



## Performers

Tod Brody, flute  
Carey Bell, bass clarinet  
Agnes Lee, harp  
Michael Taddei, double bass  
Daniel Kennedy, percussion

*Tonight's performance of Edmund Campion's A Complete Wealth of Time is made possible in part by a generous grant from the Ross McKee Foundation.*

*The commissioning and tonight's premiere performance of Edmund Campion's Outside Music were made possible in part by a generous grant from the Fromm Music Foundation, which has also helped to underwrite this entire concert performance.*

*Fred Frith's Save As was commissioned with gifts from John Chalik, Jane S. Dutcher, Joan Jeanrenaud, Nora Norden, Dick Sander, Tim Savinar, Stephen Singer and Michel Boynton, Curtis Smith and Susan Threlkeld, Lee Townsend, and Patricia Unterman.*

## SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

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Tuesday, 22 March 2005 8 pm  
Yerba Buena Center for the Arts - Theater

## PREMIERES: JEANRENAUD AND CAMPION

### TERRY RILEY

*Olde English* (2004)

World Premiere

Joan Jeanrenaud, cello

### ANNIE GOSFIELD

*The Harmony of the Body-Machine* (2003)

Joan Jeanrenaud, cello

### FRED FRITH

*Save As* (2005)

World Premiere, Commission

Joan Jeanrenaud, cello

William Winant, percussion

~ INTERMISSION ~

### EDMUND CAMPION

*A Complete Wealth of Time* (1990)

Gloria Cheng and Vicki Ray, pianos

### EDMUND CAMPION

*Outside Music* (2005)

World Premiere, Commission

Julie Steinberg, keyboard-controlled sampler/computer

## TERRY RILEY (B. 1935)

“I feel it’s my field to try to create magic in sound. Magic in the sense of transcendence of this ordinary life into another realm. An awakening...” Few composers could utter these words with such powerful spiritual overtones as Terry Riley.

Recorded in William Duckworth’s interview-book *Talking Music*, they testify to Riley’s status as inspiring musical mystic and guru of the so-called “minimalist” movement.

A long-time resident of the Bay Area, Riley has retained strong Californian ties, despite a career that is “global” in many senses. He studied composition in San Francisco and Berkeley during the 1950s with Wendell Otey, Seymour Shifrin, William Denney, and Robert Erickson; and in the early 1970s, he became the disciple of classical Indian vocalist Pandit Pran Nath, with whom he worked for more than twenty-five years. While at Berkeley, he met La Monte Young and the two embarked on an enduring and productive friendship. Although Riley’s very earliest scores display some of the complexities of Karlheinz Stockhausen and the European avant-garde, he was soon enthralled by Young’s “long-tone” pieces, which sometimes involve the prolongation of a single harmony, or even a single interval. Following the example of John Cage, Young and Riley collaborated on found-object and tape music for dance. The two also worked together in the earliest stages of the San Francisco Tape Music Center, where they prepared the first performance of Riley’s *Concert* (1960) for two pianos and five tape recorders.

Although Riley has taught Indian classical music at Mills College and more recently at the California Institute of the Arts, the Nairopana Institute, and New Delhi’s Christi Sabri School, he has more often supported himself by performing, improvising, and composing. In the 1960s, his formidable skill at the keyboard enabled him to spend nearly two years in Europe, performing at piano bars and U. S. Air Force officers’ clubs. As noted by Edward Strickland, author of *American Composers: Dialogues on Contemporary Music and Minimalism*:

*Origins*, this European sojourn gave Riley the opportunity to attend the Summer New Music Courses at Darmstadt and to use the electronic music resources at the ORTF (l’Office de la radiodiffusion-télévision française), where he produced a score for Ken Dewey’s play, *The Gift* (1963), that took Chet Baker’s recording of Miles Davis’ *So What* and further transformed it with a variety of over-dubbing and time-lag techniques. The resulting echo effects represent some of Riley’s earliest experiments with the aural intricacies of inexact repetition.

No treatment of Riley’s career would be complete without recounting the reputation-making, style-changing, piano-hammering premiere of *In C* in 1964. Even though Riley himself has always maintained a certain distance from the “minimalist” label, Strickland points out that “*In C* defined the minimalist style of modular repetition and was the first work to bring minimalism into the mainstream.” Since its first performance in San Francisco—where the players included Steve Reich, Jon Gibson, Pauline Oliveros, and Morton Subotnick—the piece has been reincarnated by an astonishing variety of ensembles, including a participatory performance led by Michael Tilson Thomas at Davies Symphony Hall and a performance in Shanghai using traditional Chinese instruments. Easily adaptable to these new contexts, the score of *In C* lists fifty-three fragments or melodic cells that players take up in order, repeating each as often as desired to yield an unpredictable pile of overlapping canons and rhythmic patterns.

