

Performers:
Tod Brody, flute
Jeff Anderle, clarinet
Lawrence Ragent, horn
Dale Wolford, saxophone
David Tanenbaum, guitar
Julie Steinberg, piano (Ligeti)
Karen Rosenak, piano (Du Yun, Current)
Karen Gottlieb, harp
Daniel Kennedy, percussion (Du Yun, Current)
Christopher Froh, percussion (Smith)
Roy Malan, violin (Current, Ligeti)
Susan Freier, violin (Smith)
Stephen Harrison, cello
Richard Worn, contrabass



Robert Shumaker, recording engineer
Richard Festinger, pre-concert talk moderator



Tonight's performance is supported in part
by the National Endowment for the Arts.

Tonight's performance of music by György Ligeti is sponsored in part
by a grant from The Ross McKee Foundation.

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San Francisco Contemporary Music Players

Tradition, Influence, Evolution

Monday, February 28, 2011 - 8 pm - Herbst Theatre

Donato Cabrera, conductor

DU YUN

Vicissitudes, No. 1 (2002)

This project has been made possible by the National Endowment for the Arts
as part of American Masterpieces: Three Centuries of Artistic Genius.

Approximate duration: 14 minutes

David Tanenbaum, steel string guitar

BRIAN CURRENT

Strata (2010)

World Premiere, Commissioned by the San Francisco Contemporary Music Players
with support from the Ontario Arts Council.

Approximate duration: 14 minutes

Intermission

RONALD BRUCE SMITH

Four Movements (2010)

World Premiere, Commissioned by the San Francisco Contemporary Music Players
with support from the Canada Council for the Arts.

Approximate duration: 18 minutes

I. Waves

II. Caoidh (Lament)

III. Scherzo

IV. November

Pause

GYÖRGY LIGETI

Trio for Violin, Horn, and Piano (1982)

Approximate duration: 23 minutes

I. Andantino con tenerezza–attacca

II. Vivacissimo molto ritmico

III. Alla marcia

IV. Lamento (Adagio)

Program Notes

DU YUN (b. 1977)

Composer Du Yun is represented on tonight's program by *Vicissitudes No. 1*, the first in her series of pieces exploring mutability, processes of change. This is an appropriate choice, for she is herself a mercurial person, counting among her many hats those of composer, vocalist, pianist, songwriter, improviser, librettist, and narrator, to name just a few. Born in Shanghai, she lives in New York City and is a frequent presence in both "uptown" and "downtown" venues. She teaches at SUNY Purchase and is well known for her leadership of the International Contemporary Ensemble, which she co-founded in 2001. When her music was featured at Frank Oteri's 21st Century Schizoid Music concert series in 2010, critic Allan Kozinn of the *New York Times* called her the "defining spirit" of the series, noting that even its adventurous programming managed to showcase only one facet of her musical identity: "the inventive, outgoing, quirky indie pop diva with an avant-garde edge."

Du Yun has the rigorous musical skills one would expect from a graduate of Shanghai Conservatory, Oberlin Conservatory, and Harvard University—a winner of commissions from the Fromm and Jerome Foundations and the First Place of China National Young Composer Competition. Yet as often as not she puts her training to unconventional ends. In 2003, she took a venerable excerpt from the Chinese qin (seven-string zither) repertoire as the basis for *San*⁰ for cello and tape. She writes: "Using a computer to patch events together, my inner hearing is amplified; at times, the tiny nuance that my inner listening field responded to is turned into a great happening." More recently, in the string orchestra score *Mantichora*, written for and premiered by the Berkeley Symphony, she sought to capture the idea of instrumental melisma (originally a term for vocalise that stretches a single syllable or word, sometimes beyond all recognition). In the midst of the compositional process, she recalled: "I was in Egypt, and heard the chants from minarets all around. It's like you're besieged by melisma. That's what I want to do with this piece."

