

From the Artistic Director



Momentum. Position. Acceleration. Vector. I was never a very good student in my high school science class. My best energy was spent perfecting vocal imitations of thunder and howling wind, with the goal of creating a stirring ventriloquy of stormy scenes that I could surreptitiously deploy in class on sunny spring days to amuse my classmates. I did perk up during discussions of the Heisenberg Principle though. I loved the idea that you could know either where a particle was or you could know where it was

going, but not both. All that talk of uncertainty in a science class was pretty exciting. I hasten to add that I wasn't really paying that much attention in class so please don't write me to say I've misunderstood Heisenberg. I think that's pretty much a given. But I've always really liked the way I understood the principle. And I've learned to apply it, after a fashion, to percussion playing.

Most people think that percussion is the art of striking things, but it really is an art of positioning oneself for the strike. About a related genre Toshio Hosokawa once told me that the most poignant moment in Japanese calligraphy comes just before the pen lowers toward the paper. In other words expression comes not by making a mark but by positioning yourself to make a mark. The same is true with percussion: every quality of sound from loudness, to color, to intensity, to rhythmic accuracy is a property of preparing, not executing, a stroke.

So the static qualities of percussion playing – arm angle and stick position, mallet height and even stroke speed – are inert topics not worthy of serious analysis. What's fascinating about percussion playing is the body of the percussionist in flight, aiming not at some flatfooted point of contact with an instrument but moving towards a poised instant of coiled energy from which a stroke will emanate. In fact the technical side of a virtuosic percussion piece like Brian Ferneyhough's *Bone Alphabet* is about very little else than the choreography of positioning. The only stillness – in other words a moment where you can tell where the body is and instead of where it's going – is to be found in the infinitesimal pause at the top of each stroke cycle just before stick descends. Otherwise everything is fluid, in motion.

Wanting to begin tonight's program with a birthday celebration for *Bone Alphabet* which turned twenty years old last month, I spent some time reflecting upon ensemble pieces of music that also trade in the tension

between momentum and position, between the fluidity of preparation and the concreteness of arrival. Swiss composer Katharina Rosenberger's *scatter 2.0* consists of series of small, shall we say scattered, phrases that seem to be moving towards a complete thought. In a way the piece is misnamed since it starts with disconnected cells that are fractured by a frenzy of meter changes and gradually coalesces to lengthier phrases and more complete ideas. Perhaps it would be more accurate to call it "Gather." But either way it's the tension between momentum and position that I find appealing as fragments of ideas migrate and merge to wholeness. Her compatriot Heinz Holliger's *Mámounia*, played brilliantly by Christopher Froh, follows suit as slow textural moments of distinguishable quidity – of musical "this-ness" – rub against fleeting passages of very complex metrical construction. The friction between momentum and arrival fuels the forward progress of this music.

But it's not only in Switzerland that being somewhere and going somewhere act as distinguishable vectors. Historically one of the great tools to manage musical momentum has been the ornament. Like the downward stroke of a poised pen, an ornament is a means of approaching a goal. It describes an arc from maximum to minimum potential energy (or seen in reverse, from minimum to maximum rhetorical weight.) Ornaments therefore are fundamentally about controlling the energy of a phrase. They can conduct energy or resist it, and accordingly accelerate or retard momentum within a musical idea. Tonight you'll hear a recent take on ornaments in their many guises in *Fancywork*, Geoffery Gordon's fascinating study in musical filigree and handiwork scored for violin and guitar.

On its surface Olly Wilson's *A City Called Heaven* seems like the outlier in this concert. This is music seemingly too grounded in continuous rhythmic and metrical structures, too rooted in a compositional tradition self-consciously based on jazz and the blues, and too structured on a coherent and well-balanced scheme of orchestration to trade much in theoretical notions about momentum. Yet just as *Bone Alphabet* is, this music also is about preparatory energies and about the fascination we have for things that are in the process of becoming. Like all music that comes from the blues, *A City Called Heaven* ebbs and flows in time with the rhythms of breathing. And even in moments of dense instrumental writing the music is always flowing, never fixed in place; always arriving, never arrived.

