in cooperation with the Swedenborgian Church & Piedmont Piano Company presents

A NEW MUSIC SÉANCE
SATURDAY, DECEMBER 3, 2005
2:00 PM, 5:30 PM, 8:00 PM

SUMMONING THE SPECTERS OF MUSICAL FORBEARS,
CHANNELING THE SPIRITS OF THEIR SUCCESSORS

Sarah Cahill
piano soloist

Kate Stenberg & Eva-Maria Zimmermann
violin-piano duo

Charles Amirkhanian, artistic director

Swedenborgian Church
2107 Lyon Street
San Francisco, California
CONCERT I 2:00 PM

“WALK IN BEAUTY”

DANE RUDHYAR
Third Pentagram, excerpts: Stars; Sunburst (1926)

LEO ORNSTEIN
Three Fantasy Pieces (1962, world premiere)

HENRY COWELL
Aeolian Harp (1923)
The Banshee (1925)
Tides of Maunaunaun (1912)

BUNITA MARCUS
Julia (after John Lennon, 1989, West Coast premiere)

Sarah Cabill, piano solo

- INTERMISSION -

CHARLES IVES
Second Sonata for Violin and Piano (1907-10)

Kate Stenberg, violin; Eva-Maria Zimmermann, piano

DANIEL DAVID FEINSMITH
Amalek (2005, world premiere)

Yamaha Disklavier solo

PETER GARLAND
Walk in Beauty (1989)

JANICE GITECK
Tara’s Love Will Melt the Sword (2002)

ERIK SATIE
Gnossienne No. 5 (July 8, 1889)

Sarah Cabill, piano solo
CONCERT II 5:30 PM

"NUDE ROLLING DOWN AN ESCALATOR"

RUTH CRAWFORD SEEGER
Prelude No. 4; Prelude No. 9 (1924-28)

ANDREA MORRICONE
I Studio (Etude No. 1, 2002, U.S. premiere)

KYLE GANN
Sarah Cabill, piano solo

HENNING CHRISTIANSEN
Den Arkadiske (1966, U.S. premiere)
Kate Stenberg, violin
Eva-Maria Zimmermann, piano

TERRY RILEY
The Heaven Ladder, Book 7, excerpt: Simone’s Lullaby (1993)
Sarah Cabill, piano solo

KYLE GANN
Nude Rolling Down an Escalator (1997-99)
Yamaha Disklavier solo

ALVIN CURRAN
For Cornelius (1982; 1990)
Sarah Cabill, piano solo
CONCERT III 8:00 PM

"TOWARD THE FLAME"

ALEXANDER SCRIBIN
Vers la Flamme (1914)

JOHANNA MAGDALENA BEYER
Dissonant Counterpoint Nos. 5, 7, 8 (ca. 1934)

LOU HARRISON
A Summerfield Set (1988)

DANIEL DAVID FEINSMITH
Self (2004-05)

Sarah Cabill, piano solo

- INTERMISSION -

RONALD BRUCE SMITH
Trois regards (1988-89)

Kate Stenberg, violin; Eva-Maria Zimmermann, piano

MAMORU FUJIEDA
Patterns of Plants (1996-2000)
Pattern A, Seventh Collection
Pattern D, Thirteenth Collection

Sarah Cabill, piano solo

GARY NOLAND

Yamaha Disklavier solo

JOHN CAGE
In a Landscape (1948)

HENRY COWELL
The Trumpet of Angus Og (1924)

JOHN ADAMS
China Gates (1977)

WILLIAM BOLCOM
Graceful Ghost (Rag, 1970)

Sarah Cabill, piano solo
PROGRAM NOTES

2 PM CONCERT I: “WALK IN BEAUTY”

Dane Rudhyar
Stars; Sunburst (1926)
Stars and Sunburst are two short movements from Rudhyar’s Third Pentagram. In his preface to the score, he writes: “In performing these Pentagrams, and in general all my music, the pianist should think of the piano as a miniature orchestra capable of producing a great variety of sonorities and impacts. The quality and the psychic intensity of the tones are of the utmost importance... The performer should try to experience the tones, to allow them to resonate into his own inner being... It is a music of ‘tones’ rather than one made up of ‘notes.’ Everything therefore depends on the quality and the sustained intensity—the ‘livingness’ of the tones... The Pentagrams are ‘poems’ using tone combinations, melodies, and chords as words. But no literal intellectual or episodic meanings are implied; the titles came to mind in most cases after the music was composed. They are merely suggestive or evocative.”

