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Contemporary Music Players

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silent auction for SFCMP

Monday, January 26, 2004
begins at 6:30 pm before the 8 pm concert

Yerba Buena Center for the Arts, Theater

FEATURED ITEMS INCLUDE:

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- A week in a Paris apartment, or a weekend in Mendocino or Bolinas
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Special Thanks

Kui Dong's Fantasia: A Dialogue with Wind was commissioned by The Serge Koussevitzky Music Foundation in the Library of Congress. Tonight's world premiere performance is sponsored in part by the Cultural Equity Grants Program of the San Francisco Arts Commission and the National Endowment for the Arts.

This U.S. premiere performance of Philippe Leroux's M is sponsored in part by Mrs. Ralph I. Dorfman and Mr. Donald Blais.

This performance of Magnus Lindberg's Related Rocks is sponsored in part by the Ross McKee Foundation.

Tonight's performances of Philippe Leroux's and Magnus Lindberg's pieces are made possible in part by the generosity of Gregory Moore at the Maybeck Studio in Berkeley.



Performers

Tod Brody, flute/piccolo
Sarah Rathke, oboe
William Wohlmacher, clarinet
Karen Gottlieb, harp
Roy Malan, violin
Nancy Ellis, viola
Leighton Fong, cello
Michel Taddei, contrabass
Victor Avdienko, percussion

Performance assistance for Magnus Lindberg's *Related Rocks*
by Henry Shin and Reynold Tharp.

Electronic and Audio Support

Gregory Kuhn, Sound Engineer

The electronic components for tonight's performances were made possible in part by support from the Center for New Music and Audio Technologies (CNMAT) in Berkeley.

Edmund Campion, music software programming

Electronic Support Teams

Leroux	Saariaho	Lindberg
Fernando Benadon	Jean Ahn	Jeremy Hunt
Aaron Einbond	David Coll	Yiorgos Vassilandonakis
Hubert Ho		

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, November 10, 2003 at 8 pm
Yerba Buena Center for the Arts, Theater

AUTOUR DE PARIS, c. 1997

PHILIPPE LEROUX

M (1997, U.S. Premiere)

Karen Rosenak and Julie Steinberg, pianos
Christopher Froh and James Lee Wyatt III, percussion

KUI DONG

Fantasia: A Dialogue with Wind (2003, World Premiere)

~ INTERMISSION ~

KAIJA SAARIAHO

Six Japanese Gardens (1993-5)

- I. Tenju-an Garden of Nanzen-ji Temple
- II. Many Pleasures (Garden of the Kinkaku-ji)
- III. Dry Mountain Stream
- IV. Rock Garden of Ryoan-ji
- V. Moss Garden of the Saiho-ji
- VI. Stone Bridges

William Winant, percussion

MAGNUS LINDBERG

Related Rocks (1997)

Karen Rosenak and Julie Steinberg, pianos
Christopher Froh and James Lee Wyatt III, percussion

PHILIPPE LEROUX (B. 1959)



For the last twenty years, Philippe Leroux has opened ears worldwide with music that radiates energy, revealing the inner life of individual sonorities against a musical fabric that is always buoyant and in motion. From oratorio and solo song, to pedagogical etudes, to all manner of chamber music (with and without electronics), his spontaneously playful, yet carefully constructed scores have placed him at the center of France's contemporary music scene and are winning him ever

greater recognition in the United States.

Born in Boulogne, he took up the piano and the guitar before entering the Paris Conservatoire to study composition with Ivo Malec, analysis with Claude Ballif, and electro-acoustic music with Guy Reibel and Pierre Schaeffer; his other teachers have included Olivier Messiaen, Franco Donatoni, Betsy Jolas, and Iannis Xenakis. Leroux's thoughts on harmony and tone color have been linked to the experiments in "spectral music" carried out by French composers Tristan Murail and Gérard Grisey, who sought to derive musical material from the internal structure of sounds. His music also distinguishes itself through its attention to pulse, rhythm, and momentum. According to Dominique Druhen, an expert on Leroux's work, the composer is preoccupied with "movement—its birth, its death, and the conservation of that energy which enables its continuation."

