

“The very basis of creative work is irreverence!”

— Edgard Varèse,
1939 lecture

*This concert is supported in part by an award
from the National Endowment for the Arts.*

Leslie Chin, flute
William Banovetz, oboe
William Wohlmacher, clarinet
Rufus Olivier, bassoon
Lawrence Ragent, French horn
Charles Metzger, trumpet
Hall Goff, trombone
William Winant, percussion
Thomas Schultz, piano
Roy Malan, violin
Nina Flyer, cello
Steven D'Amico, bass

Donald Palma, Music Director

San Francisco Contemporary Music Players
Monday, February 28, 2000 • 8 pm
Center for the Arts Theater

AMERICAN ORIGINALS

GUNTHER SCHULLER
Sonata for Alto Saxophone and Piano (1999)
Kenneth Radnofsky, alto saxophone
Thomas Schultz, piano

SEYMOUR SHIFRIN
The Nick of Time (1978)

- I. mm=66
- II. mm=40
- III. Fast

— INTERMISSION —

RALPH SHAPEY
Kroslish Sonate (1985)
I. Maestoso - Joyous - Vivo - Maestoso
II. Delicato
III. Maestoso - Quasi scherzo - Maestoso, esaltazione

Stephen Harrison, cello
Julie Steinberg, piano

EDGARD VARÈSE
Octandre (1923)

- I. Assez lent
- II. Très vif et nerveux
- III. Grave

Program Notes

GUNTHER SCHULLER (B. 1925)

“Scholar, composer, conductor, teacher, author, music publisher, indefatigable advocate—Gunther Schuller isn’t merely a musician, he’s a monopoly,” wrote Alan Rich in *New York Magazine* of this dazzlingly energetic artist, once described as a “true practitioner of the 28-hour day.”

Born in New York City, Schuller was the son of German immigrants. His father was a violinist with the New York Philharmonic; his mother was also a devout lover of music. When the boy was seven years old, his parents sent him back to Germany for a “real” private school education. Five years later, he was enrolled at New York’s prestigious St. Thomas Church Choir School, where he quickly shone forth as a soprano soloist. At the age of sixteen—proficient in three languages, composition and numerous instruments—Schuller dropped out of formal education and set forth as a French horn player. After brief stints with the New York Philharmonic and other ensembles, he landed the position of principal hornist with the Cincinnati Symphony. In 1945, at the age of nineteen, he was offered the same position at New York’s Metropolitan Opera, which chair he continued to occupy for fourteen years.

Not satisfied with limiting himself to classical repertoire, Schuller became actively involved in New York's thriving bebop scene, ultimately collaborating as a performer (on horn!), composer, arranger, and conductor with such jazz greats as Miles Davis, Dizzy Gillespie, John Lewis and the Modern Jazz Quartet. His playing can still be heard in many classic jazz recordings, including Davis' landmark *Birth of the Cool*. In addition, as early as 1948, Schuller's *Atonal Jazz Study* for large ensemble made clear his fascination with increased stylistic interactions between the jazz and classical realms, a trend already pursued to a significant degree from the classical angle by composers such as Igor Stravinsky, Darius Milhaud, and Aaron Copland, and from the jazz side by Duke Ellington, Charles Mingus and others. In 1957, Schuller coined the term "Third Stream" to describe this stylistic phenomenon, and devoted his considerable creative talents to producing works that would achieve a true synthesis. A prime example is *Conversations* (1959), which brings together a classical string quartet and a jazz quartet of vibraphone, piano, string bass and drumset, each group maintaining its own distinctive identity while exploring common points of reference with the other. During this time, Schuller also produced many traditional concert works, including the orchestral *Spectra* (1958) and *Seven Studies on Themes of Paul Klee* (1959), which were performed around the world by such prestigious conductors as Dimitri Mitropoulos.

Declaring that he wished to devote himself full-time to composing, Schuller left the Metropolitan Opera in 1959. While not exactly adhering

to this "one activity" program in the years since, he has certainly managed to remain extremely prolific. More than 160 original compositions now bear his signature, including two operas, five symphonies, twenty-eight concertos for a wide variety of instruments including contrabassoon, saxophone, and organ, and a sizable catalogue of chamber works. His opera *The Visitation (Die Hemsuchung)*, based on Kafka's *Der Prozess*, was premiered to enormous success at the Hamburg State Opera in 1966. Praise for Schuller's work reached a culmination in 1994, when his orchestral *Of Reminiscences and Reflections*, commissioned and premiered by the Louisville Orchestra, was awarded the Pulitzer Prize in Music.

