

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

Monday, November 25, 2002 at 8 pm
Center for the Arts Forum

*This concert is sponsored in part by a grant from the
Cultural Equity Grants Program of the San Francisco Arts Commission.*

*Tonight's performance of Wayne Peterson's Colloquy is sponsored in part by
gifts from Jane and Clement Galante and from The James Irvine Foundation.*

*The commissioning of Zhou Long's The Five Elements was underwritten by a
grant from the Fromm Music Foundation at Harvard. Tonight's performance
is sponsored in part by a generous gift from Mrs. Ralph I. Dorfman.*

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Performers

Tod Brody, flute
William Wohlmacher, clarinet
Dale Wolford, saxophone
Roy Malan, violin
Stephen Harrison, cello
Karen Rosenak, piano
Christopher Froh, percussion (Zhou)
Scott Bleaken, percussion (Moe)

David Milnes, Music Director

ZHOU LONG

The Five Elements (2002) World Premiere

- I. Metal
- II. Wood
- III. Water
- IV. Fire
- V. Earth

WAYNE PETERSON

Colloquy (1999)

Tod Brody, flute
Karen Gottlieb, harp

~ INTERMISSION ~

JOHN HOWELL MORRISON

Light Possessing Darkness (1997)

Dale Wolford, saxophone
Karen Rosenak, piano

ERIC MOE

Repeat Offender (2000)

[fast, obsessive]
fallout I: musette
fallout II: another round

Please join us for a post-concert Q&A session with the composers!

ZHOU LONG (B. 1953)

“For every generation,” Zhou Long has observed, “traditional culture is something already formed. What is crucial is how to rediscover and comprehend it more fully. In this process of understanding and discovery, culture will become a living tradition, maintaining its long historical continuity. While this continuity undeniably impacts on the creativity of a given period, artists of one culture or tradition can also choose to absorb and extract the essence of various other cultures in the service of a lasting tradition.” Such respectful and creative fusion has been Zhou’s goal in many of his pieces, including the new work on tonight’s program, *The Five Elements*.

Zhou was born in Beijing to an artistic family, and his career has been shaped by the history and music of his homeland. The turbulent years of China’s Cultural Revolution interrupted his education, and he found himself driving a tractor on a remote government farm rather than continuing his training at the piano. In 1973, he resumed and expanded his musical studies to include composition, music theory, conducting, and traditional Chinese music. Four years later, Zhou was among a hundred students selected (from eighteen thousand applicants) to attend the reopened Central Conservatory. His studies with Su Xia prepared him to be Composer in Residence for China’s Broadcasting Symphony and helped him win a fellowship that enabled his emigration to the United States in 1985. While earning his doctorate at Columbia University, he worked with Chou-Wen Chung, Mario Davidovsky, and George Edwards.

From the beginning of his career, Zhou has combined an interest in new sounds with a commitment to tradition. According to Joseph R. Dalton of Composers Recordings, Inc., “the works in the years leading up to his arrival in the West show a modernist, experimental sensibility already in development.” As his time in New York gave him greater exposure to the Western avant garde, Zhou also deepened his engagement with Asian religion and philosophy. For example, in *Ding* (1990, dedicated to Davidovsky and performed by the San Francisco Contemporary Music Players in 1999), a twelve-tone row and a tonal melody are transformed into a reflection on Buddhist meditation practices. In 1992, *Tian Ling* (Nature and Spirit), Zhou uses the Chinese lute (*pipa*) to represent the human spirit and its multifaceted reactions to the natural world. The importance Zhou ascribes to nature springs in part from long-standing Asian aesthetics. As he puts it, “Today multi-media and technology provide so many possibilities to creative artists. Still, musical inspiration is often born from the beauty of nature. Verses of poetry may give you the frame; the movements of calligraphy may give you the rhythm; an ancient dark ink painting may give you space, distance, and layers; a variety of sound sources may give you the color. Finally, craft ensures your own full expression.”

In addition to such spiritual influences, Zhou has also drawn upon the instruments and performance techniques characteristic of Chinese folk and classical music. Throughout his oeuvre one finds Chinese instruments used instead of, or together with, members of the Western orchestra; in fact, a few of his scores exist in multiple versions so that they may be performed either with Chinese instruments or without them. In *Song of the Ch’in* (1983) and the later *Poems from Tang* (1995) Zhou treats the modern string quartet like an ancient *ch’in*, an instrument known for its refined nuances of articulation, microtonal glissandi (slides), and idiomatic ornamentation. Zhou’s sextet *The Ineffable* has East-West symbiosis at its core, uniting violin, cello, flute, and percussion with *zheng* (zither) and *pipa* in a piece that focuses on what these diverse instruments have in common, not what sets them apart. His more recent pieces—for example, *Rites of Chimes* (2000), written for Yo-Yo Ma and the Music from China Project with support from the Smithsonian Institution—continue to further his stated goals:

“thinking about what we could do to share different cultures in our new society” and “improving the understanding between peoples from various backgrounds.”

