

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, March 17, 2008, 8pm

Yerba Buena Center for the Arts Forum

Performers:

Tod Brody, flute

William Wohlmacher, clarinet

Julie Steinberg, piano (Stockhausen)

Vicki Ray, piano (Steiger, Spiropoulos)

William Winant, percussion (Stockhausen)

Christopher Froh, percussion (Spiropoulos)

Daniel Kennedy, percussion (Steiger)

Stephen Harrison, cello (Steiger)

Leighton Fong, cello (Spiropoulos)

Richard Worn, contrabass

**REGIONS OF THE UNKNOWN AND
NAMELESS**

RAND STEIGER, *Dreamscape* (2004)

(Approximate duration: 18 minutes)

GEORGIA SPIROPOULOS, *Oria* (Thresholds) (2000)

United States Premiere

(Approximate duration: 12 minutes)

~ INTERMISSION ~

KARLHEINZ STOCKHAUSEN, *Kontakte* (1959, 1960)

Julie Steinberg, piano

William Winant, percussion

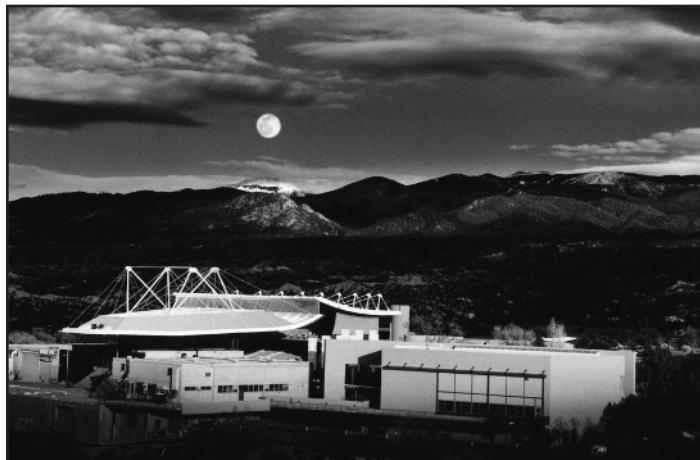
Bryan Wolf, sound projection

(Approximate duration: 35 minutes)

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the National Endowment for the Arts.*

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gifts from the Ross McKee Foundation, Goethe-Institut San Francisco,
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RAND STEIGER (B. 1957)

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It is not unusual for the contemporary composer to conduct on occasion—to facilitate rehearsals, to direct performances of his or her scores, and to present a certain repertory of works in concert. Pierre Boulez, Aaron Copland, even Igor Stravinsky all had alternate careers, one might say, bringing to life not only their own music, but also that of their like-minded colleagues (past and present). But few figures today can rival Rand Steiger in the depth and breadth of experience he brings to both the conductor's podium and the composer's studio. Indeed the two roles, creative and recreative, seem to reinforce one another in his case, lending his works a distinctive command of performing forces and instrumental combinations. "The drama of the thing catches the ear immediately," wrote *New York Times* critic Will Crutchfield after the performance of Steiger's *Quintessence* in 1984; since then more than twenty years have passed and Steiger's scores have lost none of their energy and color.

Much of Steiger's work during the 1980s and early 1990s involved the playful reconfiguring of procedures from the musical past. *ReSonata* (1985) makes reference to traditional sonata forms; *Woven Serenade* (1991) mirrors the multi-movement form of Mozart's "Gran Partita," but allows the movements to overlap in a sonic collage reminiscent of the superimposed dances in *Don Giovanni*. From the contemporary repertoire, Steiger mimics and modifies the strict processes of early minimalism in *13 Loops* (1988) and pays tribute to American maverick Conlon Nancarrow's idiosyncratic player piano scores in *Tributaries for Nancarrow* (1987). More recently, Steiger has been uniting acoustic instruments with sounds that are captured during live performance, processed digitally, and re-projected through carefully situated speakers to create new sonic environments. One such work is *Résonateur*, written for Ensemble Sospeso on the occasion of Pierre Boulez's eightieth birthday. Another is the vast *Ecosphere*, which Steiger conceived at IRCAM and which treats the "complex and delicate balance of ecosystems" that cover the Earth—the subarctic, tundra, mediterranean, desert steppe, prairie, icecap, and so forth. Here, the composer laments "the gradual erosion of [ecological] diversity" not with a vague eulogy, but by taking the data about each ecosystem's extent, average temperature, and precipitation (as outlined by geographer Robert Bailey) as a basis for some of his musical processes.

