



OTHER MINDS 14

a festival of new music

GUEST COMPOSERS: **MICHAEL HARRISON • DOBROMILA JASKOT • BEN JOHNSTON • CATHERINE LAMB • CHICO MELLO • JOHN SCHNEIDER • LINDA CATLIN SMITH • BENT SØRENSEN • CHINARY UNG**

MARCH 5 - 7, 2009 7PM PANEL DISCUSSIONS / 8PM CONCERTS JEWISH COMMUNITY CENTER OF SAN FRANCISCO

CHARLES AMIRKHANIAN ARTISTIC DIRECTOR • **ADAM FONG** ASSOCIATE DIRECTOR



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Yield to Whim
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Other Minds, in association with the Djerassi Resident Artists Program and the Eugene and Elinor Friend Center for the Arts at the Jewish Community Center of San Francisco, presents

OTHER MINDS 14

A festival of new music

MARCH 5 - 7, 2009

JEWISH COMMUNITY CENTER OF SAN FRANCISCO

CHARLES AMIRKHANIAN ARTISTIC DIRECTOR • ADAM FONG ASSOCIATE DIRECTOR

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WELCOME TO OTHER MINDS 14

When Other Minds held its first festival in 1993 it was with the intention of making the experience special not only for the audience but also the visiting composers. What would happen if we gave our guests four days of time together before our concerts without any agenda other than to bond with each other in a peaceful environment?

To that end, we have been blessed to have the cooperation each year of the Djerassi Resident Artists Program, which hosts creative individuals throughout the year and is one of the nation's leading sites for the making of new literature, dance, music and visual art. Each of our visiting composers, hailing this year from Cambodia, Denmark, Canada, Poland, Brazil/Germany and the U.S., has been in residence from February 28 to March 4 on the spectacular 700-acre ranch in Woodside, California, getting to know one another's music in an isolated setting with wonderful hiking, site specific sculpture, excellent meals and "The Gift of Time" to make connections that will last a lifetime.



photo: Mark Estes

We hope the results will be evident in the music making and panel discussions you are about to witness over three nights at the Jewish Community Center of San Francisco. We invite you to approach our composers and speak with them directly about their work, just as they have been doing with each other, and hope that you enjoy the performances and festivities as much as we enjoy our annual search for nine "other minds."

This year we welcome composers ranging between 27 and 81 years of age, each of whom has a distinctive style and personality, most of whom have never before met each other.

We're greatly pleased to have Ben Johnston in our midst this year. Ben, who will turn 82 on March 15, is the legendary creator of a body of work in just intonation for string quartet and other instrumental combinations that is the most highly developed of its kind. The purity of his sound is thrilling and we've matched him with two other practitioners of this angelic tuning proclivity: guitarist John Schneider, who will premiere Ben's **The Tavern**, and Michael Harrison, whose work for just piano has been expanded to include San Francisco's Del Sol String Quartet in a world premiere extravaganza to close this year's event.

Del Sol also will be performing Chinariy Ung's **Spiral X** for whistling and singing string players—a tour de force the group premiered in 2007 at the Library of Congress on the Stradivarius instrument collection there—as well as giving the world premiere of Toronto-based Linda Catlin Smith's **String Quartet No. 4, "Gondola,"** and the American premiere of Polish composer Dobromiła Jaskot's **Linearia**. The leading Danish composer of his generation, Bent Sørensen, will be represented by **Phantasmagoria**, played by the Trio con Brio Copenhagen, and Brazilian-born Berliner Chico Mello brings us his tongue-in-cheek aesthetic that is sure to find new followers.

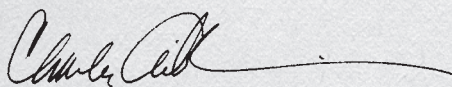
Our youngest composer, Catherine Lamb, 27, will contribute a unique blend of sonorities in her **Dilations**, commissioned with funds from San Francisco's Gerbode Foundation and The Hewlett Foundation's Emerging Composers 2007 initiative.

And this year, in a bit of a departure, we'll pay tribute to two composers who are not here with us in performances by the magnificent Amsterdam Cello Octet. The first work is by the late Argentinian-born Cologne-based Mauricio

Kagel, and the second by Estonian Arvo Pärt. Performances by the Other Minds Ensemble, pianist Eva-Maria Zimmermann, violist Susan Ung, and cellist Hannah Addario-Berry round out the musical proceedings.

Extending a long tradition of the Other Minds Festival, we invite you to take a look at our composers' manuscripts in the lobby that have been donated by our guests to give you an idea of their musical signatures and an opportunity to take home an original piece of music history.

In closing I want to acknowledge the dedicated work of the Other Minds staff and board who are such effective and personable colleagues. Special thanks to Associate Director Adam Fong, our festival producer, who has gone above and beyond the call of duty to make this event a success.



Charles Amirkhanian
Artistic Director



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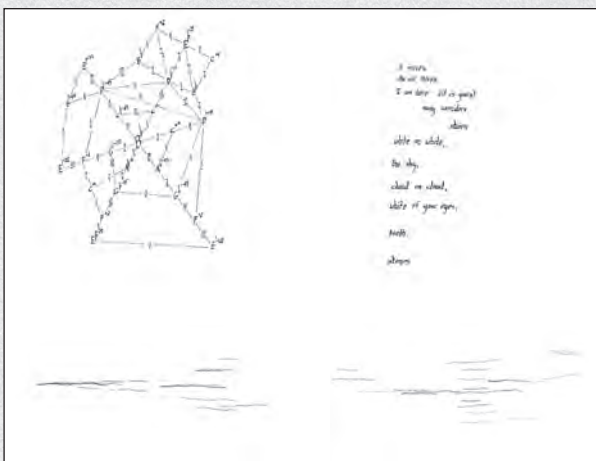
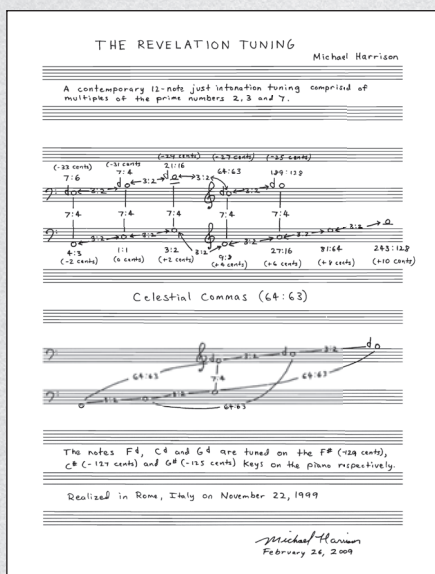
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EXHIBITION & SILENT AUCTION

Scores by Other Minds composers are on view in the lobby throughout Other Minds 14 and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission at our Saturday evening concert, and winners will be announced at the end of the evening. Framing of this exhibition was made possible thanks to the support of Crown Point Press and Peter Kirkeby Associates. Minimum bid for all items is \$200.



MICHAEL HARRISON

THE REVELATION TUNING (1999)

DOBROMIŁA JASKOT

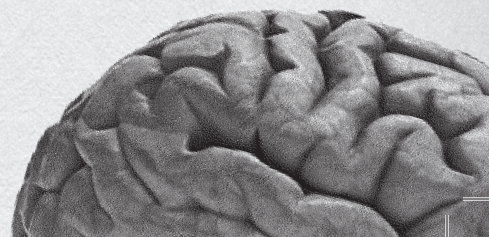
SKETCH FOR HANNAH (2007)

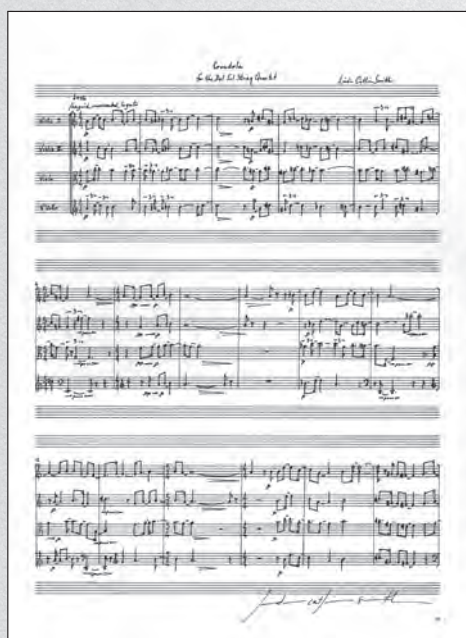
BEN JOHNSTON

THE NEW RULE, from THE TAVERN (1998/2008)

CATHERINE LAMB

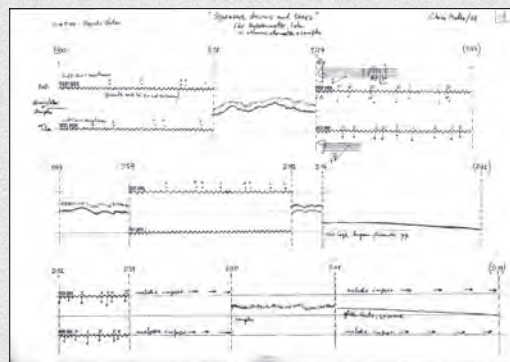
TUNING, TEXT, SKETCHES FOR DILATIONS (2008)





LINDA CATLIN SMITH

GONDOLA (2008)



CHICO MELLO

SPEAKERS, DRUMS AND TEARS (2003)



BENT SØRENSEN

THE SHADOWS OF SILENCE (2003-2004)



JOHN SCHNEIDER

LISTENING TO LU-TSU HSÜN (2002)



CHINARY UNG

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CHINARY UNG

SPIRAL X: IN MEMORIAM (2007)
DEL SOL STRING QUARTET

BENT SØRENSEN

THE SHADOWS OF SILENCE (2003-2004)
EVA-MARIA ZIMMERMANN, PIANO

PHANTASMAGORIA (2006-2007)
TRIO CON BRIO COPENHAGEN (SOO-JIN HONG, VIOLIN; SOO-KYUNG HONG, CELLO; JENS ELVEKJAER, PIANO)

INTERMISSION

BEN JOHNSTON

THE TAVERN (1998/2008) WORLD PREMIERE
PAUL BERKOLDS, BARITONE; JOHN SCHNEIDER, JUST-TUNED GUITAR

MAURICIO KAGEL

MOTETTEN (2005)
AMSTERDAM CELLO OCTET

ARVO PÄRT

O-ANTIPHONEN (2008) U. S. PREMIERE
AMSTERDAM CELLO OCTET

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CONCERT 1 PROGRAM NOTES

SPIRAL X: IN MEMORIAM (2007)

Genocide is not an easy theme to acknowledge in music, and yet for Chinary Ung, whose ongoing studies in Buddhism have led him to express compassion for human suffering, it finally became a necessity. In 2007 he decided to compose a tenth work in his "Spiral" series that would commemorate the Cambodian holocaust perpetrated by the Khmer Rouge between 1975 and 1979. Among the 1.7 million killed were half of his family members and many of his close personal friends.

