

*More and more I imagine that an effective creator must take
delirium into account and—yes—organize it.*

*Pierre Boulez
Sound and Word (1958)*

*Tonight's performances of Berio's Linea and Boulez's
First Piano Sonata are supported in part by a generous
grant from the Ross McKee Foundation*

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Linea

Daniel Kennedy, vibraphone
Kenneth Piascik, marimba
Thomas Schultz and Karen Rosenak, pianos

Improvisations sur Mallarmé

William Winant, vibraphone
Daniel Kennedy, Scott Bleaken,
David Carlisle, and Russell Greenberg, percussion
Tyler Mack, chimes
Julie Steinberg, celesta
Karen Gottlieb, harp
Karen Rosenak, piano

George Thomson, Guest Conductor

San Francisco Contemporary Music Players
Monday, May 22, 2000 • 8 pm
Center for the Arts Theater

Berio/Boulez
75th Birthday

LUCIANO BERIO

Sequenza V (1966)
Hall Goff, trombone

Linea (1973)

Sequenza III (1966)
Phyllis Bryn-Julson, soprano

— INTERMISSION —

PIERRE BOULEZ

First Piano Sonata (1946)
Thomas Schultz, piano

Improvisations sur Mallarmé I and II (1958)
with Phyllis Bryn-Julson, soprano

In Appreciation—Donald Palma

The San Francisco Contemporary Music Players—musicians, Board and staff—offer their appreciation and best wishes to Donald Palma, who will be leaving his position as the ensemble's Music Director at the end of this month. Mr. Palma assumed directorship of the ensemble in 1998 with the intention of relocating his family to the Bay Area from the East Coast, but this has proved infeasible. We are in Mr. Palma's debt for his superb musicianship and discerning guidance, and look forward to his return as a guest conductor.

Please join us in the coming season, which has been programmed by Mr. Palma. The ensemble will be led by excellent guest conductors—including Mr. Palma and Jean-Louis LeRoux, our founding music director—culminating in the appointment of a new Music Director.

Program Notes

LUCIANO BERIO (B. 1925)

Growing up in the seaside town of Oneglia, Italy—in a region where, he would later remark, the “cultural horizons [were] limited to two things: oil and pasta”—young Luciano Berio found himself nonetheless surrounded by music-making. His father and (by then blind) grandfather were both accomplished keyboardists and composers; from them he received a “rigorously classical” early training and, from the age of eleven on, felt clearly directed towards a life in music. At thirteen, a lunchtime radio broadcast of Giacomo Puccini’s opera *La Bohème* brought unexpected tears to his eyes (which he tried to hide from his family by dropping a spoon on the floor). The experience awakened a sense of the immense emotional power made possible by the union of music and theater. To this day, he voices strong praise for Puccini on two counts: first, for introducing “the rhythm and the psychological mobility of everyday life into musical theater” and, second, for pioneering a “continually fragmented time-flow that nonetheless preserves its inner logic and unity.” Both of these ideas would become central fascinations in Berio’s own music.

Entering the Milan Conservatory in 1945, the young composer’s next important influence was his teacher Giorgio Ghedini, whose ability to “build a bridge of the highest quality” from his own works to those of early Baroque composers such as Monteverdi and Frescobaldi, made a lasting impression. Here Berio began to feel for the first time that truly significant musical progress was somehow dependent on an intimate personal knowledge and familiarity with the musical past. He would later remark, “there can be no tabula rasa, especially in music.” At the same time, he began to reach beyond the realm of music for inspiration, discovering the works of Henrik Ibsen and the poet Rainer Maria Rilke, among others. In later years, authors such as Eduardo Sanguinetti, Umberto Eco and Italo Calvino would leave indelible marks on his creative thought.