Pondering such abstract concerns suggests a certain philosophical—almost mystical—depth below the sparkling surfaces of his scores. Indeed, the composer's commentary on the creative process often resembles poetry as much as musical analysis: "Sound actions (élans, races, downfalls, surges, pulsations. . .) . . . are then set in motion by processes of transformation which are more or less continuous

(compression/dilation, acceleration/deceleration, shifting of a pitch or timbre, dephrasing/rephrasing, accumulation/filtering, substitution, emerging/submerging, mimicry. . .) and whose limits (beginnings and ends of the processes, cadences, stages, changes of harmonic mode, mirror axes, diverse articulations. . .) define the different surroundings of the journey (from where one is leaving/to where one is going)."

Even without delving into the technical components of Leroux's style, one can appreciate the emphasis on motion in the titles of some of his best known works: the chamber piece *Fleuve* ("River," 1988), the quintet *Continuo(ns)* (1994), and the Violin Concerto *(d')ALLER* ("(On)Going," 1995). Underlying these evocative titles, are myriad ways of creating and dispelling momentum. In *(d')ALLER*, for example, rapid scales and arpeggios seem to shrink and expand as notes are added or removed, forming a shimmering backdrop for the contest between soloist and ensemble. This concerto is the central panel in Leroux's triptych *Continuo(ns)—(d')ALLER—Plus Loin* (1999-2000), whose titles collectively spell out what might be considered an artistic credo: "Let us go farther."

Much of Leroux's recent music involves the gradual transformation of sound sources—most strikingly in the piece *Voi(R)(E)(X)*, for soprano, ensemble and electronics, in which fragments of poetic text expand into a stunning reflection on the words implied by its title: *voir* (to see), *voie* (line), and *voix* (voice). In the chamber work *AAA* (1995-96), a quotation from baroque composer Jean-Philippe Rameau's *La Poule* ("The Hen") becomes the springboard for a voluble chatter of variations. The 1998 trio *De l'épaisseur* ("On density") explores the title concept by creating a "tangle of lines" which change over time, presenting different intensities of tone color, register, texture, and dynamics. By contrast, in the wind quintet *Souffles* ("Breath(e)," 1995), Leroux lends a simple transparency to his ensemble, moving from silence to sound to silence, allowing the performers to "inhale" and "exhale" as a single instrument in an evocation of aptly chosen lines by Rainer Maria Rilke: "For they have vanished to the center of breath, / And vanish when the sound is no more. / But suddenly and secretly bursts forth the great pulsation."

Leroux's works have been commissioned by the French Ministry of

Culture, the Orchestre Philharmonique de Radio France, IRCAM, l'Ensemble Intercontemporain, Festival Musica, Les Percussions of Strasbourg, Norway's BIT 20, and the Belgian group Ictus. His music has been heard around the world at the Tempo, Music Today, Agora, Roma-Europa, Nuove Synchronie, Bath, and numerous other Festivals as well as in performance by New York's New Music Ensemble and the BBC Symphony Orchestra. In 1994, he received SACEM's Hervé Dugardin prize, and two years later, he won their second prize for his Violin Concerto (*d'*)ALLER. From 1993-95, he was Resident at the Académie de France in Rome, and he currently teaches at IRCAM, the Institut de Recherche et de Coordination Acoustique/Musique founded by Boulez in 1977 and funded by the French government. The San Francisco Contemporary Music Players has recently commissioned a new work from Leroux with the support of the Koussevitzky Foundation.

M (1997)

for two pianos doubling MIDI (musical instrument digital interface) keyboards, two percussionists, and electronics

Leroux's *M* is more than a quartet. Although all its sounds arise from piano and percussion, electronic enhancements help the composer mix a palette of tone colors (timbres) that glitter with light and fantasy. With help from computer applications developed at IRCAM, and in response to the ideas behind French "spectral music" (which calls attention to the internal complexity of individual sounds), Leroux analyzed the attack and decay of selected piano sonorities and the internal tensions that enliven particular chords. Assisted by Carl Faia, to whom *M* is dedicated, he used the results to generate new sounds intimately related to their acoustic roots.

