

OTHER MINDS FESTIVAL 18

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The 18th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and the Eugene and Elinor Friend Center for the Arts of the Jewish Community Center of San Francisco

WELCOME

TO **OTHERMINDS 18**

FESTIVAL OF NEW MUSIC

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MESSAGE FROM THE ARTISTIC DIRECTOR



WELCOME TO OTHER MINDS 18

You had to be there. The scene was a raggedy barn-sized hall in the hippy enclave of Christiania, the self-proclaimed autonomous district with 850 residents in central Copenhagen. I was at Nordic Music Days 2010, listening to an endless series of mildly interesting avant-garde work that sounded much like such music in any number of cities around the world. Suddenly the audience roused itself and moved from the main stage toward a smaller one at the back of the hall. There we heard a superb folk trio called “Gáman” launch into the most divinely-harmonized arrangements of traditional Scandinavian folk music, alternating with newly-commissioned experimental pieces, one of which blew me away. It was by the unassuming guy I’d just been introduced to by Pelle Gudmundsen-Holmgreen, one of my favorite European composers, and I hadn’t been paying much attention til I realized that this man—Sunleif Rasmussen—was the composer of the new piece I just loved. He was from the Faroe Islands where Percy Grainger once collected folk music, and Sunleif undoubtedly is the greatest composer in that country’s history. As luck would have it, his partner also is the world’s greatest recorder player, Michala Petri, who’s here with him at Other Minds. I’m so pleased you will meet and hear them. Meanwhile, the great Pelle G-H has offered to write a new piece for Gáman which we’ll have the pleasure of premiering.

In 2011, Nordic Music Days moved to Reykjavik and I took a group of 17 Other Minds fans to see the wonders of Iceland and hear music in the spectacular Harpa concert hall, just built. One of the highlights for me was the playing of Anna Petrini, a Swede of Italian extraction, whose contrabass recorder was a most amazing instrument, evocative of Harry Partch’s and producing sounds that were altered by internal microphones and electronics by composer Mattias Petersson. And whereas there is not a large contingent of new music players on the recorder here in the U.S., there indeed is in Europe. And that’s how OM 18 ended up with three brilliant recorder players!

Those of you who have been attending the Other Minds Festival over the years know that I’m adverse to theme programming so that a rich variety of surprises can follow one another onstage each evening. But this time I could not resist finding one more example of a reedless, keyless wind instrument to lend perspective here. We are honored to have G.S. Sachdev with us to perform on the bass bansuri, a very long and rich-sounding transverse flute, said to be the instrument of Lord Krishna in the folklore of India. I’m proud to have played a small part in his immigration to the U.S. In 1970, the writer Carolyn North brought me a tape of his to KPFA where I was Music Director. We played it and asked for interested parties to phone Carolyn to donate funds for a plane ticket to get him here. He became a popular local figure and in due time sent for his family who happily have lived here ever since. The brilliant tabla virtuoso Swapan Chaudhuri will accompany Sachdev on our opening night.

We’re also excited to have on board some impressive rising talent this year. Paula Matthusen, a young American teaching at Wesleyan University in Connecticut, has already received critical praise in the *New York Times* and *The New Yorker*. Canadian composer Aaron Gervais, our youngest composer on the roster, has been commissioned by Other Minds to compose a new work for vocalist Amy X Neuburg and the Willie Winant Percussion Group. Another world premiere will be by the brilliant vocalist from South Korea, Dohee Lee, who will introduce a new instrument called the Eye Harp, invented by Colin Ernst of Seattle.

We hope you enjoy this year’s festival and thank you to those of you who have been so supportive for the past two decades. Your faith and contributions have made a world of difference and it’s not limited to three concerts a year. A special thanks to the Djerassi Resident Artists Program and the Jewish Community Center of San Francisco for their continued support of the Other Minds Festival.

Each fall we introduce a different special presentation like our Nancarrow at 100 Celebration last November. This November 17th we host the American premiere of A Secret Rose work for 100 electric guitars by Rhys Chatham at the picturesque Craneway Pavilion in Richmond. We will also host an intimate private event with world-renowned wind ensemble Calefax on April 14th. Save the dates!

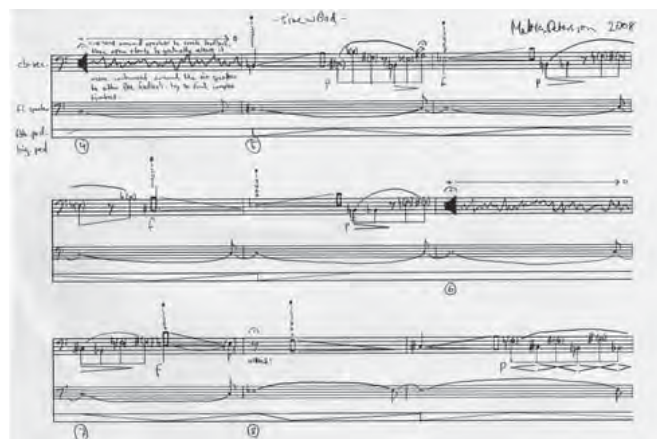
Meanwhile, you can listen to Other Minds 24/7 through our archive site radiOM.org, and tune in to “Music from Other Minds” KALW FM every Friday night at 11. Our newly redesigned webstore is always open, featuring t-shirts, books, scores, and our own OM Records CDs.

It’s all part of our effort to fortify new music’s immune system by highlighting musical byways often ignored by the mainstream. The enormous expansion of available music in the digital age cries out for a little guidance. That is one important reason we’re here—to curate and deliver inspiring, exciting new music at its best.

Charles Amirkhania

EXHIBITION & SILENT AUCTION

Scores by Other Minds 18 composers are on view in the lobby throughout the festival and will be sold by silent auction to the highest bidder. Bidding forms are available in the exhibition area and at the sales table. Bids will be accepted through intermission on Saturday, and winners will be announced at the sales table after the concert that evening. Framing of this exhibition was made possible thanks to the support of Peter Kirkeby Associates. Minimum bid for all scores is \$200.



MATTIAS PETERSSON'S SINEWOOD (2008)



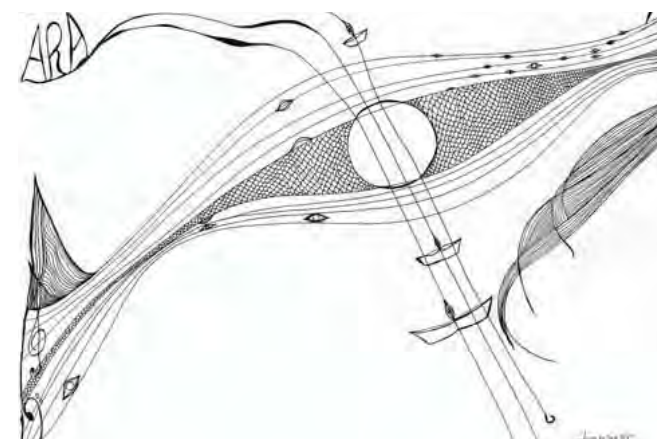
PAULA MATTHUSEN'S HERE IN OUR ORDINARINESS (2009)



AARON GERVAIS' WORK AROUND THE WORLD (2012)



PELLE GUDMUNDSEN-HOLMGREEN'S TOGETHER OR NOT (2013)



DOHEE LEE'S ARA (2013)

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SCORES BY SUNLEIF RASMUSSEN AND CRAIG TABORN

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THEODORE BIKEL



MERIMA KLJUČO & SHURA LIPOVSKY

Thursday, March 7

8:00pm, Freight and Salvage Coffee House, 2020 Addison Street, Berkeley
\$30 General | \$28 JCC East Bay Member, Senior and Student

Theodore Bikel, master of languages, dialects and accents, is one of the most versatile and respected actors and performers of his generation. He

has played the role of Tevye more than 2100 times in *Fiddler On The Roof* and has made more than 25 albums of folk songs, freedom songs, cast albums of musicals, and classical works.

Shura Lipovsky is one of Europe's best-known singers of Yiddish/Jewish song. She has sung in Europe, Russia, the United States and Canada and teaches master classes for singers and repertoire classes of Yiddish. She is also a specialist in storytelling, Jewish mysticism and dance.

Bosnian accordionist Merima Ključo is an internationally acclaimed soloist who has played with renowned artists and ensembles. In addition to her classical career, she has extensive experience as a performer of contemporary, Klezmer and Balkan music.

Co-sponsored by Ilene Weinreb

Saturday, March 9
8:00pm, Thrust Stage
Berkeley Repertory Theatre
2025 Addison St, Berkeley
\$26 General | \$24 JCC East Bay Member, Senior and Student

World premiere of *Vilna Poems*, a song cycle of works by the great Yiddish poet, Avrom Sutzkever, composed by **David Garner** in memory of Sylvie Braitman. With Bay Area-based soprano **Lisa Delan**, pianist **Kristin Pankonin**; cellist **Matt Haimovitz**, an award-winning former student of Yo Yo Ma, and clarinetist **David Krakauer**, who has appeared with the Tokyo and Emerson String Quartets, and Kronos among others. With *Akoka-The End of Time*, a project inspired by Olivier Messaien's *Quartet for the End of Time* and developed by Haimovitz and Krakauer for the Banff Centre.

Co-sponsored by the Judaica Collection of the Doe-Moffitt Libraries and UCB.

