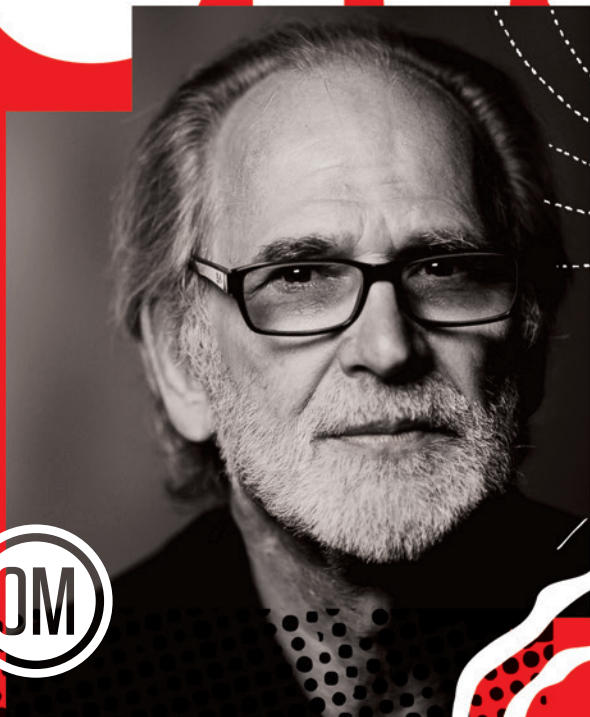


OTHER MINDS
FESTIVAL 28



San Francisco's
Annual Festival
of New +
Experimental
Music

OMM 28



OMM 28





San Francisco's
Annual Festival
of New +
Experimental
Music



OM28

Wednesday–Saturday, September
25–28, 2024. Panels at 7:00 pm, Concerts
at 8:00 pm. Brava Theater, San Francisco

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FESTIVAL 28
WEDNESDAY-
SATURDAY,
SEPTEMBER
25-28, 2024
PANELS AT 7:00 PM,
CONCERTS AT
8:00 PM
BRAVA THEATER,
SAN FRANCISCO**

OTHER MINDS FESTIVAL 28

September 25–28, 2024, Brava Theater, 2781 24th St, San Francisco, CA 94110

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TRIPPIN' WITH TRIMPIN

Charles Amirkhanian

In the annals of new music, a few figures stand out for their invention of new possibilities based on a reexamination of music's basic building blocks. Many of these are allied with the American Experimental Tradition, including Charles Ives, Henry Cowell, Lou Harrison, John Cage, Ruth Crawford, Conlon Nancarrow, and Harry Partch.

All these revered figures were born in the United States. But their influence by now has inspired younger composers throughout the world. A prime example is the work of German-born Trimpin, who early on in his career flew to Mexico City to meet the Arkansas-born political refugee composer Conlon Nancarrow. His magnificent player piano studies deployed an outmoded mechanical instrument to solve the problem of performing multiple musical voices, each at a different tempo. Human performers couldn't do it with acoustic orchestral strings, winds, brass, and percussion. Only with the arrival of computers could it be done with electronic instruments with loudspeakers. But if you liked to hear your music from acoustic instruments, Nancarrow was your only option.

I first encountered Trimpin in early 1980 at the Festival Für Augen und Ohren ("For eyes and ears") in then-West Berlin. This was an art exhibition of rare mechanical music instruments that were visually striking, and I had been tasked by curator René Block to lecture specifically on the player piano music of George Antheil and Conlon Nancarrow.

I had brought with me the actual player piano rolls by the two men: Original Pleyela rolls of Antheil's *Ballet mécanique* from the mid-1920s and duplicates of the single hand-punched rolls by Nancarrow made in the 1950s and 1960s. I started to play them on an old upright instrument, but as I started the first roll, Antheil's repeated use of 20-plus note chords overtaxed the instrument's bellows and blew holes in their fragile dry fabric. Not a sound came out.

Not knowing what to do, I was fiddling with the instrument when a young German man from the audience rushed the stage to explain to me that the instrument was not quickly salvageable. Did I have tape recordings of the music? Fortunately I did and a playback machine was rushed in to help me illustrate my comments.

The lecture now over, my new friend introduced himself to me as "Trimpin" and asked how he could visit Nancarrow whose music and work he greatly admired. I gave him the composer's phone number. Next thing I heard a few months later, he'd hopped a plane to Mexico and befriended Conlon, becoming one of his most trusted colleagues,

both musically and personally.

This year at our Other Minds Festival, we're honored to present the world premiere of Trimpin's newest work *The Cello Quartet*. Commissioned with generous funding from the Hewlett Foundation for their 50th anniversary, the work has been incubating for two years, from the process of the composer hand-building the robotic instruments to composing and programming the music. The inspiration of Nancarrow is immediately apparent when you hear the work. Cello soloist Lori Goldston, a fiercely independent player who's performed with Nirvana and has been called "the Jimi Hendrix of the cello," has worked closely with Trimpin in creating this work.

In addition, Trimpin's concept has been amplified by Bay Area choreographer and performance artist Margaret Fisher, whose memorable stage works now are documented and collected in the NY Public Library for the Performing Arts. Fisher's use of a quixotic movement language—blending yoga poses, insect movements, sober historical symbolism, and suggestive humor from commedia dell'arte—will be deployed among three circus performers rather than the "modern dancers" that Trimpin originally had envisioned.

Our thanks to all the collaborators who have worked tirelessly to create *The Cello Quartet*.

I'm also thrilled that Other Minds is celebrating the 85th birthday of composer Annea Lockwood, born in New Zealand and long resident in the U.S. where she was for many years

a distinguished professor of music at Vassar College. Annea has championed the inclusion of ambient sounds in her music and, along with the late great Pauline Oliveros, the practice of Deep Listening. A who's who of distinguished new music performers will present her music: The piano and percussion quartet Yarn/Wire, trumpeter Nate Wooley, and pianist Sarah Cahill. If you see someone in the hall smiling as widely as Kamala Harris, that'll be Annea, our irrepresible new music charmer.

The American Experimental Tradition seems to have established a zone of influence in Norway, as previous guests to our festival have proven. This year, in collaboration with the Norway House Foundation in Berkeley, we're pleased to welcome Oslo composer Jan Martin Smørdal. If you love hockets (and who doesn't?) this is your moment. Two widely separated duos, each with one pianist and one percussionist, will trade alternating accents in quick succession that could have been inspired by an afternoon at Wimbledon.

Our festival series closes this year with two virtuosic improviser duos. Charismatic trap drummer Marshall Trammell operates with a stripped-down kit animated by his super-charged wizardry. NEA Jazz Fellow Hafez Modirzadeh performs on saxophones, combining Persian overtones and harmonies with jazz structures.

Percussionist and poet Nava Dunkelman joins forces with electronic musician Amma Ateria, born in Hong Kong, as IMA (meaning "now"

in Japanese). Both are products of the legendary Mills College music department (R.I.P.). Dunkelman, born in Tokyo to an American father and an Indonesian mother, has played with Fred Frith, John Zorn, the SF Contemporary Music Players, and SF Girls Chorus. Amma Ateria is inspired by the perception of out of body experiences and inaudible conversations. She employs long stretches of sustained electronic tones colored by ephemeral audio textures.

This is most definitely a special year for the Other Minds Festival. Thank you for being here with us.

We look forward to returning next year when we'll present Other Minds Festival 29. Our featured composers will include Pamela Z (a new commission for the choral group Roomful of Teeth and guitar-percussion duo The Living Earth Show), Theresa Wong (*Vox Lumina* for the Peninsula Women's Chorus and other players), and the splendid instrumental music of another Bay Area luminary Samuel Adams. We'll be right here, October 15-18, 2025, at Brava Theater in San Francisco.



Photo by Carol Law.



Host Committee

Other Minds thanks our most generous donors.