Riley spent the next five years in New York, performing with Young and making a name for himself as an able and eclectic improviser conversant in western and non-western melodic construction. By the time he returned to the Bay Area in 1969, he was devoting his time primarily to improvising, a practice also fostered by his studies with Pandit Pran Nath. It is no exaggeration to state that members of the Kronos Quartet were largely responsible for coaxing Riley out of his compositional “retirement” and back into the realm of notated scores. Only after repeated encouragement from David Harrington and other Kronos members in the 1980s, did Riley compose what have since become some of his most widely known works, including the concert-length *Salome Dances for Peace* (1986) and no less than twelve others involving string quartet. More recently, Riley has also composed for

the orchestra: *Jade Palace* (1990), written for the Carnegie Hall centenary; *June Buddhas* (1991), commissioned by the Koussevitzky Foundation; and *The Sands* (1991), which unites string quartet and symphony in its reflection on the first Gulf War.

No matter what the medium, Riley places great emphasis on the connectedness of different musical traditions and the power of the subconscious mind to shape musical meaning across time and space. In a 1987 interview with Edward Strickland, when asked whether *In C* bore any relationship to Arnold Schoenberg's surprising comment that, despite his own atonal works, "good music remained to be written in C major," Riley responded: "I didn't even know he said that! All these things have meaning.... When I started singing Indian classical music later we began in C—we tuned the tamburas there, the key Pandit Pran Nath always sang in.... Maybe when Schoenberg said that, he was thinking *In C* was going to be written.... What goes on in the subconscious is, I think, very important." Together with his innovative treatment of repetition and his extraordinary improvisations, that faith has made Riley's a prophetic voice, not just for "new age" musicians, but for those of many ages and persuasions.

## *Olde English* (2004)

*for solo cello*

In 2000 Terry Riley was commissioned to write a solo cello piece for Joan Jeanrenaud by mutual friend and renowned artist Bruce Conner. Jeanrenaud writes, "Continuing to meet and play music together since that time has resulted in a prolific amount of material composed by Riley for the cello both as a solo instrument and with electronics. *Olde English* is one of the first compositions of this larger body of work entitled 'Bruce's Travelling Machine.' For this piece we experimented with different tunings to explore the use of natural harmonics and the rich sonorities of the instrument. Here, the cello is tuned to B, F#, C#, A, instead of its more usual tuning of C, G, D, A. The first section of the work uses harmonics to introduce this tuning and is followed by chordal sections of double stops and lyrical lines much in the style of J. S. Bach's Cello Suites."

## ANNIE GOSFIELD (B. 1960)

*F*lying Sparks and Heavy Machinery, Lost Signals and Drifting Satellites, The Manufacture of Tangled Ivory... Sparks truly fly, signals are sent, and manufacturing meets music in the works of Annie Gosfield, composer, keyboardist, and vibrant presence in New York's contemporary scene. As her titles suggest, Gosfield is attracted to modern technology. In the magazine *Avant*, she describes the beauty and even the unexpected "naturalness" of industrial sound: "I was greatly impressed by the experience of walking through a factory and hearing sounds develop in all frequencies, from the high-pitched buzz of the lights to the sub-audio rumbles. The sonic environment of each factory was constantly changing as...the natural polyrhythms of the combined machines cycled and shifted. I found that the cliché of relentlessly repeating machine sounds that is often used as a musical allegory for industry simply didn't exist."

Having studied piano with jazz pianist Bernard Peiffer and Horowitz protégé Alexander Fiorillo, and holding degrees in composition from the University of Southern California and North Texas State University, Gosfield is a virtuoso at the keyboard, using both traditional techniques and electronic sampling. She has written her fair share of non-'industrial' pieces, but even in these works she tends toward the unusual. For example, *Four Roses* (1997) involves a microtonal scordatura cello (using alternate tunings) and a detuned piano, and *Brooklyn, October 5, 1941* (1997) calls for baseballs and a baseball mitt to complement its piano part. More recently, *Lost Signals and Drifting Satellites* (2003) pairs a violin part developed in collaboration with George Kentros and a tape of "sounds drawn from shortwave transmissions, satellites, and radios." According to the composer, the violin part imitates "their static, sputter, and concealed melodies": "like a radio that is gradually losing and gaining reception, it hovers between notes and noise, and ultimately drifts into faraway static."

