

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director
Monday, April 19, 2004 at 8 pm
Yerba Buena Center for the Arts, Theater

Special Thanks

*This concert is sponsored in part by grants from the
Clarence E. Heller Charitable Foundation and Wells Fargo.*

*Tonight's performance of Wolfgang Rihm's Bild: eine chiffre is presented
in cooperation with the Goethe-Institut San Francisco.*



Performers

Tod Brody, flute
William Wohlmacher, clarinet
Lawrence Ragent, French horn
Jeff Biancalana, trumpet (Matalon)
John Pearson, trumpet (Rihm)
Hall Goff, trombone
Roy Malan, violin
Nancy Ellis, viola
Thalia Moore, cello
Richard Worn, contrabass
Karen Rosenak, piano
Florian Conzetti, percussion (Matalon)
Christopher Froh, percussion
William Winant, percussion (Rihm)

Gregory Kuhn, Sound Engineer
Yiorgos Vassilandonakis, Technical Assistant

**UN CHIEN ANDALOU:
NEW MUSIC AND FILM**

WOLFGANG RIHM
Bild, eine chiffre (1984)

~ FIRST INTERMISSION ~

LUCIANO BERIO
Piano Sonata (2001)

Tonight's performance is presented as a memorial to the composer.

Julie Steinberg

~ SECOND INTERMISSION ~

MARTIN MATALON
Las siete vidas de un gato (1996)

LUIS BUÑUEL
UN CHIEN ANDALOU (1928)
(An Andalusian Dog)

“They call Luis Buñuel everything,” wrote American author Henry Miller in 1932, “traitor, anarchist, pervert, defamer, iconoclast. But lunatic they do not call him. It is true, it is lunacy he portrays, but it is not his lunacy... this is the lunacy of civilization, the record of man’s achievement after ten thousand years of refinement.” Such was the response to Buñuel’s anti-establishment film-making—in particular to his surreal masterpiece *L’Age d’Or* (The Golden Age) of 1930, but also to the film that launched his remarkable career: *Un chien andalou*.

In the late 1920s, Buñuel and Salvador Dalí spent several days exchanging images from their dreams and fantasies, together crafting the 24-minute scenario for *Un chien andalou*, a series of fragmentary episodes loosely connected by recurring characters (a man, a woman) or objects (a bicycle, a box, various body parts) and haphazard temporal indications (“Once Upon a Time,” “Eight Years Later,” “Towards Three in the Morning,” “Sixteen Years Before,” “In the Spring”). Intended to shock and to stimulate its Parisian audiences, the film won favor with surrealists for its provocative juxtapositions and for what Buñuel called an “order whose expression is determined by the order of the unconscious.”

Though the film itself was originally silent, its first performance was accompanied by records of Buñuel’s choosing—lengthy excerpts from Wagner’s *Tristan und Isolde* framed by Argentinian tangos. These selections were later added to the film as a soundtrack in 1960. Since then, *Un chien andalou* has inspired numerous creative efforts, including two of the pieces we hear tonight: Wolfgang Rihm’s *Bild, eine chiffre* (1984) and Martin Matalon’s *Las siete vidas de un gato* (1996).

WOLFGANG RIHM (B. 1952)

S ometime after 1970, the following letter found its way from a senior composer to a more recent arrival at the Darmstadt summer courses in contemporary composition:

Dear Wolfgang Rihm,

Please only heed your inner voice.
With kindest regards.

Yours,
Karlheinz Stockhausen

Rihm recalls (in an interview for Ensemble Sospeso) that such advice from a founding figure of Germany’s postwar avant-garde was “decisive”: “I should not heed the opinion of others but rather take the risk of embarking on my own path.” This successful path has led Rihm to become one of the most prolific and frequently performed composers of his generation.

At age sixteen, Rihm began studying composition in his hometown of Karlsruhe with Eugen Werner Velte, who gave him a thorough grounding in German musical traditions from Beethoven to Berg. After visiting the Darmstadt courses in 1970, he worked with Stockhausen as well as Klaus Huber, Wolfgang Fortner, and Humphrey Searle honing his appreciation of avant-garde techniques but also maintaining a certain distance from them. As musicologist Josef Häusler points out, “There is little trace of Stravinsky in Rihm’s world and none whatsoever of Hindemith, of postserial sound masses, of Ligeti’s micropolyphony, or of the repetition processes of American minimalism. Neither ‘schools’ such as the neo-baroque or the neo-classical nor the cerebral adventures of total serialism have any place in Rihm’s anti-dogmatic, freedom-oriented way of thinking.” On the contrary, his oft-expressed credo states that it is “not what is systematically derived but what arrives unexpectedly [that] gives life to art.”