Through this intertwining of technology and imagination, *M* gains a remarkable fluidity between electronic and non-electronic timbres. This is especially apparent at the beginning of the piece (where a piano chord is immediately enveloped in a halo of similar but synthetic sound) and near the end, where the instrumentalists create enormous, rollicking chords that have all the rough noise and complicated decay of clangorous bells. Here and elsewhere, the piece exhibits an

immediacy and spontaneity that belie its intricate gestation. Throughout, Leroux invites us to delight in an uncertainty about sound sources. Which of its brilliant and changeable textures originate in music and which in mathematics? Which sounds spring from man and which from machine?

M received its premiere at the Donaueschingen Festival and was subsequently performed at IRCAM's Espace de Projection by Quatuor Ictus. Originally scheduled for the "Sounds French" Festival in New York last fall, *M* receives its United States premiere tonight.

KUI DONG (B. 1966)



“I do not think excessively about tools and techniques while composing. Instead I listen for what best fits my overall concept for the piece of music. Each sound has a color and shape as well, which I am always looking for.” The natural and instinctive side of Kui Dong's artistry is well balanced by her extensive technical training and impressive range of musical experiences. Born in Beijing, Dong studied composition at China's Central Conservatory of Music before moving to California in

1991. In 1997, she got her Doctoral Degree in composition from Stanford University, where her teachers included Leland Smith in composition and John Chowning and Chris Chafe in computer music.

Among contemporary composers, Kui Dong holds a special place through her experience with both electronic and traditional Chinese instruments. In works like *Flying Apples* (1994) for two or more tape channels, she uses computer programming to conjure a sense of space and to capture “an unfinished childhood dream... a walk through a colorful and unspoiled world.” The influence of her background is apparent in pieces such as *Pangu's Song* (1998) for alto flute and percussion, and *Singing, the Moon Reels, Dancing the Shadow Stir*

(2001) written for Music from China Inc., in which she juxtaposes Western instruments (violin, clarinet, flute, etc.) with their Chinese counterparts (erhu, zheng, bamboo flute, etc.), encouraging listeners to perceive a timbral and spatial transformation between the two instrumental groups.

Dong's compositions display a respect for the silences between sounds, a certain melodic "economy" (limiting the number of pitches in a melody), and especially an appreciation for fine nuances of tone color and subtleties of articulation that the composer has linked to traditional Chinese music and art. She combines antique and electronic worlds in works like *Crossing* (2000), a radio piece commissioned by New Radio Performing Art, Inc., which juxtaposes the sounds of Chinese folk culture and American popular culture, transforming each through modern digital processing. In another recent score, *Shui Diao Ge Tou/Song* (2001, revised 2003), commissioned by the Dale Warland Singers, she employs Chinese and English texts that were written 1,000 years apart.

Dong's oeuvre is shaped but not limited by her heritage and technological expertise. On the contrary, Dong observes, "As a listener, I am aware of all kinds of sounds in the environment, especially when I travel. Perhaps this is a direct result of my early field trips collecting folk songs in the conservatory. I like ethnic music, early music, classical contemporary works, some rap, and jazz. I like watching jazz performer's gestures when they play." In fact, certain gestures in the final movement of *Earth, Water, Wood, Metal and Fire* (2001) were inspired by watching a television documentary about a jazz pianist. Commissioned by Bay Area pianist Sarah Cahill, this solo piece combines the five elements of traditional Chinese cosmology with performance techniques drawn from American experimental music. In this and other works, global intelligibility and cross-cultural references remain a significant part of Dong's aesthetic appeal.

Truly an international artist, Dong has received numerous honors including First Prizes at Beijing's National Art Song and National Music and Dance Competitions and awards from ASCAP, Italy's International Music Competitions of the Val Tidone, the Djerassi Foundation, the Asia-Pacific National Fund, and Ars Electronica.