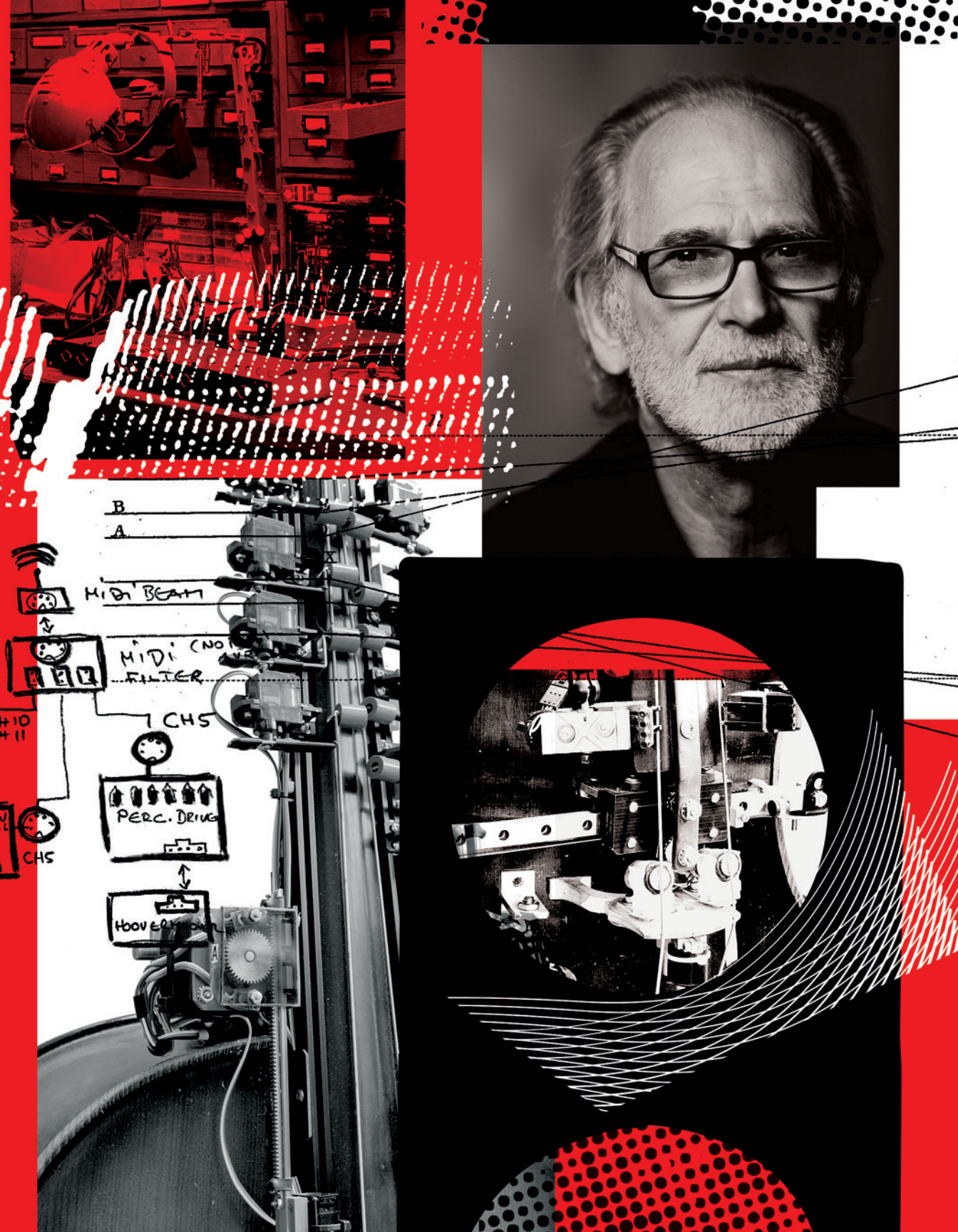
The Other Minds Festival 28 Host Committee comprises a group of individuals who are in large part responsible for making this year's event possible. Members of the Host Committee share a special dedication to Other Minds' mission of seeking out the most challenging, inspiring, and unlikely New Music. We would like to extend our very sincere thanks to the individuals listed here for helping bring about these performances. We salute their dedication to expanding the boundaries of musical creation and consumption and for advancing our efforts to support these singularly talented artists whose vision engages our imagination.

Alice & Chris Allick
 Joan Friedman & Mark Applebaum
 Patricia Thomas & Scott Atthowe
 Brian Baumbusch
 Caren Meghreblian & Harry Bernstein
 Barbara Bessey
 Gillian Kuehner & Norman Bookstein
 Barbara & Steven Burrall
 Fern Cleghorn Trust
 Maki Namekawa &
 Dennis Russell Davies
 Patti Noel Deuter
 Mike Dyar
 George Freeborn: In honor of
 Shirley Ross Davis
 Norman Carlin & David Gladstein
 Philip Glass
 Marta Thoma & David Hall
 Lorraine & Victor Honig Fund
 for Social Change
 The Randy Hostetler Living Room
 Music Fund
 Melissa Haddad & Bill Huie
 Joyce & Mark Hulbert
 Sonia Elks & Charles Hutchins
 Ron Kay: In honor of Dennis
 Russell Davies' 80th Birthday
 Amanda Goodroe & Eric Kuehnl
 The McElwee Family
 Leslie Berriman & Nion McEvoy
 Madeline & Patrick McMenamin
 Jane Ivory & Jim Newman
 Anita Mardikian and Josef Pepo Pichler
 Margot Golding & Michael Powers:
 In honor of Charles Amirkhanian
 Jane and Larry Reed
 Daphne Tan & Jay Stamps
 Alan Zimmerman & Larry Schulte
 Sue Threlkeld & Curtis Smith
 Linda Dembo & Stephen Smoliar
 Deborah & Steven Wolfe
 Kristen & Mitchell Yawitz

**CONCERT 1+2
WED./THURS.
SEPTEMBER 25+26.
7PM PANEL
DISCUSSION (25TH).
6PM WORKSHOP
(26TH). 8PM
CONCERT
TRIMPIN - THE
CELLO QUARTET,
WORLD PREMIERE;**

1+2

**MARGARET FISHER,
CHOREOGRAPHY;
LORI GOLDSTON, CELLO;
JOEL HERZFELD, BRI
CRABTREE, CALVIN KAI
KU, CIRCUS ARTISTS;
CYNTHIA DU VAL,
COSTUME DESIGNER;
ANNA HENSON,
PROJECTION DESIGNER;
DIMITRI DIAKOPOULOS,
CREATIVE TECHNOLOGIST**



The Cello Quartet Trimpin

Margaret Fisher, choreography
Lori Goldston, cello
Bri Crabtree, Joel Herzfeld,
and Calvin Kai Ku, circus artists
Cynthia DuVal, costume designer
Anna Henson, projection designer
Dimitri Diakopoulos,
creative technologist
Jeff Raz, circus consultant

The Cello Quartet was made possible through generous support from the William & Flora Hewlett Foundation and the Shanbrom Family Foundation.

The following is a transcript, edited for length and clarity, of an interview with Trimpin, conducted by Joseph Bohigian for the *Other Minds Podcast* on August 12, 2024.

Joseph Bohigian: Can you talk about when you started working on *The Cello Quartet*?

Trimpin: I got a phone call from the former cellist from the Kronos Quartet, Jeff Zeigler. His wife [Paola Prestini] was running National Sawdust in Brooklyn, New York. They wanted to commission me to do a piece for cello, but this was before the pandemic and suddenly the pandemic was there and I got a phone call saying, "Look, we cannot get the

Left: Trimpin
by Ernie Sapiro.

THE CELLO QUARTET

funding together right now. National Sawdust is closed because of the pandemic, so nothing will happen at this moment." At the same time, I kept going, investigating the idea of using the cello, not particularly as a musical instrument but as a body. Also, the name National Sawdust triggered this idea that the cello should create sawdust by using a carpenter saw instead of a bow. Instead of bowing the cello, the carpenter saw is cutting into the cello in a rhythmic temporal structure. Of course I went on exploring different ways to interact with the cello, that another cellist could use their cello to interact with the autonomous cellos. The idea kept going until a few years ago when I was reading about

the Hewlett Foundation grant for their 50th anniversary giving grant money away for a special project which had to include different disciplines like music composition, dance, movement, technology, robotics, and artificial intelligence. I applied for it and I was one of the finalists, but the Hewlett Foundation doesn't give any money to an individual artist, only to a nonprofit organization, so that's when I contacted Other Minds. I called up Charles Amirkhanian and asked, "You guys want to be a part of this?" and of course immediately he said, "yes, we do," and that's how everything started.

JB: I see your three autonomous cellos that you built sitting behind you. Can you describe what these look like and how they function?

T: They are all on wheels. They have a motorized way to move on stage, so they can move around in any direction. The idea was also for this project to give music or sound another dimension. You know in music, there are three dimensions, like pitch, timbre, and time, and adding a fourth dimension, which would be spatial aspects like moving sound through space. This was the idea behind having not a stationary sound source, but having the instruments moving around the stage, as well as the piano, which is also moving on stage, the live cellist, she is also moving on stage, at the same time the dancers, performers are moving, so everything is in constant movement. This was adding this other dimension, spatial sound. I was starting with the concept of having the autonomous cellos on wheels, and they are all computer controlled, from a MIDI musical instrument digital interface program, so there's a computer sending all this information: when to play, where to move, how to move, and it's kind of the choreography of the autonomous instruments.

JB: How do the cellos and piano know where to move? Have you pre-programmed where they go? Are you doing it live? Are they interacting with the live performers?

T: That's what we are still working on right now. They are waiting for MIDI commands to know when to move or to rotate around or to go any kind of direction. In ten days or



Trimpin in his workshop.
Photos courtesy of the artist.

so, Margaret Fisher, the choreographer, is coming, and the costume designer [Cynthia DuVal] and one of the performers, are coming to my studio, where we will work out the last details, how the interaction can function between the performers and the instruments. Are they controlled by just MIDI commands, or are the performers involved?

JB: I hear the three cellos have names. I see one with horns coming out of it, another with the saw that you mentioned, and one that's upside down and sliced in half. What are their names and where did those names come from?

T: The one with the horns, that's called George. It's named after George Lewis, the trombone player. I was always fascinated with his sounds he created. The middle cello, which has the wooden saw and a lot of preparations, is called Charlotte, after Charlotte Moonman. She was an experimental cellist and I saw her a few times live in the early 80s. On the right is the bass, there are four bass strings on the cello. It's called Charlie. It's named after Charlie Haden, the bassist. The piano is fully prepared. It also has a Vorsetzer, which has 88 mechanical fingers. Inside above the strings, the preparations are installed, which are all MIDI controlled. There are also devices built in where the strings are set into vibration without even touching them. These strings will be activated through magnetic fields, and that's actually the first piece in the performance. All the sounds coming from inside the piano will be transposed up 42 times, and then we are actually ending up in the spectrum of light. The low frequency from the piano, which we can

hear because it's in our range of hearing, when you go up 42 times, you are actually in the frequency spectrum of visible light. So all the projection for the first piece the audience will see, all the colors are actually generated from the sound of the piano. They are not arbitrary, and I'm using the first 11 harmonics, starting with a low A, and the piano is actually tuned to 432 Hertz, not in the standard concert pitch of 440. The other instruments I'm using are also tuned to 432. At the same time there are some drone sounds emitting from the other cellos, and this is basically the source for the creation of the colors.

JB: This is *The Cello Quartet*. We've talked about three of the cellos, could you also talk about this fourth cello, which will be a live player, Lori Goldston.

