

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, 8 October 2007, 8 pm
Yerba Buena Center for the Arts Forum

Performers

Tod Brody, flute
Carey Bell, clarinet
Peter Josheff, clarinet
David Tanenbaum, guitar
Vicki Ray, piano (Romitelli)
Laura Barger, piano (Leroux)
William Winant, percussion
Daniel Kennedy, percussion
Christopher Froh, percussion
Florian Conzetti, percussion
Russell Greenberg, percussion
Benjamin Paysen, percussion
Graeme Jennings, violin
Ellen Ruth Rose, viola
Stephen Harrison, cello
Leighton Fong, cello

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The French-American Fund for Contemporary Music, a program of FACE with major support from SACEM and BMG Music Publishing for helping to underwrite the world premiere of Philippe Leroux's De la texture
The Clarence E. Heller Charitable Foundation for supporting the U. S. premiere of Edmund Campion's Ondoyants et divers
Istituto Italiano di Cultura for its support of the U. S. premiere of Fausto Romitelli's Professor Bad Trip: Lesson One
The Ross McKee Foundation for helping to underwrite Leroux's PPP
Wells Fargo for support of the entire concert.

Steinway Piano provided by Sherman Clay Concert Event Series.

PREMIERES FROM THE VANGUARD

FAUSTO ROMITELLI *Professor Bad Trip: Lesson I* (1998)

(Approximate duration: 14 minutes)

United States Premiere

Andrea Menafra, electric guitar

PHILIPPE LEROUX *PPP* (1993)

(Approximate duration: 11 minutes)

Tod Brody, flute

Julie Steinberg, piano

~ INTERMISSION ~

EDMUND CAMPION *Ondoyants et divers (Wavelike and diverse)*
(2005)

(Approximate duration: 15 minutes)

United States Premiere

PHILIPPE LEROUX *De la texture (Of texture)* (2006)

(Approximate duration: 16 minutes)

World Premiere: Commissioned for the San Francisco Contemporary Music Players
by the Koussevitzky Music Foundation at the Library of Congress

FAUSTO ROMITELLI
(1963-2004)

Before his untimely death in 2004, Italian-born composer Fausto Romitelli articulated his musical philosophy as follows: "At the center of my composing lies the idea of considering sound as a material into which one plunges in order to forge its physical and perceptive characteristics: grain, thickness, porousness, luminosity, density and elasticity. Hence it is sculpture of sound, instrumental synthesis . . . and a constant drift towards unsustainable densities, distortions and interferences, thanks also to the assistance of electro-acoustic technology. And increasing importance is given to the sonorities of non-academic derivation and to the sullied, violent sounds, mostly metallic in origin, of certain rock and techno music."

Like the other composers on tonight's program, Romitelli is deeply influenced by the so-called "spectral" music of Hugues Dufort, Gérard Grisey and Tristan Murail. Before moving to Paris in 1991, Romitelli studied in Milan and Siena, taking particular inspiration from the textural experiments of György Ligeti, Giacinto Scelsi, and Franco Donatoni. After reaching France, he studied at IRCAM and participated as a "composer researcher" from 1993 to 1995. To a greater extent than most "spectralists," however, Romitelli allowed computer-generated explorations of sound to guide him toward noise, toward the dark and "dirty" sounds of the machine world, and the surreal impulses of genres like psychedelic rock. In pieces with texts ranging from Paul Valéry to Jim Morrison to the Tibetan Book of the Dead, the composer has chosen to explore what he calls the "repetition or degradation of material." In a work like *Amok Koma* (2001, for ensemble and electronics), he notes that "the idea of musical process is solely a pretext permitting me to make clear my real interest: the epiphany of a hidden violence that reveals itself only through the chaotic derivation of [musical] material, through the ritual of its destruction as a discursive element . . . and its resurrection as incandescent material, alien, out of control."