The cries and shouts emanating from the four members of the string quartet during this piece present a tremendous challenge. The players intone nonsensical phonemes and sing in raw village style, very explicitly scored. Ung is not interested in trained classical voices and urges his players not to try to imitate them. In addition, various members are asked to sing and whistle, often while playing completely different material at the same time. For much of the work we seem to have a dialogue between very different individual personalities until the conclusion, with its shamanistic unison shouting directed at dispelling the suffering of the victims, living and dead.

The many **Spiral** pieces of Chinary Ung subject various patterns of tones to a succession of evolving variations, like a message whispered from one person to another with the tale slightly altered. Composer Adam Greene writes, "**Spiral X** begins with an evocation of the spirits: a percussive unison attack of mostly open strings followed by slowly modulating bowing, subtly coloring this atmospheric event before the cellist adds her voice. The high strings follow with harmonic arpeggiation—an explicit motive towards the celestial, while the voice is literally housed in the mortal. The musical materials in **Spiral X** vary from the intensely melodic (often doubled at the octave) to the highly rhythmic (with voices chanting) to the heterophonic."

Spiral X (pronounced "Spiral Ten") was composed in the summer of 2007. It was co-commissioned by the Del Sol Performing Arts Organization and The Serge Koussevitzky Music Foundation and premiered by Del Sol on October 19, 2007 at the Library of Congress in Washington, D. C.

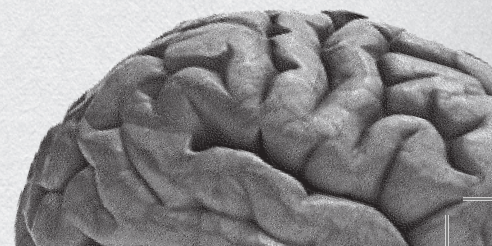
—Charles Amirkhania

THE SHADOWS OF SILENCE (2003-2004)

Quite some time ago I heard—through a conversation on a mobile phone—a wonderful concert of ringing church bells from a European capital. I found it very hard to concentrate on the conversation, because I was so engrossed by the chaotic world of bell sound. The next night, I dreamed that the sound of those low singing bells was rising up from a piano in a huge empty concert hall. That experience became the starting point for my piano piece, **The Shadows of Silence**. But before the piece gets to the ringing bells it moves through a landscape of shadows—shadows of the silence before the bells—silence before the storm—shadows of melodies which always leave traces even in the short passages of the storm. After the passage with the low ringing bells the shadows of silence returns, melted into a lament, which sends two regards: one to two small beautiful—not very well-known—bars by Mozart, and one to the sextet in my own opera, **Under the Sky**.

—Bent Sørensen

The Shadows of Silence was commissioned by Carnegie Hall and dedicated to Leif Ove Andsnes who premiered it in New York in January 2005.



PHANTASMAGORIA (2006-2007)

MOLTO ENERGICO

MISTERIOSO E DOLCE

DOLCISSIMO

MISTERIOSO E MECCANICO

DOLCISSIMO

It all began with the fifth movement, which originally was a tiny piece for cello and piano. After reworking this piece for piano trio, I composed backwards . . . fourth movement, third movement . . . and I finally got to the beginning of the piece. It starts with a violin solo, heavily muted but aggressive, and gradually the cello and the piano enter, as shadows of the violin. The first movement ends in a dark shadow of an aria from my opera, **Under the Sky**. The five movements are full of shadows of all kinds. Shadows of fragments and traces of movements appear in other movements. Music, voices, instruments appear behind each other as a play of shadows. "Shadow Play" was the first title on my mind, but a shadow play can be more physical-the shadow can come to life-there is life behind the shadows. **Phantasmagoria** is a shadow play in darkness, where contours of persons and music, voices and instruments, create adventures behind one other.

—Bent Sørensen

Phantasmagoria was commissioned by the International Franz Schubert Society of Denmark and dedicated to Trio Con Brio Copenhagen, who gave the world premiere at the Roskilde Schubertiade in August 2007 and the American premiere at Carnegie Hall / Weill Recital Hall in February 2008.

THE TAVERN (1998/2008)

text by Jalaluddin Rumi, trans. Coleman Barks

During the years of my retirement with my wife Betty to Rocky Mount, North Carolina, quite aside from the local musical life, I was contacted by musicians still actively interested in my compositions, my arrangements, and even my performing. One of the most interesting of these was John Schneider who first contacted me about his removable fret-boards for guitars, first developed to make an ordinary guitar useful for Harry Partch's tunings, but used by him to play very early guitar music in tunings more authentic than most guitarists could achieve. I could see real creative possibilities in this new instrumental flexibility.

During these same years I discovered the poetry of Jalaluddin Rumi which Coleman Barks was in the process of adapting to contemporary English. I lost no time contacting him, though as it happened we never met in person, and told him I would like to set some of these poems to music. We were in touch well before his work attracted the interest of much better known composers. At his request I waited my turn while he worked with others. In return he offered me rights to set any of his poetry when the time was ripe. Some years later it seemed to me that time had come when John Schneider asked me if I would compose a work for him to play on his guitar. It was not long before I proposed **The Tavern**, the first of Rumi's poems I read in Coleman Barks's book.

I consider this composition a collaboration with John Schneider, since I do not play guitar, but wanted to write well for it with his help. There has been from the beginning the question of whether one person could both play and sing these settings. Both of us had in mind Harry Partch's settings of Li Po. But even Harry had to use an additional vocal performer so we have decided to keep the vocal possibilities open: there may be more than one version of this set of songs.

—Ben Johnston

The invention in the 1980s of a guitar with sliding frets (one fretlet per note/per string) has finally allowed guitarists to control their intonation as carefully as bowed string players, and gave Ben Johnston the freedom to pick his notes as he pleased. The result? A 15-note/octave scale based on the first 13 harmonics (with inversions) of the overtone series that is, of course, created by any pitched, vibrating medium. In fact, pitches based on the 11th and 13th harmonics create notes that are well known in Persian music as 'koron' and 'sori,' the so-called (but not actual) quartertones. That's the good news. The challenging news is that some of those frets are as close as 3/16" apart, making accurate performance a very delicate choreography indeed for the left hand. This is also true of the Persian tar or setar, but those traditional long-necked lutes are not designed or asked to play the kind of polyphony found in this work. And then there's the voice...

The music of Harry Partch that I have performed with either Adapted Guitar or Adapted Viola was written in such a way that, at any moment, one was simple enough to not to distract from the other, though occasionally Partch himself would relegate the singing to someone else. As in so many areas, Johnston has once again surpassed his predecessor, this time by producing haunting microtonal melodies that are often in counterpoint to their accompaniment, making accurate vocal intonation supremely challenging. Which is why this delicious song cycle has waited ten years for its premiere: up until now, I have only been able to sing and play two of seven songs. With the composer's kind permission, we have accepted the help of Paul Berkolds who will be singing the part tonight. [Special thanks, also, to Other Minds for instigating this evening's premiere, which may well have taken another ten years to see the light of day!]

—John Schneider

MOTETTEN (2004)

One question to put to Polyhymnia, the Muse of Music, might be: Were motets initially a vocal form, or an instrumental one, or a polychromatic mixture such as a vocal-instrumental one? The answer might be interesting for any listeners who want to attach an implicit question mark to my title. Motets (without words) . . . for strings?

The more I think about current formal concepts concerning the music of the past, the more I doubt the validity of some designations. Ambivalence about definitions and content, and fuzzy delineations, are almost the rule. Given an attitude toward composing that often gains nourishment from casting basic doubts, I'm not surprised by such statements. Some periods and situations within music history enjoy an almost ice-bound interpretation on our part. This is regrettable. Transmission-like tradition—is all too susceptible to sloppy, handed-down understanding.

What interests me are not so much the obvious plain facts of history, but rather the conscious strategies during conception and notation that lead to the gradual creation of a piece of music. So in **Motetten**, I tried to weld together the old contrasts between cantabile, the ideal realization of the vocal, and sonabile, the epitome of the instrumental. What instrument could be better suited to this than the cello, the only one that reflects the exact range of the human voice? With it, what is singable is just as natural as all the characteristics that can only be imagined in terms of instruments.

Even though the eight cellos are placed in front of the listeners, in a semicircle, spatial procedures play a central role here. Since all parts are of equal importance, the highest and lowest ranges of the instrument are often heard coming from different places. The virtual space defined by the pitch range of the cello is counterpointed against the physically tangible space represented by the eight cellos. The result is all kinds of dialogues within a musical texture that, like a kaleidoscope, can change instantly from monochrome to a polyphony of colors.

—Mauricio Kagel

Motetten is dedicated to Cello Octet Conjunto Ibérico (now the Amsterdam Cello Octet), with thanks to November Music and the Eduard van Beinum Foundation, and was premiered in Ghent in November 2005.

O-ANTIPHONEN (2004)

17 DECEMBER: O WISDOM
18 DECEMBER: O LORD
19 DECEMBER: O ROOT OF JESSE
20 DECEMBER: O KEY OF DAVID
21 DECEMBER: O RISING SUN
22 DECEMBER: O KING OF THE NATIONS
23 DECEMBER: O EMMANUEL

The Amsterdam Cello Octet and Arvo Pärt shared the wish to work together for years. Pärt's idea of removing the texts from the **Sieben Magnificat Antiphonen** and putting them in the hands of a cello ensemble offered the possibility to finally realize this long-held wish. In the words of the composer, it was "the unique sound of Amsterdam Cello Octet, that is on the one hand so rich in overtones and on the other hand holds an inexhaustible potential for cantabile playing, that inspired me to write **O-Antiphonen** and make these literal 'Songs Without Words' possible."

O-Antiphonen, or Great Antiphons, belong to the particular liturgical form of Advent. An antiphon is a response, usually sung in Gregorian chant, to a psalm or some other part of a religious service, such as at Vespers or Mass. This gave rise to antiphony, or the "call and response" style of singing. Antiphons are an integral part of the worship in both the Eastern Orthodox and Greek Orthodox churches. These are the seven Magnificat-Antiphonen from the week before Christmas, which date back to the oldest time. Jesus is called with seven titles that the Messiah was given in the Old Testament, followed by a plea for His coming. These seven O-Antiphonen were set to music by Arvo Pärt in 1988 for a capella choir with the title **Sieben Magnificat Antiphonen**.

