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Casa de la Vista
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SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

David Milnes, Music Director

Monday, 27 February 2006 8 pm
Yerba Buena Center for the Arts - Forum

DARK RIDE

JULIA WOLFE

Dark Full Ride (2002)

Florian Conzetti, Christopher Froh, Tom Gierke, and Daniel Kennedy,
percussion

LISA BIELAWA

Kafka Songs (2001-03)

This Time

A Handful of World

Couriers

Ghosts

We Ran

Lost

Finally

Carla Kihlstedt, violin and voice

~ INTERMISSION ~

Charles Wuorinen

Percussion Quartet (1994)

in two movements

*This concert is made possible in part by the generous support of the National
Endowment for the Arts, The Aaron Copland Fund for Music, and by a legacy from
The Women's Philharmonic.*

Florian Conzetti, Christopher Froh, Daniel Kennedy, and William Winant,
percussion

JULIA WOLFE (B. 1958)

The ensemble thanks William T. Wiley for his donation of an edition variée of 32 prints. The prints were made at Trillium Press as part of the Press's Venture Philanthropy program.

Ten remain available for sale.

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

Exhibitions of Wiley's work are scheduled at the John Berggruen Gallery (fall 2006) and the Legion of Honor Museum (fall/winter 2007-08). In 2009, there will be a full retrospective at the Smithsonian American Art Museum.

“It’s so great to write music—like singing a thousand times over, like building bridges, like bicycling. Composing is an activity that’s full of everything you’ve ever experienced. It can be so focused and maniacal and at the same time endlessly expansive. I started to write music as a teenager—folk songs on guitar. Then in college I played African drums, mountain dulcimer, the bones, harmonica, and flute. I picked up the piano again. What grabbed my spirit about writing music was the amazing combination of the physicality of making it, the poetry, the ideas. . .” As her words above suggest, Julia Wolfe brings a multi-faceted passion and joyous intensity to all aspects of music making.

Wolfe’s eclectic early experiences have often pushed her beyond the boundaries of traditional music institutions. When still an undergraduate at the University of Michigan, she co-founded Ann Arbor’s collective Wild Swan Theater to perform folk stories with music of her own devising. While doing graduate work with Martin Bresnick at Yale University, she was also forming relationships with Michael Gordon (now her husband) and David Lang, whose music the San Francisco Contemporary Music Players featured in January 2004. Together the three conceived New York City’s first Bang on a Can festival, brimming with youthful optimism—and a 12-hour marathon concert. Wolfe recalls their desire “to break down barriers within music,” to value “innovation” and “an adventurous spirit,” and “to make a home for a whole new generation of composers.” Wolfe and company “caught the city sleeping,” in the words of critic Kyle Gann: “the festival rebuilt a bridge between classical audiences and the downtown Manhattan scene.” In subsequent years, the festival has settled in without settling down, growing into a year-round organization renowned for the international scope and innovative programming of its permanent and touring ensembles.

The Bang on a Can festival’s famously eclectic programming—from complex serial pieces to alternative rock and everything in between—

finds an echo in Wolfe's varied oeuvre. Yet these diverse works share their striving for an all-encompassing musical experience; as the composer puts it, they are "meant to be entered into by the listener." Citing her "voracious appetite" for everything from Beethoven to Led Zeppelin to Anglo folk music, composer Evan Ziporyn observes: "These influences and many others can be heard subtly, but clearly in her work, yet in no way is her music a pastiche of styles. Rather, disparate sounds and structures are put to new, unexpected uses. . . There are no power chords in the breathtakingly virtuosic string quartet *Early That Summer*, but the vibrancy of rock and roll sears through every moment. Similarly, one can sense the spirit of Stravinsky and Andriessen in *The Vermeer Room* and *Arsenal of Democracy*, and yet these pieces have identities that are distinct and utterly Wolfe-ian."

