

# San Francisco Contemporary Music Players

Monday, November 8, 1999 • 8 pm

Center for the Arts Forum

**ELIZABETH BROWN**

*Migration (1990)*

**ZHOU LONG**

*Ding (1990)*

**SHIN-ICHIRO IKEBE**

*Quatrevalence I (1996)*

— INTERMISSION —

**CHINARY UNG**

*Luminous Spirals (1997)*

**ISANG YUN**

*Oktett (1978)*

Elizabeth Brown, shakuhachi;  
William Wohlmacher, clarinet/bass clarinet;  
Rufus Olivier, bassoon; Lawrence Ragent, French horn;  
Kenneth Piascik, percussion; Paul Binkley, guitar;  
Thomas Schultz, piano; Roy Malan (Brown),  
Susan Freier (Ikebe, Yun), William Barbini (Yun), violins;  
Nancy Ellis, viola; Stephen Harrison, cello;  
Steven D'Amico, contrabass

Donald Palma, Music Director

## ELIZABETH BROWN (B. 1953)

Growing up on an agricultural research station near Camden, Alabama, Elizabeth Brown had to approach her dawning musical interests from diverse angles—piano lessons, singing in the church choir, playing mallet percussion in the high school band—before finally falling in love with the flute at the age of sixteen. She followed the instrument to the University of Cincinnati Conservatory of Music, and from there to the Juilliard School in New York, where she supported her studies by working as an usher at Alice Tully Hall, happily “inundated with music day and night.” Receiving her master’s degree in 1977, she dove into the local performing scene, and within a year was subbing for such groups as the Metropolitan Opera Orchestra and the New Jersey Symphony and appearing with chamber ensembles throughout the region.

Not until her late twenties did Brown ever consider the possibility of composing her own music (“unheard of in Camden”), and even then it was only at the request of a close friend that she set down the first tentative notes. The resulting piece, *Sparrow*, to her amazement and delight, generated a flood of requests from friends and colleagues. So it was that, with no formal training in composition, she began to turn out dance and chamber pieces, at first of a modest scope and then with increasing vigor and daring.

On a performing tour in Japan in 1984, Brown heard for the first time the *shakuhachi* (Japanese flute) and was enthralled: “I knew that I *had* to be able to make that sound.” She launched into shakuhachi lessons upon her return to New York, and for the next several years studied with Ralph Samuelson, including a few lessons with the late Japanese Living National Treasure, Yamaguchi Goro. In 1990, Brown combined shakuhachi with Western instruments for the first time in *Migration*, tonight’s work. She began exploring other unconventional timbres. In *Archipelago*, commissioned by the ensemble Newband in 1992, she prominently featured several microtonal instruments invented by the American iconoclast, Harry Partch; an NPR live broadcast of the ensemble performing this work at the Library of Congress was an important career milestone. In *Collected Visions*, a 1993 collaborative installation with photographer Lorie Novak, she employed both viola d’amore and glass harmonica. Recently, she revisited the Partch instruments in *Delirium*, also written for Newband.

Brown freely admits relying much more on natural intuition than on any specific musical models: “Anything that moves me, I turn around and try to express in musical terms. And that something is more likely to be visual or literary or emotional, rather than strictly musical . . . which is probably one of the reasons I’ve often found collaborations so inspiring.” For several years she studied sumi-e (traditional Japanese brush painting), which had a profound influence upon her conceptions of form and balance. *What If?*, a book of exercises for fiction writers by Anne Bernays and Pamela Painter, has also helped her to spin myriad musical possibilities.

Admired in the press as “both innocently sweet and foreboding” (Houston Post) and “otherworldly . . . passionately lyric . . . tenaciously melodic” (New York Times), Brown’s works have enjoyed over a hundred performances since the mid-’80s, gracing New York’s Alice Tully and Merkin Halls, Boston’s Symphony Hall, the Library of Congress, the Los Angeles County Museum of Art and many other venues around the country, as well as in Germany, The Netherlands, Japan and the Ukraine. In 1997, the Orpheus Chamber Orchestra premiered her *Lost Waltz* in Carnegie Hall. Among numerous awards and honors, her *Augury* for flute and guitar won first prize at the 1988 National Flute Association Competition, while her ensemble piece *Anthem* (1994) achieved Honorable Mention at the Barlow International Competition. In 1998, she was a Fellow at the Ligura Study Center in Bogliasco, Italy, completing *Harmonia* for the Dartmouth Symphony. Her compositions can be heard on the CRI, Music & Arts, and Harmonia Mundi labels (see *Where To Find It*, p. 20).

