He lives in England and British Columbia, Canada.
OLIVER LAKE

The artistic scope of renowned saxophonist, composer, painter and poet Oliver Lake (b. September 14, 1942, Marianna, Arkansas) half-decade-long career is unparalleled. From collaborations with the Brooklyn Philharmonic, Flux String Quartet, Björk, Lou Reed, A Tribe Called Quest, Del-Byzanteens with Jim Jarmusch and James Nares, collaborating with Nan Goldin on the soundtrack to The Ballad of Sexual Dependency, and playing guitar in the notorious Glenn Branca Ensemble.

Lake’s early compositions grew out of his solo performance art and often used boombox tape players in a medium, most notably in the Christmas piece Unsilent Night, which debuted in the streets of Greenwich Village in 1982 and is now performed annually in dozens of cities around the world.

Oliver Lake continues to remain focused and immersed in his work with his Organ Quartet, Big Band, and filled with bold new artistic endeavors.

Raised in Akron, Ohio, he came to New York to study English Literature and music at Columbia. After graduation, he dived into the downtown New York arts scene: founding the rock band The Del-Byzanteens with Jim Jarmusch and James Nares, collaborating with Nan Goldin on the soundtrack to The Ballad of Sexual Dependency, and playing guitar in the notorious Glenn Branca Ensemble.

For more information, visit oliverlake.net & facebook.com/oliverlakejazz

PHIL KLINE

PHIL KLINE is an American composer, writer, performer, and visual artist born on January 20, 1942, in New York City. After his studies at Columbia University, Kline began performing and experimenting with a variety of media, including electronics, sound installations, and live performance. His work often incorporates unconventional forms and materials, and he is known for his pioneering contributions to the field of experimental music and art.

Kline's compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, and karaoke tapes. In the broad scope of her developing oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001 Lizée received a Master of Music degree from McGill University. After a decade and a half of composition, her list of over 40 works is varied and distinguished (the Kronos Quartet, BBC Proms, 1°Orchestre Métropolitain du Grand Montréal, CBC, Radio-Canada, the San Francisco Symphony, NYCO’s Kaufman Center, Darcy-James Angar’s Secret Society, So Percussion, Ethel, Gryphon Trio, MATA Festival, TorQ Percussion, Fondation Arte Musica/Musée des beaux-arts de Montréal, EOM®, Continuum, Soundstream, ICMG, Arrhythmia, Kitchener-Waterloo Symphony). Her music has been performed worldwide in renowned venues including Carnegie Hall (NYC), Royal Albert Hall (London), Musikgebouw (Amsterdam) and Cité de la Musique (Paris) – and in festivals including the BBC Proms (UK), Huddersfield (UK), Bang On A Can (USA), All Tomorrow’s Parties (UK), X Avant (Canada), Luminato (Canada), O’Kelly, Ecatstic (NYC), Switchboard (San Francisco), Cassalmaggiore (Italy), and Dark Music Days (Iceland).

Lizée was awarded the prestigious 2010 Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a Civitella Ranieri Foundation Fellow (New York City/Italy). In 2018 she was selected by acclaimed composer and conductor Howard Shore to be his protégée as part of the Governor General’s Performing Arts Awards Mentorship Program. This Will Not Be Televised, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers’ Top 10 Works. Her work for piano and notated glitch, Hitchcock Études, was chosen by the International Society for Contemporary Music and featured at the 2014 World Music Days in Wrocław, Poland. Additional awards and nominations include a Prix Opus (2013), two Prix collegien de musique contemporaine (2012, 2013) and the 2002 Canada Council for the Arts Robert Fleming Prize for achievements in composition.

NICOLE LIZÉE

Called a “brilliant musical scientist” and lauded for “creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation”, Montreal based composer Nicole Lizée (b. April 7, 1973, Gravelbourg, Saskatchewan, Canada) creates new music at an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, 1960s psychedelia and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them and integrates them into live performance.

Lizée’s compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, and karaoke tapes. In the broad scope of her developing oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

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MEREDITH MONK

MEREDITH MONK (b. November 20, 1942, New York, NY) is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called “extended vocal technique” and “interdisciplinary performances.” Monk creates works that thrive at the intersection of music and movement, image and object, light and sound, discovering and weaving together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an interpretive language and in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. Over the last fifty years, she has been hailed as “a magician of the voice” and “one of America’s coolest composers.” Celebrated internationally, Monk’s work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London’s Barbican Centre, and at major venues around the world. Among her many accolades, she was recently named an Officer of the Order of Arts and Letters by the Republic of France and the 2012 Composer of the Year by Musical America. In conjunction with her 50th Season of creating and performing, she was appointed Artist Laureate of the US Richard and Barbara Debs Composer’s Chair at Carnegie Hall. In September 2015, Ms. Monk received the National Medal of Arts from President Obama.
BIBBI MOSLET
(b. July 7, 1940, Trondheim, Norway) has been educated at universities in Norway, Sweden and the University of North Carolina and has degrees in Languages, Literature, Film & Drama. She has been a lecturer and teacher at universities and colleges in all three countries and is often asked to participate in debates concerning professional film and theatre.

