ARTISTS FEATURED AT OTHER MINDS FESTIVALS 1-12

OMI / 1993
Robert Ashley
Thomas Starner
Barbara Marx Feldman
Philip Glass
Joe Jarman
Manfred Marchko
Conlon Nancarrow
Pauline Oliveros
Timlin
Jai Uttal
Julia Wolfe

OMI / 1994
Michel RichardDESCRIPTION MANA
David Byrns
Les Horton
Marit Kimura
Red Lenton
Ingram Marshall
Terry Riley
Ahn Simpelen
Tan Dun
Cristina Tencz
Francisco White
Achrit Zogbarayan

OMI / 1996
Laurie Anderson
Ric Brown
Henry Kaiser
George Lewis
Linda Lipton
Mike Manzella
Israel Petru
David Raklin
Frederic Rzewski
Charles Shere
Oily Wilson
La Monte Young

OMI / 1997
Henry Baird
Paul Broder
Manos Pappou
Alain Mloba
LaStella Sonnet
Donald Giddings
Vassos Brakas
(Sel Kazama & Nutrition Office)
Peter Z

OMI / 2000
Linda Boucek
Mary Ellen Childs
Liz Ferrari
Alfred Lerner
Antoine Philip-Vargas
Julian Priester
Sam Rivers
Margaret Leng Tan
Brenda Walla

OMI / 2001
Peter Grunfeld
Annie Gosfield
Hannu Lintu
Larry Jenkins
David Lang
Paul D. Miller
DJ Spooky
Hyacinth Na
Robin Ramboud
Spaner
Ali Chabchich
Judy Ten Veldhuis
Christian Wolff

OMI / 2002
Chris Brown
Gavin Bryars
Alvin Curran
Andrew Hill
H. Nguyen Linh
James Tenney
Gran Vaze
Aleksandra Vrebanec
William Winant

OMI / 2003
Bruce Finlayson
Harold Hevner
Les Horton
Teija Lein
Anna Loder
Pauline Olivero
Riccardo Fermion
Richard Tollephant
Randy Warser

OMI / 2004
Jack Body
Ge Gao-ni
Daijy Glenn
David Lang
Stephan Micus
Amy X. Rossland
William Parker
Bob Reuter
Stephen Scott

OMI / 2005
John Luther Adams
Moise de Almeida
Charles Amirkhanian
Bill Bang
Fred Frith
Phil Hensch
Michael Nyman
Daniel Bernard Roush
Evgeny Zverin

OMI / 2006
Tara Bouman
Daniel David Feinsmith
Joëlle Léandre
Per Nørgård
Maja Ratke
Peter Sculthorpe
Ronald Bruce Smith
Markus Stockhausen

Charles Amirkhanian, Artistic Director
In 2000, the Music Department of Berkeley’s pioneering radio station KPFK/AFM transferred thousands of reel-to-reel audio tapes, compiled from 1949 to 1992, to Other Minds. radiorM.org is an Other Minds project to make globally available rare and unrestored 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 KPFK and OM collections and the private files of Charles Amirkhanian. Thanks to a partnership with the Internet Archive, all materials on radiorM are available for listening free of charge.

CURRENTLY AVAILABLE FOR LISTENING:

Neis Cline at Rova “Inferno” (2005)
KPFK radio host Danie Richardson interviews Los Angeles-based guitarist/improvvisor Neis Cline. This program, part of the Improvisational Jazz series presented by RovaArts, includes a spontaneous free improvisation with Cline and Rova Saxophones Quartet saxophonist Larry Ochs. This edition of “Inferno” all of which will be featured on radiorM.org, explores the connection between predetermined structure (composition) and performer interpretation (improvisation), featuring master improvisors and composers from the Bay Area and beyond.

**John Cage - Pulitzer Creek Lodge, Davis, November 21, 1969**

At 8 p.m. a private “concert-concert” (as Cage was fond of calling it) of Satie’s music was held in Pulitzer Creek Lodge in another part of the campus. The concert was informal, limited to one hundred persons at a charge of $5 each. Patricia Las performed several nocturnes for solo piano; as Cage Woodbury sang two songs with Cage accompanying at the piano; and Peggy and Milton Bard performed a newly finished, unpublished transcription for two pianos by Cages’s 1926 piece. 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 Freedom Hall. One had to walk through this orchestra in order to reach the performing area where Cage’s new piece for the occasion, 8a 1/2 a, was being played for the major portion of the evening.