Brown currently resides in Brooklyn where, on rare occasion, she is able to find a bit of time for reading, quilting, gardening and birdwatching—all vital compositional inspirations.

## ***Migration* (1990)**

*for shakuhachi, violin, viola and cello*

Brown had been playing the shakuhachi for six years, always within a traditional Japanese context, when she received a commission from the Andiamo chamber ensemble to combine it with Western instruments. A bit daunted at first by the enormous challenges of mixing two different musical traditions (really “two contrasting cultures,” she says), she eventually let her intuition lead the way. After many weeks of unsuccessful drafts and sketches, it was the sudden loss of a close friend, Julie Farrell, that brought the notes pouring forth. *Migration* was finished within two weeks, by far the shortest creation time of any work Brown has written. It is dedicated to Farrell’s memory.

## **ZHOU LONG (B. 1953)**

Zhou Long enjoyed a relatively happy and uneventful childhood. Born in Beijing, he was the son of artistic parents who painted and taught vocal music; through them he received his first lessons at the piano. Then, in his early teens, Zhou was swept up with countless others into the maelstrom of China’s Cultural Revolution. Recast as peasant farmers, he and his parents were relocated to a remote area of the country subject to fierce winds and roaring brush fires. The harsh majesty of the climate would leave an indelible impression upon his imagination.

With the receding of the Cultural Revolution in the early 1970s came liberation and, slowly, a return to normality. Finally able to resume his formal musical training in 1973, Zhou launched into private studies of composition, music theory and conducting, as well as Chinese music, and when the school system was reinstated in 1977 he enrolled in the exclusive Central Conservatory in Beijing. Studying with composer Su Xia, Zhou began to establish his reputation with works such as *Song of the Ch’in* (1982), which transfers to the modern string quartet the idiomatic sounds and techniques of the *ch’in*, a classical Chinese seven-string zither. His ballet score, *Dong Shi* (1983), was performed that year by the Symphony Orchestra of the Central Ballet of China.

After graduation in 1983, his talents were recognized through an appointment as Composer-in-Residence with the China National Broadcasting Symphony. In 1984, the China Record Company produced *Valley Stream*, an album of Zhou’s original compositions for traditional Chinese instruments. Ethnomusicologist Qiao Jianzhong remarked in a review that with this recording “composer Zhou Long has dealt a blow to the established formulas of Chinese music of the last thirty years.” The next year, *Song of the Ch’in* was awarded First Prize in the prestigious Chinese National Competition. Riding these successes, Zhou received a fellowship in 1985 to continue his studies in the United States. Enrolling at Columbia University, he soon became a disciple of Chou Wen-Chung, that influential pioneer in the musical blending of East and West. Also studying with Mario Davidovsky and George Edwards, he received his doctorate in 1993.

Zhou has compared the incorporation of Western theory in his essentially Chinese music with the influx of Buddhist principles into Chinese culture during the T’ang dynasty (618-906): “For every generation, traditional culture is something already formed. What is crucial is how to rediscover and comprehend it more fully. In this process of understanding and discovery, culture will become a living tradition, maintaining its long historical continuity.” In making these ancient traditions “living,” vital, open once again to experimentation and change, Zhou pays them the ultimate tribute. In *Tian Ling (Nature and Spirit)*, a Chinese *pipa* (lute) cast as “Spirit” and an ensemble cast as “Nature” reinterpret an ancient dramatic scenario. *Su (Tracing Back)* directly incorporates musical features of *Youlan (Orchid)*, the oldest extant piece of music for the *guqin*, a kind of zither. He has written several works for the traditional Chinese “silk and bamboo” ensemble. Buddhist thought, above all “the transformation from the mundane to the serene and finally to purity” (Zhou’s words), has been a powerful influence, including in his trio, *Ding*, which we perform tonight.