T: The fourth cello is a human-played cello, which is also sitting on the cello-mobile. While Lori Goldston plays the live cello, she also is using the plugged and unplugged version. The unplugged version is the pure acoustic cello, but the plugged, she actually is using some kind of pedals where she is using some processing of the sound coming from the cello. While she is playing live, she is constantly moving on stage.

JB: Could you talk about what the music itself is going to sound like?

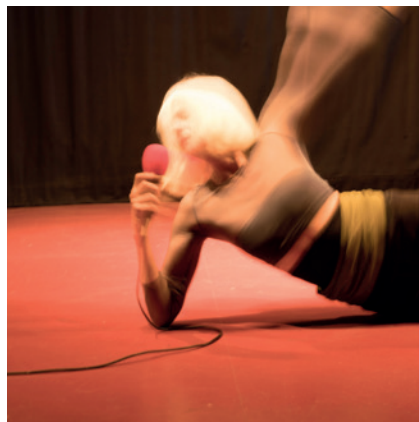
T: The first piece, like I just mentioned, is based on these long, sustained sounds, where you create this acoustical environment just generated by the vibration of the strings using a magnetic field. The next part will be Lori Goldston's solo

improvisation piece, interacting with the dancers. The third piece, I originally composed it for a commission for the Seattle Symphony, for musicians, but for this part I rearranged all the music for the autonomous cellos and the piano and the live musician, so they are interacting among each other while they are in different locations on stage and they respond to each other using an idea inspired by Henry Brant with his sounds coming from different locations. He asked me once to build a mechanical conducting arm, where he could conduct a certain part of the ensemble in one location, and the other arm would conduct the other musicians in a totally different location, so they could all have their own kind of timing structure. The third piece is based on these conversations going on onstage among the three autonomous cellos, the live cello, and the piano. The fourth piece starts with some lampshades being converted into a drum machine. The lampshade acts as a drum skin. It will be mechanically activated by a drum stick and they also have RGB light built in.

JB: You've mentioned the visuals, we have lights, projections, and three circus artists who will be choreographed by Margaret Fisher. Could you talk about your collaborations with Margaret so far?

T: Margaret came up with this great idea of not using traditional dancers, more adding another aspect of performing art. I was immediately excited about this idea, using more the body of a performer, in terms of what this body can do, not just like a dancer is moving. There is a completely different expression of what

a body can do. I was also starting to design, not costumes, they are more like a part of the performer's equipment to wear, which is also interactive. It was inspired by this German Bauhaus artist, Oskar Schlemmer. He wrote, a hundred years ago, a piece called the *Triadisches Ballett* and he used these very futuristic costumes and movements. It was performed in 1922 the first time, and in 1926 it was performed again. Paul Hindemith composed the music, but it was also for mechanical instruments. There was not one live musician involved, it was all mechanical instruments. I saw the reconstructed piece, the *Triadisches Ballett*, in 1980, I think. So still ideas came back for this piece, using different ideas of costume design.



Above: Margaret Fisher
by Janice Weingrod

TRIMPIN

Biographies:

Trimpin is a sound sculptor, composer, engineer, and inventor. A specialist in interfacing computers with traditional instruments, he has developed ways of playing instruments ranging from giant marimbas to stacks of electric guitars via computer. His work integrates sculpture, sound, and live performance. Born in Germany near the Black Forest, Trimpin spent several years living and studying in Berlin, working as a set designer and collaborating with artists from both Germany and the United States. He relocated to the United States in 1979.

His work has been performed and exhibited at shows, performances, new music festivals, museums, and galleries around the world including the Seattle Art Museum, International Jazz Festival in Vancouver, Missoula Museum of Art in Montana, Tacoma Art Museum, Washington State University Museum of Art, Ojai Music Festival, and Other Minds Festival. From 2005 through 2007, museums and galleries throughout the Pacific Northwest mounted an extensive retrospective of Trimpin's work. His sound sculptures, installations, and set designs have been developed in collaboration with artists such as Merce Cunningham, Samuel Beckett, Conlon Nancarrow, and the Kronos Quartet.

Subsequent to receiving his 1994 Grants to Artists award, Trimpin received a MacArthur "Genius" Award and a John Simon Guggenheim Memorial Fellowship for his investigations of acoustic music in spatial relationship, both in 1997. He holds an Honorary Doctorate in Musical

Arts from California Institute of the Arts, which he was awarded in 2010. Trimpin is the subject of the 2009 documentary film, *TRIMPIN: The Sound of Invention*, which premiered at the South by Southwest Film Festival and a 2011 book, *Trimpin: Contraptions for Art and Sound*, edited by Anne Focke.

Margaret Fisher, choreographer, has presented interdisciplinary and scholarly work, partnering with the late, venture-some Robert Hughes, composer and conductor. She's also created choreography for the music of composers familiar to Other Minds audiences: Charles Amirkhanian (Cabrillo Festival), Ivan Wyschnegradsky (American Center, Paris), Beth Anderson (Cabrillo), Bob Ashley (PS1), Lou Harrison (video), and Ezra Pound (OM 7).

Her love of early twentieth-century modernism found expression in her direction of composer Charles Shere's opera *The Bride Stripped Bare By Her Bachelors, Even*, based on Duchamp's eponymous 1915-1923 painting on glass. With Nancy Lewis in NY and Fisher in CA, the two choreographers in 1977 created the first real-time bi-coastal duet for the groundbreaking satellite transmission *Send/Receive*, organized by Keith Sonnier and Richard Lowenberg in coordination with NASA. Fisher went on to choreograph *Thermographic Video Cartoons* for Lowenberg, with visual artist Judith Azur. In 1984, Fisher and Hughes formed MAFISHCO, a performance and production group known for its pairing of

MARGARET FISHER

LORI GOLDSTON

vintage-tech to high-tech video monitors, film projectors, lasers, walkie-talkies, multi-image orchestra, cloud chambers, and recently, a robotic heron fabricated by Oliver DiCicco. Their award-winning work toured art festivals across disciplines in the U.S., Europe, and Japan. As co-authors Fisher/Hughes published scholarly editions of the complete music of Ezra Pound, issued by their imprimatur Second Evening Art, which will publish Hughes' unfinished magnum opus *Silenus' Antiphony* in 2025.

MAFISHCO would like to thank the following: Callahan Piano, Judiyaba, Betsy London, Sudhu Tewari, Janice Weingrod, Teresa Kalnoskas, Bryan Day, Leon Kyriakopoulos, Josh Wellman, Lauren Elder, Leonard Pitt, Wendy Parkman, and Celia McCarthy.

Classically trained and rigorously de-trained, possessor of a restless, semi-feral spirit, **Lori Goldston** is a cellist, composer, improviser, producer, writer, and teacher from Seattle. Her voice as a cellist, amplified or acoustic, is full,



textured, committed, and original. A relentless inquirer, her work drifts freely across borders that separate genre, discipline, time, and geography. Current and former collaborators and/or bosses include Earth, Nirvana, Mirah, Jessika Kenney, Ilan Volkov, Eyvind Kang, Stuart Dempster, David Byrne, Terry Riley, Jherek Bischoff, Malcom Goldstein, Steve Von Till, Lonnie Holley, Cat Power, Ellen Fullman, Maya Dunietz, Mik Quantius, Embryo, O Paon, Tara Jane O'Neil, Natacha Atlas, Broken Water, Ed Pias, Christian Rizzo and Sophie Laly, Threnody Ensemble, Cynthia Hopkins, 33 Fainting Spells, Vanessa Renwick, Mark Mitchell, Lynn Shelton, and many more. Her work has been commissioned by and/or performed at the Kennedy Center, Sydney Festival, Cineteca Nacional de México, Tectonics Festival, Frye Art Museum, Time Based Art Festival (TBA), WNYC, The New Foundation, Paris Fashion Week, Northwest Film Forum, On the Boards, Seattle International Film Festival, Seattle Jewish Film Festival, Bumbershoot, Crossing Border Festival, Boston's Museum of Fine Arts, Joe's Pub, the Stone, University of Chicago, and venues large and small throughout North America, Mexico, Australia, and Europe.

When **Bri Crabtree** found out she could make people laugh, there was no going back. Captivated by magic as a child, and spending her teenage years learning to juggle and unicycle, Bri fully believes in living a life of creation, play, and joy. She brings

BRI CRABTREE

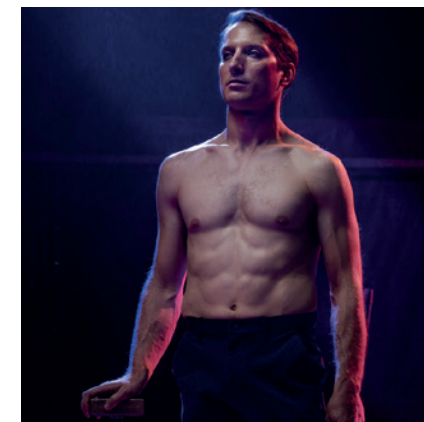


Above: Bri Crabtree, courtesy of the artist. Left: Lori Goldston by Jacopo-Benassi.

this essence to every event and show. Crabtree is based in Oakland, CA and has over 20 years experience in children's entertainment. Bri is professionally trained in juggling, unicycling, magic, mime, dance, and clowning. She performs all over the world, from Dubai to local schools and neighborhoods in Oakland. Bri is also a member of the International Jugglers Association, World Clown Association, and Western Fairs Association.