The History of Sound Poetry: An Introduction
Charles Amirkhanian traces developments in 20th-Century avant-garde composition, including recorded examples by such historical figures as Karl Schffkatze, Raoul Hausmann, Ernst Toch, Gunther Schuller, Mauricio Kagames, Francois Dufrenes and Henri Chopin. More modern examples of American work follow. Produced program of this production funded by the Berkeley Civic Arts Commission.

**About Other Minds**

“His epithet might be that he composed music in other’s 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 and underrepresented creative voices in contemporary music. From festival concerts, film screenings and the commissioning of new works, to producing and releasing CDs, presenting thousands of interviews and concert and distributing them free on the Internet, Other Minds has become one of the world’s major conservatories of new music’s ecology.

For more information, visit www.otherminds.org.

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

**NEW MUSIC SÉANCE 2**

Saturday, February 24, 2007

Swedishborgan Church of San Francisco

207 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 Steenberg, violin ≈ Eva-Maria Zimmermann, piano

with Charles Amirkhanian, percussion

**CONCERT 1, 2 PM**

**NATURE VIVANTE**

featuring works by

Charles Amirkhanian: George Antheil, Phil Collins, Gabriela Lena Frank
Peter Garrett, Josef Matthias Hauer, Alan Hovhaness, Elizabeth Lauer
Cotone Navarro: Hans Orie, Ned Rorem, Dune Reddy
Waldimir Vogel

**CONCERT II, 5:30 PM**

**THE IMMOBILABLE DO**

featuring works by

James Clapham, Peter Geisinger, Helge Guijdomsman-Hellgren
David Mazer, Frank Martin, Carl Sto, Ivan Zimin

**CONCERT III, 8 PM**

**SLEEPWALKER’S SHUFFLE**

featuring works by

William Albright, George Antheil, Ernst Bacon, Morton Feldman
Peggy Glazner, Hides, Robert Helpman, Anna Loebenduck
Cotone Navarro, Jonathan Rossell, Theodore Ruksi
Howard Skempton, Roland Bruce Smith, Anton von Weizens

**TICKETS**

Single-Concert Tickets

$20-$35-$50 sliding scale

Three-concert passes

$50-$75 sliding scale

For details, visit www.otherminds.org

www.BrownPaperTickets.com or call (800) 888-9006
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A GATHERING OF OTHER MINDS

The Other Minds Festival could not take place without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge the following individuals and institutions for their generous support of Other Minds programs (including gifts and in-kind contributions received between December 1, 2005 and November 30, 2006). Every effort has been made to ensure the accuracy of this listing; please contact Other Minds about any errors or omissions.

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FESTIVAL SUPPORTERS
A GATHERING OF OTHER MINDS

Welcome to Other Minds 12

A gathering of so many composers and performers at Other Minds is a special occasion, both for artists and audiences. 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 sites 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 rejuvenated and inspired. Inevitably, 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 this 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 Electro-Acoustic Symphony on a Tesla coil, centerpieces 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 space of sound and music (and discovering their antecedents on our internet websites 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 tape masses between 1949 and 1994. I hope you'll discover interviews with Erich Force, Louis Andriessen, Lou Harrison, Charles Baines, Pamela Z. Zine, Eno and more at radioOM.org. Unfortunately, some of this KPFA tape has been digitized beyond recognition, so when we are racing to complete the process in the next few years we may lose

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 on our behalf. So contact us from 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
Peter Sculthorpe  
From Saibai for violin and piano (1997)  
Kate Stenberg, Eva-Maria Zimmermann, piano

Per Nørgard  
Quartet No. 10 for Strings, “Hastidies” (Harvest-Timeless) (2004-5)  
Del Sol String Quartet  
U. S. Premiere

Maja Ratkje  
gagaku variations for accordion and string quartet (2001)  
Freda Hall, accordion; Del Sol String Quartet

INTERMISSION

David Daniel Feinsmith  
Elshof (2006)  
Feinsmith Quartet  
World Premiere, commissioned by Other Minds  
Dedicated to the memory of A. Jussi Rouskas

Sculthorpe

From Saibai is a short viola variation, arranged for violin and piano, of my clarinet and piano work Songs of the South. 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 Jocelyn Beckett in 1941.

