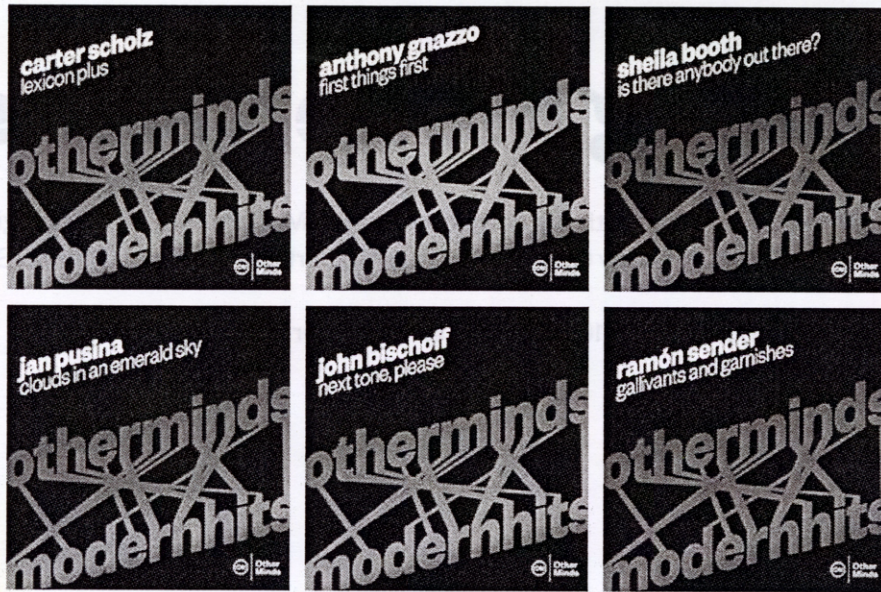


Talking Modern Hits

Charles Amirkhonian in conversation with the composers of the Modern Hits series of digital downloads featuring John Bischoff, Anthony Gnazzo, Jan Pusina, Carter Scholz, and Ramón Sender.

Monday, January 25, 2016, 7:30pm, David Brower Center, Berkeley, CA





Other Minds is dedicated to the encouragement and propagation of contemporary music in all its forms through concerts, workshops and conferences that bring together artists and audiences of diverse traditions, generations and cultural backgrounds. By fostering cross-cultural exchange and creative dialogue, and by encouraging exploration of areas in new music seldom touched upon by mainstream music institutions, Other Minds is committed to expanding and reshaping the definition of what constitutes "serious music."

Modern Hits (an anagram for Other Minds) is a series of digital-only releases by under-recognized electronic music composers from the Bay Area. The series features unreleased recordings as well as reissues of previously released material. Our hope is that the series will shed a new light on the oft-lauded and vibrant electronic music community of the Bay Area.

Works Presented

Jan Pusina – Mix 6 (1977) – 6:56

Carter Scholz – Insects (1973) – 9:50

Anthony Gnazzo – First Things First: A Radio Cartoon (Excerpt) (1975) – ~4:33

John Bischoff – Next Tone, Please (1985/86) – 6:52

Sheila Booth – Joshua Tree (~1972) – 7:14

Ramón Sender – KRONOS (1962) – 15:23

John Bischoff (b. December 7, 1949, San Francisco, CA) is an early pioneer of live computer music. He is known for his solo constructions in real-time synthesis as well as his development of computer network music. Bischoff studied composition with Robert Moran, James Tenney, Robert Ashley, and David Behrman. He has been active in the experimental music scene in the San Francisco Bay Area for over 40 years as a composer, performer, and teacher. His performances around the US include NEW MUSIC AMERICA festivals in 1981 and 1989, Roulette and Experimental Intermedia in New York, and Lampo in Chicago to name a few. He has performed in Europe at the Festival d'Automne in Paris, Akademie der Künste in Berlin, STEIM in Amsterdam, and Fylkingen in Stockholm among other places.