In the multimedia realm, Steiger collaborated during the late 1990s with Miller Puckette and Vibeke Sorensen (supported by a grant from the Intel Research Council) to create tools for networked, real-time computer graphics and music. Among the fruits of this labor were *Lemma 1* (1997) and *Lemma 2* (1999): multi-site performances that transform and transmit sounds, images, and performers' gestures across time and space. In *Lemma 2*, for example, "[a] cowbell in Oregon might sound as a similar cowbell in New York, but it might instead appear as a tomtom or as middle C on a computer-controlled piano. Moreover, computer graphics are shown at both sites which can respond in many different ways to musical gestures at either location. The heart of the piece is the exploration of new transformations made possible both by the connection between two performance spaces and by the connection between music and moving images."

Steiger was born in New York City, but since 1980 he has been closely associated with new music in California. In 1982, he co-founded the California EAR Unit, a contemporary music ensemble that had a long residency at the Los Angeles County Museum of Art and toured widely on both sides of the Atlantic. From 1982-87, he was a faculty member of the California Institute for the Arts; he spent two years as a Composer Fellow with the Los Angeles Philharmonic (1987-89); and since 1987 he has taught composition and conducting at the University of California, San Diego. In tandem with these varied posts, Steiger has been an ambassador for new music. He traveled to Costa Rica in the early 1980s to conduct the Simphonica Nacional and lecture on electronic music; in 1987 he traveled to the Soviet Union to encourage musical exchange, and he later arranged a reciprocal visit to Los Angeles.

Steiger has been awarded a Rome Prize Fellowship and a National Endowment for the Arts Composers Fellowship, and his music has been performed and commissioned by many leading ensembles and organizations, including the American Composers Orchestra, IRCAM, La Jolla Symphony, Los Angeles Chamber Orchestra, San Diego Symphony, Southbank Sinfonia, St. Paul Chamber Orchestra, and the Los Angeles Philharmonic, among others. Leading such ensembles as the Arditti String Quartet, Ensemble Sospeso, the New York New Music Ensemble, and Nouvel Ensemble Contemporain, Steiger has conducted the world premieres of works by Louis Andriessen, Pierre Boulez, Scott Lindroth, Augusta Read Thomas, Roger Reynolds, Frederick Rzewski, Morton

Subotnick, and Julia Wolfe; the United States premieres of works by Brian Ferneyhough, Giacinto Scelsi, and John Tavener; and the European premieres of works by Milton Babbitt, Earle Brown, and Steven Mackey. He has also conducted recordings of operas by Anthony Davis and Hilda Paredes. Steiger is presently working on a commission for the American Composers Orchestra and live electronics.

Steiger, *Dreamscape* (2004)

for flute, percussion, piano, cello, and electronics

"I imagined *Dreamscape* to be a collective dream of the four performers," Rand Steiger writes, "I attempted to create a form where their collective and individual material would unfold in a strange but coherent way, the way ideas sometimes unfold in dreams." As his words suggest, Steiger's quartet operates at the boundaries between cooperation and independence, requiring from each performer the most extravagant solo gestures and the most nuanced blend of accompanimental behaviors. Each of the four instruments (first flute, then piano, percussion, and finally cello) has its own cadenza of sorts, supported by a shifting palette of sounds, sometimes delicate, and sometimes substantial, and often enhanced by electronic processing. Steiger notes: "The instruments play into microphones, and the signal is processed in a computer The sound emanating from the speakers is of the instrumental sounds transformed—reverberated, delayed, harmonized, and spatialized in myriad ways throughout the piece." Fluid yet unpredictable, the piece charts a course on which each new departure is at the same time an uncanny moment of return.

