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San Francisco Contemporary Music Players



# SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, 9 October 2006 8 pm  
Yerba Buena Center for the Arts - Theater

## BURST LONGING

### YORK HÖLLER

*Ex tempore* (2002)

United States Premiere

### MARC-ANDRÉ DALBAVIE

*Axiom* (2004)

~ INTERMISSION ~

### York Höller

*Tagträume* (Daydreams) (1994)

United States Premiere

- I. Mäßig bewegt, mit verhaltenem Ausdruck  
(Moderate motion, with restrained expression)
- II. Lebhaft und sehr akzentuiert (Lively and heavily accented)
- III. Sehr ruhig, quasi träumerisch (Very tranquil, almost dreamlike)
- IV. Sehr lebhaft und energisch (Very lively and energetic)
- V. Nicht zu ruhig, zart im Ausdruck (Not too tranquil, tender in expression)
- VI. Sehr beweglich in Tempo und Ausdruck (Very moving in tempo and expression)
- VII. Etwas langsam, im Tempo von "Der Leiermann" von Franz Schubert  
(Somewhat slow, in the tempo of Franz Schubert's "Der Leiermann")

### Marc-André Dalbavie

*La marche des transitoires* (2005)

William Bennett, oboe

### Performers

Tod Brody, flute  
Sarah Rathke, oboe  
William Wohlmacher, clarinet (*La marche*)  
Peter Josheff, clarinet (*Ex tempore, Axiom*)  
Steven Braunstein, bassoon  
Lawrence Ragent, horn  
Jeff Biancalana, trumpet  
Julie Steinberg, piano (*Ex tempore, Tagträume*)  
Michael Seth Orland, piano (*Axiom, La marche*)  
Karen Gottlieb, harp  
Graeme Jennings, violin  
Susan Freier, violin (*La marche*)  
Darcy Rindt, viola  
Stephen Harrison, cello (*Tagträume, La marche*)  
Dawn Foster-Dodson, cello (*Ex tempore*)  
Scott Pingel, contrabass  
Daniel Kennedy, percussion

*This concert is made possible in part by the generous support of the Wells Fargo Foundation and the Phyllis C. Wattis Foundation.*

*The performances of music by Marc-André Dalbavie are made possible in part by generous assistance from the French-American Fund for Contemporary Music, a program of FACE with major support from SACEM and BMG Music Publishing, and by Russ Irwin.*

*The performances of music by York Höller are made possible in part by a grant from the Goethe-Institut San Francisco.*

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



**YORK HÖLLER (B. 1944)**

When asked about his artistic allegiances in a 1984 interview, York Höller replied, “I feel a conscious debt of honor to the European musical tradition.” While his words may seem straightforward, they point to several of the features that have distinguished this composer’s remarkable career. Though German-born, his aesthetic is adamantly pan-European; though always “contemporary” in his musical language, he concerns himself with the continuation and development of past tradition; and whatever his stylistic decisions, he approaches them with a decided seriousness of purpose.

From the beginning, Höller benefitted from a combination of acoustic and electronic training, studying composition with Bernd Alois Zimmermann and electronics with Herbert Eimert in Cologne. 1965 brought him to Darmstadt for the famous Summer Courses in contemporary music, where Pierre Boulez’s analysis seminars opened his eyes to new ways of structuring sound and new uses for ‘serial’ composition, in which many musical elements may be derived from the properties of a given series of pitches. Shortly thereafter, courtesy of Karlheinz Stockhausen, he worked at the electronic music studios of the West German Radio [WDR] in Cologne, developing an international reputation such that, in the mid-1970s he was one of the first composers invited to IRCAM. Here, he realized his first internationally successful work, *Arcus* (1978) commissioned by the Ensemble InterContemporain and, like his later score *Mythos* (1979), acclaimed for its integration of acoustic and computer-generated sound.

