

***The San Francisco Contemporary Music Players  
dedicates this concert to Founding Board  
President, Jane Roos LeRoux***

Jane Roos LeRoux, born Jane Schaefer, came of age in Winona, Minnesota, a regional arts center and transportation hub located on an island in the Mississippi River, just across from the Wisconsin shore. From childhood, Jane studied and played both the violin and the piano. She attended the Western College for Women in Oxford, Ohio, taking a double major in music and pre-med. After receiving her professional medical education at the University of Michigan—one of ten women in a class of one hundred students—she went on to specialize in Obstetrics and Gynecology. She moved to San Francisco for her internship and in 1962 married Leslie Roos, a prominent attorney. The marriage was cut short by Mr. Roos's untimely death from cancer in 1968.

Known professionally as Dr. Jane Schaefer, she continued her medical career until 1986. She saw most of her patients at San Francisco's Children's Hospital (now part of California Pacific Medical Center), where she had the distinction of being chosen Chief of Staff. She was on the Clinical Faculties of both UCSF and Stanford Medical Schools and served on the Board of the San Francisco Medical Society.

During the past forty years, Jane Roos has also devoted considerable energy to the development of San Francisco's musical culture. Six organizations have especially benefited from her leadership—the Community Music Center, the San Francisco Contemporary Music Players, the Chamber Symphony of San Francisco, the Merola Opera Program, San Francisco Performances, and, most recently, San Francisco Friends of Chamber Music. She actually helped to found or organize three of these organizations—our own ensemble, the Chamber Symphony, and the Friends of Chamber Music.

Jane Roos was responsible for managing the San Francisco Contemporary Music Players' transition from a loosely organized new music start-up group to a thriving arts organization with a national reputation. In those early days, Jane recruited our first Board of Directors and led the Board as President during its first eight, very challenging, years. She continued as a member of our Board for an additional sixteen years until she graciously yielded her seat last year to her new husband, our founding Music Director, Jean-Louis LeRoux.

The steadiness, wisdom, and elegance of Jane's presence have added a tone to our ensemble that will forever enrich it. We are grateful.

## SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, February 24, 2003 at 8 pm

First Universalist Unitarian Church of San Francisco

*Tonight's performance of Melissa Hui's San Rocco is sponsored  
in part by Holly Hartley and by Ronald and Renate Kay.*

### Performers

Rufus Olivier, bassoon  
Steven D'Amico, contrabass  
Karen Rosenak, harpsichord  
Karen Gottlieb, harp  
Daniel Kennedy, percussion  
William Winant, percussion

### San Francisco Chamber Singers

Robert Geary, Artistic Director

#### Sopranos

Sandra Coria Cadman  
Laura Stanfield Prichard  
Greta Larson  
Erin Bouayad-Agha  
Sue Bohlin  
Brenda Bonhomme

#### Tenors

Ben Barr  
Brandon Adams  
Thomas J. Busse  
Rod Lowe  
Paul Ingraham

#### Altos

TJ Togasaki  
Naomi Braun  
Susan Russell  
Jenifer Brody  
Fay Putnam  
Verah Graham

#### Basses

Chip Grant  
John Shumway  
Mike Prichard  
Rob Lloyd Huber  
Sidney Chen  
Philip Saunders

## MUSIC FOR THE SPIRIT

### Melissa Hui

*San Rocco* (1991)

San Francisco Chamber Singers  
Urs Leonhardt Steiner, Guest Conductor  
Laura Chrisp, oboe d'amore

### Alfred Schnittke

*Hymns I-IV* (1974-79)

I. For cello, harp, and tympani  
II. For cello and doublebass  
III. For cello, bassoon, harpsichord, and bells  
IV. For cello, doublebass, bassoon, harpsichord,  
harp, tympani, and bells  
Stephen Harrison, cello

~ INTERMISSION ~

### Dmitri Shostakovich

Sonata for Viola and Piano (1975)

I. Moderato  
II. Allegretto  
III. Adagio

Abel/Steinberg Duo

MELISSA HUI (B. 1966)