Many of Romitelli's scores exhibit a particularly contemporary fascination with the processes and psychological effects of mass communication. For example, in his orchestral score *Dead City Radio* (2003) he ponders "the social and artistic realities of the modern world," taking as a point of departure the famous axiom of Canadian sociologist Marshall McLuhan, "The Medium is the Message." For a composer like Romitelli, this means paying attention to mediation in all its forms; as he puts it, "Ever since I was born, I have been immersed in digitalized images, synthetic sounds, artifacts. Artificial, distorted, filtered—this is the nature of man today."

It would be impertinent to speak too much of "style periods" in the output of a composer whose career was so rudely cut short. Yet it seems right to speak of Romitelli's video opera *An Index of Metals* (2003) as the culmination of his oeuvre. Completed in full knowledge of the severity of his worsening cancer, the project (for soprano and eleven amplified instruments) involved close collaboration with writer Kenka Lèkovich and multimedia artists Leonardo Romoli, Paolo Pachini (producer), and Francesco Giomi. Three separate video screens are devoted to pictures of metals in all their forms—aluminum, mercury, steel. The instrumental sounds were developed in exact coordination with these visuals through analogies between visible color and tone color; at the same time, the images "use the same physical characteristics as the music: irritations, corruptions, plastic deformations, ruptures," and the like. The result is what Romitelli called a "secular ritual in the manner of the light shows of the sixties, a rave-party of today, or . . . a lumino-sonorous trance."

Romitelli came to international attention at Europe's major contemporary music festivals. Since he won first prize at the Casella Festival in 1989, his works have been heard at the Festival Musica of Strasbourg, the Festival Présences of Radio France, the Ars Musica of Brussels, Saisons of IRCAM's Ensemble Intercontemporain, the Venice Biennale, and the Festival Milano Musica. His works have been performed by such ensembles as Court-Circuit, Ensemble Intercontemporain, Musiques Nouvelles, Ensemble Recherche, Alter Ego, the Radio Televisione Italia [RAI] National Symphony Orchestra and the Rundfunk-Sinfonieorchester Berlin, with commissions from institutions such as the French Ministry of Culture, Ictus, La Musique et les Arts, Radio France, IRCAM, the

Gulbenkian Foundation (Portugal), Milano Musica, L'Itinéraire, the Royaumont Foundation, and Musiques Nouvelles, which commissioned *Professor Bad Trip: Lesson I*.

***Professor Bad Trip: Lesson I* (1998)**

for fute/ bass flute, clarinet/ harmonica, electric guitar, piano/ keyboard/ kazoo, percussion, violin, viola, cello, and electronics

As its title suggests, Romitelli's *Professor Bad Trip: Lesson I* is an exercise in hallucination. Like the other "lessons" in this triptych, this one explores and expands the no-man's land between pitch and noise. The taped component of the score is relatively unobtrusive—and it can afford to be, for the live performers treat us to an array of sounds that clearly have roots in the reverb, feedback, and distortion/amplification of electronics. Likewise, the electric guitar seems so fully integrated into the ensemble that by the time it achieves a "solo moment" it seems less like the hero of a rock band and more like the ideal exponent of sounds that the other instruments have striven to emulate.

To focus our attention on the physical aspects of sound, Romitelli has chosen a structure free of strongly directional gestures. As musicologist Eric Denut puts it, "With gusts of increasingly dense and unstable waves, initial harmonic purity is followed by a prolonged ascent of dross and disorder. In *Bad Trip* the interior processes are invariably rooted in short and naive ideas such as 'complexes' of slightly elusive melodic fragments, appealing and fragile harmonies, brief ornamentations exalted, glorified as sighs. Not having the time to unfold, the material is at once subjected to jolts. It repeats itself, but one realizes that it is mutant, infested by viruses: it becomes monstrous."