Graduating from the Conservatory, Berio married the American mezzo-soprano Cathy Berberian in 1950. Several trips to the United States followed, including a stay at Tanglewood in 1952, where he studied with composer Luigi Dallapiccola. The next year, at the age of 28, Berio made his first pilgrimage to Darmstadt, Germany, meeting there such rising compositional stars as Pierre Boulez, Karlheinz Stockhausen, Henri Pousseur, and especially Bruno Maderna, with whom he formed an instant and lasting friendship. A “regular” at Darmstadt over the next

several years, Berio joined his colleagues in embracing structural serialism and other current musical trends, though always in a highly personal manner. For example, in approaching serialism he sought above all “a means of rediscovering and reorganizing things that were already familiar.” In this environment he thrived, turning out scores at a rapid pace. He and Maderna were so creatively compatible that they were able to compose several scores literally as a “team”: the two would sit at a table, with one perhaps handling the woodwinds while the other tackled the strings. In 1955, he and Maderna worked together to found the Studio di Fonologia Musicale at the Radio Audizione Italiane (RAI) broadcast station in Milan. The next year, Berio was instrumental in forming the *Incontri Musicali* music journal and contemporary concert series, of which he served as music director until 1960.

The electro-acoustic realm opened up new musical horizons. As with serialism, Berio’s chief fascination here lay in manipulating familiar, pre-existing sounds—most notably the remarkably agile and expressive voice of his wife Cathy, who read from James Joyce’s *Ulysses* to provide raw material for the now classic *Thema (Omaggio a Joyce)* (Theme, Homage to Joyce, 1958). The same year, *Sequenza I* for solo flute initiated a series of works—including two presented tonight—extending the voice and other traditional instruments through purely performing (non-

electronic) and theatrical means. These scores demand not only considerable technical virtuosity but also, according to Berio, the capability of drawing upon a broad historical and cultural context, of “resolving the tension between the creativity of yesterday and today . . . a virtuosity of knowledge.”

To the composer’s already tremendously rich musical language, the 1960s brought a new infusion of political and cultural awareness. The third movement of his *Sinfonia* (1968) utilizes the complete scherzo of Mahler’s *Symphony No. 2* (“*Resurrection*”), myriad shorter quotes from throughout the symphonic repertoire, text fragments by Samuel Beckett, and several speaking/singing parts to produce a riveting and often biting critical commentary on social, commercial and other non-musical aspects of the modern concert-going experience. His *Opera* (1970) approaches its namesake realm with a similarly critical eye. Berio’s attention was also drawn for a while to simpler, more direct forms of expression. His *Folk Songs* (1964) are highly personalized arrangements of traditional folk tunes. He even penned an influential article praising the Beatles. From 1971-73, he wrote extensively for Italian television, including the series *D’è musica e musica* (There’s music and music), designed to introduce the average viewer to “what goes on inside the heads of those who make, study and love music”—a prime example of

how he felt mass media *should* be, though seldom is, utilized.

In the ensuing decades, he has continued to pursue all of the above ideas, in addition to seeking new ones. In 1973, for the first time, dance figured prominently in his composition, *Linea*, which we perform tonight. In everything he has sought richness of context, multiple levels of meaning. He remarks, "Music can symbolically represent possible orders and disorders, different paths that can be pursued through real life," and says his ideal audience is "one with many faces, all bringing different motivations to their encounter with the music."

Throughout his career, Berio has supplemented his creative work with numerous supporting activities. During the sixties, he held a series of teaching positions in the United States, including at Mills College in Oakland from 1962-64 and at the Juilliard School in New York from 1965-72. In the seventies, he gave increasing attention to conducting, eventually appearing as guest conductor with leading European and North American orchestras. When his friend and colleague, Pierre Boulez, founded the Parisian computer music center IRCAM in 1974, Berio was appointed head of the electro-acoustic wing, a position he occupied until 1980. In 1987, he became the founding director of Tempo Real in Florence, a center for musical research, education, and

composition. Numerous honors include the Premio Italia for *Duo* in 1982, and the Ernst von Siemens Musikpreis of Munich in 1989. During the 1993-94 academic year, he was Charles Eliot Norton Professor of Poetry at Harvard University, where he has since served as Distinguished Composer-in-Residence.

Sequenza V (1966)

for solo trombone

The composer writes, "Behind *Sequenza III* and *Sequenza V* lurks the memory of Grock, the last great clown. Grock [Adriano Wettach] was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of Teatro Cavour in Porto Maurizio and understood him. Like everyone else in the audience I didn't know whether I should laugh or cry and wanted to do both. After that experience I stole no more oranges from his garden."