Schuller's broad and eclectic musical background is reflected in his compositional philosophy. On one hand, he is encouraged by the recent general retrenchment from "those years of misbegotten—often mindless—radicalism, hyperintellectualism . . . attempts to disconnect entirely from the past." On the other, he stresses that today's composers must do all they can to absorb the vast aesthetic and technical resources of the age, and cites among his own favorite composers such noted "radicals" as Milton Babbitt, Charles Wuorinen, Mario Davidovsky, George Perle and Elliott Carter.

As a conductor—a second calling which has led him to the podiums of the world's great orchestras—Schuller is known both for his boundless dedication to American music and for his "practically religious sensitivity" (John Harbison's words) to composers' wishes. His

most recent book *The Compleat Conductor* was originally titled *Nobody Gives a Damn About the Composer*. Also highly regarded as a conductor of jazz, he received a Grammy Award for his immensely popular 1973 recording, (Scott) *Joplin: The Red Back Book* with the New England Conservatory Ragtime Ensemble. In 1991, he co-founded, with David Baker, the Smithsonian Jazz Masterworks Orchestra.

A prolific author, Schuller has penned dozens of essays and five books, including the renowned jazz histories *Early Jazz* (1968) and *The Swing Era: The Development of Jazz, 1930-1945* (1990). A broad sampling of his writings is collected in *Musings: The Musical Worlds of Gunther Schuller* (1986). His three publishing and recording companies, Margun Music, GunMar Music, and GM Recordings (all of these names are combinations of his own and that of his late wife, Marjorie) favor worthy musical projects that might otherwise encounter difficulties in the current marketplace. Serving on more than fifty advisory groups, juries, committees, and boards (including the Board of the San Francisco Contemporary Music Players), Schuller is admired as a tireless fighter for the maintenance of high aesthetic standards in the face of potentially corrupting market pressures.

Schuller has also led a distinguished career as an educator, teaching at the Manhattan School of Music (1950-63), Yale University (1964-67), and New England Conservatory of Music (1967-77). During the summers from 1963-84, he was Head of Composition and later

Artistic Director of the Berkshire Music Center at Tanglewood in Massachusetts. Since 1984, he has been the Artistic Director of the Festival at Sandpoint, Idaho, and is Music Director of the Spokane Bach Festival.

Alongside his Pulitzer, Schuller has garnered an astonishing list of awards and honors. In 1991, he was selected for a coveted MacArthur Foundation “genius” grant. In 1994, Musical America named him Composer of the Year. The Rogers and Hammerstein Lifetime Achievement Award heads a list of similar awards by Downbeat Magazine, Columbia University (William Schuman Award), BMI, and the Federal Republic of Germany (Grand Cross of the Order). Also honored for his conducting, Schuller is a member of the American Academy of Arts and Letters, and has been accorded ten honorary degrees. In 1998, he was one of only five living musicians inducted into the newly established American Classical Music Hall of Fame in Cincinnati, Ohio.

Gunther Schuller conducts the Marin Symphony tomorrow night at 7:30 p.m. at the Marin Veterans Memorial Auditorium in San Rafael. The program will feature his Seven Studies on Themes of Paul Klee.

Sonata for Alto Saxophone and Piano (1999)

This work draws together many vital threads from Schuller’s creative world—from the rather austere and pointillistic opening, to the

lyrical saxophone entrance, to the hot, soaring bebop lines (marked “Parkerish”) later on. The *Sonata* was commissioned by World-Wide Concurrent Premieres, founded and directed by tonight’s saxophonist, Kenneth Radnofsky. As a result, seventy-one separate duos have either performed or are slated to perform the work in the United States, France, Switzerland, Taiwan, Singapore and Italy. The work is dedicated to Radnofsky, a former pupil of Schuller.

SEYMOUR SHIFRIN (1926-1979)

A native of Brooklyn, Seymour Shifrin began his musical studies at the age of six and quickly demonstrated an unusual precocity. Attending the city’s High School of Music and Art in the early 1940s, he came to the attention of the eminent composer William Schuman (then employed by music publisher G. Schirmer), who offered him private lessons. Progress was rapid, and two years later Shifrin entered Columbia University, where he earned his B.A. and M.A. degrees in composition and also received, during his final year (1949), the university’s prestigious Beams Prize. His principal instructor there was the highly original and experimental Otto Luening, whose meticulous attention to structural and linear detail resonates in much of Shifrin’s music. A Fulbright Scholarship in 1951-52 took the young composer to Paris and lessons with Darius Milhaud. This influence can be felt above all in Shifrin’s *scherzando* style, which has something of the fleeting “bounce” of the French neoclassicist tradition.