Steven Schick

San Francisco Contemporary Music Players
Steven Schick, Artistic Director

Zone 4: in which momentum and position co-exist within the physicality of a musical performance

Monday, March 26, 2012 • 8:00 pm • Herbst Theatre

BRIAN FERNEYHOUGH

Bone Alphabet (1992)

Steven Schick, percussion
Approximate duration: 10 minutes

KATHARINA ROSENBERGER

scatter 2.0 (2010)

Approximate duration: 10 minutes

HEINZ HOLLIGER

Ma' mounia (2002)

Christopher Froh, percussion
Approximate duration: 14 minutes

Intermission

GEOFFREY GORDON

Fancywork (2007)

Graeme Jennings, violin and David Tanenbaum, guitar
Approximate duration: 15 minutes

OLLY WILSON

A City Called Heaven (1988)

I. Agitato

II. Adagio

III. Allegro

Approximate duration: 20 minutes

This concert is made possible in part by the generous support of Pro Helvetia, the Swiss Arts Council; and the Consulate General of Switzerland in San Francisco.

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The Performers

Steven Schick, conductor/percussion (Ferneyhough)

Tod Brody, flute

Peter Josheff, clarinet (Rosenberger)

Jeffrey Anderle, clarinet (Holliger, Wilson)

Lawrence Ragent, horn

David Tanenbaum, guitar

Keisuke Nakagoshi, piano

Daniel Kennedy, percussion (Rosenberger)

Christopher Froh, percussion (Holliger)

James Kassis, percussion (Wilson)

Megan Shieh, percussion (Wilson)

Graeme Jennings, violin (Rosenberger, Gordon)

Roy Malan, violin (Wilson)

Ellen Ruth Rose, viola

Stephen Harrison, cello

Robert Shumaker, recording engineer



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

BRIAN FERNEYHOUGH

Brian Ferneyhough is widely recognized as one of today's foremost living composers. Since the mid-1970s, when he first gained widespread international recognition, his music has earned him an enviable reputation as one of the most influential creative personalities and significant musical thinkers on the contemporary scene.

Ferneyhough was born in Coventry, England, on January 16, 1943. His early musical experiences occurred in the informal context of local music making in his native city. Later, he enrolled at the Birmingham School of Music, and then at the Royal Academy of Music, London, where he studied briefly under Lennox Berkeley. In 1968 he went to Amsterdam to study with Ton de Leeuw, and the following year a further scholarship allowed him to pursue his studies with Klaus Huber at the Basel Conservatoire.

He was appointed onto the teaching staff of the Freiburger Musikhochschule in 1973, remaining there until 1986. Subsequent academic positions were with the Royal Conservatoire at The Hague (1986-87), UC San Diego (1987-1999), and most recently Stanford University, where he is William H. Bonsall Professor in Music. Alongside these permanent appointments, he has been associated with many prestigious teaching institutions and international summer schools for contemporary music, including the Darmstädter Ferienkurse für Neue Musik, and the annual Composition Course of the Fondation Royaumont. He has held Guest Professorships at the Royal Conservatoire of Stockholm, the California Institute of the Arts, the University of Chicago, and Harvard University.

In 1984 Ferneyhough was made Chevalier de l'Ordre des Arts et des Lettres. He has since been named a member of the Berlin Akademie der Künste, the Bayrische Akademie der Schönen Künste and a Fellow of the Royal Academy of Music, and most recently received the Ernst von Siemens Music Prize for 2007.