He is a founding member of the League of Automatic Music Composers, the world's first computer network band, and co-authored an

article on the League's music that appears in *Foundations of Computer Music* (MIT Press 1985). From 1985 to the present he has performed and recorded with the network band The Hub. In 1999 he received a \$25,000 award from the Foundation for Contemporary Arts in New York in recognition of his music. He was also named a recipient of an Alpert Award/Ucross Residency Fellowship in 2002. In 2004, noted media theorist Douglas Kahn published *A Musical Technography of John Bischoff* in the *Leonardo Music Journal* (Vol. 14, MIT Press).

He is currently Associate Professor of Music at Mills College in Oakland, California.

Sheila Booth Roberts (b. September 14, 1941, Denver, CO) is a tape music composer most known for the soundtrack work she made while operating the Half Moon Bay Film School with her husband Lawrence Booth. The Film School was headquartered in the Booths' home, mere blocks from the Pacific Ocean. Most information that is available about her & her work comes from a radio program produced by Other Minds' Charles Amirkhanyan for KPFA in 1972, available at RadiOM.org.

Booth began her musical life by picking up the bass in her high school orchestra. By age 15, she was recording and editing music by her friends. In 1968, Booth began to make soundtracks to accompany Lawrence Booth's film work. Gradually her linear collage work evolved into Sound Paintings, as Booth termed her evocative sound environments. She makes a point to mimic film's sense of narrative and timing, or "film sense." Booth cites her soundtrack work for a commercial film about water proofing as the first Sound Painting work.

Recently, Other Minds located Sheila in Sacramento, California, and learned that is now active as a painter in oils working with subjects such as nebulae in deep space on round canvasses. After separating from Booth, she reverted to her maiden name, Sheila Roberts, living as a "railroad wife" with a new husband in Pittsburg, CA. Though no longer living with Gary Dale, they remain friends, and she moved then to Sacramento where she was Nanny to over 100 felines in the practice of a talented breeder of African house cats, specializing in Abyssinians, among others. She now is retired and resides with Ramses, the Not So Great ("worst cat in town"), a gift from her former employer.

Composer, poet, visual artist, electronic music systems designer and recording engineer **Anthony Gnazzo** has been a fixture on the new music scene in the San Francisco Bay Area since his arrival in 1967 to direct the Mills Tape Music Center. His offbeat artistic manifestations are characterized by an obsessive preoccupation with arcane cerebral procedures of composition, a theatrical sense of the bizarre in human nature, and extreme sensitivity to detail in his handling of amplified or recorded sound.

Anthony Joseph Gnazzo was born Tuesday, April 21, 1936, at 7:01pm, in New Britain, Connecticut. In his youth he became proficient as a reed player (clarinet, alto & tenor saxophones). From 1957-1961 he served in the U.S. Navy, attending 21 navy schools and took courses in technology, data processing, and electronics. He holds degrees from the University of Hartford (B.A. music, 1963) and from Brandeis University (M.F.A., 1965 and Ph.D., 1970, in composition and music theory). From 1965-66 he was an instructor in electronic system design at the University of Toronto, and from 1967-69 a lecturer in music at Mills College. From 1969-1986 he was a design consultant and equipment technician in the electronics laboratory at California State University Hayward, and he also has worked as a computer programmer and recording engineer.

Gnazzo's earliest musical works were in conventional notation, following composition studies at Brandeis with Arthur Berger, Harold Shapero and Ernst Krenek. But his encounters with the theatre work of Samuel Beckett, with Fluxus artist Nam June Paik, and with composers John Cage and David Tudor, steered Gnazzo into more experimental territory. He assisted Cage in historic performances of *Nine Evenings: Theatre and Engineering* at the Armory in NYC in 1966.

He has written "text-sound" pieces and visual poetry to read or look at (*Hisnia and Hernia*); mathematically constructed works (*Prime Source 1-23*); and mixed-media performance pieces (*Lontano*). Other works include dance scores, film and TV music, incidental music, environmental works, instrumental music, electronic and computer-generated music and choral and solo vocal music.

