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Welcome to Other Minds Festival 8

“His epitaph could read that he composed music in others’ minds.”
—New Yorker, 1992, following the death of composer John Cage.

The restless investigations of John Cage live on in the spirit of this year’s nine Other Minds 8 composers. We welcome the participation of all of you who form the Other Minds community that gathers annually in San Francisco for this celebration of unique compositional achievements. Each March we host composers whose pioneering spirits are perhaps the most notable shared feature. All have gone their own way instinctively, rather than following the more common patterns of composition and performance. They have attained the highest levels of achievement in their respective styles of writing. And all have gained the respect of their peers and the music world.

A large array of photographs spanning the lifetime of our festival. A coffee table book cannot provide an outlet for the many commercially recorded gems of modern music and gems from the KFPA Archives never heard anymore on broadcast radio. All the while, our stream of material and our radio initiative, described elsewhere by project director Susan Rubio, is railing against the corporate mindset to provide an outlet for the many commercially recorded gems of great music.

Join us in honoring and celebrating the 85th birthday of Lou Harrison, the 75th of Randy Weston, and the 70th of Pauline Oliveros. Help us welcome the remarkable Ricardo Tacuchian from Brazil and Onudes Montnet virtuoso Takashi Harada from Japan. Meet and greet Annina Lockwood and Richard Tetrud, whose recent work has dealt profoundly with electronics. Say ¡holá! to our distinguished composer, pianist and conductor, originally from Cuba, Tania León. And go ahead, drop your jaw in the presence of composer-inventor-visual artist Ellen Fullman and her Long String Instrument, a marvel to behold and to hear. Thanks to the inimitable Kronos Quartet, baritone Thomas Buckner, guitarist David Tetenbaum, and the distinguished New York ensemble Continuum, shakuhachi master Masayuki Koga, the Harmida Piano Trio, keyboardist Linda Burnman-Hall, and the many other excellent performers who grace our stage this year as we move into our 20th season.

Randy Weston: To be announced.

Exhibition & Silent Auction

We are delighted to present these score pages by Other Minds composers, 2001-2002 Season:

Henry Brant: Trajectory (from spatial score for large ensemble, with silent film by Frank Diamond and text from writings of Leonardo de Vinci, 3 sheets-cover page, pages 88 & 89 of score-ink on paper, each 8.5 x 14", 1994)
Ellen Fullman: Stratified Bands: Last Knol Words, commissioned by Other Minds for the Kronos Quartet and the Long String Instrument to perform at Other Minds 8 (watercolor & graphite graphic score, 6.75 x 20", 2002)
Takashi Harada: “It Happened on the Ship” from A Tree of Palms (two connected pages, ink on paper, 16.5 x 23.5", 2001)
Lou Harrison: “The Luminous Lady,” first movement from Scenes from Niki Chard, for National metal guitar solo in just intonation, commissioned by Other Minds for Old Festival 8 (3 sheet, graphite, ink on paper, 11" x 17", Christmas Eve, 2001)
Tania León: Canto No. 2, “Standar de en el Tropico” & No. 3, “Canción de Cuna”, for baritone and ensemble, ink on paper, 2 sheets each 9.5 x 12.5", 2000
Annea Lockwood: RCSC (for Sarah Cahill) (final original pencil score, graphite on paper, 12 x 14", composed 2001 at the Djerassi Resident Artists Program, Woodside, CA)
Pauline Oliveros: Quinquagéries Pay Per: Homage to Ruth Crawford (2 sheets, ink on paper, original score 8.5" x 14", and matrix page 8.25 x 11.75", 2001)
Ricardo Tacuchian: Pintvelf (Per Fis, for Michael McCormick) (2 sheets, ink on paper, each 8.25 x 11.75", 1998)
Richard Tetenbaum: Threshold Music (for John Cage) (1 sheet, not score for performance, silver marker pen on paper, 11 x 17", 1974, acquired 2002 for Other Minds)

Program, Woodside, CA)

Charles Amirkinhanian
Artistic & Executive Director

Other Minds has also created a lobby exhibition/silent auction of music memorabilia to benefit the festival. We are delighted to present these score pages by Other Minds composers, 2001-2002 Season:

The concept of the Other Minds Festival is distinct in that we offer each composer who participates an opportunity to be in residence together with other composers for four days of mutual sharing of music and ideas at the secluded Djerassi Resident Artists Program in the Woodside foothills above Stanford University. We thank them for their collaboration that deepens the bonds between diverse individuals and contributes much-needed focus for focus and utilization for the composers between. Thank you for your attention.

This year we’ve added some new elements to our festival. We thank our festival composers and 88 years-young Henry Brant for donating score pages for our lobby exhibition and silent auction. A new boom in collecting music memorabilia has fueled interest in the handwritten manuscripts of composers, and we are delighted to offer you the chance to own a precious piece of music history by bidding on these valuable items. Thanks to Crown Point Press, Peter Kirkby Associates, and Yosemite Framing, for making possible this exhibition, and to visual artist Carol Law for initiating and organizing the project. Secondly, we are providing an opportunity for audience members to secateur at OM Café each evening before and during our performances. We hope you find this helpful and that you will go to know some of the other new music lovers during the course of this weekend.

Those of you who wish to plan ahead should mark your calendars for Other Minds 9 (March 6-8, 2003), which will feature composer-inventor-visual artist Ellen Fullman and her Long String Instrument, a marvel to behold and to hear. Thanks to the inimitable Kronos Quartet, baritone Thomas Buckner, guitarist David Tetenbaum, and the distinguished New York ensemble Continuum, shakuhachi master Masayuki Koga, the Harmida Piano Trio, keyboardist Linda Burnman-Hall, and the many other excellent performers who grace our stage this year as we move into our 20th season. Other Minds has also created a lobby exhibition/silent auction of music memorabilia to benefit the festival. We are delighted to present these score pages by Other Minds composers, 2001-2002 Season:

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Scores are on view in the theatre lobby throughout Other Minds 8 and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area. Winners will be announced at the second intermission of our Saturday evening concert March 9th, just preceding the appearance of Randy Weston and African Rhythms.

Exhibit curated by Carol Law. Framing of this exhibition was made possible by the support of Crown Point Press of San Francisco, Yosemite Framing of Oakland and Peter Kirkby Associates of San Francisco. Other Minds gratefully acknowledges their support.
Music Manuscripts: The Touch of Genius

Since the 1820’s, when Felix Mendelssohn, Aloys Fuchs and even the great writer Goethe, began systematically collecting the autograph manuscripts and sketches of famous composers, the fascination with the graphic representation of music in Western culture has grown steadily. But with the acquisition of the Stravinsky archive at the cost of multi-million of dollars by the wealthy conductor and collector Paul Sacher of Basel, attention to the value of 20th-Century scores has increased exponentially. Today the comparison between the Library of Congress, the Pierpont Morgan Library, and other prestigious national and scholarly archives and individual collectors to obtain a piece of music history seems only to be intensifying.

A letter of some import by Brahms can command a price of $3500; another by Louis Moreau Gottschalk, $1600. A musical quota with a signature of a 5 x 5-inch card by Olivier Messiaen was offered last year at $850. Imagine what prices these composers’ scores might command! The Alban Berg Violin Concerto went for $50,000 some years ago. More recently, just the front page (1) of Philip Glass’s Calli Concerto was auctioned at $3500. And as we turn the page into a new century, this might be just the beginning.

As composers are turning to the computer as a means of writing for orchestral forces, the handwritten score is an endangered species. Therefore, whatever is in a composer’s own hands takes on additional rarity. With that in mind, Other Minds offers you a chance to own a piece of our own contemporary music history, not only as an investment, but as an object of inspiration to live with in wonder at the ingenuity of the human mind.

The leading contemporary dealer and appraiser in the field of autograph musical manuscripts is Albi Rosenthal, now in his late 80s, and a resident of Oxford, England. His brother Bernard runs a Telegraph Avenue business that is the source of rare pre-Renaissance manuscripts and books. The Bay Area percussionist, David Rosenthal, known to many of you, is Barney’s son and Albi’s nephew.

