



OTHER MINDS

20

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

A FESTIVAL OF UNEXPECTED NEW MUSIC

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

GIVING BIRTH TO OTHER MINDS

In the early summer of 1986 I found myself at the Ideas Festival in Telluride, Colorado. How I got there was a strange story that, in retrospect, augured the birth of the Other Minds Festival.

It's no exaggeration to say that if there had been no catastrophic nuclear accident at Chernobyl, near Kiev in the Ukraine, there might never have been an organization called Other Minds. Actually, I was in Tasmania when I heard the news of the dangerous radiation leaks. With my artist wife Carol Law, I was on a 30-day concert tour of Australia, and we were about to wind things up and continue on to Western Europe to give other scheduled performances, when we learned that there was heavy pollution blowing westward from the USSR. The French government was assuring its citizens that the milk in Eastern France was safe to drink there. There were 33 nuclear plants in that country and the government didn't want to spread panic. But the Australian press, not as invested in the nuclear industry, was bluntly stating the truth—danger was on the horizon and the reactor might even melt down in coming weeks with devastating effect.

We had rented out our home in the East Bay for months ahead but felt compelled to cancel Europe. Taking advantage of the free months ahead, we set off on a motor trip through the American southwest with no plans whatsoever other than to camp out, visit the spectacular national parks, and record ambient sounds for future composing projects.

When we got to Colorado, we contacted our old friends Pamela Zoline and John Lifton in Telluride. They were in the midst of producing their annual Ideas Festival and we attended this exciting event. The gathering, then in its second year, operated on an unusual model. The object was to bring together 20 articulate guest speakers from the Left and Right, like writer Edward Abbey and politician Newt Gingrich, in a private conference, enabling them to locate common ground between them without being observed by press or public. The intention was to discourage grandstanding and the assertion of unsupportable talking points, moving toward that fine Quaker concept of consensus. After a week of intimate conversation, I was struck by the openness and honesty of the unfolding interpersonal and intellectual play. There also was an unusual depth of relationships that resulted in genuine, creative problem solving.

THOUGHTS FROM COMPOSERS:

"I can't think of a time where I have been so stimulated and encouraged in my musical pursuits. Thank you so very much for this experience that I will forever remember and that will so positively influence my career."

—JOAN JEANRENAUD

After a week in private deliberation, the public was invited to a public conference to hear the featured guests in panels and lectures. These talks were indisputably enriched by a camaraderie the previous meetings had fostered.

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

When the festival concluded, Lifton confided to me how much he missed his composer friends from London. We started to discuss how the model of the Ideas Festival could apply to a conference for composers. As most music festivals don't allow time for each

BILL ELZEY



Featured guests at the first Composer-to-Composer Festival in Telluride, Colorado, August 1988. L. to R. Charles Amirkhanian, Stephen Scott, Lou Harrison, John Lifton, critic Margaret Barela, Lepo Sumera, Sarah Hopkins, Terry Riley, Laurie Spiegel, Peter Soulthorpe, Brian Eno, Kyle Gann, Bill Colvig, Denys Bouliane, Ingrid Schmidhusen, Virko Bailey, Vincent Plush, Paul de Marinis.

Laurie Anderson reading aloud the manifesto on censorship signed by the assembled composers at C-C 1990. L. to R. John Lifton, I Wayan Sadra, Pauline Oliveros, Anderson, Geri Allen, Ge Gan-ru, Gerhard Stäbler, Robert Morris, Hugh Davies, Larry Polansky, Amirkhanian, James Tenney.



Struggling with the wording of the manifesto on censorship. L. to R., I Wayan Sadra, Jim Tenney (head in hands), Larry Polansky, Laurie Anderson, Roger Reynolds, and Pauline Oliveros.



JOHN FAGO



COMPOSER-TO-COMPOSER
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PROGRAM DIRECTORS:
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Committee on Censorship is a project of
THE TELLURIDE INSTITUTE
A Colorado non-profit corporation

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COMPOSER-TO-COMPOSER

July 11, 1990

COMPOSER-TO-COMPOSER MANIFESTO
Telluride, Colorado

As members of the international Telluride Institute Conference, we have been discussing the disastrous effects of repression on artists around the world.

We affirm the obligation of all artists to make the art they believe in, whatever its style, whatever its message.

Therefore, we abhor censorship in all forms.

We commit ourselves to achieving massive increases in the level and breadth of support for art in our society and in all societies.

As composers, we are aware that voices can be distorted, even silenced.

In articulating the sensibilities of a battered world, artists require complete freedom.

Geri Allen

Charles Amirkhanian

Hugh Davies

John Lifton

Pauline Oliveros

Roger Reynolds

Leo Smith

James Tenney

James Tenney

Laurie Anderson

Henry Brant

Ge Gan-Ru

Robert Morris

Larry Polansky

I Wayan Sadra

Gerhard Stäbler

James Tenney

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C-C 1990. Manifesto edited by Henry Brant and signed by all participating composers.

participant to get to know other composers, with the resulting jealous factionalism, we decided to launch a new annual event organized around this promising model.

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

The public concerts and panels were held over several days and nights at the jewel box Sheridan Opera House built in 1913 as a burlesque theatre on the main street of town. It was filled to capacity for every event, with many audience members traveling from

out of town. And the town's cafes were filled with audience members who could interact with their favorite composer during lunch time.

By the end of the week, the featured artists truly did not want to leave Southwestern Colorado, and it was clear that the private-plus-public meetings format was a runaway success. The seeds of the future Other Minds Festival had been planted.

The following year in Colorado, 1989, we brought John Cage and Conlon Nancarrow, whom I interviewed together onstage before the most rapt audience I can remember. In 1990, with Jesse Helms attacking the NEA and calling for an end to funding artists, the assembled group issued a proclamation re-asserting the rights of artists to voice dissent. One of our number, Laurie Anderson, placed a call to UPI, and the next day headlines around the country, in newspapers large and small, proclaimed, "Telluride Composers Denounce Helms." That same year, Henry Brant wrote one of his "instant compositions," and a vigorous performance of his partially improvised *Elevation 8750'* was played by the assembled guest composers and a local Telluride choral ensemble. The final year I was involved (1991), we enjoyed the company

of Alan Hovhaness, Zakir Hussain, and Louis Andriessen, among others.

Although these were wonderful experiences for all involved, by 1991 we came to accept that there was no natural audience for experimental music in Southwestern Colorado. We found ourselves unable to raise the necessary funds to continue on the grand scale we'd established.