The "monstrosity" of Romitelli's vision is purposeful. *Professor Bad Trip* is meant to replicate, in some fashion, the experiments of French painter, poet and journalist Henri Michaux (1899-1984), whose lifelong interest in surrealism eventually led to artworks in many media inspired by the effects of mescaline and other hallucinogenic drugs. The eye-opening disorientation of these experiences finds an aural counterpart in Romitelli's score, and is also suggested by a passage the composer sometimes cited in relation to his triptych, a selection from Michaux's *Light Through Darkness*

(trans. 1963): “A vast redistribution of sensitivity takes place, making everything bizarre, a continual complex redistribution of sensation. You sense less here, and more there. Here and there and where? In dozens of ‘heres’ and dozens of ‘wheres’ that you didn’t know, that you didn’t recognize.”

PHILIPPE LEROUX (B. 1959)

For more than twenty years, Philippe Leroux has opened ears worldwide with music that radiates energy, revealing the inner life of individual sonorities against a musical background that is always buoyant and in flux. Already central to France’s contemporary music scene, Leroux writes spontaneously playful, yet carefully constructed scores that are winning him ever greater recognition from ensembles in the United States, chief among them the San Francisco Contemporary Music Players, which follows up on its 2003 and 2005 U. S. Premieres of the composer’s *M* and *VOI(REX)* with tonight’s performance of *PPP* and the world premiere of *De la texture*, commissioned with support from the Koussevitzky Music Foundation.

Born in Boulogne, Leroux took up the piano and the guitar before entering the Paris Conservatoire to study composition with Ivo Malec and electro-acoustic music with Guy Reibel and Pierre Schaeffer; his other teachers have included Olivier Messiaen, Franco Donatoni, Betsy Jolas, and Iannis Xenakis. Leroux’s thoughts on harmony and tone color have been linked to the experiments in “spectral music” carried out by Murail and Grisey, who sought to derive musical material from the internal structure of sounds. His music also distinguishes itself through its attention to pulse, rhythm, and momentum. According to Dominique Druhen, an expert on Leroux’s work, the composer is preoccupied with “movement— its birth, its death, and the conservation of that energy which enables its continuation.”

Pondering such abstract concerns suggests a certain philosophical—almost mystical—depth below the sparkling surface of his scores.

Indeed, the composer’s commentary on the creative process often resembles prose poetry as much as musical analysis: “Sound actions (élans, races, downfalls, surges, pulsations . . .) . . . are then set in motion by processes of transformation which are more or less continuous (compression/dilation, acceleration/deceleration, shifting of a pitch or timbre, dephrasing/rephrasing, accumulation/filtering, substitution, emerging/submerging, mimicry . . .) And whose limits (beginnings and ends of the processes, cadences, stages, changes of harmonic mode, mirror axes, diverse articulations . . .) define the different surroundings of the journey (from where one is leaving /to where one is going).”

Even without delving into the technical components of Leroux’s style, one can appreciate the emphasis on motion in the titles of some of his best known works: the chamber piece *Fleuve* (River, 1988), the quintet *Continuo(ns)* (*Continuo/Let’s continue*, 1994) and the Violin Concerto (*d’)ALLER ((on)GOING*, 1995). Underlying these evocative titles are myriad ways of creating and dispelling momentum. In *(d’)ALLER*, for example, rapid scales and arpeggios seem to shrink and expand as notes are added or removed, forming a shimmering backdrop for the contest between soloist and ensemble. This concerto is the central panel in Leroux’s triptych *Continuo(ns)-(d’)ALLER-Plus Loin* (1999–2000), whose title collectively spell out what might be considered an artistic credo: “Let us go farther.”

Much of Leroux’s recent music involves the gradual transformation of sound sources. Sometimes these transformations are concrete, as in the chamber work *AAA* (1996), which takes a quotation from baroque composer Jean-Philippe Rameau’s *La Poule* (The hen) as the springboard for a voluble chatter of variations. Typically, however, Leroux’s sound modulations are more abstract; for example, the 1998 trio *De l’épaisseur* (On density) explores the title concept by creating a “tangle of lines” that change over time, presenting different intensities of tone color, register, texture, and dynamics. Even more strikingly, in *M* (1997, for two pianos, percussion, and electronics), the composer analyzed the attack and decay of selected piano sonorities to generate electronic sounds intimately related to their acoustic roots, creating a remarkable fluidity between electronic and non-electronic timbres.