About *Bone Alphabet*

for solo percussion

The composer writes, "*Bone Alphabet* came about as the result of a request by Steven Schick for a solo work for a group of instruments small enough to be transportable as part of the performer's personal luggage when travelling by air. I responded by leaving the precise instruments to be utilised unspecified, other than by requiring each of the seven sound sources selected to be capable of supporting an extremely wide range of dynamics and of having closely similar attack and decay characteristics to the other instruments. An additional constraint was that no two adjacent instruments making up the gamut of possibilities were to be constructed of the same material (so that, for instance, a chinese gong could not be located next to a

cow bell).

“The work was composed as a succession of thirteen distinct types of musical compartment, each made up of a different number of subsections. A second stage of the compositional process involved detaching these subsections from their original context and redistributing them in a kaleidoscopic and relatively unpredictable manner, so that the rhetorical language of *Bone Alphabet* reveals itself as a non-linear succession of unprepared contrasts and unexpected conjunctions.

“In spite of its radically limited instrumentation, the work is conceived polyphonically throughout, the individual voices being distinguished primarily by sharply etched articulation characters, given the same group of seven sounds is shared by all voices. It is the principal task of the interpreter to discover ways of surmounting the initial timbral constraints by recourse to a compensatingly capacious reservoir of stamina and physical dexterity.”

Bone Alphabet was given its first performance by Steven Schick, its dedicatee, in San Diego, February 1992.

KATHARINA ROSENBERGER

Katharina Rosenberger, born in Zurich, holds a Master of Music from the Royal Academy of Music in London and graduated in 2009 with a Doctor of Musical Arts in Composition from Columbia University. Principal teachers include Tristan Murail and Michael Finnissy. Since Fall 2008, she has been Assistant Professor in Composition at UC San Diego.

Much of her work manifests itself in an interdisciplinary context, and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. She often works in a collaborative setting and links her music (for acoustic and electronic mediums) and installations with the theatre, video art and modern dance. Rosenberger maintains an active musical live on the East and West Coast, and throughout Europe.

Awards include the Reid Hall and Camargo Foundation Fellowships, the 2007 Pro Helvetia composition commission, the 2005 “Mediaprojects Award”/ Projekt Sitemapping of the Swiss Federal Agency (OFC), and the Landis&Gyr London Studio Prize. In 2005 she was the composer in residence of the Orchestre de Nîmes (France).

About *Scatter 2.0*

for flute/piccolo/bass flute, clarinet/bass clarinet, piano, percussion, violin, and cello

Q & A with Katharina Rosenberger:

Q: Are there aspects of the piece that were inspired in some way by the ensemble für neue musik zürich, or are the result of writing it for that particular group?

A: I have been working with the ensemble für neue musik zürich

(enmz) for the past five years on a variety of projects. Our first adventurous collaboration was in 2007 for the video opera *x – suite filante*. The group has an affinity for theatre and after having seen them in 2005 on stage in a delightful production by Anna Viebrock, their full talent came to light and I thought that this would be a perfect match. Not only are they remarkable musicians, they are also impressive at interpreting characters; I encountered them witty, sarcastic, a little stubborn, and with plenty of good humor. And to no surprise, the dynamic of the group and among themselves is not too far fetched from what I have noticed during the theatre performance. So when in 2009 the enmz had commissioned me to write a new piece for them, I wanted to write something very energetic, gritty, fast and snappy. Besides thinking of a kaleidoscope and action patterns, in *scatter 2.0* I try to capture the liveliness of the group with rapid (sporty) runs, spirited timbres, and at times a little edginess through extreme ranges and dynamics, fast figures and jumps.

Q: Percussion plays an important role in the structure of the piece, particularly in the woodblock and crotales. How do the other parts relate to and interact with the percussion?

A: What fascinates me about these two percussion instruments is the beauty of their high-pitched, sharp and radiant instrumental color. At the same time, they oppose each other. The woodblocks belong to the instruments of indefinite pitch and produce an utterly dry and firm attack; hitting or bowing the crotales, on the other hand, produces a prolonged and intense vibration of the metal that can carry on over several seconds. The crotales are pitched instruments and may have a range of two octaves.