Upon his return to the United States, Shifrin joined the music faculty of the University of California at Berkeley, where his music soon began to develop a distinctive hard-edged chromaticism. His tonality became more elusive and ambiguous; “tonal” pitch complexes were often established only to be quickly eroded. The effects of this pitch treatment were tempered somewhat by a consistent and intelligent use of regular phrasing and clearly delineated structures—though the latter were often highly varied and seemingly freely combined. His sonorities became increasingly rich and original, and his music began to develop a commanding sense of dramatic flair.

Serenade for Five Instruments (1956), commissioned by the Juilliard School as part of its fiftieth anniversary celebration, revealed a true lyrical and linear ingenuity, while *Three Pieces for Orchestra* (1958) demonstrated Shifrin’s easy mastery of larger forces. His program notes to the latter are vivid and poetic, referring to the piece as “enunciatory . . . celebrative . . . heraldic” and pointing out its “kaleidoscopic plasticity” of form. Respect and admiration for Shifrin’s work began to spread. Guggenheim Fellowships came his way in 1956 and 1960. *Time* magazine hailed him as “one of the most significant composers of his generation,” and Aaron Copland, in his article *Postscript for the Generation of the Fifties*, cited him (along with Gunther Schuller) as a composer worthy of special notice.

Setting Shifrin's music apart from that of many of his contemporaries was an adamant refusal to let complex serialistic procedures exist for their own sake, removed from the direct listening experience. In a 1962 article, *A Note from the Underground*, he openly criticized many serialist composers of the day for not placing a higher premium on audibility of their formal structures: "It is, I believe, in the interaction of the small and the large, of establishing expectancy—violating it, and spinning out the consequences—that we have our best chance of cultivating both mind and ear toward an eloquent as well as elegant structure-form relationship."

Composer Ross Bauer remembers him as "the most committed teacher I've ever seen." Shifrin taught many of the rising young composers of the day; one of his seminars at UC Berkeley in the late 1950s included La Monte Young, Pauline Oliveros and David Del Tredici. Espousing a direct, honest, "no frills" music, Shifrin had a profound influence on students and colleagues alike, first at Berkeley and then at Brandeis University, where he taught from 1966 onward.

The 1970s seemed a promising decade for Shifrin. His *Satires of Circumstance* (1964) for mezzo-soprano and six instruments was selected for the Koussevitzky International Recording award in 1970, and he received numerous commissions and grants from the Koussevitzky, Fromm, and Naumberg Foundations, among others. Sadly, his growing career and body of work were brought to a premature end when he died in 1979, at the age of fifty-three.

It seems entirely probable that Shifrin, had he lived longer, would have achieved greater acclaim. At the time of his death, his personal papers included a long string of glowing reviews from all over the country. Surprisingly, in the years since, his music has only rarely been performed. This is unfortunate, for Shifrin's catalogue of some fifty brilliantly crafted works—cantatas, songs, theatrical and orchestral works, as well as numerous pieces for chamber ensemble and solo piano—offers rich rewards for those seeking a more complete picture of American music after World War II. It is in the spirit of correcting this oversight that we present tonight's performance.

The Nick of Time (1978)

*for flute, clarinet, percussion,
piano, violin, cello and bass*

When Shifrin wrote his penultimate work, *The Nick of Time*, he already knew that he was dying. The title derives both from the awareness that his own time was running short, and from the work's clear fascination with rhythmic gesture and the psychological progress of time. Written with the aid of a grant from the National Endowment for the Arts, it is dedicated to the ensemble Speculum Musicae.

RALPH SHAPEY (B. 1921)

The big, bold utterances of Ralph Shapey, one of America's most fiercely original—and cantankerous—creative souls, have intrigued, challenged and ravished listeners for over half a century.