Although some traditional Torres Strait music still survives in its original form, the vast majority 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.

Sculthorpe

In one continuous movement consisting of four parts: an introductory viola solo; a rewriting of the traditional melody, with additional material; a rhythmic section suggesting a Torres Strait Island dance; and based upon the opening viola solo; and a more impassioned statement of ‘Saibai’, followed by a short coda.

—Peter Sculthorpe

Nørgaard

During the composition of my tenth string quartet a flowername, hastidies, came to my mind — and it would not leave me again: [hastidies is actually autumn eucumene in English, but the composer prefers heretofore, timelapse, to maintain some of the associations of the Danish flowername, red.]

The performed season of a seasonal time (harvest) and not-time-at-all was a good fit for the auctions of this work that had composed at that time, and I decided to fortunate ally to fit that title for this work: imprigsaw, and now having finished the piece, I can say that it's 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—is it attempts to naturally based overtone and undertone (presented at major 3rds respectively), and rhythmically it is based on, the principles of the Golden Section, and the structure itself contains abundance and vastness with sections of immobility and contemplation.

However, Music, melody, is definitely the dominating aspect of my String Quartet No. 10. Behind these two the principle composite axioms has a firm-felt hidden basis of melodic or polyphonic ideas.

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

Ratkje

gagaku variations was written for Freda Hall and the Vertavo String Quartet. Gagaku is a millenium old Japanese musical form. In gagaku variations, also inspired by the Japanese music, with subtle, moment when beauty, suddenly and like a grace can show itself: in an incomplete, hesitant state, Ratke combines elements from western and Japanese music; in an almost silent 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 Xanaks. 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 ennui that the music, like brief halu poems with long pauses and European insertions 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 this gagaku mudi, hitherto latent in the work, breaks out towards the end, it comes as something natural, as it received from suppression, followed by powerful emotional variations between the violin and the orchestra, orchestrated as if the string quartet and the accordion as a whole long tradition. When the dynamics change in this work fades out with great force, it seems as if Ratck has brought the two traditions into conversation, but without blending: neither here are the different musical elements subordinated to each other, differences remain obvious.

—Peter Sculthorpe

Feinsmith

Elshof is a work inspired by an ongoing and strong inner drive to attain clarity and consistency, to make things happen in a structured way. It 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 Elshof was born, and in the process, it also was, yet again, born.

—David Daniel Feinsmith

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

French "Pile Gun Voice" and outstanding reviews by international music critics, Halli has received numerous prizes at international competitions, has performed as soloist with major orchestras, and has collaborated with many Norwegian folk artists in addition to active recording and touring with the trio POING.

Reid-Erik Nystrom, born in 1975, finished his diploma studies at the Norwegian State Academy of Music. As a soloist, Nystrom has appeared with major European orchestras (Oslo, 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 participated in the premiere of 40 pieces both as a solo artist and in chamber music.

Born in 1976, Hakon Thelin finished his master studies at the Norwegian State Academy of Music in 2003, where he studied composition techniques on the double bass in modern music. The premier double bass instrument for contemporary music in Scandinavia, he appears with the Oslo Sinfonietta, Norwegian Opera, Torsvik Chamber Orchestra, the Minnsuingen, Ensemble Ernst, and has collaborated with IVS, Arnalds, Einar Stokland, and Piazz-Ars, Thelin 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 Janais Xenakis, Bent Sorensen and Jacob Druckman.

Woodwinds / Electronics: Carson McKinnon, Sara Ivey, Kyle Dodes  
Bass / Electronics: Scott Sibbald, Jonathan Gess  
Strings / Electronics: Aarne Vainiovaara, Logan McKinnon

Per Nørgaard, February 2005

Volatile

Ramatang E. d’Ace,  Aulan

VCS Radio Jazz

Woodwinds / Electronics: Carson McKinnon, Sara Ivey, Kyle Dodes  
Bass / Electronics: Scott Sibbald, Jonathan Gess  
Strings / Electronics: Aarne Vainiovaara, Logan McKinnon

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 Ashbyan, other Minds alumni Dills Metres and blue junior junior. A three-time first place winner from the Semi-Jazz Festival and winner of DownBeat Magazine’s 2006 Outstanding High School Performance Award, VCS Radio Jazz brings both creativity and scholarship to contemporary jazz and avant-garde music. This fresh, exciting, inventive, endlessly imaginative ensemble has performed works by composers of the 19th, 20th and 21st centuries, producing music with both technical and advanced creativity.

