

san francisco  
bay area  
monthly pub-  
lication for  
experimental/  
improvised/  
noise/electronic/  
free jazz/  
outrock/  
21<sup>st</sup> century  
transgenred  
m u s i c  
and sonic art

# the transbay Creative Music Calendar April 2004

## Rova Minds: The HEAR and NOW



photo by David Hadsbavnik

Gino Robair, Jon Raskin, Min Xio-Fen, and Bruce Ackley at Other Minds 10

Phillip Greenlief

I went to the opening night show at the Other Minds Festival presented at Yerba Buena Gardens in San Francisco. Thursday's concert included compositions by Armenian composer Tigran Mansurian, Polish composer Hanna Kulenty and one of our finest local artists, Jon Raskin.

The performance presented works by the composers in the order listed above. I will be brief in my descriptions of the first two performances. I have tried to live by the saying taught to many of us by our mothers: "If you can't say something nice about someone, don't say anything." Of course there's nothing wrong with negative or harsh criticism if the intentions are to aid in the development of a work, but in this case, I really don't have anything constructive to say, nor do I feel that the so called "avant garde" works on the first half of the program had anything to do with new music, apart from the fact that Kulenty's piece was a concerto for  $\frac{1}{4}$  tone flute – a rare and admittedly modern instrument.

My criticisms of the opening works stem from major aesthetic differences with the intentions of the composers. I admit that I don't have an ear for folk songs parading as new music (drained of passion), which was the case with the short pieces by Tigran Mansurian – which is NOT to say that I don't like folk music! Secondly, my compositional tastes were not in concert with the pedestrian thematic content and emotionally bankrupt music of Hanna Kulenty (although I did enjoy aspects of Anne La Berge's performance, especially the unaccompanied cadenza). What I would much rather discuss is the

music composed (perhaps *organized* is a better word) by Jon Raskin and performed by the ROVA Saxophone Quartet with special guests.

First a few words about those special guests and their respective instruments. Forgive my not terribly informative descriptions. Min Xio-Fen played pipa (a Chinese lute-like instrument), Kyaw Kyaw Naing played pat waing (circle drum – a series of tuned membranophones pitched in an array of contrasting pentatonic scales), Jiebing Chen played erhu (a two-string violin, played in horizontal fashion), Shoko Hikage played koto (a Japanese 18-string zither), Sang Won Park played kayagum(s) (imagine smaller versions of the koto played on tables – musician stands while playing as opposed to the crouched position assumed while playing koto), Jim Santi Owens played tabla (Indian hand-drums) and tarang and Gino Robair conducted. Bruce Ackley, Jon Raskin, Steve Adams and Larry Ochs played saxophones and were arranged from left to right on the stage in that order.

ROVA was thus immersed in a section of instruments associated with music from Korea, Japan, Burma, China and India, and the quartet sounded fantastic in this context. They supported and blended timbres in ways that created a new musical language, which successfully deconstructed the traditional approaches to the assembled instruments. The music that emerged seemed like a true world music, but in a way that seemed similar to the approach used by James Joyce when he created a world language in *Finnegans Wake* (by mixing phonemes and syllables from the

continued on page 2

fifteen-plus languages that he spoke fluently to create hybrid words), as opposed to the way that Pharoah Sanders, Archie Shepp or Ornette Coleman played with African percussionists. Today, decades after those records by Sanders and company were first issued, those early music-hybridizing efforts sound like two distinct cultures inhabiting the same room but not necessarily speaking the same language (not to downplay those efforts – which have their merits – perhaps Raskin's efforts could not have been possible but for those pioneering models). But *The Hear and Now* produced a music that sounded as if all the musicians were indeed speaking the same language.

Out of all the situations I've heard ROVA in a large(r) ensemble context, this was the most satisfying to my ears. It captured the feel of some of my favorite recordings of Japanese classical music (the Nonesuch Ensemble Nipponia recordings, for example). The sound events/environments unfolded in a meditative way that kept me engaged throughout the entire piece. Although the music was generally quiet in nature, the ensemble developed a quiet intensity that sustained enough tension to keep me on the edge of my seat – I was consistently excited to hear what would happen next.