Beginning in 1999, much of Gosfield's music has drawn upon research that she completed during six weeks in Nuremburg, spon-

sored by the Siemens Corporation. Stationed at a factory, she collected and examined the sounds of this environment. The large-scale piece *EW47* (1999) takes its name from the factory where she worked, but it is actually a site-specific composition that employs sampled machine sounds, electric guitar, and propulsive rhythms as well as ambient noise and actual scrap metal found at whatever site has been chosen for performance; in addition to the Nuremberg premiere (attended by factory workers and CEO's among others), performances have happened in an abandoned Warsaw factory, in the Anchorage underneath the Brooklyn Bridge, and at numerous other theaters and performing spaces in between.

Perhaps not surprisingly, this type of musical material has led critics to compare Gosfield to George Antheil or Edgard Varèse, each of whom wrote important percussion-based pieces. Gosfield herself prefers to cite John Cage as an influence, embracing the subtleties of mechanical sounds, not their regularity. She notes: "I'm fascinated by the process of decay, and by recreating the sounds of machines breaking down. A lot of people are fascinated by the precision that you can create with machinery, whereas I'm much more interested in the ruined sounds, the shifting phase relationships, and the odd rumbles and crackles of industrial sound." As Molly Sheridan of *Time Out New York* recently put it: "Gosfield avoids the urge to charge into bloody, ear-splitting battle against the harsh reality of 21st-century noise and decay. Instead, she listens for its beauty."

Gosfield has won fellowships and commissions from the Rockefeller Foundation, the NEA, the Mary Flagler Cary Charitable Trust, the New York Foundation for the Arts, the American Composers Forum, the American Music Center, and the Djerassi Foundation, among others. Her recent pieces include *Crankes and Cactus Needles* (2000), written for the Swedish chamber ensemble *The Pearls Before Swine Experience*; *Lightheaded and Heavyhearted* (2002), a string quartet commissioned by the Santa Fe Chamber Music Festival and meant to capture the experience of vertigo; and *Echoes of the Copper Octopus* (2004), commissioned by the SO Percussion ensemble and premiered at Lincoln Center's Merkin Hall. She is currently working on a cello concerto for Felix Fan and the Berkeley Symphony Orchestra under Kent Nagano, and a new work for the Bang on a Can All-Stars. Her music has been fea-

tured at major venues worldwide including Warsaw Autumn, ISCM World Music Days, Wien Modern, the Bang on a Can Marathon, the Israel Festival, the Adelaide Festival, the Venice Biennale, The Kitchen in New York, and three "Radical New Jewish Culture" festivals curated by John Zorn. Gosfield was composer in residence at Mills College in 2003; she has also taught composition at Cal Arts and has conducted composition workshops around the world. She makes her living composing in New York City and performing on piano and sampler with her own performance ensemble. She will return to Mills as the Milhaud Composer in Residence this fall.

## ***The Harmony of the Body-Machine* (2003)**

*for cello and electronics*

*The Harmony of the Body-Machine* was commissioned by the American Composers Forum with funds from the Jerome Foundation. It is dedicated to Joan Jeanrenaud and, according to the composer, "very much inspired by her wealth of knowledge and experience gathered as a result of her longtime dedication to new music and new techniques." Gosfield recalls the collaborative conception of the piece: "Joan Jeanrenaud and I met frequently for over a year to develop this piece for cello and electronics, first at the Djerassi Foundation, then at Mills College where I held the Daris Milhaud Chair in Composition. I recorded and catalogued many of the extended techniques that she has mastered: her unique control of stratospheric harmonics, almost-unisons, and finely tuned noise. Joan's performance is accompanied by recordings of her cello, along with the sounds of bandsaws, metal presses, pile drivers, and other machines. The collaboration continued when we recorded *The Harmony of the Body-Machine* for release on the Tzadik label, which gave us the opportunity to further sculpt the sounds of machinery and meld them with Joan's beautiful playing."

