

ARTISTS FEATURED AT OTHER MINDS FESTIVALS 1-12

OM1 / 1993

Robert Ashley
Thomas Buckner
Barbara Monk Feldman
Philip Glass
Jon Jang
Meredith Monk
Conlon Nancarrow
Foday Musa Suso
Trimpin
Jai Uttal
Julia Wolfe

OM2 / 1995

Muhal Richard Abrams
Don Byron
Lou Harrison
Mari Kimura
Rex Lawson
Ingram Marshall
Terry Riley
Alvin Singleton
Tan Dun
Calliope Tsoupaki
Frances Whjte
Ashot Zograbyan

OM3 / 1996

Laurie Anderson
Kui Dong
Henry Kaiser
George Lewis
Lukas Ligeti
Miya Masaoka
Ionel Petroi
David Raksin
Frederic Rzewski
Charles Shere
Olly Wilson
La Monte Young

OM4 / 1997

Henry Brant
Paul Dresher
Mamoru Fujieda
Hafez Modirzadeh
Laetitia Sonami
Donald Swearingen
Visual Brains
(Sei Kazama &
Hatsune Ohtsu)
Pamela Z

OM5 / 1999

Linda Bouchard
Mary Ellen Childs
Luc Ferrari
Alvin Lucier
Antonio Pinho Vargas
Julian Priestler
Sam Rivers
Margaret Leng Tan
Errolyn Wallen

OM6 / 2000

Peter Garland
Annie Gosfield
Hamza el Din
Leroy Jenkins
David Lang
Paul D. Miller/
DJ Spooky
Hyo-Shin Na
Robin Rimbaud/
Scanner
Aki Takahashi
Jacob ter Veldhuis
Christian Wolff

OM7 / 2001

Chris Brown
Gavin Bryars
Alvin Curran
Andrew Hill
Hi Kyung Kim
James Tenney
Glen Velez
Aleksandra Vrebalov
William Winant

OM8 / 2002

Ellen Fullman
Takashi Harada
Lou Harrison
Tania León
Annea Lockwood
Pauline Oliveros
Ricardo Tacuchian
Richard Teitelbaum
Randy Weston

OM9 / 2003

Jack Body
Ge Gan-ru
Evelyn Glennie
Daniel Lentz
Stephan Micus
Amy X Neuburg
William Parker
Ned Rorem
Stephen Scott

OM10 / 2004

Alex Blake
Amelia Cuni
Francis Dhomont
Werner Durand
Mark Grey
Keiko Harada
Stefan Hussong
Joan Jeanrenaud
Hanna Kulenty
Tigran Mansurian
Jon Raskin
Stan Shaff

OM11 / 2005

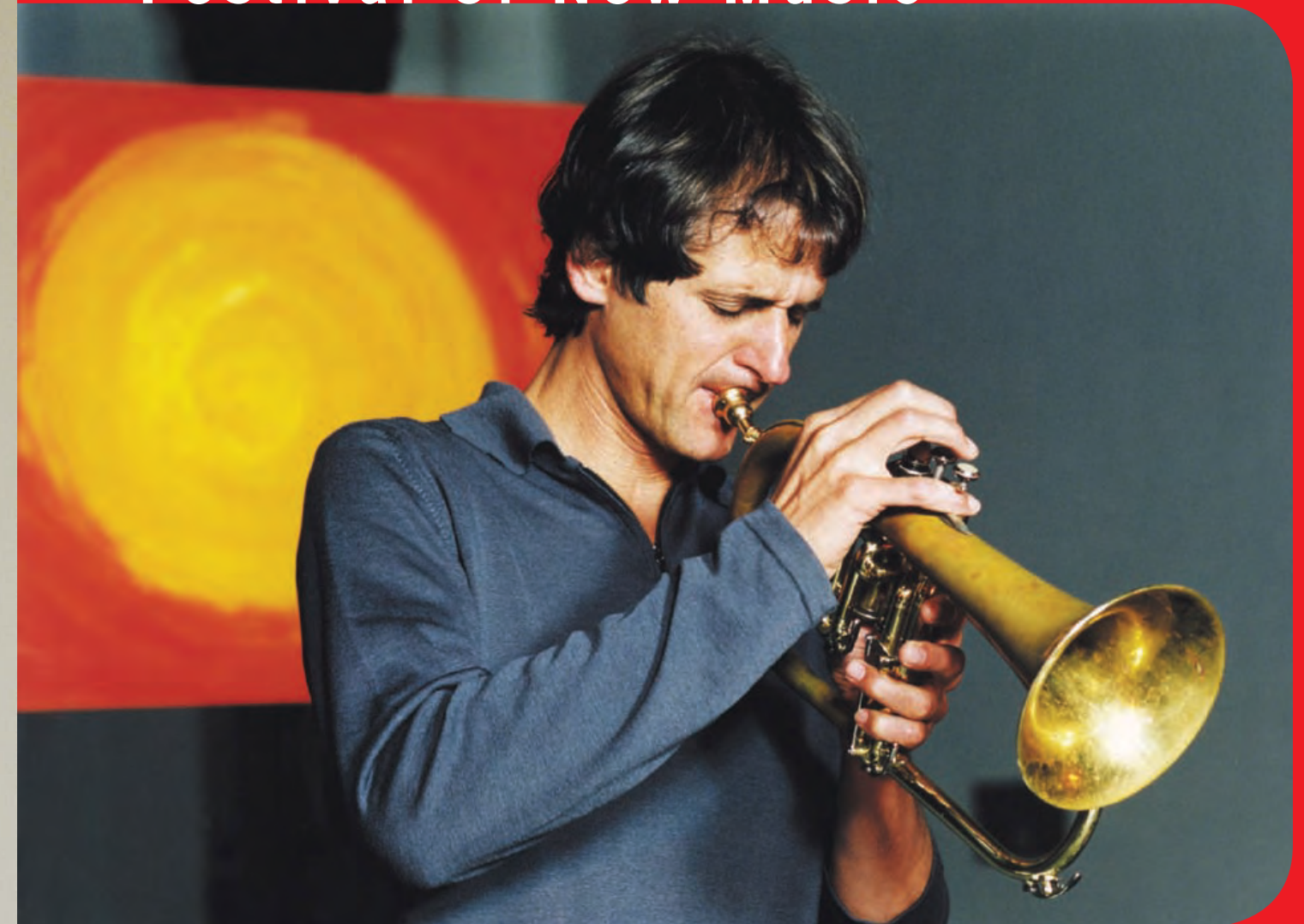
John Luther Adams
Maria de Alvear
Charles Amirkhanian
Billy Bang
Fred Frith
Phill Niblock
Michael Nyman
Daniel Bernard Roumain
Evan Ziporyn

OM12 / 2006

Tara Bouman
Daniel David Feinsmith
Joëlle Léandre
Per Nørgård
Maja Ratkje
Peter Sculthorpe
Ronald Bruce Smith
Markus Stockhausen

OTHER MINDS 12

Festival of New Music



Tara Bouman

Daniel David Feinsmith

Joëlle Léandre

Per Nørgård

Maja Ratkje

Peter Sculthorpe

Ronald Bruce Smith

Markus Stockhausen

Charles Amirkhanian, Artistic Director

In 2000, the Music Department of Berkeley's pioneering radio station KPFA-FM transferred thousands of reel-to-reel audio tapes, compiled from 1949 to 1993, to Other Minds. **radiOM.org** is an Other Minds project to make globally available this rare and underexposed content documenting the history of new and experimental music. The growing archive consists of over 6,000 hours of audio, including past Other Minds Festivals and special projects, as well as pounds of visual documentation culled from the KPFA and OM collections and the private files of Charles Amirkhanian. Thanks to a partnership with the Internet Archive, all materials on radiOM are available for listening free of charge!