She has been engaged as a project developer at Norsk Film a/s (the stately financed film producing company) for 15 years till she started working for The Norwegian Opera and Ballet responsible for developing new Norwegian operas. In addition Moslet has freelanced as a playwright and dramaturg at several theaters. Over the past ten years she has also collaborated with Cecile Ore on two opera libretti and several works for choir.

In 1988 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 textures and forms. As a pioneer in site-specific performance, she has created such works as Juane: A Theatre Cantata in 3 Installments (1969) and Ascension Variations (2009) for the Solomon R. 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 (1986), have been seen throughout the world. Her music can also be heard in films by such directors as Jean-Luc Godard, David Byrne, 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 Carnegie Hall, Michael Tilson Thomas/San Francisco Symphony and New World Symphony, 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), and two “Bessie” awards for Sustained Creative Achievement. More recently Monk was named one of National Public Radio’s 50 Great Voices, and received a 2012 Doris Duke Artist Award, a 2011 Yoko Ono Lennon Courage Award for the Arts, and an inaugural USA Prudential Fellow award in 2008. She holds honorary Doctor of Arts degrees from Bard College, Boston Conservatory, Cornish College of the Arts, The Juilliard School, Mount Holyoke College, the San Francisco Art Institute and the University of the Arts. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated Londoner and the highly acclaimed Songs of Ascension (2011) and Piano Songs (2014). Selected scores of her work are available through Boosey & Hawkes.

Among the many highlights of Monk’s performances from the last twenty years is her Vocal Offering for His Holiness the Dalai Lama as part of the World Festival of Sacred Music in Los Angeles in October 1999. Several marathon performances of her work have taken place in New York at the World Financial Center (1991), Lincoln Center Music Festival (2000), Carnegie’s Zankel Hall (2006 and 2010), Symphony Space (2008) and the Whitney Museum (2009). In February 2012, Ms. Monk was honored with a remix and interpretations cd, MONK MIX, featuring 25 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, and performed in John Cage’s Store Books as part of the symphony’s American Mavericks Festival. She is the subject of two new books of interviews, Conversations with Meredith Monk, by arts critic and Performing Arts Journal editor Bonnie Marranca, and Une voix mystique, by French author Jean-Louis Tallon.

Monk’s most recent music-theater piece, On Behalf of Nature, premiered in January 2013 at UCLA and continues to tour internationally. A recording of the work on ECM Records will be released later this year.

JOHN OSWALD
(b. May 30, 1953, Kitchener, Ontario, Canada) is best known as the the creator of the music genre Panderphonics, an appropriative form of recording studio creation which he began to develop in the late sixties. This has got him in trouble with, and also generated invitations from major record labels and musical icons. Meanwhile, in the ’90s he began, with several commissions from the Kronos Quartet, to compose scores, in what he calls the Rascal Kleptoparte, for classical musicians and orchestras, including TBO (2012-13), a half hour condensation of all Beethoven’s Symphonies.

He also improvises on the saxophone in various settings, dances, and is a visual media artist and chronosopher, best known for the series Stillnessence. He’s a Canadian Governor General’s Media Artist Laureate.
LARRY POLANSKY
(b. October 18, 1944, New York, NY) is an American composer of mostly chamber, choral, vocal, piano, and electroacoustic works that have been performed in the Americas and Europe; he is also active as an electric guitarist and writer. Polansky initially studied with Ron Riddle at the New College of Florida in Sarasota, then at the University of California, Santa Cruz, where he earned his BA in mathematics and music in 1976, and with James Tenney at York University in Toronto in 1977. He studied composition with Ben Johnston at the University of Illinois at Urbana-Champaign and there earned his MA in 1978. He also had private studies in jazz guitar with George Barnes, Mick Goodrick and Chuck Wayne. As an electric guitarist, he has often played contemporary music, notably with electric guitarist Nick Didkovsky and in Trio with Kui Dong and Christian Wolff. He also plays gendèr (metallophone from Indonesia), mandocello, mandolin, and other instruments. He has occasionally performed as a singer, including with the Enfeld Shaker Singers.

Polansky founded the collective of experimental composers Frog Peak Music in New Hampshire in 1982 and has served as its co-director since 1982. He later co-authored with Phil Burk and David Rosenboom the computer-music language HMXL, (Hierarchical Music Specification Language) from 1988–92. He co-founded the Leonardo Music Journal in 1990 and has served on the board of directors of the journal Perspectives of New Music since 1995.

He taught as an assistant professor at Mills College in Oakland, California from 1981–90 and taught at Dartmouth College in Hanover, New Hampshire from 1990–2013, where he served as chair of the department of music from 1996–2013 and taught as the Joseph Strauss 1922 Professor of Music from 2000–15, now emeritus. He has taught at the University of California, Santa Cruz since 2013.