GEORGIA SPIROPOULOS (B. 1965)

Georgia Spiropoulos brings an international background to her career as composer, performer, and arranger of music. A native of Greece, she established herself particularly in France, where she has been closely associated with the French computer music institute IRCAM (Institut de Recherche Coordination Acoustique-Informatique). Beginning in 2003-04, she worked in New York, Boston, and Cambridge on a project called "Conductor's Lied" involving the digital processing of conductor's gestures. In April 2005, the San Francisco Contemporary Music Players brought her music to the West Coast with the United States

premiere of her *Music for 2?* (2000), and tonight's performance follows suit with a first American hearing of *Oria* (Thresholds).

Originally trained as a pianist, Spiropoulos studied piano, harmony, counterpoint, and fugue, at the National Conservatory in Agrinion and the Orpheion Conservatory in Athens. She complemented these subjects with training in jazz piano, the hands-on experience of performing, arranging, and transcribing Hellenic folk music, and courses in twentieth-century composition and analysis with Günter Kahowez of Vienna's Hochschule für Musik. She moved to Paris in 1996 and began extensive work in composition and electro-acoustic music with Phillippe Leroux and in analysis with Michael Lévinas.

In addition to participating in master classes with such figures as George Crumb, Spiropoulos quickly became familiar with the resources of IRCAM, and in 2000-01 she was invited to participate in the Institute's Annual Composition and Musical Computing Course where she worked with Jonathan Harvey, Tristan Murail, Brian Ferneyhough, Marco Stroppa, Philippe Hurel, and Ivan Fedele. One outcome of this fruitful period was Spiropoulos's work for saxophone and live electronics, *Saksti* (2001), which remains her most frequently performed piece. Here, the composer began with the broadest spectrum of sounds a saxophone can produce, including breath-noises, singing on the instrument, and fragments of speech or whispering. Thanks to such computer programs as AudioSculpt, Max/MSP and OpenMusic, these live sounds can be captured and adapted or elaborated in real time, giving audiences an ever-changing tapestry of saxophone and hybrid/synthesized saxophone sounds.

Together with a timely commission from Radio France for the Habanera Saxophone Quartet, Spiropoulos's special fondness for the timbre (tone color) of the saxophone also shaped her quartet *Praxis 4 Saxes* (2004), a set of potentially independent pieces that exhibits the composer's diverse acoustic interests. The first piece, for example, builds on the Greek song "Neratzoula," and its title, "Dialog," is meant to reflect both the structure of the song and the "true relationship" between an aural/oral tradition and those "agents of memory" who preserve and adapt it. "Breath 'n' Beat," capitalizes on the composer's interest in the percussive rhythms of rock and the soulful vocalizations of the blues. Other pieces in this cycle, including "100 Phonemes," "Lib," and "Singing Tubes," reveal the composer's more abstract interest in the continuum between instrumental sound,

voice, and noise, as well as the gestures of controlled improvisation, and the rapidly expanding lexicon of performance techniques. The exploration and combination of new sounds can also be heard in her computer piece *N. Y. Meditations* (in progress), which superimposes noises from the city's urban environment and fragments of New York's well known popular songs, ranging from 1930 to the present.