The title of *The Harmony of the Body-Machine* is taken from a chapter in a 1929 science textbook by science fiction writer H. G. Wells, and like Gosfield's larger works *EW47* and *Flying Sparks and Heavy Machinery*, it was born from her love of industrial sound and her six-week residency in a Nuremberg factory in 1999. Because it is a solo work, however, *The Harmony of the Body-Machine* raises questions about the mechanical and corporeal aspects of performance in a particularly powerful

way. Do recorded cello noises have a fundamentally different meaning than recorded industrial sounds? How closely can the human body approximate the workings of a machine? What happens if we recognize factory equipment as a noisy testament to the human spirit?

## FRED FRITH (B. 1949)

In his career and in his music, Fred Frith presents a productive paradox: he is at once strikingly individual and thoroughly collaborative. A genius on the guitar, he has honed his talents and inspired creative exchanges with a virtual “who’s who” of contemporary musicians from around the world. Tonight we hear one of the most recent manifestations of his compositional side, the duo *Save As*, written for cellist Joan Jeanrenaud and San Francisco Contemporary Music Players’ percussionist William Winant.

Frith’s work is widely recognized as a fusion of the musical worlds of rock and the experimental, avant-garde scene. BBC reviewer Peter Marsh has described him as “the missing link between John Cage and Jimi Hendrix.” This genre-bridging ability makes sense given Frith’s purposefully eclectic background. He grew up in an English musical household; early violin lessons were complemented by singing in the church choir and teaching himself piano until, at age thirteen, he discovered the guitar. In addition to broadening his range of musical references—he recalls his stimulating discoveries of Django Reinhardt, Villa-Lobos, flamenco, Balkan folk song, and “especially the blues”—this instrument would also form the basis for his collective music making. Already in high school, he had formed a band “whose repertoire ranged from the Shadows and the Beatles to Ray Charles and Muddy Waters.”

Among Frith’s many signature achievements is the creation of the cooperative ensemble Henry Cow. In a 1998 interview with Dan Warburton, he recalls: “Henry Cow started as a blues band. That’s what we were doing. I met Tim Hodgkinson in a blues club. We evolved into other things simply because, at that time and in that place, so much was going on that we discovered new things almost

hourly. I can remember a day when I heard ‘Big Pink’ by The Band, and the first Beefheart record, and Frank Zappa all on one afternoon. You know, that’s a lot of input. And in all three cases those were things that became profoundly important for me. So all that happened in one afternoon, but there were many afternoons like that...” Henry Cow has since been called everything from a “surrealist Dada blues band,” to “an influential rock collective,” a “mythic 70s progressive rock group,” and “an unclassifiable collective enterprise.” Labels aside, Henry Cow toured Europe for a decade, stretching the ears of players and listeners alike, and deepening Frith’s commitment to group music-making in a variety of genres, including fully notated scores, electronic tape manipulations, and free group improvisation. In the mid-seventies, Frith also made a name for himself as a solo improviser, especially through the landmark album *Guitar Solos* of 1974, whose performances helped bring him to the attention of Brian Eno and other avant-garde performer-composers.

In 1978-79, Frith made a move he describes as “profoundly liberating”: he settled in New York and became a key figure in the city’s ‘downtown scene,’ exploring experimental techniques in venues designed to break down the boundaries of ‘popular’ and ‘contemporary’ music. Continuing many of the objectives of Henry Cow, his activities during the 1980s and after have involved a shifting constellation of musical ‘stars’ that have grouped and re-grouped themselves into such ensembles as Massacre (currently with Bill Laswell and Charles Hayward), and Skeleton Crew (with the late Tom Cora and Zeena Parkins). The six-member group Keep the Dog was formed in 1989 to showcase Frith’s compositions of the 1970s and 80s, and The Fred Frith Guitar Quartet, formed in 1992 along with René Lussier, Nick Didkovsky, and Mark Howell (later with Mark Stewart) helped pioneer the performance of new music for electric guitars by Frith and others. Frith was also bassist in John Zorn’s Naked City, violinist in Lars Hollmer’s Looping Home Orchestra, and guitarist for Heiner Goebbel’s Man in the Elevator project.

Although in recent years Frith has given greater attention to composing, it is almost impossible to predict what musical language he will employ or to separate his identity as a composer from his relationship with performers and ensembles. For example, working with the

renowned Ensemble Modern in the late 1990s, he produced *Traffic Continues*, which he describes as “mixing four different worlds, one of which is completely improvised, one of which is completely scored, and the other two of which combine different kinds of cued material, both fixed and unfixed.” This project gave rise to a successful piece written for members of the Arditti String Quartet and trombonist Uwe Dierksen called *Tense Serenity*, recently released as part of a collection of Frith’s string quartet pieces on the double CD *Eleventh Hour*, which also features William Winant performing for the first (and probably last) time on electric guitars!