LASSE THORESEN
(b. October 18, 1949, Oslo, Norway) is a professor of composition at the Norwegian State Academy of Music where he has taught composition, electro-acoustic music, and sonology since 1975. He received a graduate degree in composition in 1972 from the Oslo Music Conservatory, where he studied under Finn Mortensen, after which he studied electro acoustic music and composition under Werner Kaege at the Institute of Sonology in Utrecht, the Netherlands. From 1978 to 1981 he conducted a post graduate research project in sonology with support from the Norwegian ‘Norwegian Research Council for Science and the Humanities’. From 1981 to 2000 Mr. Thoresen occupied the principal chair of composition at the Norwegian Academy of Music in Oslo where he is still teaching composition. He was a guest professor at ESMUC, Barcelona in 2007.

A number of his works have achieved wide recognition both in Norway and internationally. The piano trio Bird of the heart was first performed at the Bergen International Festival in 1982 by Oslo Trio, and has subsequently been played on tours by a number of outstanding trios in numerous European and Canadian concert halls. The Symphonic concerto for Violin and Orchestra (1984) had its first performance on direct broadcast to a vast number of European countries and has later performed several times at concerts in Norway, Sweden and Germany. In 1985 Les trois régénérations was commissioned and premiered by Radio France in Paris. Mr. Thoresen was the festival composer at the Bergen International Music Festival in 1986. Emergence (1997) was commissioned by the Oslo Philharmonic and its conductor Mariss Jansons for a concert tour to European capitals including the Musik Verein in Vienna. In 1998 Fire and Light. Cantata and Transformation had its world premiere in Warsaw, the work being commissioned by the contemporary music festival Warszaws Autumn. In April 2000 his hour’s long “As the Waves of One Sea” for 250 performers was performed in Oslo Concert Hall to celebrate the new millennium. In May 2001, his Oratorio Terraces of Light was performed in Hafnia with the inauguration of the Baha’i Terraces. In 2003 he was guest composer in Kiev Musik Fest. In May 2003 his Triple Concerto: Transfigurations was performed by a Norwegian trio of soloists and Mr. Thoresen was invited to the Symphonic Academy as a greeting from the Norwegian State on the occasion of the city’s 300 years jubilee. For three years he was composer in residence at Festival Présences, the major musical festival of Radio France, Paris (2004-2006). The sinfonietta BIT20 has taken his Lap, takk og jenner on several tours abroad, and Nordic Voices has performed his music regularly during their tours.

Mr. Thoresen has received a number of awards: the Norwegian Society of Composers’ Work of the Year award for Stages of the Inner Dialogue for piano (1988), Abjuro (1982), Carmel Eulogy (1983), the Music Critics’ Award for Qudrat, a work for synthesizer and percussion, the Lindeman award for his integral work as a composer (1987). In 1987 Illuminations for violincello and orchestra obtained honorary mention in the Prix Italia. He won Spelmannspreisinen — the Norwegian equivalent of a Grammy — for the CD The Sonic Mind featuring a violin and a cello concerto recorded by the Oslo Philharmonic (1998). In 2001, he received the Prix Jacques DURAND from Institut de France, Académie des Beaux Arts for his music. In 2002 he receives the Foundation Simrni House/Spur Price (Belgium). In 2003 he receives the Edward Prize for his 60 minutes’ suite for Folk Singer and Sinfonietta Lap, takk og jenner. In 2010 he received the Nordic Music Prize, the most prestigious one in Scandinavia, for his works for vocal sextet (op.42) that employ new vocal techniques and microtonality inspired by ancient Scandinavian folk music.

Influenced by Norwegian folk music, French spectral music and Harry Partch’s tonal system “Just Intonation”, as well as from his ethno-musical studies of the folk music from his own country and from Asia Mr. Thoresen has been using microtonal principles in a number of his works since 1965. His approach to instrumentation and texture has been influenced by spectromorphology. Stylistically his production exhibits great variety.

His pioneering work on musical analysis, combining a phenomenological approach with a structuralist approach to analytical method inspired by the spectromorphology of Pierre Schaeffer, has attracted international attention. Mr. Thoresen has published scientific papers on Organ- ised Sound and Journal of Music and Meaning. He has lectured extensively on his music and his method of musical analysis in Universities and Conferences in Oslo, Bergen, Tromsø, Trondheim, Stockholm, Malmö, Gothenburg, Helsinki, Jyväskylä, London, York, Baghdad, Amsterdam, Utrecht, Graz, Hamburg, Moscow, Paris, Landegg (Switzerland), Louven (Belgium), Kew, Montreal, Beijing, Nortkapig, Riga, Tallin, Pragye. He was guest professor at ESMUC (Barcelona) autumn 2007, was engaged as a guest lecturer and researcher at McGill (Montreal) 2013-2015.