Joel Herzfeld is a handbalancer and Cyr artist based in Boston. Joel has performed around the world; with Les 7 Doigts De La Main, he toured nationally and internationally in the Tony Award-winning Broadway production of *Pippin*. He has also performed with the prestigious Circus Roncalli in Germany and was proud to entertain our troops across the world while touring with Armed Forces Entertainment (previously the USO). At sea, Joel performed on the flagships

of the Celebrity Cruises and AIDA Cruises fleets, and was also a guest artist on the ship ranked "best in the world" by Berlitz Cruise Guide. Some of Joel's corporate clients have included Facebook, Hendrick's Gin, Six Flags, and Audi. Joel is currently awaiting certification of several Guinness World Records he recently broke in his field. After this show, he will return to Boston for a month of a Halloween show before flying to Switzerland for a Christmas contract. Teaching is Joel's other great passion. Before running off to join the circus, Joel studied Education at Brandeis University, earning his Teacher's License in Secondary English. He subsequently earned his license to teach Mathematics. When not on tour, Joel delights in teaching math and English with the Boston Public Schools system and coaching circus online and at local circus institutions.



Above: Joel Herzfeld by Kirk Marsh.

JOEL HERZFELD

CALVIN KAI KU

With a mission to build meaningful connections through humor and empathy, **Calvin Kai Ku** uses his growing, versatile experience working as a professional magician and circus performer to build bridges with his audiences, to transform stressful environments, and to create safe and joyful spaces. He has entertained audiences in all varieties of stages from the Wuqiao International Circus Festival to theme parks to theaters in the San Francisco Bay Area. Calvin brings a charming comedic presence to each and every performance as he shares his love and passion for storytelling and live interactive entertainment. Companies he's had the pleasure of working with include: Circus Bella, Zaccho Dance Theatre, Cedar Fair Entertainment, Hewlett Packard, Google, and Entire Productions. Today, you can also find him performing in Bay Area healthcare facilities as a Healthcare Clown with the Medical Clown Project.

Cynthia DuVal is a multi-talented individual with a background in psychology, art, costume design, and gardening. She began her career in costume design in Berkeley, California in 1985 and later pursued research in the psychology of art at the University of California, Santa Cruz. She has worked with the Xerox PARC Artist-in-Residence program and has since focused on proprietary ethnograph-

CYNTHIA DU VAL

ic research for innovation labs and design teams. In addition to designing costumes for Trimpin's *The Cello Quartet*, she is currently developing her art, apparel design, and gardening business in the Portland, Oregon area.

Jeff Raz is an acclaimed playwright, director, actor, and clown who has starred on Broadway and with Cirque du Soleil. In 2000, Jeff founded the country's only professional clown training program, The Clown Conservatory; many of his former students are now starring in circuses and theaters around the world. Jeff's first book, *The Secret Life of Clowns*, was launched at the Smithsonian Institution in Washington, D.C. in 2017. He has written two more novels, both inspired by his career, and a history of the influence of Chinese acrobatics on American circus.

Anna Henson is an artist, researcher, and educator in media arts and emerging technologies. She is a founding faculty member of the Johnny Carson Center for Emerging Media Arts at the University of Nebraska, Lincoln where she has taught courses in visual and interactive media, extended theater, XR, projection design, media studies, and virtual production. Henson has shown her award-winning work at The John F. Kennedy Center for the Performing Arts, off-Broadway at venues such as The Public Theater and

JEFF RAZ

ANNA HENSON

LaMama Experimental Theater Club, and The Carnegie Museum of Art. She has collaborated on education curriculum with Meow Wolf, had fellowships with the National Academy of Sciences and Epic Games, and is currently working on her first documentary film. Henson's work engages new possibilities for live performance and embodied experiences, digital identities, intersectional feminist histories, and equity and accessibility in arts education.

Dimitri Diakopoulos is a researcher, engineer, and artist working at the intersection of design and computing. His work explores immersive computing across the extended-reality spectrum. Between head-mounted hardware, tools to support creativity and collaboration, and the occasional robot, he can usually be found in the lab designing and building new projects with shinier graphics, more sensors, and less-than-predictable algorithms. He lives and works in the San Francisco Bay Area.



Above: Anna Henson by Dimitri Diakopoulos. Middle: Dimitri Diakopoulos by Anna Henson. Bottom: Calvin Kai Ku by Drew Altizer.

DIMITRI DIAKOPOULOS

**CONCERT 3
FRIDAY,
SEPTEMBER 27.
7PM PANEL
DISCUSSION.
8PM CONCERT**

3

**ANNEA LOCKWOOD
- BECOMING AIR,
NATE WOOLEY,
TRUMPET; INTO
THE VANISHING
POINT, YARN/WIRE.
JAN MARTIN
SMØRDAL -
BOTH SIDES. NOW,
YARN/WIRE**



INTO THE VANISHING POINT

BECOMING AIR

Becoming Air

Annea Lockwood
and Nate Wooley

Nate Wooley, trumpet

“There are some encounters in which a careful disorderliness is the true method.”

This phrase from *Moby Dick* is a sentiment that applies directly to the creation of *Becoming Air*. Disorderliness, not in its pejorative as a polite but unwanted chaos, but in its magical sense of allowing something outside of you to unfold in its own way, as Nate Wooley writes. “More mobile, destabilized – explore...whirlwinds, dust eddies... allow things to fall apart... stillness.” A fascination with this idea—applied to the letting go of a sound to be itself—is the bedrock from which this work springs.

Left: Annea Lockwood
by Julia Dratel.

Into the Vanishing Point

Annea Lockwood and Yarn/Wire

Yarn/Wire

Laura Barger, piano | Julia Den Boer,
piano | Russell Greenberg, percussion
| Sae Hashimoto, percussion

“The Insect Apocalypse Is Here,” an article by Brooke Jarvis on collapsing insect populations worldwide, triggered this collective work. “Each aspect of the work emerged from a process of listening, reflection, discussion, and suggestion...” Russell Greenberg writes. “From the beginning we entered into a creative and collaborative space that was wide-open and devoid of preconceptions; rather, it was characterized by trust. Trust, first, in both our shared and individual musical experiences and approaches, then trust in the process of exploration, in the singularity of our individual, then collective sounds, trust that these sounds were leading the way. And while the piece is now fixed in many respects, it continues to evolve with additional nuance, and depth while we as individuals change along with the material and the passage of time.” How will this piece be this time?

ANNEA LOCKWOOD

Biographies:

Annea Lockwood's compositions range from sound art and environmental sound installations to concert music. Recent works include *Wild Energy* with Bob Bielecki—a site-specific installation focused on geophysical, atmospheric, and mammalian infra and ultra sound sources, permanently installed at the Caramoor Center for Music and the Arts—*Skin Resonance* with Vanessa Tomlinson for bass drums and voice, *Inside the Watershed* with Liz Phillips—a riverside installation in Philadelphia—and *On Fractured Ground: the peace walls in Belfast, NI* for fixed media.

Water has been a recurring focus of her work and her three installation sound maps of rivers: the Hudson River, the Danube, and the Housatonic River have been widely presented. She is a recipient of the SEAMUS (Society for Electro-Acoustic Music in the United States) Lifetime Achievement Award 2020 and was inducted into the American Academy of Arts and Letters in 2022.

Nate Wooley was born in 1974 in Clatskanie, Oregon and began playing trumpet professionally with his father, a big band saxophonist, at the age of thirteen. He made his debut as soloist with the New York Philharmonic at the opening series of their 2019 season. Considered one of the leading lights of the American movement to redefine the physical boundaries of the horn, Wooley has been gathering international acclaim for his idiosyncratic trumpet language. Wooley moved to New York in 2001 and has since become one of the most in-demand trumpet players in

the burgeoning Brooklyn jazz, improv, noise, and new music scenes. He has performed regularly with John Zorn, Anthony Braxton, Éliane Radigue, Annea Lockwood, Ken Vandermark, Evan Parker, and Yoshi Wada. He has premiered works for trumpet by Christian Wolff, Michael Pisaro, Annea Lockwood, Ash Fure, Wadada Leo Smith, Sarah Hennies, Martin Arnold, and Eva-Maria Houben.

Wooley received the Foundation for Contemporary Arts Grants to Artists Award in 2016. He was the recipient of the Instant Award for Improvised Music and the Spencer Glendon First Principles Award in 2020. He is a 2022 NYFA/NYSCA Fellow in Music and Sound. He is the 2024 Jean Macduff Vaux Composer-in-Residence at Mills College.

For ten years, he was the editor-in-chief of the online quarterly journal *Sound American*, which was dedicated to broadening the definition of American music via print and online publications. His essays have appeared in *The Baffler* and *The New York Review of Books*, and will soon appear in *n+1*.



NATE WOOLEY

Described by *The New York Times* as “key figures from the contemporary music scene... with unmistakable devotion and excitement,” *Yarn/Wire* is a New York-based percussion and piano quartet (Sae Hashimoto and Russell Greenberg, percussion; Laura Barger and Julia Den Boer, pianos) dedicated to the promotion of creative, experimental new music.

Since its formation in 2005, the ensemble has become a fixture at the world's preeminent halls and music festivals, making its German debut in two concerts at the prestigious Donaueschingen Musiktage in 2023. *Yarn/Wire*'s 2023–24 season includes a residency at IRCAM; performances at the Eclat Festival and Monday Evening Concerts; an appearance at the Bergen International Festival with JACK Quartet; Øyvind Torvund's *The Sound of the Forest* at the Ultima Festival in Norway; a tour of Japan; as well as several high profile NYC performances. *Yarn/Wire* holds educational and performance residencies this season at Emory University, Georgia Tech, and UC Berkeley.

Their ongoing commissioning series, *Yarn/Wire/Currents*, serves as an incubator for new experimental music in partnership with a variety of Brooklyn-based institutions. *Yarn/Wire* has recorded for the WERGO, Kairos, New Amsterdam, Northern Spy, Distributed Objects, Black Truffle, Shelter Press, Populist, and Carrier record labels, in addition to maintaining its own imprint.