Frith’s work has been supported by, among others, the Arts Council of Great Britain, the British Council, Meet the Composer, the Mary Flagler Cary Charitable Trust, the Massachusetts State Council for the Arts, the Direction Régional d’Arts et Culture and the Ministry of Culture in France, and the cities of Marseille and Bologna. He has appeared on more than 350 recordings since the early 1970s, including projects by Gavin Bryars, Amy Denio, Half Japanese, Material, The Residents, Robert Wyatt, and Christian Wolff, and he has been subject of no less than three documentary films, including the award-winning *Step Across the Border* (1990). He is also a busy film composer, noted recently for the soundtracks to the films *Rivers and Tides* and *Thirst*. Frith is currently Professor of Composition at Mills College and has appeared previously as a featured soloist with the San Francisco Contemporary Music Players.

## Save As (2005)

*for cello and percussion*

The composer writes: “I’ve used computer notation programs for many years now, and I still have grave doubts about them. It’s nice to be able to generate parts quickly and all that good practical stuff, but creatively they can be annoying. For one thing you’re pretty much tied to a metric grid all the time, and much of one’s creative time may be spent trying to figure out how to defeat that. For another, the temptation to cut and paste is never far away, and that easily leads to pieces that sound the same. I use the programs sparingly, and often copy scores into the computer after I’ve written them by hand. *Save As*, however, was an attempt to exorcize my computer demons by

embracing them. The title tells you what you need to know, since the ‘save as’ gesture is familiar to all of us! Create some music, stop, save. Start again? Or build from that earlier saved fragment? It became a game, and eventually the process took on its own logic, which didn’t have much to do with the title any more. And yet....”

## EDMUND CAMPION (B. 1957)

A native of Dallas, Texas, Edmund Campion did his doctoral work in composition at Columbia University and attended the Paris Conservatory where he worked with composer Gérard Grisey. In 1993 he was selected to work at IRCAM and was later commissioned to write a large-scale piece for interactive electronics and MIDI (Musical Instrument Digital Interface) grand piano. The resulting *Natural Selection* received its premiere with the composer at the piano in 1996. After his return from Paris, Campion joined the composition faculty at U. C. Berkeley, where he is also Composer in Residence at the Center for New Music and Audio Technologies (CNMAT).

As titles like *Natural Selection* might suggest, connections between music and the natural world are major themes in Campion’s oeuvre, which includes such works as *A Treasured Collection of Eddies* (1992) for sextet and *Corail* (Coral) for saxophone and live electronics, which had its world premiere in 2001. In one of his recent scores, *l’Autre* (commissioned by Radio France and performed by the San Francisco Contemporary Music Players in 2003), he collaborates with poet John Campion to offer an artistic reflection of “the struggle between consciousness and the unconscious,” which culminates in “a modern fear of ‘the Other’ race, culture and gender.”

Many of Campion’s works explore the relationships between sound and space—explorations that combine cutting-edge technology with sheer imagination. In his ambitious cycle for instruments and quadrophonic tape *Quadrivium* (1995-98), premiered by David Milnes and EARPLAY, Campion surrounds his audience with sound sources, enveloping them in the piece and inviting a kind of listening that is

multidimensional and ear-opening. In some cases, his sonic experiments have sprung from music for specific events in specific sites. For example, when working on *Flood Stage*, a collaborative project with John Champion and sculptor Terrisa J. Mabrey, the composer developed a framework of expanding and collapsing rhythmic phrases to meet the challenge of writing music that audience participants could move in and out of—through both time and space. Among his recent multimedia works is the complete ballet *Playback*, commissioned by IRCAM and the Société des Auteurs et Compositeurs Dramatiques in collaboration with the choreographer François Raffinot. *Domus Aurea*, performed by the San Francisco Contemporary Music Players in 2001, involves a different sort of relationship between music and place—in this case, a sonic rumination on the “grotesque” inspired by the fantastic, fifteen-hundred-year-old frescoes adorning the walls of Emperor Nero’s Roman villa.