I also thought (from my perception on how things were arranged) that Gino did a great job of keeping things moving at just the right pace, and developed a wonderful overall structure of the work. This was a high point of the music, and it relates back to the feel of traditional Japanese music and the way it slowly unfolds over time. Robair was responsible for presenting an array of cue cards that gave instructions on aspects of the music related to tempo/meter, intensity, tonal qualities, and offered the musicians a chance to change the texture or feel of any given event, initiate new sound events, or direct musicians to respond to existing materials. The conductor could also cue a variety of predetermined games that related to pitch collections, note lengths, repetitions, sound events, trills, vibrato effects, and note attacks.

In addition to the relatively new role played by the conductor (instructing them on ways to play, as opposed to keeping time and making sure the musicians know where their entrance is), Rova's *Radar* practices allowed a great deal of freedom for the musicians to generate composed and improvised musical actions. In terms of the philosophical aspect of the music (similar to the music of Anthony Braxton that's enjoyed a great deal of recent discussion on BA-NEWMUS), *The Hear and Now* allows individual players to lead or initiate events – a collection of democracies, rather than a totalitarian model where the composer acts as dictator, or a form of democracy where action is predicated by the ensembles' leader (soloist). In the context of

this music, everyone on stage has the opportunity to be a leader and instigator.

One small concern I should air: I wanted to hear more small ensemble pairings of eastern instruments with the saxophone(s). As an orchestrator (when I write for large ensemble) I am usually obsessed with getting all the possible solo/duo/trio combinations into the light. My sense is that *The Hear and Now* was about 30 - 40 minutes. For that length of time, I would rather have heard included a duo with Ackley and the pipa player, for instance, than two percussion duos (although the second one was a real gem!).

To its credit, this work could be performed again and again and never play out the same way twice. This makes for rehearsing a work like *The Hear and Now* particularly difficult. As Robair related to me, you try something in rehearsal and it works great, but you don't necessarily want to try to recreate the same thing again in performance. The other disappointment I'm left with is that I probably won't get to hear this work performed again for a long time.

**FreeJazz/Improv Jams**  
@ 21 Grand



**Every 3rd Monday**  
7-10pm

Led by **Eddie Gale** trumpet  
(played with Cecil Taylor, Sun Ra, Sonny Stitt, etc.)  
**The Jazz Ambassador of San Jose**

with Kristjan Bondesson contrabass  
and Andrew Wilshusen drums  
and top bay area improv musicians  
great opportunity to meet musicians --  
bring your axe & join the jam!!!  
\$5 donation requested  
no one turned away for lack of funds  
**21 Grand - 449B 23rd St., Oakland, CA**  
510-444-7263 -- [www.21grand.org](http://www.21grand.org)

## Luggage Store Gallery New Music Series

**Thursday, Apr 1 2004 8:00 PM**  
**from Philadelphia!**  
**Elliott Levin - Sax/Flute/Spoken Word**  
**mp3 sample**  
**Spirit - Percussion**  
**Damon Smith - Contrabass**  
**&**  
**from Minneapolis! Andrew Lafkas**  
**- Bass/Cello**  
**Bob Marsh - Cello/Violin**  
**/Accordion/or something**

**Thursday, Apr 8 2004 8:00 PM**  
**CLOSED per LSG**

**Thursday, Apr 15 2004 8:00 PM**  
**VAN BOVEN**  
**Jon Brumit**  
**Wayne Grim**

**Thursday, Apr 22 2004 8:00 PM**  
**"IN THE MOMENT"**  
**An Improvisation Artistic Celebration of**  
**What the Moment has to Offer**

**1007 Market St. @ 6th Street SF**  
**415-255-5971**  
**[www.outsound.org](http://www.outsound.org)**  
**[www.bayimproviser.com](http://www.bayimproviser.com)**

sunday april 25th 8pm \$6-10

@21 grand

449B 23rd St. (between Broadway and Telegraph) Oakland

8pm fuchs/lindsay duo

wolfgang fuchs (berlin)

soprano saxophone, bass & contrabass clarinet

Jacob lindsay (oakland)

Alt. Bb, bass and contrabass clarinets



9pm THREE OCTOBER MEETINGS

wolfgang fuchs (berlin)

soprano saxophone, bass & contrabass clarinet

Damon Smith (oakland)

double bass

jerome bryerton (chicago)

percussion



The international improvising trio fuchs/bryerton/smith played together first in 1992 and has since toured the west coast and germany playing important festivals in san francisco, berlin and austria. the trio has two available cds, and forthcoming is, through touring, recording, workshops and discussion, the musicians have developed an open-but-highly-specialized interaction, a new "off" branching factor. "the happy maker" that will be available from balance point acoustics with wolfgang fuchs/jacob lindsay/damon smith/jeffrey carlson/ronald baldachin there will also be a workshop with fuchs at the 1510 performance space email fuchswrkshp@balancepointacoustics.com for details.