Leroux’s works have been commissioned by the French Ministry of

Culture, the Orchestre Philharmonique de Radio France, IRCAM, Ensemble Intercontemporain, Festival Musica, Les Percussions de Strasbourg, Norway's BIT 20, and the Belgian group Ictus. His music has been heard around the world at the Tempo, Music Today, Agora, Roma-Europa, Nuove Synchronie, Bath and numerous other festivals as well as in performance by New York's New Music Ensemble and the BBC Symphony Orchestra. In 1994, he received SACEM's Hervé Dugardin prize, and two years later, he won their second prize for *(d')ALLER*. He has since received SACEM's "prix des compositeurs," the André Caplet prize of the Académie des Beaux-Arts de l'Institut de France, the Paul and Mica Salabert prize for *Apocalypse*, and the Arthur Honegger prize from the Fondation de France. Leroux's *Continuo(ns)* was the subject of a book published by L'Harmattan, and the composer himself has written many articles on contemporary music. From 1993-95, he was resident at the Académie de France in Rome, and from 2001-06, he taught composition and computer music at IRCAM. In 2005-06, he was also Professor of Composition at McGill University in Montréal as part of the Fondation Langlois, and from 2007-09 he is Composer in Residence at the Arsenal de Metz and with the Orchestre National de Lorraine.

PPP (1993)

for flute and piano

Percussive, propulsive, playful—any number of “P’s” come to mind when hearing Leroux’s *PPP* for flute and piano. In this particular pairing of instruments, there is nothing resembling a conventional duet or even an improvisatory dialogue. Like two pistons (or often three: flute, right hand, left hand) they pound delicately, and so pervasively that when the flute breaks into its sole recognizably melodic statement, the effect is simply astonishing. Surrounding this singular moment, phrases expand and contract in a manner wholly plastic, growing and shrinking before our ears. A similar emphasis on gradual or progressive change infects both timbre and pitch as the flute moves smoothly from breathy sounds to clear ones or slides from one note to a neighboring note.

Composer Julien Copeaux considers the three “P’s” of Leroux’s title to represent three paradoxes: a strange stasis that is revealed only through transformation; a taming of potentially disruptive elements by reiterat-

ing them rather than dismantling them; and finally an understanding that repetition that holds even greater power over the listener after it has ceased than while it is ongoing. Leroux’s iterative processes are too varied to be hypnotic. Instead, a precisely coordinated, ever-changing flux—between the rapid shimmer of trills or tremolo and the carefully measured rhythmic divisions that make up most of the score—invites active, not passive hearing. As Copeaux puts it, “violence [is] substantiated by the captivating force of fascination.”

De la Texture (Of texture) (2006)

for flute/piccolo/alto flute/slide whistle, clarinet/bass clarinet, guitar, percussion, piano, violin, viola, and cello

Describing *De la texture*, commissioned for the San Francisco Contemporary Music Players by the Library of Congress’s Koussevitzky Foundation, Leroux explains that the work and its title spring from baroque ideas of texture and the composite rhythms of superimposed lines or voices: “By playing and listening to Jean-Philippe Rameau and François Couperin, I became aware that the connotations of decorative order that generally suggest the notion of ornamentation don’t represent at all the immense rhythmic richness and polyrhythmic activity of this music. The superimposition of ornamental figurations (in different fingers of both hands playing the harpsichord, for example) generate complex rhythmic encounters that possess a definite musical function.”

“In addition, my music has always involved the decomposition of rhythmic figures in a superimposition of different meters. In this piece, I have thus attempted to combine ornamentation, figures and polyrhythmic strata. To achieve this, I’ve constructed textures based upon the superimpositions of layers, recalling rhythmic formulas of the French military drum (even though I’m not particularly militaristic myself). There are flams, *coups anglais*. . . . I’ve used around thirty formulas just as I did in my piece *De la Vitesse* for six percussionists (2001).