Since 2014, the ensemble has hosted the annual *Yarn/Wire* International Institute and Festival for composers and performers interested in exploring the collaborative side of contemporary music. A strong advocate for education, *Yarn/Wire* has presented collaborative workshops, masterclasses, and residencies at Princeton, Columbia University, Harvard, Stanford, Brown, Duke, Northwestern, and Cornell universities, among others. For more information, please visit www.yarnwire.org.



Above: *Yarn/Wire* by Pascal Perich. Left: Nate Wooley at Frequency Fest by Julia Dratel.

YARN/WIRE

BOTH SIDES. NOW



Both sides. Now Jan Martin Smørdal

Yarn/Wire

Jan Martin Smørdal's appearance was made possible through generous support from the Norway House Foundation.

Like many natural life cycles this piece starts with a burst, a gesture, an accent. Through inaccurate repetitions, complication slowly occurs, before simplification and decay brings the piece to rest. I've used this as the outlining form for the piece, using chords I find static, non-moving, to create slowly ever changing moments.

The piece is possibly to be considered a percussion piece, leaving the piano players mostly with bell-like pulses, rhythms, and harmonies, and few idiomatic patterns. All players perform almost exactly the same score, mostly within a simple hocetus pattern; a play with synchronicity, between the individual and the group.

Being one of my more "classical" (traditional, if you will) works, I still think of this piece—as with all my music—as an experiment. Despite the strictness in form and simple setup, I've tried to make it challenging for the listeners to separate each moment/segment in the piece; an effort of creating a play also with memory and how we rely on contrast in our perception of time; the now's edges are blurred out.

Biography:

Jan Martin Smørdal (b. 1978) is a Norwegian composer and performer of contemporary music based in the Oslo region. With a background in experimental bands and improvisation, Smørdal writes solo, chamber, and orchestral works often inspired by social phenomena: imitation and mimicry; swarms, flocks, and other collective behaviors; memory; and the unevenness inherent to being human. His music has been performed by musicians and ensembles in the Americas, Europe, and Australia, and at festivals such as Ultima (NO), ISCM (AU/EE), MATA (US), and Borealis (NO). Smørdal's music has been released on the labels LAWO, SOFA, and Aurora, and has been featured by BBC Radio 3, *The Wire*, NRK, Resonance FM, Freq, and Bandcamp's "Best of Contemporary Classical."

Smørdal is a co-founder and member of Ensemble neoN, an Oslo-based contemporary music collective with which he composes and performs. neoN, which frequently partners with artists across genres and disciplines, received a Norwegian Grammy (Spellemannpris) for its eponymous 2016 debut album on Aurora. Their wide roster of collaborators has included such musicians as Alvin Lucier, Oren Ambarchi, Marina Rosenfeld, Phill Niblock, Jan St Werner, and Catherine Lamb.

In 2022, Smørdal was awarded the Arne Nordheim Prize, Norway's most prestigious award for composers; he is also a regular recipient of artist grants from the Norwegian government and cultural entities. Smørdal works additionally as a producer and arranger with credits on numerous Norwegian Grammy (Spelleman) award-winning and nominated records.

His music is available at the National Library of Norway (NB noter).



Above: Jan Martin Smørdal by Ingo Biermann. Left: Yarn/Wire by Rob Davidson.

JAN MARTIN SMØRDAL

**CONCERT 4
SATURDAY,
SEPTEMBER 28.
7PM PANEL
DISCUSSION.
8PM CONCERT**

PART 1 **4**
**ANNEA LOCKWOOD
- RCSC, SARAH
CAHILL, PIANO.**

CONCERT 4
PART 2
MARSHALL
TRAMMELL,
DRUMS AND HAFEZ
MODIRZADEH,
SAXOPHONE -
WE SAY NO TO
GENOCIDE

4

PART 3
IMA
(AMMA ATERIA,
ELECTRONICS;
NAVA DUNKELMAN,
PERCUSSION) -
THE FLOWERS DIE
IN BURNING FIRE -
炎の中で死にゆく花

RCSC

RCSC

Annea Lockwood

Sarah Cahill, piano

RCSC refers to the near palindrome formed by Ruth Crawford Seeger and Sarah Cahill's names and the piece is dedicated to both, a composer I've long admired and a pianist whose dedication to American music enriches us. For its pitch content, the piece draws on Crawford's ten-note row from the final movement of her second string quartet. RCSC was written during a residency at the Djerassi Resident Artists Program, California in September and October 2001; my thanks to DRAP for that support.

Biography:

Sarah Cahill, hailed as "a sterling pianist and an intrepid illuminator of the classical avant-garde" by *The New York Times*, has commissioned and premiered over seventy compositions for solo piano. Composers who have dedicated works to her include John Adams, Annea Lockwood, Terry Riley, Frederic Rzewski, Pauline Oliveros, Julia Wolfe, Roscoe Mitchell, and Ingram Marshall. She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF). Recent performances include The Barbican Centre in London, The National Gallery of Art, Detroit Institute of Arts, Black Mountain College Museum + Arts Center, and an NPR Tiny Desk concert. She recently premiered Viet Cuong's piano concerto, *Stargazer*, with the California Symphony. Sarah's recordings include Lou Harrison's Concerto for Piano with Javanese Gamelan, recorded at the Cleveland Museum of Art with Evan Ziporyn, Jody Diamond, and Gamelan Si Betty, and *Eighty Trips Around the Sun*, a four-disc tribute to Terry Riley. Sarah's radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 6 to 8 pm on KALW 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and is a regular pre-concert speaker with the San Francisco Symphony and the Los Angeles Philharmonic.



Above: Sarah Cahill by Kristen Wrzesniewski.
Left: Annea Lockwood by Nicole Tavenner.

SARAH CAHILL

We Say NO To Genocide

Marshall Trammell

(Music Research Strategies), drums

with

Hafez Modirzadeh

(Chromodal Apogees), saxophone

gnaw gnaw
gnawing

nah

say nah to genocides

sniff the air
inside the video game

inside the genocides
gen gnaw sides
all sides

so many corners
corners
gnawing insides

children of war
our children
eyes undry

swallows my weeps
in every corner

dust drops from eyes

beasts that beat
breath away

dreams away
futures away

fakes comfort
daily

levelers come leveling
again

heaves my friends

gnaws
at
us

rise for them

ever-rise
ever-preside
ever-grieve
ever-ready
ever-steady

ever
salty

swiftly preserved

gnaw

gnaw steady g

WE SAY NO TO GENOCIDE

Right: Hafez
Modirzadeh by Ryoko
Minemura. Left:
Marshall Trammell
by Agatha Urbaniak.



**On Moth to Flame:
Sonic Indigeneity – Sonic Aperture**

You suddenly encompass the forces that confine and define you—close your eyes, then open them to view this beautiful new reality. Rather than being defined by the aperture set-up around us, the parameters imposed, to be surrounded and contained—we pull a switch, flip the switch, and are the aperture that surrounds and defines the imposer—we set the parameters that squeeze the light out of the darkness by closing in on it, while we expand into the beyond without borders.

The Sonic Aperture is its Indigeneity, defined by all that is, defining by surrounding what it is not, and that which chokes gets choked out ... of its own existence. Then the Indigenous aperture opens again to reveal a beautiful scene. This relates to optical systems of imagery.

With Improvisation, we take the parameters that have surrounded and contained us, tried to define us, and turn these things (devices) into nails for its own coffin, and we become now our own Lucid Confusion (Love), surrounding and controlling those parameters with something larger, that begins to close in, focus, and define itself, for itself, by itself (like the aperture control of a camera lens).

The progressions set-out for us suddenly cannot function for their own purposes, and temporality and temperament become gentle and elusive, shape-shifting time and space, and the idiom is transformed by phonetics that converge from ancient languages that become one language of speech, with sound-symbols in common. It begins with a round silence by all in a circle.

The surroundings have now flipped—the subjugative contained is now the liberative container—dynamics are shared so that everyone is heard, felt, acknowledged, respected. The single conductor disappears, and with this, the voice of hierarchy (hiarch). And when the work is done, we leave, there are no words, no “goodbye.”

The improvisation happens when there are no set-ups, pre-determinations, and the thread is cut loose, and the composer’s chord is cut, and now the vent goes as long as it needs to before returning.

Servant – Sur (celebration) vent (wind/outlet)

And now, what is left that is ... was ... what ... next? With the “thing” now gone, we exist as non-nothings? What are we? The aperture must now open back up to reveal a new beauty, and we are the ocean we swim in, defining the land, and that territory belongs now to no one (now one). What lives on it ... lives, non-it ... and when sound becomes whole, there breathes the Soul of All Things

Hafez Modirzadeh

[upon reflecting on the research strategies of Marshall Trammell]

**M - arshall, -odirzadeh, - inds
O - ther
T - rammell
H - afez**



Above: Hafez Modirzadeh
by Jude Ferrara.

MARSHALL TRAMMELL

HAFEZ MODIRZADEH

Biographies:

Marshall Trammell is an experimental archivist, percussionist, conductor, and composer. His aesthetics and activism are centered in social change interventions and generate new local and global ecologies that embrace improvisation as a collective, movement-building tool in the creation of post-capitalist imaginaries. Trammell’s work also uses political aesthetic theory, data creation, mapping, and collective music-and-artmaking in order to step out of the domain of traditional cultural institutions, relocating the act of co-production back in the community.

Trammell’s Music Research Strategies is a performing-political education platform for embodied social justice vernacular, organizational strategy, and alternative infrastructure development. Under the auspices of Music Research Strategies, Trammell received a Foundation for Contemporary Arts Emergency Grant in 2019 to present the work *Towards A Solidarity Economics Conduction System for Improvisers* (2019) at Hopscotch Reading Room, Berlin Art University, Berliner Gazette Redaktion, and Dekalb Gallery at Pratt Institute. This project, undertaken with Oakland-based cultural organizer Pro Arts Gallery and COMMONS Executive Director Natalia Ivanova Mount, was inspired by Trammell’s interest in codes embedded in quilts that may have guided slaves to areas of safety in the Underground Railroad.

