

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, 4 December 2006, 8 pm  
Yerba Buena Center for the Arts Forum

**Performers**

Tod Brody, flute  
Carey Bell, clarinet and bass clarinet  
David Ridge, trombone  
Peter Wahrhaftig, tuba  
Graeme Jennings, viola  
Leighton Fong, cello  
Richard Worn, contrabass  
William Winant, percussion  
Christopher Froh, percussion  
Florian Conzetti, percussion

**BOLTS, SCREWS, AND  
STONES**

**CHAYA CZERNOWIN** *Winter Songs, Version II: Stones* (2003)

(in two movements)

(Approximate duration: 17 minutes)

~ INTERMISSION ~

**JOHN CAGE** *Sonatas and Interludes* (1946-48)

(The performance will last about an hour.)

Sonata I	Third Interlude
Sonata II	Sonata IX
Sonata III	Sonata X
Sonata IV	Sonata XI
First Interlude	Sonata XII
Sonata V	Fourth Interlude
Sonata VI	Sonata XIII
Sonata VII	Sonata XIV Sonata XV (“Gemini”—
Sonata VIII	After the work of Richard Lippold)
Second Interlude	Sonata XVI

*The performance of Cage’s work is made possible in part by a generous grant from the  
Ross McKee Foundation.*

*This concert is underwritten in part by the Phyllis C. Wattis Foundation.*

*Steinway Piano provided by Sherman Clay Concert Event Services.*

Julie Steinberg, prepared piano

## CHAYA CZERNOWIN (B. 1957)

Studying a score by Chaya Czernowin is a lot like reading a play. The first few pages typically set out not just a cast of instrumental characters (flute, percussion, voice, accordion. . .) but also a detailed catalog of performance instructions. Her vocalists do more than sing; instead they engage in “whispering, speaking, singing, speaking with breathy voice, singing with breathy voice, speaking with singing voice, under tone, head voice, chest voice, fry [extremely low creaking/clicking], fry while speaking, almost fry but not cracking of the voice yet. . .” As we will hear tonight, her instrumentalists must be equally versatile, approaching their instruments with fresh hands, fingers, mouths, and lungs in order to recreate the musical scripts of a composer who truly works with noises and gestures as much as pitches or rhythms.

Czernowin is herself a woman of many languages, so perhaps it is no accident that her music seems magical and macaronic in the mixed idioms of its speech. Born and raised in Israel, she usually chooses Hebrew texts for her vocal music and often for her titles. Since 1979, she has also lived and taught in Germany (at the famous Darmstadt Summer Courses), Japan (in Tokyo, supported by an Asahi Shimbun Fellowship), and California, where she joined the faculty at U. C. San Diego in 1997. As musicologist Ronit Seter observes, her stylistic palette is equally broad: “she stands at ‘an impossible crossroads’ between Ferneyhough and Scelsi, influenced by gagaku music [Japanese court music] and free improvisation.” But whether she draws on the virtuosic complexity of Brian Ferneyhough and Roger Reynolds (two of her teachers) or on the meditative music of Giacinto Scelsi, Czernowin’s interest rests consistently in the varied textures of sound.

In addition to her recent opera *Pnima. . . Ins Innere (Inward)*, completed in 2000, Czernowin is best known for chamber works that feature what she calls “composite instruments,” groups of players whose parts are conceived as a single, interlocking entity. She traces her

understanding of this concept to a trip to Thailand's "Temple of Dawn," Wat Arun: "First from a distance it appeared as a majestic looming tower possessing a monolithic form. It was then of extreme surprise to proceed closer only to discover that the tower was actually comprised from thousands of small shards creating intricate filigreed patterns." The perceptual play between the temple's "totality" and its "fractured parts" inspired the thematic material and formal structure of her 1995 String Quartet, written for the Arditti Quartet. Like other pieces, including the string sextet *Dam Sheon Hachol* (The bleeding/silence of the hourglass), it invites a layered type of listening, "as if at the same time, one were to follow the opening of a flower and the movement of cars on a nearby highway, while not losing sight of a fly flying. . ."