Leo Ornstein
Three Fantasy Pieces (1962, world premiere)
During his long life (1893–2001), Leo Ornstein composed thousands of pages of piano music, most of which has never been performed. Pianists in today’s audience are urged to visit www.otherminds.org, where pdf files of Ornstein’s scores are available and free, thanks to Severo Ornstein, and where many pieces like these await first performances. Ornstein gives no tempo or dynamic indications, leaving those decisions to the pianist’s interpretation. The Three Fantasy Pieces were not written as a set, but grouped together from miscellaneous manuscripts. Some passages evoke the Preludes of Debussy, whose works Ornstein championed as a young pianist.

Henry Cowell
Aeolian Harp (1923)
An aeolian harp is a tiny wind harp that children make of silk threads stretched across an arched twig like a bow. Hung in a windy spot, the silken strings give forth high, faint, indiscriminate sounds, loud or soft according to the force of the wind. Aeolian Harp is sounded entirely on the strings of the piano. Chords are depressed silently on the keyboard to release their dampers so that when the strings are stroked only the tones so selected will sound. Single tones are plucked, pizzicato, as the proper key is depressed to free the string desired.
The form is that of a prelude. The simple chord melody is sounded in several related phrases that are joined by the short pizzicato leading passages. —Henry Cowell

The Banshee (1925)
A Banshee is a fairy woman who comes at the time of a death to take the soul back into the Inner World. She is uncomfortable on the mortal plane, and wails her distress until she is safely out of it again. The older your family, the louder your family banshee will wail, for she has had that much more practise at it. —Henry Cowell

The Tides of Maunaunaun (1912)
The Tides of Maunaunaun was written in the winter of 1911-12 in California, as a prelude to a pageant based on the Irish mythological poems of John O. Varian. Cowell first played the piece in public in San Francisco, on the day after his fifteenth birthday—March 12, 1912. Since its publication by Breitkopf & Härtel in 1922, it has been the most widely performed of Cowell’s tone-cluster pieces. Edwin Hughes played it for the informal gathering at the White House that followed Franklin D. Roosevelt’s first inauguration in 1932, and it was on Percy Grainger’s programs for several years. Rechristened Deep Tides by Stokowski, it became the first of the four Tales of Our Countryside orchestrated and performed by the composer with Stokowski’s All-American Youth Orchestra on a Columbia release in 1941. A simple modal melody is supported by one- and two-octave clusters, both chromatic and diatonic, sometimes arpeggiated. Maunaunaun was the Irish god of motion, who sent tremendous tides sweeping through the universe to keep its particles fresh until the time should come for the gods to make of them stars, seas, suns, and worlds.

Bunita Marcus
The composer writes: “In arranging this work for piano I wished only to enhance the beauty of the original and not introduce any atonal or foreign elements.” John Lennon wrote the Beatles’ song Julia about his mother, Julia Stanley. His father deserted them when John was a baby, and after a few years his mother moved in with a new boyfriend. Thinking the atmosphere unsuitable for a five-year-old boy, Julia’s sister Mimi called Social Services and had John Lennon taken from Julia’s house. John grew up with Mimi and only started visiting his mother when he was in his early teens. She encouraged his interest in music and taught him to play the banjo. John Lennon was eighteen