Though his earliest scores show the influence of Bartók, Webern and Morton Feldman, Rihm quickly came to be seen (despite his own aversion to stylistic labels) as the leading representative of Germany's so-called "New Simplicity" movement, associated with neo-romanticism or neo-expressionism in the arts. Emotional immediacy and stylistic allusions to music of the late nineteenth and early twentieth centuries characterize some of his best known works from this period: the early violin concerto *Lichtzwang* (1975-76), the massive Symphony no. 3 (1976-77), and the choral-orchestral score *Abgesangsszenen* (1979-81).

During the 1980s, Rihm's music underwent a profound transformation, shedding some of its overtly expressive qualities in favor of terser utterances, sparser textures, and an intense exploration of sonority. According to Häusler, "the theme- and motive-like elements were replaced by laconic musical gestures, sign-like ciphers.... This new kind of musical utterance, consisting, as it were, no longer of whole words but of syllables and phonemes, invested each individual event with new significance, resulting in more finely nuanced differentiations, not only between sounds, but within them, through subtle changes of tone color." In fact, Rihm has dubbed nine of his chamber works, including *Bild*, part of the "cipher" series (1982-88), signaling their "encoding" or "decoding" of vibrant but relatively isolated musical gestures. Perhaps it was works such as these that caused no less an authority than John Cage to exclaim appreciatively, "What a great variety of sound there is in this music!"

Rihm's most recent scores show a mingling of traits from the 1970s and 1980s and a related tendency to let one work grow out of another through a process of accumulation and change: as early as 1973, Rihm notes, he was developing "the habit of writing works which added up to cycles by fashioning their forms anew, 'painting' another layer on top of the existing one, inserting new sections, etc." Pieces conceived independently are later united and collectively transformed. This process characterizes a series of *Séraphin* works (1991-97) built around an experimental music theater piece inspired by French dramatist Antonin Artaud and a series of works dedicated to the memory of composer Luigi Nono (1990-94)—two influential figures for Rihm. Beginning in the late 1980s, Rihm also intensified his engagement

with opera and drama, completing *Die Hamletmaschine* and *Oedipus* in 1987 and *Die Eroberung von Mexico* in 1992, which became one of the most important European operas of the decade.

Rihm has won some of Europe's highest musical honors, including the Ernst von Siemens Music Award, the title "Officer in the Order of Arts and Letters" from the French Ministry of External Affairs, a Royal Philharmonic Society Award, Hamburg's Bach Prize, Bonn's Beethoven Prize, Darmstadt's Kranichstein Music Prize, a Jacob Burckhardt Prize from the Wolfgang von Goethe Foundation, and the German Distinguished Service Cross, among others. He has received commissions from major ensembles worldwide, including, most famously, Anne Sophie-Mutter, for whom he wrote his second Violin Concerto in 1991-92. In addition to many years of teaching at the Karlsruhe Music Academy, Rihm has lectured at the Darmstadt summer courses, served as the co-editor of the music journal *Melos*, musical advisor to the Deutsche-Oper Berlin, and Composer in Residence at the Salzburg Festival and the Musica Festival in Strasbourg. Rihm lives in Karlsruhe and Berlin. The San Francisco Contemporary Music Players gave the United States premieres of Rihm's *Chiffres I, III, IV, and V*.

***Bild, eine chiffre* (1984) (Picture, a Cipher)**

*for trumpet, French horn, trombone, piano, two percussionists,
viola, cello, and contrabass*

As part of the cipher series, *Bild* is a "free-standing composition," Rihm observes. Yet the work also can be performed together with Buñuel's film *Un chien andalou*. In such a performance, the composer suggests a fluid connection between music and image, in which each art form retains much of its independence. He writes: "Because a precise synchronization with this film would be impossible, *Bild* should be considered as a 'painting over' the film or as a parallel sound-structure; in either case it should not be considered to 'underscore' the film, to say nothing of 'interpreting' it." Rihm states his preference about when the music should enter while the film plays, but after that he leaves it to the conductor and the viewer/listener to make sense of the relationships between sight and sound.