Du Yun's uncanny ear was apparent early in her ability to improvise, a key factor in her decision to compose. (After losing her place in a Beethoven piano sonata during a performance exam, at age 11, she simply found her own way back to the score.) At the Schizoid Music

Festival, she improvised at the keyboard on harmonies drawn from Erik Satie's *Sonneries de la Rose + Croix* and musical material from a sixteenth-century vocal work by Francisco Guerrero. She is also known for incorporating vocal improvisations into pieces like *Miranda*, which is unnotated and extremely flexible in the moment of performance. One incarnation of *Miranda* was given in Milwaukee (at the 2010 season finale of the Present Music concert series, in a program titled "Dudes, Divas, and Dancers"), along with Du Yun's other scores *Air Glow* (2006; rev. 2009) and *Dream-bend* (2008). On this occasion, she commented: "my voice tends to be very raw. I like to convey this raw energy that I have." In Kozinn's words, "Her style takes in throaty whispers, groans and shouts; at times she seems to be evoking Leonard Cohen or Yoko Ono. But mostly, Ms. Du is in a world of her own, and the confident, high-energy theatricality that she brings to her vocal music is woven through her instrumental works just as vividly."

In fact, from childhood forward, Du Yun's musical world has been shaped by an extraordinarily wide range of references, many of which were captured in her opera *Zolle*, premiered at New York City Opera's 2010 Vox Festival. She writes: "*Zolle* alludes to the spoken-text sound-world of William Burroughs, Tom Waits, Diamanda Galás and Laurie Anderson, as well as Portuguese fados, 17th-century Italian opera, Japanese Noh theater, Chinese Kun opera, tangos, as well as Igor Stravinsky's *L'Histoire du Soldat*." Taken together, these diverse sounds express the composer's "fascination with our respective relationship to earth, to our roots.... I often think in today's world, no matter where we are from or where/what we think we belong to, we are all psychological immigrants, adapting to different geological and cultural collisions."

Du Yun's music has been premiered by le Nouvel Ensemble Moderne (Canada), de Decadanse (France), Nueva Música Duo (Mexico), the Shanghai New Music Ensemble, Bang on a Can All-Stars, Oberlin Orchestra, Boston Modern Orchestra Project, North/South Consonance Chamber Orchestra, and the Shanghai Symphony Orchestra, which recently gave the world premiere of a new orchestral score. Du Yun's concert music has been featured at the Ultima Contemporary Music Festival in Oslo; the Festival Internacional Cervantino in Mexico; the Shanghai New Music Festival; and at a torn-down theater space in Cartagena, Columbia. Her recent composing engagements include a work for the iO Quartet called *Cockroach's Tarentella* (with narrator and electronics); incidental music for the play, *I have been to Hiroshima Mon Amour*, which previewed at the Culture Project in April 2008; and a

dance/multimedia project, *Karaoke Superstar*, featured at the Whitney Museum Live in November 2008.

Du Yun, *Vicissitudes No. 1* (2002)

for saxophone, cello, double bass, percussion, piano, and steel string guitar

Unlike many of Du Yun's works, *Vicissitudes No. 1* is fully notated in score, although it still allows for moments of expressive, even ecstatic, freedom. It makes serious and specific demands on its performers: de-tuning of the guitar, multiphonics and unusual articulations for the clarinet, a variety of extended techniques for cello, double bass, and piano, and a panoply of imaginative percussion sounds. Yet these complexities are subsumed into a drama that is somehow also about identity. If the shimmering piano and eclectic percussion form a type of backdrop, the clarinetist seems at first to have wandered in from a klezmer band, though he quickly becomes polyvocal. Likewise the guitar player (merely an observer for the first half of the piece) enters in the guise of a Chinese zither player, but by the time he and the other musicians leave the stage, he has moved through an array of other sound worlds: blues, R&B, and heavy metal, among others.

BRIAN CURRENT (b. 1972)

A graduate of McGill University in Montreal and U. C. Berkeley, Brian Current writes music that is brimming with energy—sometimes with the propulsive rhythms of so-called minimalist music, sometimes with a more delicate sense of flux, but almost always with a sense of motion and playfulness about the treatment of time and texture. These features have won him numerous honors, including a Guggenheim Fellowship, the Barlow Prize for Orchestral Music, and Italy’s Premio Fedora for his new chamber opera *Airline Icarus* (2010).