By his early thirties, then, Höller had made his mark on three of the most important European nerve-centers for new music: Darmstadt, Cologne, and Paris. And at each stop along the way, he integrated new musical models into his compositional style. Musicologist Monika Lichtenfeld summarizes: “At an early stage he concerned himself critically with serial music and aleatory and stochastic [mathematical] models of composition, and took ideas from philosophy, the nat-

ural sciences, information theory and Gestalt theory; from them all he developed his concept of ‘Gestalt composition,’ which also owes much of its inspiration to the techniques of the Indian raga, the Arab maqam, and in particular to medieval isorhythms.” Höller often describes these Gestalts, which help determine not merely pitches but also rhythms and formal proportions, as ensuring the coherence of a particular work. In practice, a given Gestalt may also link otherwise self-sufficient works in the composer’s output; for example, the cycle of miniatures we will hear tonight, *Tagträume* (Daydreams), shares its Gestalt with Höller’s orchestral score *Aura* (1993, revised 1996), commissioned by the Chicago Symphony and premiered under Daniel Barenboim in 1995.

Many strands of Höller’s thought come together in his best known work, the opera *Der Meister und Margarita* (The Master and Margarita). Composed during the mid- and late-1980s, premiered at the Paris Opéra and subsequently produced in Cologne, it takes its text from Höller’s own drastic abridgment of the last novel of Russian author Mikhail Bulgakov. It combines his interest in electronics (parts for pre-recorded tape that were realized at IRCAM and the WDR studios) with directly expressive vocal lines and an intricate orchestral fabric reminiscent of Wagner. It includes a number of allusions to the music of past composers (Berlioz, Busoni, Ravel, among others)—a feature that Höller had already explored in *Mythos*, which included taped excerpts “in the style of Richard Wagner” and *Magische Klanggestalt* (Magic sound-form, 1984), which quotes Stravinsky’s Symphony in Three Movements. His continued exploration of this tendency in such works as the piano concerto *Pensées* (Thoughts, 1990-92) and in the final movement of *Tagträume* has led musicologist Arnold Whittall to remark that the composer creates “an atmosphere. . . governed, not by that notorious icon of modernity, ‘anxiety of influence,’ but rather by the enjoyment of allusion. . .”

Perhaps most important, in its fantastic and sometimes disjointed plot, the opera *Der Meister und Margarita* reflects the composer’s lasting fascination with surrealism. *Tagträume* is not the only work in his catalog to reference a world of dreams: his *Traumspiel* (Dreamplay) sets texts by Swedish expressionist August Strindberg, and the orchestral suite he extracted from his opera bears the title *Margaritas Traum* (Margarita’s

dream). Characteristic of this impulse is a desire to blur stylistic and generic boundaries in sometimes surprising ways. Here, too, an apex is reached with *Der Meister und Margarita*, which in the composer’s words “touches the absolute limits of what an opera house is able to realize: twenty-five major and minor solo parts, full orchestra, huge percussion group, 4-channel tape, live synthesizer, jazz band, rock group, ballet, quasi-radio play, and movie sequences. . . a ‘total theater.’” If such a mélange sounds ‘eclectic,’ it represents not the playful pastiche of the postmodernist, but the openness that made Höller a citizen of the European Union long before the political entity came into being.

Höller has received Cologne’s Zimmermann prize, the Förderpreis from the state of North Rhine-Westphalia, an award from UNSECO, and the Rolf Liebermann prize, as well as fellowships from the Cité des Arts in Paris and the Villa Massimo in Rome. His works have been played by Ensemble InterContemporain, the London Sinfonietta, the Berlin Philharmonic, and the BBC Symphony Orchestra, among others. In 1999 he was asked to write an orchestral score, *Aufbruch*, marking the move of the German parliament from Bonn to Berlin, and in 2000 his *Gegenklänge* was premiered by Ensemble Modern. He became a chevalier in the Ordre des Arts et des Lettres de la République Française in 1986 and five years later was elected to the Berlin Academy of Arts. Höller has taught at numerous colleges and universities in Europe and the United States, he was Artistic Director of the Studio für Elektronische Musik at the WDR from 1990 until 2000, and he is currently Professor of Composition at the Musikhochschule in Cologne.

## *Ex tempore* (2002)

*for flute, oboe, clarinet, percussion, piano, harp, violin, viola, and cello*

The composer writes: “In music making, ‘ex tempore’ means something like ‘in the moment,’ spontaneous, improvised. That makes a suitable introduction to my piece. The pianist opens the work with a striking four-note chord (D, C#, F, E), over and around which develops a freer (but fully notated) dialogue with the harp. In the course

of this exchange, a brief, gradually strengthening melodic cell takes shape in the piano part, which will become crucial for the further progress of the work. It involves the first pitches of the so-called ‘Klanggestalt’ [sound-form], that will eventually comprise twenty-two tones (divided into segments of 3, 4, 7, and 8 tones) and that lies at the heart of the melodic and harmonic structure of the piece.” The Klanggestalt also determines important aspects of the large- and small-scale form of the piece, as Höller has found a way to translate its pitch relationships into temporal terms, creating what he calls a Zeitgestalt, or “time-form.”