While Rihm declines to dictate how particular musical moments might be paired with cinematic counterparts, he is very specific indeed about the nature of these sounds and how they are to be produced.

Multiple dynamic and articulation markings give each note or phrase a vitality and uniqueness as arresting as the episodes in Buñuel's film. It is in this progression of discrete gestures that Rihm's score seems most parallel to the surreal unfolding of Buñuel's and Dali's creation. As Rihm puts it: "Because *Bild* has absolutely nothing to do with film (apart from a certain 'spliced-ness') it might be the ideal film music for *Un chien andalou*."

LUCIANO BERIO (1925-2003)

Many memorials have met the recent death of Luciano Berio, and indeed there is something fitting in the retrospective celebration of a composer whose own views of the musical past have inspired such profound thinking about art, time, and memory. As Paul Griffiths wrote in a *New York Times* obituary, "Mr. Berio's love for music was exuberantly promiscuous, and it drew him close to Italian opera (especially Monteverdi and Verdi), twentieth-century modernism (especially Stravinsky), popular music (the Beatles, jazz), the great Romantic symphonists (Schubert, Brahms, Mahler), and folk songs from around the world. All gave him models for original compositions or arrangements, or for works that were neither entirely new nor entirely old..." Berio's biographer, David Osmond-Smith, put the matter more succinctly: "His is a music that 'refuses to forget'."

Trained as a pianist, Berio grew up in a musical household, but the political instability of his native Italy delayed his exposure to such seminal figures as Schoenberg, Stravinsky, and Bartók until he entered the Milan Conservatory at the end of World War II. He thus approached many trends keenly aware that they had originated under historical circumstances different from his own. Beginning in the mid-1950s, Berio participated in Darmstadt's summer courses in contemporary music, but he maintained a certain critical distance from established avant-garde techniques, most notably serialism, which he

forcefully repudiated in his polemic "Meditation on a Twelve-Tone Horse" (1968).

Eschewing the structural "grammar" of twelve-tone writing, Berio sought inspiration in the qualities of particular instruments. He welcomed electronic music and, together with Bruno Maderna, spearheaded the creation of Italy's first electronic music studio. Later in life he established his own research institute, Tempo Reale, modeled on the French Institut de Recherche et Coordination Acoustique/Musique (IRCAM), where he had worked from 1974-80. Yet Berio never lost a fascination with the sheer physicality of performance—the muscles, the vocal chords, the breath. Among his most influential works are the thirteen *Sequenzas* for solo performers (1958-1996), which redefine virtuosity through an incredibly demanding mixture of mechanical and expressive gestures.

A case in point is *Sequenza III* (1965-66), which incorporates such unusual effects as whispers, clicks, and laughter. Written for Cathy Berberian, the American soprano whom Berio met and married in the early 1950s, the piece celebrates their intensely cooperative relationship, which outlasted their marriage by decades. According to Osmond-Smith, "No Italian of his generation...could escape transaction with that country's lyric tradition. But Berio found means, through his extraordinary collaborations with Berberian, of complicating and challenging it from within, incorporating every form of vocal behavior that it had traditionally excluded." Like so much of his music, Berio's contributions to the vocal repertoire are boundary-blurring works, whether the boundary is between vocal and instrumental lines (in his 1960 chamber work *Circles*), between folk and classical styles (in the hour-long *Coro* of 1975-76 or *La vera storia* of 1977-81), or between communication and abstraction (in his 1968 memorial "O King," which extracts the vowels from the words "O Martin Luther King" and gradually adds consonants until the text re-emerges).