Temporal plasticity is especially compelling in Current’s large ensemble scores *For the Time Being* (1999) and *Symphonies in Slanted Time* (2005). In the latter, Current explains, the music “is always speeding up or always slowing down. Rather than write music for a steady metronome, I wondered if it were possible to make the change in tempo the normal state of the music... using rejuvenation to create constantly changing textures.” He has put these principles to a variety of expressive uses, in such works as the recent *Whirling Dervish* (2010) or the orchestral tone poem *Kazabazua* (2002, rev. 2006) which describes the “flow and restlessness” of a partially underground river in the Gatineau hills north of Ottawa.

Current’s virtuoso handling of instrumental ensembles stems in part from his work as a conductor, which has placed him at the helm of a dozen or so symphony orchestras and new music groups. Also perhaps linked to his experience on the conductor’s podium is a very sensitive, almost tactile treatment of musical texture—the interplay between discrete lines of material or groups of players in the moment of performance. This preoccupation is readily apparent in *This Isn’t Silence* (1998, rev. 2001) which lends its title to a CD of his music released by Centredisques in 1997. It can also be heard in Current’s *Concertino* for flute, string orchestra, and three flutes dispersed around the concert hall. Here, the composer “imagined blanketing the hall with the sound of flutes positioned at the back of the room. At times they act as distant relatives to the solo line but more often they fill out the sound with tumbling gestures of their own.” A similarly imaginative handling of texture can be heard on tonight’s program, in Current’s brand new score, *Strata*.

Combining his activities as composer and conductor, Current has engaged in some astonishing and successful public interventions on behalf of new music. Since 2006, he has been artistic director and

conductor of the Royal Conservatory of Music's New Music Ensemble in Toronto. In 2009, he supervised a 12-hour, 200-person installation-performance of James Tenney's *In a Large Open Space*, which drew an estimated 15,000 people to the opening of the Conservatory's new Koerner Hall. He has also composed a real-time introduction to twentieth-and twenty-first-century music called *This Isn't Silence: A Young Person's Guide to New Music for Symphony Orchestra* (2008), and in May 2010 he curated a concert series devoted to young composers that was aired on the Canadian Broadcasting Corporation [CBC] Radio 2.

In 2001, Current's score *For the Time Being* won the Grand Prize in the CBC's National Competition for Young Composers, after which it was honored by the International Rostrum of Composers in Paris and was selected as part of the inaugural concert program for the 2002 Warsaw Autumn Festival. Next month, the Royal Winnipeg Ballet will take on tour a full-evening ballet featuring three of Current's scores alongside works by John Estacio. And later this season, the Kitchener Waterloo Symphony Orchestra will give the world premiere of *Whirling Dervish, for Sufi Whirling and Symphony Orchestra*, commissioned with funds from the Barlow Endowment.

Current, *Strata* (2010)

for flute, B-flat/bass clarinet, violin, cello, percussion, and piano

According to the composer, "the title *Strata* refers to the layering of musical material found throughout the work. Often there are layers or patterns that overlap with themselves. Musical shapes are also created by widening glissando lines played by the strings. In writing the piece I was looking for music that was very energetic and virtuosic, but also moments that are calm despite the surging activity." *Strata* was commissioned by the San Francisco Contemporary Music Players in 2010 with the assistance of the Ontario Arts Council. The Ontario Arts Council is an agency of the Government of Ontario.

RONALD BRUCE SMITH (b.1961)

Ronald Bruce Smith is well known to Bay Area audiences, both through his association with the University of California, Berkeley and the Center for New Music and Audio Technologies [CNMAT] and through numerous California performances, including the Berkeley Symphony's 2000 premiere of *Constellation*, for orchestra and live electronics; a Los Angeles performance of *Remembrances of a Garden* in 1996; the San Francisco Contemporary Music Players' performances of *return to breath* (2000) in 2002 and *Five Pieces for Guitar and Electronics* (2007) in 2009; and several appearances under the auspices of San Francisco's Other Minds Festival and Séance concerts.