It was Albi Rosenthal who negotiated the sale of the Stravinsky Estate to what now has become the Sacher Foundation library in Switzerland, now the most prestigious in the world for music manuscripts of the 20th Century. There a musicologist can peruse the complete manuscripts of Bartók, Lutosławski, Ligeti and even a few Americans. These include Elliott Carter, Conlon Nancarrow, Morton Feldman and Henry Brant, one of the great draftsmen among contemporary composers, and one whose spatial performance instructions demand special notational acrobatics, as the outstanding example in our exhibition illustrates. Is it any wonder that his scores were coveted by the Sacher Foundation?

A remarkable new book on Albi Rosenthal’s career just has reached these shores. Orbiter Scripta: Essays, Lectures, Articles, Interviews and Reviews on Music, and other subjects now is available from Scarecrow Press. The entertaining stories of Rosenthal’s adventures are inspiring reading, and the book is profusely illustrated.

Among the most entertaining stories is this one about the late French pianist and autograph score collector, Alfred Cortot:

“I once asked Cortot which piece in his collection he treasured most. Without hesitation he said, pointing to a gold pendant hanging from his watch-chain, ‘le viole!’ A fascinating story emerged: after his first piano recital in Berlin, in his early twenties, he heard, against the express advice of his teacher, Louis Dürmer, what the critics wrote about him in the newspapers on the following day, and decided to oppose his personal gratitude to the more enthusiastic among them. Henri Max Springer, who was also Director of the Musikabteilung of the Berlin Staatsbibliothek at the time. Cortot was warmly accorded at the library, and on being encouraged to name any more he would most like to see, asked for the original manuscript of the Ninth Symphony. It was placed before him, and he spent an hour or two studying every page. While turning over a particular leaf, he noticed that a tiny piece of a blank upper corner was hanging loosely, by a hair thread, almost falling off. He turned the leaf back and forth, found himself unsolicited, quickly plucked the minute blank paper triangle, a fraction of an inch long, from its tenuous mooring with a deft movement of his right hand and hid it in his notebook. Carefully protected by a gold pendant, it accompanied him throughout his life.”

-Charles Amirkhanian
Elégie
Suite for Ondes Martenot & Piano (1932)

with Akira Miyoshi and has written a large body of music in all media. He wanted to explore the Ondes as an expressive vehicle for contrasting musical

Thermal Conductivity (1995)

customary formal and compositional conventions."

itself into a true melody. After several attempts to take flight, one of which is particularly violent and distressed, this melody falls back once more

Jolivet described the concluding movement in Thirties annotational fashion thusly: "After an introduction establishing the dominant mood of controlled

Harrison) is one of the oldest known dances from the Middle Ages. It sometimes was performed on the portable organ. The Ondes Martenot takes

full suite was performed with the first & second movements reversed, Mr. Harada will present the work in its original state.

gave the work its first performance at the Société Nationale (Paris) in 1939, with composer Arthur Honegger in attendance. Although for many years the

Olivier Messiaen: Feuilles Inédites-Quatre pièces pour Ondes Martenot et piano (undated, edited by Y. Loriod, 1999)
The great French composer Olivier Messiaen (1908-1992) wrote many scores that included the Ondes Martenot. His sister-in-law, Jeanne Loriod, was one of the great teachers and performers on the instrument. She had studied with the inventor Maurice Martenot and subsequently was the teacher of tonight’s soloist Takashi Harada. Messiaen often included parts for Jeanne Loriod to perform in his major orchestral works such as the Tarantella-Symphonie and his opera Saint François d’Assise. At the time of his death, several pages of works for ondes and piano were left unedited. They were only recently edited for publication by the pianist Yvonne Loriod, the widow of the composer, and include some of his early romantic writing with some of his later melodies inspired by his notation of bird songs. A recording of the music, performed by Jeanne and Yvonne Loriod, was released in 1995. – Charles Amirkhanian

Audès Jolivet: Trois Préludes pour Ondes Martenot et Piano (1935)

Ondes

Serripia

Chant d’opposition

Jolivet had been impressed by a demonstration of the Ondes Martenot, and composed “Ondes” for the instrument’s inventor, Maurice Martenot. Martenot
gave the work its first performance at the Société Nationale (Paris) in 1939, with composer Arthur Honegger in attendance. Although for many years the

care of tonight’s soloist Takashi Harada. She was one of the great proponents of the Ondes Martenot, an instrument introduced at the Paris Opera in 1928, the year of her birth. In 1947, Loriod signed up for a class at the Paris Conservatoire with the instrument’s inventor, Maurice Martenot, and soon thereafter joined an ondes quartet led by Martenot’s sister Ginette. She devoted the rest of her life to the instrument, keeping alive the early repertoire and commissioning new works. In 1961, her sister Yvonne married Olivier Messiaen, the great French composer, who included the instrument in his Tarantella-Symphonie, scheduled to be performed here next month by the San Francisco Opera under David Robertson, and the opera Saint François d’Assise, to be sung next season by the San Francisco Opera. In 1987 Loriod wrote a thoughtful and moving recollection on the Ondes Martenot that was the definitive benchmark for ondes everywhere. The repertoire at the time of her death included 300 pieces with concertante parts for the ondes, 250 chamber works, and 15 concertos, in addition to her contributions to Maurice Jarre’s soundtrack for Lawrence of Arabia and other films. When she drowned on in August at the age of 75 after suffering a stroke while swimming near Batha on the French Riviera, talk had been circulating about a Loriod/Radcliffe collaboration. Her many recordings, though hard to find in this country via a lasing legacy of her achievement with this most successful survivor of pre-1950 electronic instruments. – Charles Amirkhanian

INTERMISSION

Music for Solo Guita by Lou Harrison

David Tanenbaum, classical guitar and National Steel guitar

Lou Harrison: Saronada for Frank Weglewski (1952)

Lou Harrison: A Waltz for Evelyn Hinrichsen (1977)

Ishartum mode is the “white key” mode on E, and is the essential flamenco mode. It was first found on a Babylonian cuneiform inscription dating from the eighteenth century BC. – David Tanenbaum

Lou Harrison: Scenes from Nek Chand (2001-02)

While mother played an afternoon of Mah Jong with friends, we children listened to records or the radio. We heard a lot of Hawaiian music and I can

while composing the three small pieces in admiration. My friend Dave Scully very kindly lent his richly-toned steel guitar for me to explore for composing.

Remember the sliding and waving guitar tones over a gap of almost eighty years. The wonderful sculpture and architecture of Nek Chand, near Chandigarh

The Sinuous Arcade With Swings in the Arches

Scenes from Nek Chand (2001-02)

The Lasting Lady

The Rock Garden

The Simon Says Arcade With Strings in the Arbor

Darius Milhaud followed the development of the Ondes Martenot with great interest since the instrument made its first public appearance in 1928. In 1932, Milhaud was asked by playwright Charles Dullin to compose the incidental music to Dullin’s play, Château des Papes. The limited size of the stage available for the performance and the varied sounds of the new instrument led Milhaud to write for Ondes Martenot and small orchestra: “the composer himself arranged the work for ondes. In 1953, this work was given its first performance at the École Normale de Musique in Paris. – Adapted from Georges Hacquard

Tonight’s Ondes Martenot recital is dedicated to the memory of Jeanne Loriod, the teacher of Takashi Harada. She was one of the great proponents of the Ondes Martenot, an instrument introduced at the Paris Opera in 1928, the year of her birth. In 1947, Loriod signed up for a class at the Paris Conservatoire with the instrument’s inventor, Maurice Martenot, and soon thereafter joined an ondes quartet led by Martenot’s sister Ginette. She devoted the rest of her life to the instrument, keeping alive the early repertoire and commissioning new works. In 1961, her sister Yvonne married Olivier Messiaen, the great French composer, who included the instrument in his Tarantella-Symphonie, scheduled to be performed here next month by the San Francisco Opera under David Robertson, and the opera Saint François d’Assise, to be sung next season by the San Francisco Opera. In 1987 Loriod wrote a thoughtful and moving recollection on the Ondes Martenot that was the definitive benchmark for ondes everywhere. The repertoire at the time of her death included 300 pieces with concertante parts for the ondes, 250 chamber works, and 15 concertos, in addition to her contributions to Maurice Jarre’s soundtrack for Lawrence of Arabia and other films. When she drowned on in August at the age of 75 after suffering a stroke while swimming near Batha on the French Riviera, talk had been circulating about a Loriod/Radcliffe collaboration. Her many recordings, though hard to find in this country via a lasing legacy of her achievement with this most successful survivor of pre-1950 electronic instruments. – Charles Amirkhanian

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While mother played an afternoon of Mah Jong with friends, we children listened to records or the radio. We heard a lot of Hawaiian music and I can
Ricardo Tacuchian: Páprica for solo guitar (1999)

I have dedicated a good part of my musical output to the guitar. There are several reasons for this: the appearance of many excellent classical guitarists in Brazil during the last twenty years; the ongoing tradition of guitar playing within popular urban music (principally choro and samba in Rio de Janeiro); my frequent visits to the interior of the state of Rio de Janeiro, where the instrument plays an important role; and finally, the influence of the powerful works of Heitor Villa-Lobos.