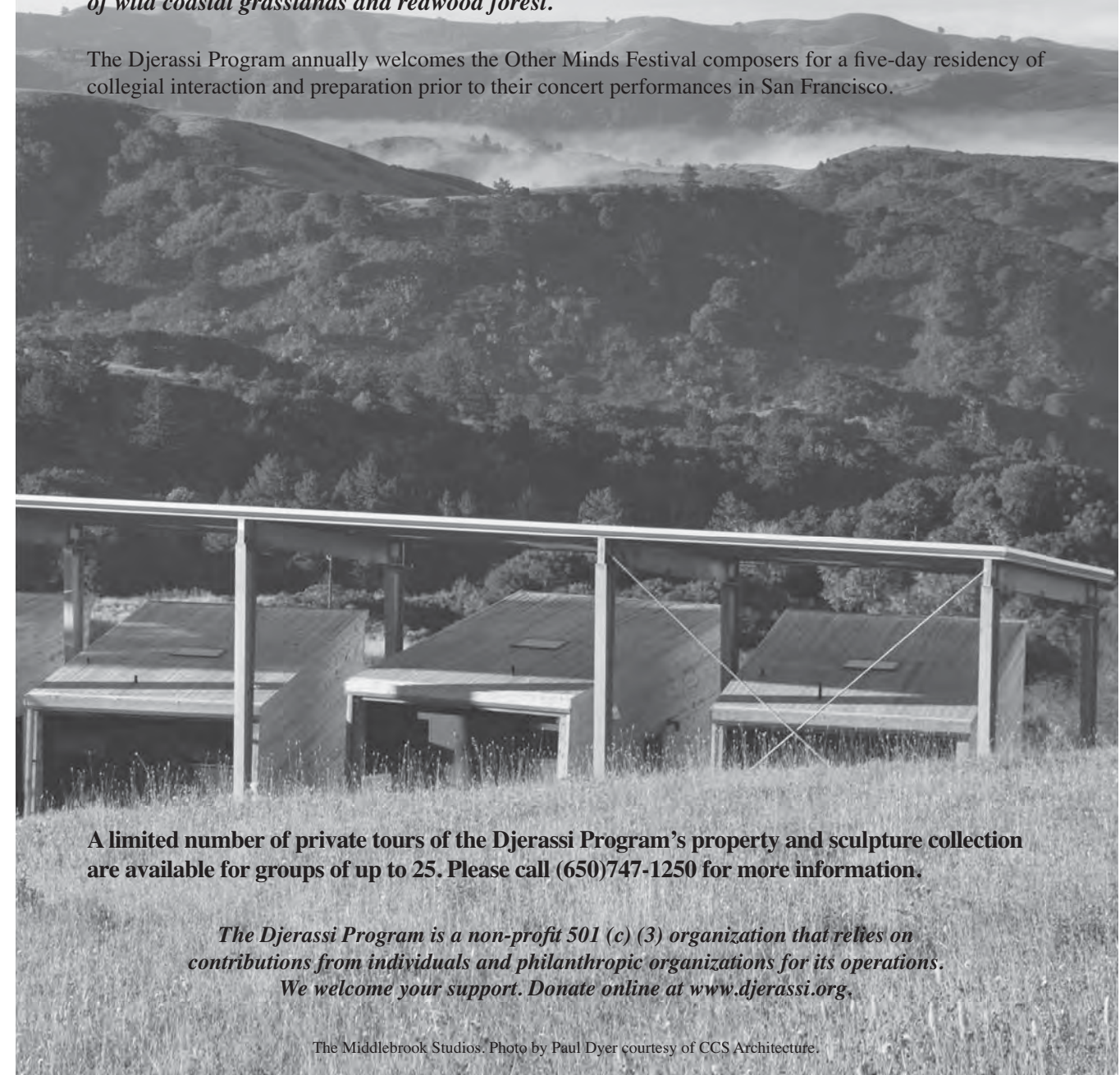


**VILNA
POEMS**
&
AKOKA
THE END OF TIME
MARKING THE
70TH ANNIVERSARY
OF THE WARSAW
GHETTO UPRISING

Djerassi Resident Artists Program is a proud co-sponsor of Other Minds Festival 18

Recognized as one of the world's most prestigious artist residencies, Djerassi Resident Artists Program has accelerated the creative process of more than 2,100 artists since its founding in 1979. Djerassi has a dual mission: To nurture creativity and provide space and uninterrupted time to writers, photographers, choreographers, painters, playwrights, sculptors, poets, media artists, filmmakers and composers. To protect, preserve and restore – in perpetuity – 585 acres of wild coastal grasslands and redwood forest.

The Djerassi Program annually welcomes the Other Minds Festival composers for a five-day residency of collegial interaction and preparation prior to their concert performances in San Francisco.



A limited number of private tours of the Djerassi Program's property and sculpture collection are available for groups of up to 25. Please call (650)747-1250 for more information.

The Djerassi Program is a non-profit 501 (c) (3) organization that relies on contributions from individuals and philanthropic organizations for its operations. We welcome your support. Donate online at www.djerassi.org.

The Middlebrook Studios. Photo by Paul Dyer courtesy of CCS Architecture.

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**Sunday, March 3
7:00 pm**

SHYLOCK

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**Friday, March 8
8:00 pm**



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JANE KRAKOWSKI

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You can also name Other Minds as a partial or full beneficiary of your IRA or other qualified retirement plan. Simply file a new beneficiary form through your plan administrator with the company that administers your plan. You can name Other Minds as the recipient of all or percentage of any assets that remain in the plan at your death. Distributions from IRAs and other retirement plans represent taxable income to the recipient, but when the recipient is a non-profit organization, no income tax is due. Gifts to Other Minds from retirement plan assets are fully deductible from your taxable estate and can represent both income tax savings and estate tax savings.

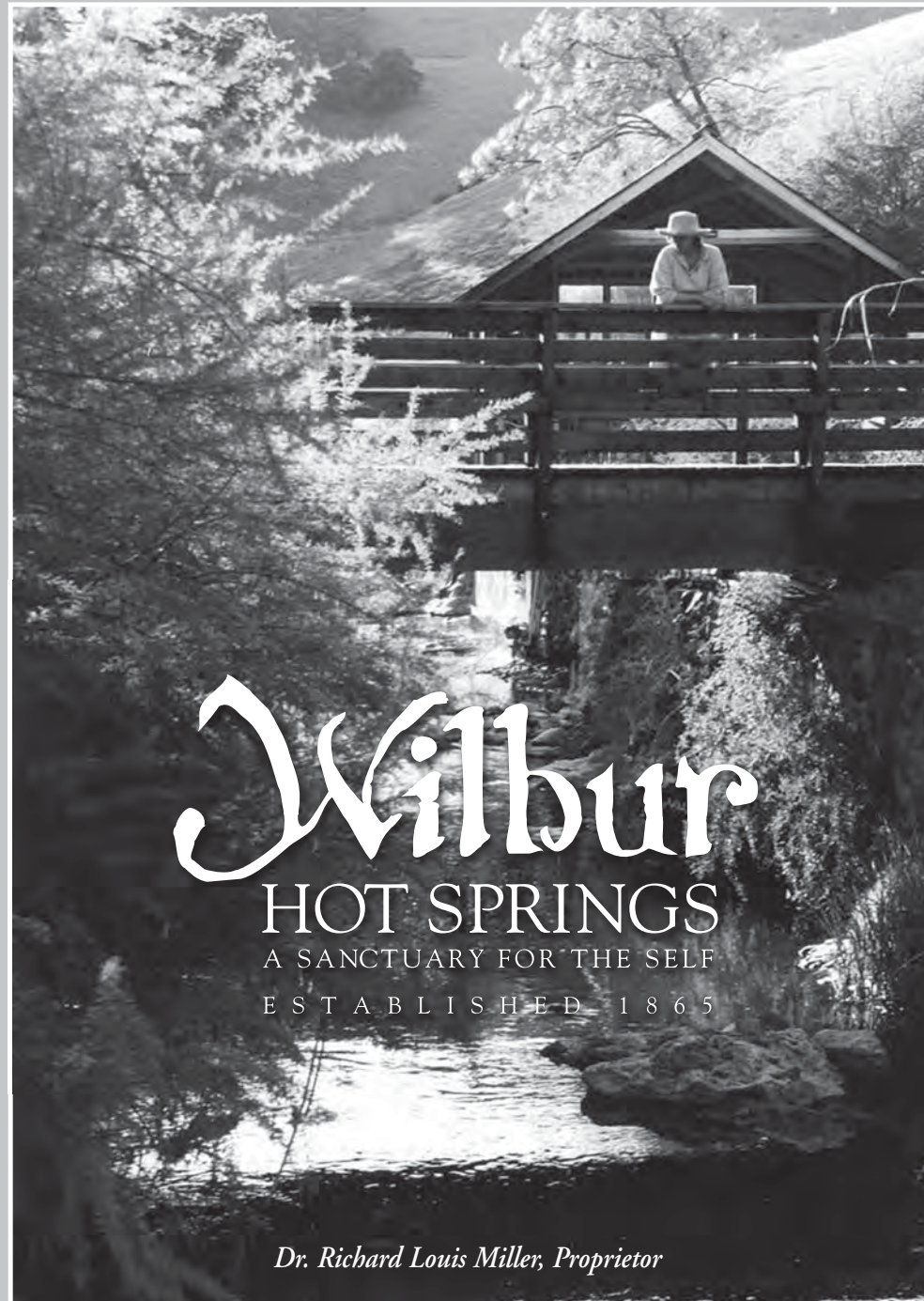
Conlon Nancarrow Legacy Society

To show our appreciation, those that make a legacy gift to Other Minds will have the option to join the Conlon Nancarrow Legacy Society. Your name will be listed under the Society, or you can choose to remain anonymous. Members of the Society will receive invitations to Other Minds' special Legacy events.

One of the most influential composers of his generation, Conlon Nancarrow (b. 1912), is best remembered for his remarkable works for the player piano. A committed, independent thinker and the son of the mayor of Texarkana, Arkansas, Nancarrow fought in the Lincoln Brigade, then fled America to Mexico City. There, in isolation, he built a vast body of work that mounted a creative discourse on music, man, and machine. Members of the Nancarrow Legacy Society honor musical innovation by making it possible for Other Minds to provide excellent programming in the future.

For more information: 415-934-8134 x302 cynthia@otherminds.org

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CONCERT 1

THURSDAY, FEBRUARY 28, 2013

7 PM PANEL DISCUSSION / 8 PM CONCERT

Gáman (DENMARK)

Bolette Roed, Recorder
Andreas Borregaard, Accordion
Rune Tonsgaard Sørensen, Violin

Brestiskvæði

Traditional from the Faroe Islands

Accvire (2008, U.S. Premiere)

by **Sunleif Rasmussen**

Ormurin Langi

Traditional from the Faroe Islands

Regin Smidur

Traditional from the Faroe Islands

Two Polonesses

Traditional from Denmark

Together or Not (2013, World Premiere)

by **Pelle Gudmundsen-Holmgreen**

Two drum songs

Traditional from Greenland

Stenselepolskan

Traditional from Sweden

This performance is made possible with support from the Barbro Osher Pro Suecia Foundation and American-Scandinavian Foundation. Together or Not is commissioned by Other Minds.

INTERMISSION

G.S. Sachdev (INDIA/USA)

Raga Shyam Kalyan

Raga Bahar

with **Swapan Chaudhuri** on Tabla

CONCERT 1

PROGRAM NOTES

TOGETHER OR NOT (2013, WORLD PREMIERE)

Approximate Duration: 5 Minutes

In an email from his iPad, sent February 3, 2013 to Charles Amirkhanian, the composer writes, "The title of the piece IS the program note."

ACCVIRE (2008, U.S. PREMIERE)

Approximate Duration: 6 Minutes

In 2008 I got a commission from the ensemble Gàman for a new piece. They told me that they also would perform arrangements of Nordic folk music on the same program. So I decided to write a modern piece that had folk music elements. The music is constructed as imitation techniques, both tonal and rhythmically. The piece is in three parts. —Sunleif Rasmussen

RAGA SHYAM KALYAN & RAGA BAHAR

Approximate Duration: 40 Minutes

Ragas are designed to help activate specific chakras, which allows the Kundalini energy to rise easily and energize and nourish the chakra. The raga also influences the chakra to maintain its optimum spin and balance, ensuring a balanced energy supply to different organs that are connected to the specific chakra.

The raga Shyam Kalyan helps activate the Mooladhara chakra. Chastity, innocence and wisdom are established in the process. This raga develops the quality of the Earth Element, i.e., gravity within, and our sense of smell and direction.

