

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, April 21, 2003 at 8 pm
Yerba Buena Center for the Arts, Theater

PARADE OF PREMIERES

Ross Bauer's *Fast and Loose* was commissioned with funding from the Fromm Foundation.

Call and Response by Olly Wilson and Mary Lovelace O'Neal was commissioned with funding from the Creative Work Fund, which has helped to support tonight's performance.

Tonight's performance of Robert Nasveld's *Music for the Billions* is made possible in part by grants from the Dutch Culture Fund, *Gaudeamus*, and *Muziekgroep Nederland*, and from the Netherland-America Foundation.

Performers

Tod Brody, flute
William Wohlmacher, clarinet
Deborah Shidler, oboe
Gregory Barber, bassoon
Lawrence Ragent, French horn
Charles Metzger, trumpet
Hall Goff, trombone
Terrie Baune, violin (Bauer)
Roy Malan, violin (Wilson)
Kathryn Stenberg, violin I (Nasveld)
Susan Freier, violin II (Nasveld)
Nancy Ellis, viola
Thalia Moore, cello (Bauer)
Stephen Harrison, cello (Wilson)
Steven D'Amico, contrabass
Karen Gottlieb, harp
Mark Anderson (Wilson)
Julie Steinberg, piano (Nasveld)
Victor Avdienko, percussion (Wilson)
William Winant, percussion (Nasveld)

ROSS BAUER

Fast and Loose

(2001, World Premiere, Fromm Foundation Commission)

- I. *Capriciously*
- II. *Con moto*
- III. *Dark and shadowy*
- IV. *Scorrevole* [flowing]
- V. *Aggressive*

Tod Brody, flute

OLLY WILSON

Call and Response

(2003, World Premiere, Creative Work Fund Commission)

In collaboration with artist Mary Lovelace O'Neal

- I. *Whale Series* (early 1980s)
- II. *Dark Days in the Abundant Blue Light of Paris* (1993/94)
- III. *Requiem for A Daffodil* (1997)
- IV. *Racism Is like Rain, Either It Is Raining or It Is Gathering Somewhere* (1993)

Olly Wilson, guest conductor

~ INTERMISSION ~

ROBERT NASVELD

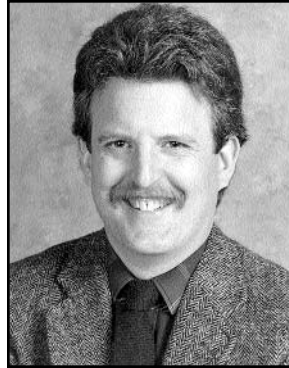
Muziek voor Miljarden (Music for the Billions)

(1998, revised 2000, United States Premiere)

- I. *Like an Introduction*
- II. *Like a First Movement*
- III. *Like a Second Movement*
- IV. *Like a Third Movement*

ROSS BAUER (B. 1951)

Describing his own music, Ross Bauer writes: “I [am] interested in the narrative aspects of music, in which an event takes on meaning from the events that precede it, literally grows out of these events in an inexorable way.... I’m not trying to write music which is self-consciously original, but which comes directly out of the music of the past 250 years. I feel that my work is informed by the full range of American music of the last fifty years or so, but I’d like to think that these diverse influences were absorbed and integrated well enough in order not to stand out.” Indeed, Bauer’s respect for tradition is more than balanced by his highly imaginative ear for instrumental dialogue and new melodic or timbral configurations.



Born in Ithaca, New York, Bauer attended New England Conservatory and Brandeis University and studied composition with John Heiss, Martin Boykan, Arthur Berger, and Luciano Berio (at Tanglewood). A founding member of Boston’s Griffin Music Ensemble, he brought this experience to the University of California at Davis, where he was founder of the Emyrean Ensemble. During the Ensemble’s first thirteen years, Bauer conducted over one hundred performances (including numerous premieres), offering many important and expertly crafted American works to Bay Area audiences. The Emyrean Ensemble continues under new leadership, and Bauer has remained active in the performance, recording, and promotion of contemporary music. He currently teaches composition and theory and is Chair of the Music Department at U. C. Davis. He has also taught at Stanford and Brandeis Universities, and served as Guest Composer at the Wellesley Composers Conference in the summer of 2001.