Among Zhou’s dozens of honors are fellowships from the American Academy of Arts and Letters, the National Endowment for the Arts, and the Guggenheim and Rockefeller Foundations, and prizes from the Chinese National Composition Competition, the International Composition Competition in d’Avray, the Barlow International Competition, Germany’s Emsemblia Composition Competition, in addition to a CalArts/Alpert Award and Columbia University’s Rapaport Prize. He has won a Meet the Composer Grant and commissions from the Kronos Quartet, the Tokyo Philharmonic, the Pittsburgh New Music Ensemble, the Peabody Trio, the Brooklyn Philharmonic, and Chanticleer, Music from China, and the Koussevitzky and Fromm Foundations. His works have been performed and recorded at many important venues throughout Asia, North America, and Europe. Zhou has been a guest composer at the Pacific Music Festival in Japan, the Ravinia Festival, and the Holland Festival, among others. Although he has chosen not to pursue a university teaching career, Zhou has served as a guest lecturer at institutions across the United States. He is currently Music Director of the Music from China project and Composer in Residence with New York City’s New Music Consort. The Contemporary Music Players first played Zhou’s music in 1995, when they performed *Soul* (1992) for *pipa* and string quartet.

Zhou Long’s participation in tonight’s concert is underwritten in part by a grant from Meet the Composer. Funding from Meet the Composer, Inc. is provided with the support of the National Endowment for the Arts, ASCAP, and the Virgil Thomson Foundation.

The Five Elements (2002)

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

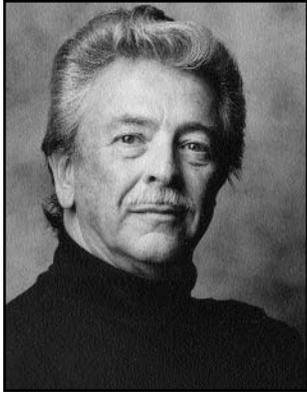
The composer writes: “*The Five Elements*, called *wu xing* in Chinese, are metal, wood, water, fire and earth. Held by the ancients to compose the physical universe, they were later used to

explain various physiological and pathological phenomena in traditional Chinese medicine. In my composition *The Five Elements*, each of the elements is represented in one of the five movements, which manifest the cyclic interactions of yin and yang that regulate life on earth. The five elements are also known as the ‘five movements’ (*wu yun*). These are qualities of energy that define the stages of transformation in the recurring cycles of seasonal change, growth, and decay, shifting climatic conditions, sounds, flavors, emotions, and human physiology. Like yin and yang, the five Elemental Energies maintain their internal harmony through a system of mutual checks and balances known as ‘creative’ and ‘control’ cycles.

“The first movement is Metal, a refined extract of Earth forged by Fire. The sound of forged iron is echoed by the clusters on piano, which create a distant sonority. Percussion and piano extend the flowing texture of wind and stringed instruments, symbolizing extraction and refinement. The second movement is Wood. It speaks of spring, strong and healthy. Wooden percussion instruments and pizzicato on strings run through this movement as the creative energy of ‘spring fever.’ The third movement, Water, is a highly concentrated element containing great potential power. The expansive texture and broad doubling of melodies build a cool tone color within an atmosphere of stillness. Fire is the fourth movement. Just as spring develops naturally into summer, the creative energy of Wood matures into the flourishing ‘full yang’ energy of Fire. This movement combines consistent rhythmic drumming with energetic figures played by the ensemble. The last movement is Earth. The music is grounded on a peaceful opened space, touched on lightly in a serene tempo, moving the elements toward balance.”

The Five Elements was commissioned by the San Francisco Contemporary Music Players with a grant from the Fromm Music Foundation.