After four years of producing Composer-to-Composer, and after serving 23 years as Music Director of KPFA Radio in Berkeley, I, and my wife Carol Law, were offered the positions of co-directors at the Djerassi Resident Artists Program in the remotest area of Woodside, California, 40 minutes south of San Francisco.

When I announced on KPFA's air that I was leaving the station at the end of November 1992, I received a telephone call from legendary San Francisco art gallerist and film producer Jim Newman who was one of our most generous listener-sponsors. "I really rely on your programs to let me know what's happening in music, Charles. Is there anything I can do to keep you connected to music in San Francisco?"

I told Jim about my work with Composer-to-Composer. Although that project couldn't continue in Telluride, we discussed how the concept could be relocated to Northern California since now there would be an ideal, scenic meeting site for the private composer sessions—the 600-acre Djerassi Program ranch—and a variety of performance venues in San Francisco from which to choose for our public concerts.

During the cold winter months, the Djerassi Program was on hiatus, so it could house the guest composers and provide space for meetings in its spacious studios. Under Carol's and my leadership, the Djerassi Program Board of Directors agreed to be the principal co-sponsor for the private composer residencies of this new festival.

Jim agreed to contribute the seed funding for the festival each year (which he generously has continued to do for two decades) and I was fortunate in meeting Baraka Sele, the performance program director of the Yerba Buena Center for the Arts, about to open its doors in November 1993. That month, as part of the complex's grand opening, the first Other Minds Festival took place, with a cast of artists that comprised Conlon Nancarrow, Trimpin, Philip Glass, Foday Musa Suso,



Meeting of the Board of Other Minds, July 28, 1994, home of Jim Newman, San Francisco. L. to R. Howard Baumgarten, Baraka Sele, Kent Nagano, Charles Amirkhanian, Terry Riley, Jim Newman. Painting by Guatemala-born artist Alfred Jensen, *Acrobatic Rectangles: Per 14* (1968), inspired by Mayan architecture.



C-O co-founders Charles Amirkhanian and John Lifton, 1991.

(TOP) JEANNE NEWMAN / (BOTTOM) CAROL LAW

Meredith Monk, Julia Wolfe, Robert Ashley, Jon Jang, Barbara Monk Feldman, Thomas Buckner and Jai Uttal.

Our focus, though a broad one, was to support composers who were extending what I thought of as the American Experimental Tradition, emanating from the pioneering work of Charles Ives, Henry Cowell, John Cage, Lou Harrison, Harry Partch, and others who had broken with the strictly European models in music and were looking to fashion new languages. Our composers welcomed outside influences from world music, improvisation, jazz, electronics, unusual intonations and instrumentation, and experimented freely with every musical parameter, along with the concept of the composer-performer.

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

In truth, the inclusive nature of Other Minds concerts also was inspired by my years at the very progressive KPFA Radio and the democratic format of New Music America, begun in 1979 in New York City as a counter-balance to the predominance of well-organized and -funded "uptown" composers. At that time, virtually all of the institutional support for contemporary music was in the hands of academic institutions and the "cerebral" wing of contemporary composers. The "downtown" composers found themselves marginalized because of their involvement with minimalism, rock, jazz, or world music. So in 1979 they were led by producer Mimi Johnson, music critic John Rockwell, and other rebels, in organizing a week-long series of concerts and panels at The Kitchen—New Music New York—that coincided with the annual gathering of the American Music Critics Association. Each composer, no matter his or her level of achievement and fame, was paid a uniform fee and was given 15-20 minutes to present their work in evenings that were full of variety with wildly varying styles. If one thing wasn't to your liking, the next thing likely could be. And most of the music critics in America had been lured into covering the event, making it national news.

Each year New Music America, as it came to be called subsequently, moved from one city to the next, stopping in Minneapolis in 1980, San Francisco in 1981 (highlighted by Nancarrow's first appearance outside Mexico since 1947), Chicago in 1982, and so forth. To further publicize these events, I co-hosted live radio broadcasts over the revolutionary new NPR satellite broadcasting system. Thus, in 1981, 1982 and 1985 (Los Angeles), audiences in regions that were unfamiliar with new music were suddenly and dramatically exposed to this work that doesn't require theoretical analysis to enjoy.

By the time of the final festival in Montréal in 1991, there seemed to be no way to go forward for the large assembly of individuals nurtured in the NMA system. Therefore, the time was ripe for a new annual event to emerge, and when John Cage died suddenly in August 1992, the need only seemed more profound.

Having secured a promise from the Yerba Buena Center to stage a festival, all that was needed was a name. Finally, Jim Newman came up with a winning inspiration: He referred me to a dismissive, unsigned notice in *The New Yorker* kvetching that Cage's epitaph might read that he composed music in other people's minds. Rising to the challenge, Jim said, "We'll be those other minds!"

By good fortune, our opening festival, produced on a shoestring, inspired others to come forward with funding to continue. First among our foundation supporters was the William & Flora Hewlett Foundation, whose program officer, Melanie Beene, met with us at Jim Newman's home and made a commitment that solidified our base of support. Mind you, we had only an underpaid staff of one, along with Jim and myself virtually volunteering. But we had high hopes and altruistic dreams.

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

Since those early years, we've held our festival concerts at the Cowell Theatre, Project Artaud, the Palace of Fine Arts Theatre, the Jewish Community Center of San Francisco, and now the new SFJAZZ Center. We've hosted 192 different featured festival composers from all parts of the world, presented hundreds more performers, premiered and commissioned a vast array of new pieces, and become widely known and respected globally as a desirable destination for leading edge composers and performers.

As I look back over our 20 years of gatherings and realize that now many of our participants no longer are living, it seems auspicious that the Other Minds Festival has captured a snapshot of music history not yet fully codified. But I'm gratified that much of what is taken for granted in new music today—everywhere one turns—is an extension of the pathways laid out by the continuum of the American Experimental Tradition and that Other Minds has played an important role in its vigorous development and survival.

As American maverick composer Ben Johnston, who turns 88 on March 15th, told me by phone from rural Wisconsin in January, "We ought to use music to integrate ourselves. And for me, that meant we shouldn't simply repeat the European classical model but adapt it to our own situation here. For example, I returned to the very building blocks of harmony and sought to integrate physics and music by re-imagining the harmonic series rather than blindly adopting Equal Temperament.

For others in America, different pathways were explored. But the key is not to take anything for granted."