Bauer began his career as a jazz performer and worked professionally as a saxophonist during the 1970s and 1980s. He observes that “the spirit (and substance) of jazz is an important part of my music and is, I feel, becoming more prominent and, at the same time, more integrated into everything I write.” Bauer’s jazz performing experience and his contemporary music ensemble activities have given him an intimate appreciation for idiomatic instrumental writing, which has had profound effects on his oeuvre. A case in point is his chamber concerto for soprano saxophone, *This, That, and the Other* (2001, commissioned by the National Association of College Wind and Percussion Instructors), in which jazz inflections are transferred to the classical realm. In his other concertos—including the Piano Concerto (1990) and the new work we will hear tonight—he also takes inspiration from the idiosyncracies of individual performing styles and specific instrumental timbres. *Icons* (1997, commissioned by Kent Nagano and the Berkeley Symphony) was written for Bauer’s wife, bassoonist Carla Wilson, and it has won praise for its careful scoring and its highlighting of the instrument’s unique colors.

In addition to these concertos, Bauer has composed a number of orchestral pieces, including *Neon* (1988), *Halcyon Birds* (1993), and a *Romanza* (1996) with solo violin, as well as several works for large chamber ensembles, including his *Octet* (1994), *Chimera* (1987), and the quintet *Anaphora* (1991). These chamber pieces, like many of Bauer’s best known works, build on fanciful and compelling conceptions of interaction between performers. For example, his recent String Quartet no. 3 (2000, commissioned for the Alexander String Quartet by Stanford Lively Arts) involves heated conversation and unstable alliances between the four players. In his trio *Tributaries* (1992), three soloistic sections flow into a climactic ensemble section, full of fluid exchanges and turbulent textures. In fact, such rhythmic momentum characterizes much of Bauer’s music, as is revealed in the titles of his works *Motion* (1998, for piano trio), *Pulse* (1999, for clarinet, viola, and piano), and *Flying Time* (2002, for two marimbas).

Bauer’s instrumental music has earned particular acclaim, but he has also written vocal music on a variety of themes: *Eskimo Songs* (1996) and *Ritual Fragments* (1995, based on Native American texts), *Oda al Olor de la Lena* (1991, based on poems by Pablo Neruda), and *Four Honig Songs* (1989, on texts by twentieth-century poet Edwin Honig).

Bauer's honors include a Guggenheim Fellowship, two Fromm Foundation commissions, a Koussevitzky commission, an NEA Composition Fellowship, the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, and prizes from Speculum Musicae's National Composers Competition, and the International, National, and New England sections of the ISCM. His work has been performed and recorded by the Radio Orchestras of Hilversum and Slovakia, the Saint Paul Chamber Orchestra, the Berkeley, Rohnert Park and Santa Cruz Symphonies, the New York New Music Ensemble, the New Millennium Ensemble, Ensemble 21, Earplay, Paul Hillier, and many others. Bauer's Concerto for soprano saxophone, eight winds and percussion, commissioned by the National Association of College Wind and Percussion Instructors, was premiered in February 2002. Upcoming premieres include an orchestral piece for the California Youth Symphony and a chamber concerto for cellist Greg Hesselink and the New York ensemble Sequitur. The San Francisco Contemporary Music Players first performed Bauer's work in 1988 (*Chimera*). Since then, the ensemble has commissioned and premiered his *Ritual Fragments* with soprano Susan Narucki.