This work was made possible thanks to support from Amsterdam's Fonds voor de Kunst and the Amsterdam Cello Biënnale. The Amsterdam Cello Octet gave the world premiere of the work in October 2008.

SUSAN MIDDLETON PHOTOGRAVURES



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concert 2 • FRIDAY, MARCH 6, 2009

DOBROMIŁA JASKOT

HANNAH (2007) U. S. PREMIERE
HANNAH ADDARIO-BERRY, CELLO; JASKOT, ELECTRONICS

CATHERINE LAMB

DILATIONS (2008) WORLD PREMIERE, COMMISSIONED BY OTHER MINDS
CARL BOE, TREY COSTERISAN, & NOAH MILLER, VOICES; JEFF ANDERLE, PHIL O'CONNOR, & JONATHAN RUSSELL,
BASS CLARINETS; GIANNA ABONDOLO, ERIKA DUKE-KIRKPATRICK, & THALIA MOORE, CELLOS

INTERMISSION

CHICO MELLO

...DAS ÁRVORES... (1999)
JEFF ANDERLE & JONATHAN RUSSELL, CLARINETS; PETER WAHRHAFTIG, TUBA; RICHARD WORN, CONTRABASS;
EVA-MARIA ZIMMERMANN, PIANO; RICK SACKS, PERCUSSION

LINDA CATLIN SMITH

THROUGH THE LOW HILLS (1994)
GIANNA ABONDOLO, CELLO; LINDA CATLIN SMITH, PIANO
STRING QUARTET NO. 4, "GONDOLA" (2008) WORLD PREMIERE
DEL SOL STRING QUARTET

DOBROMIŁA JASKOT

LINEARIA (2007) U. S. PREMIERE
DEL SOL STRING QUARTET

CONCERT 2 PROGRAM NOTES

HANNAH (2007)

Hannah, or to be precise Ophiphagus Hannah, is a royal variety of the cobra. This composition presents several images of her: from sounds that replicate hissing and biting, and further analogies, to slithery rippling and connotations of submissiveness, to sounds of singing instruments. The cobra is the main character, creating her own images, as if surrounded by fun house mirrors, which deform and at times obscure the limits of reality.

–Dobromiła Jaskot, trans. Anna Perzanowska

DILATIONS (2008)

I began to work on **Dilations** early in the Summer of 2007. Its form (feeling like a sculpture), being a series of openings, drifted in and out of my awareness until about a year later when I wrote the text. I decided that the text (entitled: cloud on cloud) and the (ever subtly changing) form were congruent because both had come from similar spaces. The text, in a sense, informed its structure, its “cloud-like” presence throughout the unfolding, existing sound world. I continued to approach the piece like a sculpture, forming its shape from all sides, the text floating within.

I had no intention of narrating the piece or informing the listener too strongly with the text: it merely appears at moments out of the timbral infusions from within the other voices and the two other instrument families. You might call those isolated words or sounds moments of clarity.

From the beginning of **Dilations**, I became interested in holding a(n acoustical) microscope to timbral shifts that occur between like instrumentation, like ranges, like material. I was interested in the moment a tone would be doubled or tripled, and how this would alter the sound world. Much of the piece moves through variations of similar material, broadening from the center. Over time, the intervallic relationships uncover complexities in the under (and over) tones as the harmonic movement opens and variations of volume are revealed.

For three tenors, three bass clarinetists, and three ‘cellists, the piece is a trio split in three. At moments, the three like instruments enmesh into one sounding body, and in other moments an instrument shares qualities of another. The clarinet timbre, for instance, changes by the syllabic vocalization, much like the voice: “na” is an open, round sound, whereas “ni” is more focused, and “nn” a contained sound. The cellos each have their own (ratios forming a crystal) scordatura which together form resonating timbres within which the other instruments/voices sit.

Dilations is a series of openings in the sky, the clouds, etc. I thought a lot about air and weight, lightness and heaviness. Sometimes in the process of timbral and harmonic openings/shifts the weight becomes released into a lightness, and similarly in this process a lightness might become heavy.

–Catherine Lamb

The commissioning and production of this world premiere is made possible by The Wallace Alexander Gerbode Foundation and The William & Flora Hewlett Foundation Emerging Composers 2007 initiative.

...DAS ÁRVORES... (1999)

Subtitled "over trees," "out of the trees," "of the trees," **...das árvores...** is written for 6 Instrumentalists and their gestures and explores my interest in rule temperance (repetition, return, again and again, ...) and its relationship to duality (homogeneous/heterogeneous, unit/multiplicity, collectively/individually, dependence/independence, construction/chance, ...).

In 20-25 second time intervals, the full group plays quiet chords that gradually grow or shrink in duration over the course of the entire piece; in between, a variety of material is played in different groupings of the 6 instruments, dependent or independently from one another: 1 to 6 soloing at a time (with fragments out of some of my earlier solo pieces), 3 duos, 2 trios or the full sextet.

The trees, with their quiet verticality, grow and/or shrink; their apparent independence and their interrelationships (towards the top/bottom, one above the other, together, separate, ...) inspired the piece and its title.

—Chico Mello, trans. Other Minds

THROUGH THE LOW HILLS (1994)

Through the Low Hills for cello and piano was written for my brother, cellist Andrew Smith. The title is from Cormac McCarthy's novel, **The Crossing**.

STRING QUARTET NO. 4, "GONDOLA" (2008)


In **Gondola** I was drawn to the not-quite-unison melody—the slightly unraveled line—and to quietly rocking chords. The title loosely refers to its slight undulation or floating qualities—a subtle motion or disturbance of the surface, like trailing the hand in water. This piece was commissioned by the Del Sol String Quartet, through the Canada Council for the Arts; I want to thank the wonderful musicians of Del Sol for this performance.

—Linda Catlin Smith

LINEARIA (2007)

Linearia is a series of entanglements—ethereal, fleeting, at times contracting into knots. Among these figured structures the cantilena, which is an intersection of linear sound formulas of each instrument with a vertical surface, is occasionally liberated. Being the result of these two planes, the cantilena reveals itself in the third dimension—space. These moments of time's relative suspension nevertheless draw the listener to an additional dimension of sound—to depth, sound's clear essence.

—Dobromiła Jaskot, trans. Anna Perzanowska



Earplay 24: Lyric Kaleidoscope
Wednesday, May 20, 2009
In association with the San Francisco International Arts Festival

Herbst Theatre, San Francisco, 7:30 p.m.
(6:45 p.m. pre-concert talk)

PROGRAM:
Earplay 24: Lyric Kaleidoscope
Linda Bouchard, NEW WORK (2009)
Earplay commission/world premiere
Elliot Carter, *Con Leggerezza Pensosa* (1990)
Jonathan Harvey, *Lotuses* (1992)
Olivier Messiaen, *Cantejodjaya* (1948)
Nicolas Tzortzis, *Amenable* (2006)
2008 Aird Competition Winner

TICKETS: \$20 General
City Box Office, (415) 392-4400
www.cityboxoffice.com

INFO: www.earplay.org



AVIV STRING QUARTET

Thursday, March 19, 8pm
Herbst Theatre \$42/\$32

PROGRAM

BEETHOVEN: String Quartet, Op. 95, *Serioso*

LERA AUERBACH: *Cetera Desunt*,
String Quartet No. 3 (US Premiere)

SCHUBERT: String Quartet No. 14 in D minor, D810,
Death and the Maiden

This young Israeli ensemble is like a breath of fresh air on the chamber music landscape. The four met as students and after securing a reputation in their homeland, they moved their international career to Cologne to become protégés of the famed Alban Berg Quartet. An impressive repertoire, from classics to contemporary, and an acclaimed debut recording on Naxos have captured critics' and audiences' attention and admiration, and set them apart as a next generation quartet to watch.

**"...technically poised, luminous and
freely impulsive."**

—Washington Post



STEPHANIE BLYTHE, mezzo-soprano & MEMBERS OF THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Warren Jones, piano; Anne-Marie McDermott,
piano; Lily Francis, violin; Ani Kavafian, violin;
Paul Neubauer, viola; Priscilla Lee, cello; David
Finckel and Wu Han, Artistic Directors

Thursday, April 23, 8pm
Herbst Theatre \$55/\$35

PROGRAM

ALAN SMITH: *Vignettes: Covered Wagon Woman*

JOHN ANTES: Trio in D minor for Strings, Op. 3, No. 2

GERSHWIN: Lullaby for String Quartet

AMY BEACH: Piano Quintet in F-sharp minor, Op. 67

Acclaimed mezzo-soprano Stephanie Blythe joins some of the nation's best chamber musicians for an evening of American masterworks old and new, including the Bay Area premiere of *Vignettes: Covered Wagon Woman*, based on the journals of 19th-century pioneer Margaret Frink.



TICKETS AND INFORMATION
415.392.2545
WWW.PERFORMANCES.ORG



concert 3 • SATURDAY, MARCH 7, 2009

CHINARY UNG

SPIRAL XI: MOTHER AND CHILD (2008)
SUSAN UNG, VIOLA AND VOICE

JOHN SCHNEIDER

ON LISTENING TO LU-TZU (2002)
TOMBEAU FOR LOU: JHALA (2006)
SCHNEIDER, GUITAR

HARRY PARTCH

TWO STUDIES ON ANCIENT GREEK SCALES (1946/1950)
JOHN SCHNEIDER, HARMONIC CANON
BARSTOW (1941)
JOHN SCHNEIDER, ADAPTED GUITAR AND VOICE

INTERMISSION

CHICO MELLO

SELECTED SONGS
MELLO, VOICE AND GUITAR

MICHAEL HARRISON

TONE CLOUDS (2008) WORLD PREMIERE, BASED ON REVELATION FOR JUST-INTONATION PIANO
HARRISON, JUST-INTONATION PIANO; DEL SOL STRING QUARTET

CONCERT 3 PROGRAM NOTES

SPIRAL XI: MOTHER AND CHILD (2007)

Spiral XI: Mother and Child was composed in 2007 for Susan Ung, the composer's wife and longtime musical interpreter. Part of a series of works begun in the 1980s that involves a broad variety of instrumental genres, each *Spiral* piece focuses on a single idea that is re-imagined and re-contextualized over the course of the work. In earlier instantiations of the series one might identify a musical motif as the central image, but more recently—and in **Spiral XI** in particular—the focus is on broader issues. This work investigates the notion of musicality as something beyond instrumental practice. Rather, the use of vocal sounds (singing, humming, chanting, and whistling) is equally as important as are the variety of string techniques that form the rich vocabulary of Ung's string writing. The balance between voice and viola shifts throughout the work, and the combination of these two dimensions produces a world that is more than the sum of its parts.