Her work has been commissioned by the Jerome Foundation, the Mary Flagler Cary Charitable Trust, and a Meet the Composer/USA Award. She has earned performances by Alea III New Music Ensemble, the Windsor Symphony of Canada, the Symphony Orchestra of the Central Ballet of China, the New York New Music Ensemble, Core Ensemble, Helsinki's KIASMA, Argentina's LIMP, the Beijing Dance Institute, Earplay, and San Francisco's Meridian Gallery, among others. Her works have been featured at the Other Minds Festival, Spoleto USA, Composer's Inc., the Pacific Rim Music Festival and Festival Synthèse 99 in Bourges, France. Dong currently teaches at Dartmouth College, and occasionally performs free-improvisation with Christian Wolff, Larry Polansky, and other musicians. She is currently working on a series of miniatures for the Hirsch-Pinkas Piano Duo. The San Francisco Contemporary Music Players performed her works *Pangu's Song* in 1998 and *The Blue Melody* in 1996 and 2001.

***Fantasia: A Dialogue with Wind* (2003)**

*for flute/piccolo, oboe, bass clarinet/clarinet, violin, viola, cello,
bass, harp, and percussion*

The composer writes, "*Fantasia: A Dialogue with Wind* is a personal journey that attempts to explore and capture the free spirit in nature. It is conceived in a sectional form, with each part featuring a different grouping of the instruments. Although its orchestration draws primarily from the considerations of timbre, some of the sound colorings are set to resonate with the sounds of Chinese folk instruments. At other points in the piece, I try to create subtle contrasts through changing momentum. I view this piece as a mixture of my impressions of many kinds of music, ranging from classical to folk, to jazz and to modern.

"*Fantasia: A Dialogue with Wind* was written for the San Francisco Contemporary Music Players and the Serge Koussevitzky Music Foundation in the Library of Congress, and is dedicated to the memory of Serge and Natalie Koussevitzky. I would like to thank the Players and the Koussevitzky Music Foundation for their support and for giving me the great opportunity to write and hear this piece."

KAIJA SAARIAHO (1952)

According to Finnish music expert Juhani Nuorvala, the music of Kaija Saariaho is far easier to describe than to analyze: “Analysis is difficult because the conventional analytical tools were developed for another kind of music, a music with distinct beginnings, endings, words, phrases, cadences and frequent contrasts; a music the main ingredients of which are melodic and rhythmic, and thus thematic. In her most important compositions thus far, Kaija Saariaho has avoided gesture and musical object, focusing instead on timbre [tone color] and harmony, and the areas between these.”



Photo credit: Maarit Kytöharju/FIMIC

Saariaho’s exploration of the relationships between tone color and harmony are directly related to the experiments of the French “spectral” school, embodied by Murail and Grisey. She studied with Paavo Heininen in her native Finland and with Brian Ferneyhough and Klaus Huber in Germany, but she chose to settle in Paris in 1982, shortly after attending her first course at IRCAM. From the early stages of her career, computer technology was instrumental to her creative work, facilitating extremely slow changes in a given musical parameter. In her computer-generated tape work *Vers le blanc* (“Toward whiteness,” 1982), for example, a three-note chord undergoes a single, incremental transformation into another chord over the space of fifteen-minutes.

Trained in the visual arts as well as music, Saariaho calls herself a “visual composer,” and Nuorvala notes that “her conception of time and form is sculptural and vertical rather than dramatic and linear.” One of her first internationally recognized works, *Verblendungen* (“Delusions,” 1982-84) for orchestra and tape, takes its shape from the image of a paintbrush stroke: thick at its inception, gradually dissolving into individual “lattices” of sound while the instrumentalists

and the tape part negotiate a variable boundary between pitched music and noise.