During certain passages of the highly theatrical *Sequenza V*, the performer's combination of arduously long trombone notes, singing through the mouthpiece, audibly gasping intakes of air, and agitated rattling of a plunger mute against the bell of the instrument, produces an impression of such desperately strained effort (perhaps not entirely staged) that it is indeed hard to know whether to laugh or to cry. Certainly the relationship between performer and his instrument—the trombone's expansive sound and also its complete reliance on human breathing for sound production—has rarely been so dramatically depicted. In his sonic contortions, the performer appears to be searching for something in the most profound earnest (a single uttered syllable, taken from the great Grock, confirms this), but the precise nature of what he is searching for seems to elude both him and us.

Linea (1973)

for vibraphone, marimba, and two pianos

Written for dancer Felix Blaska and dedicated to Italian ballet critic Vittoria Ottolenghi, *Linea* (Lines) is Berio's first work made expressly for dance. Each of the piece's thirteen sections bears a simple choreographic indication:

manège I—entrée I—ensemble I—manège II—ensemble II—manège III—ensemble III—entrée II—coda I—allegro—coda II—ensemble IV—notturmo

“Manège” is a ballet term applied to a series of steps executed in a circle. Accordingly each *manège* section emanates from a circular ostinato (repeating) pattern played by two or more instruments in unison. Over time, these tend to dissipate as individual players begin to either lag behind or bolt ahead of their fellows. The sections marked *ensemble* bring fluttery group trills and frenetic scurrying about. The pianistic *allegro* section and surrounding codas are considerably more thorny and percussive, while the closing *notturmo* (nocturne) introduces a lilting dotted-note (long-short) motive that is gently tossed among the players until all melts away in trills and receding hints of the opening.

Sequenza III (1966)

for solo voice

In an interview with musicologist and editor Rossana Dalmonte, Berio claims a great respect for virtuosity, especially that which “arises out of a conflict, a tension between the musical idea and the instrument, between concept and musical substance” A

compelling example exists in *Sequenza III*, based on a brief text by the poet Markus Kutter:

give me—a few words—for a woman—
to sing a truth—allowing us—to build—
a house—without worrying—before night comes

Written especially for this work, Kutter's text is segmented by Berio "in an apparently devastating way, so as to be able to recuperate fragments from it on different expressive plains, and to reshape them into units that [are] not discursive but musical." Around these verbal particles, the singer must execute a rapid-fire succession of normal sung notes, hastily articulated babblings, laughs, gasps, whispers, mouth clicks and so on, and must furthermore do so in a way that imbues each event with a distinctive emotive character, such as tense, relieved, ecstatic, wistful, or dreamy. In this interplay of segmented text, vocal gesture and expression, Berio seeks a sort of "three-part invention," a simultaneous development of aspects "partially alien to one another, but that interfere, intermodulate and combine into a unity." *Sequenza III* was written for—and in many ways is intended as a portrait of—Cathy Berberian (1925-83), whom Berio has admiringly referred to as "almost a second Studio di Fonologia."

On Wednesday, June 21, 2000, flutist Vincent Lucas will perform Luciano Berio's Sequenza I on a Berkeley Symphony Orchestra concert.

PIERRE BOULEZ (B. 1925)

He once proclaimed, "It is not enough to deface the Mona Lisa because that does not kill the Mona Lisa. All the art of the past must be destroyed." Such incendiary statements (he later claimed this one was merely a quip) are anything but an exception for Pierre Boulez, the quintessential prophet of modernist musical thought and, at seventy-five, still one of the most enigmatic, controversial and significant figures in the concert world today.

Born the son of an industrial engineer in Montbrison, France, Boulez began playing piano at the age of six. He was performing difficult works by Chopin at nine, and became the soprano soloist in the nearby Catholic seminary choir at thirteen. By the age of fourteen, he had thoroughly committed himself to the life of a musician. Trying to avoid an expected career in engineering, he hid excellent grades in mathematics from his father; and indeed it

was over his father's fierce objections that he finally left for Paris and studies at the Conservatoire in 1942. There, both his creative talents and his dominant, head-strong personality quickly shone forth. Enrolling in an advanced harmony course with the famed composer Olivier Messiaen in 1944, the youth at first excelled, but over time became increasingly disdainful of traditional harmony, and even of his mentor's more exotic pitch experiments. "[S]oon he became angry with the whole world," Messiaen later recalled. "He thought everything was wrong with music." In this, Boulez was not alone among members of his generation, many of whom felt that the current World War stemmed at least partially from a general cultural decline and stagnation, including in the realm of music. The time was ripe for change.