This detailed structuring mechanism serves to unify a piece whose musical surface is extremely heterogeneous: outbursts of rhapsodic intensity bump up against quiet, circling gestures; motoric textures dissolve with a flash into moments of crystalline stillness. As the composer observes, the piece’s coherence depends on a framework of “back- and cross-references” that function “in the manner of free-analogy” While certain identifiable textures or articulations (trills, upwards glissandi or slides) do recur, the whole has the manner of an impassioned discourse rather than a logical argument. All the same, the composer observes, “form and structure, together with expressivity. . .take precedence over timbral and virtuosic extravagances—not that these are entirely neglected.”

*Ex tempore* was commissioned by the Insel Hombroich Foundation and is dedicated to Karl-Heinrich Müller, real estate developer and patron of the German arts who founded the Hombroich Island ecological park/museum near Düsseldorf.

### *Tagträume (Daydreams) (1994)*

*for violin, cello, and piano*

Concerning his *Tagträume* (dedicated to the Ravinia Trio), the composer explains: “Each of these brief ‘sound poems’ is associated with a poem in Cees Nooteboom’s cycle *Present, Absent*. The postscript to

the book-edition of these poems observes that they no longer concern themselves with a mock battle with death, but confront an even more powerful enemy, for whom death is merely an assistant: the phenomenon of time. Time, continues Nooteboom, ‘is the black hole which swallows everything.’ I am convinced that only works of art, by virtue of their accumulated spiritual-psychological effects, have the ability to resist, at least for a little while, [being] devoured by the black hole of time.”

Like Schubert’s song-cycle *Winterreise* (A winter journey), whose final song “Der Leiermann” Höller references, *Tagträume* is concerned with the passage of time not only thematically but also technically. Each miniature represents, in the composer’s words, a “different manifestation of time,” a different version of the “musical present” which may appear in turn “flowing, dense, stretched, torn apart or, as in the final piece, tending toward stasis.” Why the multiplicity of visions? It is, Höller suggests, a defense against the ravages of time itself: “In order to resist that black hole and to postpone the inevitable, however briefly, substance must be given to every dream or image, feeling or thought, that deserves to be brought into the broad light of day. Therein lies the vocation of the daydreamer.”

## MARC-ANDRÉ DALBAVIE (B. 1961)

“**M**arc-André’s music is always very French, with a seductive sense of harmony. . . He knows how to distribute sounds among the instruments of the orchestra so that the interior of the chords is easy to hear. . . You get the point at the first hearing. It’s easy to grasp. It has clearly defined ideas. The complexity is in the combinations.” The speaker is Pierre Boulez, and the subject is Marc-André Dalbavie, one of the most exciting French composers of his generation. Since the mid-1990s and the success of his Violin Concerto, Dalbavie has been among the most often performed of contemporary composers, in part thanks to the advocacy of such new music luminaries as Boulez, but more importantly

because of his immediately appealing textures, his flair for instrumental color, and his obvious relish for the live-concert experience.

Boulez is in a position to speak with authority about Dalbavie and his music. In the late 1980s, Dalbavie studied orchestral conducting with him and worked extensively at the cutting-edge computer music center that he helped to establish: the Institut de Recherche et de Coordination Acoustique/Musique, better known by the acronym IRCAM. Dalbavie's music is indelibly marked by certain preoccupations typically associated with IRCAM—an ability to integrate complex rhythmic structures, and especially a love of subtle transformations in timbre and harmony. But in recent years the pencils and computer keyboards of IRCAM have offered up a great diversity of musical idioms and one can hear in Dalbavie's music pleasing and varied echoes of these and earlier musical experiences. He studied with John Cage in London in 1980, and with Franco Donatoni in Italy in 1984, and he worked with Tristan Murail (among others) during his student years at the Paris National Conservatory. In addition, perhaps because of his extensive training as a pianist, the physical and gestural components of musical performance are never far from the surfaces of his scores. It is this characteristic combination of refinement and drama that has led critics like James Oestereich to describe Dalbavie's idiom as a surprising mixture of the complexities of Pierre Boulez and the momentum of the so-called minimalists, particularly the audibly unfolding changes of Steve Reich and the near-static expanses of Morton Feldman.