—Adam Greene

LISTENING TO LU TZU-HSÜN PLAY THE CH'IN ON A MOONLIT NIGHT (2002)

text by Li Po, trans. David Hinton

It turns out that Harry Partch's *Adapted Guitar II* (a modified ten-string Hawaiian style slide guitar) sounds surprisingly similar to the ancient Chinese ch'in, the venerated table zither strung with 7 silk strings said to be the favorite of holy men and philosophers, perhaps even Confucius himself. It is famed for sliding notes, harmonics and subtleties of expression, inspiring several millenia of evocative repertoire. In this modern setting, the large 1" plastic dowel used to stop the strings is, at one point, used as a bow to recreate the wind singing through the pines that Li Po so elegantly conjures in his medieval paean to the power of music. The piece was first performed at MicroFest 2002 in Los Angeles.

TOMBEAU FOR LOU HARRISON: JAHLA (2006)

Tombeau for Lou Harrison is a four movement musical 'tombstone' which marks the passing of the divine Mr. Harrison in a manner reminiscent of the lute or harpsichord tombeaux of the French Baroque. It was written specifically for the refretted National Steel Guitar, an instrument that the composer invented for his last composition **Scenes from Nek Chand** (2002) which was, incidentally, commissioned by Other Minds. The final **Jahla** varies a theme from Harrison's lovely **Music Primer** and is resplendent with the energetic inertia of Harrison's final decades, only to be cut short, mid-leap, as was the composer's life. The final measures are in keeping with the programmatic images of several 17th-Century predecessors which occasionally represented a soul's upward journey towards heaven with a final ascending scale (or the infamous descending scale which, rather than condemn the deceased to eternal damnation, simply described the composer's ultimate corporeal demise—falling down a flight of stairs).

TWO STUDIES ON ANCIENT GREEK SCALES (1946/50)

STUDY ON OLYMPOS' PENTATONIC

STUDY ON ARCHYTAS' ENHARMONIC

Partch's **Two Studies** were written for his newly constructed Harmonic Canon (a 44-string bridged table zither) in Madison, Wisconsin to demonstrate basic scale types to a reluctant Music Department. Though the first version has been lost (Partch later added a Bass Marimba part and included them as the first of the **Eleven Intrusions** in 1950), the two-handed Canon part performed alone beautifully illustrates both the melodic and harmonic charms of these ancient modes, leading me to believe that it may well be the original.

BARSTOW (1941)

The legendary 1969 Columbia recording of **Barstow** imprinted the work in the imaginations of a generation, and like its companion piece **US Highball**, it too underwent numerous orchestrations. Tonight, we hear the original 1941 version for voice & Adapted Guitar I which Partch never recorded, but did perform for many musical notables (Virgil Thomson, Howard Hanson, Nicholas Slonimsky, Douglas Moore, Henry Cowell, Quincy Porter, et al.), whose enthusiasm eventually resulted in the composer's Carnegie Hall debut in 1944. Hitchhiker graffiti is put to music, telling the tale of eight wanderers—some funny, some sad, but always engaging when seen through the lens of Partch's re-telling. Though he used 29 notes per octave, the writing is surprisingly diatonic, using chordal harmonies not unlike the folk songs of the era.

—John Schneider

SELECTED SONGS

SAMBA DO BUDISTA (Chico Mello/Carlos Careqa)

EU SONHEI QUE TU ESTAVAS TÃO LINDA (Lamartine Babo)

RAYUELA-17 BOSSAS (Chico Mello)

CHORANDO EM 2001 (Chico Mello/Carlos Careqa)

MENTIR (Noel Rosa)

Do lado da voz (beside the voice) is a concept that appeared on the changeable territory between experimental and popular music, between improvisation and composition, between music and theater. It focuses the form "song" on its periphery: through process and materials such as strangeness, reiteration, silence, displacement, time dilation, noise, reduced theatrical actions, displacement of the song discourse's center, revisited so that its characteristic emotionality changes into a vehicle to other forms of perception.

The project, which assumed different forms during the last 10 years and was performed in various formations, began in the 90s with my de-composition from old Brazilian songs of various eras: "His novel and sometimes startling arrangements alter the songs' tempi, break their rhythm with pauses and repetitions, add samples of old recordings, and juxtapose instrumental dissonance against lyrical vocals, taking the songs out of their original contexts and transforming them into essentially new (re)creations" (Daniella Thompson).

—Chico Mello

TONE CLOUDS (2008)

I. NIGHT VIGIL (piano solo from **Revelation**)

II. (based on TONE CLOUD III from **Revelation**)

III. (based on FINALE from **Revelation**)

IV. (based on TONE CLOUD IV from **Revelation**)

Based on my extended piano work **Revelation: Music in Pure Intonation**, **Tone Clouds** challenges the string quartet to relearn their instruments to play in a new tuning and harmonic system. Virtually every place the players put their fingers on the fingerboard is different from what they have been learned over a lifetime. In composing **Tone Clouds**, I wanted to explore the piano and quartet's extensive capacity for resonance, as well as open the listener's hearing for an infinite matrix of tones available in just intonation and the pulsating, shimmering sounds of the "commas" (two slightly different versions of the same note derived from different harmonic or mathematical means). My aim is to expand the harmonic, textural and acoustical palette of the piano quintet as well as enlarge the scope of performance techniques. Both the music and tuning for **Tone Clouds** were directly inspired by La Monte Young's magnum opus **The Well-Tuned Piano** (1964-73-81-present). During the 1980s I worked extensively

with Young as his apprentice, tuning and learning to play his work. I am extremely grateful to have had such an extended immersion in Young's visionary work, which has opened a way of composing and listening to intervals that has guided me to find my own path and voice within this new cosmology of sound. I hope that **Tone Clouds** and **Revelation** can also be a springboard for other composers and performers to continue exploring "just" tunings and return to the ancient roots of music as an expression of perfect harmonic and mathematical proportions. A CD of my rendition of the complete 72-minute version of **Revelation** is available on Cantaloupe Music (2007). See also complete program notes available at this concert and at http://www.michaelharrison.com/web/pure_intonation.htm.

While performing at the 4 Pianos festival along with Philip Glass, Terry Riley, and Charlemagne Palestine in Rome in 1999, I found myself contemplating the sonic effects that result from working with commas. I woke up on the morning following the last concert with a radical new tuning in my mind. Upon returning to New York City, I applied this new tuning to my customized "harmonic piano" and began composing a new work based on the tuning's unusual qualities. I have titled both the original piano composition and the tuning "Revelation."

As I experimented with the Revelation tuning, I discovered that it possessed unique capabilities that I had rarely heard or encountered before. By combining carefully selected pitch relationships with various performance techniques, this tuning creates undulating waves of shimmering and pulsating sounds, with what sound like "phase shifting" and "note bending" effects and other acoustical phenomena. In some of the tone clouds, the overtones are so audible that many listeners have described the experience of hearing the sounds of many different instruments resonating from the piano. The tuning has so many beautiful and exotic sounds latent within it that at first I felt like an explorer discovering new harmonic regions in unknown and distant realms.

The Revelation tuning divides the octave into twelve "unequally" spaced notes, all of which are tuned to harmonics of a fundamental low F, and which are derived from the primes 2, 3 and 7. The work combines relatively simple Pythagorean intervals (on the white keys) with more complex intervals derived from the seventh harmonic (on the black keys), such as the extremely minute interval of 64:63, or approximately an "eighth" tone, which I call the "celestial comma," and which forms the nucleus of the work. Revelation continues the innovations first introduced in Young's **The Well-Tuned Piano**, with the extensive use of these simultaneously sounding commas that exist only outside the confines of equal temperament. In fact, tempered tunings were developed over the past four hundred years precisely to avoid hearing the sound of commas. I have discovered that incorporating commas into the harmonic fabric of my music frees it from the need for tempered tunings and opens up a new approach to tonality and modulation.

Throughout the history of Western classical music there has been a gradual evolution from the use of relatively wide and consonant intervals to increasingly narrow and more dissonant sounding intervals. In the 20th century, Schoenberg's doctrine of "emancipation of dissonance" led to the free use of any interval combination in equal temperament. I propose that this evolution is still in progress, and that its next stage is the "emancipation of the comma," which ironically can provide for a new approach and return to tonality. Throughout the keyboard, Revelation incorporates three sets of adjacently tuned celestial commas into the harmonic fabric of the tuning. The comma is thus freed from its restricted status as an "out-of-tune" dissonance that, until recently, was obliterated by tempered tunings and instrument designs. The piano and strings are amongst the most resonant instruments in the world, but the equal tempered tuning system now in use impedes this natural resonance in favor of a convenient, democratization of the twelve tones and key relationships. Just intonation tuning frees them from these restraints, further revealing and maximizing their natural resonances. When the commas are allowed to sing out, they create a new and beautiful complex acoustic universe.

—Michael Harrison

Just Intonation Piano tuning for this performance by Alfred Shabda Owens.

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2008-09

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PAUL DRESHER, *composer*;
STEVEN SCHICK, *percussion*;
RINDE ECKERT, *director*;
A Paul Dresher Ensemble Production

SAT 07 MAR | 8:00 PM

DINKELSPIEL AUDITORIUM
STANFORD UNIVERSITY

A captivating laboratory of sound: Percussion innovator Steven Schick gives the world premiere of Paul Dresher's new major work of solo musical theater, commissioned by Lively Arts. Featuring a compelling narrative and a host of newly invented or adapted instruments—from hand percussion to large-scale mechanized structures to a 21st-century hurdy-gurdy—Schick Machine explores the deep emotional resonance arising from sounds new and old, lost and found.



ST. LAWRENCE STRING QUARTET

SUN 05 APR | 2:30 PM

DINKELSPIEL AUDITORIUM

The West Coast premiere of a new work by the Pulitzer Prize-winning composer John Adams (co-commissioned by Lively Arts) is the centerpiece of this final performance in the St. Lawrence's 20th-anniversary celebration.



FREE EVENT!

CONCERTO FOR FLORIST AND ENSEMBLE

FRI 15 MAY | 7:00 PM

CANTOR ARTS CENTER

Stanford composer Mark Applebaum's eccentric new work features performance florist James DelPrince, whose materials include artichokes, barbed wire, and pretty flowers, and an all-star ensemble of new music improvisors performing a vibrant and mercurial score.