In 2002, Spiropoulos received the Villa Medici Hors-les-Murs Award (from the French Ministry of Foreign Affairs) that enabled her to spend time in the United States and to complete her research for the composition-in-progress *Conductor's Lied*. While continuing her creative work, she has also produced radio and television programs and has published writings on Berio and music technology. Spiropoulos has received commissions from IRCAM, the French Ministry of Culture, the Ministry of Culture of Baden-Württemberg & GegenWelten Festival of Heidelberg, SACEM (the French society for music rights and royalties), Ensemble Intercontemporain, the ensembles L'Itinéraire and Diffraction, saxophonist Claude Delangle, harpist Frédérique Cambreling, and the "Muse En Circuit." Spiropoulos's *Praxis 4 Saxes* received its United States premiere from the Prism Quartet at New York City's Symphony Space, and her choral music has been performed at Radial System-Berlin, the Cité de la Musique, and the Louvre by the Accentus Choir, the Cris de Paris choir and Le Jeune Choeur de Paris. She served as a member of the reading panel for the Cursus of Composition & Computer Music at IRCAM, where she recently completed *Klama* for mixed choir and live electronics, commissioned by the chamber choir Accentus and IRCAM and premiered at the 2006 Agora Festival at the Pompidou Center. In 2008, she will be a composer-researcher at IRCAM, working on a project titled MASK, involving voice transformations and computer tools for live performance.

Spiropoulos, *Oria* (Thresholds) (2003)

for amplified flute/bass flute, clarinet/bass clarinet, cello, double bass, piano, and percussion

The composer writes: "*Oria*, the Greek word for 'limits,' is also used to indicate a threshold between two different and separate entities—in this case, the threshold between instrumental playing and vocal action The composition is articulated around two categories of natural sound, instrumental and vocal, both born from the breath, both produced by

the gesture, one articulated out of, the other inside the body. A sonic space-body in motion, with multiple circuits, where one can move along, jumping perhaps from one sound category to the other, schematically outlined as: *breath* -> *instrumental sound* -> *instrumental and vocal sound simultaneously* -> *vocal sound* -> *breath*. Between these different states of the sound material one can create transitions, interruptions or sudden apparitions depending on formal demands . . .”

As Spiropoulos’s description suggests, *Oria* is a work rich in “extended techniques” that push the performers to use their instruments (and even their bodies) in new ways. Detailed instructions convey how each sound may be brought to life. Undergirding these almost tangible sounds, however, is a very precise control of time and form. She writes: “The temporal organization of *Oria* is articulated by means of a sequence of durations, always the same, determining the internal structure of the eight sections. In each section the sequence appears expanded or compressed in time, with the relationships of durations remaining identical. As an organizing element, the sequence is manifest in different forms: temporal blocks, rhythmic phrases, textures (superimposed sequences in different speeds) or markers of changes at particular points of the score (redistribution, renewal or transformation of the material).”

Oria was commissioned by the French Ministry of Culture and premiered at IRCAM in 2003 by Ensemble l’Itinéraire under Marc Foster. The electronics were created with assistance from Sébastien Naves.

KARLHEINZ STOCKHAUSEN (1928-2007)

In a 1971 interview during a visit to London, Karlheinz Stockhausen declared: “I respond to sounds. Directly. Sound is my air. Whenever I deal with sounds, they organize themselves, so to speak. They respond very well to me, and I to them.” By the end of the 1950s, few major composers remained untouched by his pioneering work in serialism and electronic music. During the 1960s and beyond, Stockhausen participated in the development of almost every major aesthetic trend from “chance” or “indeterminate” music, to graphic notation, computer music, and multimedia. Through it all, his star continued to shine with an almost otherworldly serenity, attracting a wide range of adherents (from experimental composers to avant-garde rock bands), but eventually

carrying him into a sphere that was all his own. As Paul Griffiths noted shortly after the composer’s death in December, “Right from his early 20s [Stockhausen] never doubted that he was a great composer, and this conviction guided all his actions . . . It pulled him through the creative challenges he set for himself as a young man. But it left him an isolated figure at the end.”