CURRENTLY AVAILABLE FOR LISTENING:

Nels Cline at Rova "Informance" (2005)

KPFA radio host Derek Richardson interviews Los Angeles-based guitarist/improviser Nels Cline. This program, part of the Improv:21 series presented by Rova:Arts, includes a spontaneous free improvisation with Cline and Rova Saxophone Quartet saxophonist Larry Ochs. The series of "informances," all of which will be featured on radiOM.org, explores the connection between predetermined structure (composition) and performer interpretation (improvisation), featuring master improvisers and composers from the Bay Area and beyond.



Larry Ochs, photo: Matt Campbell

John Cage - Putah Creek Lodge, Davis, November 21, 1969

At 5 p.m. a private "concert-concert" (as Cage was fond of calling it) of Satie's music was held in Putah Creek Lodge in another part of campus. The concert was invitational, limited to one hundred persons at a charge of \$5 each. Patricia Lee performed several nocturnes for solo piano; Patricia Woodbury sang three songs with Cage accompanying at the piano; and Peggy and Milton Salkind performed a newly finished, unpublished transcription for two pianos by Cage of Satie's *Socrate*. That evening, several concerts were held at different locations on the campus. From 7:30 p.m. until midnight, Satie's *Furniture Music* for orchestra was played continuously by members of the University Symphony Orchestra in the lobby of Freeborn Hall. One had to walk through this orchestra in order to reach the performing area where Cage's new piece for the occasion, *33 1/3*, was being played for the major portion of the evening.



John Cage & Pat Woodbury
photo: Charles Amirkhanian

The History of Sound Poetry: An Introduction

Charles Amirkhanian traces developments in 20th-Century text-sound composition, including recorded examples by such historical figures as Kurt Schwitters, Raoul Hausmann, Ernst Toch, Gertrude Stein, Mauricio Lemaître, François Dufrene and Henri Chopin. More modern examples of American work follows. Production of this program funded by the Berkeley Civic Arts Commission.



Sound Poet Bob Cobbing in Stockholm, 1972
photo: Charles Amirkhanian

ABOUT OTHER MINDS

cover: Markus Stockhausen, photo: Hyou Vielz



"His epitaph might be that he composed music in others' minds."

-New Yorker, 1992, following the death of composer John Cage

Founded in 1992, Other Minds 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 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.

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Other Minds in association with the Swedenborgian Church and Piedmont Piano Company presents

NEW MUSIC SÉANCE 2

Saturday, February 24, 2007
Swedenborgian Church of San Francisco
2107 Lyon Street
Concerts at 2 pm, 5:30 pm and 8 pm



Composers of hypnotic, spiritual music will be channeled by piano, violin and disklavier

Sarah Cahill, piano ∞ Kate Stenberg, violin ∞ Eva-Maria Zimmermann, piano
with Charles Amirkhanian, percussion

concert I, 2 pm

NATURE VIVANTE

featuring works by
Charles Amirkhanian George Antheil Phil Collins Gabriela Lena Frank
Peter Garland Josef Matthias Hauer Alan Hovhaness Elizabeth Lauer
Conlon Nancarrow Hans Otte Ned Rorem Dane Rudhyar
Wladimir Vogel

concert II, 5:30 pm

THE IMMOVABLE DO

featuring works by
James Clegghorn Percy Grainger Pelle Gudmundsen-Holmgreen
David Mahler Frank Martin Carl Stone Evan Ziporyn

concert III, 8 pm

SLEEPWALKER'S SHUFFLE

featuring works by
William Albright George Antheil Ernst Bacon Morton Feldman
Peggy Glanville-Hicks Robert Helps Annea Lockwood
Conlon Nancarrow Jonathan Russell Frederic Rzewski
Howard Skempton Ronald Bruce Smith Anton von Webern

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Single-Concert Tickets
\$20 - \$35 - \$50 sliding scale

Three-concert passes
\$50 - \$150 sliding scale

www.BrownPaperTickets.com
or call (800) 838-3006

for details, visit www.otherminds.org

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back cover: Maja Ratkje, photo: Fabrice Allard

12th Other Minds Music Festival

Presented in cooperation with the Djerassi Resident Artists Program and the Eugene and Elinor Friend Center For the Arts of the Jewish Community Center of San Francisco

December 8, 9, 10, 2006

Kanbar Hall

Jewish Community Center of San Francisco

FEATURING

Tara Bouman • Del Sol String Quartet • Daniel David FeinSmith
FeinSmith Quartet • Xu Fengxia • Gunda Gottschalk • Frode Haltli
Stephen Kent • Joëlle Léandre • Moving Sounds • Per Nørgård
POING • Maja Ratkje • Peter Sculthorpe • Ronald Bruce Smith
Stenberg-Zimmerman Duo • Markus Stockhausen • Volti
and VCS Radio Jazz

Welcome to Other Minds 12



photo: Mark Estes

A gathering of so many composers and performers at an Other Minds Festival is a special occasion, both for artists and audience. It brings together the collective experience of such composers as Per Nørgård and Peter Sculthorpe, representing over 100 years of composing, and, when we add up that of the other guest composers, performers and our most dedicated concert-going audience members, literally thousands of years of new music mindfulness that animates this community for a special weekend in San Francisco.

This past week, our guest composers from nine countries have met in private conference at the lovely site of the Djerassi Resident Artists Program in Woodside, forty miles south of San Francisco, to share their work and their life journeys in a way composers rarely are able to do. It is one goal of the Other Minds Festival to promote connections within our often-fragmented legion of practitioners with the hope that each composer will come away recharged and invigorated. Invariably, our composers have told us that they truly appreciate this short but intense period of time together and often make lifelong friendships that become a lasting reminder of their visit to the Bay Area.

This year for the first time we're including teenage composers—a group from Vacaville Christian High School—who will perform their own *Electrical Resonance Symphony* on a Tesla coil, theremin and other instruments at the intermission of our closing concert. Experimentation in music, far from being a dying practice, has grown exponentially thanks to the advent of the personal computer. A grass roots movement of youth in unprecedented numbers is exploring the world of sound and music (and discovering their antecedents on our Internet website as well!).

Unlike most new music organizations that produce concerts, Other Minds also preserves and shares recordings of new music on the web. All year long, in addition to working on future festivals, a dedicated OM team continues to digitize a vast collection of interviews and music recordings from the KPFA Radio Music Department comprising 4000 tapes made between 1949 and 1993. I hope you'll discover interviews with Elliott Carter, Laurie Anderson, Lou Harrison, Charles Boone, Pamela Z, Brian Eno, and so many others at radiOM.org. Unfortunately, some of the KPFA tapes have disintegrated beyond salvation, so now we are racing to complete the process in the next few years before more are lost.

How can you help? Join our donor group, A Gathering of Other Minds. The Gathering makes all this happen with generous financial contributions and volunteer work crucial to our success. Our composers from OM 12 have participated by donating manuscript pages of their scores for sale in the lobby. Other sources, including government agencies, private foundations and hundreds of individuals have contributed generously in recognition of the special work we do.

Other Minds represents an artform that truly is non-commercial and within that field, some of its most creative minds. Thank you for attending OM 12 and we invite you to join our efforts as donor, volunteer, board member or spokesperson for spreading the word and leading us forward through the coming years.

Charles Amirkhanian
Artistic Director

CONCERT 1

FRIDAY, DECEMBER 8
7 pm: Composer Panel Discussion
8 pm: Concert

Peter Sculthorpe

From Saibai for violin and piano (1997)
Kate Stenberg, violin; Eva-Maria Zimmermann, piano

Per Nørgård

Quartet No. 10 for Strings, "Høsttidløs" (Harvest-Timeless) (2004-5)
Del Sol String Quartet
U. S. Premiere

Maja Ratkje

gagaku variations for accordion and string quartet (2001)
Frode Haltli, accordion; Del Sol String Quartet

INTERMISSION

Daniel David Feinsmith

Elohim (2006)
Feinsmith Quartet
World Premiere, commissioned by Other Minds
Dedicated to the memory of A. Jess Shenson

Sculthorpe

From Saibai is a shortened version, arranged for violin and piano, of my clarinet and piano work *Songs of Sea and Sky*. This work was inspired by a traditional melody from Saibai, an island just south of Papua New Guinea, in Torres Strait. The melody was collected on Saibai by Jeremy Beckett in 1961.