During the first decade of his career, in such works as *Diadèmes* (1986), Dalbavie showed a special affinity for fine gradations in timbre and harmony, aided by electronics and very much in line with the methods of "spectral" composition championed by Murail and Gerard Grisey. Though today he is best known for purely acoustic works, "color" (as in tone color) has remained a watchword, especially during the flurry of excitement in the American press surrounding the 2005 U. S. premiere of his Piano Concerto, which was jointly commissioned by the Cleveland and Chicago Symphony Orchestras and the BBC. According to Los Angeles Times critic Mark Swed, ". . . Dalbavie gets his ideas by going inside music technically. He toys with the physical attributes of sound, with spectrums and complicated rhythmic struc-

tures that require a computer to figure out. But his goal is color, marvelously flamboyant color." Indeed, one of the composer's orchestral scores bears the title *Color*, though here its connotations are more complex, referring both to timbre and to the repeated melodic lines of certain medieval motets. As he revealed in a recent interview with Paul Griffiths, when listening to *Color*, "You will hear melody. . . My roots were completely in harmony and color, but color in the new sense, of timbre. Now I'm coming to the medieval meaning of color. . . What I want to do is find a way of hearing melody like harmony, as the continuation of harmony."

Despite Dalbavie's perpetual attention to color, he has always coupled this interest with rhythmic and textural procedures drawn from myriad historical and contemporary sources. His 2000 *Concertate il suono* resembles a baroque concerto grosso in playing a large ensemble off of a smaller chamber group; in this case, however, four chamber groups are placed in widely removed locations around the concert hall while the large orchestra remains on stage, allowing for an interweaving of musical material that varies for each listener. Spatial concerns also infiltrate such works as the Violin Concerto (in which members of the orchestra also appear within the audience) and many of his vocal works. In *Chants* (2003), six voices give an antiphonal rendering of poetry by Ezra Pound; and in *Seuils* (Thresholds, 1991), the second part of his Logos cycle (with text by his long-time collaborator Guy Lelong) voice and electronics are made to surround the audience while the orchestra keeps its traditional stage location.

In these and other works, Dalbavie keeps listeners front and center as he makes many of his decisions. "You can't write music without thinking of a concert," he told a reporter from *The Wall Street Journal*. "It's impossible to write for a recording. The eye has a role to play—a very complicated role. If the eye is too busy, you can't listen. But it mustn't go to sleep. When I listen to music, I love having to figure out where the sound is coming from—when what you see doesn't match with what you hear." When figuring out "where the sound is coming from," every listener will find his or her own answer, but for Dalbavie this subjectivity lies at the heart of art. As he stated in an interview last February for National Public Radio's *All Things Considered*, "I'm deeply convinced that art is the explosion of meaning. Each person finds his

own meaning in music. I don't want the public to understand what I wanted to do for myself. If they find a different meaning I am happy."

Dalbavie has won such awards as the DAAD (German Academic Exchange Service) Fellowship, the Prix de Rome, prizes from the Salzburg Berlin Philharmonic "Österfestspiele" and *USA Today*, residencies at the Aspen and Marlboro music festivals, and the Daniel R. Lewis Fellowship from the Cleveland Orchestra. His music has been featured by the Cleveland and Chicago Symphony Orchestras, Ensemble Intercontemporain, Accentus, the Berlin Philharmonic, the Israel Philharmonic, the Orchestre de l'Opéra de Paris, the Nieuw Ensemble, the Los Angeles Philharmonic, the London Sinfonietta, the Brooklyn Academy of Music, the Staatsorchester Rheinische Philharmonie, pianists Leif Ove Andsnes and Emanuel Ax, clarinetist Sabine Meyer, and many others. During the 2004-05 season, no less than nineteen of his works were played by five different orchestras during the Radio France festival "Présences." He is currently completing a commission for the Concertgebouw Orchestra, and among his recent compositions are a set of *Orchestral Variations on Janáček* (conducted by Dalbavie himself at Tokyo's Suntory Hall) and a *Flute Concerto* (premiered last week in Berlin by flutist Emmanuel Pahud and David Zinman). He has served for four seasons as Composer-in-residence with the Orchestre de Paris and he is currently a Professor at the National Conservatory in Paris, where he also directs a new music ensemble.