Páprica is dedicated to Bartholomeu Weise and premiered in the Municipal Theater of Niterói in 1999. It is part of the “Spice Series,” a group of works named for spices, for different solo instruments, all constructed on the T-System (see Tacuchian’s biography for more information on the T-System). The external sections are in Tempo Rubato, contrasting with the central section in Tempo Giusto. —Ricardo Tacuchian

Ricardo Tacuchian: Impulsos No. 2 (1986)

Impulsos No. 2 was composed in honor of José Siqueira, my first composition teacher. The premiere occurred in 1997 by Arthur Gouveia and Celso Garcia. In the work I used material from my song Berimbau, based on myths from the Amazon. —Ricardo Tacuchian

Ricardo Tacuchian: Imagem Carioca (1967)

In 1987 I transcribed the piece Imagem Carioca (Rio de Janeiro’s Images), originally for orchestra, for four guitars. The work has been played on numerous occasions by guitar ensembles in Brazil and Spain, and was premiered in 1987 in Rio at the Villa-Lobos Museum in a special concert commemorating my twenty-fifth anniversary as a composer. The composition suggests the accompanying percussion group at a samba school, with a lyrical middle section. —Ricardo Tacuchian

The Circle Trio

Pauline Oliveros, accordion; India Cooke, violin; Karolyn van Putten, voice

Members of The Circle Trio make music by tuning psychically to a channeled source of connection that guides their musical improvisation. Pauline Oliveros has been a pioneer in the practice of meditation pieces for performers and “audiences”, and has developed the concept of Deep Listening, a kind of collective improvisation involving non-like focus on sound production and interaction during performance. The result is group composition in real time that takes on a heightened clarity and power. Tonight she introduces a new work with virtuoso improvisers India Cooke, a jazz violinist well-loved by Bay Area audiences, and Karolyn van Putten, formerly a member of Bobbie McFerrin’s Voicestra. —Charles Amirkhanian
An 85th Birthday Celebration for Lou Harrison

Lou Harrison:
Sonata for Harpsichord, for Linda Burnman-Hall (1999-2000)
Linda Burnman-Hall, harpsichord
Allegro moderato
Allegro
Estampie
Lou Harrison’s output of solo keyboard music spans his entire career, with some works he now prefers on harpsichord originally designated ‘for keyboard’, ‘for cembalo’, ‘for piano or harpsichord’, ‘for piano’, or ‘even for tack piano’ (used also in mid-century as a harpsichord substitute). The opportunity to perform these works on various early keyboard instruments invites to creative solutions, for example, in tempo and idiomatic ornamentation. Beyond this, the attack and decay characteristics of each instrument subtly suggest which historic or occasional tempos will honor the structure and affect of each piece.

Sonata for Harpsichord was composed by Harrison for Linda Burnman-Hall to play on the eve of 2000. It offers these contrasting moods based on modal scales: a bustling, energetic opening with inner-voice trills, a warmly lyrical central meditation, and a flamenco-tinged Estampie dance accented by eneburist close chord clusters. Harrison planned the work for the Baroque well-tempered Kempisberg II, which he also used to compose his Free Concerto for Piano with SoloChoice Orchestra (1985). For Sonata par Harpsichord is performed on a French double harpsichord tuned at A=445. – Linda Burnman-Hall

Lou Harrison:
Incidental Music for Corenille’s ‘Cinna’ (1957)
Linda Burnman-Hall, harpsichord
Medium fast
Fast
Medium slow
Grand
Cinna consists of a suite of incidental music created with Guggenheim Fellowship support to accompany a red-puppet production of the classic French play, which did not materialize once the music was composed. Corenille’s play Cinna is a grand political intrigue in which loyalty conflicts with revenge. Harrison’s special ‘fully just 7-limit tuning’ – which produces a spectrum of finely-nuanced melodic semitone relationships and larger intervals of either ‘pure’ or ‘poisonous’ affect – is particularly appropriate to a theatre world obsessed with power inequities and strategic alliances, a world in which affinity is tempered by antipathy. Instead of the ‘idealistic tonal regime’ imposed by equal temperament (which often masquerades as democracy), just-intonation pitch relationships such as those of Cinna give rise to a complex and changeable tonal theatre, a stratified society of sound in which pitches become actors, creating interval relationships and motives of character. Cinna is pitched at A=415 at the request of the composer, bringing it closer to the world of Corneille while reducing the risk of broken strings. – Linda Burnman-Hall

Lou Harrison:
Trio for Violin, Cello, & Piano (1990)
The Harmida Piano Trio (Dawn Harms, violin; Emil Miland, cello; and Laura Duhl, piano)
Molto moderato
Slow
Fast
Medium slow
Grand
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Trio for Violin, Cello, & Piano (1990)
The Harmida Piano Trio (Dawn Harms, violin; Emil Miland, cello; and Laura Duhl, piano)
Molto moderato
Slow
Fast
Medium slow
Grand
My own trio was commissioned in 1989 by the Mucorres Trio. The third movement of the work is a little suite of solos for the three musicians. They are again united in the finale. With the exception of the one creative movement which is dedicated to the memory of Virgil Thomson, all of the remaining movements are modal in character and the entire work is melodic. This is the first work that I composed after triple-bypass heart surgery, and it was inspired by a major earthquake and the death of my good friend and master Virgil Thomson; thus it has a complex history. The premier performance took place with the Mucorres Trio at the Menil Museum in Houston in 1990. – Lou Harrison

INTERMISSION

Anna Lockwood and Thomas Buckner: Diamante (1997)
Thomas Buckner, harpist; Anna Lockwood, tape
Diamante was commissioned by Thomas Buckner, with whom I have collaborated for several years, composing two other works for him, Night and Fog and The Angle of Repose. This is the most collaborative of the three works, and draws on the remarkable and expressive array of sounds which he has evolved over years of improvisational work, a form of personal vocabulary. From this vocabulary I selected sounds which remind me of certain vocal transformations I have heard in historic chant music. In such singing, changes in the voice mirror and also help to bring about changes in the singer’s mind and awareness.

Within an improvisational framework, Thomas Buckner explores the possibility of change of state through such transformations, moving through threeargar: preparation, a first flight, and a final flight in which he moves beyond the self he knows. This Duende is not a prepared, performed work, but a vehicle for experience. He is partnered by a tape drawn from the sounds of the cocis (an African and South American instrument), a large gong gong and other gong sounds, wind, a Cameroon tambourine, a kea (a New Zealand mountain parakeet), and a ballonfle; our thanks to Tom Hamilton for his assistance in making the tape.