Born in Philadelphia, Shapey started his musical studies early as a violinist, began composing at the age of nine, and was seriously involved in composition by the time he reached his twenties. Also showing a natural talent for conducting, in 1938 he was appointed Assistant Conductor of the National Youth Administration Symphony Orchestra, a post which he held for nearly a decade. In composing, a major and lasting influence was his teacher, Stefan Wolpe, a German-born student of Anton Webern who had settled in New York in the late 1930s. It was primarily through Wolpe that Shapey embraced the world of total chromaticism. This included serialist procedures, though (as with his mentor) of an essentially personal and unsystematic nature. A later important inspiration was Edgard Varèse, whom Shapey knew in the 1950s in New York. Their common interests were more aesthetic than technical—above all concerning the concrete, “physical” qualities of sound—but something of Varèse's general character and attitude also seems to have rubbed off on the young artist. Shapey emerged from his studies fiercely determined to pursue his personal compositional aims without the slightest regard for current schools or fashions.

By turns brilliantly eloquent and firmly close-mouthed about his creative process—he refuses to write program notes, for instance, insisting that musical works should be able to “stand on their own”—Shapey has gone so far as to describe his music as consisting of “aggregate sounds structured into concrete sculptured forms” (a definition strikingly reminiscent of Varèse). He tends to view his musical ideas as fixed sonic objects, as concrete entities that may be set off against each other in continually changing configurations: “I'm interested in the relationships between things. Even if an object doesn't change, if you place that object against some other object, there is, I believe, a kind of subtle change.” Rather than transform his materials as does, say, Elliott Carter (whose music shares some surface similarities with that of Shapey), he prefers to allow his ideas to acquire a “history.” He stresses the essentially static nature of his work, its evocation of what he calls a “space of timelessness.”

If this all sounds a bit minimalistic on paper, the audible results are anything but. Indeed, in Shapey's hands these “static” processes often produce an expressivity that goes beyond dramatic to nearly overwhelming. Allen Hughes' *New York Times* review of *Incantations* (1961) for soprano and ten instruments is colorful but not atypical: “one of the most searing, terrifying, and altogether extraordinary compositions this listener has ever heard . . . a composition of abstract expressionism that seems to lay bare the most secret and elemental doubts, yearnings, torments, and despairs of the human soul.”

Often compared to that quintessential American maverick, Charles Ives, Shapey stubbornly refused to play the game by any of the established rules, and paid the price of being largely ignored for much of his career by all but a small group of dedicated admirers, with little public or professional recognition of his music. Certainly a degree of isolation must have lain behind his withdrawal of all his compositions from public performance from 1969 to 1976, in protest of “all the rottenness in the musical world today, and in the world in general.” Some say that at one point he seriously considered burning them all, which may or may not be true. In private, he did in fact continue to compose quite actively.

Not until 1982, when Shapey was selected to receive a MacArthur “genius” grant—he believed for over a day that the notification was a crank call—did greater attention begin to focus on the work of this singular artist. Since then, however, a stream of important commissions, from ensembles such as the Philadelphia Orchestra and the Chicago Symphony, has been forthcoming. In 1990, he was awarded First Prize in the Kennedy Center’s Friedheim Competition, and in 1993 received the Paul Fromm Award. 1989 saw him elected to the American Academy of Arts and Letters, followed in 1994 by the American Academy of Arts and Sciences. In rather sudden fashion, after so much time on the fringe, he has acquired the status of one of the most significant and distinctive voices in contemporary American music. Shapey’s catalogue includes a sizable body of orchestral and

chamber works, including nine string quartets. In recent years, he has become increasingly interested in vocal music, writing many large-scale solo settings with accompanying forces ranging in size from a single instrument to full orchestra.

One necessarily more public side of Shapey’s musical career has been his conducting. A specialist in contemporary music, he has directed such prestigious ensembles as the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Jerusalem Symphony, the London (Ontario) Symphony Orchestra, and the London Sinfonietta. Perhaps best known as the founder and Director (now Laureate) of the Contemporary Chamber Players of the University of Chicago, he has always espoused a curiously, almost radically, inclusive programming philosophy: he firmly believes in giving all styles of music a chance to be heard, regardless of his own personal tastes. Having also led a distinguished career as an educator at the University of Chicago, Shapey is now an Emeritus faculty member.

Kroslish Sonate (1985)

for cello and piano

In the spirit of the composer’s wishes, we will let the work speak for itself.

EDGARD VARÈSE (1883-1965)

A mere fifteen scores (three of them completed by a pupil) comprise Edgard Varèse's existing creative legacy. And yet these works, along with a few articles and lectures, have represented for countless composers of the second half of the twentieth century—from the most avant-garde classical composers to the late pop icon Frank Zappa—a liberating force, a passport to sonic frontiers previously unimaginable.