The raga Bahar is amongst the popular seasonal ragas of Hindustani music. The word Bahar is of Perso-Arabic origin, and connotes flowering. The raga itself could also be of middle-eastern inspiration. Appropriately, the raga is associated with spring. One view of the time-association is that the raga can be performed at any time of day or night during the spring season. Another view suggests that it is ideally performed after midnight. A third view is that it can be performed at any time during the spring season, after the sun has crossed the zenith.



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CONCERT 2

FRIDAY, MARCH 1, 2013
7 PM PANEL DISCUSSION / 8 PM CONCERT

Dohee Lee (SOUTH KOREA/USA)

ARA (2013, World Premiere)
Dohee Lee, eye harp
(custom made instrument by Colin Ernst) and voice
Adria Otte, electronic processing

Commissioned by Other Minds

Anna Petrini (SWEDEN)

Split Rudder (2011, U.S. Premiere) by **Malin Bång**
for amplified Paetzold contrabass recorder and electronics

Seascape (1994) by Fausto Romitelli

for amplified Paetzold contrabass recorder and electronics

INTERMISSION

SinewOod (2008, U.S. Premiere) by **Mattias Petersson**
for amplified Paetzold contrabass recorder and electronics
Mattias Petersson, electronics

This performance is made possible with support from the Barbro Osher Pro Suecia Foundation, American-Scandinavian Foundation and Adah Bakalinsky.

Craig Taborn (USA)

Avenging Angel Solos (2011-) for piano

CONCERT 2

PROGRAM NOTES

ARA (2013, WORLD PREMIERE)

Approximate Duration: 10 Minutes

“Ara” is a Korean word whose various meanings include “ocean” and “eye”—symbols of rebirth and wisdom. This piece is meant to evoke the regenerative power of the ocean as the energizing force behind life and the cycle of rebirth. It was composed in the context of my ongoing project entitled MAGO—a multi-disciplinary performance and installation piece that combines music, installation, film/animation and dance/movement, and is inspired by Korean shamanic music and ritual, traditional mask dance and puppet arts, and mythology.

Myths and rituals regarding the ocean were abundant where I grew up, on Jeju Island in Korea. Jeju has a strong tradition of female free divers called “haenyeo”—women who risk their lives daily, diving to depths of up to 20 meters for seafood such as abalone and conch to sell in the marketplace. My grandmother was one of these “mermaids of Jeju Island” and this piece is also an homage and mythical interpretation of the haenyeo—as beautiful mermaid warriors and wise protectors the ocean.

In 2011 I commissioned instrument builder Colin Ernst to create a new stringed instrument that might express the harmonizing, vibrating forces of the universe. It has eight horizontal “harp” strings and three vertical bowed (or plucked) strings. We co-designed the instrument which he fabricated in 2012. I call it the Eye Harp because the body of the instrument is designed as one of the universal symbols of wisdom: the eye. —Dohee Lee

SPLIT RUDDER (2011, U.S. PREMIERE)

Approximate Duration: 10 Minutes

Split Rudder explores the sounds of the Paetzold contrabass recorder from the inside. With all openings on the instrument, except finger holes, being covered with tape, a microphone inserted in the foot joint captures a rich timbral world and highlights a range of contrasting actions, from a spectrum of intimate air timbres to harsh growls in the lowest bass register. The development of the musical material and the course of events have been influenced by the focused and dramatic storytelling of the ballad “Briggen Blue Bird of Hull” by Swedish composer and troubadour Evert Taube. —Malin Bång

SEASCAPE (1994)

Approximate Duration: 8 Minutes

Flux, reflux; inspiration, expiration: the regular articulation of the tide, or of the breath, defines a distant, timeless sonic landscape which is progressively subjected to a process of distortion, contraction, asymmetrisation and fragmentation up to the point that it explodes into different registers, from the extremely low to the extremely high. Exploiting the different extinction times of the sound in the extreme registers of the instrument I have sought to produce the illusion of superimposition and simultaneity. Seascape involves the use of amplification and reverberation but not of any electronic treatment of the sound. —Fausto Romitelli

SINEWOOD (2008, U.S. PREMIERE)

Approximate Duration: 10 Minutes

SinewOod for Paetzold contrabass recorder and electronics is a complex feedback network that the performer interacts with in different ways. The inner resonant frequencies of the contrabass recorder are amplified by means of electronic feedback. These resonances are influenced by played notes, key clicks and breathing, but also stimulated by sinewaves, injected inside the instrument with the help of two small modified speakers. SinewOod was composed for Anna Petrini on commission by Rikskonserten. —Mattias Petersson

AVENGING ANGEL SOLOS (2011-)

Approximate Duration: 30 Minutes

“Avenging Angel”, a powerful, creative and rigorously uncompromising album, is the first unaccompanied solo disc in Craig Taborn’s discography as well as the first ECM recording issued under his name. The album was recorded in the exceptional acoustic of the recital room at Lugano’s Studio RSI, with Manfred Eicher producing.

In the last few years, however, solo piano performance has become a priority for Craig Taborn. “If the areas of improvisation that I deal with are always ‘compositional’ in a certain sense, in this case a very focussed compositional approach is applied, rather than allowing a broader exploration to yield a result. Throughout this recording I’m honing in on specific details. The music is really improvised: I just start. But having started, I try to relate everything that happens, like the motivic or rhythmic and textural detail, to the initial ideas as closely as I can. In terms of my own playing I try to have things emerge from the musical material itself.

And a lot of that can depend on the instrument, too [in Lugano, a Steinway D]: the sound of the piano itself and what it is generating. I’m interested in the history of piano music, certainly, but I’m not hearing the instrument quite in those terms. I’m experiencing it also as a pure sound source, very aware of the tones and the overtones and how the instrument is ringing. This music is not about ‘transcending the piano’ as much as it is about working with what is possible within it.”

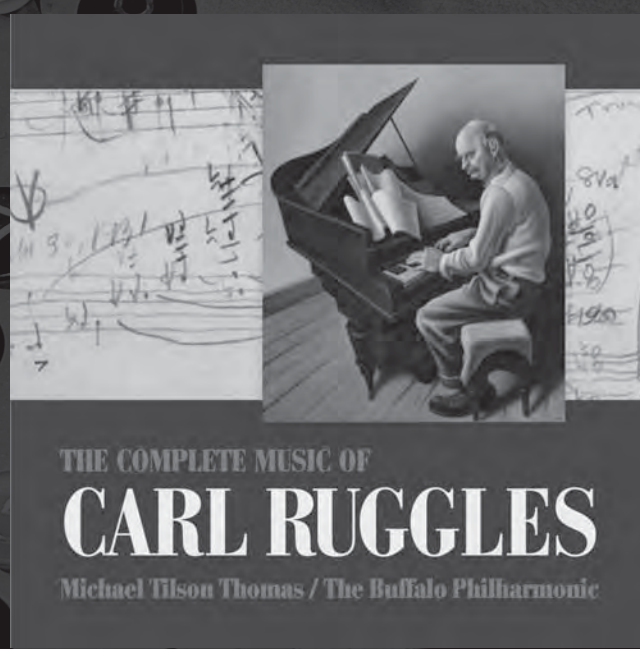
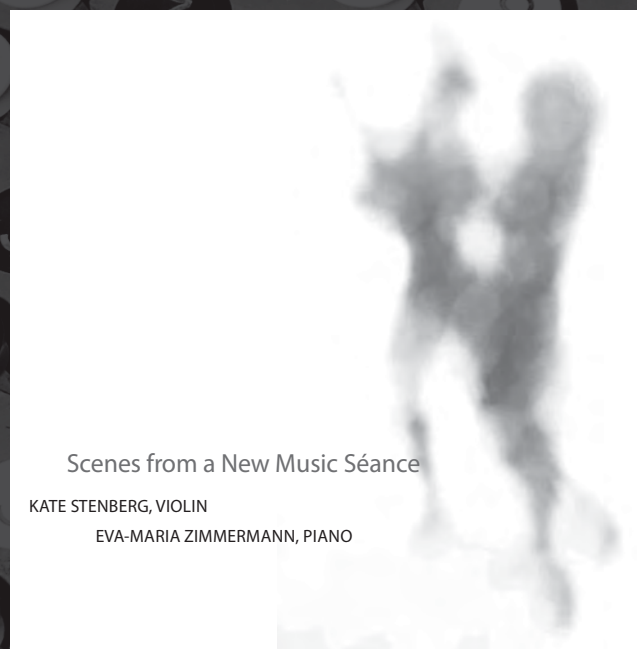
Amongst the album’s striking characteristics is the way in which Taborn balances density of sound-events and structural clarity. “I like transparency and I like the details to be clear. But I also like layering the sounds: I like a complex palette, multiple voices, multiple rhythms, but I also want to be able to discern things, including all the spectral details that come up.” —ECM Records



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CONCERT 3

SATURDAY, MARCH 2, 2013
7 PM PANEL DISCUSSION / 8 PM CONCERT

Aaron Gervais (CANADA/USA)
Work Around the World (2012, World Premiere)

Amy X Neuburg, Voice & Live Looping Electronics

The William Winant Percussion Group
Nava Dunkelman, Robert Lopez, Scott Siler, Anna Wray,
and William Winant (conductor)

This performance is made possible with support from the Canadian Council for the Arts and Russ Irwin. *Work Around the World* is commissioned by Other Minds.

Michala Petri (DENMARK)
Vogelstimung (2011, U.S. Premiere)
by **Sunleif Rasmussen**

sparrows in supermarkets (2011)
by **Paula Matthusen**
for recorder and multi-channel electronics

This performance is made possible with support from the Barbro Osher Pro Suecia Foundation and American-Scandinavian Foundation.

INTERMISSION

Mattias Petersson (SWEDEN)
Ström (2006, U.S. Premiere)
multi-channel electronics with video
by **Fredrik Olofsson**

This performance is made possible with support from the Barbro Osher Pro Suecia Foundation and American-Scandinavian Foundation.

Paula Matthusen (USA)
...and, believing in... (2004)
for solo performer and electronic processing

Pamela Z (USA)
Improvisation with Paula Matthusen
Scared Song (1986, arr. Pamela Z)
by **Meredith Monk**

CONCERT 3

PROGRAM NOTES

WORK AROUND THE WORLD (2012, WORLD PREMIERE)

Approximate Duration: 15 Minutes

Work Around the World is the third Around the World piece that I have written, taking a single word—in this case work—and presenting it in a wide variety of languages. In each piece in this series, I explore the nuance of meaning that the word has across languages and contexts.

The mezzo-soprano sings each of these words in 12 different languages. Her voice is also looped and delayed strategically throughout the piece to create counterpart and harmonizations. This material is juxtaposed against four percussionists playing glockenspiels, xylophones, and non-pitched percussion.