Little in Stockhausen’s early music education suggested that he would catapult to the center of attention as he did upon enrolling in the Summer Music Courses at Darmstadt in 1951 and completing his first widely recognized work, *Kreuzspiel* (Cross-play). Here he associated with key figures in contemporary music: Herbert Eimert, who introduced him to the serial methods of twelve-tone writing championed by Schoenberg and Webern; and Olivier Messiaen, whose *Mode de valeurs et d’intensités* (Mode of Values and Intensities) showed that these serial methods could be used to organize elements other than pitch. Inspired to study with Messiaen in Paris, he quickly met Pierre Boulez, whose own work with serialism and electronics would develop in counterpoint with Stockhausen’s for decades, and Pierre Schaeffer, whose experiments with tape-recorded sounds, *musique concrète*, were challenging relationships between composition and performance, and between music and noise.

Returning to Cologne in 1953, Stockhausen took a job with Eimert at the new Studio for Electronic Music housed by the West German Radio. “I became very interested in the differences between sounds,” he recalled in 1971: “what is the difference between a piano sound and a vowel aaah and the sound of the wind—shhh or whsss. It was after analyzing a lot of sounds that this second thought came up (it was always implied): if I can analyze sounds which exist already and I have recorded, why can I not try to synthesize sound in order to find new sounds, if possible.” He started by using sine waves, the most elemental of electronic sounds, in two *Elektronische Studien* (1953, 1954). More influential were his works of the later fifties: *Gesang der Jünglinge* (Song of the Youths) (1956), which incorporates a boy’s disembodied voice, chanting text from the Biblical Book of Daniel, and *Kontakte* (Contacts) (1959, 1960) which began as a purely electronic piece but soon became the composer’s first experiment in combining live performance and tape-recorded sound, as we shall hear tonight.

Of course, ideas born in the realm of electronic music could easily spill

out into acoustic works, as in the gigantic score *Gruppen* (Groups) (1955-57) for three independent orchestras, which project their sounds, like speakers, from different parts of the stage or concert hall. More striking still is the unaccompanied, amplified vocal work *Stimmung* (Tuning) (1968) which sustains for more than seventy minutes a single chord, enlivened by the singers' shifting emphasis on different vowel sounds and individual components of the overtone series, and by the insertion of "magic names" taken from a variety of sacred traditions.

Despite their intricate mathematical construction, works like *Stimmung* exhibit a spirituality that became more and more pronounced during Stockhausen's career—particularly after a mental breakdown in 1968. Among the immediate results of this difficult period were a series of texts-for-performance, collectively known as *Aus den Sieben Tagen* (From the Seven Days). Here, players must respond to such instructions as "Play a vibration in the rhythm of dreaming / and slowly transform it / into the rhythm of the universe / Repeat this as often as you can." Beginning in 1977, and relying on close collaboration with trusted friends and family members, Stockhausen devoted himself almost exclusively to composing an epic, multimedia, operatic cycle known as *Licht* (Light). With one opera named for each day of the week, the whole production involves video, dance, mime, long passages without singing, and even scenes written in an invented meta-language.

As has been noted in many commemorative tributes, Stockhausen's worldview embraced an extremely fluid boundary between life and art, and a vision of the artist as both agent and conduit. He believed that a true composer, one who transcends self-expression, "tries to discover a universal language which is vibration and rhythm—that's what everybody has in common. He wants to become a musician of the world. But the stars, too, are sounding." Such a broad conception of art had its unfortunate moments, most notably in the composer's widely reported remark that the terrorist attacks of September 11, 2001 constituted "the greatest work of art there has ever been." But for the most part, Stockhausen trained his mysticism on more uplifting matters: "People usually think that the arts should only entertain, but that is not the role of the arts at all. The role of the arts is to explore the inner space of man; to find out how much and how intensely he can vibrate, through sound, through what he hears, whichever it is. They are a means by which to expand his inner universe."