Julia (1989)
when Julia was hit by a car and killed, on her way home from visiting Mimi. She was 44. John Lennon named his son Julian after her. Bunita Marcus says: “I identified with this song because I too have a Julia to whom I’m forever indebted.” The words spoken by the pianist at the beginning of the piece are from the text of Lennon’s song:

seashell eyes
sleeping sand
windy smile

silent cloud
morning moon
ocean child
touch me

Charles Ives  
Second Sonata for Violin and Piano (1907-10)  
The movements of the Second Sonata are Autumn, In the Barn, and The Revival. The lyrical and stately first movement is based on the hymn tune Autumn (“Mighty God While Angels Bless Thee”). In the Barn originally was composed for a small theatre orchestra and later revised for violin and piano. Musical quotations include “Sailor’s Hornpipe,” “Money Musk,” and The Battle Cry of Freedom.” An optional page-turner part (played here by Charles Amirkhanian) using the lowest five notes of the piano to imitate a bass drum picks up the chaos of the rowdy barn dance atmosphere and brings the movement to a raucous close. The Revival literally exhumes all the devices heard previously in the work and, in the words of Lou Harrison, “subsides into a remarkably beautiful quatrain of variations. A hymn tune heard in canon is followed by a version of a theme from the first movement. The hymn tune then is recomposed with a vigorous new life and in the final measures the answering theme so suffused with it and integrated with it that the resultant rondelay of melody is suddenly new and fresh. Here Ives abruptly lapses into declining chordal and rhythmic tension and closes with a very soft, very formal cadence.”

Daniel David Feinsmith  
Amalek (2005, world premiere)  
Amalek is based on the following paragraph from the Torah/Exodus: “Then Amalek came and fought against Israel at Rephidim. So Moses said to Joshua, ‘Choose men for us, and go out, fight against Amalek. Tomorrow I will station myself on the top of the hill with the staff of God in my hand.’ And Joshua did as Moses told him, and
fought against Amalek; and Moses, Aaron, and Hur went up to the top of the hill. So it came about when Moses held his hand up, that Israel prevailed, and when he let his hand down, Amalek prevailed. But Moses’ hands were heavy. Then they took a stone and put it under him, and he sat on it; and Aaron and Hur supported his hands, one on one side and one on the other. Thus his hands were steady until the sun set. So Joshua overwhelmed Amalek and his people with the edge of the sword.”

—Exodus 17.8-13

Peter Garland

The conceptual basis of *Walk in Beauty* is found in the all-night peyote ceremonies of the Native American Church and the curing ceremonies of the Navajo. There is also a simple musical correlation: in the fast, nervous repetition of single notes, and their high pitch registration (as in the first section) can be heard the influence of peyote drumming and musical style. The movements follow a hypothetical sunset to sunrise time cycle, and are dedicated to close friends. Movement One is in three parts: (1) “Walk in Beauty” (opening song) for Aki Takahashi; (2) “Turquoise Trail: In memoriam Louise Varese” (sunset song); and (3) “A Peyote Fan” (night song) for Lou Harrison and William Colvig. Movement Two is subtitled “A Pine-Pitch Basket” (midnight song), after the baskets covered with pitch used as water vessels in the Southwest, and is dedicated to Susan Ohori. Movement Three is in two sections: (1) “Lightning Flash” (rumba—not really) for Conlon “El Rey” Nancarrow (night song); and (2) “Walk in Beauty (Calling Home My Shadow)” for Peter Garland — myself (sunrise song). The piece was written from August 15 to October 31, 1989.

—Peter Garland

Janice Giteck

*Tara’s Love Will Melt the Sword* (2002)

The piece is dedicated to and addresses two female manifestations of Buddha, in particular the Blue Tara-healing Buddha and White Tara-compassionate Buddha. What a mess we are in, in the world now. I believe that possibly the only way out of all this primitive violence is to fully surrender to the place of the heart/mind which “draws us closer to the face we long to love.” (Isa Upanishad). This place in the human psyche is universally available and known to all on some level of personal, incarnate, experience. We are all responsible to find this place within us, as there is no external fix—it God, no magical way out of the acceleration toward human annihilation. I think of each of the four movements of the piece as purposefully modest and intimate meditations. The first is *Light suspended*: gamelan style, bitter-sweet,
static, but in suspension. A view of the possible beauty, but we’re not quite there. The second movement is *Tear “drops”:* as in the Baroque Doctrine of Affects, a repeated musical gesture of tears, weeping, softening response to grief, hoping for a humanizing result. The third movement is *Rocking, blue interior:* I was thinking about the mandala experience of walking the interior of a Buddhist palace. This allusion is my fantasy of practicing the tradition of utilizing a mandala in this way. The piece nudes on the human spirit, unrelenting in its rocking meters and minor modality. The final movement is titled *Affectionately outward:* the most tonal, far reaching, nearly a promenade in spirit! This one is a release from the introversion of the other movements.