He has been an artist in residence at Charlotte Street Foundation, Kansas City, Missouri; Coppermas, Sechelt, Canada;

EastSide Cultural Center, Oakland; The Museum of Human Achievement, Austin; Off Lomas, Albuquerque; Prelinger Library, San Francisco; Robert Rauschenberg Foundation Rauschenberg Residency; Southern Exposure, San Francisco; and Western Front, Vancouver. He was an Intercultural Leadership Fellow from 2018–19. He is affiliated with EastSide Arts Alliance and ProArts COMMONS and is a member of Solidarity Research Center.

Hafez Modirzadeh’s work is global in scope and highly collaborative in nature. Over the past three decades, the influence of his original concepts such as Chromodality (1992), Aural Archetypes (2001), Compost Music (2009), Convergence Liberation (2011), and Sonic Indigeneity (2023), has galvanized innovative performance practices that extend beyond any one discipline, genre, or generation. While a Professor of Music at San Francisco State, Modirzadeh’s unique form of artistic scholarship has been published in such journals as *Music in China*, *Black Music Research*, *Leonardo*, and *Critical Studies in Improvisation*, as well as the anthologies *Sound Changes: Improvisation and Transcultural Difference* (Univ of Michigan Press, 2021), and *The Improviser’s Classroom* (Temple Univ Press, 2024). His cross-cultural research has been supported by multiple Fulbrights to Turkey, Morocco, and Spain, as well as composition commissions from the NEA, MAP Fund, Copland, Davenport, Djerassi, and Other Minds.



As a Grammy-nominated saxophonist, Modirzadeh has learned from and performed with master artists ranging from Ornette Coleman to Danongan Kalanduyan and Mahmoud Zoufonoun, as well as many creative music pioneers from the AACM and Asian Improv aRts. Recently, Modirzadeh's *Facets*, on Pi Recordings (2021), features Tyshawn Sorey, Kris Davis, and Craig Taborn, on polytempered piano re-tunings that take explorations in resonance towards "an entirely new mode of expression" (*Chicago Reader*), with "a feeling of rich uncertainty" (*New York Times*) that serves as a "blueprint for pancultural parity" (*DownBeat*).

Above: Marshall Trammell at All Ears Festival by Per-Otto Oppi Christiansen. Right: IMA at Pioneer Works by Wolfgang Daniel.

IMA

IMA is the electro-percussion project of electronic sound artist Amma Ateria (HK) and percussionist Nava Dunkelman (JP), based in California and New York. Through restraint and release, IMA depicts expressionistic noise music of Japanese poetry with the meticulous industrial and serene. Striving for a balance between precision of instrumentation, filmic transitions between silence and densities are driven to brinks of breakage, situated by beautification in between. IMA marches forth with starkness and surrender into the aftermath of destruction, an attempt for transformative regeneration of beauty through catalysts of pleasure. The duo was presented in residency at The Stone, NYC (2016/2023), San Francisco Electronic Music Festival, SF (2016), San Francisco Art Institute (2018), CORMA, Stanford University (2018), Other Minds: Latitudes (2019), Music in the Fault Zone, Mills College (2022), and Roulette, NYC (2024). They have also performed and collaborated with Ikue Mori, Pauchi Sasaki, Fred Frith, John Zorn, Matmos, Zeena Parkins, Erik Friedlander, Brian Chase, and many others.



THE FLOWERS DIE IN BURNING FIRE 炎の中で死にゆく花

The Flowers Die in Burning Fire –
炎の中で死にゆく花
IMA

Amma Ateria, electronics
Nava Dunkelman, percussion

An anecdote of the inevitable notion of time, change, decay, the vanished. A notion for rebirth emerges as one surrenders into the aftermath of destruction in attempts for transformative regeneration, finding beauty through catalysts of pleasure.

IMA depicts the expressionistic noise music of Japanese poetry by deconstructing and dissolving heavy music through restraint and release. Compositions through sonic movements harness the raw, unfiltered sounds of percussion interweaving with electronic frequencies focused in psychoacoustics, crafting immersive soundscapes that oscillate between the ethereal and the tangible, orchestrating dreams and reality into one

psychological state. An array of textures and resonances extracted, modulated, and bending frequencies contributes to a sonic tapestry presented in non-linear time of filmic disorder.

炎の中で死にゆく花
The flowers die in burning fire
これは時間の概念だ。
This is the notion of time.

彼女は落ちていく。
She falls.
彼女は彷徨う。
She wonders.

流れる時の中で。夢の中で。ぼやけた記憶の中で...
in this flow of time. in dream. in blurred memory...

彼女は眠らない。
She won't sleep.



PIANO SONATAS OF

WITH CONOR HANICK

MONDAY, OCTOBER 28, 2024 AT 7:30 PM
THE FREIGHT & SALVAGE, BERKELEY



GALINA USTVOLSKAYA

OTHER MINDS presents a performance of the complete piano sonatas of Galina Ustvolskaya (1919-2006). The performance will be preceded by a talk by musicologist and 20th Century Russian and Soviet music specialist Simon Morrison, Professor of Music, Princeton University.

The leadership, staff, and patrons of **OTHER MINDS** wish to thank these generous supporters of our mission who are leaving a legacy gift to our endowment program.

THANK YOU



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Interested in joining them? Visit otherminds.org/legacy to learn how you can include OM in your will or through another legacy gift.

About Other Minds

The 28th Other Minds Festival is presented by Other Minds®, a San Francisco-based non-profit dedicated to the encouragement and propagation of contemporary music in all its forms. We're holding our annual Festival this year at the Brava Theater in San Francisco's Mission District. Other Minds is known for featuring illustrious guest performers, a significant number of world premieres, productions that incorporate new technologies and multidisciplinary collaborations, and the rediscovery of neglected 20th century works. The Festival brings together composers who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines.

Founded in 1992, Other Minds is a leading organization for new and experimental music in all its forms, devoted to championing the most original, eccentric, and underrepresented creative voices in contemporary music. From festival concerts, film screenings, radio broadcasts, and the commissioning of new works, to producing and releasing CDs, preserving thousands of interviews and concerts and distributing them free on the Internet, Other Minds has become one of the world's major conservators of new music's ecology.

A complete list of Festival artists follows:

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)

Mahal 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 Dresher, 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, António 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 Amirkhanian, Billy Bang, Marc Blitzstein, 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 S. K. Ratkje, Peter Sculthorpe, Ronald Bruce Smith, Markus Stockhausen

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, Dobromir 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 Zobel

OTHER MINDS 17 (2012)

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

OTHER MINDS 18 (2013)

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

OTHER MINDS 19 (2014)

Mark Applebaum, John Bischoff, Joseph Byrd, Donald Buchla, Charles Céleste Hutchins, Myra Melford, Roscoe Mitchell, Wendy Reid, John Schott

OTHER MINDS 20 (2015)

Charles Amirkhanian, Don Byron, Frode Haltli, Tigran Mansurian, Miya Masaoka, Michael Nyman, Pauline Oliveros, Maja S. K. Ratkje, David Tanenbaum, Errollyn Wallen

OTHER MINDS 21 (2016)

Gavin Bryars, Michael Gordon, Phil Kline, Oliver Lake, Nicole Lizée, Meredith Monk, Cecilie Ore, John Oswald, Larry Polansky, Lasse Thoresen

OTHER MINDS 22 (2017)

Lou Harrison, Isang Yun

OTHER MINDS 23 (2018)

Charles Amir Khanian, Beth Anderson, Mark Applebaum, Tone Åse, Hugo Ball, Cathy Berberian, Jaap Blonk, Clark Coolidge, Alvin Curran, Fortunato Depero, Lily Greenham, Bernard Heidsieck, Carol Law, Michael McClure, Åke Hodell, Filippo Tommaso Marinetti, Enzo Minarelli, Amy X Neuburg, OTTARAS: Ottar Ormstad & Taras Mashtalir, Sten Sandell, Aram Saroyan, Kurt Schwitters, Gertrude Stein, Susan Stone, Sheila Davies Sumner, Virgil Thomson, Ernst Toch, Anne Waldman, Lawrence Weschler, Pamela Z

OTHER MINDS 24 (2019)

Ivan Wyschnegradsky, Brian Baumbusch

OTHER MINDS 25 (2021)

Anthony Braxton, King Britt, Gerald Cleaver, Sylvie Courvoisier, Vincent Davis, Hamid Drake, Mark Dresser, Liberty Ellman, James Fei, Ben Goldberg, Mary Halvorson, Darius Jones, Myra Melford, Roscoe Mitchell, Ikue Mori, Patricia Nicholson, Larry Ochs, Oguri, William Parker, Zeena Parkins, Junius Paul, Donald Robinson, Elliott Sharp, Jen Shyu, Tyshawn Sorey, William Winant

OTHER MINDS 26 (2022)

Charles Amir Khanian, Raven Chacon, Kui Dong, Guillermo Galindo, Lars Petter Hagen, Hanna Hartman, Mari Kimura, Joëlle Léandre, Dominic Murcott, Lauren Newton, Theresa Wong

OTHER MINDS 27 (2023)

Ellen Arkbro, Artur Avanesov, Linda Bouchard, Eivind Buene, Mary Kouyoumdjian, Neil Rolnick, Carl Stone, Morton Subotnick, Craig Taborn, Bora Yoon

OTHER MINDS 28 (2024)

Amma Ateria, Nava Dunkelmann, Annea Lockwood, Hafez Modirzadeh, Jan Martin Smørdal, Marshall Trammell, Trimpin

A GATHERING OF OTHER MINDS

FESTIVAL SUPPORTERS

The Other Minds Festival would not be possible without the loyalty and enthusiasm of our donors and sponsors. We gratefully acknowledge these individuals and institutions for their generous support of Other Minds programs between July 1, 2023 and August 9, 2024

Every effort has been made to ensure the accuracy of this listing. Please contact Other Minds regarding errors or omissions.