One of the distinctive features of "Wolfe-ian" music is an imaginative treatment of sound sources. Beginning around the time of *Girlfriend* (1998), which was co-commissioned by the San Francisco Contemporary Music Players, Wolfe has sometimes relied on the manipulation of recorded sound samples (in this case, the crashing of glass and the squeal of skidding car tires). But even her earlier works frequently require performers to re-imagine the types of sounds their instruments can produce, either through the use of amplification or through more radical means. Her chamber score *Lick* (1994) combines amplification with a panoply of percussion that seems to cover a sound spectrum from rock to bebop to Indonesian gamelan. Even the purely acoustic string quartet *Four Marys* (1991), written for the Cassatt Quartet, presents neither a conventional string quartet sound nor a clear evocation of the Appalachian folk ballad from which it takes its title. Instead, it capitalizes on "the way the quartet plays—how they breathe together, how they make music as if they are one organism" and the "raw" sound of the pitch slides characteristic of the mountain dulcimer.

Isolating and intensifying a particular sound or gesture links Wolfe's music to minimalism, but also to a host of other musical practices, highlighting the common ground between repertoires. It sends a message that is particularly compelling when uttered by one of the Bang on a Can founders. Recalling the gestation of her string quartet *Early That Summer* (1993), Wolfe seems to sum things up: "I was

studying the late Beethoven quartets at the time, and they were an influence in terms of the fire and rhythmic play, which got translated into my own language. . . a lot of people respond saying it's kind of rock and roll. . ."

Wolfe has won a Fulbright Fellowship as well as awards from the Koussevitzky Foundation, the Library of Congress, the Australian Chamber Orchestra, Netherlands Public Radio, Meet the Composer, American Academy and Institute of Arts and Letters, and the Rockefeller Multi-Arts Production Fund. Her works have received performances by the Kronos Quartet, San Francisco Symphony, American Composers Orchestra, Piano Circus, Le Nouvel Ensemble Moderne, and the Bang on a Can All Stars, as well as the San Francisco Contemporary Music Players and the Cassatt Quartet. Her music has been heard at venues around the world from Tanglewood to the Sydney Olympic Arts Festival to international events in Israel, Italy, Mexico, and the Netherlands. Some of her most exciting recent projects have been conceived in collaboration with Gordon and Lang, including the staged oratorio *Lost Objects* (2004) and the comic book opera *Carbon Copy Building* (1999).

Dark Full Ride (2002)

for four percussionists

What do you get when you mix four drumsets, a quartet of virtuosic percussionists, and the creative imagination of Julia Wolfe? The result is *Dark Full Ride*, a journey of propulsive rhythms, precise synchronization, and unmistakable "groove" (with the occasional, unexpected silence thrown in for good measure). Although the drummers must choreograph their actions down to the smallest motion, a certain amount of cacophony is desirable here. As Wolfe notes, "Each set of drums can be tuned slightly differently to bring out the individual character of each set (especially the bass drums are nice if they are not tuned to the exact same pitch)."

Filling the driver's seat from the beginning is the lead drummer, whose steady, hammering, hi-hat receives an ebb and flow of support from his three counterparts. This division of labor shifts by stages,

suggesting different alliances among its noisemakers—all of whom “need to read like virtuosic percussionists but play like rock drummers.” Ever dancing on the edge of chaos, *Dark Full Ride* accelerates by stages from a rapid and relentless 150 beats per measure, to a breathless 180, to the blistering finale (240 beats per minute!) where the tight-knit fabric finally begins to unravel under the strain of its own momentum, bringing the “full ride” to a full stop.

Dark Full Ride was commissioned by the Talujon Percussion Quartet with support from the Mary Flagler Cary Charitable Trust.

LISA BIELAWA (B. 1968)

San Francisco native Lisa Bielawa combines an intense and imaginative musicality with a deep appreciation for the inspiring power of literature. “I read all the time,” she observes. “Composers all have different inspirations. Some have a muse, some have collaborators that get them going, but for me it’s almost always reading. That’s the case even in a piece. . . where no one is actually singing.” In the *Kafka Songs*, written for and dedicated to violinist/vocalist Carla Kihlstedt, we can hear Bielawa’s exuberant engagement both with the written word and with the intimate act of performance.