Receiving his diploma in 1945—and still musically restless—Boulez commenced lessons with composer René Leibowitz, who introduced him to the twelve-tone music of Arnold Schoenberg. This was the revelation he had been seeking: "Here was a music of our time, a language with unlimited possibilities. No other language was possible. It was the most radical revolution since Monteverdi, for all the familiar patterns were now abolished." He threw himself into this new creative arena with such passion and virtuosity that Leibowitz was hard pressed to keep him "within the rules" of strict Schoenbergian dodecaphony. Boulez, for his part,

rejected all such restrictions, freely inventing new principals of intervallic construction to suit his needs. Works that emerged during this period—including the *First Piano Sonata* (1946)—are meticulously organized in terms of pitch and other elements, but are also highly dramatic, expressive, full of dark violence and stark contrast. One of Boulez's favorite quotes at this time was the poet Antonin Artaud's description of music as "a collective of hysteria and spells."

In 1949, American composer John Cage spent six months in Paris, where he and Boulez met and were mutually fascinated by the intensely forward-looking nature of each other's work. Upon Cage's return to the States, the two commenced a lengthy correspondence (now published) in which they laid out and debated many of their nascent musical ideas. This friendship ended on a sour note three years later when Cage took umbrage at Boulez's mounting criticism of his use of chance operations in music, as in a letter where Boulez wrote, "By temperament I cannot toss a coin [as Cage had done in the landmark *Music of Changes*] . . . Chance must be very well controlled. *There is already enough unknown.*" Though this rift never fully healed—indeed it soon expanded well beyond the scope of these two individuals—significant traces of Cage's influence would ultimately find manifestation in Boulez's work.

In 1952, just a few months after the death of composer Arnold Schoenberg, Boulez created a scandalous sensation by publishing an article in the English music journal *Score* with the shocking title, "SCHOENBERG IS DEAD." Therein, he savagely attacked the late composer for having set in motion the serialist revolution, only to then hinder it with "a warped romantico-classicism"—to wit, an excessive reliance on formal structures borrowed from tradition rather than arising from inherent characteristics of the tone-rows themselves. He urged his fellow composers to follow in the purer, more "logical" serialist footsteps of Schoenberg's student, Anton Webern (who had died in 1948), a statement which quickly elevated Webern from a position of near total obscurity to that of hero and role model for the ascendant serialist movement. In another article titled "Eventually ..." Boulez proclaimed, "Any musician who has not felt . . . the necessity of the dodecaphonic language is *useless*. For everything he writes will fall short of the imperatives of his time."

He followed up these manifestos within the year with *Structures* (1952) for two pianos, a work of near-obsessive control and complexity (inspired at least in part by the structural enigmas of James Joyce's novel, *Finnegan's Wake*) in which serialist principles lie at the heart of pitch, rhythm, duration, intensity, and

mode of attack. Technically, this score achieved nearly everything prescribed in his article, ironically to such an extent that further developments in the direction of total serialism struck the composer—though not hordes of emulative followers—as superfluous. Soon Boulez had shifted his attention towards new approaches that were no less complex, but far more intuitive. He forged his first undisputed masterpiece, *Le Marteau sans Maître* (The Hammer without a Master, 1954, revised 1957), in which three short fragmentary verses by the French poet René Char give rise to nine intricately arranged movements, some sung and others purely instrumental. *Marteau* took the contemporary music world by storm. Composer Igor Stravinsky, who himself had suffered repeated critical attacks from Boulez, called it "the only really important work of this new age of search."