*This contrast is an aspect I play with in the last section of the composition: high pitched, jittery attacks played by the flute, percussion, piano and violin, followed by the low fuzzy rumble of the violoncello and low piano. Here and from midway on, the percussion blends in with the other instruments. Or, in other words, the entire ensemble takes on a percussion-like character. In the beginning of *scatter 2.0* however, another hierarchy among the instruments manifests itself. Often, the percussionist is the catalyst that sets off the rest of the ensemble into motion. Except for the percussionist, the ensemble often plays in unison, but through the repeated wood block hits these uniform lines slowly burst into individual figures, scattering the musical motifs all over the instrumental body. The relationship between the percussion and the other instruments remains tense, and only little by little consolidates and finally merges into a harmonious and swiftly hovering contrapuntal texture, played by the bass flute, bass clarinet and the marimba.*

HEINZ HOLLIGER

Heinz Holliger was born in Langenthal (Switzerland, canton of Berne) on May 21, 1939. During his grammar-school education he studied oboe at the Conservatoire of Berne and composition with Sándor Veress. From 1958 he continued his studies in Paris, and between 1961 and 1963 he studied composition with Pierre Boulez at the Music Academy of Basel. After winning first prizes at international music competitions (Geneva 1959, International Music Competition of the ARD 1961), Holliger began to give worldwide concert performances as an oboist. Contemporary composers such as Hans Werner Henze, Krzysztof Penderecki, György Ligeti, Elliott Carter, Witold Lutoslawski, Karlheinz Stockhausen, and Luciano Berio wrote compositions specially for him. Among his outstanding achievements is the rediscovery of forgotten works by 18th-century composers such as Jan Dismas Zelenka and Ludwig August Lebrun.

Holliger's oeuvre covers all genres – from stage works via orchestral, solo and chamber music works to numerous vocal pieces. Almost all compositions bear testimony to a tireless search for the limits of sound and language. His music is often preceded by an intensive examination of artists' or poets' lives and lyrical texts. He has always been fascinated by artists living on the edge of society or at the edge of life.

About *Ma'mounia*

for percussion solo and an instrumental quintet of flute/piccolo/alto flute, clarinet/bass clarinet, French horn, piano, and cello

This work, a commission for the Concours de Genève 2002 and premièred during the competition, also reveals its connections with Geneva in its title: Heinz Holliger named *Ma'mounia* after a restaurant in the city which was the location of the composition's original inspiration. In this work, the composer highlights the musical interplay between body and mind. The frantically virtuoso percussion part corresponds with the ensemble in theatrical physicality. The progress of the piece describes an arc extending from a pure soundscape to an explosive tonal sonority, finally ending at its initial starting point.

GEOFFREY GORDON

Geoffrey Gordon's list of works includes orchestral and chamber music—vocal and instrumental—as well as scores for theater, dance and film. His music has been called “brilliant” (Boston Globe), “stunning” (Milwaukee Journal), “wonderfully idiomatic” (Salt Lake Tribune), “haunting” (Strings Magazine) and “remarkable” (Fanfare). Chicago Tribune music critic John von Rhein called *lux solis aeterna* “a cosmic beauty ... of acutely crafted music.” And Lawrence Johnson of Classical Review called

Mr. Gordon's work *Tiger Psalms*, “a very impressive and significant world premiere ... the composer makes the music sing magnificently.”

A winner of the Aaron Copland Award, Mr. Gordon was a composer-in-residence at the Aaron Copland House twice during the 2008-09 season. He has been nominated for the Chamber Music Society of Lincoln Center's Elise Stoeger Prize, and recognized by the Academy of Arts and Letters. He has been featured on the cover of *M Magazine*, and profiled on National Public Radio. Mr. Gordon has also served as an ASCAP representative in Washington, lobbying Congress on behalf of copyright protection and composers' rights. He currently serves as composer-in-residence for the Boston-based Xanthos Ensemble, and as a staff composer for the American Composers Orchestra's *Compose Yourself* program.