The daughter of early music scholar/keyboardist Sandra Soderlund and composer Herbert Bielawa (whose chamber works appeared on San Francisco Contemporary Music Players programs in the 1970s and 1980s), Bielawa earned her B. A. in literature from Yale University—where she also studied composition with Martin Bresnick, Jonathan Berger, Jan Radzynski, and Michael Tenzer—and her works to date have included settings of (or meditations on) texts by William Blake, Sigmund Freud, Rainer Rilke, Gertrude Stein, such teenage mystics as Catherine of Siena, the dada poets of Berlin, and many others.

One of Bielawa’s recent large-scale works, *The Right Weather* (2004)

takes flight from a passage in Pushkin’s *Eugene Onegin*: “I roam above the sea, / I wait for the right weather, / I beckon to the sails of ships. / Under the cope of storms, with waves disputing, / On the free crossway of the sea / When shall I start on my free course?” After studying the Russian original, Bielawa selected its four verbs to designate and to encapsulate the action of the four movements of her work, which was premiered by pianist Andrew Armstrong and the American Composers Orchestra at the inauguration of Carnegie Hall’s Zankel Hall. During the *Roam* movement (completed in 2001 as a free-standing piece) the orchestra members gradually move into and out of the concert hall until the pianist takes the stage for the second movement, *Wait*, during which the other musicians sustain a drone from outside the auditorium, so that the walls seem to emanate sound. *Beckon* invites isolated subgroups of instrumentalists back on stage in time for the final movement, *Start*, which begins at last to feature the solo-ensemble exchanges typical of a concerto.

Bielawa’s works often carry a strong political message as well—this is appropriate from a composer who has described every “authentic” artwork as “a small act of anarchy.” San Francisco audiences may be familiar with her 1997 music theater piece *Pbrenic Crush* (for organ, percussion, violin, cello, and voices), conceived in collaboration with librettist Erik Ehn and supported in part by the Creative Work Fund. A result of her work as co-director of the Tenderloin Opera Company, committed to combining music theater and community activism, *Pbrenic Crush* treats the natural and social history of tuberculosis, based on interviews with patients in the Tenderloin and SoMa districts and produced in conjunction with medical symposia at San Francisco State University on the outbreak of the disease among the city’s homeless population. Taking its title from a primitive treatment for the disease, the work includes among its sounds Bielawa’s evocation of the chest “percussions” once used in diagnosing the illness and aims “to create the sense that we are hearing the instruments ‘breathe’ under the piece.”

Such inventive collaborations are key for a composer who, in her own words, “exists entirely outside of academic institutions.” A distinguished vocalist, she has toured internationally with the Philip Glass Ensemble since 1992 (appearing in their CDs of *Einstein on the Beach*

and *Music in 12 Parts*) and has performed in the premieres of pieces by Michael Daugherty, David Lang, Anthony Braxton, Michael Torke, and others. Given this extensive experience, it is not surprising that many of Bielawa's own works feature the voice. In *A Collective Cleansing* (2000), composed with video artist Cynthia Cox, Bielawa's voice is multiplied and refracted into a texture spiked with the dissonances characteristic of the superimposed lines of medieval polyphony. A more direct departure from the Middle Ages can be heard in her contribution to the high-tech *Electric Ordo Virtutum* (1998). Premiered at Lincoln Center, this multimedia retelling of the twelfth-century morality play by the visionary abbess and composer Hildegard von Bingen presents new music by Bielawa and three other so-called "Hildegurles": composers Eve Beglarian, Kitty Brazelton, and Elaine Kaplinksy.