Boulez then immersed himself in the poetry of Stéphane Mallarmé (1842-1898) who, seeking an "Orphic explanation of the earth" in an age of religious crisis, had arrived at works of unparalleled symbolic richness and formal imagination. A distinctive fluidity of structure in Mallarmé's later works led Boulez finally to the utilization of elements of chance in his music—though within rigorously defined and controlled limits. The *Third Piano Sonata* (1957) consists of five modular units (each for the most part meticulously through-composed), the order of which is left up to

the performer. The composer likened this form to “the plan of a city. One does not change its design, one perceives exactly what it is, and there are different ways of going through it. One can choose one’s own way through it, but there are certain traffic regulations . . .” In the two *Improvisations sur Mallarmé* (1958)—which we perform tonight—Boulez pursued a radically new relationship between music and text, based not on the evocation or simple enhancement of one by the other, but on a deeply rooted similarity of process: the generative principles of Mallarme’s sonnets (as Boulez can discern them) are effectively duplicated in the music, producing parallel views of the same complex object, to be contemplated side by side. In 1961, he reorchestrated these *Improvisations* as the second and third movements of the monumental *Pli selon pli* (Fold upon fold, 1961) for soprano and orchestra, which is intended as a multi-faceted musical “portrait” of Mallarme’s unique aesthetic world.

This concept of reworking the same piece several times, of letting it speak in varied contexts, persists in Boulez’s work from this point on, as does that of issuing fully performable scores as “works in progress.” Both of these practices may be interpreted as stemming directly from his experience of Mallarmé. The revision process has been especially fascinating to watch in relation to works utilizing the electronic medium, such as

explosante-fixe (first version with electronics, 1973) and *Repons* (1984), both of which he continues to revise as new technological resources become available.

In the years since *Pli selon pli*, Boulez has alternated between periods of intense productivity and others of relative silence. The quiet periods have never found his hands idle (virtually unimaginable), since almost from the start he has maintained a rigorous schedule of secondary activities. The 1960s saw a virtual explosion of his career as a conductor, a realm in which his natural charisma, musical sensitivity, and uncanny precision have placed him on a par with the greatest conductors of the day. Of special note was his tenure as Music Director of the New York Philharmonic from 1971-77. Succeeding the widely beloved Leonard Bernstein, Boulez struck conventional New York audiences like a precision missile, enacting a sudden and extreme shift of core programming from a traditionalist to a modernist emphasis. Overnight, Mozart and Beethoven gave way to Schoenberg, Berg, Webern, Varèse, Messiaen—and of course Boulez. While some were delighted, many others (especially long-time patrons) rebelled, canceling their subscriptions. Ultimately, Boulez was forced to scale back his modernist agenda to include more classical and romantic composers. In 1978, he departed the Philharmonic to assume directorship of the new

Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris, a computer music center which he had been instrumental in forming, remaining there until 1992. Today his conducting schedule is back in full swing, centering above all on his own new music group, the much admired Ensemble InterContemporain.

Since his fiery invectives of the 1950s, Boulez has taken up the writer's pen on numerous other occasions to voice his thoughts, philosophies and prescriptions for a more ideal musical future. Composer Luciano Berio, when asked in 1981 about his favorite writers on music, immediately named Boulez, praising his writings as "exemplary" and pointing to their "extraordinary coherence and transparency." Books and collections of essays include (in English translation) *Boulez on Music Today* (1964), *Stocktakings from an Apprenticeship* (1966), and *Orientations: Collected Writing by Pierre Boulez* (1981).

First Piano Sonata (1946)

Penned at the youthful age of twenty-one, this two-movement work already displays many of the qualities which will figure so prominently in Boulez's later oeuvre: compact angular gestures, tightly-knit interactions, sparkling virtuosity, and above all the

presence of a vigorous structural imagination. The net effect may be often thorny, even violent, but is also in its own way pristine, crystalline. The composer employs complexity not to lose or alienate his listeners, but to pull them in, to intrigue and challenge them.

The first movement is of modest, even quaint, length. The opening two gestures—a slowly unfurled minor sixth, a more quickly rolled ninth—come back several times, dividing the movement into clearly articulated sections. Some of these sections are angular, non-metrical, others follow a steady, kinetic pulse. Sweeping rising and falling gestures abound. Much of the second movement follows a frenetically racing eighth-note pulse, all the more dramatic in stark alternation with softer passages of a mysterious expressiveness. Listening intently, one is always just on the edge of sensing where the music might go next, but is continually surprised.