Many of Smith's works share a contemplative character, a preoccupation with enhancing the resonance of a given ensemble, and an openness to new sound sources (including non-Western ones) that caused the *New York Times* to call his music "fresh and lustrous." In *Five Meditations* (1997-99), for example, based on research he began at IRCAM and realized more fully at CNMAT, Smith manipulates materials drawn from Pakistani vocal music and the Indonesian gamelan (percussion orchestra). His *Kyrie Eleison* (1992) combines a soprano soloist, orchestra and live electronics in what he calls a "quiet plea for mercy as well as a static prayer for spiritual reflection," intended as a memorial for fourteen students murdered at the University of Montreal in December 1989. The evocative *return to breath* also became a memorial work, after the untimely death of Michael J. Baker, director of Toronto's ArrayMusic Ensemble.

As we will hear tonight, Smith's interest in the nuances of tone color has taken diverse forms. In works like *Still/Life* (1993) for flute and piano or *Remembrances of a Garden* (1994), for chamber ensemble, timbral variety comes from dramatic articulations and subtle performance techniques. In his chamber work *Flux*, performed by the San Francisco Contemporary Music Players in 1995, he relies on the mathematical exploration of tone color based on the manipulation of harmonic spectra from the overtone series. More imaginative still is the 1995 orchestral score *Echo (Ecco (Eco))* whose threefold title gives a foretaste of the work's intricacy, playing on the English word echo, the Italian *ecco* (behold), and the author Umberto Eco. In Smith's words: "The three words of the title when spoken correctly one after the other go through subtle changes in the sounds of their vowels.... This is reflected in the music in that a line or chord may go through several color changes, via

its orchestration, while being sustained. The word ‘echo’ is also reflected in the music in that melodic figures are often closely echoed in other instruments to create a large and complex reverberation effect.” Playing as it does with English, Italian, and a French-tinged interest in the sonic phenomena of attack, echo, and decay, the work shows the international scope of Smith’s vision.

Smith has received many awards for his compositions, including the International String Quartet Competition in Washington, D. C. and the Robert Fleming Prize of the Canada Council. He has received commissions funded by the Canadian Broadcasting Corporation, the Fromm Music Foundation at Harvard University, the Barlow Endowment for Music, the Manhattan School of Music, the Canada Council for the Arts, and the Ontario Arts Council, and performances by such ensembles as the Aitken/Tureski Duo, California E.A.R. Unit, Cikada, the Continuum Ensemble, the Verge Ensemble, the Del Sol String Quartet, Earplay, the Evergreen Club Gamelan, Manhattan School of Music Percussion Ensemble, the Pierrot Ensemble, Columbia Sinfonietta, the Kitchener-Waterloo Symphony Orchestra, and the Winnipeg Symphony Orchestra. In 1986, he was co-founder of Toronto’s Continuum Contemporary Music Ensemble, which has won national awards for its innovative programming and its contribution to Canadian culture. He attended the University of Toronto, McGill University, and U. C. Berkeley, where he worked with Richard Felciano and David Wessel, and received his doctorate in 1992. He then spent time in Paris at IRCAM [Institut de Recherche et Coordination Acoustique/Musique], studying with Tristan Murail, and in his native country, Canada, where he served as resident artist at the Banff Centre School of the Arts and at Ontario’s Festival of the Sound. He has since taught at CNMAT, Stanford University, the University of Illinois at Champaign-Urbana, and served as resident composer at the electronic arts institute in Amsterdam, STEIM, in 2006. In 2003, he joined the faculty at Northeastern University. Among Smith’s recent commissions are a score for the Manhattan School of Music Percussion Ensemble and his Third String Quartet commissioned by the Barlow Endowment.