### ***Axiom* (2004)**

*for clarinet, bassoon, trumpet, and piano*

If you ask a mathematician, an axiom is a statement accepted as truth for the sake of argument, in order to study what new truths may follow as logical consequences of this given. If you ask a musician, you are likely to get other answers. In addition to creating a pun on the name of its first performer, Emanuel Ax, Dalbavie's *Axiom* takes its name from its status in a cycle of works built upon a single piano part, taken almost unchanged as the "given" for each new work. This procedure is meant to mirror the chronological fracturing and multi-

ple, conflicting viewpoints of the various narrators in William Faulkner's *The Sound and the Fury*, and according to Guy Lelong each piece in the cycle involves an aural "metamorphosis" as the piano part is heard in a new instrumental guise.

In *Axiom*, dedicated to the late György Ligeti, Dalbavie has chosen the unlikely combination of piano and wind instruments with widely disparate tone colors: clarinet, bassoon, and trumpet. Not surprisingly given the composer's background as a pianist and the keyboard's central role in the conception of the quartet, the pianist has a lot to do; Mark Swed calls *Axiom* "all but a mini piano concerto," noting that "This is music that you feel in your stomach and that you see as flashes of brilliant neon." The central figure in the music is a rushing chromatic scale (sometimes stretched into other kinds of scales) rising and falling in wave after wave of half-steps. As critic Bernard Holland has noted, "Half-steps have the potential of going everywhere or nowhere. If music like Beethoven's walks out the door in search of adventure, music like Mr. Dalbavie's sits at home, examines itself in the mirror, tries on different clothes or puts up new wallpaper in the parlor." Once again, color comes to the fore in a Dalbavian paradox of shimmering stasis and constant motion.

### ***La marche des transitoires* (2005)**

*for oboe solo and flute, clarinet, French horn, harp, piano, two violins, viola, cello, and bass (The composer preferred that this title not be translated.)*

Dalbavie writes: "I wrote this score at the request of a group of New York musicians who wanted to celebrate the birthday of Pierre Boulez. The piece is called *La marche des transitoires*, which is a quote from the book by Pierre Boulez: *Par volonté et par hasard* (On purpose and by chance). This phrase refers to the work *...explosante-fixe...*, which itself refers to Stravinsky's *Symphonies of Wind Instruments*, in turn dedicated to Debussy.

"A few years ago at IRCAM, I participated in the creation of a work for solo oboe. I transcribed this work for oboe and ensemble, expanding the original material. At the beginning, the ensemble is like

a shadow of the oboe, creating multiple resonances. Then it gradually detaches itself until finally, it produces a sort of ‘polyphony’ with the oboe line, whether as accompaniment or as an autonomous line.

“I wanted to pay homage to Boulez by using a favorite compositional technique of his (expansion of quotation), even though [it is] not part of my own musical language. There is also the B-flat at the end which is a nod to the traditional musical code of letters [B for Boulez] associated with this type of celebratory music.”

*La marche des transitoires* was commissioned by the Ensemble Sospeso, who gave the premiere in May 2005.

--Beth E. Levy

## Featured Performer

**William Bennett** is Principal Oboist of the San Francisco Symphony, where he has held the Edo de Waart Chair since 1987. After studying with Robert Bloom at Yale University and the Juilliard School of Music, he joined the Orchestra in 1979 and has appeared frequently as a soloist in such works as Richard Strauss's Oboe Concerto with Hugh Wolff in 1991, Françaix's *The Flower Clock* with Eduardo Mata in 1992, and the Mozart Oboe Concerto with Michael Tilson Thomas in 1995, as well as concertos by Bach, Haydn, Barber, Martin, and Cordero-Saldivia. In 1992, Bennett gave the world premiere of John Harbison's Oboe Concerto—music commissioned for him by the San Francisco Symphony and which he went on to record and to perform with Herbert Blomstedt and the Orchestra on tour in Carnegie Hall and throughout Europe, including performances in Vienna and London. During the past twenty-five years, this widely recorded artist has also appeared in recitals and concerts throughout the Americas, Europe, and the Far East and has performed at the Marlboro Festival, the Festival D'Inverno in Sao Paolo, Brazil, the Aspen Festival, and the Berkshire Music Center at Tanglewood. He is currently a faculty member at the San Francisco Conservatory of Music.