TICKETS & INFORMATION

livelyarts.stanford.edu | 650-725-ARTS (2787)

MICHAEL HARRISON combines a lifelong immersion in both Western and Indian classical music to create “a new harmonic world...of vibrant sound” (The New York Times). He became a protégé of La Monte Young and a disciple of the late Pandit Pran Nath in 1979. While completing graduate studies at the University of Oregon, he traveled to New York City where he worked closely with Young, preparing all of the specialized tunings and scores for **The Well-Tuned Piano**. Harrison became the only other person besides Young to perform this extended work.



Photo ©Yonggeob Choi/UPSTUDIO

In 1986, Harrison designed his own “harmonic piano,” an extensively modified grand piano with the ability to alternate between two different tunings to play 24 notes per octave on a conventional keyboard. **From Ancient Worlds**, Michael’s first extended work composed for the harmonic piano, was released by New Albion Records and voted the “No. 2 Best Recording of the Year” in 1992 on WNYC-FM’s New Sounds Listener’s Poll. His latest work, **Revelation: Music in Pure Intonation**, was released by Cantaloupe Records in 2007, and is a 75-minute composition that showcases one of Michael’s specialized tunings for conventional piano utilizing “celestial commas” (intervals of 64:63).

Harrison is an active performer, and has been awarded grants and residencies from the Dia Art Foundation, IBLA Foundation, Classical Recording Foundation, MELA Foundation, Peter S. Reed Foundation, and Meet The Composer. He is the president of the American Academy of Indian Classical Music, which he co-founded with Pandit Vijay Kichlu, teaches a graduate course in just intonation tunings and Indian ragas at the Manhattan School of Music, and was on the faculty of the Bang on a Can Summer Institute in 2004 and 2005. Harrison also co-owns Faust Harrison Pianos in New York City, one of the largest independent piano retailers in the world.

michaelharrison.com

DOBROMIŁA JASKOT was born May 29, 1981 in Toruń (Thorn), Poland. She studied composition with Lidia Zielinska in the Music Academy in Poznań, receiving her degree with honors in 2005, and in 2007 completed the Postgraduate Study of Special, Computer, Film and Theatre Composition in the Music Academy in Wrocław. Jaskot focuses on multimedia art, especially interactive projects, and is actively engaged in the organization of interdisciplinary conferences, festivals and concerts of contemporary music. She also gives concerts as a pianist performing contemporary music.



In April of 2006, the Grand Theatre-National Opera in Warsaw presented the world premiere of Jaskot’s interactive chamber opera **Fedra**. This was followed by performances of her music at both the 2007 and 2008 Warsaw Autumn Festivals. Her music has been presented at numerous other festivals including the UltraSchall International Festival of New Music (Berlin), Musica Electronica Nova, Musica Polonica Nova, Poznań Music Spring, Malta Theatre Festival, Contemporary Music Week in Esbjerg, as well as other events in Germany, the Netherlands, Hungary, Denmark, Austria, and Portugal. Jaskot’s music has been broadcast by Deutschlandradio Kultur, Rundfunk Berlin Brandenburg, Polish Radio Programme 2, Radio Bis, Radio Copernicus, and Radio Monaliza. Since 2005, Jaskot has also served as lecturer at the Electroacoustic Studio at the Music Academy in Bydgoszcz.



BEN JOHNSTON was born March 15, 1926 in Macon, Georgia, and holds degrees from William and Mary College, Cincinnati Conservatory of Music, and Mills College. He taught at the University of Illinois Urbana-Champaign from 1951 to 1983, and has counted among his own teachers and collaborators Harry Partch, Darius Milhaud, and John Cage.

Johnston is known as the foremost living composer using extended just intonation; his most popular work, based on the "Amazing Grace" hymn, is the fourth of ten works for string quartet he has composed to date, and has been recorded by the Kronos Quartet and the Kepler Quartet. Other widely-performed works by Johnston include **Knocking Piece** (1962) for piano interior and two percussionists, **Quintet for Groups** (1966) commissioned by former St. Louis Symphony conductor Eleazar de Carvalho, **Sonata for Microtonal Piano** (1960-64), and **Suite for Microtonal Piano** (1977).

Throughout the course of his career, Johnston has drawn inspiration from a wide variety of sources, creating a rich and stylistically diverse catalogue. Early on he worked with serial processes, but has also employed traditional forms, used melodies of folk and traditional music, and incorporated elements of jazz and rock, all the while employing his own systems of just intonation. Johnston has received numerous accolades including a Guggenheim Fellowship in 1959, a grant from the National Council on the Arts and the Humanities, and commissions from the Smithsonian Institution, the Swingle Singers, the Concord Quartet and many others.

CATHERINE LAMB

"I was born and raised in cloudy Olympia, Washington, playing and composing music, and sometimes writing words. I moved to sunny Los Angeles to attend CalArts where I worked with composers James Tenney, Michael Pisaro, and Stephen "Lucky" Mosko. I am currently composing in Los Angeles, where I am lucky to have interesting musicians who perform my work and are also my friends. This network has at times extended to San Francisco, Seattle, Vancouver, New York, Berlin, and Mumbai. I continue to study Dhrupad music with filmmaker Mani Kaul, which philosophically influences my work, as does American Experimentalism, as does a very old use of intonation which is not necessarily restricted to the Greeks. I would say I am more of an "intuitive mathematician." There has been a recent thread to my work where harmonic structures unfold from a center tone. I enjoy how a tone has many timbres, how every tone is related to the other, together forming a kind of living, breathing crystal."



Lamb (b. 1982) was recently featured with a full concert of her music at Microfest 2007 in Los Angeles, and the world premiere recording of her work for large ensemble, **Invisible Line**, is forthcoming from the Cold Blue label.

www.catlamb.com

CHICO MELLO

Born July 1, 1957 in Curitiba, Brazil, Chico Mello studied composition with José Penalva and Hans Joachim Koellreuter, the classical composer who also taught Tom Jobim. Mello retraced Curitiba's immigration route back to Europe and since 1987 has been living in Berlin. In Germany he continued his composition studies with Dieter Schnebel, and studied Indian Dhrupad singing with Amelia Cuni. He is equally active in Brazil and in Europe, and his work integrates Brazilian tradition with various international avant-garde trends. He has composed for chamber ensembles as well as for orchestras such as the Berlin Symphony, the Cologne Radio Orchestra, and the Bavarian Symphony, and has worked with such diverse collaborators as Schnebel, Brazilian improvising composer/guitarist Silvia Ocougne, songwriter Carlos Careqa, and minimalist rocker Arnold Dreyblatt.

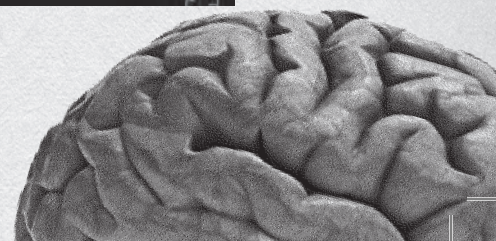
Mello has released two albums: **Música Brasileira De(s)composta**, with Silvia Ocougne on the Edition Wandelweiser Records, and **Do Lado da Voz** on Thanx God Records.



JOHN SCHNEIDER is an internationally recognized guitarist, composer, author and broadcaster whose weekly television and radio programs have brought the sound of the guitar into millions of homes for the past thirty years. He holds a Ph.D. in Physics & Music from the University of Wales, music degrees from the University of California and the Royal College of Music (London), and is past President of the Guitar Foundation of America. A specialist in contemporary music, Schneider's **The Contemporary Guitar** (University of California Press) has become the standard text in the field.

For the past two decades, the artist has performed almost exclusively on the Well-Tempered Guitar which uses different patterns of fretting according to the key or tuning system required. Recitals include Renaissance and Baroque repertoire in their original temperaments, as well as contemporary music in alternative tunings by such composers as Lou Harrison, Ben Johnston, Terry Riley & others. Since 1991, Schneider's concerts also include vocal works of the maverick American composer Harry Partch, which he sings while accompanying himself on replicas of Partch's Adapted Guitars [steel stringed instruments refretted in just intonation] & the Adapted Viola. The 1990s also saw the creation of his chamber group Just Strings, which is devoted to the performance of music in alternative tunings.

Schneider works as a music Professor at Pierce College in Los Angeles, is music director for Just Strings, Partch, and is the founding artistic director of MicroFest, an annual festival of microtonal music [www.MicroFest.org]. His radio show "Global Village" can be heard weekly on Pacifica Radio's KPFK at 90.7-FM in Los Angeles (Thursdays, 10am-Noon) and worldwide at www.kpfk.org.



LINDA CATLIN SMITH grew up in New York City and lives in Toronto. Her teachers have included Allen Shawn in New York, and Rudolf Komorous, Martin Bartlett, John Celona, Michael Longton and Jo Kondo at the University of Victoria in British Columbia; she also attended lectures of Morton Feldman, by invitation, in Buffalo. Smith studied piano with Nurit Tilles and Gilbert Kalish at SUNY/Stony Brook, and with Kathleen Solose in Victoria, where she also studied harpsichord with Erich Schwandt.



Drawn to an ambiguity of harmony and narrative, Smith's work is informed by her appreciation of the work of writers and painters, including: Marguerite Duras, Cormac McCarthy, Cy Twombly, Giorgio Morandi, Mark Rothko, Agnes Martin and Joseph Cornell, among many others. Her music often evokes "an astounding array of tension, yearning and sadness from the simplest of materials," (The Record, Ontario, 1999), and has earned her the prestigious Hunter Foundation Award for individual artists, a Chalmers Fellowship, two-year grants from the Canada Council, and commissions from the Canada Council for the Arts; the Ontario Arts Council; the Toronto Arts Council; and the Laidlaw Foundation. She has also created several of her works in residency at the Leighton Studios of the Banff Centre for the Arts.