This instrumental setup provided me with an unusual and interesting palette that stretched my materials in new directions. For instance, the mezzo is the lowest pitched instrument in the ensemble and the only sustaining pitched instrument, making any traditional notion of voice + accompaniment impossible. On the other hand, pairing the mezzo with a looping device creates an “ensemble” that contrasts to the four percussionists. As such, we find ourselves with two roughly equal groups of very different sounds. The dialogue between the groups becomes the main focus of the piece as they “work” through the process of developing the material. —Aaron Gervais

VOGELSTIMMUNG (2011, U.S. PREMIERE)

Approximate Duration: 17 Minutes

In 2008/2009 I was composer in residence with the South Jutland Symphony Orchestra for whom I composed a recorder concerto for Michala Petri called “Territorial Songs”. Later she asked me to write a solo piece, and I decided to use the material from the concert. I had in mind to let the music of the recorder be like I imagine it is for a bird when he is flying. Some notes appear and are there for a short while, and then disappear, and as they disappear new tones appear and so on and so forth. In the long second movement I use the technique of singing and playing simultaneously, in the effort to get a third way of letting the tenor recorder sound. I got the title for the piece when I was in Vienna and there I saw some drawings by Paul Klee. They were called “Vogelstimmung”. One was called “Vogeltragoedie” and another was called “Vogelkomedie”. Therefore the first and third movements are called “Vogelkomedie 1 and 2” and the second movement is called “Vogeltragoedie”.

SPARROWS IN SUPERMARKETS (2011)

Approximate Duration: 6 Minutes

In the supermarket down the street from me, a family of sparrows has taken up residence, having found a convenient location above the bakery aisle. I’m intrigued by such moments when the boundaries between different environmental and acoustical spaces are reconfigured. “sparrows in supermarkets” seeks not to convey literal birdsong, but rather to examine snippets of melodic repetition as they inhabit different, and at times surprising, spaces. The piece was commissioned by and is dedicated to Terri Hron, and is featured on the album, “Bird on a Wire II: Flocking Patterns.” —Paula Matthusen

STRÖM (2006, U.S. PREMIERE)

Approximate Duration: 17 Minutes

Ström is a minimalistic piece for five loudspeakers, live-electronics and live-video, based on an open-minded, artistic approach towards electricity. The piece is an attempt to transfer electric currents via sound to the audience. The five speakers in the surround system struggles to take over the sonic stream like electro-magnets. Sine waves and noise rotates with breakneck speeds around the listeners, tries to charge them with static electricity and, as an ultimate goal, even make them levitate.

The video part is in direct connection with the sound and is generated out of five discrete lines – one for each channel in the surround system. The lines are treated in different ways, and as the high voltage builds up in the music they look more and more like electric wires, inflicting each other with violent discharges and eruptions. —Mattias Petersson

...AND, BELIEVING IN...(2004)

Approximate Duration: 6 Minutes

...and, believing in... was written as part of the re-thinking many project spearheaded by Eve Beglarian and in collaboration with Corey Dargel, Joseph Hallman, & Joshua Palay at the Atlantic Center of the Arts. Special thanks to Sophocles Papavasiliopoulos for additional feedback and contributions in developing this piece. —Paula Matthusen

SCARED SONG (1986, ARR. PAMELA Z IN 2009)

Approximate Duration: 5 Minutes

In 2009, I was contacted about a recording project that was in the works. Meredith Monk’s House Foundation for the Arts and Paul Miller (aka DJ Spooky, that Subliminal Kid) were planning to produce a double CD of various composers doing remixes and reinterpretations of Meredith’s music. I combed through the suggested pieces they sent me, but I didn’t see the work I had in mind on the list. I asked if I could make a version of Scared Song

and, to my delight, they were fine with that choice. I selected that piece because it was my favorite song on the first Meredith Monk album I ever owned.

In the early to mid 1980s, when I first began my experiments using electronic processing to layer and loop my voice, various people approached me and commented that I must have been influenced by Meredith Monk. I was embarrassed to admit that I was completely ignorant of her work. After numerous people continued mentioning this, I eventually decided I should look into it. I bought a copy of “Do You Be” (on vinyl) and instantly fell in love with her work. When I listened to the ensemble pieces on the B side, I could understand why people made the comparison. I could definitely see a connection to the way she was working with layers and repetitions of minimal and sometimes wordless melodic material, even though I was using multiple digital delay lines to do this, while she was hocketing phrases between a beautifully blended ensemble of voices. I also felt a kinship with the quality of vocal color she cultivated. Needless to say, I went back and purchased more of her recordings and sought out her live performances and screenings of her films whenever possible. But to this day, that very first track I heard continues to resonate for me as quintessential Meredith. To create my version of Scared Song, I used samples of my voice in place of the organ and piano parts, and then sang the melodic material over that. It’s more of an arrangement than a remix, but I did make a small sample of the piano from her record as a nod to the “remix culture” out of which the project was born. Other than the one piano sample, the source of all the sound on the recording is my own voice.

When the compilation was finally mastered and ready for an early 2012 release, I was asked to perform my track at the CD release event in New York. I was startled because I had built the piece entirely in the studio with no thoughts of performing it live. Fortunately, my arrangement was based on my usual style of layered vocal fragments, so I managed – with much programming, finagling, and practicing – to work out the live version, which you will hear tonight.

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Thursday, June 13

8 pm, Hertz Hall
Mark Morris Dance Group (MMDG)
American String Quartet
The Bad Plus
MARK MORRIS: *Mosaic and United* · *The Rite of Spring* (World Premiere)

Friday, June 14

5 pm, Hertz Hall
Gamelan Sari Raras
LOU HARRISON: Music for Gamelan and solo instruments
 8 pm
MMDG Music Ensemble
American String Quartet
Colin Fowler, Yegor Shevtsov, piano
Joshua Gersen, conductor
LOU HARRISON: *Suite for Symphonic Strings*
JOHN LUTHER ADAMS: *For Lou Harrison*

Saturday, June 15,

Noon, Hertz Hall
Yulia Van Doren, soprano
Ethan Iverson, piano
JOHN CAGE: *Four Walls*
 2 PM
Yulia Van Doren, soprano
Jamie Van Eyck, mezzo-soprano
Douglas Williams, baritone
Colin Fowler, piano & organ
Mark Morris, conductor
American String Quartet
CHARLES IVES: String Quartet No. 2 · Songs by John Cage, Henry Cowell, Ruth Crawford Seeger, Ives
CARL RUGGLES (ARRANGED BY COLIN FOWLER): *Exaltation*
 7:30 PM
red fish blue fish, percussion ensemble
Colin Fowler, organ
Joshua Gersen, conductor
IVES: *Organ Pieces*
LOU HARRISON: *Concerto for Organ and Percussion*
 9 PM
Yulia Van Doren, soprano
Jamie Van Eyck, mezzo-soprano
Douglas Williams, baritone
MMDG Music Ensemble
red fish blue fish
Colin Fowler, piano
Gamelan Sari Raras
Joshua Gersen, conductor
HENRY COWELL: *Heroic Dance* (for Martha Graham) · *Atlantis*
LOU HARRISON: *Fugue for Percussion* · *Concerto for Piano and Gamelan*

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OTHER MINDS 18 PERFORMERS



SWAPAN CHAUDHURI

Maestro Swapan Chaudhuri is a phenomenon in the arena of Indian Classical Music. Musicians honor him as one of the most highly respected Tabla players, worthy of highest regard all over the world. He is a recipient of the prestigious Sangeet Natak Academy Award from the Government of India, and the American Academy of Artists Award, both of which are reserved only for those artists who have attained the highest level of artistry. He has received the Excellence in Performing Arts Award from the Global Indian Congress in San Francisco, and has been nominated to the esteemed International Percussive Arts Society's Hall of Fame. It was Swapan's beloved parents, through their own passion for music, who initiated his formal musical training and inspired him in the field of Tabla, paving the path that would eventually lead him to virtuosity.

Swapan started learning Tabla at the age of five. He bases his style on the intensive training he received from his Guru, the late Pandit Santosh Krishna Biswas of Calcutta, the eminent exponent of the Lucknow Gharana. He holds a Master's degree in music and has been conferred honors for his distinguished contributions in the field of Tabla by various academic and musical institutions. He also holds a Degree in Economics from Jadavpur University, Calcutta.

Swapan's music is the spontaneous expression of his powerful emotions and his deep knowledge of Tabla. His ingenuity has ushered in a purely new style of Tabla playing. It is undoubtedly through his clarity and elegance of performance, both as an accompanist and as a soloist, that he has achieved such notoriety throughout the world as a true master of Tabla.

As a soloist and accompanist Swapan has traveled throughout Europe, North and South America, and Asia accompanying Maestros such as Ustad Ali Akbar Khan, Pandit Ravi Shankar, Ustad Vilayat Khan, the late Pandit Nikhil Banerjee, Ustad Amir Khan, Ustad Amjad Ali Khan, Pandit Bhimsen Joshi, Pandit Jasraj, Dr. Balmurli Krishna, Pandit Birju Maharaj, Dr. L. Subramaniam, and Pandit V.G. Jog as well as other eminent artists. In addition, he has produced numerous recordings, including his own Tabla solos and videotapes, and has appeared extensively on television and radio. Two records, *Legacy* (1997) and *Passing on the Tradition* (1998), were nominated for Grammy awards, on which Swapan collaborated with Asha Bhosle and Ali Akbar Khan.

Swapan's music reaches beyond the scope of Classical music to include performances and recordings with musicians such as Stevie Wonder, L. Shankar, Mark O'Connor, John Handy, Larry Coryell, John Santos, the reputed Persian musicians Alizade and Kayhan Kalhor, the African drum master, Malenga, and the renowned guitarists, Vlatko Stefanovski and Miroslav Tadic. He has participated in many International Music Festivals such as Bath, Perth, Sydney, Tokyo, Toronto, San Francisco, Kuala Lumpur, Stuttgart and Berlin. He has composed for several percussion ensembles that have received tremendous appreciation from Western as well as Indian audiences. He is associated with various American and European Universities as a visiting professor.

Swapan Chaudhuri has held the position as Director of Percussion at the Ali Akbar College of Music in San Rafael, California and in Basel, Switzerland, where students from all over the world receive intensive training in Tabla. He is also the Department Chairperson for the World Music Department at California Institute of the Arts in Los Angeles, California. In addition, Swapan maintains a rigorous touring and recording schedule throughout the year.



COLIN ERNST

Colin Ernst is a multi-disciplinary artist working in music, sculpture and circus performance. A founding member of Circus Contraption and a long time collaborator with Degenerate Art Ensemble his sculptures are musical, kinetic, organic and often comical. In keeping with life's duality his work is in the permanent collection of the Frye Art Museum and resting on his lawn. He composes, arranges and occasionally plays trombone with Orkestar Zirkonium and is currently recording a collection of songs for children entitled EarWorms.



GÁMAN

In 2007 three of Denmark's most celebrated young musicians joined forces to explore their common passion for contemporary art music and folk music. Today Bolette Roed (recorders), Rune Tonsgaard Sørensen (violin) and Andreas Borregaard (classical accordion) form the trio Gáman – a remarkable ensemble providing a new and highly acclaimed approach to both contemporary art music and folk tunes.

Gáman started out by examining the relationship between ancient and new music from the Nordic countries. New commissions from Denmark, Sweden, Norway, Iceland, Greenland and the Faroe Islands were juxtaposed to traditional folk music from the same countries to reveal similarities, contrasts and influences between the different pieces and traditions, and the resulting concert programmes were presented in large concert halls and small village churches alike in all the included countries.