WAYNE PETERSON (B. 1927)



Wayne Peterson has had a long and productive relationship with the San Francisco Contemporary Music Players since 1975, when the Players premiered his *Diatrobe* for violin and piano. Since that time, the ensemble has performed ten of his other compositions, including the world premieres of *An Interrupted Serenade*, for flute cello and harp (1979) and *Ariadne's Thread*, for harp and six instruments (1991). The Players have

also recorded Peterson's Sextet, which they co-commissioned in 1982, and fifteen years later they celebrated Peterson's seventieth birthday with a performance of *Vicissitudes* (1995) that won widespread praise.

Peterson has always enjoyed a special rapport with performers. As composer Hayes Biggs recently remarked, "One usually feels, when listening to one of Peterson's works, that the composer welcomes the opportunity and challenge of exploring the possibilities of whatever medium is occupying him at the moment. It is also impossible not to feel his immense respect for excellent performers as well as his joy at creating individual parts that will be eminently rewarding to play." This sensitivity to the performer's perspective may spring from Peterson's early experiences as a jazz pianist or from his many years of fruitful interaction with the Bay Area's contemporary music ensembles.

Growing up in Minnesota, Peterson quickly displayed his aptitude for the piano and his interest in jazz. At an early age, he played professionally with his uncle's dance band and began making his own jazz arrangements. His years at the University of Minnesota balanced this practical experience with exposure to twentieth century classical music and formal training in composition. After studying at London's Royal Academy of Music on a Fulbright

Scholarship (1953-54), Peterson returned to the States and gained his first major success with *Free Variations*, which was premiered by the Minnesota Symphony Orchestra in 1958 under Antal Doráti, who continued to champion the work at home and abroad. Having achieved national recognition, Peterson was invited to join the faculty of San Francisco State University in 1960, where he is still an inspirational presence.

Not surprisingly, a number of Peterson's compositions reflect his love of jazz. Sometimes this influence can be quite direct, for example, in the string quartet *Jazz Play*, which he calls "a fond reminiscence of my days as a pianist during the Bebop Era." More often, one is aware of subtler traces of jazz in Peterson's rhythmic language. As Biggs puts it, "His music is marked by a wonderful rhythmic fluidity.... Peterson is not afraid of an audible pulse ... [which] in combination with the layering of different pulses and the artful changing of the basic pulse unit, as well subtly displaced accents, creates the effect of a constantly and tantalizingly fluctuating sense of tempo."

Melodically, Peterson's scores reflect the diversity of his experiences as performer and listener. Though deeply engaged with twelve-tone composition at times during his career, he has always been open to a wide range of musical techniques and idioms. In his 1972 duo for flute and piano, *Capriccio*, he employs a variety of extended performance techniques including haunting microtonal slides for the flute (reminiscent of Japanese shakuhachi playing) and plucking or striking the piano strings (a practice with roots in the American experimental tradition of Henry Cowell and John Cage). A rhapsodic and almost improvisatory freedom characterizes his first String Quartet (1983), while his orchestral score *The Face of the Night, the Heart of the Dark*, which was commissioned by the San Francisco Symphony and awarded the Pulitzer Prize in 1992, relies on an idiom which the composer has called "chromatic" and "difficult."

Peterson remains one of the most distinguished and productive composers in the Bay Area. Among his recent works are *Four Piano Preludes*, *Tympan Alley*, and *Freedom and Love* (both for soprano

and percussion), *Quest* for flute and piano, *Antiphonies* for solo percussion, *Diptych* (commissioned by the Koussevitzky Foundation for EARPLAY), *Peregrinations* for solo clarinet, *Monarch of the Vine* for percussion quartet, String Quartet no. 2 (commissioned by the Gerbode Foundation), and *Pop Sweet* for the Alexander String Quartet. Over the course of his career, Peterson has completed commissions from the Guggenheim, Fromm, and Djerassi Foundations as well as the American Composers Orchestra. Among the many groups that have featured his compositions are the San Francisco, Oakland, Berkeley, and Minnesota Symphonies, the Group for Contemporary Music, Speculum Musicae, the Washington Square Players, the Pittsburgh New Music Ensemble, and the Cleveland Chamber Orchestra. Peterson has been honored by the American Academy and Institute of Arts and Letters, and in 1990, he was a Visiting Artist at the American Academy in Rome. He has served on two nominating committees for the Pulitzer Prize in Music (1999, 2000) and was a jurist for the First Seoul International Competition for Composers in 2001. In joint sponsorship with the San Francisco State University Music Department, he has administered the annual Wayne Peterson Prize in Music Composition since 1998. In addition to his teaching at San Francisco State, Peterson served as Guest Professor of Composition at Stanford from 1992-94.