"O King" became the second movement of Berio's stunning *Sinfonia* (1968-69) for orchestra and eight amplified voices, a piece that represents his most remarkable engagement with the past. The third movement is literally built on top of the Scherzo from Mahler's

Second Symphony, which is sometimes audible, but more often drowned out by a collage of quotations from other scores, including Berio's own earlier works as well as Bach, Beethoven, Berg, Berlioz, and Boulez—to name only the B's! Berio once called this movement “perhaps the most ‘experimental’ music I have ever written,” yet *Sinfonia* was also one of his most popular pieces, dedicated to Leonard Bernstein and famously recorded by the Swingle Singers. The extreme intertextuality of the *Sinfonia* is unique in Berio's oeuvre, but its process of reworking or commenting upon older sources remained a key component of his later music. The orchestral *Continuo* of 1989, for example, developed into *Ekphrasis (Continuo II)* of 1996, and the *Chemins* series (1960s, 1975, 1992-96) are orchestral expansions of the *Sequenzas*.

Berio's process of re-creation reveals not only that his compositions are “works in progress” but also that these pieces document the composer's own listening process, as Osmond-Smith suggests. One cannot understand Berio without recalling that the composer is first and foremost a listener, who hears and (re)interprets the music he finds most meaningful. This realization casts a poignant shadow over Berio's best known stage work, a collaboration with Italo Calvino called *Un re in ascolto* (A King Listening, 1979-84). Here, the protagonist—a new “Prospero” drawn from Shakespeare's *Tempest* by way of W. H. Auden and a German Singspiel—experiences a deathbed revelation: the ideal theater he envisions must depend not on the eyes but on the ears and the power of music, which is always corporeal, ephemeral, and open to multiple interpretations. As Berio's Prospero gains wisdom through audition, so we are privileged to overhear Berio “in ascolto.”

Piano Sonata (2001)

During its thirty-three-year history, the San Francisco Contemporary Music Players has featured Berio's music seventeen times, including memorable performances of *Cries of London* (1976), *Folk Songs* (1963), *Linea* (1973), *Rounds* (1967), and the *Sequenzas I, II, III* and *V*. Tonight's concert crowns this rich history with the West Coast premiere of Berio's late Piano Sonata. Hailed by Anthony Tommasini of *The New York Times* as “a major addition to the repertory,” this single-

movement work represents the composer's return to the solo keyboard after more than a decade.

Most striking at the opening of the Sonata is the obsessive reiteration of a single pitch (B-flat) in a fixed register. So firmly does this B-flat lodge in the memory that even the cluster chords Berio favors may seem to fall into two audibly different categories: those that contain the all-important B-flat, and those that do not. The repetition of B-flat is halting but pervasive, giving the music a meditative focus despite its dramatic contrasts. For, as Tommasini observes, “Around this stuttering pitch wispy figures dart, quick bursts of notes create flecks of color and volleys of chords splatter, first in quiet spurts, then in violent outbursts.”

Berio's Sonata unfolds rhapsodically through unpredictable, but recurring gestures. Its tremulous repeated notes, cascading chords, and quickly decaying sonorities eventually leave behind the familiar B-flat in favor of freer fantasy—although, the pitch F-sharp seems to serve a similar, but subtler function in passages of the Sonata's long, central section. As the work draws to a close, however, B-flat re-asserts itself in what Tommasini calls an attempt to “reconcile the music's sharp contrasts of continuity and discontinuity, delicacy and rigor.”

Berio's Piano Sonata was premiered by Andrea Lucchesini, who worked with the composer for several years, and is dedicated to Harvard musicologist Reinhold Brinkmann.

MARTIN MATALON (B. 1958)

From the opera house to the art museum, Argentinian Martin Matalon has made a name for himself as the creator of imaginative abstract scores and successful multimedia works. Whether on the conductor's podium or at his composing desk, he discovers and communicates new insights into the relationships between literature, painting, and film.

Born in Buenos Aires, Matalon received degrees in music from Boston Conservatory and the Juilliard School of Music, where he worked with Vincent Persichetti and Bernard Rands. A Fulbright Fellowship enabled him to study composition in Paris with Tristan Murail in 1988; he also studied conducting with Jacques-Louis Monod from 1987-89. These combined skills led in 1989 to Matalon's founding of the New York-based chamber ensemble Music Mobile, which aims to spur advances in music technology, to bring together composers of diverse socio-cultural origins.