Although some traditional Torres Strait music still survives in its original form, most of that heard today is strongly influenced by the religious music introduced by missionaries in the nineteenth century. Nevertheless, its themes are still predominantly of sea voyages, flights of birds and changes in sea and sky.

From Saibai is in one continuous movement consisting of four parts: an introductory violin solo; a reworking of the traditional melody, with additional material; a rhythmic section suggesting a Torres Strait Island dance-song and based upon the opening solo; and a more impassioned statement of 'Saibai', followed by a short coda.

-Peter Sculthorpe

Nørgård

During the composition of my tenth string quartet a flower-name, *høst-tidløs*, came to my mind – and it would not leave me again. [*høsttidløs* is actually *autumn crocus* in English, but the composer prefers harvest-timeless, to maintain some of the associations of the Danish flower-name, red.]

The paradoxical union of a seasonal time (harvest) and no-time-at-all was a good fit to the sections of the work that I had composed at that time, and I decided to tentatively stick to that title for the work-in-progress, and now, having finished the piece, I can say that it is

still a fitting title—and it stands. Enough about the title, I will go on to describe the music, a somewhat more precarious project.

My tenth string quartet is probably the most basic string quartet that I have composed; melodically—and in sound—it employs the naturally based overtones and undertones (perceived at major and minor, respectively), and rhythmically it is based on growth, on the principles of the Golden Section, and the structure itself contrasts abundance and exuberance with sections of immobility and contemplation.

However, Melos, melody, is definitely the dominating aspect of my *String Quartet No. 10*; behind even the most rhythmically complex or pure sonoric sections lies a firm—if hidden—basis of melodic or polyphonic ideas.

The work was composed in 2004-2005 for the Kroger Quartet.

-Per Nørgård, February 2005

Ratkje

gagaku variations was written for Frode Haltli and the Vertavo String Quartet. Gagaku is a millennium old Japanese musical form. In *gagaku variations*, also inspired by the Japanese mood *wabi sabi*, the moment when beauty, suddenly and like a grace can show itself in an incomplete, hesitant state, Ratkje combines elements from western and Japanese music in an almost intuitive manner. The piece opens with a great majestic sound, then changes into strongly beating chords, with a power reminiscent of *The Rite of Spring* and Xenakis. The clusters of tones, building up to an abrupt conclusion, sound out almost physically, and create the basis for the silence out of which the rest of the work rises. As in Japanese art, so in Ratkje's *gagaku variations*, it is against the background of emptiness that the music, like brief haiku poems with long pauses and European inserts in the long central movement of the work springs forth, indeed, becomes possible. The form of the composition may in parts seem quite open, but when the gagaku melody, hitherto latent in the work, breaks out towards the end, it comes as something natural, as if released from suppression, followed by powerful energetic variations between the viola and the accordion, orchestrated as if the string quartet and the accordion shared a long tradition. When the dynamic work fades out with great force, it seems as if Ratkje has brought the two traditions into conversation, but without blending; neither here are the different musical elements subordinated to each other, difference remains difference.

-program note by Erland Kiøsterud
reprinted courtesy of ECM Records

Feinsmith

Elohim is a work inspired by an ongoing and strong inner drive to attain closeness and binding to our creator through the creative act, which has been a form of prayer and opening to His Grace for many composers such as myself. Through this opening and an attitude of service, the musical work *Elohim* was born, and in the process, I also was, yet again, born.

-Daniel David Feinsmith

French "Prix Gus Viseur" and outstanding reviews by international music critics. Haltli has received numerous prizes at international competitions, has performed as soloist with major orchestras, and collaborates with many Norwegian folk artists in addition to active recording and touring with the trio POING.



photo: Joachim Kotte Nordvik

Rolf-Erik Nystrøm, born in 1975, finished his diploma studies at the Norwegian State Academy of Music. As a soloist, Nystrøm has appeared with major European orchestras (Basel, Swedish Radio, Oslo etc.), on nearly 40 albums and with groups in more than 20 countries. He was awarded the Norwegian Concert Institute's launching grant for young performers in 2001. He has composed music for theater, documentaries, and has premiered approximately 60 pieces for the saxophone both as a solo instrument and in chamber music.

Born in 1976, **Håkon Thelin** finished his master study at the Norwegian State Academy of Music in 2003, where he studied percussion techniques on the double bass in modern music. The premier double bass interpreter of contemporary music in Scandinavia, he appears with the Oslo Sinfonietta, Norwegian Opera, Telemark Chamber Orchestra, the Min-ensemble, Ensemble Ernst, Cikada, and has collaborated with Irvine Arditti, Garth Knox and Pierre-Andre Valade. He has played on several recordings of contemporary music, and released his first solo album in October 2004 featuring his own compositions as well as works by Iannis Xenakis, Bent Sørensen and Jacob Druckman.

Woodwinds / Electronics: Carson McKern, Sarra Hey, Kyle Beddo
Brass / Electronics: Scott Sablan, Jonathan Gee
Strings / Electronics: Aaron Valenzuela, Logan McKern

Percussion / Electronics: Ryan McElhane, Mark Derdzinski, Dylan Conway, Chris Hughes

VCS Radio Jazz, a unit of the VCS Radio Symphony, is composed of Vacaville Christian High School music students. The group, led by **Ralph Martin**, has collaborated with Peter Apfelbaum, Other Minds alumnus Don Byron and blues pianist Junior Mance. A three-time 1st place winner from the Reno Jazz Festival and winner of DownBeat Magazine's 2006 Outstanding High School Performance Award, VCS Radio Jazz develops both creativity and scholarship of contemporary jazz and avant-garde music. This fresh, exciting, inventive, endlessly imaginative ensemble has performed works by composers of the 18th, 19th and 20th centuries, producing musicians with both technical skill and advanced creativity.

VCS RADIO JAZZ



Nicholas Amadeo, Sarra Hey, Ryan McElhane, photo: Ralph Martin

VOLTI



photo: Sven Wiederholt

and reached out to young singers by producing the Choral Institute. ASCAP and Chorus America have recognized Volti four times with their Award for Adventurous Programming, most recently in the spring of 2005.

Robert Geary earned degrees in Political Science, Music Theory and Composition and Choral Conducting. Founder of Volti and the internationally acclaimed Piedmont Children's Choirs, he also holds directorial positions with the San Francisco Choral Society and the Golden Gate International Children's Choral Festival. Among his personal achievements, Geary received an award for Outstanding Conductorial Achievement in Giesen, Germany (1997); a special award for interpretation in Miedzyzdroje, Poland (1998); the International Peace Child Medal for his role as co-founder of the Golden Gate International Children's Choral Festival (1993); the KDFC Music Educator of the Year in 2002; and the Lois B. Rawlings Educational Inspiration award in 2003.



STENBERG-ZIMMERMANN DUO

Kate Stenberg, violin (see Del Sol String Quartet, above)

Swiss Pianist **Eva-Maria Zimmermann** maintains a career on two continents while residing in San Francisco. Her solo appearances include recitals and concerto performances with major symphony orchestras such as the Orchestre de la Suisse Romande. Winner of the prestigious Rotary International Ambassadorial Scholarship, Zimmermann has appeared at international festivals in Israel, the US and Europe including the Festival Piano en Saintonge in France, the Sommerfestspiele Murten in Switzerland and the Yerba Buena International Music Festival in San Francisco. Zimmerman has studied with many distinguished musicians such as Leon Fleisher, György Sebök, Leonard Hokanson and Dominique Merlet; she graduated with highest honors from the Conservatory of Geneva. She has been a faculty member of the University of San Francisco and teaches at the Nueva School in Hillsborough, CA, founded by Sir Yehudi Menuhin.



photo: Jim Block

Building on the conceptions of his teacher, the late bass legend Jaco Pastorius, **Michael Manning** has developed an entirely new approach to the instrument that includes unorthodox tunings, techniques and methodologies. He has honed his skills on over a hundred recordings as a session musician and thousands of concerts throughout the Americas, Europe and Asia. His four solo albums with the Windham Hill/BMG group have earned him an international reputation as “a master of the fretless bass without rival” (Guitar Club Magazine, Italy). He has also garnered two gold records, Grammy and Bammie nominations, a Berklee School of Music Distinguished Alumni Award and numerous Bass Player Magazine Reader’s Poll awards including 1994 Bassist of the Year.