“In a way, *De la Texture* is the tale of a Big Bang. There is an explosion. A material that consists of a multitude of sonic particles, of grains and rhythmic micro-cells is about to spread, moved by an energy that makes it consume the space of the concert hall, until it forms a spatial figure modeled after the square of the autumn constellation Pegasus. The three spaces that

are the space of writing (canons-delays, resonance-reverberation), the acoustical space (concert hall), and the space of interpretation (the positions of the musicians in the hall) come together to form only one space.”

EDMUND CAMPION (B. 1957)

Although Edmund Campion is known among his colleagues for his imaginative approach to music technology, when it comes to the listening experience technology per se must take a back seat. As he put it in an interview with fellow composer Keeril Makan (*Computer Music Journal*, 2004): “Emerging technologies have been the generative source for most of my musical explorations.” Yet Campion continues, “There is nothing new here. For Chopin, it was the modern piano, and for Schaeffer, it was the tape recorder. Finally, there is no distinction between acoustic sound, natural sound, or electronic sound. Everything is integrated with the full spectrum of all possible sounds. Bach’s *Art of the Fugue* and the noise of Niagara Falls both have a place in my compositional thinking. The site of the concert hall has become exciting again, and writing for acoustic instruments alone is just another part of the work. I hope I am coming full circle, back to the essential musical material, to music that is made just for hearing.”

Campion’s broadly historical outlook is matched by the wide geographical scope of his early experiences. A native of Dallas, Campion did his doctoral work at Columbia University with Mario Davidovsky before attending the Paris Conservatory where he studied with composer Gérard Grisey. In 1993 he was selected to work at the Institut de Recherche et Coordination Acoustique/Musique [IRCAM] and the following year he produced *Losing Touch*, performed by the San Francisco Contemporary Music Players in 1998 and again last season.

Like the percussion sextet we will hear tonight, this earlier duet for tape and vibraphone crosses, in Campion’s words, “the fruits of improvisation and formalized composition,” yielding a kinetic texture of delicate and jazzy rhythmic patterns.

The success of *Losing Touch* brought Campion new IRCAM commissions including his first large-scale piece for live, interactive electronics, *Natural Selection* (premiered in 1996 with the composer at the MIDI grand-piano keyboard), and the evening-long video and dance production *Playback* (1998-99), choreographed by François Raffinot. In addition, after his return from Paris, Campion joined the composition faculty at U. C. Berkeley, where he is also Co-Director of the Center for New Music and Audio Technologies [CNMAT].

He has thus had ample opportunity to reflect on the uses and abuses of music technology. Campion observes: “Technology has unwittingly suppressed live music practice, one of its big downsides. Nevertheless, I think we are learning to better handle the fruits of our discoveries. The IRCAM/Boulez model of the grand concert with massive electro-acoustic forces has been replaced by portability, performability, and performer-sensitive work. The performers need reliable systems to rehearse, just as they do with the music of Brahms. They need to feel renewed by the difficult new instruments they are required to learn. All this helps define a new class of musical activity. That’s the positive side.” This side was on display in *Outside Music* (2005), co-commissioned and given its world premiere by the San Francisco Contemporary Music Players with Julie Steinberg at the helm of a new keyboard instrument designed to exhibit pianistic virtuosity and to generate a dazzling array of computer-based sounds, modified in immediate response to the performer’s touch.

Among Campion’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, player piano, and eight channel tape. He has received commissions from IRCAM, the Centre National de Création Musicale, Radio France, the American Composers’ Orchestra, les Percussions de Strasbourg, and the Center for New American Music, among others. In addition to *Losing Touch* and *Outside Music*, the San Francisco Contemporary Music Players featured *Domus Aurea* (for vibraphone and piano) in 2001 and the piano duo *A Complete Wealth of Time* in 2005. The ensemble is currently

producing a CD of Campion's recent music to be released on Albany Records.