Federico Garcia Lorca, for whom duende was a fundamental, essential quality, said ‘The duende, then, is a power, not a work. It is a struggle, not a thought. I have heard an old master of duende once say, “The duende is not in the throat; the duende climbs up inside you, from the center of the Son.” Meaning that it is not a question of ability, but of true, living, style, of blood, of the most ancient culture, of personal creation.’ And, ‘We have said that the duende loves the rim of the wound, and that he draws near places where forms fuse together to create something superior to their visible expression.’ – Anna Lockwood

Richard Tieutelbaum: Blondes (1977), for shakuhachi, synthesizer and percussion
The Other Minds Ensemble (Mizutani Kyo, shakuhachi; Richard Tieutelbaum, Kurzweil synthesizer; Geoffrey Gordon, tabla & percussion)
I composed Blondes while studying with the great shakuhachi master Komagite Yokoyama in Tokyo in 1976-77, and many aspects of the piece came out of those studies. The form of the piece follows a kind of global circumnavigation, starting out in a fairly traditional Japanese manner (actually making use of a piece I had written in 1974, derived from the traditional Kinko Honkoku classic Hi Fu Mi Hachi Gaeshi). This part of the piece is written in traditional ‘Kinko’ shakuhachi notation, starting on the middle right part of the score and reading downright from right to left. The synthesizer briefly makes reference to the even older (originally Chinese) Gagaku (court) music. The music then ‘moves earthwards’ across the Pacific and explores the beats, aural harmonics and difference tones characteristic of the kind of ‘acoustic phenomena-based’ music that I associate with certain contemporary European experiments. The piece gradually builds to a dense, aggressive climax, in the manner and with the dissonance and intensity of European expressionism. At the peak, voices of some deities from the nuptes of Central Asia seem to be brought in, under which a consonant “Indian” drum establishes itself. Over this the shakuhachi and synthesizer improvise modestly before the shakuhachi returns to play an extended version of the opening ‘Kinds style’ melody amid a complex drum texture that makes reference to much of the preceding material. Perhaps this itinerary can be seen as a metaphor for the recent history of the Japanese people, who in the past hundred years have brilliantly utilized world cultures and technologies while still holding fast to traditional culture.

At the time I was composing Blondes, the idea of combining the venerable shakuhachi with an electronic synthesizer was a new one and was received with great reserve in some quarters. One concert organiser in Kyoto even tried to make me change the instrumentation from Moog to the more traditional piano! Yokoyama-sensei had no such problems with it though, and the first performance with him playing the shakuhachi part took place in Tokyo in August, 1977, at the Soka gallery in Dobutsukan (Galerie Studio 2005, with Toshi Ichiyanagi) and myself playing synthesizers and Richard Kent on percussion. The piece is, of course, dedicated to Yokoyama-sensei. – Richard Tieutelbaum

Tora Takemitsu: Distance of Fire (1949)
Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano
Takashi Harada was inspired to write this piece when he attended a concert given by the Kinko Honkoku Society in Tokyo in 1949. – Toshi Ichiyanagi

Takashi Harada: Uninterrupted Pause for piano (1952)
Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano
Takashi Harada, Ondes Martenot from his younger days and promised to write me a concerto, but was unable to do so before his death in 1996. However, he gave me official permission to play this beautiful piece on the Ondes, and left some important modifications and suggestions. The work is a companion to Uninterrupted Pause for piano (1952). – Takashi Harada

Takashi Harada: Vagone, on September (1954-6)
Takashi Harada, Ondes Martenot; Hiroko Sakurazawa, piano
Prelude
Fugue
Etudes
Vagone is an etude featuring for me, a work that will never finish. Each time I play this, I change the instrumentation and other aspects. Sometimes I’ll modify even the number of movements. I usually release with three movements: Prelude, Fugue, and Etudes. It might become something altogether different at this concert! – Takashi Harada

Sarah Cahill, piano
Pauline Oliveros writes, “Quiapas: Play: Pen: For Ruth Crawford was composed in 2001 especially for Sarah Cahill after listening to her recoding of pieces by Ruth Crawford-Surface. The piece was conceived mathematically using a 10 X 10 matrix of choices (+ – half step up and down + + whole step up or down). The patterns derived named one of Crawford’s music-birth her early work and work with folk music.”

Pamini Sarah Cahill describes this work as “a playful polyrhythmic dance. There are three layers of counterpoint: a base line which rings out with help from the somatic pedal (Crawford was very fond of this particular pedal); steady nylon quintuplets; and a delicate melody in sixteenth notes. There are fifteen distinct sections, of ten measures each. I think of their individual characters like members of a dysfunctional family. The closing is virtuosic and difficult, with a surprise ending. Pauline remarked that the piece creates a kind of play pen for the ten fingers. I had insisted on a notated piece, since I can’t improvise (or won’t), and this is the wonderful result. The work is one of a group commissioned by me from various composers in 2001 to honor the centennial of composer and folklorist Ruth Crawford Seeger (1901-1953).”
Triple Concert: Kronos/Continuum/African Rhythms

Ellen Fullman

Stratified Bands: Last Kind Words (2001–02)***

Changing perspective

Drifting Areas

The Mississippi River

Never get out of me

If I get killed #1

When you see me coming

And, if I don’t bring you flowers

If I get killed #2

Looked up at the stars

Calm/penetrating

Ellen Fullman, Long String Instrument; Kronos Quartet (David Harrington & John Sherba, violin; Hank Dutt, viola; Jennifer Culp, cello)

The staff of The Exploratorium for assistance in constructing the Long String Instrument for this performance.

Ellen Fullman: Stratified Bands: Last Kind Words

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The composition and world premiere presentation of this work made possible by a grant from the National Endowment for the Arts.

Ellen Fullman: Long String Instrument

The piece and performance made possible by a grant from the San Francisco Arts Commission. Special thanks to the staff of The Exploratorium for assistance in constructing the Long String Instrument for this performance.

Ellen Fullman: Stratified Bands: Last Kind Words

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Randy Weston, piano; T.K. Blue, saxophone and flute; Benny Powell, trombone; Alex Blake, bass; Neil Clark, African percussion

Weston and African Rhythms: Blues for Langston Hughes and other selections

Langston Hughes,” dedicated to the memory of the great American poet on the occasion of his centenary. The work was commissioned by Other Minds.

Among other selections this evening from the group’s recent repertoire, African Rhythms will perform the world premiere of Randy Weston’s “Blues for...” witnessing a joyous, sacred ceremony.”

because, in Mr. Weston’s words, ‘the music that is called jazz ... for me is really an extension of African culture.”

Hearing African Rhythms is like, “witnessing a joyous, sacred ceremony.”


text to Canzona by Tania León

Cinco

Poet: Maya Islas

My eyes confron the verdaed de lo que siente un pez cuando nada en un rio esbelento.

La poema y el pez duermen junto al muelle que los impulsa a vivir dentro de un arbol, desde alli observan la luminosidad de las rosas que se entremezclan cuando el amor comienza.

Born in Cuba, Maya Islas resides in the US since 1965. She has published 5 books of poetry and has appeared in several anthologies. She was awarded the Cintas Fellowship in 1990. She presently works at the New School University in New York.


text to Atardecer en el Trópico by José Triana

Dusk in the Tropics Translation

Poet: José Triana

Five Translation

Poet: Maya Islas

I gaze at dusk, digested as heaven, the suspended window, the island and forgotten song, one hundred估值ed mill.

I gaze at the blaring expanse of sky unveiling its opals, an unabashed zeal. So perfect is the flicker and the harmony of the evasion, birds’ flight!

An instant is somehow detached, the landscape and the shape of joy: the mysterious shallop and the tree

and some ashes and a lily, a gate raised by the wind, a song drenched in rapture.

José Triana was born in Cuba in 1931. A world renown playwright, he first received international recognition in 1965 for his groundbreaking play “The Night of the Assassins.” The recipient of many prestigious awards, he presently resides in Paris.

Canción de Cuna

Poet: Iraida Iurraralde

Cradle Song Translation

Poet: Iraida Iurraralde

The baby at last is dosed she shall sleep and dream of her great golden bear and a flying horse.

Giddyup, giddyup my baby.

Giddyup, giddyup my love.

The baby at last is dosed she shall sleep. Her dreams have a cornet tail of kisses that light my right awake.

Giddyup, giddyup me lina.

Giddyup, giddyup, my love.

Born in Havana, Iraida Iurraralde has lived in the U.S. since 1962. She is the author of several books of poems and is a reputable editor and translator. She is currently president of the Cuban Cultural Center of New York, where she resides.