About *Fancywork*

for violin and guitar

The composer writes, “Scholars have long categorized the colorful and playful American artifacts which date from the early part of the 19th century as “folk,” but during this period they were actually called “Fancy” and were mainstream designs for the 19th-century homes of the growing middle class. An exhibit organized by the Milwaukee Art Museum, *American Fancy: Exuberance in the Arts, 1790-1840*--featuring more than 200 of the most ornamental and emotionally engaging artifacts ever produced in this country, including furniture, textiles, costume, ceramics, glass, metals, paintings and prints--directly inspired the music herein.

“The bright colors, vibrant patterns and imaginative designs that stirred the senses during this era of American history informed every aspect of this work, although the music is in no way intended to reflect or imitate the 19th century sonically. Rather, it is the spirit of the invention which I have attempted to capture ... the love of color, the intense joy and bursting confidence of these Fancyworks. These were invigorating and visually stimulating works, ambitious and innovative conceptions which captured the feeling of an era. And Fancy was as much a worldview as it was a style: Literary and philosophical trends, dramatic social changes and scientific inventions all contributed to the spirit of Fancy--mirroring the youthful optimism of the new nation, from its 18th-century philosophical origins to the living manifestation as art and artifact in the 19th century. Little wonder, then, that this explosion would have sufficient reverberation to inspire 21st century music.

“This is a three movement work. The first two movements, florid, exuberant and moto-rhythmic, would seem to require no further explanation. The second movement, subtitled “Kaleidoscope,” does. Part of the Fancy phenomenon included a fascination with the then brand-new kaleidoscope. “Kaleidoscope-Mania” swept the nation in the early 19th

century, the oscillating colors and almost magical imagery not surprisingly resonating with the same crowd which fancied Fancy. This movement--at once shimmering and still--is a reflection of that.”

OLLY WILSON

Olly Wilson’s richly varied musical background includes not only the traditional composition and academic disciplines, but also his professional experience as a jazz and orchestral musician, work in electronic media, and studies of African music in West Africa itself.

Born in 1937, the St. Louis, MO, native completed his undergraduate training at Washington University (St. Louis), continuing with his masters studies at University of Illinois (returning later to study electronic music in the Studio for Experimental Music). He received his Ph.D from the University of Iowa.

His work as a professional musician included playing jazz piano in local St. Louis groups, as well as playing doublebass for the St. Louis Philharmonic, the St. Louis Summer Chamber Players, and the Cedar Rapids Symphony. He has taught on the faculties of Florida A&M University and Oberlin Conservatory of Music, as well as at UC Berkeley, where he has taught since 1970.

Wilson’s works have been performed by major American orchestras such as the Atlanta, Baltimore, Saint Louis, Detroit, and Dallas Symphonies, along with such international ensembles as the Moscow Philharmonic, the Netherlands Philharmonic and the Royal Concertgebouw Orchestra. He has received commissions from the Boston, Chicago, and Houston Symphonies, as well as the New York Philharmonic and the American Composers Orchestra.

Wilson has been awarded numerous honors including: the Dartmouth Arts Council Prize (the first international competition awarded for electronic music for his work *Cetus*); commissions from the NEA and Koussevitzky Foundation; an artist residency at the American Academy of Rome; several Guggenheim Fellowships; a Rockefeller Foundation Fellowship; and the Elise Stoeger Prized awarded by the Chamber Music Society of Lincoln Center. In addition to being a published author of numerous articles on African and African-American music, he often conducts concerts of contemporary music. In 1995, he was elected to the American Academy of Arts and Letters.

About *A City Called Heaven*

for flute, clarinet/bass clarinet, piano, percussion, violin, viola, and cello

Olly Wilson has written, “The title of the composition is taken from a traditional Black American spiritual whose principal theme serves as the musical inspiration for the central slow movement of the piece.