www.balancepointacoustics.com

www.21grand.org

**Balroom**  
strictly

New venue!  
Campbell Recital Hall  
541 Lasuen Mall  
Stanford University

David Bithell  
Sunday, April 4th, 8 pm

Composer/performer  
David Bithell presents an evening of experimental music theater, featuring trumpet and electronics.

always free admission  
650 / 723-4971  
www.ccrma.stanford.edu

# ACME Observatory

A Series of Contemporary Music

the @JazzHouse 3192 Adeline-Berkeley

1 Block from Ashby BART Station

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510.649.8744

Free Admission

donations for the artists accepted



Sunday April 18 8:15pm

Lindsay/Looney/Robair

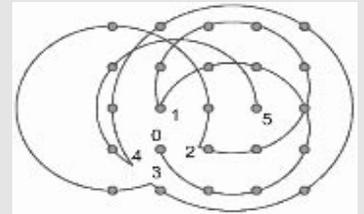
Trio

featuring

Jacob Lindsay, Scott Looney  
& Gino Robair

Sunday April 25 8:15pm

Tandem CD-Release party



John Shiurba 5x5

and

Daniel Popsicle

In 1919, Maximal Dashing  
afforded Max of Paris Co.  
as a wedding gift  
to his fiancé in  
New York

9:00pm  
Oakland Air:  
Kyle Brockmeyer - Oboe  
Jacob Lindsay - Clarinets  
Lorena Josephson - Voice

Oakland Air

8:00pm  
Mr. Medicines  
Live Electronics  
"Signal Max  
Ready-made"

21 Grand  
April 28, 2004  
449B 23rd Street  
Oakland, CA  
\$6-10 sliding scale

WORK SHOP AND CONCERT

with WOLFGANG FUCHS

@1510 PERFORMANCE SPACE WEST OAKLAND.

WORK SHOP APRIL 23TH @ 25TH 3PM, 26TH 6PM

CONCERT: APRIL 26TH

8PM WOLFGANG FUCHS SOLO

9PM WORKSHOP ENSEMBLE



fuchs & jerome bryerton in portland

berlin master reed improviser wolfgang fuchs has also led the premier improvising orchestrü, the king übü orchestrü, who just celebrated their 20th year. this has given him special insight into to the concerns of group improvisation, which can useful for musicians interested in improvising at all levels. for registration or information email fuchswrkshp@balancepointacoustics.com phone : 510-597-1769 (email is better) www.balancepointacoustics.com

## Transmission Mission

FREE live audience-interactive radio performance  
by Guillermo Galindo and Chris Brown

**Outdoors at Yerba Buena Gardens on  
Saturday, May 1: 2pm – 4pm**

The audience is the orchestra —  
BRING PORTABLE BATTERY POWERED RADIOS!

12 March 2004 -- San Francisco, CA: Composers Chris Brown and Guillermo Galindo want your feedback — literally! As the opening performance in the 2004 Yerba Buena Gardens Festival, the two Bay Area composers and electronic sound artists will stage Transmission Mission — a live musical “happening” where the audience becomes the orchestra for an interactive radio-based sonic experience. Galindo and Brown are putting out a call for audience members to arrive that day with portable radios and boom boxes to act as receivers for low-power broadcasts that will transmit the sounds of San Francisco’s Mission District downtown, creating a shifting soundscape of music, poetry, and ambient sounds. Presented by Galería de la Raza and the 2004 Yerba Buena Gardens Festival, Transmission Mission will be performed live in collaboration with spoken word artists Tomás Riley, Leticia Hernández-Linares, Paul S. Flores, Caroline Kuntz, and Marciano Acevedo. This one-time-only FREE audience-interactive performance takes place outdoors in Yerba Buena Gardens (Mission Street, between 3rd & 4th Streets, San Francisco) on Saturday, May 1, 2004, from 2pm to 4pm. More information may be found online at [www.cbmuse.com/transmissions](http://www.cbmuse.com/transmissions). For 2004 Yerba Buena Gardens Festival information, call (415) 543-1718.