EVE EGOYAN
(b. 1964, Victoria, Canada) has firmly established herself as an internationally recognized interpreter of contemporary piano concert music. She has won numerous awards and consistently receives acclaim for her performances and recordings. Renowned composers — James Tenney (U.S./Canada), Alvin Curran (U.S.), Ann Southam (Canada), Rudolf Komorous (Canada), Maria de Alvear (Germany), Michael Finnissy (Britain) and, Kondo Lspani amongst others have written for her. She continues to commission works and is presently exploring writing for herself (Chambers Arts Fellowship). Egoyn’s definitive style continues to take her to new levels of artistic achievement, creative collaboration and audience engagement. Egoyn has released nine critically acclaimed discs, eight of works by living composers and one disc of works by Erik Satie. Her discs have been selected as “Top Classical Disc of the Year,” The Globe and Mail (2011), and one of “Ten Top” classical discs, The New Yorker magazine (2016). Her most recent disc, “B,” world premiere recordings by Ann Southam, received four out of four stars

PERFORMERS
by the Toronto Star and was the featured disc of the week on New York's classical radio station WQXR. Her first disc, “thethingsinbetween” (1999), was selected one of the top ten discs of any genre by The Globe and Mail. These accolades are particularly remarkable for contemporary solo piano repertoire of mostly Canadian compositions.

Honors include numerous commissions and awards from the Canada Council, Ontario and Toronto Arts Councils, FACTOR, a University of Victoria Distinguished Alumna Award, a K.M. Hunter Award, a Chalmers Award and a Chalmers Arts Fellowship. Egoyan is a Fellow of the Royal Society of Canada (FRSC) and one of fifty Canadian performers and conductors given the designation of “OMD Ambassador” by the Canadian Music Centre. She was recently selected as one of the 25 greatest Canadian classical pianists by the CBC.

GIACOMO FIORE
(b. 1983, Genova, Italy) is a guitarist and musicologist who has performed across the United States, Brazil, Canada, and Europe, giving world and U.S. premiers of works by Larry Polansky, Ron Nagorcka, Kenji Oh, Garry Elster, Agustin Castilla-Avila, and many others. A Ph.D. graduate from the University of California, Santa Cruz, Fiore’s research focuses on U.S. experimental music, tunings, and performance. He has published articles in TEMPO, the Journal of the Society for American Music, Classical Guitar, and Umlule Magazine, and released four solo recordings. He teaches at USF, the SF Conservatory, and UCSC, and directs Targuıts Guitar Series.

FLUX QUARTET
The FLUX Quartet, “one of the most fearless and important new-music ensembles around” (Joshua Hoover, San Francisco Chronicle), who have brought a new renaissance to quartet music (Wall Gann, The Village Voice), has performed to rave reviews in venues of all sorts, from Carnegie’s Zankel Hall and Kennedy Center, to influential art institutions such as EMPAC, The Kitchen, and the Walker Art Center, to international music festivals in Australia, Europe, and the Americas. It has also premiered new works on numerous experimental series, including Roulette, Bowerbird, and the Music Gallery. FLUX’s radio credits include NPR’s All Things Considered, WNYC’s New Sounds and Soundcheck, and WFMU’s Stochastic Hit Parade. The group’s discography includes recordings on the Cantaloupe, Innova, T zaddik, and Cold Blue Music labels, and released four solo recordings. It teaches at USF, the SF Conservatory, and UCSC, and directs Targuıts Guitar Series.

MEREDITH MONK & VOCAL ENSEMBLE
Meredith Monk & Vocal Ensemble consists of some of the finest and most adventurous singer/instrumentalist/performers active in new music. Founded in 1978 to further expand Monk’s groundbreaking exploration of the human voice, the Ensemble has received multiple awards and critical accolades, including a 2008 GRAMMY nomination for impermanence. Appearing in festivals, theaters and concert halls around the world, Meredith Monk & Vocal Ensemble can also be heard on numerous recordings on the ECM New Music Series label.

KATIE GEISSINGER
Katie Geissinger has performed with Meredith Monk worldwide as concert and theater pieces such as: ATLAS, mercy, the Grammy-nominated impermanence, Songs of Ascension, and The Politics of Quiet, which received a Bessie award. Career highlights include the premiere of Bang on a Can’s Obie-winning The Carbon Copy Building (Canteloupé), appearing in Philip Glass and Philip Wilson’s Einstein on the Beach (Elektra Nonesuch), and performances as a soloist in Bach’s Magnificat, Honegger’s Le Reo David, and Osvaldo Golijov’s. Annadamar at Carnegie Hall. Other credits include Jonathan Miller’s staging of Bach’s St. Matthew Passion at BAM, John Taverner’s The Veil of the Temple at Lincoln Center, and Ann Hamilton’s the event of a thread, with music by David Lang, at the Park Avenue Armory. Her Broadway credits include Baz Luhrmann’s production of La Boheme and Coram Boy. Upcoming performances include: Julia Wolfe’s Steel Hammer in collaboration with Anne Bogart’s SITI Company and The Bang on a Can All-Stars.