Jan Pusina (b. August 5, 1940, Los Angeles, CA) spent his early years out of college (U.C. Berkeley, MA 1969) designing exhibits at San Francisco's Exploratorium, working on synthesizers and music concrete at Mills College, teaching music and science, and later working in electronics, accelerator technology and physics at the Lawrence Berkeley National Laboratory. Since retiring in 2006 he has devoted himself to music; composing as well as performing and teaching the French Horn. Most recently, Pusina studied at the Stockhausen Stiftung in Keurten, Germany in June of 2007, the last year of Stockhausen's life.

Carter Scholz (b. September 22, 1953, New York, NY) has been making music since the age of 3, when his grandfather, a violinist and Army bandmaster, sat him at a piano in their apartment in Manhattan. He studied piano at the Juilliard Preparatory Division from 1958 to 1967, along with the usual curriculum of sight singing and reading, harmony, and counterpoint.

He attended the Rhode Island School of Design from 1971 to 1974 in graphic design, studying with Malcom Grear and Tom Ockerse. He made his first electronic music in the nearby MacColl electronic music studio at Brown University, thanks to Gerald Shapiro, its generous director. He designed posters and publicity for an electronic music festival produced by Shapiro whose performers included David Rosenboom, Terry Riley, Sal Martirano, and Morton Subotnick.

From 1984 to 1994 he was professionally involved with computers— coding, consulting, and writing reviews, articles, and columns for Keyboard, Electronic Musician, MacWorld, Computer Music Journal, and other magazines. He also played gamelan, Javanese and American. He played many seasons with UC Berkeley's Gamelan Sari Raras, learning from Pak Cokro, Midiyanto, Ben Brinner, and Alex Dea – and also played with Dan Schmidt's Berkeley Gamelan, and Jody Diamond's BANG. He collaborated with composers Lou Harrison and Pauline Oliveros on American gamelan compositions and performances.

Recordings are on Frog Peak, Centaur, Bridge, and Nonsequitur. Scores are available from Frog Peak. He has performed free improv on piano, electronics, and available instruments with friends Robert Marsanyi, Fran Holland, Jon Nichols, Jonathon Grasse, Jan Pusina, Tim Perkis, and others.

Ramón Sender (b. October 29, 1934, Madrid, Spain) is a central figure in the history of the greater Bay Area counterculture: electronic music pioneer, co-producer of the Trips Festival in San Francisco, consigliere and chief remembrancer of Morning Star and Wheeler Ranch communes. Born in Spain in 1934, he is a living link between the radical communal traditions of the Old and the New World through his father, the Spanish Republican novelist Ramon J. Sender. He studied piano with George Copeland, harmony with Elliott Carter, and counterpoint and fugue with Harold Shapero (1948–1951). Sender attended the Conservatorio di Santa Cecilia in Rome and Columbia University in New York, where he studied with Henry Cowell. He also studied with Robert Erickson at the San Francisco Conservatory of Music (1959–1962) and at Mills College, where he studied with Darius Milhaud. Sender holds a Bachelor of Music degree from the San Francisco Conservatory of Music and an M.A. from Mills College.

Upcoming from Other Minds:

March 4, 5, 6, 2016 – SFJazz Center – Other Minds Festival 21 featuring Gavin Bryars, Michael Gordon, Nicole Lizée, Phil Kline, Meredith Monk & Vocal Ensemble, Cecilie Ore, John Oswald, Oliver Lake, Larry Polansky, Lasse Thoresen

May 11, 2016 – David Brower Center – Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012 closing event featuring a performance by Cheryl Leonard performing on her homemade icicle and penguin bone instruments

June 3, 2016 – Swedenborgian Church, San Francisco – Some Other Fields: New Work for Unaccompanied Cello. Teddy Rankin-Parker performs Jim O'Rourke, Glenn Kotche, Richard Reed-Parry and more.

To download a complimentary copy of your choice of Modern Hits release, please use the code PEOPLESaid at our webstore: <http://webstore.otherminds.org/collections/modern-hits>