Like the concert programs of Music Mobile, which juxtapose contemporary and "classic" works, Matalon's music creates "a transformed continuity with the complex traditions of the past." In Matalon's case, however, the agent of transformation (or inspiration) has often been some kind of contact with word or image, beginning in 1989 with his award-winning opera *El Milagro Secreto* (The Secret Miracle) based on a short story by Jorge Luis Borges. Perhaps in response to this success, IRCAM and the Centre Pompidou asked Matalon to compose music for their 1992-93 exhibition "The Universe of Borges." The exhibition took its shape from one of Borges's favorite figures, the labyrinth, and Matalon responded with a collage of miniatures, *La Rosa Profunda* (arranged for concert performance as *Monedas de Hierro*), inspired by Borges's treatment of small forms and designed to lead viewers from one point in the museum maze to the next.

When Matalon settled in Paris in 1993, IRCAM again requested music from him, this time for the newly restored version of Fritz Lang's famous silent film *Metropolis*. The resulting score for large ensemble and electronics transferred the editing techniques and pacing of Lang's expressionist film into musical terms through rapid juxtapositions in instrumental texture and tone color. After its premiere in May 1995 with live musicians at the Theatre du Châtelet, the score solidified Matalon's international fame during a world tour that included London, Buenos Aires, Hong Kong, Vienna, and Helsinki, among others. Subsequent multimedia commissions have included *Le Tunnel sous l'Atlantique*, interactive music for an exhibition at the Centre Pompidou and the Museum of Modern Art of Montreal; *Six Memos for the Next Millennium* (1997), a choreographic work for the Centre de

Cultural Contemporánea de Barcelona based on the writings of Italian novelist Italo Calvino; and two scores for the groundbreaking surrealist films of Luis Buñuel: *L'Age d'Or* (commissioned by IRCAM and Percussion de Strasbourg in 2001) and *Un chien andalou*.

The musical techniques that Matalon has devised to mirror literary fragmentation, film splicing, and visual perspective have also found their way into chamber and orchestral works that do not have overt links to other art forms. In his 1998 cello octet *...Del Matiz al color...* ("...From nuance to color..."), for example, he describes a "palette" of tone color and articulation and rhythmic structures that can be manipulated like "plastic forms." His 2001 trio for alto flute, viola, and harp, *Formas de arena* (Forms of sand), involves quasi-dramatic passagework that he described in an interview with organist Pascal Ianco as "rapid comings-and-goings between the three protagonists, who establish complex ties by weaving a sort of gossamer 'mobile'." It is no accident that the word "mobile" appears in this description. It is a favorite analogy for Matalon—one that he values not only for its allusion to motion, but also for the meanings it evokes by association with visual artists such as Alexander Calder whose mobile sculptures place carefully chosen objects into a setting enlivened by a play of light, shadow, and space.

In addition to serving as Artistic Director for Music Mobile from 1989-96, Matalon has received a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, a Fulbright Scholarship to France, an award from the city of Barcelona, and the Centre Acanthes's "Opera Autrement" award for *El Milagro Secreto*. Beginning in 1997, Matalon has been working on a group of substantial compositions that blur the boundary between solo concertos and chamber works. Known as the Trame series, these pieces include works for harpsichord and small ensemble, a 1999 Cello Concerto commissioned by Radio France, and a work premiered in 2000-01 at La Cité de la Musique by the Orchestre de Paris under Christoph Eschenbach. Other recent Trame commissions include a Viola Concerto for Odile Auboin and the Ensemble Intercontemporain as well as a Trumpet Concerto for the Orchestra National de Lorraine, with whom he is currently Composer in Residence (2003-05).

Las siete vidas de un gato (1996) (A cat's seven lives)

for flute, clarinet, trumpet, two percussionists, piano, violin, cello, and electronics

Matalon's musical "counterpoint" for *Un chien andalou* is perhaps more closely linked to the images of the film than Rihm's intuitive score. Although *Las siete vidas de un gato* does not reflect the narrative content of Buñuel's fragmentary episodes, it does capture the mood of certain scenes. Even the tangos that Buñuel chose to accompany the film's first screening find a jaunty echo in Matalon's dance-inspired movements. Furthermore, the score includes cues for the conductor to align particular images ("moon," "ants on the hand," etc.) with particular musical passages, suggesting that the resulting correspondences, while oblique, are not random.