A new venture by the

## San Francisco Contemporary Music Players

 **Contemporary Insights**  
Wednesday, November 1, 2006 **New Piano Now**  
Jay Gottlieb, piano  
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  
Informative talks on the music Meet the musicians  
Deepen your understanding and appreciation of new music  
Prepare yourself for the upcoming concert  
Enjoy conversation over a glass of wine  
Bring friends!

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

Wednesday, November 1, 2006, 7:30 - 9:00 pm Piedmont Piano Company  
in San Francisco

Wednesday, February 21, 2007, 7:30 - 9:00 pm location to be announced

Sunday, April 29, 2007, 4:00 - 5:30 pm. location to be announced

Call (415) 278-9566 or email [insights@sfcmp.org](mailto:insights@sfcmp.org) to reserve a place. Seating is limited. Suggested donation: \$10 per event.

Location for November 1st event: Piedmont Piano Company, 660 Third Street  
between Townsend and Brannan. <http://www.piedmontpiano.com/>

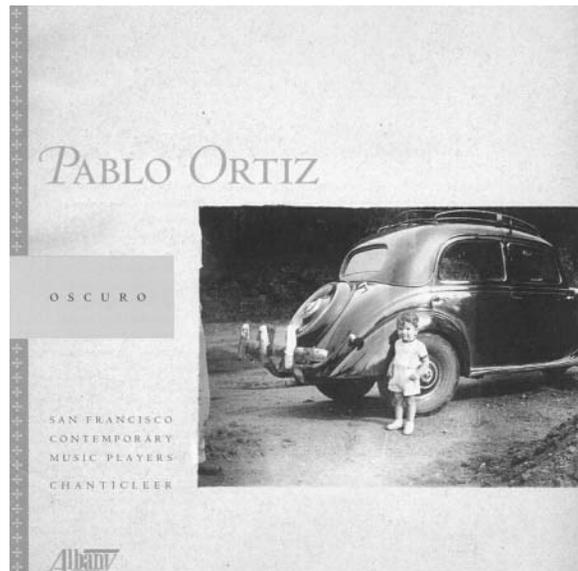
Eight prints remain for sale out of the full series of 32 that the artist, **William T. Wiley**, generously donated to this ensemble last fall.

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 also recommend to your attention the exhibition of Wiley's work currently running through Saturday, October 14, at the John Berggruen Gallery, 228 Grant Avenue in San Francisco.

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

We are pleased to announce a new recording of music by composer **Pablo Ortiz**, performed by the **San Francisco Contemporary Music Players** in collaboration with **Chanticleer**. This CD is available for purchase in the lobby.



**A**noted educator, Reynold Tharp has taught composition and theory at Northwestern University, UC Berkeley, and San Francisco State University, and is currently visiting assistant professor at the University of Illinois. Tharp's music has been praised for its imaginative use of instrumental colors and orchestration, rhythmic flexibility, careful craftsmanship, and dramatic and emotional power. It has been performed in the U.S. and Europe, most recently at the Berkeley Edge Festival, the Klein International String Competition, and the Minnesota Orchestra Composers Institute, and received awards, including Columbia University's George Bearn's Prize and BMI's William Schuman Prize. Current projects include a new work for the San Francisco Contemporary Music Players for their 2007-2008 season and a piece for Paris-based pianist Ivan Il'ic. He began his studies in composition and history at Oberlin College and earned a Ph.D. at the University of California, Berkeley. As recipient of Berkeley's Ladd Fellowship he spent two years in Paris studying composition with Philippe Leroux and orchestration with Marc-André Dalbavie and was selected for the Stage d'Automne at IRCAM.

**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.

For online reviews of the  
San Francisco Contemporary Music Players'  
concerts and other music events around the Bay Area, visit  
**[www.sfcv.org](http://www.sfcv.org)**.

For New Music on the radio tune in to FM 91.7, KALW's radio show,  
**"Then and Now"**  
(Sundays, 8 - 10 pm), hosted by Sarah Cahill.

Scores of tonight's pieces are on display in the lobby.

## The Ensemble

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**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 eight albums of its own and contributed to eight others. Its musical outreach programs include presentations in public high schools and its new Contemporary Insights series of intimate performances with conversation.

## Staff

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**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.