Saariaho has expressed a fondness for particular timbres—metallic and other percussion, the female voice, the cello, and members of the flute family (especially the alto flute). Yet her favored tone colors are usually just the starting points for imaginative metamorphosis. In *Lichtbogen* (“Arcs of Light,” 1985-86), for chamber ensemble and electronics, harmonies are derived from spectral analyses of the cellist’s “special effects”—ranging from lighter-than-air harmonics to the growling sounds obtained by pressing the bow firmly into the strings. Her 1992 cello concerto, *Amers* (“Landmarks”) requires a unique microphone developed at IRCAM that allows each string to be amplified separately. The same year, Saariaho completed *Noa Noa* (performed by Barbara Chaffe for the San Francisco Contemporary Music Players in 1998), which takes its title from the diary Paul Gauguin kept during his travels in Tahiti. “I wanted to write down, exaggerate, even abuse certain flute mannerisms that have been haunting me for some years,” she wrote; indeed, the piece liberated certain passages for solo flute from her ballet score *Maa* (1991), making them the focus of her attention before modifying and enhancing them electronically.

Since achieving international prominence in the mid-1980s, Saariaho has composed on commission and in collaboration with some of the world’s best known artists producing such works as *Nymphéa* for string quartet and electronics (1987, commissioned by Lincoln Center for the Kronos Quartet), *Io* (1986-87, commissioned by IRCAM for Ensemble Intercontemporain), the concerto *Graal Théâtre* (“Grail Theater,” written for Gidon Kremer in 1995), and two song cycles for Dawn Upshaw—*Chateau de l’ame* (“Palace of the spirit,” with orchestra) and *Lonb* (with electronics), premiered in 1996 at the Salzburg and Wien Modern Festivals. These vocal scores, as well as her 1999 choral work *Oltra mar*, commissioned for Kurt Masur and the New York Philharmonic, prepared the way for Saariaho’s first opera, *L’amour de loin* (“Love from a distance”) whose libretto by Amin Maalouf is based on the life of a twelfth-century troubadour. The work premiered in 2000 at the Salzburg Festival (under Peter Sellars and Kent Nagano) and was repeated in France (2001) and at the Santa Fe Opera (2002). Other recent works include a flute concerto called *Aile du*

Songe (“Dream wing,” of 2001) and the orchestral piece *Orion* (2002). Saariaho is currently composing a new opera (again setting a text by Maalouf) for the Opéra National de Paris, to be performed in 2006.

Supported by a salary from the Finnish government, Saariaho has received numerous honors, including Darmstadt’s Krachichsteiner Preis, the Prix Italia, France’s Chevalier à l’Ordre des Arts et Lettres, Sweden’s Rolf Schock Prize, the Chamber Music Society of Lincoln Center’s Elsie Stoecker Prize, an Ars Electronica Prize, the Nordic Music Prize, and a Grawemeyer Award for Music Composition. A compact disc of her works, *From the Grammar of Dreams*, was named “Record of the Year” in 2000 by the Finnish Broadcasting Company. In addition to their 1998 performance of *Noa Noa*, the Contemporary Music Players presented Saariaho’s *Adjo* (1990) during the 1999-2000 season.

Six Japanese Gardens (1993-95)

for percussion and electronics

Like John Cage’s *Ryōnan-ji* (performed by the San Francisco Contemporary Music Players last season), Saariaho’s *Six Japanese Gardens* is a beautiful reflection on the vibrant stillness of cultivated nature. While Cage was preoccupied with melodic tracery, tonight’s work focuses instead on rhythm and, to a lesser extent, tone color. Saariaho writes, “*Six Japanese Gardens* is a collection of impressions of the gardens I saw in Kyoto during my stay in Japan in the summer of 1993 and my reflections on rhythm at that time. . . . All [six] parts give a specific look at rhythmic material, starting from the simplistic first part, in which the main instrumentation is introduced, going to complex polyrhythmic or ostinato [repeating] figures, or alternation of rhythmic and purely coloristic materials.”