French by birth, Varèse's original training was not in music, but in mathematics and engineering. It was over strong family objections that he began serious musical studies in Paris in 1903, studying with Albert Roussel at the Schola Cantorum and then with Charles-Marie Widor at the Paris Conservatoire. Moving on to Berlin in 1907, he encountered Ferruccio Busoni, whose just-published *Sketch of a New Musical Aesthetic*, with its call for a radical expansion of musical resources, made an indelible impression. Also befriending such prominent artists as poet-dramatist Hugo von Hofmannsthal (whose *Oedipus and the Sphinx* he set as an opera) and composer Richard Strauss (who made possible a performance of Varèse's large-scale symphonic poem *Bourgogne*), the young Frenchman soon rose to a level of some prominence on the European scene.

In 1913, Varèse returned to Paris, temporarily leaving most of his scores in a Berlin warehouse. Shortly thereafter, a fire ripped through the warehouse, destroying nearly every note he had ever written.

Faced with such an unimaginable loss, most composers no doubt would have striven to salvage from memory whatever they could of so many years of effort, to impose some sense of order and continuity on their creative situation. Varèse's response was different: to move on, to look forward. In 1915, he boarded a ship for the United States (ostensibly for a short visit), and settled in New York. He eventually married an American woman, became a citizen, and ended up spending the better part of the rest of his life in the New World. He helped to found the International Composers Guild and Pan-American Association of Composers to foster creativity in his adopted country. The title of his first completed work after his arrival, *Amériques*, was intended not as purely geographic, but as "symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men." The next two decades would prove the most productive, and adventurous, of his creative life.

In an American newspaper interview of 1915, Varèse proclaimed, "I refuse to submit myself only to sounds that have already been heard," and urged composers everywhere to take up this matter in earnest with machinery specialists. In a 1917, article he wrote, "I dream of instruments obedient to my thought and which, with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm." Envisioning far more than the rough clanks, booms, and whistles adopted by the Italian Futurist movement then current, he foresaw sophisticated devices that would make

available such unprecedented sonic possibilities as fine-tuned control of a continuous range of pitches, including all possible subdivisions of the octave. From 1915 until well into the 1930s, Varèse repeatedly attempted to persuade scientists and technicians to help him invent such instruments, even seeking funding from the Bell Telephone Company, the Guggenheim Foundation and others for research. At the time, however, interest among other musicians was meager, and a general skepticism surrounded his ideas. The grants were turned down, and his efforts met with little success.

Varèse had to make do, therefore, with existing resources. This he proceeded to do with remarkable skill and imagination. In all of his works completed during the 1920s—*Amériques* (1921), *Offrandes* (1921), *Hyperprism* (1923), *Octandre* (1923), *Intégrales* (1925) and *Arcana* (1927)—one immediately arresting aspect is the orchestration, above all his unprecedented embrace of percussion instruments as a central sonic force. Varèse regarded percussion as one component of the standard orchestra that still offered significant opportunities for expansion and introduction of fresh timbral resources; a wide variety of non-Western instruments made their Western concert debuts here. Also notable is a general absence of stringed instruments in favor of massed woodwinds and brass, producing a strikingly original soundscape. Referring to his music, Varèse coined the term “organized sound,” thus invoking a higher and more generalized context for perceiving inherent structures and intentions.

Returning to Paris in 1928, Varèse remained there for five years, continuing his experiments with novel instrumental combinations. In 1931, he completed *Ionisation* for thirteen percussionists, utilizing a vast array of unpitched instruments along with sirens and other “found” objects. The first large-scale Western concert work written for such a force, *Ionisation* was considered a great oddity at the time, but decades later would become enormously influential, spawning an entire genre of music for percussion alone. *Ecuatorial* (1934), completed shortly after Varèse’s return to the United States, is perhaps his *pièce de résistance* in terms of orchestration, bringing together a baritone vocalist with eight brass instruments, piano, organ, six percussionists, and two *ondes martenots* (an early electronic instrument named after its inventor, Maurice Martenot). This was soon followed by *Density 21.5* (1936) for solo flute, a seminal work in exploiting the extended sonic possibilities of a traditional concert instrument. Written for Barrère’s newly-invented platinum flute, the piece takes its title from the density of that metal.