**San Rocco (1991)**

*for oboe d'amore, chimes, and chorus*

Melissa Hui's mentors include Jacob Druckman, Earl Kim, and Mel Powell—a trio that provided her with a tremendous diversity of both musical influences and compositional tools. She, in turn, has re-shaped these elements into a musical voice that is both pungent and seductive—and that has earned her commissions from, among others, the Oregon Symphony, the Nouvel Ensemble Moderne, New Music Concerts (Toronto), and the Kronos Quartet, as well as a Guggenheim Fellowship and numerous grants and prizes. She now lives and works at Stanford University, where she is an Assistant Professor of composition and theory. The wealth of sources Hui cites as inspiration evince comfort with cultures of both the East and the West (she was born in Hong Kong, raised in Vancouver, educated at the University of British Columbia, CalArts, and Yale) as well as a lively intellectual and aesthetic curiosity: Japanese *gagaku* music, ancient mythology, abstract painting, the instruments and procedures of India and China, jazz, the Latin mass, and poetry in English, French, and Spanish. Hui's compositions tend to work one of these inspirational germs into a vivid and suggestive portrait, the end result not so much a seamless blend of images as a cross section of various layers that retain their separate identities and yet contribute to a singular, and beautiful, whole.

If there is one element of Hui's style that must be singled out, it is her concern for timbre. Never merely decorative, Hui's timbres always function in intimate relationship with the other musical elements. She has a penchant for unusual and distinctive combinations or for instruments that have a particularly evocative sonority—for example that of the oboe d'amore that she calls for in three of her



major works: *Solstice* (1994, performed by the San Francisco Contemporary Music players in 1995), *Shall We Go?* (1996), and *San Rocco*. As oboist Laura Crisp observes, the instrument has the most plaintive tone color in its family and recalls the old-world musical environment of J.S. Bach—a sound at once familiar and remote.

*San Rocco* was composed in 1991 and premiered by New Music New Haven at Yale University on October 31 of that year. Hui describes its general outlines: “San Rocco is a centuries-old village set upon a hilltop near the Mediterranean coast of Italy. As may be likely in any place where the passing of time has been borne well by its inhabitants, the tranquil life there struck me as at once possessing the aura of both antiquity and modernity, a place of seeming timelessness—a place where the daily rituals of the past thousand years have been etched and where time has passed but has yet to be felt. The work is in the form of four static tableaux, based on three separate musical materials for the oboe d'amore, choir, and percussion, respectively. The text is comprised of fragments from the Latin mass.”

Hui's use of the term ‘tableaux’ is particularly telling. At first it might seem problematic to characterize an art that is temporal and progressive in terms of one in which a scene is immobile, frozen. Yet in *San Rocco* Hui achieves an extraordinarily intense focus through the juxtaposition of separate elements. This separation functions on multiple levels, beginning with the specification in the score that each entity be placed physically separate on stage, the chimes preferably offstage, a placement that reinforces the distinct timbres of oboe, chimes, and choir. Separation continues with harmony: the opening melody on solo oboe establishes a clear harmonic center; later, the choir enters with a new, and harmonically distant, one. The ongoing dissonance (gentle, however, because of the choir's soft, unchanging dynamic level) creates the impression of parallel harmonic planes, their detachment further emphasized through contrast between the rhythmically florid oboe and the simple, note-against-note texture of the choir. By the end of the first phrase, the choir is pulled into the oboe's harmonic sphere, only to drift away again. When the chimes enter, they pull two pitches from the oboe line and repeat them without variation, infusing the detached harmonic planes with a momentary vertical coalescence and point of temporal definition—here again, the tableau metaphor is apt.

Throughout the work, the choir intones fragments of liturgy drawn from various sections of the mass. The fragmentary nature of both text and melody weaving in and out of the separate harmonic planes suggests the ancient practice of palimpsest, re-inscribing a writing surface with a new layer of text. *San Rocco* creates a kind of aural palimpsest in which present experience is occasionally brushed off to reveal the past hidden behind it. (At one point, we even break into the middle of a word: “[a]men”...begins the benediction.) The use of three separate groups, one a serene choir, inevitably reminds the listener of Charles Ives’s *The Unanswered Question*. Hui recognizes the connection, but recalls that: “Ives wasn’t even in my subconscious at the time I composed it...weird as that may seem. The piece really came to me all of a sudden at the top of the hill where I saw the little stone church. It was certainly the pastoral quality of the landscape, the timelessness, my imagination of the ‘music’ of this world.” Conscious or no, it is somehow appropriate that echoes of the maverick from last century creep into Hui’s music, as the two composers share an abiding belief in music’s power to evoke a larger, and timeless, human landscape.