The composer has consciously limited the proliferation of sonorities in her gardens in order to provide “space for the perception of rhythmic evolutions.” At points in the score, only the family of instruments (wood, skin, metal) is specified, leaving the particular sound source to the performer’s discretion. Enriching the palette of these live sounds is a pre-prepared electronic component that the soloist

triggers via computer. This soundtrack, composed of “nature’s sounds, ritual singing, and percussion instruments” filters in and out of audibility, in a manner both contemplative and cinematic.

Six Japanese Gardens was commissioned by the Shinti Ueno and Kunitachi College of Music, where materials for the electronic part were recorded. Further transformation and processing took place at the composer’s home studio, with the assistance of Jean-Baptiste Barrière and Hanspeter Stubbe Teglbjaerg.

MAGNUS LINDBERG (1958)

Since his years at the Sibelius Academy in his native Finland, Magnus Lindberg has been a devoted activist for contemporary music in Scandinavia and around the world. In 1977 and 1982, he founded two new music groups whose names suggest his attitude toward composition: Korvat auki (“Ears Open”) and Toimii (“It works”), formed in cooperation with such figures as composers Jouni Kaipainen and Kaija Saariaho, and composer/conductor Esa-Pekka Salonen.



Photo credit: Maarit Kytöharju/FIMIC

Lindberg’s initial musical training was at the keyboard, and he was already performing new scores by Zimmermann, Stockhausen, Boulez, and Babbitt by the time he entered the Academy, where his composition teachers included Einojuhani Rautavaara and Paavo Heininen. In the early 1980s, Lindberg studied privately with Gérard Grisey and Vinko Globokar in Paris; he has also attended courses with Franco Donatoni in Siena and Brian Ferneyhough in Darmstadt.

The complex structures of serialism left a strong impression on Lindberg’s early music, but his creative horizons have steadily broadened to include more disparate sources: free jazz, minimalism, game-lan, and punk rock, among others. Uniting all his post-serial efforts

are an interest in the subtle similarities between different sounds and a related awareness of just how complicated an individual sound can be. This insight may be traced to his work with Grisey and French spectral music; as Lindberg puts it, “the whole idea of the spectral school was to say that sound itself contains many of the aspects that we had been trying to organize by parameters and structures.... It’s fascinating to see how complex the sounds of an instrument really are, how they are hidden in the acoustic world.”

After working at the Stockholm electronic music studio, he composed a piece of *musique concrète* (combining and altering real-life sounds), *Action-Situation-Signification* (1982), which explores the acoustic connections between natural noises, including rain, fire, and wind. In 1985, he arrived forcefully on the international scene with the completion of *Kraft*, a concerto for the members of Toimii and an orchestra asked to produce sounds from household objects, stones, and drinking straws. As its gigantic chords are repeated in series, Lindberg highlights certain aspects of the dense texture and filters out others, revealing the changeable “inner life” of even this imposing musical edifice.

Beginning in the late 1980s, Lindberg has devoted more attention to harmony and its power to suggest movement and direction. For example, in his orchestral trilogy *Kinetics, Marea, and Joy* (1988-90), tonal centers become increasingly perceptible and veiled allusions to older music begin coming to the fore—a process that continues in such works as *Corrente II* (1992), *Coyote Blues* (1993), and the highly acclaimed orchestral work *Aura (in memoriam Witold Lutoslawski)* of 1994. In recent years, Lindberg’s music has gained directness and immediacy; critic Martin Anderson describes it as “listener-friendly” with “bright colors, memorable rhythms, [and] powerful orchestral textures.” Peeking up through this cheerful surface, however, are hints of the complications that characterized the composer’s earliest works. What has changed is the way that this intricacy is conveyed, as Lindberg reveals in conversation with Anderson: “Complexity is not necessarily just putting a couple of things on top of each other and the mess makes up some kind of complexity. Complexity should be a complexity of expression. . . . Somehow, complexity should be something that is audible, not merely a structure.” Whether it is the ordered multi-layeredness of natural noises or the inherently messy

psychological components in our recollections of past music, Lindberg continues to make a name for himself by making complexity audible.