***Fast and Loose* (2001)**

for solo flute, with clarinet/bass clarinet, bassoon, French horn, violin, viola, cello, contrabass, and harp

The composer writes: "*Fast and Loose* is a chamber concerto commissioned by the Fromm Foundation at Harvard University for flutist Tod Brody and the San Francisco Contemporary Music Players. It is dedicated to Tod with admiration and affection. Scored for flute (doubling piccolo and alto flute), clarinet (doubling bass clarinet), bassoon, horn, harp, violin, viola, cello and bass, the five movements are arranged in a somewhat symmetrical fashion with pairs of fast movements surrounding a central slow movement featuring the alto flute. Marked dark and shadowy, and beginning with an extensive horn solo accompanied by tremolo strings, movement 3 is the still center of the piece. The fast movements are of differing characters, but there are musical connections between movements 1 and 5 as well as between movements 2 and 4. Each movement, with the exception of movement 4, begins with the ending material of the previous one, provid-

ing further links as the listener moves through the piece. The fourth movement, beginning and ending with unaccompanied piccolo, is marked *scorrevole* [flowing] and provides a bright and often humorous contrast to the dark, introspective quality of the previous movement. While writing *Fast and Loose*, Tod Brody's beautiful sound and elegant phrasing (on all three of his instruments) were very much in my ear."

BERKELEY SYMPHONY

presents

UNDER CONSTRUCTION

New music by Bay Area composers
rehearsal/reading performance

George Thomson, Conductor
Kent Nagano, Host

* * *

Ross Bauer: *Dusk*

Belinda Reynolds: *Convergence*

Soloist: Chris Hanford, guitar

Matt Brubeck: *What If We Can't Come Back?*

Soloists: Matt Brubeck, cello, Carla Kihlstedt, violin

Ron McKean: *Moon Phase: Vernal Equinox*

Keith Doelling: String Concerto

* * *

Sunday, April 27, 8:00pm

**St. John's Presbyterian Church
2727 College Avenue, Berkeley**

FREE and open to the public
More information, call 510 841 2800

OLLY WILSON (B. 1937)



“The role of any artist is to reinterpret human existence by means of the conscious transformation of his experience. He does this by ordering the media that he has chosen in such a manner that his fellowmen gain new perspectives on their shared experiences; that they realize new dimensions of perception and expression and thereby broaden the scope of their existence.” Olly Wilson wrote these words in the

early 1970s, against the background of the Civil Rights Movement. They remain a fitting encapsulation of the goals and achievements of his career as one of the country’s best-known African American composers and one of the Bay Area’s most respected musicians.

Wilson has spoken frequently about the dual legacy of African American composers, who draw both on elements of black folk traditions and on techniques learned from the European classical canon. He finds a powerful precedent for this stance in the writings of W. E. B. DuBois, who described the inescapable “double consciousness” held by African American artists and intellectuals who must negotiate between their “American” and “Negro” selves. In a series of influential articles, Wilson has identified numerous procedures that show the African heritage of African American music: the presence of syncopation, cross-rhythms, and metrical ambiguity; a preference for percussion and contrasting tone colors, even within a single instrumental or vocal line; a reliance on antiphonal or “call and response” structures; and the tendency to create a “high density of musical events” within a given space. Many of these features can be discovered in Wilson’s own compositions, existing side by side with avant-garde Euro-American traits.

From the very beginning, Wilson’s musical life was marked by the fusion of varied African American and European traditions characteristic of his native city, St. Louis. At home, he learned piano and clar-

inet, and took the bass part when his family sang spirituals. Playing keyboard for church choirs gave him exposure to the rich traditions of black religious music, including gospel. At school, he learned band and symphonic literature, and by his senior year, he was playing in blues clubs and doing some jazz arranging for a group of friends. After receiving his undergraduate degree at Washington University in St. Louis (where he performed on the double bass), he did graduate work at the Universities of Illinois and Iowa, earning his Ph. D. in 1964.

Wilson’s compositions began to win national attention in the late 1960s when *Cetus* (1968), which combines episodes of abstract electronic realizations with passages improvised by the composer, won Dartmouth College’s First International Electronic Music Composition. Two years later, *Voices* was commissioned by the Fromm Foundation for the Boston Symphony and premiered by the Tanglewood Festival Orchestra under Gunther Schuller.