Like Rihm's *Bild*, *Las siete vidas de un gato* exhibits a density of musical events mirroring the film's surreal unfolding and mercurial movement from one shot to another. Within a framework of nearly continuous forward-motion (like a slightly out-of-focus march), Matalon offers a shifting parade of instrumental "characters." At times they seem indifferent to one another, participating in what organist Pascal Ianco aptly calls a "generalized autism"; at other times, they engage in intimate dialogue or unite in moments of dance. In their varied interactions, Ianco observes, Matalon's characters supply something that the film's protagonists deny: "Buñuel's characters are timeless, beyond psychology and narration. By contrast, Matalon's seem to be 'hurried': violin overturned, histrionic trumpet, verbose clarinet...."

Las siete vidas de un gato was commissioned by the Centro de Cultura Contemporanea de Barcelona and is dedicated to Ernest Martinez Izquierdo. In 2001, Matalon completed a concert version called *Un Torito catalan* for the Orchestre National d'Ile de France under the direction of Jacques Mercier.

—Program notes by Beth Levy

Scores for all of tonight's music are available for your perusal in the lobby.

Featured Performers

Pianist **Julie Steinberg** performs regularly as a soloist and chamber musician. Since 1980, she has appeared many times with the San Francisco Symphony in such world premiere performances as 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. As an assisting artist, she has performed in master classes with Jean-Pierre Rampal and Mstislav Rostropovich. She holds a Doctor of Musical Arts from Stanford University and is on the faculty of Mills College. She has been a member of the San Francisco Contemporary Music Players since 1989.

Guest Speaker

Composer **John Thow** studied at the University of Southern California and Harvard University. Grants and fellowships, including a Fulbright and Rome Prize, brought him to Italy, where he studied with Luciano Berio and Franco Donatoni. In 1981, after having taught at Harvard and Boston Universities, Thow joined the music faculty at U.C. Berkeley where he was Music Director of the Berkeley Contemporary Music Players for several years. He has received commissions and awards from many prominent performing groups in the United States and abroad, including the Boston Musica Viva, the Brooklyn Philharmonic, l'Orchestra Sinfonica della RAI (Rome), Musical Elements (New York), the San Francisco Symphony, the San Francisco Contemporary Music Players, and the Berkeley Opera. The San Francisco Symphony has commissioned him to write a concerto for English Horn and Orchestra, to be presented in Spring 2005.

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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. He maintains a keen interest in jazz, which has led to appearances on jazz saxophone with Gene Krupa, Chuck Mangione, John Pizzarelli, and Billy Taylor. Milnes's recording of John Anthony Lennon's Zingari for Bridge Records was nominated for a Grammy Award in 1994.

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 June, 2002.

The **San Francisco Contemporary Music Players** (SFCMP), now in its 34th 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. SFCMP is an eight-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 66 pieces and performed over 1,040 new works, including 46 U.S. and 126 world premieres.

Each season the ensemble performs a subscription series at the Yerba Buena Center for the Arts. 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 eight albums of its own and contributed to eight others. Its musical outreach programs have involved masterclasses, performance demonstrations, and an evening course for adults.

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., then 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*.

Artistic Administrator **Elaine Ng** received her B.A. in Music from the University of California, Davis and her M.B.A. and M.A. in Arts Administration from Southern Methodist University in Dallas, TX. Along the way, she has worked with the Empyrean Ensemble, the Dallas Opera, the Dallas Symphony, and, most recently, the Studio Arts Centers International in Florence, Italy.

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

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Roy Malan (1976), violin I
Susan Freier (1993), violin II
Nancy Ellis (1975), viola
Stephen Harrison (1982), cello
Steven D'Amico (1979), contrabass
Tod Brody (2001), flute
William Wohlmacher (1995), clarinet
Rufus Olivier (1991), bassoon
Lawrence Ragent (1981), French horn

Charles Metzger (1976), trumpet
Hall Goff (1979), trombone
Peter Wahrhaftig (1989), tuba
Karen Gottlieb (1990), harp
Paul Binkley (1981), guitar
Julie Steinberg (1989), piano
Karen Rosenak (2002), piano
William Winant (1988), percussion
Daniel Kennedy (1993), percussion
Christopher Froh (2003), percussion

**Dates indicate year of joining*

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