Born in northern California in 1977, **Gyan Riley** was awarded the first graduate level full merit-based scholarship from the San Francisco Conservatory of Music for a guitarist in 1999. He has earned first prize in the Portland International Guitar Festival Competition, the San Francisco Conservatory Guitar Concerto Competition and the Music in the Mountains Young Musicians Competition. Riley tours regularly with the World Guitar Ensemble, Falla Guitar Trio and father/composer/pianist Terry Riley. He played in the American premiere of John Adams’s *El Nino*, and this year presented an original solo work for the New York Guitar Festival. Riley served as Artistic Director for the San Francisco Classical Guitar Society from 2002-2004, and is currently Professor of Guitar at Humboldt State University.

Christopher Taylor began his piano studies in his native Boulder, Colorado, under Julie Bees, and has since studied with Francisco Aybar, Russell Sherman, and Maria Curcio Diamand. He attended Harvard University, graduating summa cum laude with a degree in mathematics in 1992. Since his first solo recital at ten, Taylor has been heard in performance with the New York Philharmonic, the Buffalo and Los Angeles Philharmonics, the National Symphony, and the Symphonies of Atlanta, Houston, Fort Worth, among many others in the U.S. and abroad. Recently honored with an Avery Fisher Career Grant, he is the winner of the Kapell Competition, the Gilmore Young Artist Award, and the Bronze Medal at the Van Cliburn Competition. Taylor is currently on faculty at the University of Wisconsin at Madison.

XU FENGXIA

Xu Fengxia was born in Shanghai in 1963. After graduating from the Shanghai Music Conservatory, she toured with the Shanghai Orchestra as soloist on guzheng, sanxian, the 7-stringed guqin and the Chinese small lute liuqin. She moved to Germany in 1991, and lead Shanghai Connection in performances of new compositions combining traditional Chinese music with jazz and contemporary influences. Since then she has also toured with Gufeng Ensemble, Nieuw Ensemble and bassist Peter Kowald’s Global Village. Fengxia has been featured as soloist in the works of contemporary Chinese composers including Xu Shuya, Qu Xiasong, Chen Xiaoyong and Zhou Long, appearing with Ensemble Recherche, Bremen Chamber Philharmony and the Bavaria Radio Symphony Orchestra.



photo: Eckard Schoenlau



photo: Tom Indekeu

GUNDA GOTTSCHALK

A resident of Wuppertal, Germany, Gunda Gottschalk was born in 1969. Since 1991, she has been a member of the quintet Partita Radicale, known for their silent movie programs with live music, music theater productions and collaborations with composers. In 1995, Gottschalk and Belgian bassist Peter Jacquemyn were awarded a prize in the Young Artist Forum of the International Society for New Music and Ensemble Modern. Gottschalk’s numerous projects and performances have included appearances alongside many international artists and improvisers including Joëlle Léandre, Evan Parker, Pamela Z, Otomo Yoshihide, Assif Tsahar, Fred Frith and Carlos Zingaro. She has toured the US as soloist, appears regularly in New York’s Vision Festival and has been well represented at festivals of contemporary and improvised music throughout Europe.

STEPHEN KENT

Born English, Stephen Kent was raised in East Africa and Devon, England. In 1981, after several years of work in London with the band Furious Pig, he moved to Australia to become Musical Director of Australia’s Circus Oz, spending time among central Australian Aborigines and learning to play the didjeridu. After returning to Europe in 1983, he began a series of music and contemporary dance collaborations, introducing the didjeridu as a focal part of cutting edge contemporary music. After touring North America in 1991, he moved to the San Francisco Bay Area, where he established the groups Trance Mission and Beasts of Paradise while developing a solo performing and recording career. Kent has released three solo albums and been featured with many renowned performers including Diamanda Galas and John Paul Jones, Herbie Hancock and Wayne Shorter, Youssou Ndour, Baaba Maal, Zap Mama and Fatala.



photo: Mitch Tobias

POING

POING started playing together in 1999, and has since then been one of the leading ensembles for contemporary music in Scandinavia, with more than 40 first performances by European and Asian composers. They have played in clubs and concert halls in most European countries as well as in China and Japan. Among the European festivals POING has played at are Huddersfield Contemporary Musik Festival (UK), The International Gaudeamus Music Week (Netherlands), Klangspuren (Austria), Bergen International Festival (NO), Ultima Oslo Contemporary Music Festival (NO), Magma (Berlin), Göteborg Art Sounds Festival (SE), UNM (Young Nordic Music) in Denmark, Finland and Iceland and fini04 festival (Paris, France). The trio has displayed their considerable technical depth and strong ensemble identity on two recordings, Giants of Jazz and Planet POING.

Born in 1975, **Frode Haltli** studied accordion at The Norwegian State Academy of Music and The Royal Danish Conservatory of Music. He was awarded the “Young Soloist of the Year 2001” title by the Norwegian Concert Institute at the Bergen International Festival 2000. His debut CD *Looking on Darkness* (ECM New Series) received “Spellemannprisen” (the Norwegian Grammy) for best contemporary music album, the

SATURDAY, DECEMBER 9

7 pm: Composer Panel Discussion

8 pm: Concert

Nørgård

In the present work I have aimed at a confrontation of two poetic expressions, one rising from the tortured soul of a schizophrenic: Adolf Wölfli, the other being that of a highly respected and famous poet: Rainer Maria Rilke. The first movement, *Lullany* (“Wiiigen-Lied”, in Adolf Wölfli’s typically sensual spelling) has many psychological aspects, and it is punctuated by strange, distant calls, reminiscent of those of a street vendor or those of a mother calling from way up in a tower block to her child way down in a narrow courtyard. The second movement, *Spring Song* (“Frühlings-Lied”, by Rilke) is the song of the happy child, the child in vital harmony: open, playful, sensually aware. *Funeral March with Attendant Minor Accident* (“Trauermarsch mit einem Unglücksfall”, by Wölfli), the third movement, repeats the musical themes of the first movement, but a male soloist, who does his best to sing after the fashion of his fellow singers, suffers some embarrassing frustrations.

-Per Nørgård

Ratkje

essential extensions

The fifth movement of Olivier Messiaen’s *Quatour pour la fin du temps* is a point of departure for a new piece written 50 years later, hopefully with a new topicality. Instead of reflecting the atmosphere of Messiaen’s beautiful and melancholic movement, *essential extensions* has a totally different expression. This music is extroverted and physical, and it explores the sound the three instruments make together. It was written for POING in 1999 as a gift and a surprise. The group didn’t know about it until it was ready!

passing images

The undertitle for this composition is “waltz”, and was written as a solo piece for accordion player Frode Haltli, a commission from the festival Klangspuren Schwaz in Austria in 2003. Ratkje has made a solo accordion piece, *passing images*, freely from memory of Frode Haltli’s re-arrangement of a Norwegian folk tune, as a remote echo of something that has already been treated and changed. For this special event Frode Haltli has again made a new instrumentation of *passing images* for the trio POING plus Maja. A similar version of this piece will be found on Frode’s next solo CD on ECM, to be released in 2007.