Ondoyants et Divers (Wavelike and Diverse) (2005)

for six percussionists

Campion's percussion sextet, commissioned by les Percussions de Strasbourg and funded by a Commande d'Etat from the French Ministry of Culture, takes its title from the curiously modern Renaissance essays of Montaigne. In Book I, essay 27 ("On friendship") the author contrasts the constant affection of true friends with the more volatile love between man and woman, which he describes as "ondoyants et divers," wavelike and diverse.

Campion recalls: "Before I discovered their origin, I had seen these words appear in several different places and under different circumstances. I have heard scientists talk of the 'wavelike and diverse' patterns of the universe, and I have heard sociologists talk of 'wavelike and diverse' patterns of human behavior. . . The words of Montaigne have catapulted away from his essay and have become a free agent to be used by anyone. Now I have used them as a title for a piece of music. Not long ago, I found myself using the words to describe my two-year-old daughter.

"*Ondoyants et Divers* is a piece about total cooperation, a cooperation that can lead toward militaristic action or toward ecological balance," Campion observes. In this case, as in *Losing Touch*, cooperation is achieved with the help of computer-generated, in-ear click-tracks that are individually tailored for each player's part. As for the specific instruments involved, the composer notes that his sextet "contrasts sharply with the modernist tendency to use large arrays of percussion instruments in symphony-like settings. Each of the six musicians in *Ondoyants et Divers* has only five small percussion instruments: one skin, one wood, one metal, one pitched metal, and one auxiliary. The music depends collectively on the six at all times. It is a composite music where to remove one part is to destroy the whole. The music depends on space and an ideal performance consists of the six instrumentalists spread in a circle around the audience. The focus is on the players and not the timbres; it is a concerto for six."

—Beth E. Levy

Not the singer, not the song

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

Price: \$2500, not including tax.
100% of the sales prices benefits the ensemble.

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

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

The Performers

Tod Brody teaches flute and chamber music at the University of California, Davis, where he also performs with the Emyrean Ensemble. His varied musical life has included playing for symphony, opera and ballet companies, Broadway shows, and traditional chamber ensembles. Brody is the principal flutist for the San Francisco Chamber Orchestra, Sacramento Opera, and California Musical Theater; he also appears frequently in such ensembles as the San Francisco Opera and Ballet orchestras. With the San Francisco Contemporary Music Players, Emyrean Ensemble, and Earplay, Brody has performed numerous world premieres, and has been extensively recorded. In addition to his work as a teacher and performer, Brody serves composers and new music as Executive Director of the San Francisco Bay Area Chapter of the American Composers Forum. He has been a member of the San Francisco Contemporary Music Players since 2001.

Andrea Menafrà studied at the Conservatorio “G. Verdi” and later specialized in contemporary music featuring the electric guitar. He has since become deeply involved in the jazz scene, attending master classes with Joe Pass, Joe Diorio, Hal Crook and Jerry Bergonzi and winning Second Prize at the VI International Fiuggi’s Guitar Festival. He has participated in the world premieres of compositions by Riccardo Nova, Giovanni Verrando, Philippe Leroux, Luca Francesconi, and Fausto Romitelli (including a recording of *Professor Bad Trip* on the Icarus label). An expert on guitar, electric guitar, banjo, and mandolin, Menafrà has played with such groups as Ensemble Icarus, Ensemble “Interzone,” the Orchestra of the Teatro La Fenice in Venice, the Radio Televisione Italia [RAI] National Symphony Orchestra, and Ensemble Musical Rara, and he has recorded for television broadcasts in Italy (RAI, RAI-SAT), Switzerland (RTSI, DRS), Croatia (Radio-Television), and Poland (Radio-Television). His Festival appearances include Warsaw’s Festival Chopin, M.A.N.C.A. in Nice, Ars Musica in Brussels, Musik der Jahrhunderte in Stuttgart, the Biennale in Zagreb, RAI Nuova Musica, Festival Milano Musica, Tage für Neue Musik in Zurich, and many others.