Nicolae Constantinescu, Darren Ryan  
McCormick, photo: Mark Harris

Robert Geary, born in 1941, advanced degrees in Political Sciences, Music Theory and Composition and Choral Conducting. Founder of Volti and the internationally acclaimed Poetast contest’s choir, he also holds directorial positions with the San Francisco Choral Society and the Golden Gate Sinfonietta.

Among his personal achievements, Geary received an award for Outstanding Conductorial Achievement in Germany (1997), a special award for interpretation in Misericordia (1994), and the International Peace Child in Media for his role as conductor of the Galileo Galilei Children’s International Choir (1993). 2003, the KDI/C Music Educator of the Year and 2002, and the Lisa B. Rawlings Educational Inspiration Award in 2002.

Stenberg-Zimmermann Duo

Kate Stenberg, violin (see Del Sol String Quartet, above)  
Eva-Maria Zimmermann, viola

Kate Stenberg and Eva-Maria Zimmermann maintain a career on two continents while residing in San Francisco. Her solo appearances include recitals and concerts performances with major orchestra such as the Orchester as in States Romanian. Winner of the prestigious Rotary International Ambassadorial Scholarship, Zimmermann has appeared with the SF Symphony, the BBC and Eupen including the Festival Piano in Sint-Truiden, in Switzerland, and the Yerba Buena International Music Festival in San Francisco. Zimmermann has studied with many distinguished musicians such as Stephen Perkins, Osipov, Gysbert Hooke, Leonid Isakovic and Diamanto Mastrovito, and has received his highest honors from the Conservatoire de Genève. She has also been a faculty member of the University of San Francisco and teaches at the Nuova School in Hillsborough, CA, instructed by Sir Yehudi Menuhin.
CONCERT 2

SUNDAY, DECEMBER 9
7 pm: Composer Panel Discussion & 8 pm: Concert

Ngerård

In this present work I have aimed at a confrontation of two poetic expressions, one arising from the tortured soul of a schizophrenic: Adolf Hitler (in ‘Adolf Wulff’) and another from a highly respected and famous poet: Natori Maria Nile. The first movement, Lullaby (“Wolin-Lidning”), in Adolf Wulff’s typically surreal style has many psychological aspects, and is punctuated by extreme violence. It ends with a string quartet that describes those of a street vendor or those of a mother calling from way up in a tower. The second movement, Spring Song (“Flufsklings-Lidning”), by Nili, is the song of this happy child, in which the little child, in complete happiness, busy with her toys, pictures, playing, andagasemembrance.

Per Ngerård

Rondo - Bastard - Overture - Explosion

Ngerård

Adolf Wulff (1870-1924) was a prolific German dramatist, composer, and conductor. His works are known for their complex and challenging structures, often incorporating elements of classical music with modernist techniques.

Per Ngerård

The piece is a rondo, a rondo-bastard, a bastard overture, an explosion, and a variation on an early 20th-century English dance, the Rondo. However, the piece is not written as a title piece for POING in 2004. It was intended as an essay for the ‘author’s Note’ in Performance and Publishing, and included as the final work on the Performance and Publishing CD, recorded by the Norwegian State Choir and Orchestra. The piece is a rondo, with elements from an earlier work and a new composition.

Per Ngerård

This piece is a rondo, a rondo-bastard, a bastard overture, and an explosion. It combines elements of romantic and modernist styles, creating a unique and powerful musical experience.

Per Ngerård

The piece is a rondo, a rondo-bastard, a bastard overture, and an explosion. It combines elements of romantic and modernist styles, creating a unique and powerful musical experience.
**CONCERT 3 INTERMISSION FEATURE**

**VCS Radio Jazz**

**Electrical Resonance Symphony (2006)**

Janisarticle: Current I.

1. Radio

2. The Ether

3. IV. Resonance

World Premiere

This special promissary performance of an original collaborative work by students of Vacaville Christian High School takes place in the UCSCF auditorium. The performers employ saxophones, trumpets, clarinets, and basses including vintage microphones, theremins, radios, portable televisions, video cassette video projectors, electronic fans, cycle machines. This will be the world premiere of a radio opera on ABC (1999) by William C. Hays from Monona, CA, and laptops.