Colloquy (1999)

for flute/alto flute and harp

Peterson's duo *Colloquy* represents what he has called "a wide ranging, through-composed 'dialogue' between two instruments." He writes, "While no preconceived structural plan is followed, a sense of organic unity is achieved by the use of frequently recurring motifs—both rhythmic and melodic. In addition to traditional methods of playing, an almost comprehensive gamut of extended techniques which have emerged during the latter half of the twentieth century are used. *Colloquy* begins with sustained, lyric passages which alternate, often abruptly, with those of a more agitated, fragmentary and violent nature. Suddenly, midway in the piece, a fast scherzo emerges and builds inexorably to an exciting climax. The ensuing music then undergoes a gradual reduction in both tension and

pace, terminating with a serene reference to the opening statement." As its title suggests, the duo represents an exchange that lies somewhere between a formal colloquium and a colloquial conversation. Like a polished oration, the piece has a definite shape; like a tête-à-tête between friends, it explores different kinds of one-on-one interaction, punctuated by familiar gestures—an upward sweeping motion, a rocking figure, a flurry of repeated notes, and so forth. As it unfolds, *Colloquy* relies on some unusual instrumental vocabulary. Some of the demands Peterson makes on the harpist are modest modifications of normal plucking: using the fingernail, striking the strings with the palm of the hand, harmonics, and special glissandi or arpeggiations. Other gestures in the piece depart more radically from convention. These carry special names in the score: "timpanic" or "xylophonic" sounds give the harp a new, percussive timbre; "rocket sounds" and the "thunder effect" involve still more imaginative uses of the harpist's traditional tools. The flutist, too, has special effects to surmount, making the whole piece as much a virtuosic display as an intimate exchange.

Colloquy was written for Sue Ann Kahn, flute, and Susan Jolles, harp, both of the Jubal Trio.

JOHN HOWELL MORRISON (B. 1956)



A native of North Carolina, John Howell Morrison brings a wide range of influences to bear on his compositions. Early piano lessons sparked his interest in music, and he soon began experimenting with sounds, making tapes at home with his brother. Before high school, he took up the trumpet and gained some formative musical experiences in the orchestra of the Governor's School of North Carolina, where the curriculum was devoted to twentieth century works. He recalls, "we played entirely new music! Got to play [Ligeti's]

Atmospheres (still one of my favorites), all sorts of crazy stuff. As a rural Southern boy, I'd not taken any really advanced lessons (during which one risks being told that new music is bad or damaging, or whatever), so I thought the music was just incredible." Morrison found his calling as a composer only as his undergraduate education at Davidson College drew to its close. He earned his Master's Degree at the University of Tennessee, where his teachers included John Anthony Lennon. His doctoral studies at the University of Michigan were guided by William Bolcom, William Albright, and Leslie Bassett, among others.

From Morrison's diverse background came a love of unusual sounds and an openness to new sonic combinations. He has composed for a wide range of performing forces, from solo tuba and solo bass clarinet to orchestral ensembles, choirs, and even middle school band. Since the start of his career, he has also written multimedia works, beginning with the optional dance in *Voices Bending Open* (1987). *A Landscape* (1990) incorporates paintings and projections, and his performance installation *In God We Trust* (2000) draws upon all these resources.

Fascinated by the timbral possibilities of individual instruments, Morrison has written both for historical performing forces—the harpsichord solo *My Love Lives Down That Long Dirt Road* (1992) and *Twisted Little Ground* (2000) for harpsichord and recorder—and for electronics. *In Rising Blue* (1996), created at the Presser Electronic Music Studio, he accompanies solo violin with a tape composed of violin sounds. *In Hard Weather Makes Good Wood* (1999), the relationship between instrumentalists and tape is more complex, as the consonant playing of a string quartet is gradually infected by harsher and more dissonant recorded sounds. He has been especially successful with duos (like the one we hear tonight) involving members of the saxophone family: *Prevalent Modes* (1984) for soprano saxophone and tape is one of his earliest works, and *Crows* (2001) for alto saxophone and soprano is one of the most recent.

In all these pieces, Morrison is concerned with what he describes as “the management of energy flow” and the integration of the most

disparate musical material into a logically unfolding whole. He notes: “One of my main influences in the long run has been the Grateful Dead. I love how they weave in the most abstract, experimental stuff into very traditional songs. And I like to do the same. Gradually I have allowed my love of bluegrass and other music to find expression through my own sound experiments.”