Smith, *Four Movements* (2010)

for flute/piccolo, E-flat/B-flat/bass clarinet, percussion, harp, violin, and cello

Asked to describe his new piece, *Four Movements*, Smith explains that his aim was “to create contrast and balance among the movements”

rather than treating them like chapters in a story.

The first movement “Waves” focuses on the violin part and its title “has to do with the shapes of the lines, which proceed “lightly, shimmering... as a representation of how I imagined the color of the sound to be analogous to light playing on water. The opening of the movement begins with a ripple. It then moves towards waves of larger amplitudes that gradually subside into a gentler though multi-hued contour that is constructed through the ancient device of hocket.

“The second movement is titled ‘Caoidh’ which is the Scottish Gaelic word for lament. Around the time that I composed the work, I had been reacquainting myself with the Highland Clearances, a very dark chapter in Scottish history. Among many things, it made me think again about immigration and how dire the circumstances must be for any group of people to uproot themselves from their homeland in order to move to a distant unknown land and an uncertain future. At the same time, I had been listening to whistle music from both Irish and Scottish Gaelic cultures. The most accomplished whistle players can add an enormous range of expression to their playing through ornamentation, by fluttering their fingers over the sound holes producing an amplitude vibrato, and by releasing the energy they are putting into the instrument creating microtonal slides. Taking this as a cue, in order to add to the expressiveness of the music and to the anguish I wanted to convey, I began to employ microtones to the melodic material.

“The third movement, ‘Scherzo,’ is obviously lighter in nature. It is a moderately fast composition that is built on two simultaneously recurring rhythmic cycles, one in quadruple divisions of the pulse and the other in triple divisions of the pulse. Toward the end of this movement, things seem to fall apart rhythmically and otherwise. The flutist and the clarinetist are required to spray compressed air canisters... to augment the sound of some of the breath noises that occur at the end of this movement and to pay homage to the richly inventive imagination of the late Arthur Jarvinen, a composer whose use of aerosol in his ‘Egyptian Two-Step’ made an impression on me.”

“The fourth movement, ‘November,’ is something of a reflection on that month of the year as experienced in northern regions. Unlike the earlier months of the fall during which the trees are filled with the rich colors of the changing leaves and the light in the sky can still contain some warm hues, in November the leaves are gone leaving only the limbs of the trees while the light in the sky begins to carry colder hues.

November landscapes are a strong reminder of the transient nature of our existence on earth.”

Four Movements is dedicated to Adam Frey and the San Francisco Contemporary Music Players. It was commissioned by the San Francisco Contemporary Music Players with financial assistance provided through the Music Section of the Canada Council for the Arts, which last year invested \$26.3 million in music throughout Canada.



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GYÖRGY LIGETI (1923-2006)

The passing of György Ligeti in June 2006 gave many musicians occasion to pause and reflect on his position at the crossroads of contemporary music. In conversation with Richard Dyer of the *Boston Globe*, pianist Anthony di Bonaventura confided that “Ligeti heard things that no one else had heard before.... His music was highly organized, but it gave the impression of a near-chaotic assemblage of sounds, and nothing was too wild for him. One thinks of him as operating in a totally different sphere of music, the innovator par excellence, yet it was all solidly based on the music of the past.” These two poles, the radical and the traditional, defined his career more starkly, more forcefully than his sometimes idiosyncratic music suggests.

Ligeti’s life was profoundly transformed by personal and stylistic migrations caused by mid-century upheavals in the politics of his native Hungary and of Europe at large. Unlike his father and brother, Ligeti survived the concentration camps of World War II and went to Budapest in 1945, where he studied with Ferenc Farkas and Sandor Veress among others, inheriting from them a love both for Bartók and for folk music, but working in artificial isolation from what he later considered the modernist mainstream of Western Europe. In the fall of 1956, as Hungarian intellectuals pushed for a more flexible communism whose priorities would be set in Budapest rather than Moscow, Ligeti was secretly studying music by such “bourgeois” composers as Arnold Schoenberg and Karlheinz Stockhausen. When Soviet tanks put an end to the attempted “revolution,” Ligeti planned a dramatic escape—crossing into Austria on foot in the dead of winter—that would forever color perceptions of his character and career.