Electrical Resonance Symphony is a four-movement work based on early 20th century high voltage technology. In the performance, the movements will overlap each other, telescoping the music into the length of our intermission.

I. Alternating Current: All power generators connected to our national power grid have hiccups that rotate 60 times per second in perfect synchronicity. Even the wind power farms 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 won't flow unless it is circulating in a circuit. This is why we see light in the homes 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 mused at these mysterious, talking, glowing devices. Interactions is introduced in this movement giving way to this use of theremins to create pitch - the beginning of synthesized music.

III. The Ether: The Russian physicist, Leon Theremin was perhaps the first to discover the musical value of electronic resonance. By utilizing slightly deflected radio transmitters in a box, Theremin created a musical instrument in the early 1920's that is being played by moving two rods 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 another theremin is replaced 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 art 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 scattered across the sky. This made him famous and legendary. The final movement reenacts the power transmission experiments of Nikola Tesla and the great sounds that intertwined with all that inspired, culminating in 700,000 volts and sparks and arcs.
SUNDAY, DECEMBER 10
1 pm: Composer Panel Discussion
2 pm: Concert Three


Smitt

Quartet No. 16 for Strings, with didjeridu (2008)

Peter Sculthorpe

CONCERT 3

Ronald Bruce Smith

Concerte

Capriccio – Eine Kleine 9. Musica (Quasi)-Chaconne – (How do you get to) Wonderland?

Chaser – 23:15, heure Oceanaque

De Sol String Quartet

Quartet No. 16 for Strings, with didjeridu

Stephen Kent, didjeridu; De Sol String Quartet

World Premieres 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 2003. 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 on the German label Aurium. Their Moving Sounds has given concerts in Italy, Spain, Great Britain, France, Norway, The Netherlands, Japan, USA, Russia, Hungary, 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 Münsterheim (Germany, 2nd of June, 2006) says: “Again and again trumpet and clarinet find a union 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 mayb even higher level of improvisation” (FP 6.06). Usually the duo plays spontaneously which compositions will be performed, depending on the performance space, the hour, the weather, the prevailing musical climate – all play their role.

“MUSIC FROM OTHER MINDS” on KALWF

Enjoy the sounds of Other Minds all year long on our terrestrial radio program airing every Friday from 9 – 11 pm, on KALWF FM (91.7) in the Bay Area, and on the Internet at www.otherminds.org/stream. Host Richard Fleischer continues to present new and unusual contemporary composers and performers around the world.
TARA BOUMAN

The Dutch clarinetist Tara Bouman studied with Piet Heinig and was a student of Susanna Steffens. 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 modern contemporary music, which then took her to the field of improvisation, where her main focus lies now. Tara Bouman founded with Marius Kloppers the duo Moving Sounds. She plays regularly with percussionist Stephan Freytag and performs in duo with storyteller Regina Sommer. Other musical partners are pianist Fabrice Ottolenghi, double bass player Stefano Scribbrink and percussionist Mark Nauzuk. As a soloist she has worked with composers such as Isabel Mundy, Kathleen Staubssches, Gyorgy Kurtat and Roderic de Man. In cooperation with Deutschlandradio Kultur and the Collegium Alktraum published in 2002 her first CD with new music: Contemporary. In 2004 the CD Thinking About Followed, played by Moving Sounds. www.TaraBouman.alktraum.de