Rondo - Bastard - Overture - Explosion

This piece is a rondo, a rondo bastard, a bastard overture, an exploded opera overture that never was heard. The piece was written as a trio piece for POING in 2004. It was intended as an overture for the “opera” *No Title Performance and Sparkling Water*, premiered in 2004, but has grown into a piece of its own. The core of the piece is a rondo, with elements returning and developing each time it’s heard, musical elements based on the performer’s own playing techniques. In addition the players use three dictaphones on stage with recordings of themselves practicing the piece in solitude. This frames the piece and gives a perspective when performed live, manipulating with past and present, with distance and presence. The piece has no clear ending, the dictaphones continuing on their own as the performers are leaving the stage. This version of *Rondo - Bastard - Overture - Explosion* includes intersected vocal parts by Maja Ratkje as well as the solo double bass piece *On Wombs and Vowels*, written for Håkon Thelin, and also performed in the so-called opera in 2004.

CONCERT 2

Per Nørgård

Wie ein Kind for mixed chorus a cappella (1980)
Volti; Robert Geary, conductor

Maja Ratkje and POING

essential extensions
passing images

Rondo - Bastard - Overture - Explosion

Maja Ratkje, voice
Rolf-Erik Nystrøm, saxophones
Frode Haltli, accordion
Håkon Thelin, double bass

INTERMISSION

Joëlle Léandre Trio

Gunda Gottschalk, violin
Xu Fengxia, guzheng
Joëlle Léandre, string bass

Léandre

For many years now, my work has been to develop a musical language that can exist in improvisation; a language which comes from deep listening, from being confronted by risk and adventure or perhaps even jubilation. Improvisation is the “simple” act of making music together with someone (be it one other person or a large group). But to say that succeeding in this music is a simple act is deceptive—it demands a strong responsibility to compose in real time with other musicians. There is no goal in improvised music, not in the same way that a goal is set when someone composes music. Composed music, which demands a result, depends on a pre-determined re-action (the performance of the score) which will ideally recur again and again in exactly the same way. In improvisation, the action is the result that’s all. The aesthetics of improvised music and composed music have many similarities. The ingredients are often the same: structure, form, repetition, texture, dynamics, melody, silence, tension and release. Most of my work has focused on small groups or chamber music. I could say I believe that deep listening can be most successful in this context, with regard to the concerns that I mentioned above. Improvised music is a realm of music where we can operate outside of many of the hierarchies imposed on us by society: man/woman, composer/improviser and others.... it also allows diverse cultures to participate on “equal footing,” without an over-emphasis of any given cultural by-laws or rules that come with each individual’s culture. Improvised music could occur between two total strangers from different countries that do not speak the same language, but can find and develop a new musical language that is unique to that pairing of musicians. In this way, improvisers can create new extensions of culture by participating in the act of improvisation and do not have to rely on predetermined rules set out by their own distinct cultures.

-Joëlle Léandre

Texts for *Wie ein Kind*

1. Wiigen-Lied (*Cradle Song*)
Text: Adolph Wölfli

G'ganggali ging g'gang,
g'gung, g'ung!
Giigara- Lina Wiij Rosina.
G'ganggali ging g'ang,
g'gung g'gung!
Rittara-Gritta, d'Zittara Witta.
G'ganggali ging g'gang,
g'gung g'gung.
Giigaraalina, siig R a Fina.
G'ganggali ging g'gang,
g'ung g'gung!
Fung zJung, chung d'Stung.

2. Frühlings-Lied (*Spring Song*)
Text: Rainer Maria Rilke from *Sonnets an Orpheus* (1922), First Part, No. 21

Frühling ist wiedergekommen. Die Erde
ist wie ein Kind, daß Gedichte weiß,
viele, o viele . . . Für die Beschwerde
langen Lernens bekommt sie den Preis.

Streng war ihr Lehrer. Wir mochten das Weiße an
dem Barte des alten Manns.
Nun, wie das Grüne, das Blaue heiße,
dürfen wir fragen: sie kanns, sie kanns!

Erde, die Frei hat, du glückliche, spiele
nun mit den Kindern. Wir wollen dich fangen,
fröhliche Erde. Dem Frohsten gelangts.

O, was der Lehrer sie lehrte, das Viele,
und was gedruckt steht in Wurzeln und langen
schwierigen Stämmen: sie sings, sings!

—

Spring has again returned. The Earth
is like a child who knows poems,
many, o so many . . . For the hardship
of such long learning she receives the prize.

Strict was her teacher. The white
in the old man's beard pleases us.
Now, what to call green, to call blue,
we dare to ask: she knows, she knows!

Earth, now free, you happy one, play
with the children. We want to catch you,
joyful Earth. Only the most joyful can do it.

O, what her teacher taught her, such plenitude,
and that which is pressed into roots and long
heavy, twisted trunks: she sings, she sings!

(tr. Cliff Crego)

3. Trauermarsch mit einem Unglücksfall (*Funeral March with Attendant Minor Accident*)
Text: Adolph Wölfli

G'ganggali ging g'gangali g'gang
ga g'gang
g'gang g'g'g'g'g'gang g'gang
g'gang g'ganggali
g'gang galili ging g'g'g'g'g'gali ging
g'gung g'gung g'

OM12 PERFORMERS

DEL SOL STRING QUARTET



Rick Shinozaki, Kate Stenberg, Hannah Addario-Berry,
Charlton Lee, photo: Jim Block

Founded in 1992, the Del Sol String Quartet began its life in residence at the Banff Centre for the Arts, followed by residency at San Francisco State University in association with the Alexander String Quartet. Following the release of its 2002 CD, *Tear*, Del Sol's appointments included the 2003 "Emerging Quartets and Composers Residency" with the Muir String Quartet and Joan Tower in Park City, Utah, Quartet-in-Residence at University of New Mexico, and this year, residencies at Walden School and Tahoe Music Festival. Del Sol's tireless dedication to the work of living composers earned them the 2006 ASCAP/Chamber Music America Award for Adventurous Programming. They have partnered with many composers including Daniel Bernard Roumain, Kui Dong, Tania León, Ronald Bruce Smith and Chinary Ung to present new works. In 2005, the Del Sol released *The Complete String Quartets of George Antheil* on the Other Minds label to critical acclaim. Audience outreach programs to young listeners are also an integral part of the Quartet's activities; to date, they have performed over 300 concerts for more than 30,000 young people and their bi-annual QuartetFest is a nationally regarded model for intensive coaching of young string players.

Kate Stenberg, first violinist, has performed as soloist, chamber and orchestral musician throughout the United States and Europe. She was a founding member of the Left Coast Ensemble and has played with the SF Symphony, SF Ballet and SF Contemporary Music Players. Her history with Other Minds dates to our first festival in which she played Julia Wolfe's music at Other Minds 1 (1993) with the Alyeska Quartet. Her other festival performances include Centre Acanthes, The Banff Centre, Sandpoint, Music Academy of the West and Tanglewood. A native of Northern California, raised in a dynamic family of professional musicians, Stenberg graduated from the SF Conservatory of Music and received her Masters from the Eastman School of Music where she also served on the violin faculty.

Rick Shinozaki, violinist, is principal second violin of Symphony Silicon Valley and concertmaster of the Nova Vista Symphony. Solo appearances include the world premiere of Viennese composer Zdzislaw Wysocki's *Concerto for Two Violins and Orchestra* under Kent Nagano and the Berkeley Symphony. Shinozaki has collaborated closely with SF Bay Area composers Mark Fish and Durwynne Hsieh, and released a recording for the Latin American Chamber Music Society with frequent collaborator Irene Jacobson. Shinozaki is a protégé of Serban Rusu of Tiburon; he also studied extensively with legendary pedagogue Josef Gingold and Yuval Yaron at Indiana University, where he earned the Master of Music degree.