BOHDAN HILASH
Bohdan Hilash has appeared at many of the world’s renowned concert venues and festivals as a performer of orchestral, chamber, and contemporary music; opera; musical theatre; and jazz. He has performed with several of the world’s leading orchestras, including the London Symphony Orchestra and New York Philharmonic with conductors such as Leonard Bernstein, Kurt Masur, and Zubin Mehta. Mr. Hilash has premiered numerous new compositions written for him throughout the world and worked with many of the field’s foremost artists and ensembles including the Bang on a Can All-Stars, Chamber Music Society of Lincoln Center, and Continuum. His diverse performance career encompasses projects in jazz and ethnic music, music for radio and television, and numerous recordings and soundtracks for feature films. In the theater Mr. Hilash has been a featured performer in collaboration with leading theater companies, playwrights, and directors, including Arthur Miller and Lee Breuer.

ALLISON SNIFFIN
Allison Sniffin is a multi-instrumentalist, singer, composer, and member of Meredith Monk & Vocal Ensemble since 1996. She collaborated with Meredith Monk in the orchestration of Monk’s Possible Sky, Night, WEAVE, Ream Variations and Backlight; edited an album of piano music; and prepared numerous a capella and instrumental works for publication. Ms. Sniffin has received grants from Meet the Composer and Concert Artists Guild for her compositions and has recently composed commissioned pieces for Melodia Women’s Choir and Union Theological Seminary. She is organist and pianist at Middle Collegiate Church and Temple Shaaray Tefila in NYC.
NORDIC VOICES
Formed in 1998, Nordic Voices comprises six graduates from the Norwegian Academy of Music and the Norwegian Academy of Opera, who, in addition to their singing backgrounds, have a broad range of experience from choral conducting to teacher training and composition. It is perhaps this range of interests that leads them to explore a wider than usual spectrum of musical expression, from plainchant to new works commissioned from leading Norwegian composers; from the most sacred of religious texts to the strongly secular.
Nordic Voices enjoy mixing their programs to the point of what many would consider extremes. Lucious rubs shoulders with Ligeti and Norwegian contemporary composer Henrik Heltestuen, and Dufy with Huber and Nyseth. Their program concepts revolve around themes, for example historical figures or textual links, bringing the music to life in sometimes unexpected ways. Nordic Voices has explored the world of sound poetry, electronics, with works exploiting not only electronic amplification, but sampling, mixing and video-art.

In short, Nordic Voices concerts are an unusual blend of sophisticated music-making and stylish performance. More often than not with more than a dash of humor, and thanks to the group’s ability to engage and fascinate, it is increasingly in demand on the international scene. In addition to regular concerts in Oslo and around Norway, recent concert tours have included visits to South-America, Asia, Europe and regular tours of the USA. One of Nordic Voices’ main goals is to be in front of researching in vocal art. This means to explore, as they did in the Concorance project which led to the Djiñkni Don recording, new vocal techniques and new way of using the classical trained voice. In this end this means that Nordic Voices can produce a wide range of techniques, from ordinary classical sounds to Mongolian overtone singing.

Their recording on the Chandos label, ‘Reges terrae’ - with 16th century music from the times of Carlo V - has been enthusiastically received: ‘their clear, radiant performances, full of character, are vividly captured by the DSD recording,’ “the music is sumptuously textured and elegantly phrased in these gorgeous realizations” (BBC Music Magazine). It was also nominated for the Norwegian Grammy Award (Spellemannprisen 2007).

Their second recording, “Djånki Don”, with contemporary music by various Norwegian composers, was also nominated for the Norwegian Grammy Award (Spellemannprisen 2008). “Lamentations” were released in Sep 2009, also on the Chandos label. The release tour included concert venues in Oslo, Bergen and Haugesund in Norway, as well as Stockholm, Helsinki and London. “Himmelen” were released in 2012, including the opus 42, written especially for Nordic Voices, and which won the composer the very highly regarded Nordic Council Music Prize in 2010.

A total of five recordings full recordings and participation on many more, have led to several nominations for the Norwegian Grammy “Spellemannprisen”, Nordic Voices have also won many awards, including the Fartein Valen-award, the Rolf Gommeling-award; and in 2014, the prestigious “Performer of the year” from the Norwegian Society of Composers.

ELLIOIT SIMPSON
Guitarist Elliot Simpson (b. Tijeras, NM) has given premieres of works by such iconic and diverse composers as Sofia Gubaidulina, Alvin Lucier, and Michael Finnissy, and has collaborated with many acclaimed young composers as Hugo Morales, Ezequiel Menalled, Benjamin Staern, and Sahiba Aminika. He has been a guest of organizations including the Askik Schönberg Ensemble, the San Francisco Symphony, the Centro de Experimentación del Teatro Colón, Ensemble Modelo62, the New European Ensemble, the György Ligeti Academy, and the Verband für aktuelle Musik Hamburg, as well as festivals and concert series throughout the United States and Europe in performances ranging from early music to free improvisation.