In combining East and West, Zhou does not aim for a dialogue, nor a collage or juxtaposition of contrasts. The net effect, well stated in his catalog, is “to stretch the Western instruments eastward, the Chinese instruments westward, to achieve a volatile common ground.” The spare, angular nature of much Chinese music may, for instance,

correspond with similar tendencies in Western serialist writing; he strives to highlight and extend such affinities.

Zhou continues to enjoy critical acclaim in both the United States and China, as well as in the international community. Among his many awards are the 1998 Masterprize (BBC, EMI, London Symphony) for *Two Poems from Tang*, and First Prizes in the Barlow International Competition, the Chinese National Composition Competition (twice) and the International Composition Competition in d'Avray, France. Grants and fellowships include those from the American Academy of Arts and Letters, the Koussevitzky and Fromm Foundations, Meet the Composer, and the New York State Council on the Arts. He has been commissioned by the Bavarian Radio Symphony, the Brooklyn Philharmonic, the Kronos Quartet, the New Music Consort, and the Pittsburgh New Music Ensemble among others, and is represented by a sizable discography. Recently completing a Chamber Music America "Celebration of the Millennium" commission for the Peabody Trio, Zhou is currently at work on *Rites of Chimes*, a full-evening event with cellist Yo-Yo Ma, sponsored by Music From China and the Smithsonian Museum's Freer Gallery, commemorating China's loan to the museum of the "ritual ensemble," the earliest surviving complete orchestra known from any culture.

Now a citizen of the United States, Zhou is a guest lecturer at universities across the country. He lives in New York City, where he is a freelance composer and Music Director for Music From China, Inc. He is married to the composer, Chen Yi.

### ***Ding* (1990)**

*for clarinet, percussion and contrabass*

The composer writes, "The meaning of the Chinese word 'ding' (in Sanskrit, 'samadhi') is the perfect absorption of thought into the one object of meditation. In order to transmit the great thought of Buddhist feeling and artistic conception into a piece of music, I chose an abstract, improvisation-like style in slow speed. The basic materials include a twelve-tone row and a tonal melody. Three kinds of instruments—blown (clarinet), struck (percussion) and bowed (double bass)—are used in full range, from very high to very low. In addition, each of the instrumentalists is called on to play microtonal grace notes in order to imitate the acoustic effect of Oriental traditional instruments."

*Ding* was awarded First Prize at the international Ensemblia Competition in Monchengladbach, Germany in 1990. It is dedicated to Mario Davidovsky.

## **SHIN-ICHIRO IKEBE (B. 1943)**

Attending the Tokyo University of Fine Arts in the early '60s, Shin-Ichiro Ikebe encountered a rich source of contacts with Western contemporary musical culture. Three of his principal teachers had studied extensively in France—Akio Yashiro, Akira Miyoshi, and Torojiro Ikenouchi (the first Japanese to attend the Paris Conservatory, starting back in 1926)—and in this cosmopolitan environment, Ikebe developed a special fascination for books such as Olivier Messiaen's *Technique of My Musical Language* and for the string quartets of Béla Bartók, which he emulated in several works for strings including a grand quartet lasting more than an hour.

While still a student, Ikebe began to achieve national recognition with works such as *Crepa* for solo violin and string ensemble—a piece in seven intricately arranged movements, each titled with a word beginning with either *C* or *P*—which earned him First Prize in the Ongaku-no-Tomosha Chamber Music Competition in 1966. The same year, he received First Prize at the 35th Japan Music Competition, and these were soon followed by honors at the Nakanishi Music Competition in '67 and again at Ongaku-no-Tomosha in '68, for his *Symphony No. 1*. In 1971, the same year that he completed graduate studies, Ikebe's opera *The Death Goddess* achieved the top award at the Salzburg TV Opera Festival, and under this good omen he embarked on a successful career of composing and teaching.