Improvisation sur Mallarmé I (1958)

for soprano, vibraphone, chimes, four percussion, and harp

Texts by Stéphane Mallarmé
(translations by Henry Weinfield)

In a 1961 article (later revised as *Construire une Improvisation*), Boulez writes at some length about certain technical aspects of this work, notably the existence of two separate singing styles. The first, employed throughout the first quatrain, is ornamental, melismatic. In the other (second quatrain), each syllable is granted a long sustained tone.

The image of a lace curtain fluttering in the breeze against a window pane (lines 1, 5-8) is key to understanding both text and music. As Mary Breatnach points out in her insightful study, *Boulez and Mallarmé*, this image conjures impressions of “translucency . . . mobility and diaphaneity . . . it half hides and half reveals.” Mallarmé pursues these ideas in terms of dreams (line 9) and a mysterious self-birthing process (lines 13-14). Boulez pursues a musical parallel on at least two levels. First, the two contrasting singing styles progressively fragment and alternate until their qualities begin to merge. In effect—as with a fluttering lace—their two different “sides” become one. Secondly, the inherent difficulties in articulating text presented by both methods of singing is intentionally progressed to a state of almost complete incomprehensibility. This effect is entirely “intentional,” says Boulez, as an important step towards removing the distinctions between—of uniting—the verbal and musical realms.

The composer’s “reading,” like the poet’s text, is meant not to explain but to explore. The closing maraca gestures bring no sense of resolution or finality. Says Boulez, there is “no question of a ‘conclusion’ in the strict sense of the word . . . everything could go on.”

—Program notes by John McGinn

Performers

Known for her lustrous voice and pitch perfect three-octave range, soprano **Phyllis Bryn-Julson** commands a remarkable amount of vocal literature spanning many centuries, and is especially known for her performances of twentieth-century repertoire. With the Ensemble InterContemporain under the direction of Pierre Boulez, she has travelled to Canada, Japan, Australia and Russia, as well as throughout Europe. Her unaccompanied recitals have received standing ovations in Paris, at the Warsaw Festival, in Israel, and in the United States.

A versatile musician who has studied piano, organ and violin in addition to voice, Ms. Bryn-Julson made her debut as a soloist in Berg's *Lulu Suite* with the Boston Symphony Orchestra in 1966. Her first operatic performance was in the role of Malinche in the 1976 U.S. Premiere of Roger Sessions' *Montezuma*. In 1993, she took part in a year-long celebration of the 70th birthday of György Ligeti, performing his works in Los Angeles, Amsterdam, London, and Paris. Other recent performances include the New York premiere of the complete *Kafka Fragments* by György Kurtág at the Guggenheim Museum, a celebration of the life and work of Milton Babbitt in Los Angeles, and performances of Luigi Dallapiccola's opera *Il Prigioniero* with Charles Dutoit in New York, Montreal and Tokyo.

Ms. Bryn-Julson has recorded over sixty CDs and has been nominated for two Grammy awards. Her recording of Arnold Schoenberg's *Erwartung* with Simon Rattle won the 1995 best opera Gramophone award. The first American ever to give a master class at the Moscow Conservatory (in 1988), Ms. Bryn-Julson currently serves as Chair of the Voice Department at the Peabody Conservatory in Baltimore, Maryland.

Hall Goff, trombone, received his B.A. from Oberlin College and M.M. from the Yale University School of Music, where his principal teacher was John Swallow. Other teachers include Tom Cramer, Douglas Edelman, Tyrone Brenninger and Ned Meredith. Mr. Goff has been a member of the San Francisco Ballet Orchestra since 1977, and a member of the San Francisco Contemporary Music Players since 1981. In addition, he has performed locally with such orchestras as the San Francisco Symphony and San Francisco Opera, nationally with the Eastern Brass Quintet, the Wall Street Quintet, and the New York City Ballet and internationally at the Spoleto Festival and the Macerata Opera of Italy. Raising his bell in the popular realm, he has performed with the likes of Frank Zappa, Ella Fitzgerald, Bob Hope, Nelson Riddle, Diane Carroll, Vic Damone and Manhattan Transfer. Recordings include Prokofiev's *Romeo and Juliet* and Paul Chihara's *The Tempest* with the San Francisco Ballet, music

by Earle Brown and Morton Feldman with the San Francisco Contemporary Music Players, and occasional recording for film and TV. In his spare time, Mr. Goff likes to collect vinyl records, tinker with things, make noise, and spend time outside.