This, in a nutshell, exemplifies the spirit that animates Other Minds.

And now, with our pioneering and free online archive of recorded interviews and concerts—radiOM.org—the panels, concerts and other proceedings of the Other Minds Festival, both on video and via audio recordings, reaches 50 times more than the 1000-1500 people who attend our concerts in person.

Of course we don't accomplish all this in a vacuum. Thanks so much to all of you who have provided consistent and generous financial support. Thanks also to the many board and staff members who have lent a hand to do the hard administrative work of our day-to-day operation. It's been a blessing to have your support and involvement in making Other Minds Other Minds.

Now next time your travel plans are dashed unexpectedly, do your best to make lemonade out of those lemons. I urge you to recall the story of a cancelled trip to Europe that gave scores of musicians a wonderful trip to Northern California that they never expected!

THOUGHTS FROM COMPOSERS:
"There have been few advocates of exploratory new music as committed and dedicated as Charles Amirkhanian and his Other Minds organization. Unequivocally upholding the right of music to be non-commercial, Other Minds continues its daring sponsorship of trailblazing, original artists."

—HENRY BRANT

OTHER MINDS:
A TIMELINE

January 29, 1993
An Evening With György Ligeti

Pianist Volker Banfield performs the American premiere of Études for Piano, Books 1 & 2, hosted by Charles Amirkhanian, with spoken introduction and talk by the composer. January 29, 1993, Hertz Hall, UC Berkeley (in collaboration with Cal Performances).

November 4–7, 1993
Other Minds Festival 1

(See complete list of composers for each OM Festival listed on pages 96–97.) Yerba Buena Center for the Arts (grand opening), San Francisco

November 12, 1994
Pandit Pran Nath & Terry Riley
First Unitarian Church,
San Francisco

1995
Other Minds Website Launch

Co-founder Jim Newman designs and launches the Other Minds website, one of the earliest new music Internet resources

March 30–31, April 1, 1995
Other Minds 2
YBCA, San Francisco

December 10, 1995
Henry Kaiser, Lukas Ligeti, Miya Masaoka
Japonesque, Pier 9,
San Francisco

February 15, 1996
Double Exposure

Eleanor Alberga & Thomas Bowles, two pianos
Cowell Theater at Fort Mason,
San Francisco

November 21-24, 1996
Other Minds 3
YBCA, San Francisco & Hertz Hall, UC Berkeley

November 10-12, 1997
Other Minds 4
Cowell Theater, Fort Mason,
San Francisco

October 21-22, 1998
Bang On A Can All-Stars Play Eno’s Music For Airports
YBCA, San Francisco

SF Premiere performance of the group also doing music by Lang, Gordon, Pamela Z, Wolfe, Ziporyn & Plonsey.

November 7, 1998
Opus 415, Number 4
Marathon
YBCA Forum, San Francisco

26 composers in collaboration with Common Sense Composers Collective.

Harold Budd, Henry Brant, Belinda Reynolds, Ingram Marshall & David Wessel, et al

1999
Other Minds Records Launched

The first OM Records release is “The Virtuoso Pianolist,” featuring Rex Lawson performing player piano rolls, including the world premiere recording of Stravinsky’s rolls of Les Noces, made for Pleyela in Paris in the 1920s. In cooperation with the Pianola Institute, London.



(OM STAFF) CHARLES AMIRKHANIAN; (BALLET MÉCANIQUE) TERENCE MCCARTHY; (AMIRKHANIAN, BRANT, MITT) MARTY SOHL

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

Stephen Scott directing ensembles from Colorado College and Talinn, Estonia.

March 25–27, 1999
Other Minds 5
Cowell Theater at Fort Mason



April 15, 1999
New Offices In The Fog Building

Other Minds establishes its office in a former casket factory on 333 Valencia Street, Suite 303, in San Francisco, a decade before the gentrification of its now-hip neighborhood.

Staff pictured above: Mari Hatta, John Binkov, Jennifer Shyu, Debra Pughe

March 16–19, 2000
Other Minds 6
(Carl Stone, Director)
Project Artaud

June 10, 2000
Sirens, Doorbells, Propellers: Antheil And The Birth Of American Musical Modernism
San Francisco Public Library

Panel with Paul Lehrman, Benjamin Lees, David Raksin, moderated by Charles Amirkhanian.

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

George Antheil concert by the San Francisco Symphony in association with Other Minds. Slide lecture by Amirkhanian and world premiere of Ballet Mécanique in its original version for 16 player pianos, sirens, airplane propellers, doorbells and percussion. Michael Tilson Thomas, conductor.



March 8-10, 2001
Other Minds 7
Cowell Theater, Fort Mason,
San Francisco

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



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

March 7-9, 2002
Other Minds 8
Palace of Fine Arts Theater,
San Francisco

November 8–10, 2002
Eyes & Ears: The Other Minds Film Festival
Castro Theatre, San Francisco

Films by and about Frank Zappa, Terry Riley, Pandit Pran Nath, Leon Theremin, Karlheinz Stockhausen, George Antheil, Percy Grainger, and others.

March 5-8, 2003
Other Minds 9
Palace of Fine Arts Theatre

December 2, 2003
Radiom.org Launch

Launch party for RadiOM.org at the headquarters of partner Internet Archive. Presidio, San Francisco.

February 15, 2004
Music Is The Air I Breathe
Delancy Street Theatre,
San Francisco

Film about avant-garde singer Cathy Berberian, presented by Other Minds at the Armenian Film Festival.

December 12, 2004
Bali Symphony
Knuth Hall, San Francisco State University.

California Symphony & Gamelan Sekar Jaya perform studio recording of Bali Symphony, jointly composed by José Evangelista

and I Nyoman Windha, commissioned by Other Minds with funds from the James Irvine Foundation. Barry Jekowsky conducts. As of 2015, the work still awaits its public premiere.

March 4–6, 2004

Other Minds 10
YBCA, San Francisco

January 7, 2005

Music From Other Minds

The radio program, heard weekly, is launched by producer Richard Friedman on KALW-FM Radio in San Francisco. As of this writing (February 2015), over 425 different programs have been broadcast, mostly featuring recent commercial releases of non-commercial new music. Most still are available to stream at <http://otherminds.org/mfom>

February 24–26, 2005

Other Minds 11
YBCA, San Francisco

April 26–December 28, 2005

Brink
Hemlock Tavern, San Francisco



Monthly concerts (9) of selected artists in a club setting, including Vytautus Germanivicius, Tolga, Blevan Blectum, The Blobettes, Crank, Charles Céleste Hutchins, Matt Ingalls, Bonnie Barnett, Brian Sacawa, Dorsey Dunn, & Christopher Willits. Bernard Francis Kyle, curator.