Encompassing countless genres and freely utilizing both Eastern and Western concepts, Ikebe's prolific output includes nearly 200 concert scores to date, as well as incidental music to over 300 plays at the theaters Bungaku-za, Haiyu-za and Mumeijuku. He has penned six symphonies, two piano concertos, a violin concerto, three operas (*The*

*Death Goddess, Chichibu Bansho, Hoichi the Earless*), two ballets (*Creation, Mobile et Immobile*), and an abundance of solo, chamber and choral works. He has also written music for several productions on Japanese television.

Of particular interest for Western audiences, Ikebe has scored seven feature films including three by the internationally acclaimed Japanese director, Akira Kurosawa: *Shadow Warrior, Dreams* and *Rhapsody in August*. His film work has been recognized through three Mainichi Film Music Awards and six prizes from the Japanese Academy. Other honors including two Prix Italia awards from the Italian Broadcasting Corporation (RAI) and the Otaka Award in 1991. Along with professorial duties at the Tokyo College of Music, Ikebe currently serves as Vice President of the Japan Federation of Composers. He is the author of an important essay on music, “The Sound’s Message to Posterity.”

### ***Quatrevalence I (1996)*** *for violin, viola, cello and piano*

This belongs to a series of compositions utilizing the term “valence” (others include *Monovalence I-VI, Trivalence I-II*, and *Quinquevalence*), which is borrowed from chemistry and signifies the degree to which one element or radical may combine with another—an intriguing metaphor for a composer to draw upon in the multi-voiced world of instrumental chamber music. In a characteristically brief description, Ikebe writes “Four stringed instruments (including piano) sing quiet songs, yet they keep competing.” Commissioned for the Hokutopia International Music Festival in 1996, *Quatrevalence I* was written as a memorial piece to the great Japanese composer, Toru Takemitsu.

## **CHINARY UNG (B. 1942)**

Growing up in Takeo, Cambodia, in a musical environment fed almost exclusively by native Khmer traditions, Chinary Ung heard no Western classical music until he was seventeen, when his French teacher loaned him a few LPs over the summer. Enrolling at L’École de Musique in Phnom Penh in 1960 (its opening year), Ung was undaunted by the discovery that the only instrument available to him there was the E-flat clarinet. Receiving his diploma four years later, he emigrated to New York City and enrolled at the Manhattan School of Music, where he would eventually earn his bachelor’s and master’s degrees in clarinet and conducting.

One night, while still a student, Ung attended a concert featuring the music of Chou Wen-chung, and was so struck by what he heard that he immediately felt he wanted to be a composer. He introduced himself to Chou after the concert, and at length the eminent composer agreed to give him private lessons. Ung was too broke to pay him any money, so Chou put him to work on various copying and editing projects, involving among other things several scores by Edgard Varèse. The musical advice and guidance received during these tasks was invaluable. In time, Ung was admitted to Columbia University, where he continued his lessons with Chou and also met with Mario Davidovsky; one summer he also studied with George Crumb at Tanglewood. Almost from the start, Ung was absorbed with the idea of adding traditional Cambodian elements—especially certain folk styles very different and quite a bit “rougher” than the lyrical Chinese and Japanese sounds to which Americans have since become accustomed—to Western chamber music. Ung received his doctoral degree with distinction in 1974, and shortly thereafter the Contemporary Chamber Ensemble of New York City released a recording including two of his works, *Mohori* (1970) and *Tall Wind* (1974)—an auspicious start to his career.

In the years 1975-79, the misguided socialist “utopian” policies of Pol Pot’s Khmer Rouge government resulted in the extermination of between one and two million Cambodians. Ung lost all contact with family and friends in his homeland. Only after the ouster of Pol Pot by Vietnamese forces in 1979 did Ung begin to discover slowly, via Red Cross reports from survivors, that at least half of his family had perished from execution, starvation or suicide.