Stockhausen, *Kontakte* (Contacts) (1959, 1960)

for electronic sounds, piano, and percussion

It is easy to imagine that Stockhausen had the sounds of his famous electronic score *Kontakte* in mind when he described his concept of "moment form" for a late-night program on the West German Radio in January 1961: "During the last years there have been forms composed in music which are far removed from the form of the dramatic finale; they lead up to no climax, nor do they have prepared, and thus expected, climaxes . . . they are rather [an] immediately intense and—permanently present—endeavor to maintain the level of continued 'peaks' up to the end; forms in which at any moment one may expect a maximum or a minimum, and in which one is unable to predict with certainty the direction of the development from any given point; forms in which an instant is not a piece of a passage of time, a moment not a particle of a measured duration, but in which the concentration on 'now,' on every 'now,' makes vertical incisions, which break through a horizontal concept of time, leading to timelessness."

Kontakte succeeds as a structure of sound-events organized through the composer's unique stream-of-consciousness. But this string of musical pearls is threaded upon an intricate choreography of sound and gesture, particularly in the version of 1960, in which the composer added piano and percussion to the pre-recorded tape. Coordinating the delicate ballet is the "sound projectionist," who, in Stockhausen's words, "must know the tape quasi from memory and have rehearsed at least 8 x 3 hours with the duet . . . [he] balances the sound sources, making everything audible that is in the score." Only with this oversight can the composer's "moments" reach their cosmic potential, as music critic Jonathan Cott observes: "At every moment the visual events are related to the sound . . . the pianist stands up and walks to the tam-tam which is standing alone with the gong at the center of the stage. He takes a long metal knitting needle out of his pocket, touches the tam-tam at its upper edge and very slowly moves the needle all around it, making the sound: ssschhhoooouuu. It's like turning on the wheel of the world . . ."

The Performers

An active proponent of new music, pianist **Julie Steinberg** has given critically acclaimed performances of music by John Cage, Henry Cowell, Lou Harrison, Olivier Messiaen, Frederic Rzewski, John Zorn, and many others. Joined by violinist David Abel and percussionist William Winant, she was a founding member of the Abel-Steinberg-Winant Trio, a virtuoso ensemble specializing in new music from the Americas and Pacific Rim. Since 1980, she has appeared with the San Francisco Symphony in the world premiere of John Adams's *Grand Pianola Music*, as a soloist in Arvo Pärt's *Tabula Rasa*, and in Michael Tilson Thomas's Mavericks concerts. Steinberg has appeared at New Music America, the Ravinia Festival, Japan Interlink, and Lincoln Center Outdoors. Other performances include *Le Sacre du printemps* with the Paul Taylor Dance Company in San Francisco, Seattle, and Paris, and master classes with Jean-Pierre Rampal and Mstislav Rostropovich. Steinberg holds a Doctor of Musical Arts from Stanford University, taught for years at Mills College, and is presently on the faculty at U. C. Berkeley. She has been a member of the San Francisco Contemporary Music Players since 1989.

William Winant, percussion, has collaborated with some of the most innovative musicians of our time, including Cage, Reich, Xenakis, Anthony Braxton, Alvin Curran, Danny Elfman, Fred Frith, Keith Jarrett, Gordon Mumma, James Tenney, Christian Wolff, John Zorn, and the Kronos Quartet. In 1984, along with violinist David Abel and pianist Julie Steinberg, he founded the Abel-Steinberg-Winant Trio, a virtuoso ensemble specializing in new music from the Americas and the Pacific Rim. The Trio has commissioned dozens of works and has recorded for CRI and New Albion. From 1995 to 2001, he recorded and toured extensively with the avant-rock group Mr. Bungle. In 1997, with cellist Yo-Yo Ma and the Mark Morris Dance Group, Winant participated in the world premiere of Lou Harrison's Rhymes with *Silver* and has since performed the piece around the world. In 1999 he worked with Sonic Youth to produce *Goodbye 20th Century*, a highly acclaimed recording of avant-garde composers, and since 2003 he has been percussionist for the Merce Cunningham Dance Company. Winant teaches at U. C. Berkeley and U. C. Santa Cruz, and has been a member of the San Francisco Contemporary Music Players since 1988.