December 3, 2005

A New Music Séance
Swedenborgian Church,
San Francisco

“Summoning the specters of musical forbears, channeling the spirits of their successors.” The first of three day-long candlelit marathons of maverick music (2005-2008), bringing together composers from the past with those of today in chamber music for piano and for violin-piano. Sarah Cahill, piano solo; Kate Stenberg & Eva-Maria Zimmermann, violin and piano. Curated by Charles Amirkhanian. World premiere of music by Leo Ornstein.

March 6, 2006

A Civil Rights Reader
Kanbar Auditorium, Jewish
Community Center of San
Francisco.

Complete (4) string quartets of Daniel Bernard Roumain, with Del Sol Quartet. Videotaped by CBS Evening News and featured in its “On the Road” series with Steve Hartman.



December 8–10, 2006

Other Minds 12
Kanbar Auditorium, JCCSF

**December 2006
Other Minds Staff:**

Adrienne Cardwell, Emma Moon, Adam Fong, CA, Joninna Simpson, Stephen Upjohn, Jann LaPointe



February 24, 2007

A New Music Séance
Swedenborgian Church,
San Francisco

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

May 14, 2007

Radiom.org Redesign Launch
Performing Arts Library &
Museum, San Francisco

On the 90th anniversary of the birth of composer Lou Harrison, Other Minds launches a completely updated and redesigned RadiOM.org website, enabling listeners in 165 countries and territories to access thousands of hours of recordings of digitized programs from the KPFA Music Department archives given to Other Minds in 1999. Adrienne Cardwell, Archivist, and Stephen Upjohn, Librarian, work hand in hand with Fantasy Studios, Berkeley, and engineer Robert

(BRINK) AMIRKHANIAN; (CIVIL RIGHTS READER): JIM BLOCKT; (2006 STAFF) AMIRKHANIAN

(NEWMAN, AMIRKHANIAN, KAISER) ADRIENNE CARDWELL; (NAMEKAWA & DAVIES) RICHARD FRIEDMAN; (SÉANCE) JIM BLOCK; (COWELL) COURTESY OF ANAHID AJEMIAN

Shumaker, to preserve the reel-to-reel originals. The files are hosted by The Internet Archive in San Francisco.



May 20, 2007

Guitarist David Tanenbaum

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

Masonic Temple, Berkeley, CA
(Residence of Curtis Smith &
Susan Threlkeld)

October 11, 2007

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

Works by Balduin Sulzer, Adam Fong, Chen Yi, Philip Glass, and J.S. Bach (arr. Kurtág).



November 2, 2007

18 Microtonal Ragas
St. John's Presbyterian
Church, Berkeley

John Cage's Solo for Voice 58, realized by singer Amelia Cuni, composer Werner Durand and two percussionists.

March 6–8, 2008

Other Minds 13
Kanbar Auditorium, JCCSF

December 6, 2008

A New Music Séance
Swedenborgian Church,
San Francisco



Third of three concerts in this series. World premieres by Steed Cowart, Ingram Marshall and Mamoru Fujieda. Portrait concert, “Ruth Crawford and Her Milieu.”

March 5–7, 2009

Other Minds 14
Kanbar Auditorium, JCCSF

June 15, 2009

Revenge of the Dead Indians
(In Memoriam John Cage)
Film by Henning Lohner.
Kabuki Sundance Cinema,
San Francisco

October 9, 2009

Lester Bowie Tribute Concert
Herbst Theatre

Members of the Art Ensemble of Chicago Roscoe Mitchell, Famadou Don Moye, and guests Corey Wilkes, James Carter, Frank Lacy, John Jang and Peter Barshay, performing on the tenth anniversary of the death of the great trumpeter and composer Lester Bowie. Produced by Jazz in Flight in collaboration with Other Minds. Sukari Ivester, curator.

November 12, 2009

Henry Cowell:
The Whole World Of Music
Valley Presbyterian Church,
Portola Valley, CA

Sarah Cahill, piano; Wendy Hillhouse, soprano; Colorado String Quartet

November 13, 2009

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

Panel with John Duffy, Anahid Ajemian, George Avakian, moderated by Charles Amirkhanian. Sandra Soderlund, organ; Abel-Steinberg-Winant Trio, et al. Exhibition of manuscripts and memorabilia. (Pictured below: Anahid Ajemian, Henry Cowell, Maro Ajemian)



March 4-6, 2010

Other Minds 15
Kanbar Auditorium, JCCSF

April 19, 2010

Edgard Varèse:
The One All Alone
Kabuki Sundance Theatre,
San Francisco

American premiere of a film by Dutch producer Frank Scheffer. Including interviews with Pierre Boulez, John Cage & Elliott Carter.

September 27 & 29, 2010

Rudhyar In Retrospect
Swedenborgian Church, San Francisco, & Valley Presbyterian Church, Portola Valley, CA

Performances of music by Dane Rudhyar by Ives String Quartet, Sarah Cahill, piano, and David Abel & Julie Steinberg, violin & piano. Panel with Leyla Rudhyar and biographer Deniz Ertan. Exhibits of paintings, manuscripts and correspondence.

March 2, 2011

Composers Fellowship Concert
Meridian Gallery, San Francisco

Winners of a young composers' competition: Nicholas Chase, Lisa Coons, Ben Hjertmann, and Zibuokle Martinaityte, had their work performed one day before OM 16 and spent a day at the Djerassi Program with the featured guest composers. Produced by Adam Fong.

March 3–5, 2011

Other Minds 16
Kanbar Auditorium, JCCSF

March 13, 2011

Alan Hovhaness
Centennial Celebration
First Congregational Church, Berkeley

Şahan Arzruni, piano.

June 19, 2011

Zofo Concert
Home of Margot Golding, San Francisco

Music for piano four-hands, including a revival of Harold Shapero's Sonata (1941), composed for Leonard Bernstein & Shapero to perform. Eva-Maria Zimmermann & Keisuke Nakagoshi. piano.