In recent years Gáman has moved past the boundaries of the Nordic region. The trio has performed at renowned festivals in Poland, focusing on the relationship between Polish and Danish folk and baroque music, and in 2013 Gáman will have their US debut at Other Minds and their UK debut at Huddersfield Contemporary Music Festival performing with the acclaimed viola player Garth Knox. The trio name Gáman refers to the old Norse word for "joy".



AMY X NEUBURG

Amy X Neuburg has developed a unique career combining her interests in language, expressive use of music technology (with an emphasis on live looping), and exploration of multiple genres using the many colors of her four-octave vocal range. As voice/electronics soloist she has performed at such diverse venues as the Other Minds and Bang on a Can new music festivals, the Berlin International Poetry Festival, the Wellington and Christ church Jazz Festivals (NZ), the Warsaw Philharmonic Hall, and colleges, rock clubs and concert halls throughout the U.S. and abroad.

As composer, commissions include works for voices and chamber ensembles, often with looping electronics (Del Sol String Quartet, Robin Cox Ensemble, Solstice vocal ensemble, Present Music, Pacific Mozart Ensemble). Her acclaimed song cycle "The Secret Language of Subways" with cello trio and electronics has played at Yerba Buena Center, the San Francisco Symphony After Hours, and the Los Angeles Philharmonic Left Coast Festival. Amy has also composed extensively for theater, visual media and modern dance.

As vocalist, Amy toured and recorded with three Robert Ashley operas and has been featured in many contemporary productions including works by composer Guillermo Galindo and theater troupe Culture Clash. She's currently working with the Paul Drescher Ensemble on a concert of songs commissioned by 10 composers.

Amy received degrees in linguistics and voice from Oberlin College and Conservatory and an MFA in electronic music from Mills College. Her many grants and honors include Arts International, The U.S. Embassy New Zealand, The East Bay Community Foundation and the Alpert/Ucross Prize.



ADRIA OTTE

Adria Otte is a multi-instrumentalist whose primary focus has been on violin and guitar. She studied music at Bard College and has performed in ensembles ranging from classical string quartets to rock bands to free improvisation groups. She currently frequently collaborates with musician/dancer Dohee Lee, and performs traditional Korean percussion music with Jamaesori, an Oakland-based all-women drumming group.



MICHALA PETRI

Michala Petri began playing the recorder at the age of three and could be heard for the first time on Danish radio by the age of five. She made her debut as a concert soloist in 1969 at the Tivoli Concert Hall. Since then, the Danish artist has toured all the continents, and has appeared in the most famous concert halls in the world and many festivals.

Her astonishing mastery of her instruments as well as the infectious musicality she communicates instantly to audiences have been devoted to works ranging from the Baroque to the contemporary; many composers have dedicated works to Michala Petri and written for her.

In the concert hall or on record Michala Petri has worked with artists like Heinz Holliger, James Galway, Gidon Kremer, Pinchas Zukerman, Claudio Abbado, Christopher Hogwood or Keith Jarrett; while ensembles like the English Chamber Orchestra, the Academy of St. Martin in the Fields, the Swedish Chamber Orchestra, the Moscow Virtuosi, the Berlin Baroque Soloists or Kremerata Baltica have been her partners on stage or in the studio.

Besides orchestral works Michala Petri is particularly interested in the literature of the flute and guitar, and she has been on tour with Göran Söllscher, Kazuhito Yamashita and Manuel Barrueco. Since 1992, she has played with the guitarist and lutenist Lars Hannibal and has performed with him all over the world.

Over the years Michala Petri has received a wealth of honours and awards, including (several times) the German "Echo" Disc Award, the Léonie Sonning Music Prize, the Wilhelm Hansen Music Prize and the H.C. Lumbye Prize for her success in bringing classical music to a wide audience.

Michala Petri is Vice President of the Danish Society for Fighting Cancer and a board member of UNICEF Denmark.



ANNA PETRINI

Anna Petrini, born in Stockholm Sweden, has established herself as a musician in both contemporary and early music. She received her Master's degree at the Royal University College of Music in Stockholm. With grants from the Swedish Music Academy, she furthered her studies at the Conservatory van Amsterdam.

Anna performs internationally as a soloist and chamber musician and has been invited to festivals and venues such as Warsaw Autumn, ISCM World New Music Days, Other Minds Festival, Musica Electronica Nova, Bath International Music Festival, Stockholm Early Music Festival, Nordic Music Days, Journee GRAME and Tokyo Opera City Recital Hall. In addition to this, she has been broadcasted by Dutch, Italian, Australian and Swedish national radio and is represented on several commercial recordings.

Alongside numerous awards from the Swedish Arts Grants Committee, and the Swedish Music Academy, she was a prize winner in the Van Wassenaer Competition for Early Music, Holland, with ensemble La Soave Melodia in 2004 and with ensemble Trio Stravaganti she won the first prize in the Swedish competition "Young and Promising 2007."

With the aim to develop the repertoire for the recorder she devotes much of her time to contemporary music projects. She frequently collaborates with composers and has initiated and premiered works by Pierre Jodlowski, Kent Olofsson, Malin Bång, Lellel Tian, Hanna Hartman and Jesper Nordin, among others.

Anna's solo CD recording debut *Crepuscolo* (dB-Productions) is an entire album with works for the Paetzold contrabass recorder. The CD features premiere recordings by Oscar Bianchi, Malin Bång, Dominik Karski and Mattias Petersson.



WILLIAM WINANT PERCUSSION GROUP

The William Winant Percussion Group is Anna Wray, Nava Dunkelman, Scott Siler, Robert Lopez, and William Winant (conductor). Consisting of students of William Winant from both Mills College and UC Santa Cruz, as well as the community. They have worked with Jose Maceda, Lou Harrison, Julia Wolfe, Chris Brown Peter Garland, James Tenney and Peter Kotik. They have made recordings for New Albion Records, Tzadik, and New World Records, and perform throughout the bay area.



PAMELA Z

Pamela Z is a San Francisco-based composer/performer and media artist who works primarily with voice, live electronic processing, sampling technology, and video. A pioneer of live digital looping techniques, she creates solo works combining experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film, and new music chamber ensembles including Kronos Quartet and the Bang on a Can Allstars. Her large-scale multi-media works have been presented at venues including Theater Artaud and ODC in San Francisco, and The Kitchen in New York, and her media works have been presented in exhibitions at the Whitney Museum (NY), the Diözesanmuseum (Cologne), and the Krannert Art Museum (IL). Her multi-media opera *Wunderkabinet* – inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) has been presented at The LAB Gallery (San Francisco), REDCAT (Disney Hall, Los Angeles), and Open Ears Festival, Toronto. Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including *Bang on a Can* at Lincoln Center (New York), *Interlink* (Japan), *Other Minds* (San Francisco), *La Biennale di Venezia* (Italy), and *Pina Bausch Tanztheater Festival* (Wuppertal, Germany). She is the recipient of numerous awards including a Guggenheim Fellowship, the Creative Capital Fund, the *California Arts Alpert Award in the Arts*, *The MAP Fund*, the *ASCAP Music Award*, an *Ars Electronica* honorable mention, and the *NEA and Japan/US Friendship Commission Fellowship*. She holds a music degree from the University of Colorado at Boulder.

For more information visit www.pamelaz.com

OTHER MINDS 18 COMPOSERS



MALIN BÅNG

In Malin Bång's compositions she develops the idea that the main component in music is movement and energy. She defines her musical material according to their amount of friction to create a spectrum of actions ranging from the barely audible to the harsh and obstinate. In her work she often incorporates sound objects to explore a rich sound world and to suggest that a musical content can be shaped by anything valuable to the artistic purpose.

Malin Bång (b. July, 15th, 1974) is residing in Stockholm, Sweden. Her work includes music for instrumental ensembles, orchestra, staged music, electronic music, instrumental sound installations and performance pieces. Her music is performed in festivals and concerts such as Wittener Tage für Neue Kammermusik (DE), Festival Musica Strasbourg (FR), Darmstädter Ferienkurse (DE), Huddersfield (UK), Sommerakademie Schloss Solitude in Stuttgart (DE), Voix Nouvelles and Grand Atelier at Royaumont (FR), June in Buffalo (US), Nuovo Virtuoso (JP), Zeitfenster at Konzerthaus Berlin (DE), EstoVest in Torino (IT), Ultima festival in Oslo (NO), Sound Around and SPOR festivals in Denmark, Stockholm New Music, and and the Nordic Festivals Ung Nordisk Musik and Nordic Music Days. Malin Bång is the Composer In Residence for Curious Chamber Players, Sweden's most active young contemporary music ensemble, with which she has had a close collaboration since the start in 2003.

Her music has been performed by ensembles and musicians such as ensemble recherche (DE), Ensemble Aleph (FR), Nadar (BE), Ensemble Cairn (FR), Ensemble Contrechamps (CH), Ensemble SurPlus (DE), Madrigirls (JP), Athelas Sinfonietta (DK), Figura (DK), Esbjerg Ensemble (DK), The Icelandic Flute Ensemble (IS), Hamralið Choir (IS), KammarensembleN (SE), The Six Tones (VN/SE), Sabine Vogel (DE), Liv-Merete Kroken (NO), George Kentros (SE), KROCK (SE), the Basho Ensemble (SE), Quartet Nordir (SE). She has received many grants and commissions from Integra, Fondation de Royaumont, Ultima Festival, the Nordic Music Days, the Swedish Radio, the Swedish Concert Institute, the Royal Swedish Music Academy, and the Swedish Art Grant Committee among others.

Malin Bång received the award Staubach Honoraria from Internationales Musikinstitut Darmstadt/Eiler Foundation in 2009, and the Kranichsteiner Stipendienpreis in 2010 following the world premiere of her ensemble work Turbid Motion. She has been studying composition at the Academy of Music in Piteå, Universität der Künste i Berlin, the Royal Academy of Music in Stockholm, the Göteborg University and in several master classes and courses with teachers such as Brian Ferneyhough, Gérard Grisey, Philippe Manoury, Philippe Capdenat, Chaya Czernowin, Walter Zimmermann, Friedrich Goldmann and Ole Lützow Holm. As an active performer, Malin Bång plays live electronics and her own setup of various toys and objects. She both improvises and performs her own music, concert installations, and acoustic performances.

AARON GERVAIS

Aaron Gervais is a Canadian composer of new classical/avant-garde music, born in 1980 in Edmonton, Alberta. He received a Bachelor of Music with Honours from the University of Toronto, and a Master's degree from the University of California at San Diego. He has also pursued studies at the Koninklijk Conservatorium in the Hague, Netherlands. Gervais' teachers have included Chan Ka Nin (CA), Chinary Ung (US), Philippe Manoury (FR), and Martijn Padding (NL), and he has also participated in masterclasses with renowned composers from around the world. Prior to studying composition, Gervais studied jazz drumming and Cuban folkloric percussion, including a summer of private study in Havana in 2002.