—Janice Giteck

**Erik Satie**

In 1967, French composer Robert Caby collected many of Satie’s unpublished and often untitled works from sketchbooks and manuscripts. He added three of these pieces to a set which Satie had titled *Gnossiennes,* and they became Gnossiennes 4, 5 and 6 respectively (although Satie had not titled them as such). These pieces were first published in 1968 by ed. Salabert. Although the *Gnossiennes* are obviously composed in a 4/4 time signature, Satie does not indicate it in the score. He omits barlines, leaving one big “bar” for the entire piece. The name *Gnossienne* has a few possible sources. It could be related to gnosis, he ancient Greek word for knowledge, and gnosticism. It could also refer to the ritual dances performed by the inhabitants of Knossos, the capital city of Crete, famous in Greek mythology for the story of its labyrinth and resident minotaur. *Gnossienne No. 5* was composed in 1889 on July 8th, the birthday of several composers including Percy Grainger and George Antheil.

**Ruth Crawford**

The *Preludes* were written between 1924 and 1928 while Crawford was studying with Djane Lavoie-Herz in Chicago. Judith Tick, author of the biography *Ruth Crawford Seeger: A Composer's Search for American Music,* has noted that she shared Ms. Herz’s interests in “Theosophy, Eastern religious philosophy, 19th-century American Transcendentalism, and the imaginative tradition of Walt Whitman.” It was to Herz that Crawford dedicated, “with deep love and gratitude
to Djane," her nine preludes. Herz was also a leading proponent and interpreter of Scriabin, whose harmonic and metric influence echo through the preludes. (When Ruth Crawford brought them to her teacher and future husband Charles Seeger, he called them "derivative"). In 1927, Crawford wrote in her diary that Bach "and Scriabin are to me by far the greatest spirits born to music." Compound meters, chromatic clusters, lyrical dissonance, and unusual pedal effects are hallmarks of these miniatures. Prelude No. 9, inspired by Lao Tse, is one of several Crawford works influenced by Taoist ideas. Henry Cowell published Preludes Nos. 6-9 in his New Music Editions. Preludes Nos. 1-5 remained unpublished until 1993.

**Andrea Morricone**  
*Etude No. 1 (2002)*

**Andrea Morricone dedicated this piece to his mother for her birthday.** Each of the first two sections uses a kind of variation form, and the entire piece is played on the white keys. Morricone says that his compositional style has changed considerably in the three years since writing this piece. Like his father, Ennio Morricone, he has written scores to films, most notably *Cinema Paradiso*, *Capturing the Friedmans*, and the forthcoming *Funny Money*, and he is also active as a conductor.

**Kyle Gann**  
*Saintly (from Private Dances)*

I wrote two *Private Dances for Sarah Cahill* in 2000, but the other four stalled and didn't appear until 2004. The title refers to the fact that I don't dance publicly, but I do in my head. I wanted to produce a suite of piano pieces like William Duckworth's *Imaginary Dances*, and in starting the titles with "S" (after "Sexy" and "Sad" appeared) I was thinking of Henry Cowell's sets of piano pieces, like the *Six Ings*.

—Kyle Gann

**Henning Christiansen**  

Henning Christiansen (b. May 28, 1932, Denmark) studied music composition with Vagn Holmboe and was a collaborator with the artist Joseph Beuys at the Düsseldorf Academy. He is best known as a Fluxus visual artist but has composed a significant body of distinctively other-minded music. *Den Arkadiske* for violin and piano is saturated with a wry humor. It was dedicated "to my wonderful parents (and they understood it immediately!)," wrote the composer in a letter to Other Minds on November 29, 2005. The title, meaning "Arcadia," refers in
the composer’s words to “an idyllic landscape, farmhouse, fine life.” The basic melodic pattern in the violin parodies folk fiddling while the piano accompaniment provides an insistent minimalist pulse. Each repetition of the pattern moves stepwise up, then down, in a hauntingly deliberate manner. The music was recorded as part of a cycle of pieces called Konstructioner (1964-1967) which hints at a formal basis nearer to architecture than traditional music.