September 15–17, 2011

Something Else:
A Fluxus Semicentenary
Sundance Kabuki Cinemas, KALW-FM Radio, SOMArts Cultural Center, San Francisco



Rare films, curated by Peter Esmonde, a radio broadcast on "Music from Other Minds" with music by Henning Christiansen and Nam June Paik produced by Charles Amirkhanian, and a panel & concert with works by George Brecht, Yoshi Wada, Dick Higgins, Alison Knowles, Hannah Higgins, Yoko Ono, Philip Corner, Tomas Schmidt, and Adam Overton, produced by Adam Fong.

October 1-10, 2011

Other Minds New Music
Tour Of Iceland



Attending the opening of the futuristic new concert complex Harpa and the Nordic Music Days Festival in Reykjavík, Charles Amirkhanian and Carol Law, lead a group of 15 followers through the natural wonders of rugged Iceland, concluding with the lighting by Yoko Ono and Sean Lennon of the Imagine Peace Tower on an island, with a last-second emergence of the Northern Lights in the background.

February 29, 2012

Composers Fellowship Concert
The Lab, San Francisco

Works by John Cage, along with competition winners E. Edward Davis, Peter Swendsen, John P. Hastings, and Jen Wang. Rootstock Percussion Ensemble.

March 1-3, 2012

Other Minds 17
JCCSF

September 22, 2012

John Cage & Friends
Film Festival
Roxie Theatre, San Francisco

Day-long centennial celebration of composer John Cage, with rare films and video, curated by Peter Esmonde.

(GOLDING, ZOFO) AMIRKHANIAN; (FLUXUS, LUCIANO CHESSA) AMIRKHANIAN; (ICELAND) AMIRKHANIAN

September 2012

Other Minds Staff:

Peter Esmonde, Richard Friedman, CA, Cynthia Mei, Adrienne Cardwell, Michael Straus



October 27, 2012

Nancarrow At 100
Preview Concert
Piedmont Pianos, Oakland, CA

With pianolist Rex Lawson and sound sculptor Trimpin.



(OM STAFF) CAROLE GOERGER; (NANCARROW PERCUSSION ORCHESTRA BY TRIMPIN) AMIRKHANIAN; (SECRET ROSE) MOLLY DE COUDREAU

November 2-4, 2012

Nancarrow At 100:
A Centennial Celebration
UC Berkeley Museum of Art, Pacific Film Archive, Hertz Hall, UC Berkeley

Presented by Cal Performances, Berkeley Art Museum, Pacific Film Archive & Other Minds. Panels, films and concerts. Guest speakers included Yoko Sugiura-Nancarrow, Felix Meyer, Kyle Gann, Peter Garland, Trimpin, Rex Lawson, Dominic Murcott, Helena Bugallo, Amy Williams, Chris Froh, Graeme Jennings and Charles Amirkhanian. Films by Alban Wesly and James Greeson. Performances by Trimpin, Rex Lawson, Calder String Quartet, Percussionist Chris Froh, violinist Grame Jennings, and the Bugallo-Williams Piano Duo. First exhibition of Trimpin's "Nancarrow Percussion Orchestra," commissioned by OM & BAM, and made with leftover parts from the original Nancarrow experiment in Mexico City.

February 28, March 1-2, 2013

Other Minds 18
JCOSF

April 14, 2013

Calefax Reed Quintet
Home of Jim Newman & Jane Ivory, San Francisco

Amsterdam-based ensemble performed the world premiere of Conlon Nancarrow's Study No. 44 in a new arrangement, along with works by Michelangelo Rossi, and Frederic Rzewski. Calefax films of Nancarrow's Studies 2, 3c & 18.

June 7, 2013

G100 Preview Concert
The Lab, San Francisco

Rhys Chatham's Guitar Trio & The Out of Tune Guitar performed under the composer's leadership.

November 17, 2013

A Secret Rose
Craneway Pavilion, Richmond, CA



Music for 100 electric guitars, performed by composer Rhys Chatham and a volunteer corps of players from around the world. Encore: The Out of Tune Guitar. Supported by a grant from the James Irvine Foundation.

February 27, 2014

Other Minds Gala Concert
Duende Restaurant & Bodega, Oakland, CA

World premieres by Donald Buchla, electronics, and Craig Taborn, piano.

February 28, March 1-2, 2014

Other Minds 19
SFJAZZ Center, San Francisco

October 10, 2014

Morton Feldman:
For Bunita Marcus
Studio/home of Olive McCarthy & Tricia Bell, San Francisco

Marc-Andrew Hamelin, piano, in a 70-minute solo work.

March 6-7-8, 2015

Other Minds 20
SFJAZZ Center

STILLS HERE
A PHOTOGRAPHIC HISTORY
OF OTHER MINDS

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

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

In 1988, although it seemed a departure from almost everything photographic I had done before, Pamela Lifton-Zoline proposed that I document a gathering of composers during the first Composer-to-Composer Festival in Telluride. I am truly grateful to Pamela for opening the door to that opportunity. It initiated a collaborative friendship with Charles Amirkhanian that continues today, now twenty-seven years later in the celebration of this twentieth Other Minds Festival. Thanks to Charles, for decades I've had the artistic license and resources to create a visual record of composers and musicians gathering together to better understand and nurture each other's work.

In the role I've happily played across these annual episodes, I've found perhaps the best thing a photographer can find, an ongoing project that as Rilke wrote of a dear old habit, came and stayed and never gave notice.

John Fago
johnfago.com

THOUGHTS FROM COMPOSERS:
"Other Minds, both as a convocation of contemporary composers from many places in the world, as a round-table, and in its publicly presented concerts, is a splendidly varied, stimulating, and beautiful thing. Intense admirations and friendships can form in its course and surely every artist finds a new shine in his spirit from these assemblies and concerts. May it thrive!"

—LOU HARRISON (AUGUST 1, 1996)

PHOTOS BY JOHN FAGO



OM 1 (1993) Listening session with Jon Jang, Julia Wolfe, Charles Amirkhanian, Foday Musa Suso, Barbara Monk Feldman, Philip Glass. Photo blueprint series by Carol Law. Director's house at Djerassi Resident Artists Program. Former home of Pamela Djerassi, in whose memory the Djerassi Resident Artists Program was founded.



OM 2 (1995) Pianola performer Rex Lawson speaking. (l to r) Ashot Zograban, William Colvig, Calliope Tsoupaki, Frances White, Lou Harrison, Terry Riley, and Alvin Singleton, in the Composer's Studio.