Bryan Wolf has worked closely with Karlheinz Stockhausen since 1989, becoming the composer's personal sound projection assistant in 1998, and helping to shape important recordings of *Mantra*, *Hymnen*, and many excerpts from the operatic cycle *Licht*. In addition to collaborating on the world premiere of *Hoch-Zeiten*, he participated in the Polish premiere of *Unsichtbare Chöre*, the French premiere of *Mittwochs Abschied*, and the Portuguese premiere of *Hymnen*, and a Stockhausen project performed in Tokyo with pianist Maurizio Pollini. Born in Detroit, Wolf was trained in organ and composition at Kalamazoo College before studying with Milko Kelemen at the Musikhochschule in Stuttgart. He has won awards and scholarships from the Province of Baden-Württemberg, the Darmstadt Summer Music Courses, and the Southwest German Radio, and he has performed with a wide range of European orchestras led by such conductors as Peter Eötvös and Jonathan Nott. His festival appearances include Wien Modern, Wittener Tage für Neue Musik (Berlin), Ars Musica (Brussels), Musica Strasbourg, and Stuttgart's ECLAT festival, as well as appearances in Milan, Nashville, Paris, Prague, Sweden, and South Africa. Wolf is a regular guest at the Staatsoper Stuttgart where he was a featured soloist (synthesizer and live electronics) in the 1999 performance of Andreas Breitscheid's children's opera *P.A.G.S.!*

-Program notes by Beth E. Levy

Join us for a reception in the lobby following the concert.
Scores from tonight's program are also on display there.

David Milnes is a conductor of extraordinary breadth and long-standing commitment to contemporary music. In his early years, he studied not only piano and organ, but also clarinet, cello, and voice. Milnes received his undergraduate education in music at SUNY Stony Brook. In 1984, at age 27, he won the prestigious Exxon Conductor position with the San Francisco Symphony. He remained as the Symphony's Assistant Conductor and Music Director of the San Francisco Symphony Youth Orchestra until 1986, working closely with Edo de Waart and Herbert Blomstedt. Following study and collaboration with such renowned conductors as Leonard Bernstein, Erich Leinsdorf, Otto-Werner Müller, and Michael Tilson Thomas, he earned his doctorate in conducting from Yale University in 1989.

From 1994-2002, Milnes was Principal Guest Conductor of the Latvian National Symphony Orchestra and also guest conducted numerous orchestras across the United States. He has conducted at the Tanglewood, Aspen, and Monadnock Music Festivals, and has led operatic repertoire ranging from Mozart to Weill.

In 1996, Milnes joined the music faculty at the University of California, Berkeley, where he directs its symphony orchestra and the Berkeley Contemporary Chamber Players. He first conducted the San Francisco Contemporary Music Players in 1997, and joined the ensemble as Music Director in 2002.

The San Francisco Contemporary Music Players, an ensemble of highly skilled musicians, performs innovative new music of exceptional interest. It attracts and engages audiences through concert events in the San Francisco Bay Area and beyond, and nourishes the creation and dissemination of new work through commissioning, recording, and outreach.

The San Francisco Contemporary Music Players (SFCMP), now in its 37th year, is a leader among America's most distinguished and successful chamber music organizations, performing, commissioning, and recording the music of today's composers. The group presents works written for both large and small chamber ensembles. A ten-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, the San Francisco Contemporary Music Players has won this award more times than any other ensemble. It has commissioned 68 pieces and performed over 1,000 new works, including 65 U.S. and 135 world premieres.