Gervais' music has been performed by major ensembles in several countries, including the Nieuw Ensemble (NL), orkest de ereprijs (NL), the Ensemble contemporain de Montreal (CA), the Nouvel ensemble moderne (CA), Tapestry New Opera Works (CA), Toca Loca (CA), Continuum (CA), the Knights Orchestra (US), the London Sinfonietta (UK), and the Arditti Quartet (UK). His music has been broadcast on CBC Radio/Radio-Canada.

Prominent festivals have presented Gervais' work, including Amsterdam's prestigious Gaudeamus Music Week; Toronto's New Wave, soundaXis, and SHIFT festivals; Aberdeen's Sound Festival; and New York's MATA Festival. He was additionally selected as a representative for Canada in the 2008 World Music Days in Lithuania. One of his solo pieces, Flüsse-Einflüsse, was chosen as a required exam piece for the graduating accordion students at the Staatliche Hochschule für Musik – Trossingen in 2006.

Gervais was selected as the winner of the orkest de ereprijs's International Young Composers Competition in the Netherlands in 2009. He has also received various other awards and grants, including an ASCAP Gould Award (2010), six prizes in Canada's SOCAN Awards for Young Composers (2010, 2009, 2008, 2006, 2004, 2004), a Lieutenant Governor of Alberta Emerging Artist Award (2008), a SOCAN residency grant (2006), and numerous commissioning, travel, project, and study grants.

Long-term musical directions in Gervais' composing include a focus on rhythm and time, a preoccupation with the social and cultural factors that influence listening and taste, an interest in found materials, an exploration of what in fact constitutes creativity, and a fascination with the ways that social technologies are changing listening habits, to name a few. His music incorporates a wide range of palettes, from rich microtonal textures and shimmering timbres to bright chipper counterpoint, upbeat rhythmic drive, blunt musical gestures, and light-hearted humour. Aaron Gervais is represented by Art Music Promotion



PELLE GUDMUNDSEN-HOLMGREEN

Pelle Gudmundsen-Holmgreen was born on November 21, 1932 in Copenhagen, the son of a sculptor. From 1948 he took violin lessons. From 1951 to 1953 he took private lessons in theory and compositions with Finn Høfding. At the age of 26 he entered the Royal Danish Academy of Music in Copenhagen, where he studied theory, composition and history of music with Finn Høfding and Svend Westergaard, as well as instrumentation with Vagn Holmboe. In 1958 he finished his studies at the Academy. In 1959 he started working as a technical assistant with the Royal Danish Theatre and stayed there until 1964. During the years 1967 to 1972 he has been a teacher of composition at the Royal Danish Academy of Music in Århus.

Pelle Gudmundsen-Holmgreen has won several prizes such as the Lange-Müller Stipend in 1965, the Herman Sandby Prize in 1971, the Carl Nielsen Prize in 1973, the Music Prize of the Nordic Council for his Symphony, Antiphony in 1980 and the Wilhelm Hansen Prize in 1996. His compositional debut took place in 1955 at the Music Festival of the Scandinavian Conservatories with Variationer for cello solo (1954). In this work, as well as in his other early compositions like the first two String quartets there is an obvious influence of neo-classicism and, more particularly, of Bartók. With the arrival of serialism, Gudmundsen-Holmgreen became influenced by this composition technique, being particularly interested in the problems concerning time and rhythm. An example of works from this period is Chronos (1962).

Already in this early work we can see the composer's interest in geometric organization of frozen modules.

Just a few years later serialism is over for Gudmundsen-Holmgreen and from now on he works in a manner away from serialism and definitely anti-romantic. This became the trademark for his mature compositions like Collegium Musicum Konsert (1964) and Mester Jakob (1964). Absurdism and grotesque humour enter his works, influenced by the Irish author Samuel Beckett, still his major influence. A composition like Je ne me tairai jamais. Jamais (1966) is an example of this style.

In the mid sixties his style emerged to what is called “New Simplicity”, being a reaction to the ‘New Complexity’ as well as a means of getting away from the laws of serialism. The result in his music was an insertion of ‘everyday elements’, repetitions and banalities. His music became more ritualistic, opening itself and disclosing underlying possibilities. Compositions like Tricolore I (1966), Tricolore IV (1969) and Plateaux pour deux (1970) are good examples of this technique. In Tricolore IV we hear only 3 chords throughout the whole piece, while in Plateaux pour deux it is the instrumentation that draws attention: Cello and car-horns. At the same time Gudmundsen-Holmgreen still used a sophisticated construction in his works. Several works are based on a mirror scale, symmetrically dividing the composition around a central tone, like in his Spejl pieces. In the mid-seventies the composers started to insert quotations, fragments of older music, filtered through his ‘tone-sieve’ system. Works from this period are Genbrug (1975) and Symfoni, Antiphony (1977). The material of Gudmundsen-Holmgreen is always subjected to strict discipline: scale-binding, rhythmic or melodic mirroring and mechanical repetitions with rhythmical displacement. The main point is repetition. But in more recent years one can also see a less obvious role of structure and law, resulting in a bigger interest in the role of the musicians as a living presence. We can feel this in his Stringquartets 5-8 (1982-86), his beautifully ritualistic Triptykon (1985) and works like For cello and orchestra (1996).

Even though his music often sounds provocative, pessimistic and abstract, one can always feel the warmth of a composer working in a sensitive and decent way, with an unstoppable will to write uncompromising and authentic music, which is easily overheard at the first encounter, but grows stronger on closer acquaintance. —André Chaudron



DOHEE LEE

Born on Jeju Island, a volcanic island off the southern coast of Korea known for its strong shamanic tradition and matriarchal culture, performance artist Dohee Lee studied Korean dance, percussion and voice at a master level. Her work integrates these traditional roots with contemporary and experimental performance forms, and layers stories, myths, politics and spirituality into multidisciplinary performance pieces that combine music, movement, visuals, costumes, installation and audience participation. Lee’s distinctive and profound performance style evokes the full spectrum of human emotion, the primordial and futuristic, the visible and invisible realms. A review that appeared in the Chicago Tribune stated, “Lee unfurled an extraordinary lexicon of vocal colors, tones and textures. Yet she deftly controlled these otherworldly sounds...with her sinuous, thoroughly personalized one-woman choreography, self-styled art form.”

Born out of her desire to explore new art forms, Lee founded the Puri Project in 2004 to present interdisciplinary works that embrace the ritualistic and healing aspects of performance. Since her arrival in the US she has been a vital contributor to both the traditional and contemporary arts landscape of the San Francisco Bay Area and beyond. She was the recipient of the Isadora Duncan Special Award honoring Outstanding Achievement for her piece “FLUX”, performed at Yerba Buena Center for the Arts in 2008. She has performed in venues and festivals around the world and has collaborated with a wide range of artists such as dancers/choreographers Anna Halprin, Shinichi Iova-Koga’s inkBoat, Amara Tabor-Smith, Sherwood Chen, Yannis Adoniou’s Kunst-Stoff, the Degenerate Art Ensemble, Sue Li-Jue’s Facing East Dance and Music, and musicians/composers Kronos Quartet, ETHEL, Larry Ochs, Scott Amendola, Joan Jeanrennaud, Theresa Wong, Francis Wong, and Tatsu Aoki. She has been awarded artist residencies at the Oakland Asian Cultural Center, the Watermill Center in New York with the Degenerate Art Ensemble, the Headlands Center for the Arts, the Paul Dresher Artist Residency Center, and the Montalvo Arts Center.

A commitment to teaching is also encompassed in her artistic vision. Lee acted as artistic director and instructor at the Korean Youth Cultural Center from 2002 to 2008, resident artist and instructor at the Oakland Asian Cultural Center from 2008 to 2011, and has been a guest instructor at San Francisco State University, Saint Mary’s College, UC Berkeley and Northern Illinois University.



PAULA MATTHUSEN

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as “run-on sentence of the pavement” for piano, ping-pong balls, and electronics, which Alex Ross of The New Yorker noted as being “entrancing”. Her work often considers discrepancies in musical space—real, imagined, and remembered.

Her music has been performed by Dither, Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, Ballett Frankfurt, The Glass Farm Ensemble, James Moore, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including the Tanglewood Festival of Contemporary Music, the MusicNOW Series of the Chicago Symphony Orchestra, Merkin Concert Hall, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, the Gaudeamus New Music Week, SEAMUS, International Computer Music Conference and Dither’s Invisible Dog Extravaganza. She performs frequently with the electroacoustic duo ouisaudei, Object Collection, and through the theater company Kinderdeutsch Projekts.

Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers’ Awards, First Prize in the Young Composers’ Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship and recently the “New Genre Prize” from the IAWM Search for New Music. Matthusen has also held residencies at The MacDowell Colony, Yaddo, create@iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen completed her Ph.D. at New York University - GSAS. She was Director of Music Technology at Florida International University for four years, where she founded the FLEA Laptop Ensemble. Matthusen is currently Assistant Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology.



MEREDITH MONK

Meredith Monk (b. November 20, 1942 in New York, NY) is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. A pioneer in what is now called “extended vocal technique” and “interdisciplinary performance,” Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. Over the last five decades, she has been hailed as “a magician of the voice” and “one of America’s coolest composers”. Celebrated internationally, Monk’s work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London’s Barbican Centre, and at major venues in countries from Brazil to Syria. Among her many accolades, she was recently named 2012 Composer of the Year by Musical America and one of NPR’s 50 Great Voices, and received a 2011 Yoko Ono Lennon Courage Award for the Arts.

In 1968 Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978 she founded Meredith Monk & Vocal Ensemble to expand her musical textures and forms. As a pioneer in site-specific performance, she has created such works as Juice: A Theatre Cantata In 3 Installments (1969) and Ascension Variations (2009) for the Guggenheim Museum, and American Archeology #1: Roosevelt Island (1994). Monk’s award-winning films, including Ellis Island (1981) and her first feature, Book of Days (1988), have been seen throughout the world. Her music can also be heard in films by such directors as Jean-Luc Godard and the Coen Brothers. In addition to her numerous vocal pieces, music-theater works and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Kronos Quartet, Saint Louis Symphony Orchestra and Los Angeles Master Chorale, among others.

Since graduating Sarah Lawrence College in 1964, Monk has received numerous honors including the prestigious MacArthur "Genius" Award, two Guggenheim Fellowships, three "Obies" (including an award for Sustained Achievement), two Villager Awards, and two "Bessie" awards for Sustained Creative Achievement. She holds honorary Doctor of Arts degrees from Bard College, the University of the Arts, The Juilliard School, the San Francisco Art Institute and the Boston Conservatory. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated *Impermanence* and *Songs of Ascension*, recently named #1 new music release of 2011 by WNYC/New Sounds host, John Schaefer. Monk's 40th year of performing and creating new music was celebrated in 2005 by a four-hour marathon at Carnegie's Zankel Hall. This spring she will be honored with a remix and interpretations CD, *MONK MIX*, featuring 25 artists from the jazz, pop, dj and new music worlds. In March 2012, she premiered *Realm Variations* for six voices and small ensemble, commissioned by the San Francisco Symphony. Monk recently premiered a new 73-minute music-theater work, *On Behalf of Nature*, in January of this year at the Freud Playhouse on behalf of the Center for the Art of Performance at UCLA, which commissioned it.