## ALFRED SCHNITTKE (B. 1934-98)

### *Hymns I-IV* (1974-79)

for cello, doublebass, bassoon, harpsichord, harp, tympani, and bells

“I need to start from the assumption that the world of spirit is ordered, structured by its very nature, that everything which causes disharmony in the world, all that is monstrous, inexplicable, and dreadful...is also part of this order.” In this remarkable statement, Alfred Schnittke distills the essence of his fundamental belief system, as well as his fundamental compositional technique: a polystylism that incorporates extremes of timbre, texture, and harmony into an aesthetic unity that is never without meaning. Perhaps no composer has



been more skillful at translating the acoustic phenomena of harmonic relationships into a musical experience that so nearly captures the mysterious, awe-inspiring nature of spirituality.

There’s no mystery about the biographical sources of Schnittke’s musical catholicism. He was born in Engels, a small once-German town in Russia, to a Jewish father and a German mother. His musical talent, obvious even as a two-year-old in a house without musical instruments (he would imitate rhythms with wooden spoons), received scant stimulation until after World War II, when the family moved to the vastly enriched cultural environment of Vienna. Two years later, the Schnittkes were forced by economic necessity back to Russia, where he learned to play the accordion, enrolled in the October Revolution Music College, and, eventually in the Moscow Conservatory. After graduation, Schnittke stayed in the Soviet Union, where he suffered the up-and-down fate of most Soviet artists. Though many of his serious compositions were denounced, he made money by composing for films—a compromise, perhaps, but a musical influence that may also be responsible for part of his music’s striking, occasionally disturbing, stylistic transitions. As cultural restrictions eased up in the 1980s, Schnittke’s reputation soared both at home and abroad. (The San Francisco Contemporary Music Players performed his 1966 String Quartet #1 in 1982.) Some of his numerous honors included membership in the Academy of the Arts of the German Democratic Republic and the Bavarian Academy of Fine Arts, as well as a State Prize of the Russian Socialist Federal Soviet Republic (which he received in both 1986 and 1995). Sadly, his health began to decline at the same time, and he suffered a series of strokes. Death came in 1998, just after he had moved to Hamburg, an irony summed up by music historian James Keller: “The composer who grew up as a German in Russia ended up dying as a Russian in Germany.”

Perhaps the circumstances of his life were also responsible for Schnittke’s quest for metaphysical meaning from such seemingly far-flung sources as the *Cabbala*, the *I Ching*, and Thomas Mann’s *Doktor Faustus*. Leaving behind the atheism of his upbringing, Schnittke was baptized a Catholic in 1982. Composed between 1974 and 1979, during the period of self-examination preceding his baptism, *Hymns* was Schnittke’s first attempt at religious music. His biographer Alexander

Ivashkin notes that the composer drew from both direct and indirect sources of inspiration: “In the first and fourth pieces, Schnittke uses [an] original church hymn tune; in the third he attempts to restore the special dissonant, modal character of old Russian Orthodox church chants.” Through the voice of the solo cello, deepened in two of the movements by the double-bass, he evokes the bass sound of the Russian chant tradition. The use of a soloist recreates the relationship from the composer’s favorite genre, the concerto, and assumes even greater significance in the religious context: whereas chant is impersonal, shaped by centuries of anonymous voices, here it becomes an individual voice, a personal articulation of faith.

Each of the four hymns explores the spiritual from a different musical perspective. The first (for cello with harp and kettledrums) opens with a series of chords whose dissonances are so widely spaced as to blunt their sharpness in favor of a diffused, but powerful upward surge followed by the chant tune on *pizzicato* cello. The timpani part often features a *glissando* effect, a characteristic Schnittke touch. In the second hymn (for cello with double-bass), the restricted timbre of the two low string instruments creates an effect of withdrawing into shadowy introspection. Most striking is the way both explore the overtone series (the notes of the series naturally-occurring acoustic relationships) in harmonics first on cello, then on double bass, which ends the movement by climbing upward to meet the cello before fading away. Surely this represents the “ordered” quality of the “world of the spirit.” The third hymn (for cello with bassoon, harpsichord, and bells) features an expanded palette in which all instruments participate in canonic techniques that build to a dramatic final chord. The use of the human-like voice of the bassoon, as well as the bells, places the listener in a more explicitly human—albeit exotic—place of worship. The fourth hymn, for the entire ensemble, is reminiscent of Stravinsky: bitonal chords (two chords superimposed on each other to create a new, dissonant harmony) in asymmetrical rhythms and a kaleidoscopic treatment of short bits of motivic material.