Galindo and Brown hope to attract more than 400 radios to their electronic sound installation, which celebrates the medium of radio as a living mode for the transmission of culture. Audience members will be instructed to tune their radios to low-power frequencies available for only a few hours that day to become the sound system for the performance. Four separate FM transmitters will broadcast different layers of sound in dynamically changing motion patterns, while the audience moves through the performance area, altering the four-channel mix. Using laptop computers, Galindo and Brown will respond to the musical ambiance, creating live remixes of the shifting sounds for the transmissions, incorporating the poets’ spoken words and pre-recorded ambient sounds of the Mission district. As the orchestra for the performance, audience members will experience sound in all its spatial dimensions, becoming creative partners in a choreography of sound in space, making the event an ever-changing interaction among musicians, poets, audience, and the sounds carried by the radio transmissions.

In order to realize this ambitious sonic project, Brown and Galindo have partnered with Galería de la Raza. The composers felt that the Galería’s mission to examine and express artistic concepts central to the Latino experience — such as community, memory, popular culture, ceremony, and social activism — was particularly suited to their goals for Transmission Mission.

During the ten weeks prior to the May 1st performance, the participating poets/spoken word artists are attending a series of radio/sound production workshops at Galería de la Raza, which becomes a laboratory for artistic experimentation in cross-cultural communication using new media and technologies, as they record their voices and collaborate with the composers on the creation of new poetic/musical works. The themes, texts, and voices of workshop par-

ticipants will form the raw material for Transmission Mission and will combine with sound samples from the local neighborhood. This living soundscape of the Mission district will highlight the unique sonic character of the neighborhood with its multiplicity of languages and hybrids of sound and meaning, aural qualities that are well-suited to the medium of multi-channel radio transmissions.

Transmission Mission is the fifth installment in Chris Brown and Guillermo Galindo’s “Transmissions” series, an audience-interactive, live electronic music performance series that redefines the relationship of performers and audiences with the medium of radio communication. The consistent theme in the series is the persistence of culture through sounds and symbols, even as cultural contexts change and as languages and artistic expressions become hybridized. The first performance, *Transmisión Naranja* (“Orange Transmission”), premiered at the Centro Nacional de las Artes in Mexico City in May 2002 as part of the 4th Bienal de Radio. *Transmission Temescal*, which premiered at Mills College in September 2002, used sounds of nature, wildlife, and Native American music to recreate the sonic environment of pre-Hispanic Oakland. A third piece, commissioned by the Reciprocal University for the Arts Project at California State University Monterey Bay, premiered in April 2003 in Salinas, with collaboration from young poets and university students. In May 2003, the Art Gallery of the University of the Pacific in Stockton presented the fourth project in the series, an installation titled *Transmission Asparagus*.

The creation of a work based in the multidimensional aural character of the Mission district represents a major effort in the composers’ interest in bringing the musical experience out of the concert hall and into the city streets, and brings them into close working relationship with one of the Bay Area’s most vibrant and diverse neighborhoods. The project is a departure from the traditional musical concert setting in which both composers were trained and began their careers, a trend that has been developing in their works during the last several years. For Guillermo Galindo, it represents a continuation in his exploration of public spaces, which began with “(T)our Time” (1997), in which he broadcast nature sounds from the tower of San Francisco’s Ferry Building. Chris Brown’s interest in multichannel public sound installations began with “Talking Drum” (1998), which was performed, among other places, on Market Street in San Francisco in collaboration with Vietnamese youth.

Chris Brown, composer, pianist and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. Recent recordings of his music include “Talking Drum”, binaural recordings of interactive installations interleaved with environmental soundscapes on *Sonore*; and “Branches”, a limited-edition LP on *Ecstatic Peace*. His most recent music explores polyrhythm in a series of “Inventions” for computer networks with interactive performers, including the most recent “Invention #7”, for piano, percussion, DJ and computer, which premiered at the 2001 Other Minds Festival in San Francisco. He teaches electronic music at Mills College in Oakland, where he is Co-director of the Center for Contemporary Music (CCM).

Guillermo Galindo’s composition work extends from the field of orchestral and symphonic composition to the domains of musical computer interaction, electro-acoustic music, opera, and sound design. His music has been performed at major festivals throughout the United States, Latin America, Europe and Asia. Galindo has written music for more than 20 independent films, multimedia projects and has design sound for radio, museum dioramas, and sound installations. During 2000-2001, he wrote and premiered two

operas in collaboration with MacArthur Grant recipients: “Califas 2000” with performance artist/writer Guillermo Gómez-Peña, and “Decreation” in collaboration with poet Anne Carson.