In the String Quartet, the four members remain allied with a single "composite instrument" throughout, but other works, including *Winter Songs*, take shape through the aligning and re-aligning of performing forces. In *Afatsim*, whose title refers to botanical galls (the "swelling or excrescence of the tissues of a plant"), nine instrumentalists engage in shifting interrelationships to suggest "alternative[s] to a linear dramatic temporal experience. . . a way in which time might be disfigured like an infestation of galls on the surface continuity of a branch." In addition to natural or organic connotations, the "composite instrument" can depict the psychological depth of performers and performance, particularly in Czernowin's pieces for pre-recorded and live soloists. Her composition *Ina* (1988) complements live bass flute with six pre-recorded bass flutes and piccolos to "unbraid" the individual instrument into disparate "voices" and to explore, in the composer's words, "the drama of the singular persona (and thus the singular performer) confronted with the many divergent voices within."

As this description suggests, much of Czernowin's music explores the idea of "point of view." Many of her works, including *Winter Songs* are grouped into series that offer differing perspectives on similar musical material. For example, the trilogy *Shu Hai Mitamen Behatalat Kidon* (Shu Hai practices the javelin), *Shu Hai* in an orchestral setting, and *Six miniatures and a simultaneous song* treats related passages of Hebrew poetry by Zohar Eitan and fractures the unique voice of Ute Wassermann into a mosaic of speaking, singing, and breathing.

Czernowin's opera *Pnima. . . ins innere* takes the question of "point of view" to the traumatic realm of the Holocaust. Based on the Israeli novel *See Under: Love* by David Grossmann, and well received in more than 70 European newspapers, it confronts the experience of a survivor through the eyes of his grandson, who "cannot touch this horrible experience but [is] forced to encounter its constant but hidden presence." More recently, the composer was commissioned to study and complement an unfinished Singspiel by Mozart. The result was the opera *Zaide/Adama*, premiered at the Salzburg Festival in 2006 and presently scheduled for performances in Basel, Montpellier, Bremen, and Stockholm. Like the *Abduction from the Seraglio*, Mozart's fragmentary *Zaide* treats western love in an exotic, "oriental" context; Czernowin's *Adama* responds with the story of a Palestinian-Israeli couple, treating questions of freedom and foreignness. There is no forgiveness or reconciliation in *Adama*, the composer observes; rather, the opera deals with the opposition of the individual to the collective in both its text and its musical style.

Czernowin has won awards from the Siemens Music Foundation, the Darmstadt Summer Courses, the National Endowment for the Arts, the Rockefeller Foundation, IRCAM, the Akademie Schloss Solitude in Stuttgart, and DAAD Germany, among others. *Pnima* was chosen as the best new work of 2000 by Opernwelt, and it received the Bavarian Theater Award as well. Her pieces have been featured at numerous new music festivals throughout Europe, and she has served as composer in residence at the Dresden Contemporary Music Festival, the Salzburg Festival, the Munich Biennale, Helsinki Musica Nova, Zurich New Music Days, and many others. Since 2004, she has been a guest professor in Goteborg (Sweden), Darmstadt, Dresden's Hellerau arts center, Harvard University, and the Yonsei University in Seoul. Czernowin's works have been commissioned and performed by such groups as Ensemble InterContemporain, Ensemble Recherche, and IRCAM (France); the Nieuw and Courage Ensembles (the Netherlands); ELISION Ensemble (Australia); a host of German ensembles including Ensemble Modern, SurPlus, Mosaik, and the Munich Philharmonic; Austria's Klangforum Wien; the Basel Sinfonietta, the Arditti Quartet, the Toyko Sinfonietta, SONOR and Speculum Musicae (U. S.), and the Orquesta Sinfonica Nacional de Mexico. She is currently Professor of Composition at the University of Music and Performing Art, Vienna.