During the eleven years from 1975 to 1986, Ung composed no more music, the sole exception being *Khse Buon* (1980) for solo cello. In 1977, he helped to compile and annotate two albums of traditional Cambodian music

for Folkways Records. He began teaching at Northern Illinois University. In 1980, comprehending that most of the classical musicians of Cambodia (branded as “intellectuals”) had died in the holocaust, he turned his attention to studying, salvaging and helping to rebuild Khmer court traditions. He re-trained many refugee folk artists. From 1980-1985, he transcribed pieces from old LP recordings and became skilled at performing on the *roneat-ek*, or Cambodian xylophone. Joining surviving Cambodian musicians and dancers, he participated in a tour across the United States, culminating in a performance at the White House. During this time, Ung also continued to perform with Western chamber ensembles, and became increasingly involved with the process of improvisation, particularly within a group context.

When a commission from the Philadelphia Orchestra finally moved Ung to take up the composing pen again in 1986, it became quickly evident that his creative spirit had not lain dormant in the intervening years. Whereas his scores of the early '70s achieved a fascinating but somewhat uneasy coexistence of Cambodian and Western influences, *Inner Voices* combined the two with seeming effortlessness and a profound originality. Astoundingly, three years later, in 1989, this work was honored with the University of Louisville's Grawemeyer Award, considered by many to be music's equivalent of the Nobel Prize. Subsequently, the work was performed throughout the United States as well as in Japan, Switzerland and Australia, and was eventually recorded by the American Composers Orchestra. Ung capped his “renaissance” year of 1989 by also receiving the Kennedy Center's prestigious Friedheim Award for his chamber work, *Spiral I*. The conjunction of these two high honors catapulted the composer from a position of relative obscurity into national prominence, and an impressive stream of grants, commissions and performances has followed him ever since.

*Spiral I* was to be the first of a long series of works based on the concept of a musical “spiral”—that is, employing antiphonal (alternating) structures that in some way regenerate themselves. In addition, Ung began drawing inspiration from striking poetic or visual images, as in *Grand Spiral* for concert band (1990, later transcribed for orchestra), which arises from the image of “a translucent piece of sculpture that is constantly moving and rotating while reflecting sunlight, as perhaps a prism would. One can choose to see an artistic reality according to the time of the day and the varied positioning of the sculpture.” Other techniques that have found their way into his work include juxtaposing clear melodic ideas with ones that are clouded or abstracted, inserting rests into otherwise smooth lines, varying the lengths of materials, and dressing up simple gestures with all manner of subtle and elaborate ornamentation.

Ung has been a professor at Northern Illinois University, Connecticut College, the University of Pennsylvania, Arizona State University and the University of California at San Diego, where he has been on the faculty since 1995. He is the founder and president of the Khmer Studies Institute of Newington, Connecticut. As a scholar of both Cambodian and Southeast Asian music, he continues to lecture widely across the country and abroad on both his native music and his compositions.

### ***Luminous Spirals (1997)*** *for shakuhachi, guitar and cello*

For Ung, the process of creating a musical “spiral” is not easily identifiable or describable, but essentially involves using “a certain set of notes . . . recalled in succession to form newer and newer phrases—therefore extending not only the length, but also creating a ‘spin-off’ energy of notes in a spiral manner.” A similar process also occurs at a higher level: subtle variations of previous phrases are restated in alternation, creating a “spin-off” of entire passages and propelling the piece forward in a kind of spiral form. Whatever the underlying mechanisms, the aural effect is shimmering, elusive, kaleidoscopic—curiously breathtaking.

*Luminous Spirals* was composed at the Civitella Ranieri Center of Umbria, Italy in the summer of 1997. According to the composer, the last section drew inspiration from his experience of an afternoon mass in Perugia, wherein the antiphonal chanting between two vocalists struck him as comparable to that of certain Cambodian religious rituals: “It was interesting to note that musics from different cultures which reflect spirituality are often surprisingly similar.”

Commissioned by the 21st Century Club, the work received its premiere at City Opera Hall in Tokyo, Japan.