Within a few months of his arrival in the West, he was working with electronics in Cologne. Two tape pieces, *Glissandi* (1957) and *Artikulation* (1958), illustrate his experiments with layering and distortion—experiments which he soon carried into the realm of non-electronic orchestral music in the works that made him internationally famous: *Apparitions* (1958-59) and *Atmosphères* (1961). In these pieces, melody and rhythm are blurred beyond recognition through the creation of “sound complexes” or “clusters” made up of many independent but overlapping musical lines—tiny units of sound that are superimposed to create what Ligeti famously called “micropolyphony.” The intensity of the resulting clusters waxes and wanes, but their precise pitches and rhythms remain obscure and often cannot be captured in normal music

notation. Ligeti transferred these concepts to a vocal medium in *Lux Aeterna* (1966) for sixteen soloists and chorus—a work made famous by its appearance in Stanley Kubrick’s *2001: A Space Odyssey*.

After making a name for himself in the avant-garde during the sixties, however, Ligeti gradually changed course, finding (or recovering) an appreciation for more conventional sounds and textures. As musicologist Paul Griffiths puts it, “all kinds of memories began to float on the surface: consonant chords, melodies that might suggest folk song (especially Hungarian folk song), pulsed rhythms.” Perhaps he was building on his works like the Second String Quartet (1968) which makes many allusions to music of the past. Perhaps he was exploring the similarities between the shapes of his micropolyphonic works and the compositional processes created by American “minimalist” composers such as Terry Riley or Steve Reich, whose music he encountered while serving as a Visiting Professor at Stanford University in 1972. In any case, his music became much more eclectic in style and technique. The opera *Le Grand Macabre* (1974-77), performed by the San Francisco Opera in 2004, subsumes allusions to Monteverdi, Rossini, and Verdi together with traffic noises, Schumann, Offenbach, and so many other sources that Ligeti himself has referred to the opera as a kind of musical “flea market.”

Beginning in the mid-1970s, Ligeti acknowledged a vast variety of influences, from the classic repertoire (Bach, Beethoven, Debussy, and especially Conlon Nancarrow’s experiments with player piano music), to world music (African drumming, Balinese percussion music), to jazz (Thelonius Monk, Bill Evans), to fractal mathematics. With his two harpsichord works of 1978, *Passacaglia Ungherese* and *Hungarian Rock*, he even reconnected with elements of his pre-1956 existence: traditional forms and the asymmetrical rhythms of Hungarian folk music (as understood by a composer now familiar with jazz, Latin American music, and rock). These reincorporations of familiar sounds suggest not a retreat from the avant garde but a rebirth of interest in conventionally communicative music.

Since 1964, when *Apparitions* won him first prize at the ISCM Composition Competition in Rome and he was made a member of the Royal Swedish Academy of Music, each decade brought Ligeti new honors. He was a member of many distinguished societies—Berlin’s Akademie der Künste (1968), the American Academy and Institute of Arts and Letters, the International Society for New Music (1984),

and the Ordre National des Arts et Lettres (1988). The titles of his many awards testify to his truly international acclaim: Koussevitzky Foundation Prize, Beethoven Prize (Bonn), first place at the International UNESCO Competition, the Bach Prize (Hamburg), the Ravel and Honegger Prizes (Paris), the Béla Bartók-Ditta Pasztory Prize, the Grawemeyer Award, the Austrian State Prize, Japan's Praemium Imperiale, and the Ernst von Siemens Prize of Munich. The San Francisco Contemporary Music Players featured selections from his *Piano Etudes* (1988-2001) in January 2005 and the song cycle *Sippal, dobbal, nádihegedüvel* (With Pipes, Drums, Fiddles) in 2008.