Bielawa has received an Aaron Copland Award for emerging composers as well as residencies in Wyoming, Umbria, and northern France and grants from ASCAP, the Omaha Symphony, and the American Composers Forum. Among her commissions are several works for the San Francisco Girls' Chorus; *Machina Mundi* (2000, drawing on texts by medieval philosophers and modern physicists) written for the 30th anniversary of the ensemble Western Wind; and *Hurry* (2004, for soprano and chamber group) commissioned by Carnegie Hall and premiered as part of Dawn Upshaw's Perspectives series. Together with composers Philip Glass and Eleanor Sandresky, she founded the week-long MATA (Music at the Anthology) festival. In addition to serving on the board of the American Music Center, she occasionally teaches composition through the New York Youth Symphony Making Score program, and this year she will begin a three-year residency with the Boston Modern Orchestra Project under the auspices of Music Alive. She is currently working on a piece for violin and baritone (based on Rilke's epic poem *The Lay of the Love and Death*) which will receive its premiere next month at Lincoln Center's Alice Tully Hall; and on *Chance Encounter*, a large-scale piece for soprano Susan Narucki and "migrating ensembles," which will perform in different public spaces around the country.

Kafka Songs (2001-03)

for solo violin and voice

The composer writes: "I was in Prague for the first time for just one day in October, and I walked all day, reeling, overwhelmed by its beauty and richness. In a small bookshop I stumbled across an edition of Franz Kafka's *Meditation* (1912) in a beautiful translation by Siegfried Mortkowitz. *This Time* [the Kafka Songs' first movement] is itself a meditation on a very short excerpt from this volume. . . I marveled that this writing was private, quietly observant, and so unlike the allegorical, dystopic Kafka I knew. The introspective side of Kafka seemed to beg for a solo performer who could create a whole world, alone. I wanted to write a series of pieces expressly for Carla Kihlstedt, who was looking to build a repertoire for herself as a solo violinist/vocalist.

"Initially, I wrote *This Time* as a stand-alone piece, for the 2001 MATA Festival in New York. Then I discovered the *Parables* on the bookshelf at Aaron Copland's home, while in residence as a Copland Fellow. Again, I recognized Kafka the miniaturist. The thrill of this discovery and a growing intimacy with Kihlstedt's inimitable technique urged me to write *A Handful of World* and *Couriers*. The remaining four pieces, all settings from *Meditation*, were written over the course of a year. They feel to me like journal entries, reflecting moments in both my own life and Carla's, as we have worked together over time."

The *Kafka Songs* were commissioned by the New York Foundation for the Arts with funding from the New York State Council on the Arts.

Texts from "Meditation," translated by Siegfried Mortkowitz (copyright 1998, used by permission) and "Parables," translated by Willa and Edwin Muir (public domain) by Franz Kafka

This Time

And this time I only recognized these old games after being with them for such a long time. I rubbed my fingertips against each other to erase the shame.

A Handful of World

Abraham falls victim to the following illusion: he cannot stand the uniformity of the world. Now the world is known, however, to be uncommonly various, which can be verified at any time by taking a handful of world and looking at it closely. Thus this complaint at the uniformity of the world is really a complaint at not having been mixed profoundly enough with the diversity of the world.

Couriers

They were offered the choice between becoming kings or the couriers of kings. The way children would, they all wanted to be couriers. Therefore there are only couriers who hurry about the world, shouting to each other—since there are no kings—messages that have become meaningless. They would like to put an end to this miserable life of theirs but they dare not because of their oaths of service.

Ghosts

You've obviously never talked to ghosts. You can never get a straight answer from them. It's an endless discussion. These ghosts seem to doubt their existence more than we do, and no wonder, considering how frail they are.

We Ran

We ran closer together, some held hands, you couldn't hold your head high enough because we were going downhill. One shouted an Indian war cry, our legs galloped as never before, when we jumped the wind picked us up by the hips. Nothing could have stopped us; we were running so fast that even when overtaking someone, we could fold our arms and calmly look around.

Lost

. . . I stood up, of course, and sighed. "No, why are you sighing like that? What's happened? Is it some catastrophe that can never be undone? Will we never be able to recover from it? Is everything really lost?" Nothing was lost.

Finally

Finally rain even begins to fall from the now overcast sky.