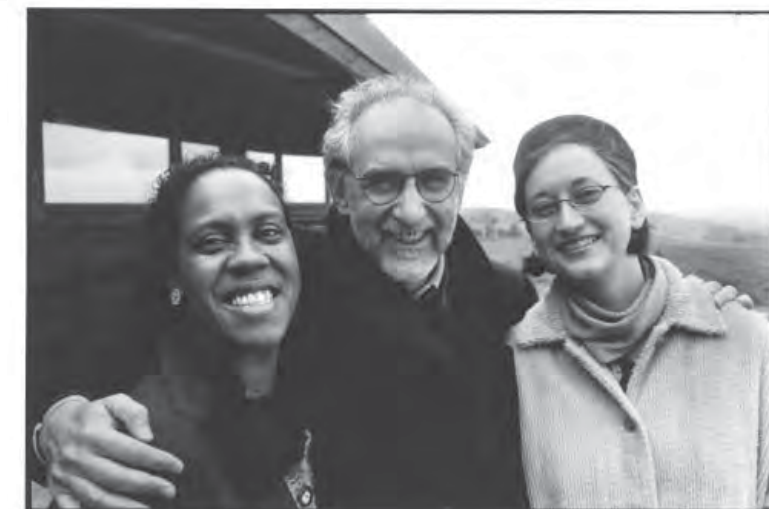


OM 3 (1996) front: Charles Shere, George Lewis, LaMonte Young, Marian Zazeela, Charles Amirkhanian. Rear: Lukas Ligeti, Jim Newman, Miya Masaoka, Olly Wilson, Kui Dong, Ionel Petroi, David Raksin, Mitchell Clark, Frederick Rzewski and Henry Kaiser.



OM 4 (1997) Hafez Modirzadeh (left) describes the moment when ever-curious Henry Brant (right in hoodie) picked up the karna while the former was playing soprano sax: "Henry sounding "cOMe hOMe!" to every one of us, realizing love beyond all shape and shadow of form."

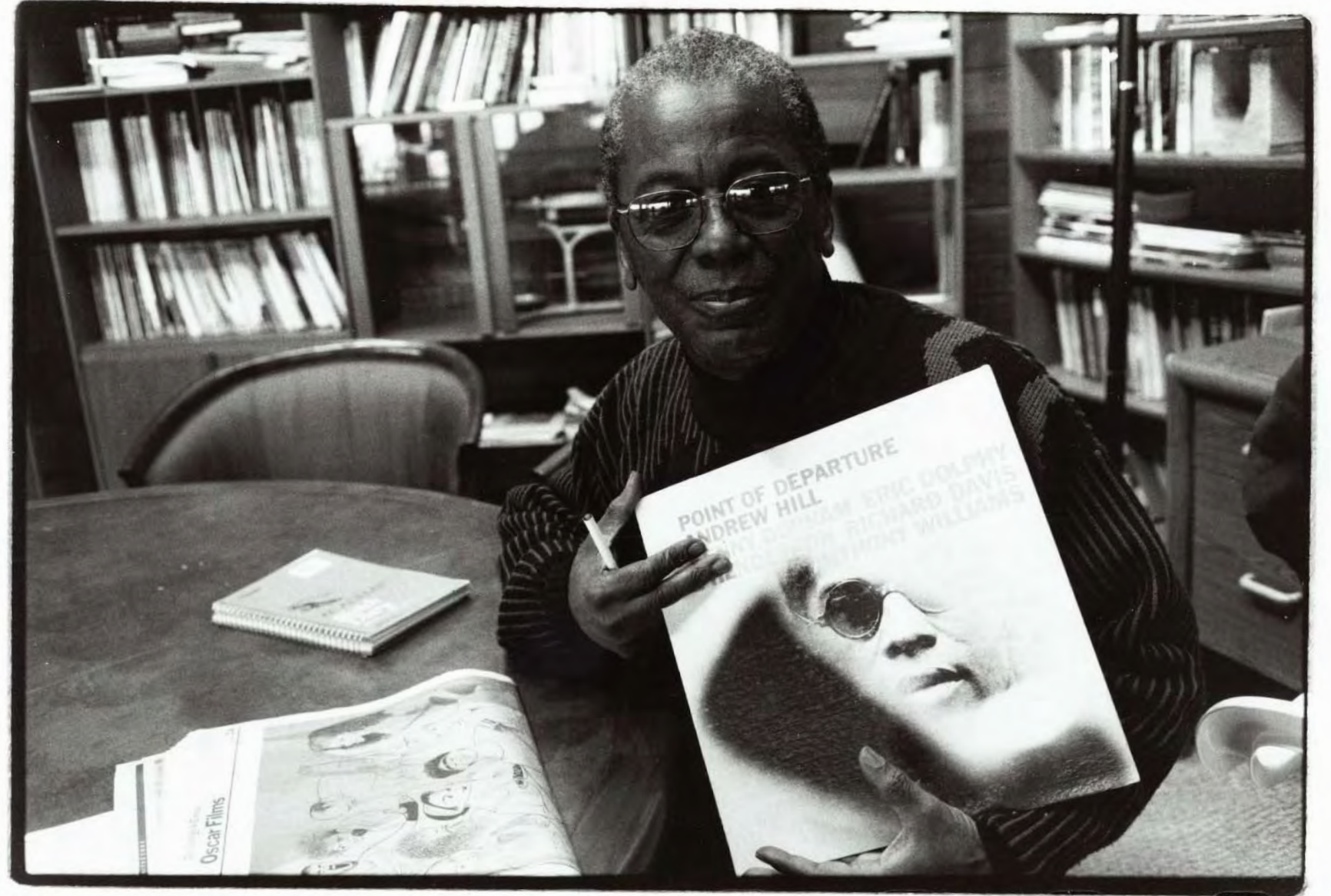
OM 5 (1999) The late jazz reed playing great Sam Rivers shares a laugh with Jim Newman, who, until very recently continued to perform on his baritone sax.



OM 5 (1999) Errollyn Wallen, António Pinho Vargas, and Mary Ellen Childs



OM 6 (2000) seated: Hyo-shin Na, Aki Takahashi, Leroy Jenkins, Hamza El Din, Scanner (aka Robin Rimbaud, on ground), Jacob ter Veldhuis.
standing: DJ Spooky (Paul Miller), Christian Wolff, Peter Garland.