Thomas Schultz has established a reputation both as an interpreter of music from the classical tradition and as a champion of twentieth-century music. Recent solo appearances include a program pairing Bach's Goldberg Variations with recent works by Rzewski and Takahashi (1997-98), and a recital combining works by Schubert with music by Asian and American composers performed in New York, San Francisco and Kyoto (1998-99). He has worked closely with eminent composers such as Cage, Rzewski and Carter—the latter in performances of the *Double Concerto* at the Colorado Music Festival and at Alice Tully Hall in New York City. Also active as a chamber musician, Mr. Schultz has been a pianist with the San Francisco Contemporary Music Players since 1994, and has played with the Da Camera Society of Houston and Robert Craft's Twentieth-Century Classics Ensemble. His recordings include music of Stravinsky (Music Masters), Earle Brown (Newport Classics), and Hyo-shin Na (Seoul Records). Mr. Schultz is currently on the faculty of Stanford University.

Guest Conductor

George Thomson is Assistant Conductor of the Berkeley Symphony Orchestra and producer of its "Under Construction" new music reading concerts. He was for many years a member (and also conductor) of the new music ensemble EARPLAY, and has appeared as a guest conductor with the Marin Symphony, the Orchestra of the San Francisco Conservatory, the Empyrean Ensemble, and the normally conductorless New Century Chamber Orchestra. He first conducted the San Francisco Contemporary Music Players in 1997. Also a violinist and violist, George is a member of Philharmonia Baroque Orchestra and American Bach Soloists, and has performed in many recordings with both ensembles. He was recently appointed Associate Director of the Music Conservatory at San Domenico School in San Anselmo, where he directs the Virtuoso Program, a unique opportunity for high school-aged string players to combine a college preparatory curriculum with intensive orchestral and chamber music training.

The Ensemble

The **San Francisco Contemporary Music Players**, now in its twenty-ninth year, is a leader among ensembles in the United

States dedicated to contemporary chamber music. A six-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, SFCMP has performed over 900 new works, including 128 U.S. and world premieres, and has brought fifty-four new pieces into the repertoire through its active commissioning efforts.

The instrumentalists who make up the San Francisco Contemporary Music Players are recognized virtuosi in new music performance. Each season the ensemble performs a six-concert series at the Yerba Buena Center for the Arts. SFCMP 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, and the Festival of New American Music in Sacramento. SFCMP made its European debut at the Cheltenham Festival of Music in 1986 and was featured in 1990 at the Ojai Festival. The ensemble has recorded seven albums of its own and contributed recordings to eight others.

The ensemble offers ongoing education programs for students of San Francisco's high School of the Arts and Lowell High, teaching string and wind master classes and presenting demonstrations and performances on contemporary music.

Where To Find It

Luciano Berio's *Linea* appears along with *Sequenza VIII* for violin (performed by Giulio Plotino) and other works by Berio and Bruno Maderna on a New Music Studium Production CD, available from Dynamic. A Wergo release brings together several classic performances, including Cathy Berberian's rendition of *Sequenza III* and *Circles*, trombonist Vinko Globakar's *Sequenza V*, and *Sequenza I* with flutist Aurèle Nicolet.

The recording of **Pierre Boulez's** *First Piano Sonata* most highly recommended by tonight's pianist Thomas Schultz is that by Pierre-Laurent Aimard. By a wonderful coincidence, this performance appears on a luxurious four-CD set of Boulez's works from Erato which also includes **Phyllis Bryn-Julson** performing *Pli selon pli* and *Le visage nuptial* with Boulez and the BBC Symphony Orchestra—a recording she remembers with particular fondness. Orchestra of Our Time performs the two original *Improvisations sur Mallarmé* on a Vox Box release. As for Boulez the conductor, trombonist Hall Goff highly recommends his recording of Stravinsky's *Rite of Spring* with the Cleveland Orchestra (Uni/Deutsche Grammophon).

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Renate Kay

Roy Malan

Carol Nie

Jane Roos

Gunther Schuller

Olly Wilson

William Wohlmacher