**Terry Riley**  
*Simone’s Lullaby* (1993)  
**Simone is one of Terry Riley’s grandchildren; her twin brother, Misha, inspired another piece, *Misha’s Bear Dance.* Both come from Book Seven of a collection called *The Heaven Ladder,* a magnum opus which includes books of pieces for guitar, duo piano, and other instruments. Book Seven consists of Riley’s only through-notated solo piano music. In the closing lines of *Simone’s Lullaby,* the pianist is instructed to “repeat until sleeping.”

**Kyle Gann**  
*Nude Rolling Down an Escalator* (1997-99)  
By the 1990s, people were finally talking about modernism as a historical period that had come to an end, rather than as an ongoing project. I felt it had become safe to attempt a parody, without danger of seeming regressive. In an absolute stream of consciousness I made as much noise as possible, though with rapidly changing triads and seventh chords, rather than the ubiquitous tritones and sevenths of true modernism. Then I looked back to the beginning of modernism for an image to technologically update, and Duchamp’s *Nude Descending a Staircase* leaped happily to mind.  
—Kyle Gann

**Alvin Curran**  
*For Cornelius* (1981, revised 1990)  
*For Cornelius* was written in December 1981 just after my hearing the news of the accidental and tragic death of the English composer Cornelius Cardew. Cornelius was a visionary, and his humane, prophetic powers affected everyone around him. Since my first meeting with him in Rome in 1965 and later through the many collaborations of MEV (Musica Elettronica Viva) and Cardew’s AMM group, his subtle influence has remained with me. *For Cornelius* is structured simply in three sections—a song, a thundering study on slowly changing harmonies, and a chorale. Though not intentionally made so, this piece may be seen as a tribute to Cardew’s own utopian dreams of making “elitist” music popular.  
—Alvin Curran
Alexander Scriabin  
*Vers la flamme, op. 72* (1914)  
*Often described as psychedelic, Vers la flamme (Toward the flame)* is one of Scriabin's most famous and appreciated pieces. There are rumors that it was meant to be transformed into an eleventh sonata, but was published in its current form because Scriabin needed money. According to Nicolas Slonimsky, "it expresses his esoteric ideas of a perpetual ascent toward the regenerating flame of the final ecstasy postulated in the theosophic doctrine." The entire substance of the piece is generated from its opening bars. Dane Rudhyar wrote that Scriabin was "the one great pioneer of the new music of a reborn Western civilization, the father of the future musician."

Johanna Magdalena Beyer  
*Dissonant Counterpoint 5, 7, & 8* (1934)  
Beyer was born in Leipzig in 1888 and wrote most of her music between 1930 and 1940. She was active in the circle of musicians around Henry Cowell, but after her death from ALS in 1944, she was nearly forgotten. Charles Amirkhanian discovered her manuscripts in 1965, and in the early 90s, two other composers, Larry Polansky and John Kennedy, started writing about her and organizing performances of her music. Dissonant Counterpoint was a method promoted by Charles and Ruth Crawford Seeger, transformed here through Beyer's intensely intimate style.

Lou Harrison  
*A Summerfield Set* (1988)  
This piece, to be played on either piano or harpsichord, is dedicated to Susan and Harry Summerfield. Because the final Round was written "for the enjoyment of Alexander," the Summerfields' new son, Harrison describes this movement as "appropriately a bit childish." The movements are: Sonata, Ground, and Round for the Triumph of Alexander.

