About the David Brower Center: The David Brower Center provides a home for the environmental movement by advocating for the beauty, diversity, and ecological integrity of Earth. The Center accomplishes this mission through a distinctive combination of permanent infrastructure and ongoing programs. It informs the public about environmental challenges and the bold actions we must take if ours is to remain a living planet; inspires people to recognize their own power and responsibility to act on behalf of the Earth; and connects individuals and organizations dedicated to social equity and ecological sustainability.

browercenter.org

On the Cover: Image from the cover of the Voyager Golden Records, phonograph records that were included aboard both Voyager spacecraft launched in 1977. They contain sounds and images selected to portray the diversity of life and culture on Earth, and are intended for any intelligent extraterrestrial life form, or for future humans, who may find them.

UPCOMING OTHER MINDS EVENTS

Øyvind Torvund’s The Exotica Album, U.S. premiere with San Francisco Contemporary Music Players
Monday, June 6, 2022 @ 8 PM
The Freight & Salvage
2020 Addison Street, Berkeley, CA 94704

Other Minds Festival 26
October 13-15, 2022
The Great Star Theater
636 Jackson Street, San Francisco, CA 94133

Further information: otherminds.org

About the Nature of Music: Since the music of Haydn, Dvořák, and Messiaen, classical composers have been using the sounds of the natural world as source material. With the advent of reel-to-reel tape recorders that inspired composers of the musique concrète movement, we could hear sounds slowed down or sped up to bring new ears to common everyday sources. Along the way, John Cage proposed in 1952 with 4′33″, a silent piece for piano, that a listener could create their own concert by simply listening to ambient sounds without altering them—recognizing that they too have form and content. With the advent of personal recording equipment like the cassette recorder, environmental sounds have been recorded, sampled, and integrated into composed and improvised music. In 1970, Charles Amirkhanian and Richard Friedman launched the World Ear Project at KPFA in Berkeley. They invited people from around the world to record continuous sound for 15-minutes or longer without alteration. The result was a long-running program in which listeners driving across the Bay Bridge would be mystified by long segments of sounds of a street market in India or frogs and crickets all night in Cuyucos, California.

About Other Minds: 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."

Composer
CHRISTOPHER LUNA-MEGA

with SPLINTER REEDS

moderator – Charles Amirkhanian

Wednesday, May 11, 2022, 7:30pm
David Brower Center, Goldman Theater
2150 Allston Way
Berkeley, CA 94704
invited here to listen for the pitches, harmonies, noises, rhythms, that bring the field recordings to the foreground. The audience is gous to nature.

of time. The result is a randomized temporal organization analo - order of the phrases and motifs of their parts at specified periods ludes between the sections feature the performers rearranging the main sections of the piece use conventional notation, the inter - position of performance determinacy and indeterminacy. While the is the juxta -

cicadas. One of the most striking features of this soundscape is the gradual increase of sonic activity that takes place at dusk. Density and loudness change dramatically as day turns into night—a pro - cess marked by transition from harmony to noise. The process of saturation is seamless, always filling in subtly, like a gradient as night falls.

Luna-Mega's compositional process began by recording and analyzing the soundscape. The recordings, which the audience will hear in their entirety during the performance, were made with five microphones recording simultaneously in a pentagonal formation, at a distance of ~30 meters between each mic. The aim was to capture the constantly shifting sound in the forest throughout the recorded perimeter, expanding the auditory field through a 360º capture while retaining his ability to isolate or magnify particular sounds. The composer analyzed each of the five recordings and notated the sounds with the aid of sonograms, which provided visual representations of pitch content over time. Musical material from the soundscape is assigned to the reed quintet based on per - formance feasibility. Given the high-pitched nature of the deciduous forest, all the original sounds are transposed down to the ranges of the reed quintet. Bear in mind that the music does not mimic or rep - licate the summer dusk soundscape, but rather extracts its sound patterns as implements for musical content.

An important element in this full version of Night Music is the inter - position of performance determinacy and indeterminacy. While the main sections of the piece use conventional notation, the inter - ludes between the sections feature the performers rearranging the order of the phrases and motifs of their parts at specified periods of time. The result is a randomized temporal organization ana - logous to nature.

Lastly, the opening of each section consists of instrumental passages that bring the field recordings to the foreground. The audience is invited here to listen for the pitches, harmonies, noises, rhythms, and textures of the forest that have been integrated into the music.