## Winter Songs: Version II: Stones (2003)

for amplified bass flute, bass clarinet, bass trombone, tuba, viola, violoncello, double bass, and three amplified percussionists

As its subtitle suggests, *Winter Songs* is a series of independent, but closely related pieces commissioned by IRCAM for the Ensemble InterContemporain and composed between 2003-04: *Version I: Pending Light*, *Version II: Stones*, and *Version III: Roots*. Each of its three “versions” involves an unusual septet selected from among the lowest members of their instrumental families, with bass flute and viola as the highest sounding voices. While the music for this septet remains more or less the same, the three versions create distinct sound worlds. The first involves a layer of recorded sound, created at IRCAM (in collaboration with Eric Daubresse) from what the composer calls “organic noises”—stones, bowed ropes, rice falling on paper, rain, etc. The second, adds three percussionists and amplification, but no independent tape part. The third superimposes versions I and II.

In *Version II: Stones*, the percussionists re-create the “organic noises” of *Pending Light* right before our eyes and ears using an array of sound sources: plastic hairbrushes and Superballs join the traditional instrumentarium. Unlike the disembodied electronic version, here the physical choreography of the performers is designed to be enthralling: “nail scratch with frozen fingers,” Czernowin dictates: “while exercising extreme pressure with uninhibited trembling, move hands individually and cyclically but in opposing directions,” “react and/or imitate the impulses of player 2.”

The result is a rich and “dirty” sound full of scratch and surface. While it might be called “noisy,” Czernowin’s music is delicate and rarely loud—as suits the composer’s “winter” mood. Written just after the early death of her close friend, the composer Mark Osborn, the piece is, among other things, a meditation on loss and renewal: “The whole cycle reflects on the aspect of winter which has to do with one being pulled into the cave of one’s interior, into the passivity of long sleep. At the same time, underneath, in the earth, the roots of vitality slowly solidify and start to blindly search for a way between the stones.”

## JOHN CAGE (1912-1992)

In “The Future of Music: Credo,” John Cage famously proclaimed: “Percussion music is a contemporary transition from keyboard influenced music to the all-sound music of the future. Any sound is acceptable to the composer of percussion music.” No development better illustrates the transition Cage had in mind than his own transformation of the concert piano into a one-player percussion orchestra known as the prepared piano. Tonight we hear the crowning achievement of the prepared piano repertory: the *Sonatas and Interludes* of 1946-48. Whether or not Cage would agree with its designation as a modern “masterpiece,” its creation (and its creator) forever changed the musical worlds they encountered.

Born in Los Angeles, Cage traveled abroad before returning to study composition. He could count among his early mentors Henry Cowell, whose sound experiments and interest in music from around the world were to have far-reaching consequences for his protege. Cowell also encouraged Cage to make his first trips to New York City, where he would prepare himself to study with the magisterial Arnold Schoenberg back in Los Angeles. Their unlikely relationship is most often remembered by way of Schonberg’s declaration that Cage was “not a composer, but. . . an inventor—of genius.” But in fact, the Californian absorbed from the Viennese emigre certain ideas about musical structuring and the transformative power of art.

Cage had always combined his interest in music with his efforts in literature and the visual arts. Beginning in 1937, he took a job as a dance accompanist, first at UCLA, and then in the interactive environment of Seattle’s Cornish School. Here he met Merce Cunningham (with whom he would maintain a lifelong artistic and personal relationship), found support for his first forays into musical electronics (using radio), and conceived his most famous musical “invention”: the prepared piano, an outgrowth of his fascination with percussion music. Cage’s percussion ensembles were amenable to expansion, both sonically and socially. They could involve amateurs as well as virtuosos, and they allowed the composer to introduce new sound

sources without disrupting his creative strategies. In 1942, for example, after his famous West Coast collaborations with Lou Harrison, he added “radio/phonograph” to this list of performing forces for his dance score for Cunningham’s *Credo in Us*, treating them as sound sources just like cymbals or drums.

Hand in hand with Cage’s percussion experiments, came philosophical reflections on the nature of sound. Like the Italian futurists at the turn of the century, Cage was committed to broadening music to include formerly “non-musical” sounds. “Wherever we are,” he remarked, “what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating.” Cage’s campaign against what he called “the prejudiced ear” was based on the idea that modern listening required abandoning traditional concerns with the relationships between sounds (form, motivic development, and even harmony) in favor of paying attention to the sounds themselves. Cage felt that, in order to put musical and “non-musical” sounds on an equal footing, rhythm and more specifically duration would have to be one of the organizing principles underlying his works, often creating durational frameworks before deciding what sounds would fill them.