Morrison has received grants from the Ohio Arts Council, American Composers Forum, Meet the Composer, Iowa Arts Council, and the American Music Center. His music has been heard around the country on the Minnesota Contemporary Ensemble's 1999 tour, at two annual conferences of the North American Saxophone Alliance, and at the national conferences of the Society for Electro-Acoustic Music in the United States, as well as in performances by organizations that have commissioned his works: the Intergalactic (formerly Minnesota) Contemporary Ensemble, the Pittsburgh New Music Ensemble, the Nashville Chamber Orchestra, the Detroit Chamber Winds, the Galhano/Montgomery Duo, Antiqua Nova, and the Cleveland Composers Guild. In addition to winning residencies at the MacDowell Colony, the Schweitzer Institute (Festival at Sandpoint), June in Buffalo, and the Charles Ives Center for American Music, Morrison has held teaching positions at Luther College, Case Western Reserve University, Cleveland State University, and the Cleveland Institute of Music. He is currently on the faculty at Oberlin College Conservatory of Music.

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***Light Possessing Darkness* (1997)**

for alto saxophone and piano

In describing *Light Possessing Darkness*, the composer notes, “After years of exploring popular influences in my music, the work represents a return to my compositional roots and an preoccupation with the possibilities inherent in generative pitch sets. The imbed-

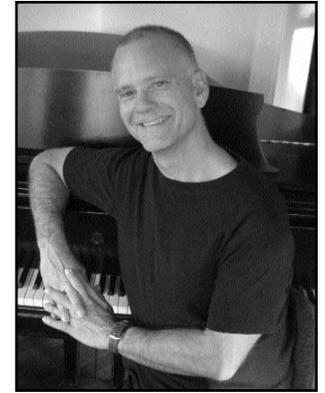
ded learning provided by the earlier explorations remains, of course, thus producing a deeper fusion of classical and popular elements. Essentially abstract music, the piece carries no specific programmatic references. It is about the pure existence of two basic pitch sets, the energies carried by the ideas I discovered using them, and their transformation into one another. The title is one that I chose using a random process I had not used for quite a long time: I opened a book on spiritual traditions of the world to the phrase 'Darkness become a light possessing darkness.' It is a phrase from a creation myth of New Zealand, and is interesting to me in that it captures the sense of creating something to exist between opposites, as is the case with the pitch operations in the composition."

While listening to *Light Possessing Darkness*, one can hear the entrenched opposites that Morrison describes in the duo's registral extremes and its juxtaposition of radically different moods: "the piece contains areas of high-level percussive energy which catapult into passages best characterized as suspended, cut loose, or adrift." Yet the fusion of opposites is also audible, both in the fluidity Morrison achieves between abstract and expressive moments and in the gradual cooperation between the two instrumentalists that emerges as the piece progresses. This fusion has biographical resonances as well, according to the composer: "Another level of interest derives from my desire somehow to reflect that this piece comes from the time of the birth and early life of my son Ezra, who was of course created from the blending of two sets of genetic material."

Light Possessing Darkness was commissioned by Jeremy Koch, who premiered the work at Luther College during the Iowa Composers Forum annual festival in 1998.

ERIC MOE (B. 1954)

According to Stephen Hicken of the *American Record Guide*, Eric Moe's music "adroitly navigates the border between humor and seriousness, crossing the border at will...veering effortlessly between pop vitality and modernist exploration." This engaging synthesis of moods and styles reflects his dual career as a composer and pianist. His experience at the keyboard has brought him into contact with music by hundreds of contemporary composers, ranging from Anthony Davis to Stefan Wolpe. Moe's interest in musical experiments also springs from his training in composition. He earned his B.A. at Princeton, working with Milton Babbitt, Claudio Spies, and Paul Lansky and his Ph.D. at the University of California, Berkeley, where his teachers included Andrew Imbrie, Olly Wilson, Edwin Dugger, and Michael Senturia. He has also studied electroacoustic music with John Chowning, David Bristow, and Jean-Claude Risset at Stanford's Center for Computer Research in Music and Acoustics (CCRMA).