Lindberg’s honors and awards include the Prix Italia, the UNESCO Rostrum, the Nordic Music Prize, the Koussevitzky International Critics Award, a Royal Philharmonic Society Prize, and most recently, the prestigious Wihuri Sibelius Prize. He has been a featured composer at the Aldeburgh, Ars Musica, and Strasbourg Music Festivals, and has received commissions from the London Sinfonietta, the Tapiola Choir, the Svenska Rikskonserten, the Los Angeles Philharmonic Orchestra, and the Orchestre de Paris. The BBC Symphony Orchestra has recently premiered his Concerto for Orchestra, and he is currently working on a commission for the Los Angeles Philharmonic in their opening season at the new Walt Disney Concert Hall. Lindberg is a freelance composer (supported by commissions and the Finnish government), but he has been invited to teach at Stockholm’s Royal College of Music, Santiago de Compostela, the IRCAM Summer Academy, Darmstadt, and recently at U. C. Berkeley. He has appeared as a conductor and pianist with the Finnish Radio Symphony Orchestra, and has led the Avanti!, Ictus, and ASKO ensembles. In 2000, the San Francisco Contemporary Music Players performed his Clarinet Quintet.

Related Rocks (1997)

for two pianos doubling MIDI (musical instrument digital interface) keyboards, two percussionists, and electronics

Lindberg’s *Related Rocks* represents the composer’s first use of electronic sounds since *Joy* (1989-90). Although technically a chamber work, it boasts an impressive instrumentarium, including crotales, Thai gongs, bongos, spring coil, temple blocks, tom-toms, and tam-tams. This diversity of sound sources is further enhanced by sampled sounds controlled by the MIDI keyboards, giving it as rich a variety of tone colors (timbres) as any orchestral score. In fact, Lindberg has at his disposal, not just the sound qualities of these instruments but also new timbres that seem to fall “in between” conventional acoustic sounds thanks to the “diphone technique” of sonic manipulation.

The composer explains, “The diphone environment enables us to analyze sounds in a way that facilitates interesting, gradual transitions between sounds. We may start with a sample of a Chinese cymbal sound, for example, which imperceptibly transforms itself into an orchestral chord.”

Though many of Lindberg’s ensemble pieces are elaborately structured, he feels that working with electronics allows him more freedom to experiment, relying on his ears: “When I write for a large orchestra, my starting point consists of very precise structures. But paradoxically, with electronics I work far more intuitively.” In *Related Rocks*, the result is a scintillating meditation on the continuity and separation of musical ideas, or, as the composer puts it, “how we move from one situation to another in time.”

Related Rocks was commissioned by IRCAM and the Musica Strasbourg Festival and inspired by the Ictus Piano Percussion Quartet, who premiered the work in the Espace de Projection at IRCAM. The computer framework was designed at IRCAM, and the realization of its sounds continued there (with Serge Lemouton) and in Helsinki (with Juhani Liimatainen), at the composer’s home and the Finnish Radio’s experimental studio.

—Program notes by Beth Levy

Christopher Froh is the newest member of the San Francisco Contemporary Music Players. A San Francisco-based freelance percussionist specializing in new music written for solo and chamber settings, he is a founding director of the Ann Arbor-based new music group and series, Brave New Works as well as a member of the Balinese gamelan, Sekar Jaya and marimbist Keiko Abe’s percussion group, Galaxy. Froh has performed with the Emyrean Ensemble, EARPLAY, Berkeley Contemporary Chamber Players, Santa Cruz New Music Works, and at the Other Minds and Pacific Rim music festivals. He also won praise for his musical contribution to the Berkeley Repertory Theater’s 2001 production of the *Oresteia*.

Karen Rosenak is an almost native of the Bay Area. She was founding member/pianist of the Bay Area new music groups EARPLAY and the Emyrean Ensemble, and she became a core member of San Francisco Contemporary Music Players in the spring of 2003. When she’s not playing new music, she enjoys playing fortepiano. She will be featured on the Noe Valley chamber music series with Kati Kyme in a violin/fortepiano recital in January 2004. She studied modern piano with Carlo Bussotti and Nathan Schwartz, and fortepiano with Margaret Fabrizio. She has been on the faculty at U. C. Berkeley since 1990, where she teaches musicianship and contemporary chamber music.