A Toronto resident since 1981, Smith has produced a series of concerts at Mercer Union Gallery, was Artistic Director of Arraymusic from 1988 to 1993, is a member of the performance collective, URGE, has given lectures at many universities in Canada, and has taught composition privately and at Wilfrid Laurier University. Her music is available from Artifact Music and other labels, and her writings for Descant Magazine, Musicworks, and other conferences and festivals are available on her own website.

www.catlinsmith.com

photo: Omar Ingerslev



BENT SØRENSEN was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. His first string quartet, *Alman* (1984), along with the other three quartets *Adieu* (1986), *Angels' Music* (1988), and *Schreie und Melancholie* (1994), are still characterised as some of Sørensen's most important works. During the 1990s he was very productive, focusing mostly on large-scale orchestral works. The major vocal piece *The Echoing Garden* (1992) for soloists, choir and

orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. *Sterbende Gärten* (1993) is a violin concerto in the grand tradition, dramatic, graceful, and wild. During that decade he also wrote *Symphony* (1996), the piano concerto *La Notte* (1998), and the enchanting concerto *Birds and Bells* for trombone and 14 instruments (1995), written for Christian Lindberg. After this, in the composer's own words, "everything has been about opera." The Danish playwright Peter Asmussen was so taken by the co-existence of the past and the present in Sørensen's violin concerto the two decided to collaborate on a commission from the Danish Royal Opera. After 5 years of intense work and collaboration, Sørensen finished the full-scale opera *Under the Sky* in April 2003. Sørensen received the prestigious Nordic Council Music Prize in 1995 and the Wilhelm Hansen Composer Prize in 1999.

www.bentsorensen.net



CHINARY UNG was born November 24, 1942, in Takeo, Cambodia. At age three, living in a small village, toys were scarce. Ung recalled to the Los Angeles Times that “we would roll up banana leaves and blow in them to make a trumpet-like sound, or we would fill jars with rain water to hear the different tones they would make.” His family played traditional Cambodian instruments at home but it was not until he was a teenager that he heard western music for the first time. After studies at the University of Fine Arts in Phnom Penh, where he learned to play the clarinet, he moved to the U.S. in 1964 where he studied at Columbia University with Chou Wen-Chung, receiving his doctorate in 1974. Sensing the imminent disappearance of an entire musical tradition at the hands of the Cambodian dictatorship, Ung produced two LPs in 1977 of Cambodian traditional music on the Folkways label. His own compositions came to international attention in 1989 when he received the prestigious Grawemeyer Award for his orchestral piece *Inner Voices*. He holds the position of Professor in the University of California San Diego Department of Music.



MAURICIO KAGEL

Mauricio Raúl Kagel (1931-2008) was born in Buenos Aires on December 24, 1931 into a polyglot Argentine-Jewish family with strongly leftist political views. He studied theory, singing, conducting, piano, cello and organ with private teachers, but as a composer was self-taught. At the University of Buenos Aires, where Jorge Luis Borges was among his lecturers, Kagel studied philosophy and literature. In 1949 he became artistic advisor to the Agrupación Nueva Música of Buenos Aires; he began composing in 1950, seeking musical ideas that opposed the neoclassical style dictated by the Perón government. After an unsuccessful attempt to establish an electronic studio, in 1955 he became chorus director and rehearsal accompanist at the Teatro Colón and editor of film and photography for the journal *nueva visión*. In 1957 Kagel traveled to Germany on a DAAD student grant, settled in Cologne, and became immediately and permanently involved in the contemporary music network as a member of the so-called “second generation” of Darmstadt composers.

In Germany he participated in the Darmstadt summer courses (from 1958), where he later lectured (1960-66, 1972-76), and conducted the Rheinland Chamber Orchestra in contemporary music concerts (1957-61). Between 1961 and 1965, he also made several concert and lecture tours in the USA. In 1969 he was named director of the Institute of New Music at the Rheinische Musikschule in Cologne and, as Stockhausen’s successor, of the Cologne courses in new music (until 1975); in 1974 he became professor of new music theater at the Musikhochschule in Cologne. Kagel was one of the founders of the Ensemble for New Music in Cologne, and worked in electronic studios in Cologne, Berlin, and Utrecht. In the eighties, however, the avant-garde composer returned to the traditional genres of absolute music. He conducted many of his works and directed and produced all of his own films and radio plays. Mauricio Kagel passed away in his 76th year on September 18, 2008.

ARVO PÄRT

Arvo Pärt was born in 1935 in Paide, Estonia. After composition studies in Tallinn, he worked as a sound engineer for Estonian Radio. In 1980 he emigrated with his family to Vienna and then, a year later, travelled on a scholarship to Berlin, where he has lived ever since.

As one of the most radical representatives of the so-called "Soviet Avant-garde," Pärt's work passed through a profound evolutionary process. His first creative period began with neo-classical piano music. Then followed ten years in which he made his own individual use of the most important compositional techniques of the avant-garde: twelve tone, sound masses, aleatoricism, collage technique. **Nekrolog** (1960), the first piece of twelve tone music written in Estonia, and **Perpetuum mobile** (1963) gained the composer his first recognition by the West. In his collage works, "avant-garde" and "early" music confront each other boldly and irreconcilably, a confrontation which attains its most extreme expression in the piece **Credo** (1968). But by this time all the compositional devices Pärt had employed to date had lost their former fascination and begun to seem pointless to him. The search for his own voice drove him into a withdrawal from creative work lasting nearly eight years, during which he engaged in the study of Gregorian chant and classical vocal polyphony.

In 1976 music emerged from this silence—the little piano piece **Für Alina**. It is obvious that with this work Pärt had discovered his own path. The new compositional principle used here for the first time, which he called "tintinnabuli" (Latin for 'little bells'), has defined his work right up to today. The "tintinnabuli" principle does not strive towards a progressive increase in complexity, but on the contrary, towards an extreme reduction of sound materials and a limitation to the essential.

HARRY PARTCH

Harry Partch (b. June 24, 1901, Oakland, California , d. September 3, 1974, San Diego, California) was a composer, theorist, and inventor who created over 20 unique instruments for the performance of his music. Between 1930 and 1972, he composed music dramas, dance theater, multi-media extravaganzas, vocal music and chamber music, many employing a 43-tone musical scale of his own invention. Partch spent his childhood in small, remote towns in Arizona and New Mexico, where he heard and sang songs in Mandarin, Spanish, and American Indian languages. His first successful invention, built in 1930, was the Adapted Viola (originally called the Monophone), constructed from a viola body and cello fretboard, and played upright between the knees with a bow. In 1934 and 1935, Partch traveled to London on a grant from the Carnegie Foundation, where he conducted research and also began **King Oedipus**, a theatrical work based on W. B. Yeats's translation of **Oedipus Rex**. From 1935 to 1943, when he received a grant from the Guggenheim Foundation, Partch lived as a hobo in the U. S., a time which deeply influenced his music, and during which he wrote and found texts for future works including **The Letter** and **Barstow**, which was premiered in 1944 under the auspices of the League of Composers in New York City. After completing his book, **Genesis of a Music**, in Madison, Wisconsin in the late 1940s, Partch lived in Gualala and the San Francisco Bay Area (with a brief stay in Illinois), where he composed large-scale works including **The Bewitched**, **Revelation in the Courthouse Park**, **Water! Water!**, **Delusion of the Fury**, **Plectra & Percussion Dances**, and **And On the Seventh Day the Petals Fell in Petaluma**, and released recordings of his works performed by his "Gate 5 Ensemble." Partch collaborated with Chicago filmmaker Madelaine Tourtelot in the late 1950s and 1960s, and in his last years collaborated with Stephen Pouliot to create a film about his work titled **The Dreamer That Remains**. Partch's instruments and music continue to be championed by a number of supporters, with guidance from his long-time disciple and collaborator Danlee Mitchell, who heads the Harry Partch Foundation.

(based on a biography by Gerald E. Brennan)

PERFORMER BIOGRAPHIES

GIANNA ABONDOLO, cellist, leads a dynamic career performing regularly as soloist, chamber musician, improviser, and composer. A former member of the L.A. Philharmonic Orchestra and graduate of the Juilliard School she has appeared in festivals including Other Minds, Marlboro, Tanglewood, L'Accademia Chigiana (Siena, Italy), and with SF Contemporary Music Players, Adorno, the New Century and SF Chamber Orchestras, among others. Her compositions have been featured at Oakland Dance Festival, UCSB, Old First Concerts, Sta. Clara Univ. New Music Festival, Cal State LA, and at Strings Showcase in Berkeley. Gianna is on the faculty of Mills College.



HANNAH ADDARIO-BERRY grew up in British Columbia, Canada, and fell in love with the cello at age nine. She has a Masters Degree in Chamber Music from the San Francisco Conservatory of Music, a Bachelors Degree in Cello Performance from McGill University, and diplomas in performance and pedagogy from the Victoria Conservatory of Music. Since joining San Francisco's Del Sol String Quartet in 2006, she has premiered more than twenty works, and collaborated with eminent performers and composers such as Joan Jeanrenaud, Stephen Kent, Wu Man, Peter Sculthorpe, Per Norgard, Kui Dong, Chinary Ung, Hyo-Shin Na, etc. A versatile chamber musician, Hannah has performed at the Other Minds Festival, Switchboard Music Festival, Kneisel Hall, Casalmaggiore Music Festival, Sarasota Music Festival, and the Domaine Forget Music Academy. In 2006, she was a featured soloist in the Blueprint New Music series for the American premiere of Brian Cherney's cello concerto **Apparitions**. In addition, she has performed with renowned artists such as Menahem Pressler, Ian Swensen, Catherine Manson, Jean-Michel Fonteneau, Paul Hersh, and Jodi Levitz. Hannah brings her passion for music beyond the concert stage, performing at bars and cafés as a member of Classical Revolution, and as the founder and host of Cello Bazaar, a monthly cello happening at her neighborhood café. She also has an active teaching studio for cello and chamber music.



www.addarioberry.com

The **AMSTERDAM CELLO OCTET** (formerly Conjunto Ibérico) is unique in the world of music as it is formed by 8 celli. The ensemble was founded 20 years ago, in 1989. The special composition of the group demands specially written music and the Octet has inspired many great contemporary composers to write pieces for them. Among them are Arvo Pärt, Terry Riley, Mauricio Kagel, Theo Loevendie, Franco Donatoni and Luciano Berio. At present Amsterdam Cello Octet has more than 70 original works in its repertoire. The group surprises audiences as well with the many passionate Spanish and South American songs that they perform with singers such as Teresa Berganza, Pilar Jurado, Bernarda Fink and Elena Gragera. Amsterdam Cello Octet is always seeking



photo: Remke Spijkers

out new challenges, and has collaborated with contemporary dance company Conny Janssen Danst, Cappella Amsterdam and flamenco singers Ginesa Ortega and Carmen Linares. Currently they are working on a Caribbean music project with musicians and composers from the Antilles. The Octet regularly invites guest conductors such as Elias Arizcuren—founder of the Cello Octet and previously their principal conductor—Jurjen Hempel, Bas Wiegers and Lucas Vis. The craftsmanship of the ensemble is praised internationally; in the last few years Cello Octet Amsterdam has performed on stages in the United States, Mexico, Brazil, Spain, Germany, England (London's Wigmore Hall), France, Italy, Poland and Croatia, among others. The Amsterdam Cello Octet has 13 CDs to its name and releases a new CD nearly every year. Robert Putowski (Artistic Director, soloist), Rares Mihailescu (soloist), Oihana Aristizabal, Sanne Bijker, Claire Bleumer, Wijnand Hulst, Lucie Stepanova, Artur Trajko

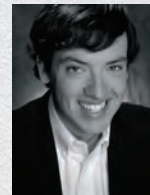
Clarinetist **JEFF ANDERLE** is enjoying an extremely diverse musical life. An exponent of contemporary music, he is currently the clarinetist of the ADORNO Ensemble, as well as the bi-coastal ensemble Redshift. He has performed with the Del Sol String Quartet and the San Francisco Contemporary Music Players. Jeff is a member of Edmund Welles, a bass clarinet quartet performing "heavy chamber music" and Sqwonk, a bass clarinet duo that draws on a wide range of influences to create a boisterous, ferocious sound. He is also a co-director of the Switchboard Music Festival, an 8-hour annual marathon concert featuring composers, ensembles, and bands that fuse different genres and styles of music. Jeff is currently a faculty member at the San Francisco Conservatory of Music. When not making music, Jeff makes clarinet gear and is a Reiki Master.