In short, Elliot Simpson enjoys mixing his programs to the point of what many would consider extremes. Lucious rubs shoulders with Ligeti and Norwegian contemporary composer Henrik Heltestuen, and Dufy with Huber and Nyseth. Their program concepts revolve around themes, for example historical figures or textual links, bringing the music to life in sometimes unexpected ways. Nordic Voices has explored the world of sound poetry, electronics, with works exploiting not only electronic amplification, but sampling, mixing and video-art.

In short, Elliot Simpson’s solo playing has been described by NewMusicBox as “highly virtuous and deeply communicative...full of character and presence.” He has performed with the late Maestro Ustad Ali Akbar Khan. Stenberg has appeared at San Francisco Performances with Bill T. Jones / Arnie Zane Dance Company, in the music of Daniel Bernard Roumain and alongside cellist Joan Jeannenaud. In addition, she has performed with the San Francisco Ballet and Opera Orchestras as well as the San Francisco Symphony. She has lectured and performed at numerous conservatories and universities throughout the country including the Manhattan School of Music, MIT and the San Francisco and Peabody Conservatories of Music.

Kate was raised in a dynamic family of professional musicians and received her degrees from the San Francisco Conservatory of Music and the Eastman School of Music.
Charles Amirkhanian (b. January 19, 1945, Fresno, CA) co-founded Other Minds in 1992 and serves as its Executive and Artistic Director. As a composer, he is renowned for his text-sound compositions that employ speech sounds in rhythmic patterns resembling percussion music, with influences from Ernst Toch, Gerrard Stein, Steve Reich, and Clark Coolidge. He also composes electroacoustic essays incorporating acous- tic ambient sounds alongside more traditional instrumental music sources to create disjunct, trance-like dreamscapes and hörspiele.

In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many additional concerts devoted to the work of the American experimental tradition (Cage, Cowell, Rudhyar, Nan-carrow, Hovhaness, Antheil and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world.

He also established an ambitious website (radiOM.org) that provides access to new music information for listeners in 186 countries and territories. Beginning with a collection of 4,000 reel-to-reel studio and aircheck tapes from the KFPA archives transferred in 1989 to Other Minds, a 15-year project of digitizing unique analog audio files has blossomed into one of the most impressive online reference libraries of experimental classical music. This rich preservation site, with universal free streaming access, is supported by a generous organizational partner, The Internet Archive, based in San Francisco.

Amirkhanian served as Music Director of KFPA Radio in Berkeley (1969-1992) and the Executive Director of the Arts miscellany Artists Program (1980-1997). From 1977-1980 he was a full-time instructor in the Interdisciplinary Creative Arts Department at San Francisco State University. In San Francisco, Amirkhanian hosted and programmed The Experimental Hour, highly regarded Speaking of Music series (1983-1993), bringing live audiences together for intimate conversations in person with pathbreaking composers. And from 1989-1999 he co-directed, with John Lif- ton, the Composer-to-Composer Festival in Telluride, Colorado, which served as a model for the Other Minds Festival.

For his work at KFPA he received the Letter of Distinction from the American Music Center in 1984 and the Deems Taylor Award from ASCAP in 1989. At Other Minds, he received the American Music Center Artists Program (1993-1997). From 1977-1980 he was a full-time instructor in the Interdisciplinary Creative Arts Department at San Francisco State University. In San Francisco, Amirkhanian hosted and programmed The Experimental Hour, highly regarded Speaking of Music series (1983-1993), bringing live audiences together for intimate conversations in person with pathbreaking composers. And from 1989-1999 he co-directed, with John Lif- ton, the Composer-to-Composer Festival in Telluride, Colorado, which served as a model for the Other Minds Festival.

In addition to his work as a composer, percussionist and poet, Amirkhanian has produced several pivotal commercial recordings, including the complete works for player piano of Conlon Nancarrow, the first compilation of American text- sound composition, the first compilation of electronic music by American women composers, the only compilation of George Antheil performing his own piano music, and first recordings of unpublished music by Marc Blitzstein.

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, per- formers, poets and intermedia artists are available for listeners 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 composer com- missions from the National Endowment for the Arts, West- deutscher Rundfunk (WDR), Meet the Composer, the BBC, the Australian Broadcasting Corporation, the 1984 Summer Olym- pics, the Arch Ensemble and Ensemble Intercontemporain and other organizations. His music has been choreographed by Bill T. Jones, Anna Halprin, Margaret Fisher, Nancy Karp + Dancers, and Richard Alston (Ballet Rambert). From 1975- 1985 he performed theatrical realizations of his sound poetry with projections by Carol Law at venues such as the Stedelijk Museum (Amsterdam), the Walker Art Center (Minneapolis), the San Francisco Museum of Modern Art, New Langton Arts (San Francisco) and throughout Australia. More recent performan- ces have been in Berlin, Beijing, Linz, Huddersfield, Moscow and St. Petersburg.