During the last twenty years, Moe has composed in many genres, producing orchestral, chamber, vocal, stage, electroacoustic, and multimedia works. As Matthew Rosenblum (the dedicatee of the work on tonight's program) has observed, Moe is hard to categorize: he is not "a minimalist" yet he possesses "a minimalist sensibility," keenly attuned to pulse and adept at recombining short phrases to create a sense of forward motion. Regardless of genre, Moe's music is dynamic and rhythmically propulsive. The duo *On the Tip of My Tongue* (1993) includes passages that superimpose rhapsodic solo statements for bass clarinet over a highly patterned, interlocking texture provided by synthesized keyboard. The electroacoustic *Songs and Dances of the Automobile* (1988) makes imaginative use of synthesized sound in what he has called "gritty and humorous tributes to America's obsession with the car." In

addition to making reference to elements of popular culture, Moe gives a dramatic shape to many of his compositions by associating specific instruments or groups of instruments with specific characters. For example, in his chamber concerto *Kicking and Screaming* (1994), he pits piano and “pocket orchestra” against one another by placing them on “different rhythmic wavelengths.” In *Sad Steps* (1992) and *Fancy Footwork* (1994) for oboe and piano, Moe casts the oboist as the mythological singer Orpheus in lament and protest against a musical culture that silences “voices that can make trees dance and rocks weep.”

Moe has won numerous grants and awards, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, Meet the Composer, and the Fromm and Koussevitzky Foundations; fellowships from the Wellesley Composer’s Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, and the American Dance Festival. His *Sonnets to Orpheus* was featured on the *Works & Process* series at the Guggenheim Museum in New York in 2000. As a keyboardist, Moe has performed works by hundreds of composers, including John Cage, Marc-Antonio Consoli, Felix Draeseke, Mathew Rosenblum, and Roger Zahab. Moe was a founding member of EARPLAY and has taught at San Francisco State University. He is currently Professor of Composition and Theory at the University of Pittsburgh, where he directs the graduate program in composition and the department’s electroacoustic music studio and co-directs the *Music on the Edge* new music concert series in Pittsburgh.

***Repeat Offender* (2000)**

for flute, clarinet, alto saxophone, violin, cello, percussion, and piano

The composer writes, “*Repeat Offender* is dedicated to the composer Mathew Rosenblum, whose music I greatly admire and whose *Circadian Rhythms* has fascinated me for years with its circularities of time and novel approach to repetition.

“*Repeat Offender* was conceived as a depiction of a neurotic condition in which certain behaviors are enacted compulsively, broken away from (only to be replaced by different obsessions), and obstinately returned to and reenacted. The piece is very economical in its material. A substantial first movement is followed by two brief and contrasting movements of fallout, each obsessive and repetitive in their own way: the *musette* has a drone, while *another round* (which follows without a break) keeps circling back to its point of origin.”

It is not hard to hear the recurrent motives Moe’s title advertizes. From the opening bars of the first movement, the piece progresses through reiteration and the accumulation of rhythmic, melodic, and gestural fragments. Though the score is based on repetition, it encompasses strikingly different moods, from the compulsive contrasts of the first movement, to the melancholy ruminations of the “*musette*,” and the dance-like energy of the final “*round*.” Moe’s musical calculus is thus hypnotic and frustrated in turn—at times brooding, at times electric.

Repeat Offender was commissioned by the Network for New Music of Philadelphia, with the assistance of the Philadelphia New Music Project.

—Program notes by Beth Levy

Featured Performers

Tod Brody teaches flute and chamber music at the University of California, Davis, where he also performs with the faculty Wind Quintet and the Empyrean Ensemble. A former soloist and member of the Sacramento Symphony, Brody appears frequently with EARPLAY and in such ensembles as the San Francisco Opera and Ballet orchestras. He first performed with the San Francisco Contemporary Music Players in 1997.

Karen Gottlieb performs regularly as second harpist with the San Francisco Symphony and with other Bay Area ensembles, including the California Symphony, San Francisco Opera, San Francisco Chamber Orchestra, and the Berkeley Symphony. She was principal harpist with the Cabrillo Music Festival. In 1990 she toured with the San Francisco Symphony on their European Festival Concert Tour and in 1983, she was a featured soloist with the San Francisco Boys Chorus on their concert tour of Australia and New Zealand. She has also accompanied contemporary singers Ella Fitzgerald, Michael Feinstein, Bernadette Peters, Tony Bennett, Ann-Margaret, Neil Sedaka, Anthony Newley, Steve Lawrence, and Edye Gorme. Gottlieb is currently on the faculty of San Francisco State University, Mills College, and the San Domenico School. She joined the San Francisco Contemporary Music Players in 1990.

Karen Rosenak is an almost native of the Bay Area. She specializes both in music for the fortepiano and in recently composed solo piano and chamber music. She particularly enjoys finding the connections—as well as the disconnects—between the two periods of musical composition. She was pianist with and a founding member of the Bay Area new music groups EARPLAY and the Empyrean Ensemble. She has been on the faculty at U. C. Berkeley since 1990, where she teaches musicianship and contemporary chamber music, and she continues to perform with the Bay Area's leading new music ensembles.