Among Champion’s honors are the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. In June 2001, the TEMPO Festival at U. C. Berkeley devoted an entire concert to his music, including the newly commissioned *Sons et Lumières* for video projection, player piano, and eight channel tape. Other recent compositions include *ME*, for baritone and live electronics, commissioned by the Centre National de Création Musicale for the MANCA Festival 2002. Champion is currently working on a piece for the American Composers Orchestra and a commission for the Percussion de Strasbourg Ensemble, supported from the Commande d’Etat of the French Ministry of Culture and scheduled for premiere on the German State Radio in Cologne.

## ***A Complete Wealth of Time (1990)***

*for two pianos*

The composer writes, “*A Complete Wealth of Time* was begun in 1989 while I was on a Fulbright Scholarship to France. The 17-minute composition is a set of variations on a four-note motive that is heard clearly just following the noisy introduction. The motive is a skeleton, devoid of any particular dress or character of its own. The four

notes generate and pass through many different stylistic configurations, progressing from simple to more complex harmonic/rhythmic configurations.

“The title of the work derives from a memorable dream I had while working on the piece. It was night at the famous Natural History Museum of the Jardin des Plantes in Paris. I found myself in the Great Hall of Time, which displays the march of evolution by way of a fabulous parade of skeletons—with a human one heading the macabre, weirdly homogeneous assembly. I realize that Death is in the room. He wears a French Policeman’s uniform and is working as the night-guard for the exhibition. Being young and foolish, and realizing that no force could possibly know more about life, I attempt to strike up a conversation. The Grim Reaper cooperated and a lengthy exchange followed. Death informed me that his role as celestial janitor is a restricted one, that organic material is only processed according to strict guidelines. This seemed comforting and eventually we arrived at some of the metaphysical issues. ‘Is the life that strives in the Romantic sense against hopeless odds and personal limitations, a life that has meaning, or is it in light of Death, an absurd waste of energy—a defunct ego-centric western cultural fallacy?’

“Death was coy. He lowered his head and responded in an almost inaudible voice. He might have said ‘It is a complete waste of time,’ but I heard ‘It is a complete wealth of time.’”

## ***Outside Music (2005)***

*for flute, bass clarinet, harp, double bass, vibraphone, and keyboard-controlled computer/sampler*

*Composed for the San Francisco Contemporary Music Players and made possible by a grant from the Fromm Music Foundation at Harvard University.*

Champion’s *Outside Music* is a piece that concerns “sound and experience”: the sound of a unique instrumental configuration and the combined experiences of performing, listening, and composing in a new environment enabled by an innovative interaction between acoustic and digital media. Rather than treating the ensemble as a collection of distinct players coupled with electro-acoustic materials, he conceives the forces as a single “instrument” in which the keyboard/computer plays the special role of mirroring and binding the acoustic collective. Champion wrote the computer program and devised the special keyboard and pedaling system that is central to the work. He

observes, “The musical score came from exploring and building the new instrument, which works both as a modeling tool for testing ideas, and a computer-based instrument for live performance.” Typical of his works featuring newer technologies, the musical discourse is shaped in the interplay between the disembodied, computer-based sounds (capable of executing musical gymnastics far beyond the reach of human fingers) and the embodied, human-made sounds (whose sonic radiation, backed by the physical presence and visible gestures from the musicians, can never be matched by electronics).

“Everything depends on the keyboardist,” Champion observes, making *Outside Music* a type of concerto (complete with a cadenza). The solo player can perform with traditional pianistic virtuosity, but other resources are at his/her disposal. Two pedals in four combinations allow the pianist to completely redefine the response of the keys in a split second. He notes, “I am so grateful to Julie Steinberg who spent several months prior to the first rehearsals mastering the details of this instrument.”

Regarding the title, Champion writes, “on the surface, *Outside Music* is just music for the out-of-doors—a kind of musical road trip passing quixotically from moment to moment. Deeper, I really do want to get outside Music, the music that values and defines itself teleologically—as structure or design of one sort or another. Getting outside of that Music means evaporating the frame. I don’t mean to leave Music behind. I mean disappearing the walls, turning the gaze 180 degrees, and trying to glimpse some of the musical landscapes still open for settlement. So the insider’s Music is still there, it’s just un-hinged, dreaming to be and breathe in the world. That’s my Pinocchio syndrome, confessing (barring some celestial intervention) that *Outside Music* is hyper-structured and very, very artificial. Being outside music is the opposite of being free of all constraints.”