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

—Beth E. Levy

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

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

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

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

The **San Francisco Contemporary Music Players (SFCMP)**, now in its 37th year, is a leader among America's most distinguished and successful chamber music organizations, performing, commissioning, and recording the music of today's composers. The group presents works written for both large and small chamber ensembles. A ten-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, the San Francisco Contemporary Music Players has won this award more times than any other ensemble. It has commissioned 68 pieces and performed over 1,000 new works, including 57 U.S. and 130 world premieres.

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

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

Kate McLoughlin, Production Associate, earned her M.M. in Orchestral conducting at McGill University in Montréal, Canada, where she also completed undergraduate work in bassoon performance and music theory. She is currently the assistant conductor of the Oakland Civic Orchestra, and manager of the Berkeley Youth Orchestra. She joined the San Francisco Contemporary Music Players' staff in 2006.

Robert Shumaker, Recording Engineer, has been recording the San Francisco Contemporary Music Players' concerts and CD releases for over twenty years. Most recently, he recorded the ensemble's forthcoming album of compositions by Edmund Campion, and the ensemble's Pablo Ortiz album. Starting out as an engineer for rock concerts and recordings in San Francisco in the late 1960s, Shumaker went on to tour the Soviet Union twice with the Rova Saxophone Quartet, as well as making a tour of nine countries with the David Grisman Quartet. He has engineered over five hundred commercial recordings of artists ranging from Judy Collins to Diamanda Galas and from Van Morrison to Henry Brant. During the 1970s and '80s, he recorded the complete works of Conlon Nancarrow for 1750 Arch Records and Wergo. His work has been twice nominated for a Grammy Award.

Gregory T. Kuhn (Sound Engineer) is a multi-disciplinary and multi-media artist who freelances in the performing and fine arts as sound engineer, designer, composer, installation designer, collaborator, and fine arts photographer. His work is experienced by audiences around the world, often in contemporary music contexts, multi-media performances, and new and experimental media exhibitions in galleries and museums. Recent and upcoming projects in the performing arts include the New York premiere sound design for Rinde Eckert's *Horizon*, a new multimedia performance work by Joan Jeanrenaud, *Aria*, and a new multimedia/performance work with Randall Packer and tenor Charles Lane, *A Season In Hell* - a culminating performance of an eight year project by the US Department of Art and Technology. His most recent collaborative art installation, *Narcissus' Well* premiered last September at Midwestern State University in Texas. He has just released a CD recording of his 2005 collaboration with the master didjeridoo player, Stephen Kent. Originally from Philadelphia, he lives in Oakland (gtjk@earthlink.net).

Les Stuck began his career as a sound engineer, working for the Kronos Quartet, the Dead Kennedys, Laurie Anderson, and Pharoah Sanders. William Forsythe's Frankfurt Ballet brought him to Germany as a sound designer and musical collaborator, where he also mixed live sound and coordinated electro-acoustics for Frankfurt's Ensemble Modern, working closely with Peter Eötvös, Heiner Goebbels, and Frank Zappa. He then moved to Paris to work at IRCAM, where he was the musical assistant for Pierre Boulez, Tristain Murail, and Philippe Manoury. He is currently a content consultant for Cycling '74 and Technical Director of the Center for Contemporary Music at Mills College.

For online reviews of the
San Francisco Contemporary Music Players'
concerts and other music events around the Bay Area, visit
www.sfcv.org.

For New Music on the radio tune in to FM 91.7, KALW's radio show,
“Then and Now”
(Sundays, 8 - 10 pm), hosted by Sarah Cahill.

The San Francisco Bay Area Chapter of the
American Composers Forum
sends email announcements of new music related events
and opportunities in the Bay Area.

To join this email list, send a message to
subscribe@sfcv.org.