In the mid-forties, having moved to New York’s Lower East Side, Cage underwent a number of spiritual and personal crises coinciding with his separation from his wife Xenia in 1945 and his increasing closeness to Cunningham. After considerable distress about his marriage and his sexuality and a very brief attempt at psychoanalysis, Cage discovered new sources of strength in his study of philosophy—first in Indian aesthetics, then in the Zen Buddhism of Daisetz Suzuki and the medieval mysticism of Meister Eckhart. Cage felt a deep affinity for all these sources’ emphasis on openness, tranquility, and attention to the natural world. They suggested to him an aesthetic of renunciation that would grow more pronounced as the composer grew older.

Crucial elements of this new aesthetic involved the celebration of silence and acceptance that the goal of music is “to quiet and sober the mind, thus making it susceptible to divine influences.” This conception came to Cage from Gita Sarabhai, a young woman who was briefly his student and who had learned it from a teacher in India.

Cage’s exploration of silence culminated in his famous “Lecture on Nothing” (“I have nothing to say and I am saying it and that is poetry as I need it”) and his infamous “silent” piece, initially titled *Silent Prayer*, but eventually published with the impersonal designation *4’33”*—the combined length of its three movements at the premiere given by pianist David Tudor in 1952. Similar in many ways to the “white” paintings of Robert Rauschenberg (whom Cage had met while teaching at North Carolina’s Black Mountain College in 1948), *4’33”* provides a frame for the sounds that come from the listener’s own physical environment. Creating a formidable controversy even within the avant-garde, the piece affirmed that silence was not the absence of sound but the purposeful negation of authorial intent, which had become Cage’s artistic ideal: “Art is not an attempt to bring order out of chaos,” he wrote, “but simply a way of waking up to the very life we’re living, which is so excellent once one gets one’s mind and one’s desire out of its way and let’s it act of its own accord.”

Excising one’s mind and desire from the creative process was easier said than done. The music that Cage wrote during his last four decades documents his idiosyncratic and thought-provoking means of achieving sounds that would appear independent of composerly volition. His experiments flourished in the New York apartment that served as studio and meeting place for Morton Feldman, David Tudor, Christian Wolff, and later Earle Brown, who gathered to share their ideas about improvisation, indeterminacy, and chance operations. In the early 1950s, Cage began to use the ancient Chinese “Book of Changes,” through which simple coin-tossing could generate structures that could be interpreted according to Taoist, Confucian, and Buddhist precepts. The methods of the I Ching and the philosophy of nature behind it helped the composer implement an apparent suspension of will that he then applied to the selection of sounds (as in his piano solo *Music of Changes*), to the ordering of sound events (as in his *Imaginary Landscape no. 4* for twelve radios), or to the ways in which sound events were articulated (as in his pioneering tape piece *Williams Mix*). As the composer’s fame grew through the fifties and sixties, so did the variety of his “chance operations”—seeking out imperfections in staff paper, tracing the outlines of rocks in the Zen garden Ryoanji, selecting sounds and symbols from the writings of Joyce or Thoreau, or using star charts.

Cage will always be remembered for expanding the horizons of what we consider musical sounds and musical actions—for granting the status of art to the rumble of a truck or the sound of one’s own heartbeat and for transforming the composer’s “choices” into “questions” that could be answered (though not framed) independently of volition: “. . . if I have the opportunity to keep working,” he said, “I think the work will resemble more and more, not the work of a person, but something that might have happened even if the person weren’t there.” It was this mixture of individuality and self-renunciation that allowed Cage to embrace the ephemeral, to blur the boundaries between choice and chance, to divide his time between mushroom hunting and music making, and to copyright certain periods of silence.