DANIEL DAVID FEINSMITH

At an early age, Daniel David Feinsmith (b. 1950) was steeped in classical music through his parents and grandfather, who were members of leading orchestras including the New York Philharmonic, Israel Philharmonic and Orchestre Symphonique. His father, Morris Feinsmith, has composed numerous solo, chamber and symphonic works, and is one of a small generation of pianists/composers, musical performers and writers which has been traced in an unbroken line as far back as the 1600s, including his grand uncle Louis Andreyev, the greatest writer of the Russian Revolution. Feinsmith has studied western composition with Terry Riley, John Curigliano, John Thow and Edmund Campion. He has also studied North Indian Classical Music under Ali Akbar Khan, Terry Riley, Shashad Khan, Pandit Jagdhit Mohan, Sri Kacanamagal, Ustad Makhur Ali Khan and others. In the US and numerous visits to Asia, Feinsmith composes works for concert soloists and ensembles, and has released commissions and awards from Th Kronos Quartet, The American Brass Quintet, The Alexander String Quartet, Grammy Nominated做过Pianist Daniel Heifetz, Yadda Artista Residency, Djerassi Residency Program, Distinguished Residency Program, Rob Nilsson, Pacific Film Archives, Berkeley Civic Arts Commission, The Jess Shatner Music Fund of Congregation Emeth, The G испыта Foundation, ASCAP, the American Composers Forum and others. He works and teaches in Emeryville, California. www.danielfeinsmith.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 Néland, DEJM and Pierre Bouba’s Ensemble Intercontemporain. Joëlle Léandre has also worked with Muses Cunningham and with John Cage, who has composed especially for her, as have Scielo, Péridon, Jolles and Clément. As well as performing in contemporary music, Léandre has played with some of the great names in jazz and improvisation, such as Derek Bailey, Anthony Braxton, Georges Lewis, Invar Parker, Ilene Schuwer, Steve Lacey, 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 a 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.

MAJA RÅTKJE

Born December 19th, 1972 in Trondheim, Norway, Maja Salvolig Kjeldsberg Rakjø finished composition studies at the Norwegian 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 Europe. Her composed works have been performed by Oslo Sinfonietta, The Norwegian Radio Orchestra, Ars Takteson, Cikada and Vurtun. Strings Quartet, Quatuor René, Ticom, crashhansum, Turbon Slukkemål, SPUNK, Frode Halv and POING among others. Rakjø has received many awards and commissions such as the International Rostrum of Composers in Paris for composers below 20 years of age, the Norwegian Edvard Prize (twice), second price at the Russian Foundation, and in 2001 she was the first composer ever to receive the Ars Nortis prize. Her solo album Voice, made in collaboration with Jazzamnner, earned a Distinction Award at Prix Arte Electronics in 2009. Rakjø is active as a vocalist and electronics player as well as studio engineer; many in concert with the contemporary improvisation ensemble SPUNK and the noise duo Formulæ, which together with dancer Lotta Möll is known as The Performers. Other main collaborations are Jaczazen, POING, The Incidental Dance Company, Ola Johan Fylkes, Syngeborg and Jeppe Bøe. Rakjø has performed her own works for film, dance and theatre performances, and numerous other installations and performances among other projects including her own opera in 2003 and her current projects for Voice in 2005. www.rakjoe.com

PER NØRGÅRD

Per Nørgård (b. 1922) 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, pursued Nørgård’s interest in organic music development and the concept of metamorphosis—using small motifs that are developed polyrhythmically, in the 1960s, Nørgård adopted polyrhythm and interference techniques in his work. Simultaneously, Nørgård developed his own serial procedure, the infinity series, that generates melodies freely and endlessly in multi-layered polyrhythm reminiscent of the Renaissance polyphonic canon. In the 1960s, Nørgård adopted a more dramatic, spontaneous style, inspired by the viewing of an exhibition entitled “Outsiders” that presented works by mentally ill artists including those of the schizophrenic Swiss artist Aapich von Wollf (1844-1900). The encounter prompted the composition of many of Nørgård’s most popular works, including We ein Kin, the first of many Wollf-inspired works. Even in his Wollf 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 sloppy slopes, but always on slippery slopes. But yet this isn’t a matter of accepting, for usually earlier strategies and ideas emerge again later on—in new contexts.” www.per-norgaard.de/en/engintiholt.html

PETER SCULTHORPE

Peter Sculthorpe is an original voice in Australian music, combining an eclectic and constantly evolving style couched in classical 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 this 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 Cambridge University, Oxford. He was composer-in-residence at Yale University while visiting the United States as a Harvard Fellow in 1964-67, and visiting Professor at the University of Sussex in 1970-72. Appointed Maister in Music at the University of Sydney in 1977, he is now Professor in Musical Composition at the University of Sydney. Sculthorpe has completed an extensive list of works for orchestra, chamber music and solo instruments. His music has been performed worldwide and he is the recipient of over 50 prizes and awards 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 Salford, the Silver Jubilee Medal, the Sir Bernard Horsfall Award for outstanding services to Australian music, an Australian Film Industry Award for best original film score (Manganuku) and the 1985 APRA Award for most performed Australian serious work (Piano Concerto).

www.rtu.gov.ee/epalik/sculthorpe/