Tomás Riley is a writer, educator and a ten-year veteran of San Diego’s Taco Shop Poets. He has appeared in the HBO documentary “*Americanos: Latino Life in the United States*,” and will be profiled in the upcoming PBS documentary series on Latina/o arts: “*Visiones*.” His work has been featured in *Chorizo Tonguefire: The Taco Shop Poets Anthology*, *Bum Rush the Page: A Def Poetry Jam*, and *Pacific Review*. Currently he is the Program Associate at Youth Speaks, a non-profit literary organization for young people in San Francisco.

Educator and writer Leticia Hernández-Linares has participated in spoken word performances throughout the country and in El Salvador. Her writing has appeared in literary journals, newspapers, and anthologies. Her first chapbook of poetry, *Razor Edges of my Tongue*, is available from Calaca Press.

Paul S. Flores is a Chicano poet, performer and 2003 PEN OAKLAND award-winning author of the novel *Along the Border Lies* (Creative Arts Books). He is a member of the Latino spoken word group Los Delicados, and the artistic director of Chicano Messengers of Spoken Word.

Caroline Kuntz, originally from the Seattle area, is currently a student at Stanford University pursuing a masters’ in education. Through her student fellowship with the Institute for Diversity in the Arts, she has had the pleasure of working with Cherríe Moraga, Aya de León, and Marc Bamuthi Joseph.

Marciano Acevedo, Poet/rapper

The mission of Galería de la Raza is to foster public awareness and appreciation of Chicano/Latino art. Galería sees itself as a laboratory where emerging and established artists explore contemporary issues in Latino art, culture and civic society. Galería’s programs and activities include visual art exhibitions and multi-disciplinary public events; ReGeneration, a mentorship program for emerging artists; the Digital Mural Program, a new genre public art project on our billboard at the corner of Bryant and 24<sup>th</sup> Street; Youth & Public Media, a mentorship and training program for youth of color in digital media; and our gift shop, Studio 24.

Transmission Mission is funded in part by The Creative Work Fund. Galería de la Raza receives additional funding from the Andy Warhol Foundation for the Visual Arts, the California Arts Council, the Creative Work Fund, the Gerbode Foundation, Grants for the Arts/Hotel Tax Fund, Levi Strauss Foundation, National Endowment for the Arts, Rockefeller Foundation, San Francisco Arts Commission, San Francisco Foundation, Zellerbach Family Fund, and Galería Members.

Free artistic and cultural programming in Yerba Buena Gardens is made possible through the generous support of The San Francisco Arts Commission, The San Francisco Redevelopment Agency, KTB Management Group, The San Francisco Foundation, the W.A. Gerbode Foundation, the William and Flora Hewlett Foundation, the Zellerbach Family Foundation, the Fleishhacker Foundation, Bernard Osher Foundation, and other sponsors. Media sponsors for Festival 2004 are KDFC, San Francisco Downtown Magazine, WB20, and the San Francisco Bay Guardian.

Yerba Buena Arts & Events, organizer of the Yerba Buena Gardens Festival, is located at 760 Howard Street, San Francisco, CA 94103. Phone (415) 543-1718; Fax (415) 543-1755; e-mail: [mdurham@ybae.org](mailto:mdurham@ybae.org); website: <http://www.ybaf.org>

# SIGNALFLOW2004

ELECTRONIC • ACOUSTIC • ELECTROACOUSTIC • ANYTHING

THIRD ANNUAL SIGNALFLOW FESTIVAL AT MILLS COLLEGE  
 APRIL 1st THROUGH 4th  
 2 MINUTES OFF THE 580 FREEWAY IN OAKLAND  
 MORE INFO: [www.mills.edu/signalflow](http://www.mills.edu/signalflow)

## thursday, april 1st

8:00pm-concert hall alex hutchings matt volfo fei wu scott kasun eric roth jeffrey gordon joel pickard

## friday, april 2nd

8:00pm- behind ensemble room scott kasun

8:30pm- concert hall vitas germanavicius / dorsey cunn

william collins michael cox

rob pumpelly

## saturday, april 3rd

4:00pm- in chapel near concert hall tim gray (installation)