Tania León: Arenas d’un temps (“Sands of Time,” 1992) for clarinet, percussion, piano, & cello

Continuum (David Grasham, clarinet; Kristin Reihe Cooper, cello; Cheryl Selznik, piano)

Arenas d’un temps (Sands of Time) was inspired by the beach that I could see from my hotel room during a stay in Rio de Janeiro. The motions and gestures of the piece were suggested by the striking change in the appearance of a beach’s sand when the wind disturbs its tranquility and re-forms the sand into a pattern of ripples.

Tania León: Canzona, for harp, clarinet/bass clarinet, percussion, piano, & cello (2000)

Tom Buckner, harpist; Continuum (David Grasham, clarinet; Kristin Reihe Cooper, cello; Tom Kolos, marimba; Cheryl Selznik, piano; Joel Sachs, conductor)

Canzona (Five, text by Maya Islas)

Adiós en el Trópico (Dusk in the Tropics, text by José Triana)

Canción de Cuna (Cradle Song, text by Iraida Iurraralde)

Epitafialismo (Epitaphalism, text by José Krucoff)

XXIV (text by Alina Galán)
Charles Amirkhanian, Artistic & Executive Director
Born in Fresno, California, in 1945, composer, percussionist, sound poet and radio producer Charles Amirkhanian is a leading practitioner of electroacoustic music and text-sound composition. Aside from his composing, Amirkhanian has been instrumental in the encouragement and dissemination of contemporary music, having produced countless of contemporary music for 38 years. He served as Music Director of KPFA/Berkeley from 1969 to 1992. He also directed the Speaking of Music series at the Exploratorium in San Francisco (1983-1992) and was the founding Co-Director, with John Litton, of the Composer-to-Composer Festival in Telluride, Colorado which took place for four years (1988-91), sponsored by the Telluride Institute. From 1995-1997 he served as Executive Director of the Djerassi Resident Artist Program in Woodside, California. In 1984 the American Music Center honored him with its annual Letter of Distinction for service to American composers through his work at KPFA Radio, and in 1989 ASCAP conferred on him its Deems Taylor Award “in recognition of his special contributions to innovative programming and imaginative radio broadcasting.” In 1999-2000 he was awarded the first Ella Halbrook Walker Fellowship for a year-long residency at the Rockefeller Foundations Bellagio Study & Conference Center.

WEB RADIO: Unleashing “Sounds Like Tomorrow”
When Other Minds was created in 1993 by Jim Newman and Charles Amirkhanian, its mission was to serve, encourage and propagate greater interest in contemporary music in all its forms, bringing together artists and audiences of diverse traditions, generations and cultural backgrounds.

Today that mission is holding strong. And fortunately for us, the technology for streaming music to your computer has provided a fantastic way to greatly expand Other Minds’ capacity to bring the highest quality new music programming to audiences worldwide. In addition to listen on demand choices, we plan to have live 24/7 programming and a studio for recording of special programs for webcast.

Those who cannot attend the annual Other Minds Festivals (along with those who avoided but wish to experience it again) will be able to listen live, listen on demand, read about and eventually view highlights of the festivals via the internet coming from Other Minds’ Sounds Like Tomorrow Studio.

Programming highlights will also include selections from over 40 years of new music programs from the archives of KPFA Radio in Berkeley, which OM recently acquired with the assistance of the William and Flora Hewlett Foundation. These tapes must first be digitized, curated and documented. (You will soon be able to “adopt” a tape – details forthcoming via our website and newsletter.)

Ultimately OM envisions itself becoming the place people around the world will instinctively turn to find interesting and challenging works of sound art, as well as historically important materials about the music of our time (with a special emphasis on the San Francisco Bay Area).

How does this sound to you? Do you currently stream music? What sites do you go to for streaming? If you have not listened online, does it interest you to give it a try? Why or why not? Please let us know what you think by completing our Web Radio Survey. You can also opt to receive our email newsletter and we’ll keep you informed of this and other projects and events. (Go to http://www.otherminds.org and click on Web Radio for the survey and Newsletter for the newsletter.) If you’re not yet online (and you’ll need to be to enjoy our new website!), call the OM office at 415/934-8134 and request a hard copy of the survey. -Susan Rubbo

*Special thanks to the founding supporters of this project: The William and Flora Hewlett Foundation, The Rockefeller Foundations Creativity and Culture Program and Scott Atthowe of Atthowe Fine Arts Services.
Djerassi Resident Artists Program
is a proud co-sponsor of
Other Minds Festival 8

Each year, the Djerassi Resident Artists Program welcomes
the composers of Other Minds to its ranch facilities in the
Santa Cruz Mountains for a five day retreat prior to
their performance schedule in San Francisco.

The Djerassi Program awards month-long
residencies annually to over 50 artists
in the disciplines of music composition,
choreography, literature, visual arts
and media arts/new genres. Each
month, groups of eight to ten artists
are provided with studios, living
accommodations and all meals
free of charge. Program
information and application
materials may be obtained
at www.djerassi.org.

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Ellen Fullman’s career in music was launched at age one, when Elvis Presley kissed her hand. As Khánh the impromptu Janet Joplin for her grade school talent show. She went on to earn a BFA in Sculpture from the Kansas City Art Institute, leading her to create her “Metal Skin Sound Sculpture,” which she went on to perform Streetalker at the 1980 New Music America festival in Minneapolis. Soon after, Fullman accidentally discovered the sound of longitudinally vibrating long strings. Since then, she has been developing the Long String Instrument (LSI), and its abundant possibilities. Fullman has presented her work in art spaces, festivals, and museums in the United States and in Europe. She has received numerous awards and commissions from organizations including the New York Foundation for the Arts, National Endowment for the Arts, New Forms Regional Initiative, and Meet the Composer. Most recently, the ten commissions by the Arts & Technology Commission (in 1999), and was awarded a one-year residency in Berlin from the Deutschland Akademie Internationale Vereinskeller (2000). Also, her music was represented in The American Century, Art and Culture, 1950-2001, at the Whitney Museum of American Art in New York. Recordings of her work appear on the New Albion, Columbia, XI, Apollo, and Deep Listening record labels. Fullman teaches composition classes and sound notations at The Candy Factory, her studio in Seattle.

Takashi Harada

Japanese composer and performer Takashi Harada is a prolific exponent of all things Ondes Martenot, with more than two hundred premières to his credit. He has nearly single-handedly revitalized public interest in the Ondes for his generation, with numerous commissions attesting to his virtuosic command of the instrument. As a child, Harada began violin studies at age three and piano at seven. With a brief interlude for an Euphonium degree from Keio Gijuku University, he went on to study Ondes Martenot with Jeanne Loriod and piano with Kiku Toyama, and was awarded first prize upon his graduation in 1982 from the Conservatoire National Supérieur de Paris. Harada has appeared regularly as a soloist with major symphony orchestras throughout the world. He has been recognized by the Global Music Award, Yokohama Culture Award, and Diapason d’Or for his work in Paris. As the Boston Phoenix called it, León’s music is “...art of the highest dynamics, attack, and timbre. There is also a knee lever that the performer can use in place of the left hand, allowing it to join the right hand on the keyboard. Grove’s Dictionary of Music and Musicians calls the Ondes “one of the most successful electronic musical instruments developed before the synthesizer.”

About the Ondes Martenot. Invented in Paris in 1928 by Maurice Martenot, the Ondes Martenot (sometimes called the “sender électrophone”) is a significant early electronic instrument (i.e. music with a single, unchanging line that can be controlled without harmonics by a variable oscillator). The left hand is used to select a key that controls the pitch, attack, and timbre. There is also a knee lever that the performer can use in place of the left hand, allowing it to join the right hand on the keyboard. Grove’s Dictionary of Music and Musicians calls the Ondes “one of the most successful electronic musical instruments developed before the synthesizer.”