CHARLES WUORINEN (B. 1938)

There is something Mozartean about Charles Wuorinen. It's not his style, of course, which has been more persuasively described as a fusion of the twentieth-century paths set out by Schoenberg, Stravinsky, and Varèse. Nor is it an apparently easy relationship between composer and audience; Wuorinen's reputation tends instead toward the blunt and uncompromising—in Bay Area critic Michael Steinberg's words, "he is a man of strong opinions, strongly expressed." But throughout his burgeoning catalog of more than two hundred works one can find the absolute fluency, the idiomatic writing, the engaging musical surfaces, and above all the solidity of structure most often associated with a "classic" repertory.

Having made his first essays at composition at the tender age of five (before beginning piano lessons), Wuorinen was a prodigy of sorts, and he had decided upon a composing career by the time he was twelve. Although he studied with Otto Luening, Jack Beeson, and Vladimir Ussachevsky while an undergraduate at Columbia University, he considers himself mostly self-taught. Steinberg recalls that even in Wuorinen's early years, "He never sounded like an imitator of Stravinsky or Varèse or anyone else. He was confident, prolific, and successful. . . effecting a synthesis parallel to that being worked out by the very old Stravinsky, writing music of Stravinskian physicality and punch, but whose structural principles were Schoenbergian."

Like Aaron Copland more than three decades before him, Wuorinen came to prominence with a magisterial set of Piano Variations (1963), bristling with fragmentary, rhythmically intricate outbursts and pitch collections consistent with postwar serialism. Already an accomplished pianist, Wuorinen premiered the work at one of the first concerts of the pioneering Group for Contemporary Music, which he co-founded with composer Harvey Sollberger. The very next year, he was invited to join the faculty at Columbia, and the Group remained in residence there until Wuorinen's controversial departure in 1971.

(The Group is still active in New York City, and Wuorinen moved on to academic appointments at the Manhattan School of Music and Rutgers University.)

During the late 1960s, Wuorinen was best known for his innovative ideas about extending Schoenberg's serial system to musical parameters other than pitch—particularly for his ideas about deriving large-scale structural dimensions (such as the length of a composition's subsections) from the smaller pitch relationships of the tone row. At the same time, from 1968-70, he was exploring the continuum of tone colors and durations made available by electronic music in his *Time's Encomium* (1970). In this work, Wuorinen writes, "metaphorically, the listener stands in the midst of the synthesized music, which presents itself to him with maximal clarity; and stretching away from him, becoming more and more blurred in detail, the various transformations—from the slightly altered to the unrecognizable." Although *Time's Encomium* remains one of only two electro-acoustic works by Wuorinen, it won him a Pulitzer Prize, and its subtle distinctions in timbre (tone color) and rhythm can be heard in much of his music for traditional instruments as well, especially in such works as the Percussion Symphony of 1976.

The Percussion Symphony also exemplifies a preoccupation less frequently remarked upon in discussions of the composer: his frequent allusions to musical styles of the past. In this case, two free arrangements of Guillaume Dufay's "Vergine Bella" serve as interludes between the work's three movements. Although these transcriptions contrast with their surroundings because of their audibly "archaic" sound, many of Wuorinen's later pieces build organically on material from past sources. This is especially true of the music he wrote during his years in San Francisco. From 1985 until 1989, he was composer-in-residence with the San Francisco Symphony, for whom he wrote both the *Rhapsody for Violin and Orchestra* (1983) and *The Golden Dance* (1986). Commissioned in celebration of the orchestra's 75th anniversary and dedicated to its conductor Herbert Blomstedt, the latter work evokes both California's status as the "golden state" as well as the so-called "golden mean" of Greek geometry, yet its musical inspiration lies elsewhere still, building on a twelve-tone row derived from the Gregorian chant melody "Pange lingua gloriosi" (for the Feast of Corpus Christi). Medieval music permeates Wuorinen's other major

works from these years: the orchestral *Machault mon chou* (1988), based on Machaut's *Notre Dame Mass*, and the oratorio *Genesis* (1989), which interweaves fragments from seven different plainchant masses associated with the opening words of the Bible.