7:30pm- concert hall foyer beirak

8pm- concert hall michael cox & scott kasun

william collins

elisa baldwin nyoman windha

## sunday, april 4th

4pm- concert hall jeff lubow tara roddgers

marc jensen

sean kute javier archieegas



## myles boisen past-present-future

cd release concert

with john schott's typical orchestra

thursday, april 29, 2004

the starry plough

3103 shattuck, berkeley. 9:30 / \$7

Myles Boisen will bring his latest project to the stage of Berkeley's Starry Plough Pub on Thursday, April 29, 2004. Joining Boisen will be critically-acclaimed guitarist John Schott (Typical Orchestra, T.J. Kirk), veteran drummer John Hanes (Romeo Void, Chrome, Henry Kaiser Band, et.al.), and acoustic bassist Seth Ford-Young (Mark Growden's Electric Pinata).

"Past-Present-Future" is a unique all-instrumental recording inspired by the haunting, timeless sounds of acoustic and electric blues originators such as Muddy Waters, Mississippi Fred McDowell, and John Lee Hooker. Yet Boisen's stripped-down abstractions of blues moods is far from the norm of tributes or cover band projects. Rather, it is a new and highly original interpretation of powerful and classic blues forms, funneled through the radical sensibilities of a long-time leader of the Bay Area's vibrant new music community.

FROM NEW YORK

## Malaby- Sanchez-Rainey Trio

Saturday, April 24 The Jazz House

3192 Adeline Street

(across from Ashby BART &  
Black Repertory Theater)

Tickets: \$8 - \$15 sliding scale

Two sets, starting at 8pm

**Tony Malaby - saxophones**

**Angie Sanchez - wurlitzer**

**electric piano**

**Tom Rainey - drums**

# April Concert Listings, Pt. 1

PLEASE GO TO [WWW.TRANSBAYCALENDAR.ORG](http://WWW.TRANSBAYCALENDAR.ORG) FOR DETAILS ABOUT THESE EVENTS, PLUS UPDATES AND SUBMISSION GUIDELINES

**Thu 4/1 8:00 PM Headlands Center for the Arts [944 Fort Barry in the Marin Headlands Sausalito]**  
FOR MIGRATORY BIRDS AND OCCASIONAL INTERRUPTIONS by Miya Masaoka with Joan Jeanrenaud (cello)

**Thu 4/1 8:00 PM \$6-10 Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]**  
8pm: Elliott Levine (Philadelphia - Sax/Flute/Spoken Word) + Spirit (Percussion)+ Damon Smith (Contrabass) /  
9pm: Bob Marsh (Cello/Violin/Accordian) + Andrew Lafkas (Bass/Cello)

**Thu 4/1 8:00 PM FREE Mills College Concert Hall [5000 MacArthur Blvd Oakland]**  
Signal Flow New Music Festival: Electronic, Acoustic, Electro-Acoustic, Anything...  
Mills Graduate Students Signal the Flow

**Thu 4/1 9:00 PM \$7 Cafe Du Nord [2170 Market Street near 16th & Sanchez SF]**  
Sagan; Dealership - Pepito

**Fri 4/2 8:00 PM FREE Mills College Concert Hall [5000 MacArthur Blvd Oakland]**  
Signal Flow New Music Festival: Electronic, Acoustic, Electro-Acoustic, Anything...  
Mills Graduate Students Signal the Flow

**Sat 4/3 1:00 PM \$15.00 Exploratorium [3601 Lyon St. San Francisco, CA 94123]**  
This special workshop introduces Pauline Oliveros' practice of Deep Listening®, which involves heightened awareness of and active engagement with the sounds that surround us.

**Sat 4/3 4:00 PM FREE Mills College Concert Hall [5000 MacArthur Blvd Oakland]**  
Signal Flow New Music Festival: Electronic, Acoustic, Electro-Acoustic, Anything....  
Mills Graduate Students Signal the Flow

**Sat 4/3 9:00 PM 509 Cultural Center [509 Ellis St @ Leavenworth San Francisco]**  
Solid Eye, Spider Compass' Good Crime Band, Mitchell Brown

**Sun 4/4 4:00 PM FREE Mills College Concert Hall [5000 MacArthur Blvd Oakland]**  
Signal Flow New Music Festival: Electronic, Acoustic, Electro-Acoustic, Anything  
Mills Graduate Students Signal the Flow

**Sun 4/4 7:30 PM \$8-10 SIMM Series/Outsound [Musicians Union Hall 116 9th St @ Mission SF]**  
7:30 PM CUTTING GUARD Arend/Bulkley/Cleavanger/Boots/Cress/Novick  
8:30 PM NOERTKER'S MOXIE Zamula/Maybee/Levis/Noertker

**Sun 4/4 8:00 PM \$10 The Jazz House [3192 Adeline @ MLK Berkeley look for the blue light]**  
Larry Ochs and Miya Masaoka in trio with a special mystery

guest on cello. This will be the Bay Area's first concert by the mystery special guest, performing music composed by Ochs plus improvisations.