“The chorus of this spiritual has the following text:

*Sometimes I am tossed and driven -- Lord
Sometimes don't know where to roam --
I've heard of a city called heaven
I'm trying to make it my home.*

“The composition contains three movements in a fast-slow-fast arrangement, each of which is inspired by different genres of African-American music transformed by my own contemporary musical language. The first movement is based on a reinterpretation of a blues “riff” -- a short definitive melodic motive which, in traditional practice, is repeated against a changing harmonic background. The piece opens with a somewhat rhetorical statement of a riff, whose inherent “swing” qualities gradually take on greater importance as the piece progresses. The movement utilizes a great deal of unison writing, cross rhythms and blues-like melodic patterns, that collectively create a composed realization of an abstract blues improvisation. After the first movement builds to a climax, there is a short, contrasting, harmonically static section before the return of an altered version of the opening blues riff.

“The second movement seeks to evoke the character and sensibilities associated with the original spiritual in a new musical context. After a brief introduction featuring the clarinet, there ensues a series of short sections which, while sharing similar musical ideas, contrast with each other in character, texture and tempo. There gradually emerges an altered version of the first line of the spiritual stated cantabile in the viola and violin. This music is then commented upon, expanded and modified by the entire ensemble. In a broad sense, the entire movement is a contemporary reflection on the original spiritual.

“The last movement, which opens with an aggressive percussion solo, is dominated by virtuoso passages for the piano in the lower register and percussion. The basic musical gestures associated with these two prominent instruments are inspired by rhythmic dynamism of the African-American music genre “Boogie-Woogie.” The entire ensemble, beginning with pizzicato strings, shares in the development of this basic musical material that leads to several episodes whose distinct musical ideas grow out of previous sections. Ultimately, a series of duets between the percussion and piano culminate in a riff-like ensemble statement that brings closure to the movement.”

Program note writer Beth E. Levy is on hiatus. This concert's notes were compiled from the composers' official websites and publishers.

The Performers

Ensemble percussionist **Christopher Froh** is principally committed to influencing and expanding the repertoire for solo percussion through commissions and premieres. Mr. Froh is a core member of the Empyrean Ensemble, Adorno Ensemble, sfSoundGroup, and San Francisco Chamber Orchestra. His many guest appearances include performances with Alarm Will Sound, the Honolulu Symphony, and Gamelan Sekar Jaya. Known for his energized performances described by the San Francisco Chronicle as “tremendous” and the San Francisco Classical Voice as “mesmerizing,” Froh’s solo appearances stretch from Rome to Tokyo to San Francisco. He is currently on the faculty at the University of California, Davis. He joined the San Francisco Contemporary Music Players in 2003.

Graeme Jennings, ensemble violinist, is a former member of the legendary Arditti String Quartet (1994-2005). He has toured widely throughout the world, made more than 70 CDs, given over 300 premieres, and received such accolades as the Siemens Prize (1999) and two Gramophone awards. He has appeared as soloist with orchestras such as the Royal Concertgebouw, Munich Philharmonic, Berlin Radio, Austrian Radio, Netherlands Radio, French Radio, Junge Deutsche Philharmonie, Queensland and Tasmanian Symphony. In recent seasons he has worked as guest concert-master with the Adelaide and Melbourne Symphonies and Associate Concert-master with the Sydney Symphony. He performs regularly as a member of Australia’s internationally renowned new music group, Elision, and is also a member of the San Francisco based Adorno Ensemble. Having previously served on the faculties of UC Berkeley, Mills College and Stanford Universities, he was recently appointed Senior Lecturer in Violin and Viola at the Queensland Conservatorium in Australia and now lives in both Sydney and San Francisco. He joined the San Francisco Contemporary Music Players in 2007.