*The San Francisco Contemporary Music Players acknowledges the significant contributions of the Center for New Music and Audio Technologies in the Music Department at U.C. Berkeley in making this evening’s performance possible.*

*Peter Josheff is responsible for the pre-recording of the bass clarinet part in this work.*

**J**oan Jeanrenaud is best known for the more than 2,000 concerts she performed throughout the world during her impressive tenure with the Kronos Quartet. Those who are familiar with any of the Quartet’s more than thirty recordings (mostly released on Nonesuch) or with the 10-CD set commemorating the Quartet’s 25th anniversary, will already know of her dynamic playing and her key role in the commissioning of exciting new music.

Jeanrenaud studied with Fritz Magg at Indiana University, where she was a founding member of the I. U. Contemporary Music Ensemble, and at Tanglewood, where she was principal cellist under Leonard Bernstein. After working with Pierre Fournier in Geneva, she moved to San Francisco and joined Kronos. Together, the Quartet worked with hundreds of composers and musicians, among them John Cage, Hamza El Din, Morton Feldman, Philip Glass, Henryk Gorecki, Tony Williams, Pauline Oliveros, Steve Reich, Sofia Gubaidulina, David Byrne, Frank Zappa, and John Zorn.

Jeanrenaud left Kronos in 1999 to pursue different artistic directions including solo and collaborative projects. Her performance of Kevin Volans’ Cello Concerto in March 1999 marked her first solo appearance with an orchestra in more than twenty-five years, and since then she has appeared at such venues as Lincoln Center’s Out of Doors Festival, The Kitchen, the Guggenheim Museum, and U. C. Berkeley’s Zellerbach Hall. As a solo artist she has premiered more than twenty compositions written for her by Steve Mackey, Fred Frith, Bob Ostertag, Larry Ochs, Karen Tanaka, and others.

Since 1999, she has composed eleven works including *Be With*, which won the Isadora Duncan Dance Award for best composition in 2001-02. While Artist-In-Residence at the Yerba Buena Center during 2000-01, she created an evening-length solo piece called *Metamorphosis*, and the four-hour *Ice Cello*, an installation piece inspired by Fluxus artist Charlotte Moorman. Other multimedia performance works include *Estuary* (with artist Rebecca Hasseltine) and *In Between* (with Tom Bonauro). For more details and information about available recordings (including the New Albion’s *Metamorphosis*, devoted to her solo works), see Jeanrenaud’s web site: [www.jjcello.org](http://www.jjcello.org).

**W**illiam Winant, percussionist, has collaborated with some of the most innovative musicians of our time, including John Cage, Iannis Xenakis, Keith Jarrett, Anthony Braxton, James Tenney, Steve Reich, the Kronos String Quartet, and the John Zorn Chamber Ensemble. Since 1995 he has toured the world with the avant-rock band Mr. Bungle, and in 1997 he participated in the world premiere of Lou Harrison's *Rhymes with Silver* with cellist Yo-Yo Ma and the Mark Morris Dance Group. Winant has performed with the Los Angeles Philharmonic, the San Francisco Symphony, and the Cabrillo Festival Orchestra, as well as at festivals and recitals worldwide. He teaches at U.C. Berkeley and Santa Cruz, is Artist-in-Residence at Mills College, and performs with the internationally recognized Abel-Steinberg-Winant Trio, which has commissioned over twenty-five new works for violin, piano, and percussion. He has been a member of the San Francisco Contemporary Music Players since 1988.

**P**ianist **Gloria Cheng** has premiered dozens of new compositions, including works composed for her by John Adams, Pierre Boulez, Terry Riley, Chinari Ung, and Esa-Pekka Salonen. In association with the Los Angeles Philharmonic's New Music Group, she has collaborated with Thomas Ades, Elliott Carter, Gyorgy Ligeti, and Witold Lutoslawski, and she has appeared at major festivals, including Ojai, Aspen, and Finland's Kuhmo Chamber Music Festival. In 2003 she performed Olivier Messiaen's *Oiseaux exotiques* in one of the L. A. Philharmonic's final concerts at the Dorothy Chandler Pavilion. Along with her annual recital for the PianoSpheres series, other recent appearances include the "Grands on Grand" gala at Walt Disney Concert Hall, Stravinsky's *Petrushka* at Lincoln Center with the New York Philharmonic, and Lou Harrison's Piano Concerto with the Indianapolis Symphony. Cheng's recordings include music by Messiaen, John Adams, and Riley, and her CD *Piano Dance* was selected as a Pick of the Month by the BBC Music Magazine.