In association with the Symphony, Wuorinen also directed the four-year concert series New and Unusual Music—an important venue for such composers as Elliott Carter, Lou Harrison, George Perle, Steve Reich and Morton Feldman. It provided a platform for performances of Wuorinen's own works as well; it was here in 1989 that Wuorinen's comic opera *The W. of Babylon* (or, *the Triumph of Love over the Spirit of Depravity*) received its belated premiere after being completed in 1975, allowing Bay Area audiences to hear what composer and critic Louis Karchin calls an invocation of "the spirit of Mozart" and "the composer at his most. . .ebullient."

Wuorinen's sponsorship of new music can seem to overshadow his relationship to older music. Yet the composer himself recognizes the interrelationship between the two: "I have felt for many years that the recovery of pre-Classic music and the persistence into our own age of 18th- and 19th-century music—and the widespread dissemination of this (and our own) music through recordings—has invalidated conservative/progressive dichotomies and rendered notions of avant- and arrière-garde irrelevant. We have most of the past with us in the living form, for comfort, influence, rejection, embrace. In this milieu, an occasional desire to make my own some particularly attractive artifact of an older musical culture may perhaps be understandable." Wuorinen's vision of musical progress, then, is not a facile one. Rather, he espouses in words and music, an aspiration to timelessness.

Wuorinen has received the most prestigious awards the music world has to offer, including a MacArthur Foundation Fellowship and two Guggenheim Fellowships. He was elected to the American Academy of Arts and Letters in 1967, and in 1974 he was honored by a request from Igor Stravinsky's widow, Vera, to compose a work based on her husband's final sketchbook. He continues to receive commissions from the most prestigious of performing ensembles. Wuorinen lives in his native Manhattan where he continues to foster and promote a wide range of contemporary music. Among his recent works are set-

tings of poetry by John Ashbery and James Fenton (1998), and an impressive trilogy based on Dante's eschatological writings: *The Mission of Virgil* (1993), *The Great Procession* (1995), and *The River of Light* (1996).

Percussion Quartet (1994)

"Why a percussion work?" Wuorinen asks and answers: "Because it seems to me that our age has witnessed the rise of this class of sound-producers to true equality with older instruments. Of course there are many ancient correspondences in non-Western musics. . .but the 20th century, and particularly the decades since Stravinsky's *Les Noces* (1923) and Varèse's *Ionisation* (1931), marks the first time in Western art music that percussion instruments have been elevated to a primary melodic, harmonic, and structural role in works of large dimension. Even more to the point, I like the sound of the instruments: they have. . .a marvelous combination of clarity of sound (sharpness of attack) with a very ancient, layered set of associations, reaching well back into our distant past. Thus modernity and antiquity are pleasingly conjoined. And when this is added to the fact that these instruments can, in the hands of relatively few people, create an enormous amount of sound, I find the opportunities irresistible."

Although the composer wrote these words in relation to his Percussion Symphony, they aptly capture the layered sound and meaning of his much more recent Percussion Quartet, premiered in 1995 by the Pulse Ensemble of the New Music Consort. While the Percussion Symphony required more than two dozen percussionists, the Quartet is content with four, very active ones. A single set of timpani is divided between them, drawing the quartet together for crucial moments of articulation. Apart from that, the percussionists are often paired in two-person "teams," the first characterized by vibraphone and high-pitched instruments (including temple blocks and anvils), the second by marimba and the more clangorous sounds of suspended cymbals, tamtam and bass drum. Its two movements (played without pause) showcase shifting meters, keeping the ear active throughout the mercurial textures of the first movement and the dance-like, "leggiero" passages of the second. At the same time, Wuorinen demands an exquisite balance among the performers both literally (they are always on their toes) and figuratively (no single player can dominate the Quartet's interlocking textures).

The Percussion Quartet was commissioned by the New Music Consort, the New Jersey Percussion Ensemble, and the Percussion Group of Cincinnati, with funding from Meet the Composer.