In the early 1970s, having joined the faculty of the University of California, Berkeley, Wilson made his first trip to West Africa. A rejuvenating interest in the philosophy and analysis of African music brought forth an outpouring of works that make overt references to African and African American musical approaches. *Spirit Song* (1973, for mezzo soprano, women’s chorus, partially amplified orchestra, and gospel chorus), commissioned by the Oakland Symphony, re-enacts the development of the black spiritual out of the wordless “moans” and “hollers” that enslaved Africans brought to the *New World*. *Sometimes* (1976, written for William Brown) uses the spiritual “Sometimes I Feel Like a Motherless Child” as the basis of an exhilarating collaboration between tenor and electronics. During the last twenty-five years, the cultural synthesis of Wilson’s signature works has continued to take new forms—from the ebullient rhythmic kaleidoscope of *Sinfonia* (1983-84) to the more restrained textures of *A City Called Heaven* (1988-89), and from the orchestral force of *Shango Memory* (1996) to *Soweto’s Children* (1994-95) for electronic tape.

Wilson’s works have been performed by major American orchestras such as the Cleveland, San Francisco, Saint Louis, Detroit, and Baltimore Symphonies, along with such international ensembles as the

Moscow Philharmonic and the Netherlands Philharmonic. He has received commissions from the NEA, the Koussevitzky Foundation, the Boston, Chicago, and Houston Symphonies, the New York Philharmonic and the American Composers Orchestra. Among his numerous honors are an artist residency at the American Academy of Rome and the Rockefeller Foundation Center at Bellagio, Italy, several Guggenheim Fellowships, a Ford Foundation fellowship and the Elise Stoeger Prize, awarded by the Chamber Music Society of Lincoln Center. In 1995, he was elected to membership in the American Academy of Arts and Letters.

Wilson taught at Florida A&M University and Oberlin College Conservatory of Music before moving to the Bay Area in 1970 to teach at U. C. Berkeley. He helped found the Berkeley Contemporary Chamber Players and has held important positions in many groups that foster new music, including membership on the Boards of the Fromm and Koussevitzky Foundations. At U.C. Berkeley he also served as Assistant Chancellor for International Affairs from 1986 to 1990 and Chair of the Department of Music from 1993 to 1997. He is currently Professor of Music Emeritus. The San Francisco Contemporary Music Players has had a fruitful relationship with Wilson for many years, co-commissioning two of his previous works: *No More* (1985) and *A City Called Heaven* (1988), and inviting him to join the Board in 1989. This month the ensemble gives the world premiere performances of his *Call and Response*.

***Call and Response* (2003)**

*for flute, clarinet, bassoon, trumpet, trombone, violin, viola, cello,
percussion and piano*

The composer writes: “*Call and Response* is a continuation of the exploration of ideas that have informed my recent compositions and, simultaneously, the beginning of a new way of engaging the creative process. In this project, I composed a work for the San Francisco Contemporary Music Players, a group with which I have been associated for the last twenty years. The music is inspired by the paintings of Mary Lovelace O’Neal. Ms. O’Neal is a brilliant artist, a personal friend, and faculty colleague at the University of California, Berkeley. I am attracted to the dramatic, engrossing paintings of Mary O’Neal

because they appear to me to share many of the aesthetic values that inform my own compositions. They are rooted in basic patterns and procedures that undergird structural and surface qualities of traditional African American music and art, such as a focus on vivid primary colors that are frequently brought into sharp contrast with one another, asymmetrical rhythms, heterogenous textures, and the evocation of a visceral sense of dynamic movement. At the same time this work is also influenced by a wide range of twentieth-century artistic concepts derived from European, Asian, and other traditions. It thus reflects the complex, multifaceted experience of the African American artist at the beginning of the twenty-first century.