**Sun 4/4 8:00 PM free strictly Ballroom [Campbell Recital Hall, Braun Music Center, 541 Lasuen Mall Stanford]**  
David Bithell: music, theater, and performance art

**Wed 4/7 8:00 PM free Campbell Recital Hall, Stanford [Braun Music Center 541 Lasuen Mall, Stanford]**  
Alea II new music series: works by Jones, Sokolov, Thomalla, and others

**Thu 4/8 8:00 PM 10 CNMAT [1750 arch street, Berkeley]**  
Natto Quartet with special guest, Tetsu Saitoh: Philip Gelb, Shoko Hikage, Tim Perkis, Chris Brown, Tetsu Saitoh

**Thu 4/8 8:00 PM Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]**  
CLOSED per LSG

**Fri 4/9 8:00 PM \$8 - \$12 sliding scale 21 Grand [449B 23rd St. Near 19th Street BART Oakland]**  
Natsuki Tamura, direct from Tokyo, with Larry Ochs, Chris Brown, and William Winant. Two sets of the best improv in show biz today.

**Fri 4/9 8:00 PM Meridian Gallery [545 Sutter Street SF]**  
From Tokyo, Tetsu Saitoh on bass, joined by Shoko Hikage on koto

**Fri 4/9 8:00 PM \$15 The Jazz House [3192 Adeline @ Martin Luther King Blvd (just south of Ashby BART)]**  
The internationally acclaimed Joel Futterman/Ike Levin/Alvin Fiedler Trio make two rare Bay Area appearances celebrating the art of collectively improvised music.

**Fri 4/9 8:00 PM >= \$18 Herbst Theatre [Van Ness & McAllister SF]**  
Sam Rivers, Reggie Workman, Jason Moran; William Parker Quartet

**Sat 4/10 8:00 PM \$20 The Jazz House [3192 Adeline @ MLK Berkeley]**  
Sam Rivers

**Sat 4/10 8:00 PM \$8 New Langton Arts [1246 Folsom Street SF]**  
Bassist Tetsu Saitoh with koto players Shoko Hikage, Brett Larner and Ryuko Mizutani

**Sat 4/10 8:00 PM \$18 Herbst Theatre [Van Ness and McAllister SF]**  
Paul Bley, solo; Satoko Fujii

**Mon 4/12 7:30 PM FREE Mills College Ensemble Room [5000 MacArthur Blvd. Oakland]**  
Double bass player, composer, and arranger TETSU SAITOH performs a solo concert of improvised works.

# April Concert Listings, Pt. 2

PLEASE GO TO [WWW.TRANSBAYCALENDAR.ORG](http://WWW.TRANSBAYCALENDAR.ORG) FOR DETAILS ABOUT THESE EVENTS, PLUS UPDATES AND SUBMISSION GUIDELINES

**Thu 4/15 8:00 PM \$6-10 Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]**  
VAN BOVEN with Jon Brumit & Wayne Grim

**Thu 4/15 8:00 PM \$12 The Jazz House [3192 Adeline @ MLK Berkeley]**  
Rova Saxophone Quartet : Ochs, Adams, Raskin, Ackley in the Blow Zone.

**Fri 4/16 8:00 PM 21 Grand [449B 23rd St. Near 19th Street BART Oakland]**  
Sound On Survival - 2004 spring tour

**Fri 4/16 8:00 PM \$12 The Jazz House [3192 Adeline @ MLK Berkeley]**  
Rova Saxophone Quartet : Ochs, Adams, Raskin, Ackley in the Blow Zone, Part 2

**Sat 4/17 8:30 PM \$10 21 Grand [449B 23rd St. Near 19th Street BART Oakland]**  
NEW WORKS...shared evening  
Dance by Alyssa Wilmot  
Text/Song/Instrumental by Kattt Sammon