Ensemble guitarist **David Tanenbaum** has performed throughout the United States, Canada, Mexico, Europe, Asia, and Australia. He has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Sinfonietta, Vienna’s ORF orchestra, and with such eminent conductors as Esa-Pekka Salonen, Kent Nagano and John Adams. Among the many works written for him is Hans Werner Henze’s guitar concerto *An Eine Aolsharfe*, Terry Riley’s first guitar piece, *Ascención*, 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.

The Artistic Director

Conductor, percussionist, and author **Steven Schick** joined the San Francisco Contemporary Music Players in 2011. Born in Iowa and raised in a farming family, Schick has spent the last thirty years championing contemporary music, commissioning and premiering more than one hundred new works by composers as varied as Brian Ferneyhough, David Lang, and Iannis Xenakis.

Lauded as a “brilliant” conductor in the New York Times, Schick is Music Director and conductor of the La Jolla Symphony and Chorus, the founder and Artistic Director of the percussion group red fish blue fish, and the principal guest conductor of New York’s International Contemporary Ensemble (ICE). Schick is Distinguished Professor of Music at the University of California, San Diego. He was the percussionist of the Bang on a Can All-Stars from 1992-2002, and from 2000-2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva.

Schick’s recent publications include the book “The Percussionist’s Art: Same Bed, Different Dreams” (University of Rochester Press); his recording of “The Mathematics of Resonant Bodies” by John Luther Adams (Cantaloupe Music); and a three-CD set of the complete percussion music of Iannis Xenakis, made in collaboration with red fish blue fish (Mode Records).

The Ensemble

The San Francisco Contemporary Music Players (SFCMP), now in its forty-first 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, SFCMP has won this award more times than any other ensemble.

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 performed at the Library of Congress in 2001. The ensemble has recorded eleven albums of its own and contributed to nine others. Its musical outreach programs include presentations in public high schools and its *Contemporary Insights* series of intimate performances with conversation.

The Staff

Carrie Blanding, Executive Director, joined the San Francisco Contemporary Music Players in 2007 as Director of Operations and Marketing and became Executive Director in 2010. Prior to her time at SFCMP, Ms. Blanding was co-owner and Administrative Director of Next Big Thing Children's Theatre, a popular performing arts day camp for children in the East Bay. She has also worked for the Mountain Play Association, and trained through internships at the San Francisco Opera and San Francisco Performances. A trained singer, Ms. Blanding has been a member of the San Francisco Symphony Chorus and a soloist with the U.C. Jazz Ensembles. She received her B.A. degree, summa cum laude, in Comparative Literature from the University of California at Berkeley, where her work was honored with the department's academic achievement award.

Mason Dille, Director of Operations and Marketing, joined the San Francisco Contemporary Music Players in September 2010. He was an arts administrator in Los Angeles for eight years and most recently served as Program Manager of the American Youth Symphony, a renowned pre-professional orchestra based at UCLA. Mason graduated from the San Francisco Conservatory of Music, and has performed and recorded as a freelance cellist with a variety of ensembles and orchestras in Southern California. He has produced concerts at major venues including Royce Hall, Walt Disney Concert Hall, and the Dorothy Chandler Pavilion. Mason has also taught string instruments in outreach classes at underserved schools in Los Angeles.

Michele Fromson, Development Associate, holds advanced degrees in music history and theory and spent seven years teaching and researching at the university level. After returning to the Bay Area in 1993, she was Executive Director of Earplay for five years, and completed a professional degree in non-profit management at the University of San Francisco. From 2001-03 she was Associate Director of Development and Outreach Programs for SFCMP, leaving that position to raise her newly adopted daughter. Since 2005 Michele has worked for the Paul Dresher Ensemble, as Managing Director and later as Development Director and Educational Outreach Manager. She has also provided strategic planning and financial consulting for Empyrean Ensemble, Chamber Music Partnership, Berkeley Opera, and Berkeley Playhouse. Michele returned to the San Francisco Contemporary Music Players in September 2011.