About the Long String Instrument. Ellen Fullman has been developing the Long String Instrument for more than twenty years, and it has evolved into an astounding expression of artistic individuality. The instrument is based on the longitudinal mode of vibration, with one hundred long wires strung over approximately ninety feet. The strings are attached to the soundboard, much in the same way a harp is constructed. The strings are pulled across the soundboard, a loop is made, a pin is set in the loop, then the string is pulled against that and attached to the wall at the other end of the room. Some of the wires pass through resonator boxes at sixty and thirty feet, and the bass wires extend for the full distance. Tuning is accomplished in just intonation (i.e. clamps at harmonic intervals. The instrument is played by stroking the string with resin-covered hands and walking along its length, creating a compression wave, rather than a transverse wave, which would result from the action of plucking. Fullman has also developed various extended techniques to evoke different textures from the instrument, which would result from the action of plucking. Compression wave, rather than a transverse wave, hands and walking along its length, creating a

Lou Harrison

Lou Harrison, called “...one of the most imaginative, original, and creative minds in the contemporary American arts” by critic Neil Rutter, has been in the vanguard of American composers for more than fifty years. An innovator of musical composition and performance that transcends cultural boundaries, Harrison’s highly acclaimed work juxtaposes and synthesizes musical dialects from virtually every corner of the world. Born in 1917, Harrison spent his formative years in Portland, Oregon, and in the San Francisco Bay Area, and early on was influenced by his exposure to Guam, Okinawan Gamelan music, Gregorian chant, Native American, and Latino musics. Harrison studied with Arnold Schoenberg, Henry Cowell, and Virgil Thomson, and was closely associated with John Cage. While he has been the frequent and much-lauded recipient of grants, awards, and commissions for his work, including two Guggenheim fellowships, Harrison also worked as a record compiler, an animal music, a flutist, a fire- entry firefighter, a dance accompanist, and a journalist for the New York Herald Tribune (he says, “American composers must often do other things to support themselves”). During his tenure at the Tribune, he brought wider attention to the work of Charles Ives, notably considered largely responsible for the inclusion of the Piano Trio in Americana in the program of the 1949 Festival of the American Composers. He has also received awards from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, the Lila Wallace/Reader’s Digest Fund, NYSCA, and Meet the Composer, among others. In 1998 he held the Fromm Residency at the American Academy in Rome; she has also been a resident at Yaddo (supported by a MacArthur Foundation Award), and at the Rockefeller Foundation’s Bellagio Center in Italy. León was the recipient of the 2000 Award at Brooklyn College, where he is professor of Music. She received an Honorary Doctorate degree from Colgate University in 1999. She has held master classes at the Hamburg Musikhochschule in Germany, and has been Visiting Lecturer at Harvard University and Visiting Professor of Composition at Yale University. As the Boston Phoenix called it, León’s music is “...one of the highest order. [It] doesn’t appropriate folk roots so much as radically inspire us to rethink what those roots are.”
Anna Lockwood, born in New Zealand and living in the United States, is perhaps most infamously known for her Piano Transplants (1969-72), in which defunct pianos were variously burned, drowned in a shallow pond in Amarillo, Texas, and partially buried in an English garden. During the 1960s she collaborated frequently with sound-poets, choreographers and visual artists and created works like Sound Concert (1967), in which a variety of complex sounds were drawn from industrial glass products and shards, and then presented as an audio-visual theater piece. During the 1970s and 80s, Lockwood turned her attention to work focused on environmental sounds, life-narratives in installations, and performance works using low-tech devices like her Sound Ball, a frame-covered ball containing six small speakers and a radio receiver. She has also composed for acoustic instruments and voices, frequently incorporating electronics and visual elements. Thousand Year Dreaming (1991) is scored for four speaking voices, conch, frame drums, winds, and tambourine, and incorporates diads of the Lucan cave paintings. Monkey Trips (1995), for an improving senor, drawn on our common, every-day experiences of sounds available inside the instrument, using rocks, bubble-wrap, bowl gongs, and other implements; and Floating World (1999) weaves together recordings made by friends in places which are spiritually important to them, ranging from the mountains of New Zealand to the New York Public Library. Much of her music has been recorded on the Lovely Music, XI, (WhatNow)000 Diax, Bottom (New Zealand), Harmonia Mundi, and CRI record labels.

Pauline Oliveros

Pauline Oliveros, composer, performer, and humanitarian is a pioneer in American music. Acclaimed internationally, for four decades she has explored sound and forged new musical ground for herself and others. Through improvisation, electronic music, ritual, teaching, and meditation, she has created a body of work that profoundly effects listeners and defies conventional criticism. Oliveros has been honored with awards, grants, and commissions internationally. Whether performing at the John F. Kennedy Center in Washington, DC, in an underground cavern, or in the studios of West German Radio, Oliveros’ commitment to interaction with the moment is unchanging. She can make the sound of a sweeping broom into another instrument of the ensemble. Through Deep Listening Tours and the earlier Sonic Meditations, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. In performance Oliveros uses a re-tuned accordion, which incorporates two different systems of just intonation, and electronics, which further alter the sound of the accordion and allow her to explore the individual characteristics of each room. Oliveros has built a loyal following through the concerts, recordings, publications, and musical compositions that she has written for soloists and ensembles in music, dance, theater, and the visual arts. She has also served as the first director of the Center for Contemporary Music at Mills College, director of the Center for Music Experiment at the University of California, San Diego, and most recently, on the faculty at the Remscheider Polyrhythmik in Trier, Germany. She has also acted as an advisor to the National Endowment for the Arts, the New York State Council for the Arts, and many private foundations. Oliveros has been vocal about the need for diversity and experimentation in the arts, about representing the needs of individual artists, and promoting cooperation and good will among people.

Ricardo Tacuchian

Ricardo Tacuchian, son of Armenian immigrants, was born in Rio de Janeiro, Brazil, in 1939. He is a celebrated composer, conductor, and scholar in his native Brazil and has received ample praise for his work throughout the United States, Europe, and South America. Among the most prestigious accolades Tacuchian has received are two Fullbright fellowships and a residency in the Falla Center in Italy endowed by the Rockefeller Foundation. His work has been commissioned, published, and commercially recorded in Brazil and the United States and he holds a full professorship at the Federal University of Rio de Janeiro. Tacuchian’s early work followed in the traditional, nationalist footsteps of Brazilian classical music giant Hector Villa-Lobos, but in the seventies he began to adopt modernist leanings, concentrating on creating atmosphere and ambiance. For the last two decades, Tacuchian has been committed to what he calls “the overcoming of extremes,” or the development of a post-modern synthesis of the traditional and experimental in which he values texture, density, timbre, and dynamic parameters within a context of syncopation, tension, and emotional experience, and a cosmopolitan and urban flavor. His development of the “E-System” in the 1980s, a serial form of pitch control, brings his music its characteristic lyrical quality between tonal and atonal ambiances. Certainly, “his eclectic music project is a strong example of craftmanship and serious artistry,” as Latin American Music Review has described it.
Robertson conducts Messiaen

David Robertson, conductor
Florent Schmitt, piano
Cynthia Millar, ondes martenot

Turangalîla

This epic of love is not just a masterpiece; its an ecstatic hymn to love’s transfiguring power.

Robertson is among the world’s leading authorities on Messiaen.

For tickets, call (415) 864-6000 or visit sfsymphony.org

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Wed Apr 24
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Thu Apr 25
2pm

Fri Apr 26
8pm

Sat Apr 27
8pm

$15-$85
San Francisco Museum of Modern Art

April 11 - July 28

Sampling/Christian Marclay

Sampling/Christian Marclay is organized by the San Francisco Museum of Modern Art. Support for this exhibition has been generously provided by The James Family Foundation. Image: Detail taken from the installation Video Quartet, by Christian Marclay 2002.

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San Francisco Contemporary Music Players

Monday, April 8, 8 pm
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ZERoEs & ONes
Exploring the frontier between electronic and acoustic music

San Francisco Museum of Modern Art

April 11 - July 28

Sampling/Christian Marclay

Engage your senses with this multimedia presentation highlighting the versatile talents of an artist whose career bridges the fields of music and visual arts. Through cutting, collage and juxtaposition, Marclay explores the intimate relationship between sound and vision.

Open for interpretation

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Sampling/Christian Marclay is organized by the San Francisco Museum of Modern Art. Support for this exhibition has been generously provided by The James Family Foundation. Image: Detail taken from the installation Video Quartet, by Christian Marclay 2002.