FAUSTO ROMITELLI

One of the most promising of the young generation of Italian composers, Fausto Romitelli, born in Gorizia in 1963, died prematurely in 2004 after a long illness. He first studied under Franco Donatoni at the Accademia Chigiana in Siena, and later at the Scuola Civica in Milan. Besides Donatoni, his early inspirations were György Ligeti and Giacinto Scelsi, followed by Karlheinz Stockhausen, Pierre Boulez and Gérald Grisey. His 1980s output already testified to his interest in sound as, in his own words, a "material to be forged": *Ganimede* (1986), for alto, and *Kú* (1989), for 14 musicians.

In the 1990s, he continued his investigations of sound at IRCAM in Paris, and with the musicians of *L'itinéraire*—Tristan Murail, Gérald Grisey, Michael Lévinas and Hugues Dufourt. He studied at IRCAM's *Cursus de composition* and, from 1993 to 1995, collaborated with the *Représentations musicales* team in the capacity of "compositeur en recherche." Romitelli's experiments in sound synthesis and spectral analysis informed his compositions during this period: *Sabbia del Tempo* (1991), for six performers, and *Natura morta con fiamme* (1991), for string quartet and electronics.

Anything but a formalist composer, Romitelli did not shy away from hybridization, breaking down the barrier between art music and popular music. Distortion, saturation, psychedelic rock—inspired compositions and "dirty" harmonies were part of his musical universe, evident in *Acid Dreams & Spanish Queens* (1994), for amplified ensemble, *EnTrance* (1995), and *Cupio Dissolvi* (1996). The *Professor Bad Trip* cycle (I, II and III, 1998—2000), blending distorted colorations of acoustic and electric instruments as well as accessories like the mirliton and harmonica, was inspired by Henri Michaux's writings under the influence of psychedelic drugs, and recreates a hallucinatory atmosphere. *An Index of Metals* (2003), a video-opera for soprano and ensemble, with video by Paulo Pachini, is Fausto Romitelli final work, the synthesis and summit of his musical language.



SUNLEIF RASMUSSEN

Faroese Sunleif Rasmussen was born on Sandoy - "the sand island" - in 1961. In terms of his own priorities, the stress on the nationality is important if one wants to approach his music and understand his background. At all events the Faroese aspect - the colonial history, the yearning for freedom, the language, the songs and the culture - fills most of the self-portrait that he put into writing in 2002 when he received the greatest recognition ever afforded a Faroese composer: the Nordic Council's Music Prize for the symphony *Oceanic Days*. And as the youngest person so far he received the Faroese Cultural Prize of Honour in 2011.

Sunleif Rasmussen's musical idiom is also Faroese, according to the man himself, but not if you simply listen to the music. Deep within the structure lie traces of old Faroese songs Rasmussen has collected, broken down and rebuilt into a modern store of musical material. Material that one can quite reasonably say is both his own and new - but which at the same time has a relationship with the tradition and history. The Faroese landscape, however, seems far more of a presence in Rasmussen's Music.

His youth in Sandoy with omnipresent Atlantic, the dune, the lyme-grass and the gales - perhaps not unlike the conditions on the west coast of Jutland in the autumn - seems to explain much of the highly sensual musical experience one can get out of Sunleif Rasmussen's music.

But all the national baggage can also seem superfluous. Much of his technique can recall the music in the environment of which Sunleif Rasmussen was a part of at the Royal Danish Academy of Music in Copenhagen at the end of the 1980s. His contemporary Bent Sørensen, or one of the most important figures of the twentieth century, György Ligeti, are people with tonal idioms and ideas for music that just as definitively resemble Rasmussen's. His music may well be Faroese in its origins, but as a product it is global. —Henrik Friis



G.S. SACHDEV

G.S. Sachdev began playing the Bansuri when he was 14, and has created a rare form of instant communication with audiences through his music. Unlike many musicians, he has shied away from fusion, finding great pleasure and a sense of immense satisfaction with the rigors of infinite exploration within traditional pure classical Indian music.

Beyond his worldwide live performances, Sachdev's music is thoroughly enjoyed in yoga studios, meditation ashrams, massage rooms, spiritual centers and homes everywhere imaginable. His music is considered an antidote to stress, fatigue and cynicism. Sachdev's frequent world tours and recordings have won him many laurels and made him an internationally renowned legend respected by musicians and audiences in all realms of world music today.



CRAIG TABORN

Born in Detroit in 1970, Craig Taborn first came to international attention as a member of saxophonist James Carter's ensembles. By the late 1990s he was playing regularly with Roscoe Mitchell and leading his own groups. In the 2000s he was heard often in Tim Berne's bands and played with Dave Douglas, Gerald Cleaver and many others. One of the most sought after sidemen and sessioners, valued for his quick-witted improvising capacity, there is growing awareness among the jazz listening public that he is one of the great pianists of the present moment. The rugged lyricism of Taborn's first solo album for ECM, *Avenging Angel*, has been widely praised.



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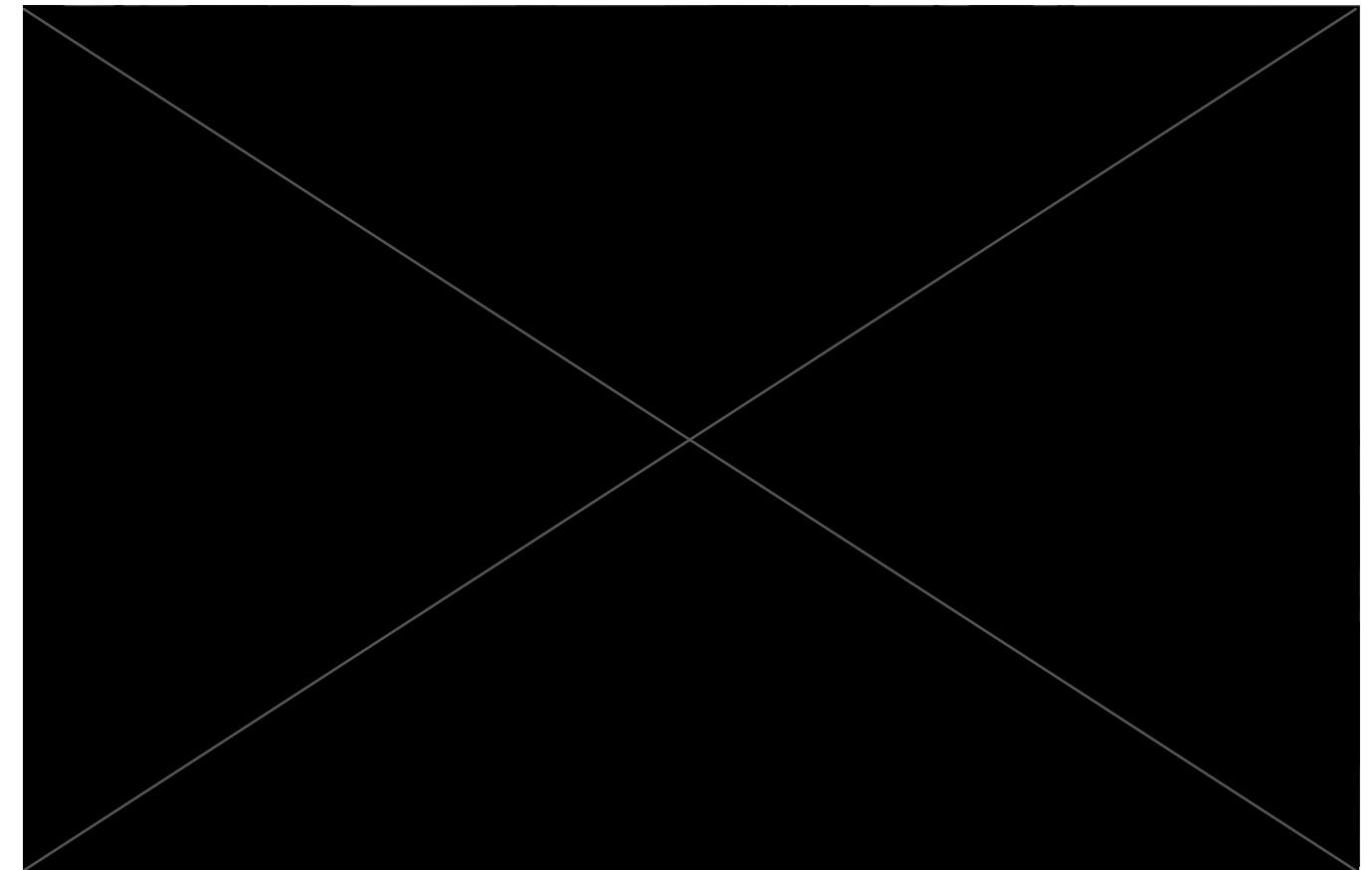
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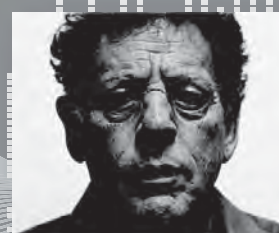
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 Jen Wang & Sean Dougall
 Andrea Drago
 drohnwerks
 Jim Eigo
 Tom Erbe
 John Fago
 Robert Feigelson
 Daniel David Feinsmith
 David H. Fenimore
 Margaret Fisher and Robert Hughes
 George Fogel
 Jim Fox
 Ella M. Fredrickson
 David Gans
 Adi Gevins

Gavazza Giuseppe, composer
 David Goren
 Albert Grantowski
 Jason Gross
 Luke Gullickson
 Jeremy J. Haladyna
 Anna S. Halprin
 David Hannah
 Bryn Harris (UK)
 Stephen Harrison & Susan Freier
 Dave Hart, Davis, CA
 Melanie Hedlund
 Paul Hembree
 Gary Hodges
 Wayne & Laurell Huber
 David Jackson
 Alden Jenks
 Dana Jessen
 Hermann Jessen
 Lawrence Johansen
 Jay Johnson
 Greg Jukes - The Fourth Wall
 Eduardo Kelerstein
 Steven Kemper
 John and Rozella Kennedy
 Christian Kesten
 Gary King
 Tad Kline
 Veronika Krausas
 Franz Kunst
 Anne La Berge
 Tania León
 James Leverett
 Beth Levin
 Steve Lew
 Joseph Lilley
 Michael Lindsey
 Guy Livingston
 Carl Lumma
 Katy Luo
 Linda Mankin
 Lucy and George Mattingly

Daniel Charles Max
 Douglas McKechnie
 Angelo & Linda Mendillo
 Roger Merrick
 Bonnie Miksch
 Marcia Mikulak
 Susan Miller
 Fredrik Montelius
 David Mount
 mullerstudio
 Douglas Murray
 Ed Musante
 Charles Nichols
 Roberto Novati
 David O'Dette
 Morgan O'Hara
 Meara O'Reilly
 Paul Ohannesian
 Fraser Orr
 Ryan Page
 Anthony Pateras
 Christopher Pickert
 Piedmont Piano's
 Anne Powers
 Cliff Preiss
 Sophia Preston
 Karl Pribram
 Kenneth Pyron
 Jack and Judy Radosevich
 Peggy Rippe Salkind
 Michael Robin
 Troy Rogers
 Fred Rosenblum
 Michael Roth
 Peter Rubardt
 David Samuelson
 Elli Sandresky
 Michael Schwab
 Barrett Shaver
 Jack Shoemaker
 Jen Shyu
 Aaron Siegel