Pianist 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’s *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 since 1989.

William Winant, percussionist, has collaborated with some of the most innovative musicians of our time, including John Cage, Iannis Xenakis, Keith Jarrett, Anthony Braxton, James Tenney, Steve Reich, the Kronos String Quartet, and the John Zorn Chamber Ensemble. Since 1995 he has toured the world with the avant-rock band Mr. Bungle, and in 1997 he participated in the world premiere of Lou Harrison's *Rhymes with Silver* with cellist Yo-Yo Ma and the Mark Morris Dance Group. Winant has performed with the Los Angeles Philharmonic, the San Francisco Symphony, and the Cabrillo Festival Orchestra, as well as at festivals and recitals worldwide. He teaches at U.C. Berkeley and Santa Cruz, and is Artist-in-Residence at Mills College with the internationally recognized Abel-Steinberg-Winant Trio, which has commissioned over twenty-five new works for violin, piano, and percussion. He has been a member of the San Francisco Contemporary Music Players since 1988.

Percussionist **James Lee (Trey) Wyatt III** makes his first appearance tonight with the San Francisco Contemporary Music Players after joining the San Francisco Symphony in 2001. In May 2003, he was soloist in the Stanford Symphony's performance of Joseph Schwanter's Concerto for Percussion, a work he also played with the Honolulu Symphony, where he was Principal Percussionist from 1997 to 2001. He has performed with the Santa Fe Opera, Los Angeles Philharmonic, National Repertory Orchestra, and National Orchestral Institute, as well as at the Ojai, Britt, Tanglewood, Pacific Music, and the U.S. and Italian Spoleto Festivals. He recently performed at the 2001 Percussive Arts Society International Convention with Japanese marimba virtuoso Keiko Abe. Wyatt is Co owner of California Percussion, LLC Rental/Sales/Service with his San Francisco Symphony colleague David Herbert. He received degrees from Temple University under Alan Abel and the University of Michigan under Michael W. Udow and Salvatore Rabbio.

The **Center for New Music and Audio Technologies (CNMAT)**, founded in 1989, is a multi-disciplinary research center within the Department of Music at UC Berkeley. CNMAT's mission is to explore the creative interaction between music

and technology. The Center's goal is to provide a common ground where music, cognitive science, computer science, electrical and mechanical engineering, psychology, statistics and other disciplines meet to investigate, invent, and implement creative tools for music making. CNMAT's programs in education, research, and composition are guided by a commitment to innovation in live music performance, human/computer interaction, and improvisational expression. For more information, visit www.cnmat.berkeley.edu.

Edmond J. **Campion** received his Ph.D. in composition at Columbia University and attended the Paris Conservatory where he worked with Gérard Grisey. He has received commissions from IRCAM (the ballet *Playback* and *Natural Selection*, for interactive electronics and MIDI-grand piano), Radio France (*L'Autre*), and the MANCA Festival (*ME*, for baritone and live electronics). His other honors include a Rome Prize, Nadia Boulanger Award, Paul Fromm Award, Charles Ives Award from the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. Campion is currently an Associate Professor at U. C. Berkeley, where he also serves as Composer in Residence at CNMAT. He recently received a Fromm Foundation commission to compose a new work for the San Francisco Contemporary Music Players.

Office Space Share:

Four offices will soon be opening up in our suite on the top (sixth) floor at 44 Page Street (corner Market/Franklin).

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Please call us at 415/252-6235 for more information.

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, performing, commissioning, and recording 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 45 U.S. and 121 world premieres.

Each season the ensemble performs a subscription 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 musical outreach programs have involved masterclasses, performance demonstrations, and an 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 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*.

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.

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

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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
Christopher Froh (2003), percussion

**Dates indicate year of joining*

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