Dale Wolford is an internationally recognized performer on the saxophone and Yamaha WX-5 Wind Controller. He has performed in Europe and the United States as a soloist, a member of the Morosco Saxophone Quartet, and together with pianist Ivan Rosenblum, as the Wolford/Rosenblum Duo. The Duo has premiered many new works including Gunther Schuller's Sonata for Saxophone and Piano and has issued compact discs including music of Kurt Weill (with soprano Pamela Alexander) and a collection entitled *Laughter and Tears--A Jewish Saga*. Wolford has also performed with Philip Glass, the San Francisco and San Jose Symphonies, the San Francisco Saxophone Quartet, and the Nuclear Whales Saxophone Orchestra, with whom he has made two recordings. He is currently on the faculty of California State University, Stanislaus and has also taught at University of the Pacific and Chabot College.

Music Director

David Milnes is a conductor of extraordinary breadth and long-standing commitment to contemporary music. In his early years, he studied not only piano and organ, but also clarinet, cello, and voice. Before he turned twenty he had played piano and saxophone at professional jazz gigs in New York in addition to his classical training. Milnes continued his education at SUNY Stony Brook during which time he continued to expand his musical horizons, playing clarinet in symphony and opera orchestras, performing with jazz musicians at night, and even conducting his own baroque ensemble.

In 1984, at age 27, Milnes won the prestigious Exxon Conductor position with the San Francisco Symphony, where he worked closely with Edo de Waart and Herbert Blomstedt, conducted on the New and Unusual Music Series, and contributed to the Symphony's recording of John Adams's *Harmonielehre* in 1986. Milnes was also Music Director of the San Francisco Symphony Youth Orchestra, leading them on a European tour (1986) during which he was awarded the Prize of the City of Vienna for the group's performance Bartók's *Concerto for Orchestra*. Having solidified his

orchestral experience by working with such renowned conductors as Leonard Bernstein, Erich Leinsdorf, Otto-Werner Müller, and Michael Tilson Thomas, he returned to earn his doctorate in conducting from Yale University in 1989.

Since that time, Milnes has served in a variety of conducting posts across the nation and the world. Since 1994, he has appeared frequently in Russian and the Baltics with the Novosibirsk Philharmonic, the Latvian National Symphony, the Latvian Chamber Orchestra, the Riga Independent Opera, and the Riga Chamber Orchestra, whom he directed in a memorable performance of Steve Reich's *Desert Music*. Milnes has recently conducted the Oregon, Columbus, Anchorage, and Cheyenne Symphonies, and has performed at the Tanglewood, Aspen, Monadnock, and Killington Music Festivals. He has also conducted operatic repertoire ranging from Mozart to Weill, and he maintains a keen interest in jazz, which has led to appearances on jazz saxophone and piano with Gene Krupa, Chuck Mangione, John Pizzarelli, and Billy Taylor. Milnes's recording of John Anthony Lennon's *Zingari* for Bridge Records was nominated for a Grammy Award in 1994.

In 1996, Milnes joined the music faculty at the University of California, Berkeley, where he has directed its symphony orchestra and won praise for his programming of twentieth-century works. He has also conducted the Berkeley Contemporary Chamber Players since 1996, leading them in concerts including a celebration of the music of Olly Wilson and a performance at the Tempo Festival of Contemporary Music.

Milnes first conducted the San Francisco Contemporary Music Players in 1997, leading the Players in three concerts with soprano Dawn Upshaw. Later, he conducted the ensemble's CD of music by James Newton, *As the Sound of Many Waters*. He was selected to be Music Director of the San Francisco Contemporary Music Players this past summer.

The Ensemble

The San Francisco Contemporary Music Players (SFCMP), now in its 32nd year, is a leader among America's most distinguished and successful chamber music organizations, championing, commissioning, and presenting the music of today's composers. The group presents works written for both large and small chamber ensembles. SFCMP is a seven-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 62 pieces and performed over 980 new works, including 44 U.S. and 117 world premieres.

Each season the ensemble performs a six-concert series at the Yerba Buena Center for the Arts. It has also toured widely throughout California, with performances on such concert series as San Francisco Performances, Cal Performances, the Stern Grove Festival, the Other Minds Festival, Los Angeles' Monday Evening Concerts, the Ojai Festival, and the Festival of New American Music in Sacramento. SFCMP made its European debut at the Cheltenham Festival of Music in 1986 and its East Coast debut at the Library of Congress in 2001. The ensemble has recorded eight albums of its own and contributed to eight others. Its ambitious musical outreach programs involve over 20 educational events, including a new music evening course for adults to be launched in the spring.