Throughout the four separate pieces, there is an accumulated sense of momentum—through musical elements that gradually assume definition and horizontal emphasis—from timbre and harmony to melody, rhythm, and tempo. This effect is reinforced by their comparative duration: each movement is shorter than the last, with the last two

only about half the length of the first two. The last piece, in which the Christian hymn is framed as a primitive, pre-Christian ritual (*à la Rite of Spring*), affirms the universality of the religious impulse even while questioning the transcendence of a particular religious doctrine.

—Program notes by Susan Key

## DMITRI SHOSTAKOVICH (B. 1906-1975)



### Sonata for Viola and Piano (1975)

Dmitri Shostakovich was born in St. Petersburg, Russia in 1906. He began piano lessons with his mother at the age of nine, and after a few days was able to play four-hand duets with her. He studied piano and composition at the Petrograd Conservatory, and wrote his First Symphony as his graduation piece at the age of eighteen. A brilliant pianist, he considered making a career as a virtuoso performer as well as composer. In 1930 his satirical opera *The Nose*—based on the short story by Nikolai Gogol—helped establish him as a major figure in Soviet music. Both the popular acclaim that this work received and the official criticisms leveled against it were echoed in many episodes throughout his life.

In general, Shostakovich is portrayed either as a victim of the Soviet regime or as a shrewd manipulator of the bureaucratic system, although the truth can likely be found somewhere in the middle. Shostakovich’s career depended on the good will of the authorities that oversaw Soviet culture, as well as his own extraordinary talent as a musician. Like any composer in any age, he had to balance his concerns as a creative artist with the need to maintain favor with some kind of an audience. The consequences of losing the support of those in power presented, however, a very real and dangerous threat to the composer’s life as well as his work. Twice in his lifetime he fell

out of favor with government authorities. In 1936, after having enjoyed two years of popular success with his opera *Lady Macbeth of Mtsensk*, Shostakovich was attacked by the editors of Pravda and Izvestia (through the approval of Josef Stalin) as writing ‘bourgeois’ and ‘counter-revolutionary’ music. Many performances of his works were canceled abruptly, and Shostakovich hastily withdrew his Fourth Symphony, which was about to receive its premiere. His Fifth Symphony, performed in 1937 in connection with the celebration of the twentieth anniversary of the Soviet state, seemed to quell the authorities’ concerns about his patriotism. The second incident—in 1948—was precipitated by a decree issued by the Soviet Central Committee, attacking Shostakovich and fellow composers Sergei Prokofiev and Nicolai Myaskovsky for not celebrating the end of World War II with enthusiasm in their music, and hinting at the influence of decadent ‘formalism’ from the West. This attack cost Shostakovich his position at the Moscow Conservatoire. Although Stalin himself annulled the decree in 1949, Shostakovich withheld the release of many of his works until Stalin’s death in 1953. He continued to be active as a composer until his death in 1975.

The works of Dmitri Shostakovich, whether vilified or tolerated by the Soviet authorities, are characterized by an unmistakable use of dissonant harmony within a generally tonal context, and a flair for dramatic structures tempered by a wry sense of humor. By the end of his life, Shostakovich amassed an impressive and varied output, including fifteen symphonies, fifteen string quartets, two piano and two violin concertos, two cello concertos, three operas, three ballets, plus chamber music and many works for solo piano.