Charlton Lee, violist, is the founder of the Del Sol String Quartet. Lee received a Bachelor's Degree in Applied Mathematics from the University of California at Berkeley and a Master's in Music from the San Francisco Conservatory of Music. He has toured North America, Mexico and Europe as a soloist and chamber musician, taught at San Francisco State University, Steamboat Springs and Oaxaca Music Festivals, and coaches regularly for Chamber Musicians of Northern California and the Symphony of the Redwoods. Lee has collaborated with diverse artists including Gavin Bryars, Tin Hat Trio, Ben Levy Dance Company and his wife, Eva-Maria Zimmerman. He is currently Artist in Residence at the School of the Arts in San Francisco.

Hannah Addario-Berry, cellist, is a native of British Columbia, Canada. She received a Diploma in Music and Pedagogy certificate from the Victoria Conservatory of Music, a Bachelor's Degree in Cello Performance from McGill University in Montreal, and the Master's Degree in Chamber Music from the San Francisco Conservatory of Music, where she studied with Jean-Michel Fonteneau. A former member of the Lloyd Carr-Harris String Quartet, Addario-Berry has performed internationally and with renowned artists including Menahem Pressler, Ian Swensen, Catherine Manson, Paul Hersh and Jodi Levitz. In March of 2006, she was featured as soloist in the San Francisco Conservatory's Blueprint Music Series, in the American premiere of Brian Cherney's Cello Concerto, *Apparitions*.

CONCERT 3 INTERMISSION FEATURE

VCS Radio Jazz

Electrical Resonance Symphony (2006)

- I. *Alternating Current*
- II. *Radio*
- III. *The Ether*
- IV. *Resonance*

World Premiere

This special premiere performance of an original collaborative work by students of Vacaville Christian High School takes place in the JCCSF atrium. The performers employ saxophones, trumpets, clarinets, guitar, bass and electronics including vintage microphones, theremins, radios, portable televisions, video camera, video projector, electric fans, cycle machine, Tesla Coil (constructed for VCS Radio Jazz by William C. Wysock of Monrovia, CA) and laptops.

Electrical Resonance Symphony is a four-movement work based on early 20th century High Voltage Technology. In this performance, the movements will overlap one another, telescoping the music into the length of our intermission.

I. Alternating Current – All power generators connected to our national power grid have turbines that rotate 60 times per second in perfect synchronicity. Even the wind power farm blades move in exact time to create the power to light homes. This is the result of the work of Bohemian physicist, Nikola Tesla who discovered that electricity sent in alternating current (in waves) could be transmitted through wires to greater distances. This gives many items used in the home that characteristic 60 cycle "hum." Harmonics of 60hz from various electrical devices are utilized in this movement.

II. Radio – Transmitting electricity without wires to cities and rural homes was Tesla's unrealized dream, but the result of his work created Radio Communication. In this movement radios, and their successor television, are used to create the mood of a time when people marveled at those mysterious, talking, glowing boxes. Constructive and destructive interference is introduced in this movement giving way to the use of theremins to create pitch – the beginning of synthesized music.

III. The Ether – Russian physicist, Leon Theremin was perhaps the first to discover the musical value of electronic resonance. By utilizing slightly detuned radio transmitters in a box, Theremin created a musical instrument in the early 1920's that is played by moving hands in space above the device. The right hand controlled the pitch while the left hand adjusted the volume. The result is an almost operatic sound that was the precursor to synthesizers invented decades later. This movement continues with strange and haunting sounds using three theremins. Then an original instrument created by Radio Jazz will be used to re-create an old radio commercial in the style of the early 1950s.

IV. Resonance – With all of the inspiration in both the arts and industry, Nikola Tesla was never able to create a practical way to transmit utility power through the air. However, his many attempts created huge, scary sparks and arcs that scurried across the sky. This made him famous and legendary. The final movement recreates the power transmission experiments of Nikola Tesla and the great sounds that intertwine with all that he inspired, culminating in 700,000 volt sparks and arcs.

FEINSMITH QUARTET

Jennifer Culp has toured extensively as cellist of Kronos Quartet since 1998. With Kronos, she earned a 2002 GRAMMY nomination, and appeared at the Concertgebouw in Amsterdam, the Kennedy Center, Brooklyn Academy of Music's Next Wave Festival, Prague Spring International Music Festival, London's Royal Festival Hall, Theatre de la Ville in Paris and Vancouver's Chan Centre. She is also a former member of the Dunsmuir Piano Quartet, San Francisco Opera Orchestra, Philadelphia String Quartet and Empyrean Ensemble. Culp received the Bachelor of Music degree from San Francisco Conservatory of Music studying with Bonnie Hampton and the Master of Music degree from the New England Conservatory; she is currently on faculty at the San Francisco Conservatory of Music.



Jennifer Culp, cello



Michael Manring, bass



Gyan Riley, guitar



Christopher Taylor, piano



photo: Charles Amirkhanian

RONALD BRUCE SMITH

Ronald Bruce Smith is a Canadian composer whose works incorporate both acoustic instruments and electronics. Many of Smith's works share a contemplative character, a preoccupation with enhancing the resonance of a given ensemble and an openness to new sound sources (including non-Western ones). His *Kyrie Eleison*, intended as a memorial for the fourteen students murdered at the University of Montreal in December 1989, combines a soprano soloist, orchestra and live electronics in a 'quiet plea for mercy as well as a static prayer for spiritual reflection'. In *Meditations*, based on research begun at IR-CAM and realized at Berkeley's Center for New Music and Audio Technologies (CNMAT), Smith manipulates materials drawn from Pakistani vocal music and the Indonesian gamelan (percussion orchestra). In works like *Remembrances of a Garden* for chamber ensemble, timbral variety comes from dramatic articulations and subtle performance techniques. In his chamber work *Flux*, timbral variety results from a mathematical exploration of tone color based on the imaginative manipulation of harmonic spectra from the overtone series. Smith studied composition at the University of Toronto, McGill University and the University of California at Berkeley from which he received the Ph.D. in music. His principal composition teachers include Tristan Murail, Bruce Mather, Richard Felciano and Talivaldis Kenins, and he has studied computer music and synthesis with David Wessel. Smith has taught at the University of Illinois at Champaign-Urbana, the University of California at Berkeley and Stanford University; he is currently on faculty at Northeastern University in Boston.

www.ronaldbrucesmith.com

MARKUS STOCKHAUSEN

Trumpeter and composer Markus Stockhausen is one of the most versatile musicians of our time. He studied initially at the Cologne Musikhochschule and is as much at home in jazz as in contemporary and classical music. For about 25 years he collaborated closely with his father, the composer Karlheinz Stockhausen, who wrote many works for him. As soloist, improviser and composer Markus Stockhausen is in international demand. He has played in and led various jazz ensembles and plays contemporary and intuitive music in the duo Moving Sounds with clarinetist Tara Bouman, as well as with the percussionist Mark Nauseef and others. He has realised several major music projects in close collaboration with his brother Simon and also regularly creates projects in different environments, bringing together guest musicians from different cultures, like Arild Andersen on bass, Dhafer Youssef voice and oud, Angelo Comisso on piano and Ferenc Snétberger on guitar. Works recently dedicated to him include Peter Eötvös, trumpet concerto *Jet Stream* and his own recent compositions include *Portrait for Tara* for basset horn and ensemble premiered in 2004 by Tara Bouman and the London Sinfonietta and *Any Way* composed for the Festival Players at the 2005 Cheltenham Music Festival. He also composes for film. Stockhausen has released more than 50 CDs to date.

www.markusstockhausen.com



CHARLES AMIRKHANIAN ARTISTIC DIRECTOR

Co-founder in 1992 with Jim Newman of Other Minds, Charles Amirkhanian is a composer, percussionist, sound poet and radio producer who has been an advocate for contemporary composers for over forty years. Born in 1945 in Fresno, California, he is a leading practitioner of electroacoustic music, sound poetry and text-sound composition. Most recently he has appeared in concert at the Fifth International Festival of Poetry (Berlin, 2004), Musicacoustica Beijing (2005) and Ars Electronica (Linz, Austria, 2006). His music is recorded on Starkland, Cantaloupe, Other Minds, Fylkingen, Wergo, and Centaur Records, among others, and his works have been commissioned by the Ensemble Intercontemporain, West German Radio, Australian Broadcasting Corporation, and numerous choreographers including Bill T. Jones, Margaret Fisher, Nancy Karp and Richard Alston of Ballet Rambert (London).