Staff

Executive Director **Adam Frey** obtained his B.A. in Music from Harvard University, and his M.B.A. from the University of California, Berkeley, with emphasis on marketing and planning. He joined the San Francisco Contemporary Music Players in 1991 after six years with Sherman, Clay Co., then the nation's largest keyboard instrument retailer, where he was Vice President in charge of Merchandising. He served on the Board of Governors of the C. G. Jung Institute of San Francisco from 1991 to 1997, and chaired the Institute's Development Committee. Mr. Frey is also a writer; his work has been published in *The Mississippi Review*.

Artistic Administrator **Elaine Ng** received her B.A. in Music from the University of California, Davis and her M.B.A. and M.A. in Arts Administration from Southern Methodist University in Dallas, TX. Along the way, she has worked with the Empyrean Ensemble, the Dallas Opera, the Dallas Symphony, and, most recently, the Studio Arts Centers International in Florence, Italy.

Michele Fromson, Associate Director, Educational Outreach and Development, holds a Ph.D. in music history and theory from the University of Pennsylvania and a certificate degree in non-profit management from the University of San Francisco. As a music historian, she has published many academic articles on Renaissance sacred music and has received four fellowships from the National Endowment for the Humanities. As a non-profit manager she led the new music ensemble EARPLAY as its executive director for five years and has done management consulting for the Empyrean Ensemble, Berkeley Opera, and Left Coast Chamber Ensemble.

Additional Listening and Reading

Five of **Zhou Long's** chamber works can be heard on the disc *Nature and Spirit* (CRI) by members of Speculum Musicae, Music from China, and The Composers Conference Ensemble. Other chamber music appears on the disc *Zhou Long: The Ineffable* (Cala), and *Two Poems from Tang* has been recorded by the London Symphony Orchestra under Daniel Harding (EMI).

Wayne Peterson's *Vicissitudes* receives a fine performance from the New York New Music Ensemble, together with the composer's *Duodecophany*, *Labyrinth*, *Capriccio*, and *Diptych* (Koch). The San Francisco Contemporary Music Players under Jean-Louis LeRoux has recorded his Sextet (CRI).

John Howell Morrison's *Light Possessing Darkness* is featured in the collection *America's Millennium Tribute to Adolphe Sax*, vol. 3 with Jeremy Koch, saxophone, and Doug Schneider, piano (AURec). The Intergalactic Contemporary Music Ensemble will release a compact disc devoted to Morrison's music in March 2003 (Innova).

Eric Moe's chamber concerto, *Kicking and Screaming* can be heard in performance by Speculum Musicae, with Aleck Karis at the piano (CRI). Albany Records and Centaur have each released CDs devoted to Moe's works: *Up & At 'Em* and *On the Tip of My Tongue: Chamber and Electroacoustic Music of Eric Moe*.

—Beth Levy

Selected CDs from these composers will be on sale in the lobby during intermission.

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

NEW EXTENSION COURSE ON CONTEMPORARY MUSIC

The San Francisco Contemporary Music Players is pleased to offer a new evening adult course on contemporary chamber music. Led by Music Director David Milnes, this course will focus on contemporary chamber music written since 1980. Presented in partnership with the Extension Division of the San Francisco Conservatory of Music, classes will be held on six consecutive Wednesdays beginning February 19, 2003.

The course will feature live performances, visits by working composers, presentations on historical context, and class discussions. Musical repertoire introduced will feature works scheduled for public performance in San Francisco during February and March. Class participants will be eligible for reduced-price tickets for those performances.

Topics explored in the course will include:

- * Listening strategies for contemporary music
- * Recent trends in composition
- * Contemporary performing techniques
- * Contributions by women composers
- * Cross-cultural influences in contemporary music
- * The economics and politics of new music performance

We invite you to join us for this exciting new venture!

To reserve a place, please call the Conservatory Extension Division at 415/759-3429.

Dates: Wednesdays, February 19 - March 27, 2003, 7:30-9:30pm

Location: Ortega Street campus of the SF Conservatory of Music

Fees: \$115 + \$25 registration fee

Enrollment is limited to 35.

This course is underwritten by a grant from the Walter & Elise Haas Fund.