PAUL BERKOLDS, baritone, has enjoyed a long career in opera, musical theater, oratorio and solo recital. He has performed in the United States, England, Germany, Czech Republic, Australia, Canada, Taiwan and Mexico. In recent years, Berkolds has focused his efforts on new music, premiering or singing first performances of works by David Diamond, David Vayo, William Brooks, Martin Herman, Arnold Sturms, Talivaldis Kenins, Nick Strimple, Mark Trayle, Imants Mezaraups, and Mark Bobak. Most recent performances have included singing the role of Death in the world premiere of Anne LeBaron's opera **Wet**, given at Disney Hall's REDCAT Theater in Los Angeles; and a premiere performance of **This White Silent Bird Floats** for two voices and micro-tonally tuned tambellan by Ron George, performed at MicroFest in Los Angeles. He holds MM and DMA degrees from University of Southern California and is the Coordinator of the Voice Program at California Institute of the Arts in Valencia, California.



Tenor **TREY COSTERISAN** was recently praised by Joshua Kosman of the San Francisco Chronicle for his "... fluid phrasing, lustrous tone and uncanny accuracy." A recent graduate of the San Francisco Conservatory of Music, Costerisan has sung with such local groups as San Francisco Lyric Opera, Festival Opera, and Philharmonia Baroque. Upcoming events include performances of Roderigo in Verdi's **Otello** with Oakland East Bay Symphony, and a special performance of the little known American opera, **FAY-YEN-FAH**, in Monte Carlo, with soprano Melody Moore.



The San Francisco-based **DEL SOL STRING QUARTET**, two-time winner of the Chamber Music America/ASCAP First Prize for Adventurous Programming, excels at performing new repertoire, much of it commissioned from living composers. In 2008 Del Sol premiered "StringWreck," choreographed and directed by Janice Garrett and Charles Moulton, "Divide Light," a multimedia opera by New York artist Lesley Dill, and in 2007 performed Tan Dun's **Ghost Opera** at the Santa Fe Opera with Wu Man. Del Sol also has performed works by Chinari Ung, Kui Dong, Gabriela Frank, and Peter Sculthorpe at the Library of Congress in Washington, D.C. on Stradivarius instruments from the Library's collection. At three previous Other Minds Festivals, Del Sol performed works by Elena Kats-Chernin, Michael Nyman, Maja Ratkje, and Ronald Bruce Smith, and premiered works by Sculthorpe, Daniel Bernard Roumain, Wadada Leo Smith, and Per Nørgård. The Del Sol String Quartet began in 1992 at the renowned Banff Centre for the Arts in Canada, followed by a residency at San Francisco State University. They have worked closely with student composers, musicians, and faculty artists at universities in California, New Mexico, and Massachusetts and have demonstrated a deep commitment to educating youth, reaching thousands of students with inventive school performances and their outstanding "QuartetFest" coaching program. Del Sol has recorded two CDs for the Other Minds label: "George Antheil: The Complete Works for String Quartet" (OM 1008), and "Ring of Fire" (OM 1016), a compilation of works by composers from around the Pacific Rim for which Gramophone called them "masters of all musical things...playing with a combination of ferocious attack, riveting interplay and silken splendour." Kate Stenberg & Rick Shinozaki (violins), Charlton Lee (viola), Hannah Addario-Berry (cello)

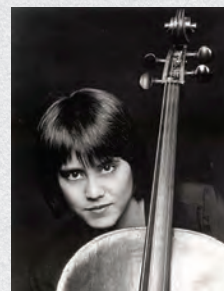


photo: Jim Block

ERIKA DUKE-KIRKPATRICK is an active soloist, chamber musician and specialist in contemporary music. She has performed world and local premieres of solo and chamber works throughout the U.S. and Europe including the Los Angeles Olympic Festival, the Computer Music Festival in Zurich, the Ars Electronica Festival in Linz and the San Francisco Symphony New and Unusual Music series. She recently recorded Elliott Carter's **Enchanted Preludes**, a work written for her and flutist Dorothy Stone. She has toured with Joan LaBarbara and Morton Subotnick since 1981. **Jacob's Room**, on Wergo Records, marks her fourth appearance in recordings of Mr. Subotnick's music. She is a founding member of the California E.A.R. Unit, a Los Angeles-based new music ensemble, with whom she tours throughout the U.S. and Europe. She has also given master classes and recitals under the auspices of the U.S.I.A. Arts America Program in Central and South America. A native of Los Angeles, her principal studies were with Cesare Pascarella and she has been coached by Mischa Schneider, William Pleeth and Pierre Fournier.

THALIA MOORE is a native of Washington, D.C. She began her cello studies with Robert Hofmekler, and after only five years appeared as soloist with the National Symphony Orchestra of Washington at the Kennedy Center Concert Hall. After two years study with Christopher Rex in Philadelphia, she enrolled at the Juilliard School of Music as a scholarship student of Lynn Harrell,

and received her Bachelor's and Master's Degrees in 1979 and 1980. While at Juilliard, she was the recipient of the Walter and Elsie Naumberg Scholarship and won first prize in the National Arts and Letters String Competition. Since 1982, Moore has been Associate Principal Cellist of the San Francisco Opera Orchestra, and in 1989 joined the cello section of the San Francisco Ballet Orchestra. She has continued to concertize extensively, appearing as soloist at Avery Fisher Hall, (Lincoln Center), Carnegie Recital Hall, Kennedy Center Terrace Theater, Herbst Theater, (San Francisco), and San Francisco Legion of Honor, among others. She has also performed as guest artist at the Olympic Music Festival, (Seattle, Washington), the Grand Teton Music Festival, and the Music in the Vineyards Chamber Music Festival. In 1993 Moore was featured as soloist with the San Francisco Chamber Symphony under the direction of Roger Norrington, and in 1996, she performed one of the first Bay Area performances of the composer's version of Tchaikovsky's **Rococo Variations** with the San Francisco Chamber Orchestra. In 1998, she was named a Cowles Visiting Artist at Grinnell College, Iowa, and in 1999 and 2001 won election to the Board of Governors of the National Academy of Recording Arts and Sciences. Moore's interests range from early performance practice to contemporary music: in 1979, she was a founding member of the Aurora Baroque Ensemble (NY) and has performed many baroque and classical operas under such conductors as Nicholas McGegan, Sir Charles Mackerras, and Roy Goodman. As a member of the new music groups Earplay and the Empyrean Ensemble, she has recorded works by Mario Davidovsky, Maria Niederberger, Ross Bauer, Cindy Cox, Jorge Liderman, Kurt Rohde, and David Rakowski. She has presented numerous premieres of works, including the 2005 world premiere of **Laws of Motion**, a concerto by Richard Festinger, written especially for her.



A uniquely creative and versatile musician, composer and clarinetist **JONATHAN RUSSELL** is active in a wide variety of music, from Classical to Experimental to Klezmer to Church music. He composes music for ensembles ranging from rock band to orchestra, and is a member of the Heavy Metal inspired Edmund Welles bass clarinet quartet and the Balkan/Klezmer/Experimental band Zoyres. He also plays in, composes for, and is a founding member of the Sqwonk bass clarinet duo and is co-director of the Switchboard Music Festival. Jonathan teaches composition at San Francisco Conservatory's Adult Extension Division, serves as Music Director at First Congregational Church, San Francisco, and writes for the San Francisco Classical Voice. He has a BA in Music from Harvard University and an MM in Music Composition from the San Francisco Conservatory of Music.



RICK SACKS received his Masters in Music at the State University of New York at Stony Brook (1976). During his stay at Stony Brook, Rick began freelancing in Manhattan performing with ensembles including The New Orchestra, Newband, The New Jersey Percussion Ensemble and The Composer's Ensemble under such directors as Arthur Weisberg and Charles Wuorinen. After teaching for two years at Bennington College in Vermont (1979/80), Rick began traveling to Toronto to perform in the art-rock band KLO. The band's success led to an LP record and Permanent Resident status in 1982. Once settled in Toronto, Rick founded the Phenomenon Ensemble which he used as a platform for his unique performance works mixing contemporary music practices with theatre techniques. Sacks also composes and creates sound designs for theatre and film. His work in children's theatre has resulted in continuous performances throughout Europe and the US. In 1986 Sacks revised and edited, for COLFRANC Music Publishing Corp., Edgar Varèse's **Hyperprism** available through Boosey and Hawkes. He performs with the Canadian Opera Company, on film tracks, in modern dance works and with the contemporary and avant-garde groups Arraymusic, The Glass Orchestra, New Music Concerts, Ensemble Noir, Red Sky, Tapestry New Opera, The Evergreen Club Gamelan, Queen of Puddings and many others. He has toured extensively throughout Africa, Asia and Europe with these groups and has worked with such masters as Pierre Boulez, Henry Brant, George Crumb, Heinz Holliger, Mauricio Kagel, Udo Kasemets, Helmut Lachenmann, Witold Lutoslawski, Terry Riley, and James Tenney.



www.rixax.com

The leading young Scandinavian chamber ensemble, **TRIO CON BRIO COPENHAGEN**—the Danish pianist Jens Elvekjaer and the Korean sisters Soo-Jin Hong and Soo-Kyung Hong—was the 2005 recipient of the biennial Kalichstein-Laredo-Robinson International Trio Award, one of the most coveted in the world of chamber music, honoring an extraordinarily accomplished “rising” piano trio. Trio con Brio Copenhagen first drew attention when they took the highest prize at Germany's prestigious ARD-Munich Competition in 2002. Since then, they have won first prize in several more competitions: Italy's Premio Vittorio



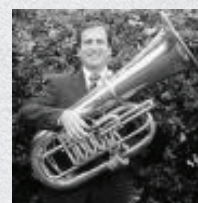
Gui (Florence), Norway's Trondheim Chamber Music Competition, and the Danish Radio Competition. They also won the "Allianz Prize" for Best Ensemble in Germany's Festspiele Mecklenburg-Vorpommern, and second prize in the Vienna Haydn Competition and the Premio Trio di Trieste (Italy, 2002). Critics have praised the trio for their "sparkling joie de vivre" and "magic dialogue;" a review of their performance at the Salzburg Mozarteum said, "they cast a spell over their audience . . . so alive, so musical . . . ravishing." Trio con Brio Copenhagen's busy schedule includes major concert halls in Europe, USA and Asia, such as Tivoli Concert Hall (Copenhagen), the Concertgebouw (Amsterdam), Carnegie Hall (New York City), and the Berlin Konzerthaus. The trio was "Ensemble in Residence" in Copenhagen's Rundetaarn (Round Tower), with five sold-out concerts broadcast on the European Broadcasting Union and Danish Radio, and has broadcast on the BBC, Korean Broadcasting Systems, Norwegian Radio, Swedish Radio, Radiotelevisione Italiana, and on the major German networks (ARD, NDR, Hessischer Rundfunk and Radio Berlin). Trio con Brio Copenhagen is frequently featured as the soloists in Beethoven's Triple Concerto with orchestras such as the Copenhagen Philharmonic, the Danish National Symphony Orchestra/DR, the South Jutland Symphony Orchestra, the Aalborg Symphony Orchestra, the Odense Symphony Orchestra, l'Orchestre Syrnix (France), and the Prime Philharmonic Orchestra (Korea).