“In many respects Ms. O’Neal’s life experiences are similar to my own. We are both from the Mississippi River valley with shared family roots in Arkansas, approximately of the same generation, have participated in the Civil Rights movement, and have spent most of our professional lives as artists working as faculty within a university while simultaneously maintaining active involvement in social issues affecting the African American community.

“*Call and Response* is a four-movement suite based on four paintings I selected from work created by Mary O’Neal over a span of twenty years. O’Neal has given most of her recent work poetic titles that are strikingly evocative, and those titles also inform my interpretive approach to the work. My intent was not to replicate in sound the visual experience of the painting, but rather to create an analogous musical response that would explore aspects of the human experience that were implied by the original work.

“Prior to the performance of each movement, a slide of the painting that inspired it will be shown.”

ROBERT NASVELD (B. 1955)



A native of the Netherlands, Robert Nasveld has made his musical career as both a pianist and a composer. He studied at the Utrecht Conservatory, where he received his performance degree in 1980 and won the Conservatory's Award for Composition in 1981 after studying composition with Joep Straesser and electronic music with Ton Bruynèl. At the keyboard, he favors contemporary music—especially Dutch, Russian, and American—and he is particularly known for his performances of works by George Crumb.

Nasveld has used some serial procedures, but he maintains that *Preparations for Coma* (1974), written before he had studied composition, was his only true “twelve-tone” work. He has remarked that “music often is an evocative and associative art,” and many of his compositions bring music’s evocative elements into high relief through a postmodern play of styles and allusions and a sometimes theatrical sense of whimsy. For example, he suggests that his *Music for after Anything* (1998) could be played after “having one’s teeth cleaned,” “reading a book by Sartre,” “learning of a grant refusal,” or “kissing.” His vocal music sports a variety of texts in keeping with a postmodern philosophy. In *Imaginations I* (1978) he invented words using his own system of combining vowels and consonants; *Triplum* (1978) includes some text generated with the help of a computer; and in *Millions of Guilders* (1997), he responded to a commission requiring composers to set a newspaper article to music.

Though he has written for a wide variety of ensembles, the piano is central to Nasveld’s oeuvre—as one might expect. The sounds he gets from the piano, however, can range far beyond expected styles and performance techniques. His piano piece *Monument* (1991), dedicated to Crumb, relies on relatively conventional means: inspiration from Beethoven’s “Hammerklavier” Sonata and the manipulation of scales and motivic cells. In *Three Pieces for Piano* (2002) he took up the

challenge of expanding the available techniques for playing the “interior” of the piano or altering its timbres through “preparations” (inserting objects into the piano body). In *Soundscape* (1984), he takes the process a step further by using a plucked piano string and electronically-generated sounds as the basis for a multi-track tape piece.

In 1978, Nasveld co-founded the Dutch Pianists’ Quartet, which specializes in two piano/eight hands repertoire including works by Smetana, Liszt, and Rachmaninoff, as well as the contemporary music of Ton Bruynèl, Edison Denisov, and Gavin Bryars. Four years later, Nasveld made his own contribution to this medium, *Three Pieces for Two Pianos Eight Hands*, which explores the strengths and limitations of the modern keyboard (percussive playing, impressive chords, idiomatic pedaling, and so forth). Nasveld cites these pieces as a turning point in his compositional thinking: “I felt a great need for self-renewal. On the one hand I wanted to rid myself of the remnants of other people’s influences; on the other hand, as far as I was concerned, the big fat bone of dissonance tossed to us at the beginning of the century had been picked clean. This urge for renovation led me towards tonality as an idiom for sound; hereby I emphatically do not mean a regression back to old ideas, but a progression past the accomplishments of the twentieth century.”

Nasveld has recorded all of Crumb’s solo piano works and has been invited to perform at the Warsaw Autumn Festival (1990) and on Dutch national television; he also organized and participated in a seven-hour live broadcast of Crumb’s music for VPRO radio in 1986. As a pianist, he has played concerts all over Europe, Russia, and the United States, and his music own has been featured at such festivals as the Gaudeamus Music Week and the ISCM Festival in Denmark. Although multiple sclerosis has hindered his work as a keyboardist, Nasveld remains active in new music performance as a producer of contemporary music programming for Dutch Radio.