Alexander Sigman
 Jessica Smith
 Rachel Smith & Mitch Greer
 Laurie Spiegel
 Ron Spinosa
 Alex M. Stahl
 Michael Stubbart
 Bruce Suilmann
 Donald Suisman
 Jameson Swanagon
 Loren Tayerle
 Michael Theodore
 Tim Thompson
 Glenn Thomson
 Timonarina
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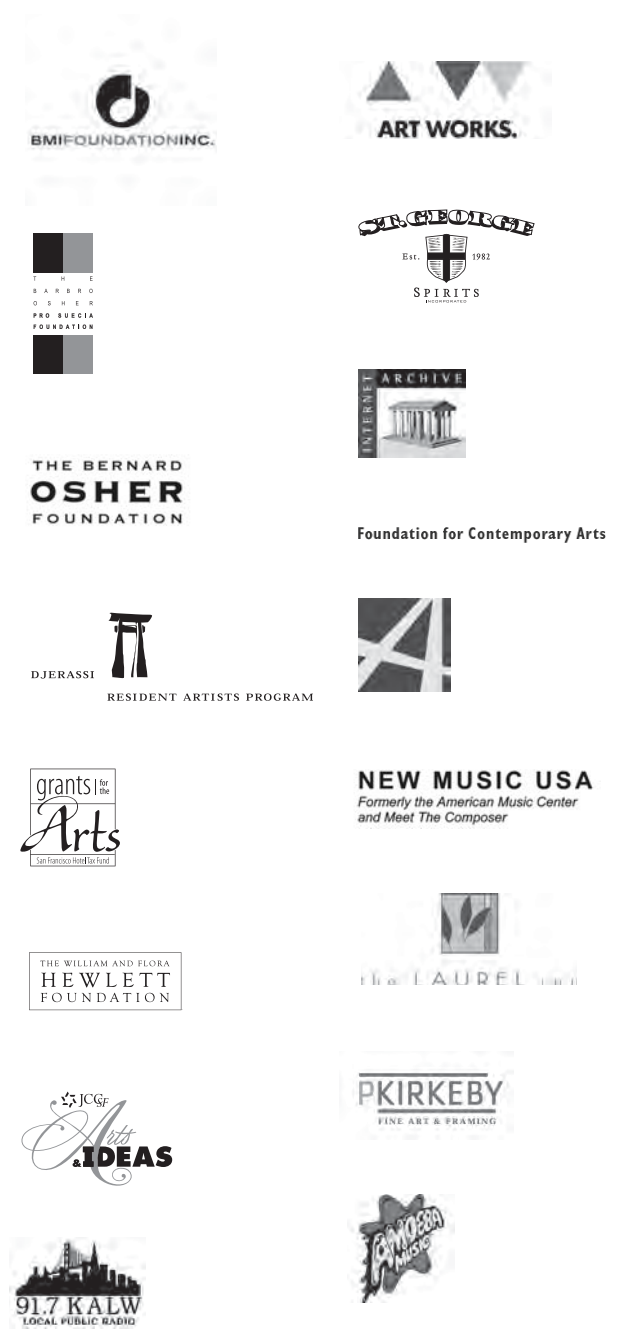
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Allan Cronin
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ABOUT THE FESTIVAL

The 18th Other Minds Festival is presented by Other Minds in association with the Djerassi Resident Artists Program and the Eugene and Elinor Friend Center for the Arts of the Jewish Community Center of San Francisco.

Now in its 18th edition, the annual Other Minds Festival of New Music invites nine of the most innovative artists from around the world to the San Francisco Bay Area for a four-day residency at the Djerassi Resident Artists Program in Woodside, California, and three days of concerts, panel discussions, and symposia in San Francisco. Known for featuring illustrious guest performers, a significant number of world premieres, and productions that incorporate new technologies and multidisciplinary collaborations, the Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.

OTHER MINDS 1 (1993)

Robert Ashley
Thomas Buckner
Philip Glass
Jon Jang
Barbara Monk Feldman
Meredith Monk
Foday Musa Suso
Conlon Nancarrow
Trimpin
Jai Uttal
Julia Wolfe

OTHER MINDS 2 (1995)

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

OTHER MINDS 3 (1996)

Laurie Anderson
Kui Dong
Henry Kaiser
George Lewis
Lukas Ligeti
Miya Masaoka
Ionel Petroi
David Raksin
Frederic Rzewski
Charles Shere
Olly Wilson
La Monte Young

OTHER MINDS 4 (1997)

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

OTHER MINDS 5 (1999)

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

OTHER MINDS 6 (2000)

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

OTHER MINDS 7 (2001)

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

OTHER MINDS 8 (2002)

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

OTHER MINDS 9 (2003)

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

OTHER MINDS 10 (2004)

Alex Blake
Amelia Cuni
Francis Dhomont
Werner Durand
Mark Grey
Keiko Harada
Stefan Hussong
Joan Jeanrenaud
Hanna Kulenty
Tigran Mansurian
Jon Raskin

OTHER MINDS 11 (2005)

John Luther Adams
Maria de Alvear
Charles Amirkhania
Billy Bang
Maro Blitstein
Fred Frith
Phill Niblock
Michael Nyman
Daniel Bernard Roumain
Evan Ziporyn

OTHER MINDS 12 (2006)

Tara Bouman
Daniel David Feinsmith
Joëlle Léandre
Per Nørgård
Maja Ratkje
Peter Sculthorpe
Ronald Bruce Smith
Markus Stockhausen

OTHER MINDS 18

Aaron Gervais
Dohee Lee
Paula Matthusen
Mattias Petersson
Michala Petri
Anna Petrini
Sunleif Rasmussen
G.S. Sachdev
Craig Taborn

OTHER MINDS 13 (2008)

Michael Bach
Dan Becker
Elena Kats-Chernin
Keeril Makan
Åke Parmerud
Dieter Schnebel
Ishmael Wadada Leo Smith
Morton Subotnick

OTHER MINDS 14 (2009)

Michael Harrison
Dobromiła Jaskot
Ben Johnston
Catherine Lamb
Chico Mello
John Schneider
Linda Catlin Smith
Bent Sørensen
Chinary Ung

OTHER MINDS 15 (2010)

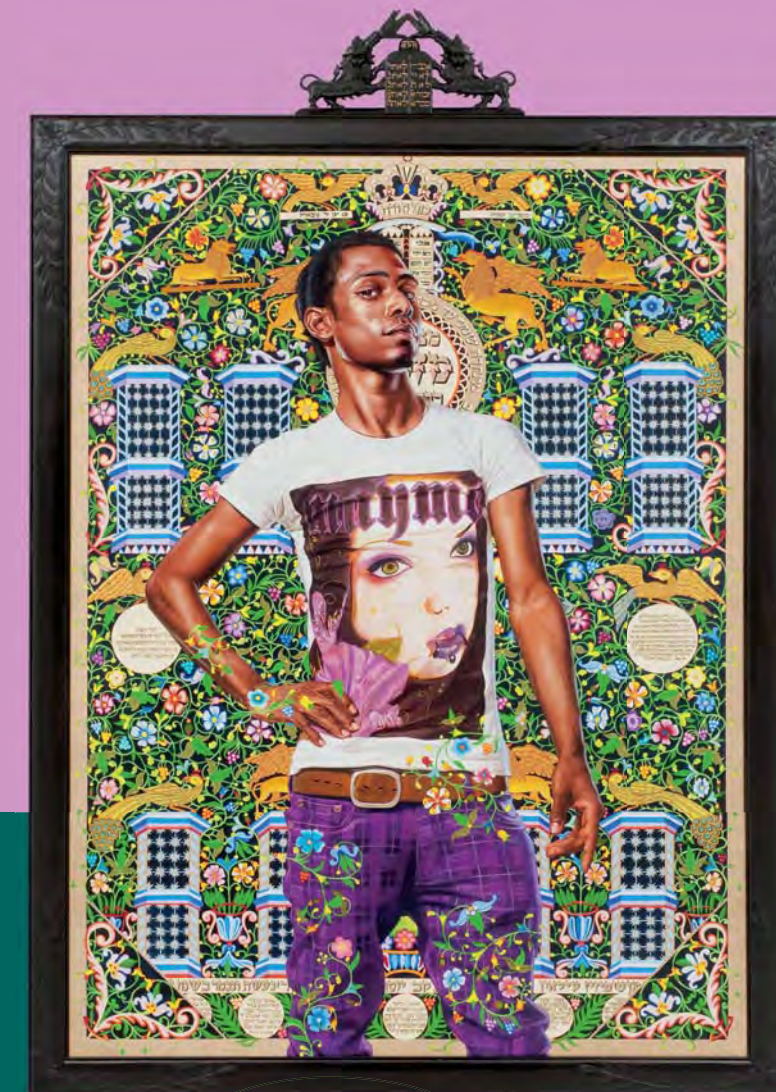
Natasha Barrett
Lisa Bielawa
Chou Wen-chung
Jürg Frey
Tom Johnson
Kidd Jordan
Carla Kihlstedt
Paweł Mykietyn
Gyan Riley

OTHER MINDS 16 (2011)

Louis Andriessen
I Wayan Balawan
Han Bennink
Kyle Gann
Janice Giteck
David A. Jaffe
Jason Moran
Agata Zubel

OTHER MINDS 17 (2012)

Harold Budd
Gloria Coates
John Kennedy
Ikue Mori
Tyshawn Sorey
Simon Steen-Andersen
Øyvind Torvund
Ken Ueno
Lotta Wennäkoski



Kehinde WILEY

THE WORLD STAGE: ISRAEL

THROUGH MAY 27, 2013

CONTEMPORARY
JEWISH MUSEUM

736 Mission Street | 415.655.7800 | thecjm.org | facebook.com/thecjm | twitter.com/jewseum | Open Daily (except Wed): 11am-5pm, Thu 1-8pm

Kehinde Wiley | The World Stage: Israel is organized by the Contemporary Jewish Museum, San Francisco. The presenting partner for the exhibition is The Jim Joseph Foundation. Major support comes from the Columbia Foundation. Supporting sponsorship has been provided by Siesel Malbach and Eta and Sass Somekh. The Koret and Taube Foundations are the Lead Supporters of the 2012/13 exhibition season. Image: Kehinde Wiley, *Benedict Brkou (The World Stage: Israel)*, 2011. Oil and gold and silver enamel on canvas, 115 x 79 5/8 in. (framed). Private collection. Courtesy of the artist and Roberts & Tilton, Culver City, California.

“Other Minds 2013 begins on Feb. 28; the programs are happily free of been-there-done-that, and are notable, among other things, for their gender parity.”

–Alex Ross of *The New Yorker*

OTHERMINDS.ORG