Maximalist (\$5,000 and up)

Brian Baumbusch
Barbara Bessey
Patti Noel Deuter
Charles Hutchins & Sonia Elks
Jane Ivory & Jim Newman
Anita Mardikian & Josef Pepo Pichler
Deborah & Steven Wolfe

Expressionist (\$1,000 - \$4,999)

Alice & Chris Allick
Joan Friedman & Mark Applebaum
Patricia Thomas & Scott Atthowe
Caren Meghreblian & Harry Bernstein
Gillian Kuehner & Norman Bookstein
Barbara & Steven Burrall
Fern Cleghorn Trust
Maki Namekawa & Dennis Russell Davies
Mike Dyar
George Freeborn: In honor of
Shirley Ross Davis
Norman Carlin & David Gladstein
Philip Glass
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for Social Change
The Randy Hostetler Living Room
Music Fund
Melissa Haddad & Bill Huie
Joyce & Mark Hulbert
Ron Kay: In honor of Dennis Russell
Davies' 80th Birthday
Amanda Goodroe & Eric Kuehnl
The McElwee Family
Leslie Berriman & Nion McEvoy

Madeline & Patrick McMenamin
Margot Golding & Michael Powers:
In honor of Charles Amir Khanian
Jane and Larry Reed
Alan Zimmerman & Larry Schulte
Sue Threlkeld & Curtis Smith
Linda Dembo & Stephen Smoliar
Kristen & Mitchell Yawitz

Post-Modernist (\$500 - \$999)

Carol Law & Charles Amir Khanian
Martha Ann Davies
Thea Farhadian
John Foggy
Kerry King & John Goodman
Nicolaus A. Huber
Dan Kletter
Heli Roiha & Terry McKelvey
Douglas Murray
Hanh Nguyen
Karl Pribram
William Sharp
Jay Stamps
Mary Stofflet
Dale Weaver
Brenda Way
Electra Yourke

Neo-Classical (\$250 - \$499)

Agnes Bourne
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Ray Herb: In memory of Carrick Herb
Ann & Don Hughes: In Memory
of Bob Hughes
Leonard Hunter: In Memory of Julia Marshall
Sylvia & Lorraine Kaprielian
Eleanor Lindgren
Jack Lukas
Vicki Darrow & Jim McQuade
Emma Moon: In memory of Deena Chafetz
Russell Nelson
George Pursley
Todd Reed
Orli Shaham & David Robertson
Gail Silva
Richard Sparks
Roger Stoll
Carl Stone
Sheila Davies Sumner & Patrick Sumner
Marcia Tanner: In honor of
Charles Amir Khanian
Bronwyn Warren: In memory
of James Petrillo

Impressionist (\$125 - \$249)

Andrés Alegria
Kirk Allen
Anonymous
Anonymous
James Bergstrom
Sue & Marty Bohigian
Josefa Vaughan & Charles Boone
Bob Bralove
Gloria Cheng
Anthony B. Creamer III
Brooke Gabrielson
Kyle Gann: In honor of George Antheil
Herman Gray
Scott Guitteau
Raymond Holbert
Douglas Hollis: In memory of
Robert Ashley and CCM
Laurell & Wayne Huber
Dina & Neil Jacobson
David Jones: In Memory of Jim Melchert
Nancy Karp & Peter Jones
Kathy Down & Greg Kelly
Dione King
Elizabeth Lauer: In memory of Louis Lauer
Timothy Lynch
Margaret Maker
Earleen Overend & Wayne Palmer
Robert Perelman
Dawn Richardson
Patricia Unterman & Tim Savinar
Mathew Simpson
Cherrill Spencer: In honor of Theresa Wong
Dean Suzuki
Richard A. Wilson
Betty & Carl Zlatchin

Minimalist (\$60 - \$124)

Anne Baldwin
David Ballinger
John Bischoff
Bill Compton
Stuart Dempster
Nelly & Armen Der-Kiureghian
Daniel Dodt: In memory of Linda K. Blacketer
Megan Roberts Ghirardo
Nancy & John Gilbert
William Golove
Pamela & Ron Harrison
Melanie Hedlund
Harvey Ingham
Dr. and Mrs. Howard & Wendy Kleckner
Anne LeBaron
Joseph Leighly: In memory of Agnes Mihalik
Hollis Lenderking
Tania J. León: In honor of Dora Ferrán
Stacey & Glenn Martin

April McMahon: In honor of
Charles Amirkhanian
Meredith Monk
Stephen Ness
Stephen Pacheco
Janis Plotkin
Scott Pollard
Timothy Price: In memory of
Richard Grayson- Pianist, Composer,
and Teacher
Megan Roberts
Michael Robin
Martin Rokeach
Fred Rosenblum
Judie Rosenman
Karen Saona
Thomas Sepez
Lindsey Shere
Jay Smith
Alan Snitow
Thomas Steenland
Kate Stenberg
Bruce Suilmann
Lesley Tannahill
Marta Tobey
Stephen Vincent

Microtonal (up to \$59)

Robert Abra
Kamala & Thomas Buckner
Alvaro Gallegos: In memory of
Jerry Garcia (1942-1995)
Thomas Gaudynski
Susan Freier & Stephen Harrison
Les Hewitt: In honor of Charles Amirkhanian
Dan Keller: In honor of Gordon Mumma
Paul Lehrman
Donna Look
Dorothy Meghreblian
Gregory Messigian: In honor
of Harry Bernstein
Gordon Mumma
Irene & Paul Oppenheim
James Schuyler
Margaret Jenkins & Albert Wax
Patricia-Anne & George WinterSun
Pamela Z
Douglas Zody

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The Other Minds Festival will return with more mind-expanding music for its 29th edition. October 15-18, 2025, at the Brava Theater. Save the dates, and we'll see you there.

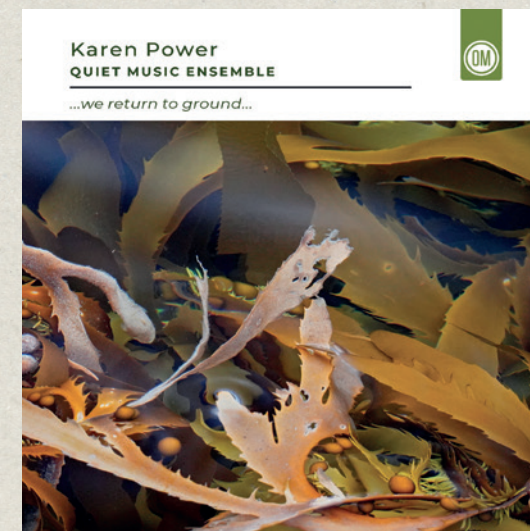
www.otherminds.org



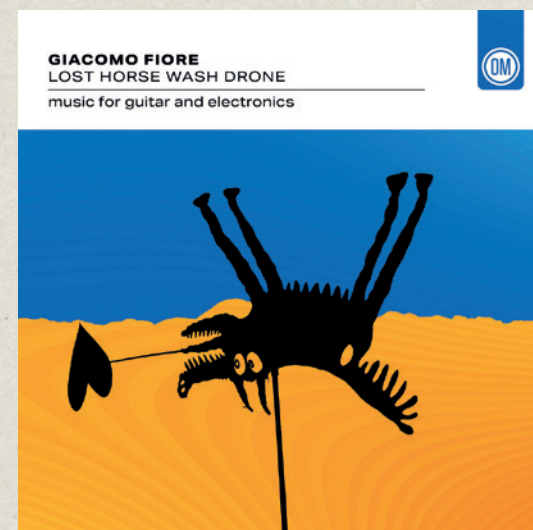
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othermindsrecords.bandcamp.com



Polytempo Music's influence of Indonesian gamelan music and minimalism is on full display: interlocking rhythms, rich harmonies, and kaleidoscopic instrumental colors.



Irish composer Karen Power's *...we return to ground...* mind-bending, spatially distributed popping sounds, up-close field recordings of barely audible nature augmented with delicate instrumental interpolations.



Guitarist-composer Giacomo Fiore's tribute to Lou Harrison, composed during his residency at the late composer's home in Joshua Tree, California, March 2023. Revel in the beauty of an American Steel Guitar in just intonation.



The improvisations of Joëlle Léandre (string bass) and Lauren Newton (vocals) flow from the pure joy of creating and performing abstract songs that are original, personal, and sometimes even hilarious.

OM Staff Biographies

CHARLES AMIRKHANIAN

Charles Amirkhanian, co-founder with Jim Newman in 1992, is Other Minds' Executive & Artistic Director. In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many additional concerts devoted to the work of the American experimental tradition (Cage, Cowell, Rudhyar, Nancarrow, Hovhanness, Antheil, and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world. Amirkhanian also established the ambitious Other Minds Archives of audio recordings as well as scanned photos and rare documents that provides access to new music information for listeners in 165 countries and territories. Beginning with a collection of 4000 reel-to-reel studio and aircheck tapes from the KPFA archives transferred in 1999 to Other Minds, an ongoing project of digitizing unique analog audio files has blossomed into one of the most impressive online reference libraries of experimental classical music. This rich preservation site, with universal free streaming access, may be found at archives.otherminds.org. Amirkhanian served as Music Director of KPFA Radio in Berkeley (1969-1992) and Executive Director of the Djerassi Resident Artists Program (1993-1997). From 1977-1980 he was a full-time instructor in the Interdisciplinary Creative Arts Department at San Francisco State University. In San Francisco, Amirkhanian hosted and programmed the Exploratorium's highly regarded Speaking of Music series (1983-1991), bringing live audiences together for intimate conversations in person with pathbreaking composers. From 1988-1991 he co-directed, with John Lifton, the Composer-to-Composer Festival in Telluride, Colorado, which served as a model

for the Other Minds Festival. For his work at KPFA, he received the Letter of Distinction from the American Music Center in 1984 and the Deems Taylor Award from ASCAP in 1989. At Other Minds, he received the 2005 Letter of Distinction from the AMC, the 2009 ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, and the 2017 Champion of New Music Award from the American Composers Forum. In addition to his work as a composer, percussionist, and poet, Amirkhanian has produced several pivotal recordings, including the complete works for player piano of Conlon Nancarrow, the first compilation of American text-sound composition, the first compilation of electronic music by American women composers, the only compilation of George Antheil performing his own piano music, and first recordings of unpublished music by Marc Blitzstein.