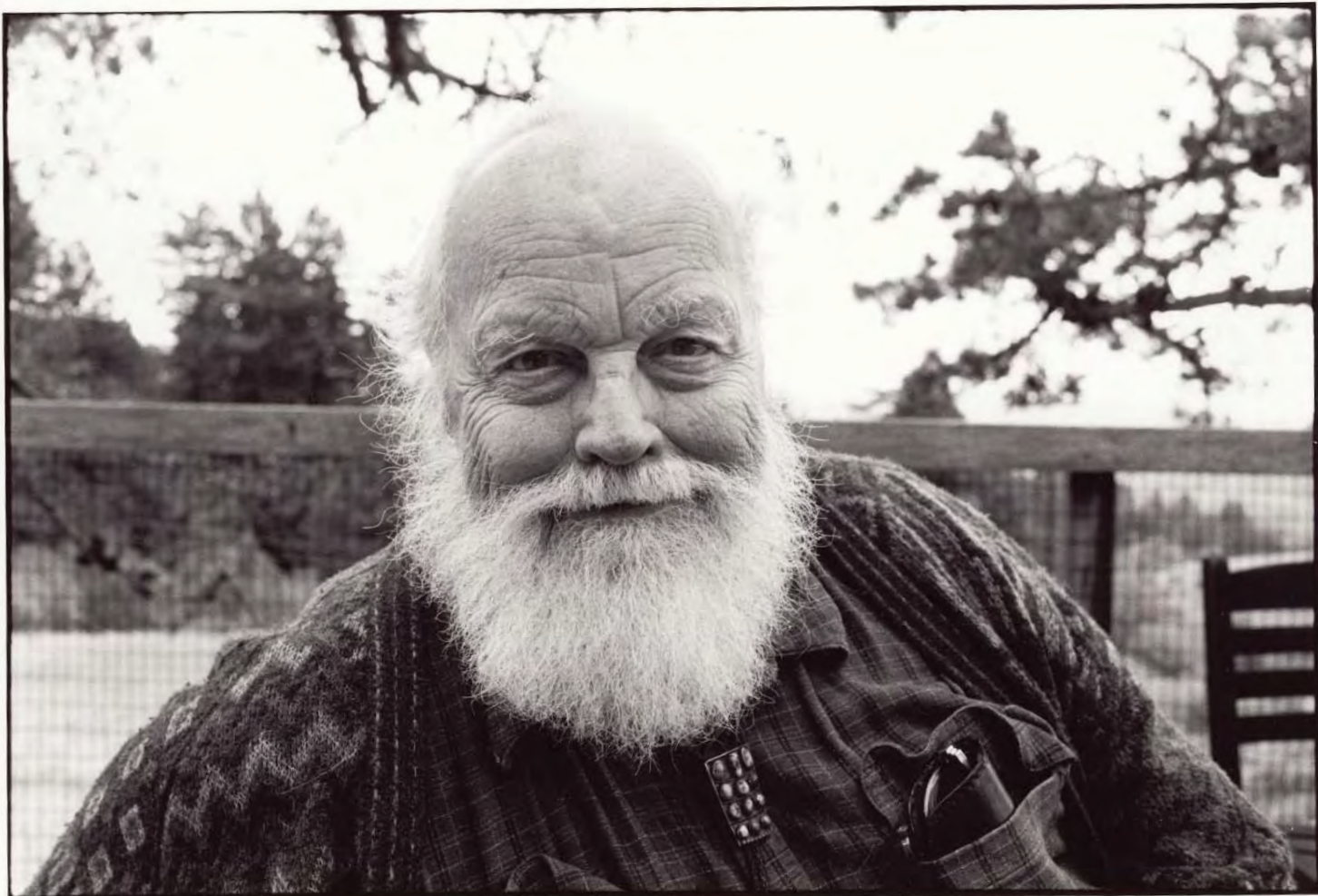
OM 7 (2001) Andrew Hill, jazz pianist and composer, signing one of his classic LPs.



OM 7 (2001) front (l to r): Glen Velez, Alvin Curran, Charles Amirkh-
nian. rear (l to r): Aleksandra Vrebalov, Andrew Hill, Jim Tenney, Hi
Kyung Kim, Gavin Bryars, Jim Newman, Chris Brown, Willie Winant.



OM 8 (2002) Houston is not that far from Havana. The distance
between the hometowns of Pauline Oliveros (l.) and Tania León (r.) are
bridged at the Djerassi ranch.



OM 8 (2002) Lou Harrison. His final composition (commissioned by Other Minds) Scenes from Nek Chand was premiered by David Tanenbaum on March 7, 2002 at the Palace of Fine Arts Theatre. He succumbed on February 2, 2003. OM 11 composer John Luther Adams wrote, "The mighty Sequoia has fallen."



OM 9 (2003) Stephen Scott (center) and the Colorado College Bowed Piano Ensemble.

OM 10 (2004) Inside the "Estaciones de Luz" site specific sculpture by Mark Reeves. Back trio: Joan Jeanrenaud, Francis Dhomont, filmmaker and translator Hamlet Sarkissian. Down in the V-hole: Tigran Mansurian, Hanna Kulenty, Werner Durand, Keiko Harada, and Amelia Cuni.



OM 10 (2004) Armenian composer Tigran Mansurian's emotional delivery is heard by Werner Durand (arms folded), Amirkhanian (with recorder), Joan Jeanrenaud and Mark Grey (on couch, right), and Polish composer Hanna Kulenty (leaning in, right), in the Djerassi composer's studio.



OM 11 (2005) Fred Frith rehearsing music for two hands and two feet.



OM 12 (2006) Australian composer Peter Sculthorpe (1929–2014) who was scheduled to attend OM 20, passed away last August.

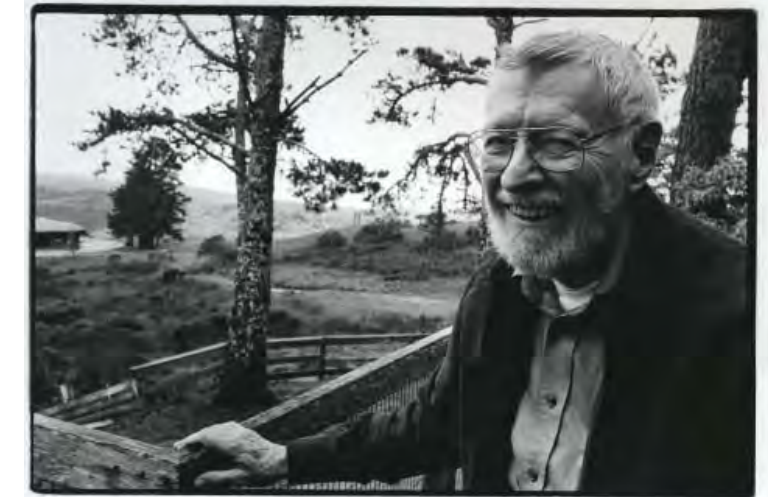


OM 12 (2006) Maja S.K. Ratkje with Frode Haltli, signing her donated score page.