A long period of creative silence followed, perhaps triggered in part by a strong conservative trend in American music during the 1930s and ’40s, which made Varèse feel especially isolated. While he did undertake numerous projects, he would complete no more compositions for almost twenty years. In a 1936 lecture in Santa Fe, New Mexico, he laid out a stunningly prescient and detailed description of the electronic revolution that would take place over a decade later. He repeatedly tried, without success, to solicit the interest of film companies in the commercial possibilities of “organized sound.” He

also labored on sketches for *Espace*, a grand-scale event involving simultaneous broadcasts by performers around the globe. Here again, his dreams ran too far ahead the times, and the project was never realized.

It took the 1950s and a newly awakened “progressive” musical atmosphere, coupled with significant advances in electronic music technology, to rekindle Varese’s full creative powers. The gift of a tape recorder in 1953 finally made it possible for him to pursue some of his lifelong dreams, though the technology was still rather limited and difficult to use. In *Déserts* (1954), he combined electronic sounds with purely instrumental forces to produce an effect not remarkably unlike many of his compositions from the 1920s—though this fact may serve, in a way, to show how consistent his vision had been all along. His next work, *Poème électronique* (1958), was created for an immense array of 425 loudspeakers lining the walls and ceiling of the Phillips Pavilion (designed by Le Corbusier) at the Brussels World’s Fair. Technologically much more advanced than *Déserts*, and yet still somehow reminiscent of his earlier oeuvre, *Poème* drew from a grand palette of timbral sources: electronic sounds, machine noises, bells, solo and choral voices, piano and percussion, many (though not all) of these undergoing some form of electronic modification.

After *Poème électronique*, Varese completed no more music before his death in 1965. During his final years, he worked on a number of non-electronic projects. Three of these, including *Nocturnal*

for soprano, bass chorus and orchestra, were completed posthumously by his illustrious pupil, Chou Wen-chung.

***Octandre* (1923)**

*for flute, oboe, clarinet, bassoon,
horn, trumpet, trombone, and bass*

Among Varèse’s extant scores, *Octandre* is exceptional in two ways. It does not utilize any percussion instruments—though the composer certainly employs his instrumental forces in a stark and often percussive manner—and it is his only composition in separate movements. Each of the first two movements proceeds from an opening ritualistic “summons,” in the oboe and piccolo, respectively. Though only eight minutes in length, *Octandre* is a compelling demonstration of Varèse’s abandonment of traditional Western “discursive” formal techniques in favor of exploring and clashing large blocks of pure sound, most of which center around a single repetitive rhythmic gesture. *Octandre*’s premiere came in 1934, over a decade after its creation. It is dedicated to that performance’s conductor, E. Robert Schmitz.

—Program notes by John McGinn

Featured Performers

Kenneth Radnofsky, saxophonist, has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra under the direction of Kurt Masur, Dresden Staatskapelle Orchestra, Boston Pops, Taipei Symphony, New World Symphony, BBC Concert Orchestra, Oregon Symphony, and the Portland String Quartet. He made his New York Philharmonic debut in 1996 (with maestro Masur) and his Carnegie hall debut some years earlier with Gunther Schuller's *Concerto* with the National Orchestral Association. Radnofsky has taken a leading role in commissioning new works for saxophone, including David Amram's *Concerto (Ode to Lord Buckley)* and works by Christopher Theofanidis, Larry Bell, Donald Martino, Milton Babbitt, Ezra Sims, Roger Bourland, Australian composer Vincent Plush, Yang Yong of China and Georgy Dmitriev of Russia. He is the founder and Executive Director of World-Wide Concurrent Premieres, Inc., which has spearheaded such projects as the premiere of John Harbison's *Sonata* by forty-three saxophonists at different locations around the globe on December 3, 1995. Radnofsky is currently Professor of Saxophone at the Boston and New England Conservatories, and has also taught at Tanglewood, Great Woods, and the Matan music camp of Israel.

We are grateful to The Selmer Company, The Bernard Osher Foundation and the Van Loben Sels Foundation for underwriting a presentation by Kenneth Radnofsky for music students at Lowell High School last week.