Each season the ensemble performs a subscription series in the Bay Area. It has also toured widely throughout California, with performances on such concert series as San Francisco Performances, Cal Performances, the Stern Grove Festival, the Other Minds Festival, Los Angeles' Monday Evening Concerts, the Ojai Festival, and the Festival of New American Music in Sacramento. SFCMP made its European debut at the Cheltenham Festival of Music in 1986 and its East Coast debut at the Library of Congress in 2001. The ensemble has recorded ten albums of its own and contributed to nine others. Its musical outreach programs include presentations in public high schools and its new *Contemporary Insights* series of intimate performances with conversation.

Executive Director Adam Frey obtained his B.A. in Music from Harvard University, and his M.B.A. from the University of California, Berkeley, with emphasis on marketing and planning. He joined the San Francisco Contemporary Music Players in 1991 after six years with Sherman, Clay Co., the nation's largest keyboard instrument retailer, where he was Vice President in charge of Merchandising. He serves on the Board of Governors of the C. G. Jung Institute of San Francisco. Mr. Frey is also a writer; his work has been published in *The Mississippi Review*.

Carrie Blanding, Director of Operations and Marketing, graduated from the University of California, Berkeley, with a B.A. in Comparative Literature. For six years, she co-owned and served as Administrative Director for Next Big Thing Children's Theatre, a performing arts summer camp in Danville, California. She has worked for the Mountain Play Association and for San Francisco Performances, and sings as a volunteer member of the San Francisco Symphony Chorus. Ms. Blanding is new to the San Francisco Contemporary Music Players' staff this season.

Robert Shumaker, Recording Engineer, has been recording the San Francisco Contemporary Music Players' concerts and CD releases for over twenty years. Most recently, he recorded the ensemble's forthcoming album of compositions by Edmund Campion, and the ensemble's Pablo Ortiz album. He has engineered over five hundred commercial recordings of artists ranging from Judy Collins to Diamanda Galas and from Van Morrison to Henry Brant. During the 1970s and '80s, he recorded the complete works of Conlon Nancarrow for 1750 Arch Records and Wergo. His work has been twice nominated for a Grammy Award.

Not the singer, not the song

Three prints remain for sale out of the series of 32 that the artist, **William T. Wiley**, generously donated to the San Francisco Contemporary Music Players.

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100% of the sale's price benefits the ensemble.

We thank the artist and Electric Works
for their extraordinary support.

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THE PLAYERS

Tod Brody (2001), flute	Karen Gottlieb (1990), harp
William Wohlmacher (1995), clarinet	David Tanenbaum (2008), guitar
Carey Bell (2004), clarinet	Julie Steinberg (1989), piano
Rufus Olivier (1991), bassoon	William Winant (1988), percussion
Lawrence Ragent (1981), French horn	Daniel Kennedy (1993), percussion
Charles Metzger (1976), trumpet	Christopher Froh (2003), percussion
Jeff Biancalana (2006), trumpet	Roy Malan (1976), violin I
Hall Goff (1979), trombone	Graeme Jennings (2007), violin I
Peter Wahrhaftig (1989), tuba	Susan Freier (1993), violin II
	Stephen Harrison (1982), cello
	Leighton Fong (2006), cello

**Dates indicate year of joining.*

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Jane Roos LeRoux
Jean-Louis LeRoux
T. William Melis
Olly Wilson

HONORARY COMMITTEE

John Adams	Patricia Taylor Lee
Alicia De Larrocha	Pamela Rosenberg
Ruth Felt	Donald Runnicles
	Helgi Tomasson

STAFF

David Milnes, <i>Music Director</i>	Beth E. Levy, <i>Program Note Writer</i>
Adam Frey, <i>Executive Director</i>	Daniel Cullen, <i>Rehearsal Facilitator</i>
Carrie Blanding, <i>Director of Operations & Marketing</i>	Robert Yamasato, <i>Rehearsal Facilitator</i>
	Robert Shumaker, <i>Recording Engineer</i>