SUSAN UNG's interest in contemporary music for the viola began as a collaboration with her husband, Chinary Ung, on his first solo work for cello/viola, **Khse Buon**, in 1980. Later she premiered **Child Song** (1986) in its original version for alto flute, viola, cello and harp. **Child Song** has just been released in a revised version, without cello, on Bridge records, along with a revised version of **Khse Buon**, for solo viola. As Chinary began composing works for instrumentalists involving extensive vocalization, Susan became a featured part of several new pieces, including **Aura** (for chamber ensemble and two sopranos), **Spiral IX** (for baritone, viola and percussion), **Spiral XI** (solo viola/voice), and **Spiral XII** (for chorus, instrumental ensemble and soprano soloists). Recently, travel and touring with the music of Chinary Ung are a frequent part of her life, with festivals and concerts in many venues across the U.S. as well as in New Zealand, Australia, Korea, Taiwan, Cambodia, Vietnam and Thailand. She has been recorded on CRI, New World Records, Cambria and Bridge.



PETER WAHRHAFTIG was born in Oakland and graduated from Northwestern University in Chicago. He is Principal Tubist in the San Francisco Ballet Orchestra and performs regularly with the San Francisco Symphony and San Francisco Opera orchestras as well as the San Francisco Contemporary Music Players, the Sun Valley Summer Symphony and the Bay Brass.



RICHARD WORN, bassist, holds degrees from California State University, Northridge and the New England Conservatory. He had a three year fellowship with the New World Symphony in Miami Beach. Since his return to San Francisco he has performed with many ensembles including the San Francisco Symphony and Opera Orchestras. Worn is Acting Principal Bass of the Marin Symphony and Principal Bass of the San Jose Chamber Orchestra. He was Principal Bass with the New Century Chamber Orchestra for two seasons. His activities at UC Berkeley include private lessons, orchestra coaching, and contracting and performing for the Berkeley Contemporary Music Players. An avid promulgator of contemporary music, he is the director of the Worn Chamber Ensemble, and performs frequently with the San Francisco Contemporary Players and other new music ensembles.



Swiss Pianist **EVA-MARIA ZIMMERMANN** maintains a career on two continents through performances that are "breathtakingly intense" (Der Bund, Switzerland) and "brilliant and sensitive" (Berner Oberländer). Her solo appearances include recitals as well as 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, the Yerba Buena International Music Festival and the Other Minds Festival. Zimmermann has studied with many distinguished musicians such as Leon Fleisher, György Sebök, Leonard Hokanson and Dominique Merlet, and graduated with highest honors

from the Conservatory of Geneva. Zimmermann is a musician of broad interests and in addition to her solo appearances devotes herself to chamber music, lieder recitals, and teaching. Her partnership in ChamberBridge with soprano Lara Bruckmann includes both concertizing and the production of an annual one-day festival celebrating the work and compositional lineage of a selected 20th/21st Century composer (2008 - ChamberBridge: Messiaen Illuminated). Other collaborations include projects with the Del Sol String Quartet (Del Sol - Del Seoul: premiers of Korean women composers in Seoul) and bass-baritone René Perler (Festival du Lied, Fribourg, Switzerland). Zimmermann was a founding member of the award winning Charmillon Piano Quartet. As an educator, Zimmermann has been a faculty member of the University of San Francisco and currently teaches in the music program at the Nueva School in Hillsborough, CA, which was founded by Sir Yehudi Menuhin. Zimmermann spent her early childhood in Indonesia, where her parents were Peace Corps workers. Being exposed to different cultures and languages from very early on has greatly enhanced her understanding of diverse styles of music and art. Zimmermann currently lives in San Francisco where she pursues her career while raising a family.



photo: Sven Wiederholt

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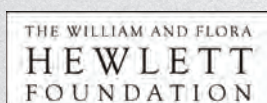
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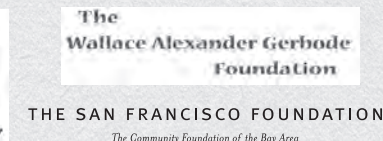
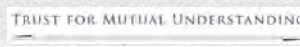
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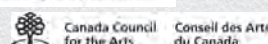
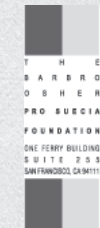
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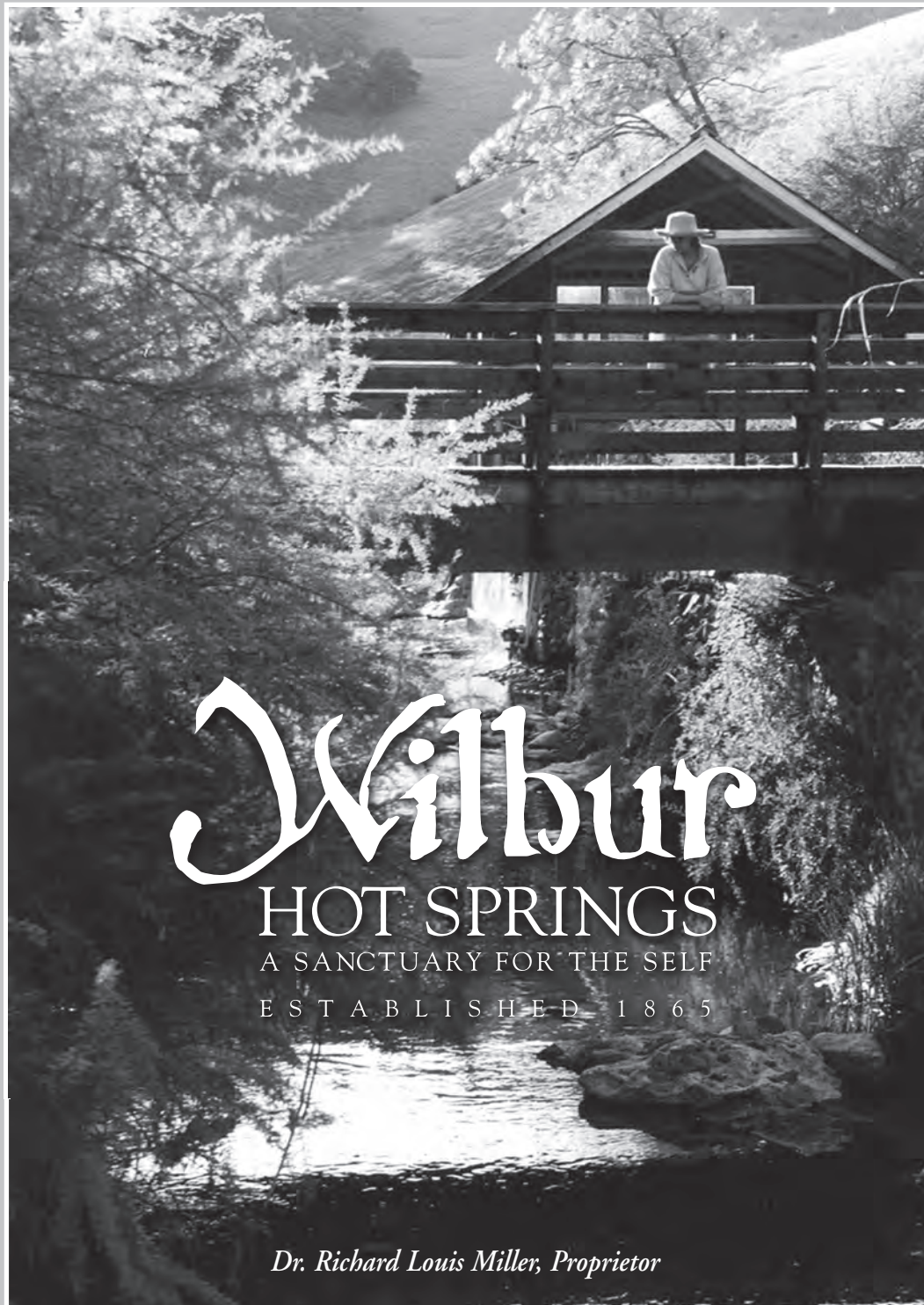
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Trimpin
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Julia Wolfe

OTHER MINDS 2 • 1995

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Rex Lawson
Ingram Marshall
Terry Riley
Alvin Singleton
Tan Dun
Calliope Tsoupaki
Frances White
Ashot Zograbyan

OTHER MINDS 3 • 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

OTHER MINDS 4 • 1997

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

OTHER MINDS 5 • 1999

Linda Bouchard
Mary Ellen Childs
Luc Ferrari
Alvin Lucier
Antônio Pinho Vargas
Julian Priester
Sam Rivers
Margaret Leng Tan
Errollyn Wallen

OTHER MINDS 6 • 2000

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

OTHER MINDS 7 • 2001

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

OTHER MINDS 8 • 2002

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

OTHER MINDS 9 • 2003

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

OTHER MINDS 10 • 2004

Alex Blake
Amelia Cuni
Francis Dhomont
Werner Durand
Mark Grey
Keiko Harada
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Tigran Mansurian
Jon Raskin

OTHER MINDS 11 • 2005

John Luther Adams
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