Thomas Schultz, pianist, has established a reputation both as an interpreter of music from the classical tradition (especially Bach, Mozart, Beethoven and Schubert) and as a champion of twentieth-century music. Recent solo appearances have included a recital devoted to music by John Cage (1992), an all-Rzewski recital (1994), and a recording of works by Rzewski and Hyo-shin Na for Belgian Radio in Brussels. His recording of Stravinsky's *Concerto for Two Solo Pianos* was released in 1994 on the Music Masters label. Schultz has worked closely with eminent composers such as Cage, Rzewski and Elliott Carter (the latter in performance of the *Double Concerto* at the Colorado Music Festival and at Alice Tully Hall in New York City). Active as a chamber musician, he has been a member of the San Francisco Contemporary Music Players since 1994 and has played with the Da Camera Society of Houston and Robert Craft's Twentieth-Century Classics Ensemble. He is currently on the faculty of Stanford University.

Stephen Harrison, cellist, is a graduate of the Oberlin College Conservatory of Music and of Boston University, where he was a student of George Heikrug. A member of the San Francisco Contemporary Music Players since 1982, he is a founding member of

the Ives Quartet (formerly the Stanford String Quartet, in residence at Stanford University from 1983-98), which has performed at the Port Townsend (WA), Pacific, Sedona (AZ) and Martha's Vineyard Festivals, and is currently resident ensemble of both the Rocky Ridge Music Center and the Telluride Music Festival. The quartet recently collaborated with composer/electric guitarist Steve Mackey, on the San Francisco Symphony's "Music of the Sacred and Profane" series in Davies Symphony Hall. Harrison has recorded and performed nationally as well as in Europe and in Asia. He is former principal cellist with the Opera Company of Boston, the New England Chamber Orchestra, and the Chamber Symphony of San Francisco, and has performed on NPR, BBC, German State Radio, and Netherlands State Radio. He has been on the faculty of Stanford University since 1983.

Julie Steinberg, pianist, first appeared with the San Francisco Contemporary Music Players in 1981 and has been a member of the core ensemble since 1989. Holding a doctorate in music from Stanford University with a specialty in Twentieth Century Music, Steinberg has performed contemporary music extensively, both as a soloist and a chamber musician. She won high praise for her outstanding performances of music by Olivier Messiaen and John Cage on the Bay Area Pianists series. As assisting artist, she has performed in master classes with Jean-Pierre Rampal and Mstislav Rostropovich, and has been soloist with the Oakland Symphony Sound Spectrum, the San Francisco Symphony Mostly Mozart Festival and the Berkeley Symphony. Since 1984, she has commissioned, premiered, and

recorded numerous contemporary works with her own ensemble, the acclaimed Abel-Steinberg-Winant Trio. Steinberg is currently on the faculty of Mills College in Oakland.

Music Director

Donald Palma, a long-time advocate of the music of our time, is well-known throughout the international new music community for his work as conductor and contrabassist with such celebrated ensembles as Speculum Musicae, the Group for Contemporary Music and Parnassus. In recent years, Palma has taken a leading role in the artistic direction and conducting of Speculum Musicae, premiering works by eminent and emerging composers at such distinguished venues as the Geneva Festival, the Warsaw Autumn Festival, the Wigmore Hall in London, the Library of Congress, the Kennedy Center, the New York Philharmonic Horizons Festival and on BBC London and Radio Cologne broadcasts. He has also conducted the Da Camera Society in Houston, the White Mountains Festival Orchestra, the Toho School in Tokyo, and is Music Director of the New England Conservatory Chamber Orchestra. Palma's vivid and insightful conducting has drawn high praise from the press, including a concert of Ligeti's fiercely challenging *Chamber Concerto*, about which the New York Times raved, "a superb performance."

Palma has performed on nearly one hundred recordings, including numerous premiere recordings. His conducting of Elliott Carter's *A*

Mirror On Which To Dwell on the Bridge label attracted critical acclaim, and of his recording of Poul Ruders' *Psalmodies*, *Fanfare Magazine* proclaimed, "We aren't likely to hear a better new music disc in 1993." In addition, he has recorded the Wagner *Ring* cycle with the Metropolitan Opera and was principal bassist for Leonard Bernstein's recording of *West Side Story*.

A virtuoso contrabassist, Palma is soloist for the Orpheus Chamber Orchestra, with whom he tours worldwide. He has been a member of the Los Angeles Philharmonic, principal bass of the American Composers Orchestra and the National Arts Centre Orchestra in Ottawa and has appeared with the Juilliard Quartet, the Chamber Music Society of Lincoln Center, the Nash Ensemble, and in recital with such luminaries as Dietrich Fischer-Dieskau, Jean-Pierre Rampal and Jan DeGaetani. Palma is currently on the faculties of the New England Conservatory and Yale University.