Muziek voor Miljarden (Music for the Billions) **(1998; revised 2000)**

for fourteen instrumentalists

Commissioned by the Fonds voor de Scheppende Toonkunst, *Music for the Billions* stands as a fine testament to Nasveld’s mercurial, post-

modern imagination. He describes the work as “spontaneous” and “angular”—characteristics that set his work apart from modernist and popular music, respectively. According to the composer, some of the material for the piece came to him while experimenting at the keyboard: “While improvising I found myself playing an unbelievably silly tune in which sixth chords flew about my ears. The resulting melody haunted me, especially when at bed-time.”

The dream-like setting of Nasveld’s nighttime ruminations is obliquely mirrored in the shifting, quicksilver surface of *Music for the Billions*. Even the movement titles show that things are not quite as they seem. What makes the opening section merely like an introduction rather than a true introduction? Uncanny tone colors and near-stasis (reminiscent of the opening bars of Stravinsky’s *Rite of Spring*) set the stage for the dance-like movement that follows but remain curiously detached from its Latin castanets, asymmetrical phrases, and not-quite-recurring melodic fragments. Although the movement has a definite shape—a gradual (but often interrupted) increase in activity until the fade-out at the end—it gives the impression of discontinuity. No sooner is a pattern set up than it is undermined by ironic timbres or deliberate de-synchronization.

In similar fashion, the music that Nasveld labels “Like a Second Movement” both supports and subverts the expectations of a typical “slow movement.” The slow moving harmonies and repeated gestures of minimalism engage in a play of foregrounds and backgrounds. For the most part, these obsessional iterations are the primary focus of attention; at times they take on the character of an accompaniment underneath sustained notes that are curiously expressive despite their motionlessness; more rarely, the music finds a moment of repose. In the last movement, Nasveld tried to deal with his “haunting” melody “once and for all.” But “Like a Third Movement” is far from a lyrical outpouring or tuneful finale. Its circular melodic fragments, pointillistic textures, altered tone colors, glissandi (slides) and other theatrical gestures retain a fractured exterior that leaves behind the developmental to revel in the cinematic.

—Program notes by Beth Levy

Mary Lovelace O’Neal has produced influential work in painting and other visual media since the 1970s. Inspired equally by the techniques of Abstract Expressionism and her experiences in the Civil Rights Movement, O’Neal is known for large, non-realist canvases that nonetheless carry concrete messages. Cheryl McKay Dixon of New Orleans’s Stella Jones gallery praises O’Neal’s narrative paintings as “uncompromisingly intelligent” artworks in which “exuberant, almost rapturous color passages, amorphous gesture, and luscious material handling predominate.” Her works are frequently compared to jazz because of the rhythmic energy of her brushwork, the dramatic colors of her palette, and the directness of her social commentary on the African American experience. The titles of her paintings reflect both the abstract imagination and the political import of her work: *Running Freed More Slaves than Lincoln Ever Did*, *A Tree Branch that Shrieked and Bled*, *Angel of the Hood*, *Past as Prologue*, and *Racism Is Like Rain*, which was part of the *No Justice, No Peace? Resolutions* exhibit (1993) at the California Afro-American Museum in Los Angeles.

Numerous grants and honors—including the Biennale Internationale des Arts Award from Dakar, Senegal (1993-94) and the Artiste en France award from the French Government and Moët Chandon—have allowed O’Neal to travel abroad, and several of her works draw on her impressions of Europe, Africa, and Latin America. O’Neal’s commissions include works for the City of Oakland Cultural Arts Division (Alice Theater Project, 1992) and a painting for Oakland’s Federal Office Building in 1987. She has been featured in solo exhibitions at the San Francisco Museum of Modern Art and Jeremy Stone, Bomani, and Rolando Castellion Contemporary Art Galleries, as well as at the Cité Internationale DesArts in Paris and at Santiago’s Instituto Chileno Norteamericano de Cultura. Her paintings have been part of group exhibitions at the Oakland Museum, New York’s New Museum, Chicago’s Museum of Science and Industry, the Boulder Museum of Contemporary Arts, and galleries in China, Costa Rica, France, Germany, Morocco, Nigeria, Portugal, Senegal, South Africa, and Taiwan. O’Neal is currently a Full Professor at the University of California, Berkeley, where she is also Chair of the Department of Art Practice.