--Beth E. Levy

Featured Performers

Though trained in the classical canon, violinist, vocalist, and composer **Carla Kihlstedt** has stretched her experience of music far beyond the classical stage. She is a founding member of the groups Tin Hat, 2 Foot Yard, and Sleepytime Gorilla Museum. Tin Hat is an acoustic instrumental group that has focused on dissolving the boundaries between classical, jazz, and folk musics, as well as between improvisation and composition. They have toured the United States and Europe extensively, and have released albums on Angel/EMI and Ropeadope Records. They have also composed several film scores including soundtracks for the original insect animation of Ladislav Starewicz, the father of stop-motion animation. 2 Foot Yard is a song-based trio which, according to *Stereophile Magazine*, “inventively straddles the classical and vernacular worlds without compromise to either side.” Their debut CD was released on the Oracles series of Tzadik. Sleepytime Gorilla Museum is a Dadaist rock cabaret that constructs intricate and visceral music on an atypical array of instruments, many of them home-made. They tour extensively and ruthlessly, bringing their densely-packed ear-food to unsuspecting rock fans across the country. They are currently working on their third release, which will come out on The End Records.

Kihlstedt has had the opportunity to work with many wonderful musicians including Fred Frith, Tom Waits, Erik Friedlander, Satoko Fujii, Ben Goldberg, Klangforum Wien, and the Rova Saxophone Quartet. She has also collaborated on dance/theater productions with choreographer-directors Jo Kreiter of Flyaway Productions, and Shinichi Momo Koga and Allen Willner of Inkboat. In 2003, she was an Artist in Residence at the Headlands Center for the Arts, and in 2004 she received a Bang On a Can People’s Commissioning Fund Award. She will spend five weeks this summer at the Civitella Ranieri Foundation residency in Italy.

Florian **Conzetti** performs as a percussion soloist, chamber musician and orchestra member in Europe and the United States. He studied percussion, marimba, timpani, and music education at the Konservatorium für Musik in Bern, Switzerland, the Eastman School of Music, and the Peabody Conservatory, where he was a student of musicologist John Spitzer and marimbist Robert Van Sice. He has played regularly

with the Berkeley Contemporary Chamber Players, the Peabody Percussion Group, the Eastman Wind Ensemble, the Percussion Art Ensemble Bern, the Swiss Youth Symphony Orchestra, and the Bern Symphony Orchestra, and he has been a guest speaker at Stanford University, U. C. Berkeley, the San Francisco Conservatory of Music, and the Chinese University of Hong Kong. He currently teaches at U. C. Berkeley, U. C. Berkeley’s Young Musicians Program, and the University of San Francisco.

Specializing in new music for percussion, **Christopher Froh** is a member of sfSoundGroup, Gamelan Sekar Jaya, and the Emyrean Ensemble. In addition to appearing as soloist with the Berkeley Repertory Theater, he has played with Earplay, Berkeley Contemporary Chamber Players, Santa Cruz New Music Works and at the Percussive Arts Society International Conventions and the Other Minds and Pacific Rim Festivals, as well as Festival Nuovi Spazi Musicali in Rome. Froh maintains close ties to Japan, touring annually with marimbist Mayumi Hama and appearing as a soloist with his former teacher Keiko Abe. He is currently on the faculty at U. C. Davis and joined the San Francisco Contemporary Music Players in 2003.

Tom **Gierke** is a percussion performer and educator in San Francisco. He received his BA in percussion performance from the San Francisco Conservatory of Music, where he now serves on faculty for the Preparatory Division. Gierke has recently performed with the Berkeley Contemporary Chamber Players, So Percussion, and the Monterey Symphony.

Daniel **Kennedy**, percussion, holds degrees from California Institute of the Arts and SUNY Stony Brook, where he studied with multi-percussionist Raymond DesRoches, hand-drum specialist John Bergamo, and tabla master Swapan Chaudhuri. In addition to performing the music of India, the Middle East, and Indonesia, he has been a founding member of such contemporary music ensembles as the California E.A.R. Unit and the Talujon Percussion Quartet. He performed as soloist in Steven Mackey’s *Micro-Concerto* at the Library of Congress, the Los Angeles County Museum, and other venues. He has appeared at numerous festivals and with the Lincoln Center Chamber Music Society, the Group for Contemporary Music, the New York New Music Ensemble, the New Jersey Percussion Ensemble, the Berkeley Contemporary Chamber Players, EARPLAY, the Emyrean Ensemble,

Music Now, and Gamelan Sekar Jaya. A member of the San Francisco Contemporary Music Players since 1993, he is currently on the faculty at Sacramento State University, where he also directs the Festival of New American Music.