Where To Find It

Gunther Schuller leads the North German Radio Symphony Orchestra Hannover in his Pulitzer-winning *Of Reminiscences and Reflections* on a New World Records release that also includes *The Past is in the Present*. Bassoonist Kenneth Pasmanick, hornist Richard Todd, and pianist Jeanne Rosenblum are featured soloists on *Schuller: Three Concertos*, with the Saar Radio Symphony and Cincinnati Symphony (GM Recordings). Other orchestral works have been recorded by the Minnesota Symphony (*Studies on Themes of Paul Klee*; Uni/Mercury Classics), Dallas Symphony (*Symphony*; Vox Box 2), Louisville Orchestra (*Soundscapes*; Louisville Orchestra First Editions), and others. The Chamber Music Society of Lincoln Center presents his *Octet* and *Impromptus and Cadenzas* on an Arabesque CD, while the Miró String Quartet forms the core of his *Sextet* on a Bridge recording that also features *Fantasy-Suite* with guitarist David Starobin. Phyllis Bryn-Julson performs his *Six Early Songs* with Mark Markham on the Music & Arts label.

Kenneth Radnofsky is the featured soloist in Debussy's *Saxophone Rhapsodie*, with the New York Philharmonic conducted by Kurt Masur (Wea/Atlantic/Teldec). His performance of Donald Martino's *Concerto for Alto Saxophone* with the New England Conservatory Orchestra is available from New World Records.

Where To Find It, cont.

Seymour Shifrin's *The Nick of Time* was recorded by Speculum Musicae conducted by Donald Palma on a Bridge LP (currently out of print). CRI recently issued an all-Shifrin CD, including *Three Pieces for Orchestra* with the London Sinfonietta, *Serenade for Five Instruments*, and *String Quartet no. 4* with the Fine Arts String Quartet. *Sonata for Cello and Piano*, with cellist Rhonda Rider and Lois Shapiro, appears on Centaur. Jan DeGaetani sings *Satires of Circumstance* with the Contemporary Chamber Ensemble led by Arthur Weisberg (WEA/Atlantic/Nonesuch), while the University of Michigan Chamber Choir and Orchestra performs *Odes of Shang* on New World Records.

Ralph Shapey's *Kroslish Sonate* is performed by its namesake duo—Joel Krosnick and Gilbert Kalish—on a New World Records CD that also includes the *Concertante no. 1* with trumpeter Ronald Anderson and the University of Chicago Contemporary Chamber Players. Other New World releases include *Movements* with the New York Woodwind Quintet, *Quintet for Brass* with the American Brass Quintet, *Configurations* with flutist Sophie Sollberger, and *Fantasy for Violin and Piano* with violinist Maryvonne Le Dizès-Richard. On CRI are two works for soprano and large ensemble, *Incantations* (with Bethany Beardslee) and *The Covenant*, as well as the orchestral *Rituals*, performed by the London Sinfonietta. Cellist Scott Kluksdahl

Where To Find It, cont.

performs *Krosknick Soli* on CRI; *Songs of Life*, an all-Shapey CD of vocal and chamber pieces, is available from Arabesque.

A highly-recommended CD set of the complete works of **Edgard Varèse** has been recorded by Riccardo Chailly with the Royal Concertgebouw Orchestra, the ASKO Ensemble, the Prague Philharmonic Chorus, flutist Jacques Zoon, and singers Sarah Leonard, Mireille Delunsch and Kevin Deas. Kent Nagano leads various ORTF ensemble in eleven works, arranged chronologically on two separate albums from WEA/Atlantic/Nonesuch. Pierre Boulez conducts *Déserts*, *Hyperprism* and *Ecuatorial* with the Ensemble Intercontemporain on one Sony Classics CD, and seven additional works on another (Sony Classics: *Pierre Boulez Edition*). Other sizable collections include six works with the Ensemble de Reine led by Friedrich Cerha (Vox Box 2), four with Arthur Weisberg and the Contemporary Chamber Ensemble (WEA/Atlantic/Nonesuch), and three each by the Los Angeles Philharmonic with Zubin Mehta ((UNI/London Classics) and the Utah Symphony Orchestra led by Maurice Abravanel (Vanguard Classics).

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

44 Page St., Suite 604A, San Francisco, CA 94102 Phone: 415/252-6235
FAX: 415/621-2533 email: sfcmp@dnai.com website: www.sfcmp.org

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Adam Frey, *Executive Director*
John McGinn, *Administrator*
Brian Current, *Intern*
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