## ***Sonatas and Interludes (1946-48)***

*for prepared piano*

While working with dancers in the late 1930s, Cage had become increasingly preoccupied with the potential of the percussion ensemble. At first, the primary attraction of percussion instruments was the wide variety of timbres (tone colors) they made available. Cage had probably heard Edgard Varèse’s pioneering percussion piece *Ionisation* when it was performed at the Hollywood Bowl in 1933, and he certainly knew Cowell’s percussion work *Ostinato Pianissimo*. Rather than the “old” sounds of the symphony orchestra, these works made music with gongs and tin cans, sirens and scrapers, drums and rattles. Cage was immersed in percussive projects when African American dancer and choreographer Syvilla Fort asked him to compose a score for her solo piece *Bacchanale* (1940). The performance space would accommodate only a piano. Undaunted, and unwilling to relinquish the sonic possibilities of the larger ensemble, Cage modified the piano instead. Recalling Cowell’s experiments with tone clusters and strumming or striking the piano strings, he tried inserting objects into the piano’s body. Pie plates bounced around too much, nails slipped through the strings, but wood screws, metal nuts, and weather stripping seemed to do the trick. Eventually erasers, cloth, pieces of bamboo, glass, and other objects joined the mix, muting and modifying the timbre of individual piano pitches.

All in all, Cage wrote almost three dozen pieces for prepared piano, the best known of which is his compendium *Sonatas and Interludes*, written for pianist Maro Ajemian beginning in 1946 and requiring the modification of no less than forty-five of the piano’s eighty-eight keys. That year, he had been introduced to the writings of Indian historian Ananda Coomaraswamy by fellow musician Gita Sarabhai, and sometime thereafter he decided pay homage to the eight “permanent emotions” or types of *rasa* of Indian aesthetics: four light moods (heroic, erotic, wondrous, comic) and four dark moods (sorrow, fear, anger, hatred), as well as “their common tendency toward tranquility.” The precise relationship of these moods to the sixteen sonatas and four interludes of Cage’s collection has never come to light; and indeed Ajemian’s first (partial) performance included only sonatas 7, 4, 2, and 3, suggesting that the relationship to *rasa* is a loose one. More concrete are the cycle’s clustering of sonatas into groups of four and, as music theorist Jeffrey Perry has pointed out, the rudimentary symmetry in the placement of Cage’s interludes.

Though the specific emotional valences of individual sonatas remain obscure, the overall tendency to tranquility is very much in evidence. Music critic James Pritchett observes that the *Sonatas and Interludes* is “a big piece with a quiet voice,” noting that the prepared piano “operates entirely by muting.” Unlike Cage’s later music, which works to obscure or prevent repetition, the *Sonatas and Interludes* employs patterned repetition that is hypnotically audible and often reminiscent of the Javanese gamelan, or percussion orchestra. Not all sounds are equal in this realm—Cage focuses primarily on the middle-upper registers of the keyboard and discrete motives emerge and recede into the composite, interlocking texture. The precise profile of timbres depends on the piano itself and the way the performer has executed Cage’s instructions about preparing the instrument. As a result, the sound world of *Sonatas and Interludes* has both the continuity of meditation and an ever-changing openness to chance. As Pritchett puts it, “the lack of contrast is its strength. . . it is as if we are sitting in Cage’s loft, straw mats on the floor, listening to him explore this softly-colored world.”

**K**athan Brown is well known as an artist, printer, and the founder of San Francisco's Crown Point Press, which devotes itself to publishing artists' etchings. During its early years, the Press focused on the etching portfolios of local luminaries Richard Diebenkorn and Wayne Thiebaud, but by the early 1970s it was a major conduit for artistic communication between the East and West Coasts. It later hosted an international array of artists including Sol LeWitt, John Cage, Shahzia Sikander, Richard Tuttle, Kiki Smith, Peter Doig, Pat Steir, Laura Owens, and Fred Wilson. In 1987, the New York Museum of Modern Art celebrated the twenty-fifth anniversary of the Press with a retrospective exhibition. Ten years later, Crown Point was honored at the National Gallery in Washington, D. C., and it remains a vital venue, inviting artists to participate in two-week workshops and promoting exchange between U. S. etchers and Asian woodcut artists. A committed Zen practitioner, Brown has written six books, including *John Cage and Visual Art: To Sober and Quiet the Mind* and, most recently, *Magical Secrets About Thinking Creatively: The Art of Etching and the Truth of Life*.