SFMOMA open for interpretation

151 Third Street 415 357 4000 www.sfmoma.org
Back by popular demand—and available for the first time as a CD—is the essential 1994 anthology of music by Eugene Bowen, Harold Budd, Michael Byran, Rick Cox, Michael Jon Fink, Jim Fox, Peter Garland, John Kuhlman, Daniel Lentz, Ingram Marshall, Read Miller, Chas Smith, and James Tenney. Also contains a previously unreleased “bonus track”—by David Mahler.

“Destined to be a classic anthology of American new music.” —Charles Amirkhanian

Premiere recording of new music by John Luther Adams for bass clarinet (Marty Walter), vibraphone, marimba, and piano. With music by Rick Cox, Michael Jon Fink and Jim Fox for clarinet/bass clarinet and string quartet. The Cox, Fink, and Fox pieces were previously issued in a limited press on the short-lived Raptoria Caan label. Writing about that release... “rich harmonies reminiscent of Gavri Byrns... a kind of warm, glowing atmosphere that stirs memories of the Los Angeles night... All in all, a very attractive choice of chamber music that goes softly into the ear without putting it to sleep.” —Alex Ross, Fanfare

new releases

Cold Blue (CB0002)

Music for unique, composer-designed metal instruments.

“An unforgettable experience that enthralls the listener softly yet firmly... haunting like Ligeti’s best works.” —All-Music Guide

Chas Smith / Aluminium Overcast (CB0005)

Clarinet music by Daniel Lentz, Peter Garland, Jim Fox, Michael Byran. With performers William Vincent-Wardle Leo Smith, and Amy Franks.

“An exciting listener’s dream tour.” —Monterey Public Radio

Chas Smith / Nikko Wolvenina (CB0008)

“Chas Smith: musician composer engineer metal instrument and inventor is a classic American original.” —New Times (Los Angeles)

“Musical experiences utterly out of the ordinary.” —Art\1 Record Review

Jim Fox / Last Things (CB0001)

“An austere, ethereal experience.” —The Wire

“Surrounded with a beautiful sadness.” —Fanfare

recent releases

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Thomas Buckner

Thomas Buckner, baritone, has won a special niche as a leading performer and producer of avant-garde music. Buckner began experimenting with the creative voice techniques and improvisation
settings that have become his trademark during the 1960s. Since then, he has worked regularly with composers Robert Ashley, Ross Russell, Tim Handin, Alvin Lucier, Pauline Oliveros, David Bubman, Morton Subotnick, Adi Goldwax, David Rothenberg, Thurman Barker, Henry Threadgill, and many others. Over the past thirty years he has performed his own works, as well as in association with a large number of ensembles, throughout the United States, Europe, Asia, and Africa. Recent appearances include a duo concert with pianist Ali Tahaktash at the New Music Festival in Sapporo, Japan and the American Premiere of Robert Ashley’s multi-media opera DUST at the Kitchen in New York. Buckner’s fourth solo compact disc, His Time of Voice was recently released on Lovely Music, and he has featured on several new releases from Muriel Music, including Michael Richard Abrams’ ‘The Vitality of Thought;’ a set of five collaborations with Ross Russell entitled 8 O’Clock Improvisations; M Geddas’ Day of Love; and on the first issue of the 1750 Bach albums from the 1980s to the trio itself, released New Music for Woodwinds and Voice and An Innovating Breather Chromaticism. Since 1989, Buckner has curated the World Music Institute’s annual Improvisations Concert Series in New York.

Sarah Cahill

Pianist Sarah Cahill specializes in new American music and music from the American experimental tradition. Composers John Adams, Kyle Gann, Larry Polansky, “Blue” Gene Tyranny, and Evan Ziporyn have dedicated works to her, and she has pre-premiered by Lewis Harris, John Zorn, Pauline Oliveros, Julia Wolfe, Ingrid Michaelson, Ursula Mamlok, George Lewis, Leo Ornstein, and many others. Cahill is particularly fascinated by the influence of early-twentieth-century modernism on today’s composers. She has explained these musical lineages in numerous concert programs, the most ambitious of which was a three-day festival celebrating Henry Cowell’s centennial in 1997. In addition, Cahill commissioned seven composer-in-residence works to create short survey pieces for Ruth Crawford Seeger’s centennial, which have since been performed at Merkin Hall, at Dartmouth, and at Hampshire College in Amherst, Massachusetts. She also performed at the Spoleto Festival USA and Brooklyn College in honor of Igor’s centennial, commissioned Leo Ornstein’s 100th birthday and George Antheil’s centennial with a concert at New York’s Miller Theater, and performed at the Smithsonian Institution’s Four Gallery as part of the music series “Piano 300,” stealthily creating a short survey of the piano repertoire. Her recital has been broadcast on radio in New York, Washington, D.C., Chicago, and Vermont, as well as internationally on WRVR-FM, “Arts of the States” series. Recent and upcoming appearances include recitals at the Phillips Collection in Washington, D.C., at the Galapagos Art Space in Brooklyn, at the Chicago Arts Club, and at the Silesian Pianists Festival at Lincoln Center. Recordings of Cahill’s playing can be found on New Albion, Tzellak, and CBM record labels.

The Harmida Piano Trio

The Harmida Piano Trio, founded in 2000, is quickly building a reputation as a uniquely passionate and accomplished ensemble on the American chamber music scene. Each member brings years of acknowledged artistry and experience to the trio that celebrates the standard literature, as well as a commitment to commissioning and performing new works. Dawn Harms, violin, is a member of the San Francisco Opera Orchestra. She has appeared as soloist with the Techkoventrio Chamber Orchestra and the New England Chamber Ensemble, served for five years as first violin in the Santa Fe Opera Orchestra, and is a former member of the Pacific Chamber Symphony. She is an active chamber musician, performing as a founding member of the Harmida Piano Trio and chamber group Etude in festivals worldwide. Harms is a former member of the Hawaiian String Quartet and the Storytellers Trio, and her playing is recorded on the ATOL label. Cellist Emil Miland enjoys a successful career as a soloist and chamber and orchestral musician. He is a member of the San Francisco Opera Orchestra and for nine years was the principal cello of the New Century Chamber Orchestra. Composers who have written and dedicated works to him include Giancarlo Aquilini, Ernst Racine, David Carbon, David Harrison, Jake Heggie, Robert Helpman, and Andrew Imbrie. Miland has been honored by the National Endowment for the Arts and Chamber Music America through commissioning and racial grants, and has recorded on RCA and New World Records. Pianist Laura Dahl has performed at Carnegie Hall, the Berlin Philharmonic, Davies Symphony Hall, the Hanley Festival, the Carmel Bach Festival, the Tanglewood Music Festival, the San Francisco Symphony and the San Francisco Opera. Dahl was the first musician to be named a Federal Chancellor’s Scholar of the Alexander von Humboldt Foundation (Germany) and is currently a member of the music faculty at Stanford University.

Masayuki Koga

Stashakuhite master Masayuki Koga studied Kinko shakuhachi with his father, Kikko Koga, and in 1973 traveled to Tokyo, Japan where he was also a student of Kikko. In 1967, he became the youngest member of the award- winning Ensemble Nipponia, making numerous solo appearances with the group over the next four years, and recording several albums for Columbia Records. In 1975, he moved to the United States and founded the Japanese Music Institute of America in 1981. He has taught in the San Francisco Bay Area, at the Narita Institute, and at the University of Hawaii at Hilo. In 1999, he collaborated with Taiko artist Kento Ero in the Duet project, funded by the Rockefeller Foundation. He was selected for the 1998-2000 Training Artists Directory by the California Arts Council for his outstanding contribution.
Eric Benzant-Feldra and Michael Kudirka

Guitar duo Eric Benzant-Feldra and Michael Kudirka first crossed paths while attending the University of Southern California. Their complimentary musical talents led them to create an ensemble which actively seeks out new, creative modes of expression to allow for a meaningful evolution of the classical music aesthetic without the suffusion of the conservatory. In the 10th annual Portland Guitar Competition, Kudirka and Benzant-Feldra took first and second place respectively. Guitarist and composer Bryan Johnson remarked that, “The Duo plays with fire, commitment, humor, musicianship, and a strong personal bond that is immediately apparent when they begin to perform. Their play with equal parts passion and understanding the music of the past and present. In the next generation of young guitarists, they stand out as artists with a bright, secure future.”