Amirkhanian pioneered the broadcasting of minimalist music, sound poetry, radio happenings, and, with Richard Friedman, the World Ear Project, bringing continuous recordings of ambient sounds to the airwaves, beginning in 1970. Many of his hundreds of interviews with composers, performers, poets, and intermedia artists are available for listening on the Other Minds Archives. His own music is available on New World, Other Minds, Cantaloupe, Perspectives of New Music, and Centaur.

BLAINE TODD

Other Minds' Associate Director, Blaine Todd, studied Literature at San Francisco State University and Aarhus University in Denmark. In addition to his work as a fundraiser and arts manager, Blaine curates Other Minds' Latitudes concert series and directed the Latitudes documentary video series. Prior to Other Minds, he was a fundraiser for

The Studio Museum in Harlem and the New-York Historical Society in New York and worked as an Associate Editor at Francis Ford Coppola's short fiction magazine *Zoetrope: All-Story*. Blaine also helps curate Full Spectrum Records and the Los Angeles-based publisher and record label Besom Presse. A poet and musician, he has performed in and written for several Bay Area projects including Night Collectors; Common Eider, King Eider; and Real Life Rock & Roll Band. Under his own name, his songwriting blends low-rent tragedy, pioneered by writers like Raymond Carver and Lucia Berlin, with a reverence for nature and rural life. In addition to an obvious literary country influence, his music is informed by Mississippi trance blues, the avant-hillbilly music of composers like Henry Flynt, and the Western-tinged drone of Earth. His music is available via Perpetual Doom, Worried Songs, Full Spectrum Records, Debacle Records, and others.

LIAM HERB

Liam Herb is an interdisciplinary artist and musician originally from Birmingham, Alabama now based in Oakland, California. Liam began work with Other Minds in 2018 after graduating from the San Francisco Conservatory of Music. He is a producer of the weekly radio program *Music from Other Minds* and serves as Production Director for Other Minds.

Liam's recorded work can be heard on Jakob Battick's *Rabbit's Moon* (2021), the compilation album *The Drop Bear's Song* (Aquarium Drunkard, 2019), L&M's *Recordings 11.1.2020-2.1.2021* (2021), and *Glass, Works!* (2022). He has also served as technical producer for Charles Amirkhanian's *Audible Autopsy* (For Anthony J Gnazzo) and *Ratchet Attach It*, for marching band drumline, ratchets, bells, and manip-

ulated historical player piano rolls. His audio visual works have recently been exhibited at This is a House Gallery in Oakland and Upper Market Gallery in San Francisco.

JOSEPH BOHIGIAN

Joseph Bohigian, Program Director, is a composer and performer of acoustic and electronic music. His work focuses on issues of memory, cultural reunification, and diaspora, drawing on his experiences as an Armenian-American raised in the Armenian exile community of Fresno, California. With a strong interest in reestablishing a relationship with lost elements of our past to better envision our future, he makes use of archival materials in his music, such as sound recordings, interviews, and written texts, synthesizing fragments of song lyrics and reviving ancient musical notations. Bohigian's music has been performed at the International Computer Music Conference (Limerick, Ireland), June in Buffalo, Walt Disney Concert Hall, Suoni Per Il Popolo (Montreal), New Music on the Point Festival, TENOR Conference (Melbourne), and Aram Khachaturian Museum Hall (Yerevan) by the Mivos Quartet, Decibel, Great Noise Ensemble, Argus Quartet, Fresno Summer Orchestra Academy, and Playground Ensemble. He performs as a founding member of Ensemble Decipher, a group dedicated to working with vintage, contemporary, and emerging technologies and produces broadcasts of contemporary music for *Music from Other Minds* on KALW in San Francisco and interviews with composers on the *Other Minds Podcast* and the music/technology-focused series *Decipher This!*.

ADRIENNE CARDWELL

Our Archivist, Adrienne Cardwell, has been working with audiovisual media in archival, post-production, and DIY environments for over twenty years. After independent

studies and practice in photography, film, and studio arts, she worked for video and sound production companies in Southern California before relocating to the San Francisco Bay Area in the early 2000s. Her love for preserving family archives and old media, along with her own experiments in music/film/video art, eventually bridged opportunities for learning about and working with culturally historic materials. Since 2006, Adrienne has been leading the preservation and access of the organization's analog and digital recording collections, and most recently helped develop a new public discovery platform for OM's archives. Outside of her archivist role, she currently dedicates time to tailoring, writing, and textile art.

JENNY MAXWELL

Jenny Maxwell joined Other Minds as our Business Manager in 2017, after spending the previous seventeen years running the women's sleepwear company she cofounded, The Cat's Pajamas. Much to her surprise, that small business adventure sparked her passion for accounting, which endures to this day. She currently works as a freelance bookkeeper for a variety of companies and nonprofit clients, including Other Minds. When she's not crunching numbers, you can find her volunteering at the Berkeley municipal animal shelter with all her canine pals.

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Still Photography:
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Sound Recordist: James Frazier
Live Sound: Jacob Felix Heule

**OTHER MINDS FESTIVAL 28
PROGRAM CREDITS**

Art Direction, Illustration & Design:
Dom Cooper Design
Text: Charles Amirkhanian,
Joseph Bohigian
Editing: Joseph Bohigian
Photographers are credited
throughout the program.

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Conlon Nancarrow: Lost Works, Last Works

Including Prelude & Blues arranged by **Trimpin** for computerized marimba, Nancarrow's only work for prepared player piano, and a rare interview with the composer. Available from the Other Minds Bandcamp page and Webstore.



archives.otherminds.org

The Other Minds Archives are now searchable, from Laurie Anderson to Frank Zappa.

OTHER MINDS



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Presented by Other Minds San Francisco



Sufjan Stevens: *Reflections* Featuring Timo Andres and Conor Hanick

Pianist and composer Timo Andres and pianist Conor Hanick come together to perform Sufjan Stevens' album *Reflections*. *Reflections* was originally commissioned by Houston Ballet to accompany choreography by Justin Peck (New York City Ballet). Written for two pianos, *Reflections* is characteristic Stevens: dynamic, melodic, memorable, emotionally resonant, and playful.

Fri, Jan 31, 2025 at 7:30 PM | Bing Concert Hall



David Lang's *before and after nature*

Words and Music by David Lang
Video and Projections by Tal Rosner
Performed by the Bang on a Can All-Stars

A world premiere by Stanford alumnus and composer David Lang. *before and after nature* is a meditation on the natural world, both before human existence and after humans are gone.

Sat, Feb 1, 2025 at 7:30 PM | Bing Concert Hall

Third Coast Percussion with Jessie Montgomery

Composer, performer, Chicago Symphony Orchestra Mead Composer-in-Residence, and recent Grammy winner Jessie Montgomery joins percussion quartet Third Coast Percussion for a dynamic program that equally showcases her excellence as a visionary creator and virtuosic performer.

Wed, May 7, 2025 at 7:30 PM | Bing Concert Hall



[Buy tickets & learn more](#)

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FREE YOUR EARS YOUR MIND WILL FOLLOW

~ GEORGE CLINTON (MIS-QUOTED)

SUNDAYS, 8-10 PM @ KALW, 91.7 FM

New



John Luther Adams
Waves and Particles
Performed by JACK Quartet



Christopher Cerrone
Beaufort Scales
Performed by Lorelei Ensemble

Recent



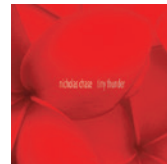
John Luther Adams
Darkness and Scattered Light



Peter Garland
The Basketweave Elegies



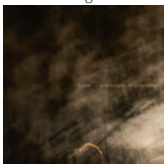
Michael Byron
Halcyon Days



Nicholas Chase
Tiny Thunder



John Luther Adams
Houses of the Wind



Jacob Cooper & Steven Bradshaw
Sunrise



John Luther Adams
Arctic Dreams



Chas Smith
Three



Peter Garland
Three Dawns and ...



John Luther Adams
Lines Made by Walking



Michael Byron
Bridges of Pearl and Dust



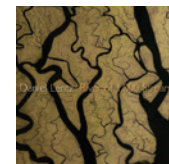
Matt Sargent
Separation Songs



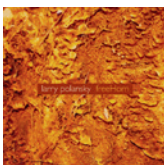
Peter Garland
Moon Viewing Music



Michael Jon Fink
Celesta



Daniel Lentz
River of 1,000 Streams



Larry Polansky
freeHorn



Chas Smith
Twilight of the Dreamboats



John Luther Adams
Everything That Rises



Robert Carl
Spletra



Peter Garland
After the Wars



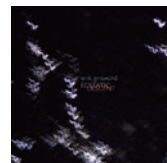
Daniel Lentz
In the Sea of Ionia



Various
Cold Blue Two



Stephen Whittington
Windmill



Erik Griswold
Ecstatic Descent



Daniel Lentz
On the Leopard Altar



Other Minds® is a global new music community where composers, performers, students, and listeners can discover innovative music by composers from all over the world.

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