Daniel David Feinsmith  
*Self* (2004-5)  
*Self is composed for speaking pianist,* and its text comes from Ralph Waldo Emerson's 1844 essay *The Poet:* "It is a secret which every intellectual man quickly learns, that, beyond the energy of his possessed and conscious intellect, he is capable of a new energy (as of an intellect doubled on itself), by abandonment to the nature of things; that, beside his privacy of power as an individual man, there is a great public power, on which he can draw, by unlocking, at all risks,
his human doors, and suffering the ethereal tides to roll and circulate through him: then he is caught up into the life of the Universe, his speech is thunder, his thought is law, and his words are universally intelligible as the plants and animals. The poet knows that he speaks adequately, then, only when he speaks somewhat wildly, or, 'with the flower of the mind;' not with the intellect, used as an organ, but with the intellect released from all service, and suffered to take its direction from its celestial life; or, as the ancients were wont to express themselves, not with intellect alone, but with the intellect inebriated by nectar. As the traveller who has lost his way, throws his reins on his horse's neck, and trusts to the instinct of the animal to find his road, so must we do with the divine animal who carries us through this world."

Ronald Bruce Smith  
*Trois regards for violin and piano* (1988-89)  
The piece is in 3 movements: *Chanson, Mouvement Mécanique* and *Passacaglia Mélancolique*. In many respects it contains looks at past music for violin and piano as seen through the prism of a young composer writing in the late 20th century. The formal structures are drawn from the Western tradition including a passacaglia for the third movement in which the rhythm of an eight-chord ground is continually truncated to create a spiraling effect. The violin part requires the player to produce various quarter-tones and can be ornate at times including a number of glissandi which are used for expressive purposes. This is especially true in the last movement, written during an emotionally trying time in the dead of winter in Montréal. The piece was composed for Kate Stenberg in 1988-89 whom I met in the summer of 1988 when we were both in residence at the Banff Centre for the Arts. I dedicated the piece to her as a gesture toward what was a special friendship and one that I have continued to enjoy and cherish. —Ronald Bruce Smith

Mamoru Fujieda  
from *Patterns of Plants* (1996-2000)  
*Pattern A, Seventh Collection*  
*Pattern D, Thirteenth Collection*  
In our daily life, a variety of plants appear to remain silent. Are not they actually trying to speak something to us? I once wondered if it was possible to hear what they tried to say. Then I found that an apparatus called "Plantron" enabled us to do so. The Plantron picks up from the surface of the leaves bio-electric fluctuations in the plant, which are then analyzed and converted to digital sonic data by a computer. Thus it enables us to hear their daily activities which are
constantly changing as “their voices.” I extracted a variety of melodies from the sonic data of bio-electric fluctuations of plants, which are, as it were, traces of their daily life. Then I bundled some of them as a “pattern.” Each collection of patterns of plants consists of four sets of these patterns. The ‘voices of plants’ are reproduced in the melodies of these pieces. I think we might be able to get in touch with something of plants’ breath by playing these melodies. Patterns of Plants: a piano collection is dedicated to Lou Harrison, an American composer, who has taught me the significance of tuning and the pleasure of writing melodies.

—Mamoru Fujieda

Portland composer Gary Noland, whose work references the richly complex piano works of the late 19th century, has been called “the most virtuosic composer of fugue alive today.” The world premiere of “Grande Rag Brillante” was broadcast live over KPFA FM to inaugurate its (then) brand new facility (in particular its Yamaha Disklavier grand piano) in Berkeley, California on October 4, 1991. The music is, without question, the longest and most technically demanding piano rag ever composed.

John Cage  In a Landscape (1948)
Written to be played on either piano or harp, In a Landscape dates from Cage’s years at Black Mountain College, and was premiered by Cage with the dancer Louise Lippold, to whom it is dedicated. Cage structures the piece using a group of $5 + 7 + 3 = 15$ bars and creates a pattern which is repeated fifteen times, producing a total of 225 bars. He asks for both pedals to be held down for the entire piece, evoking Debussy’s described desire, in one of his pieces, for the music to be “completely enveloped in pedals.”

Henry Cowell  The Trumpet of Angus Og (1924)
Diatonic and played on the white keys, The Trumpet of Angus Og is mostly in C major with some modal passages, and is in the form of a rondo. Angus Og is the god of eternal youth in Irish mythology, charged with renewing the youth of the gods with the tones of his trumpet.

—Henry Cowell
John Adams

*China Gates (1977)*

*China Gates* is an almost perfect palindrome which was composed for the then-seventeen-year-old Sarah Cahill. It oscillates between two modal worlds, only it does so with extreme delicacy. A gamelan-like bass note intones the root of the mode while the upper voices weave a delicate fabric of regular patterns. *China Gates* was written during one of those unusually rainy winter months in the Northern California climate, and its characteristic gentle patter of eighth notes must surely have been suggested by the long days and nights of steady precipitation.