**P**ianist **Julie Steinberg** performs regularly as a soloist and chamber musician. An active proponent of new music, she has given critically acclaimed performances of a diverse repertoire of music by John Cage, Henry Cowell, Lou Harrison, Olivier Messiaen, Frederic Rzewski, and John Zorn. Joined by violinist David Abel and percussionist William Winant, she was a founding member of the Abel-Steinberg-Winant Trio, a virtuoso ensemble specializing in new music from the Americas and Pacific Rim. The trio has commissioned dozens of works and has recorded for CRI and New Albion. At the Library of Congress, she and David Abel have premiered works commissioned through the McKim Fund by Ernst Bacon, Paul Drescher, John Harbison, and Steve Mackey. Since 1980, Steinberg has appeared many times with the San Francisco Symphony in such world premiere performances as John Adams's *Grand Pianola Music*. She performed the music of George Antheil in Michael Tilson Thomas's Mavericks series, and in April 2000, she was a soloist in Arvo Pärt's *Tabula Rasa*.

Steinberg has appeared as soloist with the Oakland Symphony, the Berkeley Symphony, and the San Francisco Mostly Mozart Festival, and her performances have been featured at Carnegie Hall's In Your Ear Festival, Lincoln Center Outdoors, New Music America, the Ravinia Festival, Japan Interlink, The Cool Alternativa Festival in Moscow, Berlin Inventionen, and the Salzburg Festival. Other performances include *Le Sacre du printemps* with the Paul Taylor Dance Company in San Francisco, Seattle, and Paris, and a highly praised solo recital of works by Cage and Messiaen on the Bay Area Pianists series. As an assisting artist, she has performed in master classes with Pierre Rampal and Mstislav Rostropovich. Steinberg holds a Doctor of Musical Arts from Stanford University, taught for years at Mills College, and is presently on the faculty at U. C. Berkeley. Steinberg first appeared with the San Francisco Contemporary Music Players in 1981 and became a member of the ensemble in 1989. She was recently featured at Tanglewood, where she performed Edmund Campion's *Outside Music* (commissioned by the San Francisco Contemporary Music Players and premiered here in 2005). Among her many recordings is her rendition of the *Sonatas and Interludes* for the Music and Arts label.

**Not the singer, not the song**

Six prints remain for sale out of the complete series of 32 that the artist, **William T. Wiley**, generously donated to this ensemble last fall.

The print is on view tonight in the lobby.

Price: \$2500, not including tax.  
100% of the sales prices benefits the  
San Francisco Contemporary Music Players.

We thank the artist and **Trillium Press** for their extraordinary support.

The San Francisco Contemporary Music Players seeks a volunteer to videotape our Contemporary Insights events. If you are interested, please call us at (415) 278-9566.

The score of Czernowin's piece and a listing of the piano preparations in Cage's piece are both on display in the lobby.

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

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

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

**T**he **San Francisco Contemporary Music Players** (SFCMP), now in its 36<sup>th</sup> 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. SFCMP is a nine-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 64 pieces and performed over 1,000 new works, including 56 U.S. and 130 world premieres.

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

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

**D**irector of Operations and Marketing, **Matthew Schumaker** studied music and philosophy as an undergraduate at Dartmouth College and continued as a graduate student at Princeton University, where he received an MA in music composition. While at Princeton, he took part in coordinating concert production for the university's new music ensemble. He subsequently studied composition in Holland with Louis Andriessen. He joined the San Francisco Contemporary Music Players staff in September, 2004.

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

A new venture by the

**San Francisco Contemporary Music Players**



**Contemporary Insights**

**Wednesday, February 21, 2007 James Matheson's Falling**  
Julie Steinberg, piano; Roy Malan, violin; Leighton Fong, cello

**Sunday, April 29, 2007 Karlheinz Stockhausen's Vibra-Elufa**  
William Winant, percussion

Performances by leading musicians of contemporary music  
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Each **Contemporary Insights** event focuses on part of the program for the following Monday's subscription concert. Presenters and musicians talk and answer questions about the music and the composer, illustrating with musical examples. The complete featured work is performed.

Wednesday, February 21, 2007, 7:30 - 9:00 pm

Sunday, April 29, 2007, 4:00 - 5:30 pm.

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