William Winant, percussion, has collaborated with some of the most innovative musicians of our time, including Cage, Reich, Xenakis, Keith Jarrett, Anthony Braxton, James Tenney, the Kronos Quartet, and the John Zorn Chamber Ensemble. In 1984, along with violinist David Abel and pianist Julie Steinberg, he founded the Abel-Steinberg-Winant Trio, which has commissioned over twenty-five new works. Since 1995, Winant has toured with the avant-rock band Mr. Bungle, and in 1999 he worked with Sonic Youth to produce *Goodbye 20th Century*, a highly acclaimed recording of avant-garde composers. 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, and since 2003 he has been percussionist for the Merce Cunningham Dance Company. Winant teaches at U.C. Berkeley and U. C. Santa Cruz, and he has been a member of the San Francisco Contemporary Music Players since 1988.

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.

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.

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*.

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

Jessica **Pascucci**, Assistant Director for Development and Communications, graduated from Smith College with a B.A. in Music and Italian Studies. She studied at the Fiesole Music School and researched the conservatory and its connection with contemporary music as a Blumberg Fellow in Florence, Italy. A flutist of seventeen years, she has performed in music ensembles at the Kennedy Center in Washington, D.C., and Carnegie Hall. She joined the San Francisco Contemporary Music Players staff in September, 2005.

The **San Francisco Contemporary Music Players** (SFCMP), now in its 35th year, is a leader among America's most distinguished and successful chamber music organizations, performing, commissioning, and recording the music of today's composers. The group presents works written for both large and small chamber ensembles. SFCMP is a nine-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 64 pieces and performed over 1,000 new works, including 56 U.S. and 130 world premieres.

Each season the ensemble performs a subscription series in the Bay Area. It has also toured widely throughout California, with performances on such concert series as San Francisco Performances, Cal Performances, the Stern Grove Festival, the Other Minds Festival, Los Angeles' Monday Evening Concerts, the Ojai Festival, and the Festival of New American Music in Sacramento. SFCMP made its European debut at the Cheltenham Festival of Music in 1986 and its East Coast debut at the Library of Congress in 2001. The ensemble has recorded eight albums of its own and contributed to eight others. Its musical outreach programs have involved masterclasses, performance demonstrations, and an evening course for adults.

Additional Listening and Reading

When asked in a recent interview what recordings she would recommend to listeners unfamiliar with her music, Julia Wolfe suggested beginning with the 2003 CD of her three string quartets (Cantaloupe) and then moving on to the Bang on a Can Classics recordings (Cantaloupe), which feature *Lick* and *Believing*. Le Nouvel Ensemble Modern gives a fine performance of *The Vermeer Room* on volume 1 of the CD series Bang on a Can Live (CRI). Readers can find interesting information about the history and philosophy of the Bang on a Can festivals in an interview with all three composer-founders (Wolfe, Michael Gordon, and David Lang) conducted by Frank J. Oteri and published online by the American Music Center. Many of Wolfe's thoughts on her own music are recorded online in an interview with David Krasnow for Bomb Magazine.

The String Orchestra of New York City will record Lisa Bielawa's *Trojan Women* sometime this spring.

The Percussion Quartet of Charles Wuorinen can be heard on an illuminating CD featuring other works from 1993-94 (including *The Mission of Virgil* and a Piano Quintet) as performed by members of the Group for Contemporary Music (Koch). For a representative selection of Wuorinen's earlier scores, I recommend the three-volume CD set *Charles Wuorinen: Music of Two Decades* (Music & Arts), which includes the Piano Variations, *Time's Encomium*, *Grand Bamboula*, and many others works. Wuorinen's Bay Area years are admirably represented by the Herbert Blomstedt and San Francisco Symphony's recording of *The Golden Dance* and the Piano Concerto no. 3, featuring Garrick Ohlsson (Elektra/Nonesuch).