Aside from his composing, Amirkhanian has been instrumental in the dissemination of contemporary music through his work as Music Director of KPFA/Berkeley from 1969 to 1992. He also hosted the Speaking of Music composer interview series at the Exploratorium in San Francisco (1983-1992) and was the founding Co-Director, with John Lifton, of the Composer-to-Composer Festival in Telluride, Colorado that took place for four years (1988-91), sponsored by the Telluride Institute. From 1993-1997 he served as Executive Director of the Djerassi Resident Artists Program in Woodside, California. Currently he is Executive & Artistic Director of Other Minds (<http://www.otherminds.org>) in San Francisco. He has curated the annual Other Minds Festival of new music since 1993, focusing on composers who have made unique contributions to the continuum of music history.

In 1984 and again in 2005 the American Music Center honored him with its annual Letter of Distinction for service to American composers through his work at KPFA Radio and Other Minds, respectively, and in 1989 ASCAP conferred on him its Deems Taylor Award "in recognition of his special contribution to innovative programming and imaginative radio broadcasts." In 1999-2000 he was awarded the Rockefeller Foundation's first Ella Holbrook Walker Fellowship for a yearlong residency at the Bellagio Study and Conference Center where, with Mark Grey, he installed and composed in a new electroacoustic music studio that remains for future residents.

SUNDAY, DECEMBER 10

1 pm: Composer Panel Discussion

2 pm: Concert Three

Smith

String Quartet No. 2 is in four movements and is dedicated to the Del Sol String Quartet. Each movement contains references to music of the past both in their formal designs and through the use of quotation. Borrowed materials as well as references to music from all four movements of Maurice Ravel's *Quatuor à Cordes* can be heard throughout the composition. The third movement, a loosely structured chaconne, also takes material from Bill Evans's versions of *My Romance* and *Alice in Wonderland*. As can be symptomatic of the yearning for an irrecoverable past, nostalgia can corrupt the memory to long for a world that never existed.

-Ronald Bruce Smith

Sculthorpe

This work was inspired by *From Nothing to Zero*, a book of extracts from letters written by asylum seekers in Australian detention centres. With a preface and chapter introductions by Julian Burnside, the book provides heart-rending testimony to the inhumane treatment of refugees, including children, in mandatory detention. The music also addresses the plight of asylum seekers everywhere.

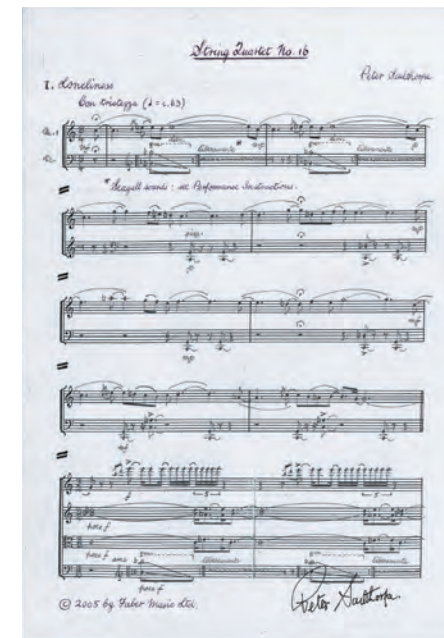
String Quartet No.16 consists of five thematically related movements:

- I Loneliness
- II Anger
- III Yearning
- IV Trauma
- V Freedom

All the movements are straightforward in structure, and the first, third and fifth movements are freely based upon an ancient love song from Central Afghanistan. The second and fourth movements use a scale similar to that stated in the first, and the fourth movement is based upon rhetorical devices employed in the second.

Throughout the work, there are occasional bird-like sounds: many of the asylum seekers write about birds being free to fly in and out of the 'refugee zoos.' While the brief first movement is concerned with loneliness, a persistent theme of the letters, the second and fourth movements are my responses to letters of considerable anguish. The third movement, on the other hand, is a response to letters of yearning for loved ones in distant places. In the last movement, the music sings of dreams of a free life beyond confined spaces and razor-wire fences. This marks the first presentation of my revised piece with didjeridu accompaniment.

-Peter Sculthorpe



String Quartet No. 16 by Peter Sculthorpe; this manuscript and others by OM12 Artists available for sale in the JCCSF lobby

CONCERT 3

Ronald Bruce Smith

String Quartet No. 2, "Nostalgia" (2006)

Corrente

Caprice – Eine Kleine 9 Music

(Quasi)-Chaconne – (How do you get to) Wonderland?

Chaser – 23.15, heure Océanique

Del Sol String Quartet

Peter Sculthorpe

Quartet No. 16 for Strings, with didjeridu (2005)

Stephen Kent, didjeridu; Del Sol String Quartet

World Premiere of new version (with didjeridu)

INTERMISSION : VCS Radio Jazz

Moving Sounds

Markus Stockhausen, trumpets

Tara Bouman, clarinets

Moving Sounds

Tara Bouman (clarinets) and Markus Stockhausen (trumpets) have been playing together in the duo Moving Sounds since 2002. The repertoire of the duo consists of compositions by Markus Stockhausen as well as improvisations and intuitive music. Their first duo CD *Thinking About* was released by the German label Aktivraum.

Moving Sounds has given concerts in Italy, Spain, Great Britain, France, Norway, The Netherlands, Israel, USA, Russia, Rumania, Bulgaria and of course in Germany. The duo prefers to perform in places that have special acoustics, such as churches or museums, where the extraordinary sound of the brass and wind instruments unfolds best.

A clipping from a review of a recent concert in Mündelheim (Germany, 2nd of June, 2006) says: "Again and again trumpet and clarinet find a unison in sound which one would never expect to be possible with these diverse instruments. Without any wordy explanation it became clear that intuitive music is another maybe even higher level of improvisation." (RP 6.6.06)

Usually the duo decides spontaneously which compositions will be performed, depending on the performance space, the hour, the listeners present, the musicians inner condition – all play their role.

"MUSIC FROM OTHER MINDS" on KALW FM

Enjoy the sounds of Other Minds all year long on our terrestrial radio program airing every Friday from 11 pm to midnight on KALW FM (91.7) in the Bay Area, and on the Internet at www.otherminds.org/mfom. Host Richard Friedman continues to present new and unusual music from composers and performers around the world.

OM12 FEATURED ARTISTS

TARA BOUMAN

The dutch clarinetist Tara Bouman studied with Piet Honingh and was a student of Suzanne Stephens. As a soloist and chamber musician she has performed in many international venues—throughout Europe, in Mexico and in the United States. She started her career playing mainly contemporary music, which then took her to the field of improvisation, where her main focus lies now. Tara Bouman founded with Markus Stockhausen the duo Moving Sounds. She plays regularly with percussionist Stephan Froykys and performs in duo with storyteller Regina Sommer. Other musical partners are: pianist Fabrizio Ottaviucci, double bass player Stefano Scodanibbio and percussionist Mark Nauseef. As a soloist she has worked with composers such as Isabel Mundry, Karlheinz Stockhausen, György Kurtag and Roderik de Man. In cooperation with DeutschlandRadio the Cologne Label Aktivraum published in 2003 her first CD with new music: *Contemporary*. In 2004 the CD *Thinking About* followed, played by Moving Sounds.