Kronos Quartet

Synonymous with musical innovation, the Kronos Quartet is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide. Members David Harrington, Hank Dan, John Sherba, and Jennifer Culp tour extensively with more than a hundred concerts each year given on seven continents. Kronos has been commissioning new work since its earliest days, and more than four hundred fifty pieces have been composed or arranged for the group. The Quartet’s extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina and Morton Feldman to Hikokogun von Bergen, Charles Mingus, Anne Prizzola, Harry Partch, and Carlos Pasadas. Kronos has won numerous international awards, including three Edison Awards (Netherlands), Interspess der Deutschen Schallplattenkritik (Germany), Rolf Sch€ock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Le Diapson d’Or de M€o (France), and others. The Quartet records exclusively for Nonesuch Records, and the group’s nearly thirty records-six of them Grammy nominees-have been heard throughout the world on radio and television, in films, and in live dance and theater performances.

Kosten-becs Quartet

The Mexican Guitar Quartet was formed in 2001 by Toms Barreiro, Santiago Guzman Bola, Santiago Lascurain, and Rodrigo Placencia. This four were colleagues in Mexico City and simultaneously attended the San Francisco Conservatory to pursue studies with David Tannenbaum and Danu Bogdanovic. The quartet has performed in San Francisco at the St. Francis of Assisi Shrine, in several recitals at the Conservatory, and at the Escuela Nacional de Musica in Mexico City, and has worked with Narcysis Tschelp, Danu Bogdanovic, David Tannenbaum, Laurent Goldberg, and the Asal Brothers.

Mexican Guitar Quartet

Other Minds Ensemble

The shape shifting Other Minds Ensemble convenes annually to perform compositions of dizzyingly varied instrumentation. This year, the ensemble performed Innenraum, a percussion work by Anna Lockwood for marimba, microphones, quartz bowl gong and tam-tams, as well as Blinds by Richard Tonti, a percussion work for marimba, microphones and tables. Also on the program was the world premiere of a piece for four percussionists and pianist by the Los Angeles Philharmonic, San Francisco Symphony, London Sinfonietta, the Oakland Symphony, and Viennaer ORF orchestra. While his repertoire encompasses diverse styles, Tannenbaum is recognized as one of today’s most eloquent interpreters of new music for guitar. Works have been composed or adapted for him by Terry Riley, Henry Brant, Hans Werner Henze, Pulitzer Prize winner Aaron Copland, among others. He has toured extensively with Steve Reich and Musicians and has long been associated with the Ensemble Modern. His recordings can be found on New Album, EMI, Art Musici, Rhine, GSP, Albany, Audiophonic, Geonno Innert, Inexto, Digital Archive, Nontschuch, Bayer, and Acoustic Music Records. Tannenbaum is Chairman of the Guitar Department at the San Francisco Conservatory of Music, where he continues to live up to the Oakland Tribune’s estimation of his reputation as “America’s foremost classical guitarist.”

Other Minds Festival 8

Hiroko Sakurazawa

Pamela Wunderlich

David Tannenbaum

Pam Wunderlich

Hiroko Sakurazawa studied with Munko Yamaornr and Hentemte Pug-Regot at Kanazawa College of Music in Tokyo, Japan. She continued her studies with Akiko Takeshita, one of the world’s leading interpreters of new music for piano. She gave her debut in Tokyo in 1976, and since has performed regularly throughout Japan both as soloist and in collaboration with various musicians, including Ondes Martenot virtuoso and composer Takashi Harada and the renowned singer of Japanese lute Konno, with whom she performed Schubert’s complex Winterreise last November. Recent appearances include a solo recital at the Rockefeller Founders’ Study and Conference Center in Bellagio, Italy in 1999, and a performance at Tokyo Opera City Concert Hall in 2001. In 2000, she performed the world premiere of the Concerto for piano and chamber orchestra by Richard Tonti, with the Woodstock Chamber Orchestra at Bard College in upstate New York.

Hiroko Sakurazawa

Recognized internationally as an outstanding performing and recording artist, charismatic educator, and respected transcriber, David Tannenbaum is one of the most admired classical guitarists of his generation. He has performed throughout the United States, Canada, Europe, Russia, and Asia and has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, London Sinfonietta, the Oakland Symphony, and Viennaer ORF orchestra. While his repertoire encompasses diverse styles, Tannenbaum is recognized as one of today’s most eloquent interpreters of new music for guitar. Works have been composed or adapted for him by Terry Riley, Henry Brant, Hans Werner Henze, Pulitzer Prize winner Aaron Copland, among others. He has toured extensively with Steve Reich and Musicians and has long been associated with the Ensemble Modern. His recordings can be found on New Album, EMI, Art Musici, Rhine, GSP, Albany, Audiophonic, Geonno Innert, Inexto, Digital Archive, Nontschuch, Bayer, and Acoustic Music Records. Tannenbaum is Chairman of the Guitar Department at the San Francisco Conservatory of Music, where he continues to live up to the Oakland Tribune’s estimation of his reputation as “America’s foremost classical guitarist.”

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Pamela Wunderlich

Performance Artist/Choreographer Pamela Wunderlich compasses living portraits of complex female characters in dance, film, and costume. She made her San Francisco debut at OM7.
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Other Minds is a not-for-profit organization dedicated to presenting, recording, commissioning, and documenting the most innovative work of today’s composers from all over the world. Since 1993, nearly 100 composers and 410 guest performers from 25 countries have participated in Our festivals, concerts, and special events. For more information about our programs, please view the Other Minds web site at HYPERLINK http://www.otherminds.org otherminds.org.

The Djerassi Resident Artists Program was founded in 1979 by Dr. Carl Djerassi as memory of his daughter Pamela, an artist. In its 22 years of operation, the Program has grown from a small family foundation to one of national prominence. Today, it is one of the largest artist residence programs in the country, attracting artists of the highest caliber. Since its founding, over 1100 artists from every region of the United States and from more than 20 countries have been residents at the ranch in Woodside, California. Each year, approximately 60 artists are awarded one-month residencies. The Program hosts visual artists, media artists, writers, composers and choreographers. Recognizing the rich variety of art expressions, the Program attracts a broad range of artists from varied cultural and ethnic backgrounds.

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OMCafé presents Core Hollow Catering, which serves cuisine and snacks from opening hour through intermission. Events by Erna Zagler 651-665-4740.
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Thomas Buckner
Barbara Monk Feldman
Philip Glass
Jon Jang
Mercecith Monk
Conlon Nancarrow
Todd Musa Saso
Trimpin
Jai Uttal
Julia Wolfe

OM 2 >1995
Muhal Richard Abrams
Don Byron
Lou Harrison
Mari Kimura
Rex Lawson
Ingram Marshall
Terry Riley
Alvin Singleton
Tan Dun
Calliope Tsoupaki
Frances White
Ashot Zograbyan

OM 3 >1996
Laurie Anderson
Kui Dong
Henry Kaiser
George Lewis
Lukas Ligeti
Miya Masaoka
Iosel Petori
David Reksin
Frederic Rzewski
Charles Shere
Olly Wilson
La Monte Young

OM 4 >1997
Henry Brant
Paul Dresher
Mamoru Fujiida
Hafez Modirzadeh
Laotit January
Carl Stone
Donald Swearingen
Visual Brains
(Sei Kazama & Hatsune Ohtsu)

OM 5 >1999
Linda Boucharle
Marry Ellen Childs
Luc Ferrari
Alain Lucier
Antonio Pinho Vargas
Julian Priester
Sam Rivers
Margaret Leng Tan
Errollyn Wallen

OM 6 >2000
Peter Garland
Annie Gosfield
Hamina el Din
Leroy Jenkins
David Lang
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Hyo-Shin Na
Robin Rimbaud/Scanner
Aki Takahashi
Jacob ter Veldhuis
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OM 7 >2001
Chris Brown
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