His music is available on two solo CDs, Walking Tune (Stark- land Records) and Mental Radio (New World Records) and also has been released on Cantaloupe, Cantaria, Wergo, Other Minds, Perspectives of New Music and Fylkingen, among other imprints.

Amirkhanian resides in El Cerrito, California, with his wife visual artist Adrienne Cardwell.

Adrienne Cardwell (b. 1978) has been working with audio- visual media for over 15 years. She has been with Other Minds since 2006 as our project director and archivist, managing the preservation and access of the organization’s analog and digital recording collections. Her background and work in multimedia and visual arts includes film, video, sculpture, and sound design.

Carole Goerger brings over 25 years of bookkeeping experi- ence to Other Minds. She ran her own bookkeeping business from 1998 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 work with Emerge & White CYPAs in Eugene, a bookkeeping company servicing the majority of nonprofits in the Eugene area. At Emerge & White she worked with over 30 organizations per month until moving to Alameda in December 2011. She began her work at Other Minds in April 2012.

Robert Shumaker, concert recording engineer for the Other Minds Festival, is a veteran of audio 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 record- ings in digital media.

Born February 11, 1949, in Oakland, he was raised in Berkeley where he emerged on the Bay Area music scene as a rock drummer with The Assaws (“what everyone was looking for in 1965,” he jokes), a Beatles-influenced band that signed with White Whale Records. He began to work in recording studios, first at Coast Recorders and Western United (Studios, and later at Pacific High Recording, where his clientele included Quicksilver Messenger Service, Van Morrison, Judy Collins and Jefferson Airplane.

Through engineer Phil Sawyer, he was introduced to Thomas Buckner, then setting up his legendary 1750 Arch Concerts and 1750 Arch Records label, and after helping design a state of the art recording studio at the Berkeley address, he was hired to engineer live concert recordings beginning in 1972. later broad- cast them on KFPA each Friday night from that Fall for over a decade. For 1750 Arch Records, he traveled with Charles Amirkhanian to Mexico City in April 1977 to record the com- plete piano player works of Conlon Nancarrow, now re-released on the Other Minds CD label. He also engineered many of the multi-track electroacoustic text sound pieces by Amirkhanian, some of them released on the LP Lexical Music.

He later worked with Mike Cogan at Bay Records in Oakland until 2011, where, among other projects, he recorded the com- plete string quartets of George Antheil with the Del Sol String Quartet, for Other Minds Records. He has digitized hundreds of hours of broadcasts and live recordings by KFPA’s national broadcasts for Other Minds’ RadiOM.org preservation project. He also serves as location recording engineer for the San Francisco Contemporary Music Players, Composers, Inc., and the San Francisco Girls Chorus.

Blaine Todd (b. June 13, 1986, Oceanside, CA) holds a B.A. in Journalism from San Francisco State University and a Master’s Degree in Digital Recording from 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.
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
The Other Minds Festival would not be possible without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge these individuals and institutions for their generous support of Other Minds programs between January 1, 2013 and January 31st, 2014. Every effort has been made to ensure the accuracy of this listing; please contact Other Minds regarding errors or omissions.

**MAXIMALIST**
($5000+)
Rena Branstien
Anonymous
Bill Huxle
Olive McCarthy & Tricia Bell
Margaret Dorfman
Charles Amirkhanian & Carol Law
Charles Celeste Hutchins
Jim Newman & Jane Ivory

**IMPRESSIONIST**
($25 – $249)
Nancy Karp & Peter Jones
Rick Ihnokazi
Shunya & Keith Anding
Susan Pflaeger-Watson
Thomas Sepez
Timothy Lynch
Walter Zimmerman

**MINIMALIST**
($25 – $124)
Bari & Stephen Nessi
Katie Christ
Mike Dyer In Honor of Charles Amirkhanian
Patricia Walters
Seatbelt Seatbelt
Barbara A. Smith
Robert Hughes & Margaret Fisher
Routon
Seth Schein & Sherry Crandon: In Honor of Karen Cutler & Andy Gold

**ELECTRO-ACOUSTIC**
($2500 – $4999)
Newman and Jane Ivory

**EXPRESSIONIST**
($1000 – $2499)
Dennis Russell Davies
Dennis & Kerri Aman
Benjamin Amirkhanian
Barbara L. Bessey
Anita Mardikian & Pepo Pichler:
Aaron Siegel & Olya Gurevich
Meghreblian
Harry Bernstein & Caren