—John Adams

William Bolcom

*Graceful Ghost (1970)*

*Graceful Ghost Rag* (1970) was composed, says Bolcom, a few months after the death of his father, and he played it at his mother’s funeral service as well as at that of his mother-in-law. Bolcom, also known for his operas and large-scale choral works, was one of the main proponents of the ragtime revival of the 70s, and this rag is his most famous. “From about 1968 on, a whole group of young American composers joined me in writing new traditional-style rags,” he recalls. “Bill Albright and I would send each other rags by mail like chess problems.” Bolcom’s many other rags include the *California Porcupine Rag*, *Incinerator Rag*, and *The Poltergeist*. 
Sarah Cahill, *piano*

Sarah Cahill was praised in the Village Voice for "her phenomenal technique, her instinctive command of recent aesthetics, and quite possibly the most interesting repertoire of any pianist around." She specializes in new American music as well as the American experimental tradition, and has commissioned, premiered, and recorded numerous compositions for solo piano. Composers who have dedicated works to her include John Adams, Pauline Oliveros, Terry Riley, Annea Lockwood, and Evan Ziporyn, and she has premiered pieces by Lou Harrison, Julia Wolfe, Frederic Rzewski, Ingram Marshall, Toshi Ichiyanagi, Ursula Mamlok, George Lewis, Leo Ornstein, and many others.

Cahill is particularly fascinated by how the early 20th-century American modernists have influenced composers working today. She has explored these musical lineages in many concert programs, the most ambitious being a three-day festival celebrating the centennial of Henry Cowell in 1997. For the 2001 centennial of Ruth Crawford Seeger, she commissioned seven composers, all women, to write short homage pieces, which she has performed at Merkin Hall, Dartmouth College, the Cincinnati Conservatory, and Hampshire College in Amherst. For another project, Playdate, she has commissioned composers including Lois V Vierk and John Kennedy for a concert especially designed for children. She enjoys working closely with composers, musicologists, and scholars to prepare scores for performance.

She has performed at the Other Minds Festival, the Phillips Collection, Pacific Crossings Festival in Tokyo, and the Spoleto Festival USA. Recent appearances include the Tokyo Summer Festival and the Nuovi Spazi Musicali festival in Rome. This season, Sarah will team up with pianist Joseph Kubera to premiere a set of four-hand pieces by Terry Riley in New York, and at UCLA’s Royce Hall. She also has solo recitals scheduled in Santa Fe, New York, and Tokyo, as well as performances with the San Francisco Chamber Orchestra and the Left Coast Chamber Ensemble.

Her albums of works by Ravel and Cowell are on the New Albion label, which also released her recording of Ruth Crawford’s Preludes and Piano Study in Mixed Accents and two suites by Johanna Beyer. She has also recorded for the Tzadik, CRI, New World, Albany, Artifact,
and Cold Blue labels. She is currently preparing recordings of music by Leo Ornstein, Ingram Marshall, Evan Ziporyn, Kyle Gann, and Mamoru Fujieda. Her radio show, Then & Now, can be heard every Sunday evening from 8 to 10pm on KALW (91.7 FM), San Francisco; her website is www.sarabcahill.com.

Kate Stenberg, violin

Violinist Kate Stenberg’s career as a soloist and chamber musician has spanned a broad spectrum of styles with particular emphasis on contemporary music. She has performed throughout the U.S. and Europe and currently is most active as a member of the Del Sol String Quartet which has premiered numerous works and whose recent accomplishments have won them an ASCAP award for Adventurous Programming for Contemporary Music. She also plays on occasion with the San Francisco Symphony, the San Francisco Ballet Orchestra and the San Francisco Contemporary Music Players and was a founding member of Left Coast, a San Francisco-based contemporary music ensemble and the Stenberg/Plude Duo (violin & piano). In addition she now performs with the Real Vocal String Quartet, a unique Bay Area group that focuses on arrangements and original works by its members who both sing and play their instruments. Her premieres include Trois regards (1988-89) for violin and piano by Canadian composer Ronald Bruce Smith, to be performed at the Other Minds New Music Séance.