OM 13 (2007) Thirteen signaled bad luck for German composer Dieter Schnebel, left. Backstage, OM trustee Mitchell Yawitz proposes to go onstage for the group photo representing our missing colleague, who recovered from illness too late to make the flight to California.

OM 13 (2008) Morton Subotnick and Wadada Leo Smith, long time colleagues on the faculty of California Institute of the Arts.



OM 14 (2009) Soft-spoken American maverick composer Ben Johnston, whose early work with Harry Partch confirmed his love of new intonation systems.



OM 15 (2010) Polish wunderkind Paweł Mykietyn (right) gives rehearsal feedback to members of Del Sol String Quartet, Charlton Lee, Kate Stenberg, and Rick Shinozaki.



OM 16 (2011) Balinese percussionists I Nyoman Suarsana and I Nyoman Suwida left behind their 80 degree homeland to perform with guitarist I Wayan Balawan.



OM 17 (2012) Norwegian composer Simon Steen-Andersen's eyeball projected live at the San Francisco Jewish Community Center's Kanbar Auditorium, in performance with scandinavian ensemble asamisimasa.



OM 18 (2013) The recorders that year were Renaissance vintage, not 21st Century digital. L. to R. front: Sunleif Rasmussen, Michala Petri, Amirkhanian, Anna Petrini, Mattias Petersson; behind: Craig Taborn, Aaron Gervais, G. S. Sachdev, Jim Newman, Dohee Lee, Paula Matthusen.



OM 19 (2014) Charles Hutchins, (pointing), describing his system of translating line drawing into music to Amirkhanian (l.) and Blaine Todd (r.), with Ryan Jobes (far left) keeping an eye on the projection screen.



Portrait of John Fago (r.) as OM Archivist Bernard Francois Kyle installs a show of photos taken at Composer-to-Composer and the first nine OM Festivals. Shot by Charles Amirkhanian with one of Fago's Leicas at OM 10, 2004, Yerba Buena Center for the Arts Forum, San Francisco.

ABOUT
OTHER MINDS

Founded in 1993, 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

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

—JOHN DUFFY, COMPOSER & FOUNDER, MEET THE COMPOSER

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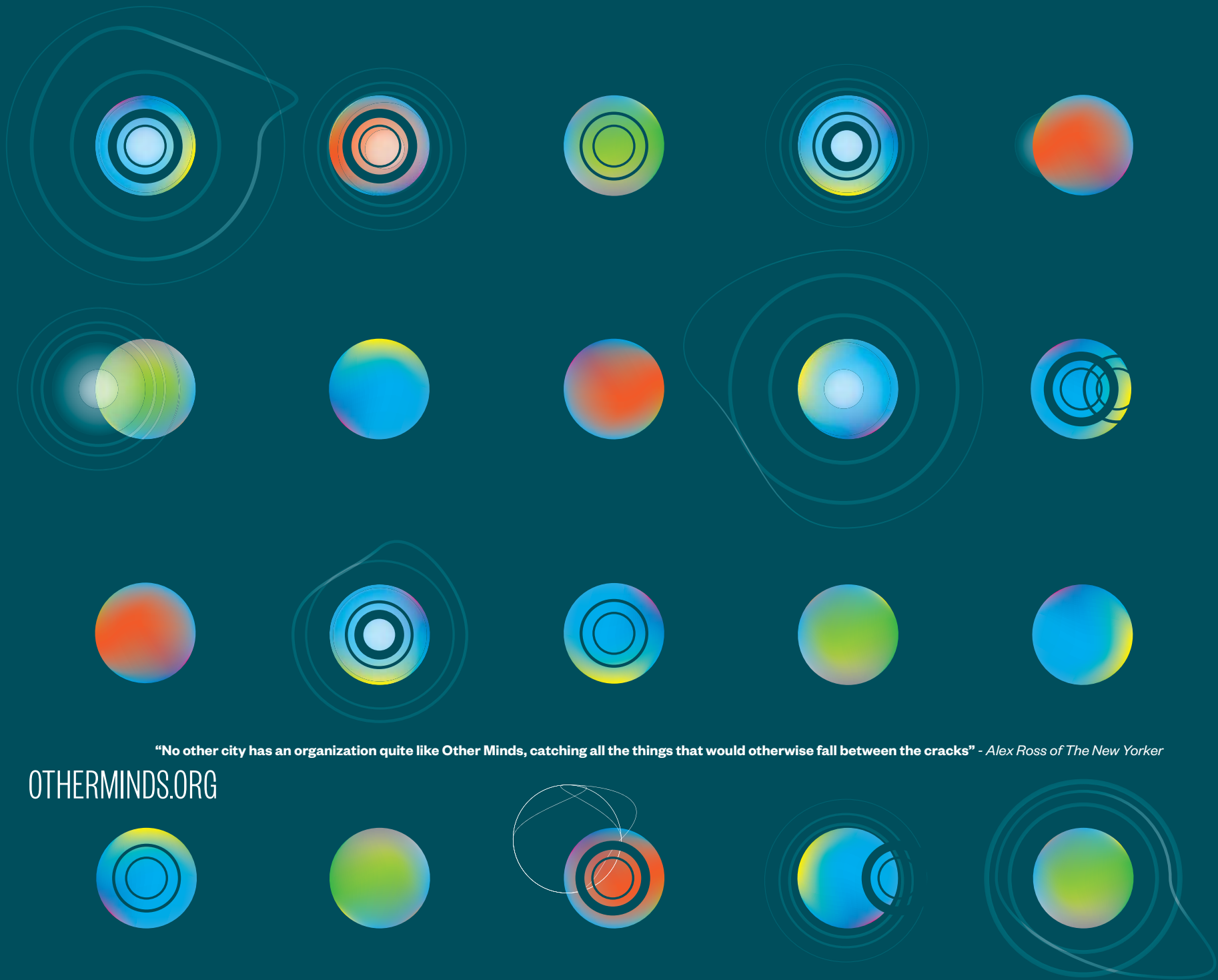
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"No other city has an organization quite like Other Minds, catching all the things that would otherwise fall between the cracks" - Alex Ross of The New Yorker

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