**POST-MODERNIST**
($500 – $999)
Jim Newman & Jane Ivory

**POST-MODERNIST**
($500 – $1999)
Agness Bourne
Anthony B. Creamer II
Catherine Coates & Veronica Silver: In Honor of Sarah Cashill
Crenos J. Stamps & Daphne Tan
Claude and Nina Geuen
Daniel S. Feldman
JoAnn Stenberg: In Memory of Donald Stenberg
Nina & Claude Geuen
Orr & David Robertson
Patricia and Madeleine McManamin: In Memory of Paul F. Victor, Jr.
Scott Atthowe & Patricia Thomas
Simone Weil
St. George Spirits
Tim Savinar and Patricia Unterman
William A. Zucchini
Zucchini Toast

**MICRO-TONAL**
(Up To $59)
Ahmet Ozcan
Anna S. Halprin
Anonymous: In Honor of David Gockley
B Foster & J Stone

**NEO-CLASSICIST**
($250 – $499)
Dale Djerassi
Alfred Heller
Andrew Heyn
Anne-Louise Charbonnier
Anonymous
Bronwyn Warren & James Patillo
Dale Weaver
David Samson
Denny Abrams
Dina & Neil Jacobson
Eliza Yurkie
Frank Hintz
George & Anahid Avakian
Helen Conway
James Bergstrom
Jane & Larry Reed
Marly Krayne: In Memory of Pamela Krayne
Neal Shourd
Neil & Dina Jacobson
Patrick & Madeline McManamin: In Memory of Paul F. Victor, Jr.
Scott Atthowe & Patricia Thomas
Sarita Carroll: In Memory of Charles Amirkhanian
Simone Weil
St. George Spirits
Stoby Switch Fund
Tim Savinar and Patricia Unterman
William A. Zecher
William Sharp
Zucchini Toast

**MINIMALIST**
($50 – $249)
Eric Kuehnl
William Sharp
William A. Zschaler
Unterman
Tim Savinar and Patricia Unterman

**POST-MODERNIST**
($500 – $1999)
Ann Gold & Karen Cutler
Andrew Gold & Karen Cutler
The David & Sylvia Teitelbaum Fund, Inc.
Susan Mcbride
Steve & Deborah Wolfe
Roselyne C. Swig
Dale Djerassi
Dana & Neil Jacobson
Eliza Yurkie
Frank Hintz
George & Anahid Avakian
Helen Conway
James Bergstrom
Jane & Larry Reed
Marly Krayne: In Memory of Pamela Krayne
Neal Shourd
Neil & Dina Jacobson
Patrick & Madeline McManamin: In Memory of Paul F. Victor, Jr.
Scott Atthowe & Patricia Thomas
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Anna S. Halprin
Anonymous: In Honor of David Gockley
B Foster & J Stone

**ELECTRO-ACOUSTIC**
($2500 – $4999)
Greg & Liz Lutz
Ron & Renate Kay
Greg & Liz Lutz
($250 – $499)
Andrew Hoyem
Bill & Mary Ann McDonald
Bill Berkson & Connie Lewallen
Brian Bock & Susan Rosin
Charles & Mary Tateosian
Charles Boone & Josepha Vaughan
Charie Raciti
Clark & Susan Coolidge
David Bullard
Diane Weaver
Dioso King
Eleanor K. Lindgren
Elmer & Gloria Kaplan
Emma Moon: In Memory of Mary Whitaker
Fred Rosenblum
Gloria Cheng & Lefteris Padavos
Humboldt Redwoods Inn
J M Sharp
Janet Gunn & Robert Shumaker
Karen Duncan
Ken Ueno
Larry Balakian: In Honor of Benjamin Amirkhanian
Louise Rosenkrantz & Eugene Turitz
Lydia Tiptcomb
Mary Stofflet
Morton Subotnick
Nancy Karp & Peter Jones
Rick Ihnokazi
Shunya & Keith Anding
Susan Pflaeger-Watson
Thomas Sepez
Timothy Lynch
Walter Zimmerman

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

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.

PUBLIC HIKES of the Djerassi Program’s property and sculpture collection are open for reservations. Information and a link to reservations at www.djerassi.org/sculpturetours.html

A limited number of PRIVATE HIKES are available for groups of 15 to 25. Please call (650) 747-1250 for info.

Learn about our WORKSHOPS for writing, photography, and movement led by prominent Djerassi alumni at www.djerassi.org

Lou Harrison Centennial
Saturday, February 18, 2017
At Bahá’í Center
San Francisco
Dennis Russell Davies performs and conducts works by Lou Harrison and Isang Yun

Saturday, May 20, 2017
At Mission Dolores Basilica
San Francisco
Lou Harrison’s La Koro Sutro conducted by Nicole Paiement
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ABOUT THE FESTIVAL

The 21st Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and the SFJazz Center.

Now in its 21st edition, the annual Other Minds Festival of New Music invites ten 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 illustrious 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.
EAST BAY EXPRESS is very proud to support OTHER MINDS 21 and the creation of revolutionary new music.
“No other city has an organization quite like Other Minds, catching all the things that would otherwise fall between the cracks”

–Alex Ross of The New Yorker