**P**ianist **Vicki Ray** is a member of the award-winning California E.A.R. Unit and Xtet, and a founder of the acclaimed solo piano series, PianoSpheres. A long-time champion of new music and winner of the 1989 National Association of Composers USA competition for contemporary performance, Ray has played works written for her by John Adams, Paul Dresher, Donald Crockett, Stephen Hartke, Kamran Ince, and Eric Chasalow, among others. She has been heard at Festivals (Salzburg, Berlin 750 Jahre, and Ojai), on the Los Angeles Philharmonic Green Umbrella Series, and with the Los Angeles Chamber Orchestra, Germany's Compania and the Blue Rider Ensemble of Toronto, with whom she made the first Canadian recording of *Pierrot Lunaire*. In addition to her CD *from the left edge*, featuring works written for her by California composers, Ray has recorded music by Adams, Morton Feldman, Mel Powell, and Wadada Leo Smith. She has been on the California Institute of the Arts faculty since 1991.

**P**ianist **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' *Grand Pianola Music*, as a soloist in Arvo Pärt's *Tabula Rasa*, and in Michael Tilson Thomas' 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 has been a member of the San Francisco Contemporary Music Players since 1989.

**D**avid 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.

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.

**T**he San Francisco Contemporary Music Players (SFCMP), now in its 35<sup>th</sup> 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 a nine-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 66 pieces and performed over 1,000 new works, including 51 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*.

Director of Operations and Marketing **Matt Schumaker** studied music at Dartmouth and at Princeton, where he received an MA in composition. While at Princeton, he coordinated concert production for the university's new music ensemble. He subsequently studied composition in Holland with Louis Andriessen. He joined the San Francisco Contemporary Music Players' staff in September, 2004.

Development Associate **Steven Heimerle** grew up in the suburbs of Chicago, and was trained as an architect at Iowa State University. His primary role during tenures with architectural firms in Chicago, Costa Mesa, Palo Alto and San Francisco was in marketing. Since 1995 he has worked for the Oakland and Berkeley symphonies, Shanti, The Friends of the SF Public Library, and the San Francisco Maritime Park Association—in marketing and development roles. Steve is a writer, photographer, collage artist and builder of handmade cards and books. He joined the San Francisco Contemporary Music Players in March, 2004.

In addition to the Elektra/Nonesuch Kronos Quartet CDs of **Terry Riley's** music (including *Salome Dances for Peace* and *Cadenza on the Night Plain*), one can also hear his 1968 improvisational work *A Rainbow in Curved Air* (Sony); his *Lisbon Concert* on equal-tempered piano (New Albion); and his celebration of Spanish sounds, *The Book of Abbeyozzud* (New Albion), including performances by William Winant. Available versions of *In C* include Sony's re-release of the first 1968 recording; the New Albion disc commemorating the 25th anniversary of the premiere; and a recent performance by Bang on a Can (Cantaloupe), among others.

In addition to her numerous recordings with other artists (including the Bang on a Can All Stars' performance of *The Manufacture of Tangled Ivory* on the Sony Classical disc *Cheating, Lying, Stealing*, **Annie Gosfield** has released three solo CDs on the Tzadik label: *Lost Signals* and *Drifting Satellites* (which includes Joan Jeanrenaud's performance of *The Harmony of the Body-Machine*), *Flying Sparks and Heavy Machinery*, and *Burnt Ivory and Loose Wires*. For more information, see [www.anniegosfield.com](http://www.anniegosfield.com).

The most reliable source of information and news about **Fred Frith**, including his rapidly changing discography, can be found at his website: [www.fredfrith.com](http://www.fredfrith.com). Of particular interest are his groundbreaking 1974 album *Guitar Solos* and his exploration of "world music" rhythms, *Gravity* (both re-released on his own Fred Records), his CDs *Traffic Continues* and *Eleventh Hour* (Winter and Winter), and his extended compositions *Freedom in Fragments* and *Pacifica* (Tzadik). Readers may also be interested in Frith's 1998 interview with Dan Warburton, readily available online.

Excerpts of **Edmund Campion's** music can be heard at his homepage: <http://www.cnmat.berkeley.edu/~campion>. A full-length article with numerous audio examples can be found in: "An Interview with Edmund Campion," *Computer Music Journal* 28, no. 4

—Beth Levy