On July 1, 1975, Dmitri Shostakovich, suffering from heart disease and lung cancer, called the Beethoven Quartet’s violist Feodor Druzhinin from the hospital to tell him, “you know I have the idea of writing a viola sonata.” Druzhinin relates, “My heart was pounding, because I knew that when Dmitri spoke of having ‘an idea’ about something, it meant that the concept had ripened and the work was probably complete.” Four days later, Shostakovich was able to describe to the violist the intimate details of the work, and the sonata was soon sent to the Union of Composers to be copied. Druzhinin received the score on August 6; three days later Shostakovich was dead. The themes of parting and death were at the heart of

Shostakovich’s last works, from the Fourteenth and Fifteenth Quartets, the Suite on Sonnets by Michelangelo, and the Fourteenth and Fifteenth Symphonies. His final work, the Viola Sonata, is no exception to this focus. The piece is in three movements: Aria (Moderate), Scherzo (Allegro), and Adagio (To the Memory of Beethoven). This last movement contains an explicit quote of Beethoven’s ‘Moonlight’ Sonata, but placed in an entirely different context. Also evoked in the movement are Beethoven’s Fifth Symphony, Tchaikovsky’s Fourth Symphony, Alban Berg’s Violin Concerto, as well as Shostakovich’s own unfinished opera *The Gamblers* (1941-42). The purpose of these references is not for mere archaeological identification; one cannot help interpreting the quotations as Shostakovich’s nostalgic farewell, where memories of music from the distant and recent past mingle in the present, each one reconciled to the other by their absorption into a single movement.

— Brian Banks

### Remembering Lou (1917-2003)

You are cordially invited to a gathering of Lou Harrison’s friends and admirers, during which we will share memories of Lou and his work.

Open to the public.

Please extend this invitation to all who wish to attend. We encourage you to share with the group a fond memory or reminiscence of Lou.

**Sunday, March 16, 2003, 2-4pm**

Mills College Concert Hall  
5000 MacArthur Boulevard  
Oakland, California 94613

## Featured Performers

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**L**aura Reynolds Chrisp, oboist is a member of both the Santa Rosa and Marin Symphonies, where she has appeared as English horn soloist, and a member of the applied faculty at UC Davis. She is also a founding member of Citywinds, a San Francisco based woodwind quintet dedicated to contemporary repertoire and currently ensemble-in-residence at Old First Church. Chrisp freelances throughout California, having performed with the San Francisco Symphony, the California Symphony, and the Fresno Philharmonic. A former member of the Virginia Symphony, Chrisp has attended the Music Academy of the West, the National Orchestral Institute, the Sarasota Music Festival and the Bach Aria Festival and Institute at Stonybrook. A student of Harry Sargous and William Bennett, she received her B.M. from the University of Michigan and her M.M. from the San Francisco Conservatory of Music.

**M**aestro Urs Leonhardt Steiner is internationally renowned as a conductor, composer, and educator. He is the first Swiss citizen to perform at the White House. Steiner is a graduate of the San Francisco Conservatory of Music. He has studied with James Wimer, Gustav Meier, and at the Aspen Music Festival. Steiner directs the San Francisco Sinfonietta, the Community Music Center Orchestra, and Adda Clevenger Youth Chorus of San Francisco. He serves as Co-Director to Musica en Los Barrios as well as principal Conductor of the Festival Centro America in Managua, Nicaragua. His operas *Il secondo settennio* and *The Return of the Phantoms* have been performed to critical acclaim in Europe and the United States. Steiner collaborates regularly with his father, 85-year-old Techno Star Peter ‘Cool Man’ Steiner. He tours and guest conducts internationally and records for Koch International and the Lionhart Label.

**N**ow in its 24th season, the **San Francisco Chamber Singers** (SFCS) has placed the support, encouragement, and commissioning of new works by both established and emerging American composers at the core of its mission. From 1996 through 2002, SFCS premiered nearly thirty works, eleven of which it commissioned. With nearly 500 performances to its credit, the group—under

the direction of founding Artistic Director Robert Geary—has become one of America’s renowned choirs. The ensemble has performed at music festivals in the U.S. and abroad to critical acclaim. SFCS has been recognized three times by ASCAP/Chorus America’s “Award for Adventurous Programming of Contemporary Music,” most recently in June, 2002. Recent season premiere highlights include the commission and premiere of works by San Francisco composers Wayne Peterson (*A Robert Herrick Motley and Carol*), Mark Winges (*Haiku Settings and Wishes Night*), Kirke Mechem (*Winging Wildly*); David Garner (*Epitaphs*); and the commission and premiere of works by Paul Chihara (*Minidoka (Reveries Of)*, *Under the Greenwood Tree*, and *Three Pastoral Elegies*). This season the ensemble premieres commissions by Tamar Diesendruck and Mark Winges. SFCS has collaborated with many distinguished theatrical and musical organizations, both on stage and in recording. Partners have included George Coates Performance Works, Earplay, SF Contemporary Music Players, the Berkeley Symphony, the Oakland Symphony, SF Sinfonietta, the San Francisco Chamber Orchestra, and others. More information is available on the website [www.sfchambersingers.org](http://www.sfchambersingers.org).