Featured Performer

Tod Brody teaches flute and chamber music at the University of California, Davis, where he also performs with the Empyrean Ensemble. His varied musical life has included playing for symphony, opera, and ballet companies, Broadway shows, and traditional chamber ensembles. Brody is the principal flutist for the Sacramento Opera and California Musical Theater, and also appears frequently in such ensembles as the San Francisco Opera and Ballet orchestras. With the San Francisco Contemporary Music Players, Empyrean Ensemble, and Earplay, Brody has performed numerous world premieres, and has been extensively recorded. In addition to his work as a teacher and performer, Brody serves composers and new music as director of the San Francisco Bay Area Chapter of American Composers Forum. He first performed with the San Francisco Contemporary Music Players in 1997.

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. 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. He maintains a keen interest in jazz, which has led to appearances on jazz saxophone 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 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.

The **San Francisco Contemporary Music Players** (SFCMP), now in its 33rd 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 an eight-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 62 pieces and performed over 1,000 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.

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. 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.

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

44 Page St., Suite 604A, San Francisco, CA 94102-5972

Phone: 415/252-6235 Fax: 415/621-2533 Email: info@sfcmp.org

Website: www.sfcmp.org

THE PLAYERS

Roy Malan (1976), violin I
Susan Freier (1993), violin II
Nancy Ellis (1975), viola
Stephen Harrison (1982), cello
Steven D'Amico (1979), contrabass
Tod Brody (2001), flute
William Wohlmacher (1995), clarinet
Rufus Olivier (1991), bassoon
Lawrence Ragent (1981), French horn

Charles Metzger (1976), trumpet
Hall Goff (1979), trombone
Peter Wahrhaftig (1989), tuba
Karen Gottlieb (1990), harp
Paul Binkley (1981), guitar
Julie Steinberg (1989), piano
Karen Rosenak (2002), piano
William Winant (1988), percussion
Daniel Kennedy (1993), percussion

**Dates indicate year of joining*

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California



Arts Council

San Francisco Contemporary Music Players presents a **FATHER'S DAY FAMILY CONCERT**

SUNDAY, JUNE 15, 2003

6 PM - HIDDEN VILLA

26870 Moody Road, Los Altos Hills

PROGRAM

Lou Harrison, *Ariadne* (1987)
Stuart Saunders Smith, *Songs 1-9* (1980-82)
Steve Reich, *Nagoya Marimbas* (1994)
Steve Reich, *Clapping Music* (1972)
Robert Dick, *Fish Are Jumping* (1999)
Carlos Salzedo, *Song in the Night* (1927)

Featuring

Eva Soltes, dancer
Tod Brody, flute
Karen Gottlieb, harp
Daniel Kennedy, percussion
William Winant, percussion

This Father's Day, invite family and friends to hear an evening concert of new music while picnicking on the lawn of Hidden Villa, a sustainable farm and environmental preserve in Los Altos Hills. In this spirited program, designed for adults and children alike, Eva Soltes dances a ballet by Lou Harrison written especially for her. Percussionist Daniel Kennedy makes his acting debut in Smith's quirky *Songs*; Kennedy and Winant do minimalist classics by Steve Reich; and Karen Gottlieb presents the impressionistic serenade that inspired her to study harp as a child.

For tickets, please call our box office at the Yerba Buena Center for the Arts.

Tickets: Adults \$15; Seniors \$12; Ages 3-12 \$7.50

415.978.ARTS(2787)