**Sun 4/18 8:15 PM Free, donations accepted ACME Observatory at The Jazz House [3192 Adeline Berkeley]**  
Jacob Lindsay, clarinets, Scott R. Looney, electronics & Gino Robair, percussion

**Wed 4/21 8:00 PM free Campbell Recital Hall, Stanford [Braun Music Center 541 Lasuen Mall, Stanford]**  
Patti Monson, flute/electronics

**Wed 4/21 8:00 PM 8 The Jazz House [3192 Adeline @ MLK Berkeley]**  
Forward Energy; The Left Coast Improv Group

**Thu 4/22 8:00 PM \$6-10 Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]**  
"IN THE MOMENT"  
An Improvisation Artistic Celebration of the Moment  
Exploratory Dance/Poetry/Visual/Music

**Fri 4/23 8:00 PM \$10 (\$5 for students) Oakland Metro [201 Broadway Near Jack London Square Oakland]**  
The 7th Annual Music For People & Thingamajigs Festival.  
Made/found instruments and alternate tuning systems.

**Fri 4/23 10:00 PM Bruno's [2389 Mission between 19th and 20th SF]**  
Steve Coleman

**Sat 4/24 8:00 PM \$10 (\$5 students) Oakland Metro [201 Broadway Near Jack London Square Oakland]**  
The 7th Annual Music For People & Thingamajigs Festival. A festival dedicated to music composed for made/found instruments and alternate tuning systems.

**Sun 4/25 8:00 PM \$6-10 21 Grand [449B 23rd St. Near 19th Street BART Oakland]**  
3 OCTOBER MEETINGS wolfgang fuchs (berlin)/Damon Smith (oakland)/jerome bryerton (chicago); plus the fuchs/lindsay duo with wolfgang fuchs and Jacob Lindsay (clarinets)

**Sun 4/25 8:15 PM Free, donations accepted ACME Observatory at The Jazz House [3192 Adeline Berkeley]**  
Dual CD-release party! John Shiurba's 5x5, Daniel Popsicle

**Sun 4/25 Noon to 2pm Mama Buzz [Telegraph Ave btw 23rd & 24th Oakland]**  
Tabklimblah - Andrew Wilshusen: tabla,  
Jim Ryan: electronified kalimba & voice

**Sun 4/25 9:00 PM Bruno's [2389 Mission between 19th and 20th SF]**  
Steve Coleman

**Mon 4/26 8:00 PM \$6-10 1510 8th St Performance Space [1510 8th Street Oakland]**  
wolfgang fuchs workshop and concert

**Wed 4/28 8:00 PM \$6-10 21 Grand [449B 23rd St. Near 19th Street BART Oakland]**  
Oakland Air: Kyle Bruckmann(Oboe, English Horn), Aurora Josephson (Voice), Jacob Lindsay (Ab, Bb, Bass and Contrabass Clarinets); plus Mr. Meridies "Signal Flow Ready-made"

**Thu 4/29 9:30 PM \$6 Starry Plough [3101 Shattuck Ave @ Prince Berkeley]**  
John Schott's Typical Orchestra; Myles Boisen's Past Present Future (CD Release)

**Fri 4/30 8:00 PM 8 WORKS Gallery [30 North 3rd Street San Jose]**  
Forward Energy: Jim Ryan, Carolyn Torrente, ?bass?, Andrew Wilshusen; The Left Coast Improv Group: Jim Ryan, Ron Heglin tmb, Jeff Hobbs, Bob Marsh cello, Scott R. Looney, Ernesto Diaz-Enfante, Karen Stackpole





**April 2004**

**1510 8th Street, Oakland, CA 94607**

**<http://transbaycalendar.org>  
[dogjugglesmushroomheads@transbaycalendar.org](mailto:dogjugglesmushroomheads@transbaycalendar.org)**

The **Transbay Creative Music Calendar** is a volunteer-produced free monthly journal for non-commercial creative new music in the San Francisco Bay Area. In addition to our comprehensive listing of upcoming events, we publish articles and reviews about local music and the people who create it. We talk about a wide range of modern music, including: experimental, improvised, noise, electronic, free-jazz, outrock, 21st century compositions, and sonic art. Each month, 1000 copies of the Transbay are mailed to individuals and hand-delivered to over 45 performance venues and public locations throughout the Bay Area. Contact us for a FREE subscription!

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Submission deadline for the May 2004 issue is  
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Calendar Listings must be submitted using the online form at  
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