www.TaraBouman.aktivraum.de

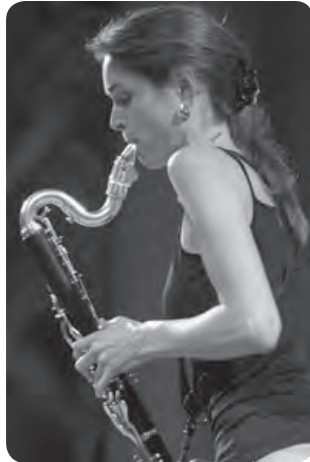


photo: Francesco Dalla Pozza

DANIEL DAVID FEINSMITH

At an early age, Daniel David FeinSmith (b. NYC) was steeped in classical music through his parents and grandfather, who were members of leading orchestras including the New York Philharmonic, Israel Philharmonic and Denver Symphony Orchestra. His father Marvin FeinSmith has composed numerous solo, chamber, and symphonic works, and is one of a multigenerational line of composers, musical performers and writers which has been traced in an unbroken line as far back as the 1600s, including his grand uncle Leonid Andreyev, the greatest writer of the Russian Revolution. FeinSmith has studied western composition under Terry Riley, John Corigliano, John Thow and Edmund Campion. He has also studied North Indian Classical Music under Ali Akhbar Khan, Terry Riley, Shabda Kahn, Pandit Jagdish Mohan, Sri Karunamayi, Ustad Mashkur Ali Khan and others, in the US and numerous visits to Asia. FeinSmith composes works for concert soloists and ensembles, and has received commissions and awards from The Kronos Quartet, The American Brass Quintet, The Alexander String Quartet, Grammy Nominee Solo Pianist David Holzman, Yaddo Artists Residency, Djerassi Residency Program, Filmmaker Rob Nilsson, Pacific Film Archive, Berkeley Civic Arts Commission, the Jess Shensen Music Fund of Congregation Emanu-El, The Sifriya Foundation, ASCAP, the American Composers Forum and others. He works and teaches in Emeryville, California.

www.danieldavidfeinSmith.com



JOËLLE LÉANDRE

French double bass player, improviser and composer Joëlle Léandre is one of the dominant figures in new European music. Trained in orchestral as well as contemporary music, she has played with Itinéraire, 2E2M and Pierre Boulez's Ensemble Intercontemporain. Joëlle Léandre has also worked with Merce Cunningham and with John Cage, who has composed especially for her, as have Scelsi, Fénelon, Jolas and Clémenti. As well as working in contemporary music, Léandre has played with some of the great names in jazz and improvisation, such as Derek Bailey, Anthony Braxton, Georges Lewis, Evan Parker, Irène Schweizer, Steve Lacy, Fred Frith and John Zorn. She has written extensively for dance and theatre, and has staged a number of multidisciplinary performances. Her reputation is international, and her work as a composer and a performer, both in solo recitals and as part of ensembles, has put her under the lights of the most prestigious stages of Europe, the Americas and Asia. Joëlle Léandre also has more than a hundred recordings to her credit.



"When I interviewed Per Nørgård on KPFA in 1970, I was 25 and he was 38. We haven't seen each other since, but I've followed his remarkable career from a distance. We're thrilled to bring back this enormously talented composer to San Francisco."

-Charles Amirkhanian, Other Minds Executive & Artistic Director

PER NØRGÅRD

Per Nørgård (b. 1932) is Denmark's leading contemporary composer. In his youth a traditionalist from the mold of Carl Nielsen and Jean Sibelius, he has explored many compositional techniques throughout his career. His early teacher, Vagn Holmboe, piqued Nørgård's interest in organic music development and the concept of metamorphosis—using small motifs that are developed polyphonically. In the 1960s, Nørgård experimented with collage and interference techniques and electronic music. Simultaneously, Nørgård developed his own serial procedure, the infinity series, that generates melodies fractally and endlessly in multi-layered polyphony reminiscent of the Renaissance prolation canon. In the 1980s, Nørgård adopted a more dramatic, spontaneous style, prompted by his viewing of an exhibition entitled "Outsiders" that presented works by mentally ill artists including those of the schizophrenic Swiss artist Adolph Wölfli (1864-1930). This encounter prompted the composition of many of Nørgård's most popular works, including *Wie ein Kind*, the first of many Wölfli-inspired works. Even in his Wölfli period, Nørgård did not completely abandon his earlier compositional techniques. In subsequent work and today, Nørgård melds his techniques into new forms. "I find myself on a succession of different slippery slopes, but always on slippery slopes. Yet this isn't a matter of escaping, for usually earlier strategies and ideas emerge again later—in new contexts."

www.pernoergaard.dk/eng/indhold.html

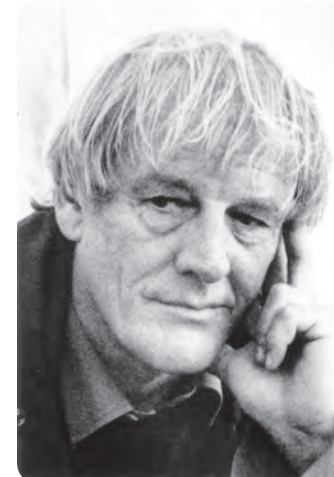


photo: Helle Rahbæk

MAJA RATKJE

Born December 29th, 1973 in Trondheim, Norway, Maja Solveig Kjelstrup Ratkje finished composition studies at the Norwegian State Academy of Music in Oslo in 2000. Her music has been heard all over Europe as well as in Japan, China, Canada, USA and Eastern Russia. Her composed works have been performed by Oslo Sinfonietta, The Norwegian Radio Orchestra, Arve Tellefsen, Cikada and Vertavo string quartets, Quatuor Renoir, Ticom, crashEnsemble, Torben Snekkestad, SPUNK, Frode Haltli and POING among others. Ratkje has received many awards and commissions such as the International Rostrum of Composers in Paris for composers below 30 years of age, the Norwegian Edvard Prize (work of the year) twice, second prize at the Russolo Foundation, and in 2001 she was the first composer ever to receive the Arne Nordheim prize. Her solo album *Voice*, made in collaboration with Jazzkammer, earned a Distinction Award at Prix Ars Electronica in 2003. Ratkje is active as a vocalist and electronics player as well as studio engineer, mainly in connection with the contemporary improvisation ensemble SPUNK and the noise duo Fe-mail, which together with dancer Lotta Melin forms the performance trio Agrare. Other main collaborators are Jazzkamer, POING, The Icelandic Dance Company, Odd Johan Fritzøe, Øyvind Berg and Jaap Blonk. Ratkje has performed her own music for films, dance and theatre performances, installations, and numerous other projects including her own opera in 2003 and her *Concerto for Voice* in 2005.

www.ratkje.com



photo: Kristin Svorte

PETER SCULTHORPE

Peter Sculthorpe is an original voice in Australian music, combining an eclectic and constantly-evolving style rooted in classic forms with an intense interest in the indigenous music of his native land and the Pacific Rim. His determination to document in sound the socio-environmental character of Australia has made Sculthorpe the country's best-known composer and "the voice of the nation". Born in Launceston, Tasmania in 1929, Sculthorpe was educated at Launceston Church Grammar School, the University of Melbourne and Wadham College, Oxford. He was composer-in-residence at Yale University while visiting the United States as a Harkness Fellow in 1966-67, and Visiting Professor at the University of Sussex in 1972-73. Appointed Reader in Music at the University of Sydney in the late Sixties, he is now Professor in Musical Composition (Personal Chair) at that university. Sculthorpe has earned appointments as an Officer of the British Empire, Officer of the Order of Australia, Fellow of the Australian Academy of the Humanities and Lifetime Member of the American Academy of Arts and Letters. In addition, he has been the recipient of many awards and prizes for his works, including Honorary Doctor of Letters degrees from the Universities of Tasmania and Sussex, the Honorary Doctor of Music degree from the University of Melbourne, a Silver Jubilee Medal, the Sir Bernard Heinze Award for outstanding services to Australian music, an Australian Film Industry Award for best original film score (*Manganinnie*) and the 1985 APRA Award for most performed Australian serious work (*Piano Concerto*).

www.nla.gov.au/epubs/sculthorpe/



photo: Adrienne Levenson