Stenberg is first violinist on the widely hailed world premiere recording of the complete string quartets of George Antheil (with Del Sol on the Other Minds label) and recorded the popular album “Tear” with Del Sol with whom she just has returned from a concert tour to Seoul playing music of six Korean women composers. She also has recorded with Ali Akbar Khan, Stratos and the San Francisco Contemporary Music Players. Stenberg’s history with Other Minds dates to our first festival where she performed music by Julia Wolfe at Other Minds 1 (1993) with the Alyeska Quartet, by Frances White at OM 2 (1994) with the Left Coast, by Gavin Bryars at OM 7 (2001) with the Other Minds Ensemble by Michael Nyman and Daniel Bernard Roumain with Del Sol at OM 11 (2005). Her other festival
performances include Centre Acanthes, The Banff Centre, Sandpoint, the Music Academy of the West and Tanglewood. She has performed chamber music with Bonnie Hampton and Joan Jeanrenaud and played under the direction of Leonard Bernstein and Seiji Ozawa.

A native of Northern California raised in a dynamic family of professional musicians, she is a graduate of the San Francisco Conservatory of Music and received her Master's Degree from the Eastman School of Music where she also served on the violin faculty. She also has taught at the University of San Francisco and continues to teach privately.

Eva-Maria Zimmermann, piano

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, she has appeared at international festivals in Israel, the U.S and Europe, including the Festival Piano en Saintonge in France, the Sommerfestspiele Murten in Switzerland, and the Yerba Buena International Music Festival in San Francisco. She has studied with many distinguished musicians such as Leon Fleisher, György Sebök, Leonard Hokanson, and Dominique Merlet. She graduated with highest honors from the Conservatory of Geneva.

Eva-Maria Zimmermann is a musician of broad interests who, in addition to solo appearances, devotes herself to chamber music, lieder recitals, and teaching. She actively collaborates with the Del Sol String Quartet and bass-baritone René Perler, and was a founding member of the award-winning Charmillon Piano Quartet. Many of her chamber music and lieder recitals have been broadcast on Swiss Radio DRS2 and Radio de la Suisse Romande in such prestigious series as World Class on DRS2. As an educator, she has been a faculty member of the University of San Francisco, and currently teaches in the music program at 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. She currently lives in San Francisco.
SPECIAL THANKS

Agnes Bourne
Daniel David Feinsmith
Carol Law
Liz & Greg Lutz
Bunita Marcus
Gary Noland
Victoria Shoemaker
Ronald Bruce Smith
Steve Wolfe
Meyer Sound and Bonnie Hughes
Mission 17 Gallery

Sarah Cahill would like to send special thanks to Helene Brewer, who attended this Swedenborgian Church in 1910, at the age of three. It was she who suggested we explore this setting for the new music seance. Now 98, Helene Brewer is a scholar of Transcendentalism, and with her passion for Emerson and Ives, her adventurous tastes in new music, and her teachings about Transcendentalist writers, she is a constant inspiration.

CREDITS

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Founded in 1992 by Charles Amirkhanian and Jim Newman, Other Minds is a non-profit 501(c)(3) organization that is an internationally respected leader in the field of new music, presenting concerts and broadcasts, releasing CDs and digital downloads, and curating and disseminating hundreds of hours of documentary radio programs about the field and commissioning new work of maverick composers from around the globe. In 2005, the American Music Center bestowed its coveted Letter of Distinction on Other Minds and Executive & Artistic Director Charles Amirkhanian for the excellence of its programs and the Department of the Interior, through its Save America’s Treasures program awarded the organization a $180,000 matching grant to continue Other Minds’ quest to digitize and disseminate thousands of hours of analog tape recordings from the KPFA Music Department archive of interviews and concerts of new music composers on www.radiOM.org. Listen every Friday night from 11pm to Midnight on KALW FM (91.7) for “Music from Other Minds,” produced by Richard Friedman. For further information on all our activities: www.otherminds.org.

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Jewish Community Center of San Francisco

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