**C**ellist **Stephen Harrison** first performed with the San Francisco Contemporary Music Players in 1985, shortly after he returned to the Bay Area in 1983 to join the Stanford University faculty and help found the Stanford String Quartet, now the Ives Quartet. Resident ensemble at the Rocky Ridge Music Center in Colorado, the Ives Quartet has recorded commissioned works by William Bolcom, Donald Crockett, and Ben Johnston; and their recording (as the Stanford) of Henri Lazarof’s Quartet No. 2 has just been released. Harrison is a graduate of the Oberlin College Conservatory of Music and Boston University. In addition to solo and chamber ensemble recitals in the United States and Europe, he has appeared as soloist with orchestras in New England, Pennsylvania, and the San Francisco Bay Area. He is former principal cellist of the Opera Company of Boston, the New England Chamber Orchestra, and the Chamber Symphony of San Francisco, and has performed on NPR, BBC, German State Radio, and Netherlands State Radio.

**D**avid Abel's musical activities span a wide range including chamber music, solo recitals, orchestra appearances and teaching violin and chamber music. He made his orchestral debut at the age of fourteen with the San Francisco Symphony, and has appeared with major orchestras throughout the U.S., Canada, Europe and Latin America. A winner of the Leventritt International Violin Competition, Abel toured Europe under the auspices of the Martha Baird Rockefeller Foundation. He was violinist with the Francesco Trio, which won the Naumberg Chamber Music Award, and has appeared at the Carmel Bach, Cabrillo, Library of Congress Summer Music, Berlin Inventionen, and Salzburg festivals, and on the San Francisco Symphony American Mavericks series. Since the mid-1980s, he has been concertizing on viola as well as violin. In 1991, he appeared as viola soloist in Mozart's *Sinfonia Concertante* in the Midsummer Mozart Festival. Abel is on the faculty at Mills College.

**P**ianist Julie Steinberg performs regularly as a soloist and chamber musician. Since 1980, she has appeared many times with the San Francisco Symphony in such world premiere performances as John Adams' *Grand Pianola Music*, as a soloist in Arvo Part's *Tabula Rasa*, and in Michael Tilson Thomas's Mavericks concerts. Steinberg has appeared at New Music America, the Ravinia Festival, Japan Interlink, and Lincoln Center Outdoors. Other performances include *Le Sacre du printemps* with the Paul Taylor Dance Company in San Francisco, Seattle, and Paris. As an assisting artist, she has performed in master classes with Jean-Pierre Rampal and Mstislav Rostropovich. She holds a Doctor of Musical Arts from Stanford University and is on the faculty of Mills College. She has been a member of the San Francisco Contemporary Music Players' ensemble since 1989.

Abel and Steinberg are active proponents of contemporary music. As the **Abel/Steinberg Duo**, they have premiered works at the Library of Congress that were commissioned by the Library's McKim Fund, including music by Paul Dresher, John Harbison, and Steven Mackey. Joined by percussionist William Winant, they established the Abel-Steinberg-Winant Trio, a virtuoso ensemble specializing in new music from the Americas and Pacific Rim. The trio has commissioned over twenty-five works and has received critical acclaim in America, Japan, Canada and Europe for their performances and many recordings.

**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. 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.

**T**he **San Francisco Contemporary Music Players** (SFCMP), now in its 32<sup>nd</sup> 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 990 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.

**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., 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*.

**A**rtistic 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.

**M**ichele **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.

## Program Note Writer

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Susan Key is a musicologist specializing in American Music. A former Humanities Fellow at Stanford, she is currently a member of the San Francisco Symphony's Artistic Planning Department.

## SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

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Website: www.sfcmp.org

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### 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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Adam Frey, *Executive Director*  
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Michele Fromson, *Associate Director, Educational Outreach and Development*  
Anna Reynolds, *Intern*  
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California



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