Ligeti, Trio for Horn, Violin, and Piano (1982)

The Horn Trio of 1982 represents the culmination of Ligeti's interest in recuperating aspects of the western classical tradition. It opens with a distortion of the famous "horn-call" that opens Beethoven's "Lebewohl" (Farewell) Piano Sonata and which Johannes Brahms used in his own Horn Trio of 1865. Ligeti's Trio was intended as an "homage to Brahms," but also an integration of his own ideas about sound into the rarified canon of chamber music. In addition to using natural horn harmonics, recalling the valveless horn playing of the eighteenth and early nineteenth centuries, Ligeti chose more or less conventional forms for the Trio's four movements. The Andantino unfolds in a clear ternary form that nonetheless includes enigmatic echoes and temporal blurring of musical lines. The second-movement scherzo represents, in Ligeti's words, "a dance inspired by various kinds of folk music from non-existent peoples; as if Hungary, Rumania, and all of the Balkan countries lay somewhere between Africa and the Caribbean." The fierce "alla marcia" movement includes its own more lyrical mid-section, incorporating an allusion to the oft-quoted horn-calls and stirring the horn player to join the movement's action. In the finale, the falling contour of the "Farewell" gesture, already associated with leave-taking, infiltrates all the instruments, chromatically, poignantly, spiraling ever downward in overlapping gestures of lament.

The Performers

Donato Cabrera joined the San Francisco Symphony (SFS) conducting staff in 2009. As Bruno Walter Resident Conductor he works closely with SFS Music Director Michael Tilson Thomas, and as Wattis Foundation Music Director he leads the San Francisco Symphony Youth Orchestra in its entire season of concerts. Cabrera made his San Francisco Symphony debut in April 2009, stepping in with 24 hours of notice to conduct works by Mozart and Mussorgsky. From 2005 to 2008, he was Associate Conductor of the San Francisco Opera, participating in the world premiere of John Adams's *Doctor Atomic* and conducting performances of *Die Fledermaus*, *Don Giovanni*, *Tannhäuser*, and *The Magic Flute*. Cabrera has also assisted in productions at the Metropolitan Opera, Lyric Opera of Chicago, and the Los Angeles Philharmonic. In 2002, he was a Herbert von Karajan conducting fellow at the Salzburg Festival and has also served as an assistant conductor at the Ravinia, Spoleto (Italy), and Aspen Music Festivals, and the Music Academy of the West.

A champion of new music, Cabrera was Music Director and co-founder of the American Contemporary Music Ensemble (ACME), and has led that ensemble in works of John Adams, Jacob Druckman, Donald Martino, Frederic Rzewski, and Elliott Carter. Cabrera is dedicated to music education and community outreach and has worked with members of the young artist programs of the San Francisco Opera, Lyric Opera of Chicago, and Portland Opera. In March 2009, Cabrera was asked to be one of eight participants in the biennial 2009 Bruno Walter National Conductor Preview, leading the Nashville Symphony over two days in a variety of works. In February 2010, he was recognized as a Luminary by the Friends of Mexico Honorary Committee, a group led by San Francisco's Consul General of Mexico Carlos Félix, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area. Cabrera made his South American debut in 2008, conducting *Madama Butterfly* with the Orquesta Sinfónica de Concepción in Chile, and he returns yearly to conduct symphonic and operatic repertoire.

David Tanenbaum, guitar, has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Sinfonietta, and Vienna's ORF orchestra, playing under such eminent conductors as Esa-Pekka Salonen, Kent Nagano, and John Adams. Among the many works written for him are Hans Werner Henze's guitar

concerto *An Eine Aolscharfe*, Terry Riley's first guitar piece *Ascension*, four works by Aaron Jay Kernis, and the last completed work by Lou Harrison. He has toured extensively with Steve Reich and Musicians, was invited to Japan in 1991 by Toru Takemitsu, and has had a long association with Ensemble Modern. He joined the San Francisco Contemporary Music Players in 2008.

—Program Notes by Beth E. Levy



Please join us for a **reception**
in the lower lounge after the concert.

Food and drink will be served.

The lower lounge is downstairs from the main lobby.