—program notes (1-4) by John McGinn

## ISANG YUN (1917-1995)

### *Oktett (1978)*

*for clarinet/bass clarinet, bassoon, French horn, two violins, viola, cello and contrabass*

*Program note by Charles Boone*

A personal note about Isang Yun:

In the summer of 1966 I received a call from someone at the State Department whose job it was to look after distinguished visitors. The caller asked if I would be interested in showing the Korean composer Isang Yun around San Francisco for a couple days, which I was; I knew his work from recordings and I liked it. I picked him up early one morning a few days later and we drove to Santa Cruz where a piece of mine was being rehearsed for a Cabrillo Festival concert. By the end of our trip and after a lavish Korean supper back in San Francisco, we had become fast friends, a friendship that would last almost three decades until his death in November, 1995.

About a year later I received some unbelievable news: Isang and his wife Suja had been kidnapped from their home in Berlin by the South Korean CIA and spirited off to Seoul where he was to be tried as a spy for North Korea. Associating with any sorts of people considered enemies of the state was something South Koreans simply didn't do, and visiting North Korea, which Yun had done, was strictly forbidden and dealt with by harsh retribution. Isang Yun, the impassioned humanitarian, was in serious trouble. I was horrified. While he was in San Francisco, we had discussed the possibility of his writing something for the Mills Performing Group, with which I was connected at the time. After I contacted his publisher to arrange the commission, a check was sent which I was told would be used to help support the two Yun children who were left behind in Berlin.

At the same time a press campaign was begun to keep Yun's story in the news and a petition was circulated and signed by everyone from Stravinsky and Stockhausen on down. It was even reported in the Korean press that, although Yun was on trial for treason, he had received a commission from the U.S. and was at work on the piece in prison. It was there that he completed *Images* for flute, oboe, violin, and cello in 1968; the piece was premiered at Mills the following March. The oboist for that first performance was Jean-Louis LeRoux, who, along with Marcella DeCray, took over the leadership of the San Francisco Contemporary Music Players in 1974. One day in the late summer of 1969 while I was living in Vienna, my phone rang and it was Isang. He had just been released from prison and was back at home. A week later he picked me up at the airport in Berlin and we spent most of the night celebrating his freedom.

Of composers I have known well, Isang Yun was the one I felt closest to, both professionally and personally. His innovative, exquisite compositions from the sixties and seventies still grab me as much as they did when I first heard them here in the Bay Area: Gerhard Samuel conducted the American premieres of *Réak* and *Fluctuations* with the Oakland Symphony in the middle-late sixties. We saw each other many times here—he was Composer-in-Residence at the Cabrillo Festival in 1987 and had made several visits before that—and in Berlin where I lived for several years in the '70s. My present to him on his sixty-fifth birthday in 1982 was the dedication of *Weft*, my piece for six percussionists.

Isang Yun was one of the significant contemporary composers who linked in his own work Eastern sounds and musical traditions with Western instrumental writing. He was steeped in the religious and court music of his native country but trained in the ways of Western composition as well; he studied both at the Paris Conservatory and with Boris Blacher at the Hochschule der Künste in Berlin.

One hears this conjunction of cultures clearly in his *Oktett*, completed in 1978. The West is overtly present in the performance forces: it calls for the same combination of instruments Schubert used in his own octet about 150 years earlier. The actual musical materials of Yun's piece, on the other hand, are strongly rooted in Korean tradition. The long, sustained passages of subtly lapidary textures, the sharply accented and then inflected pitches, the glissandi and trilled glissandi, the fast-note figures zooming in on sustained pitches, the bold leaps of virtuosic solo writing can all be found in Western vanguard instrumental writing from the fifties onward, of course. More importantly for Yun, however, all these things are strongly characteristic of traditional Korean music dating back centuries. There is also, despite the wild, driven character of certain sections of the *Oktett*, a sense of stasis—harmonic stasis—found both in European music of the time and the ancient Asian music that was the true source of the composer's inspiration.

For us Western listeners, the result of Yun's exploration of his two musical worlds is the happy discovery of an ever fresh traditional language with which we are possibly unfamiliar, plus the reassurance of a unified world view and culture we might not have thought really to be possible. Isang Yun was that rare sort of artist who could bring many things together in one hopeful, unified vision. His *Oktett* demonstrates this clearly and powerfully.

Isang Yun was born in Tongyong, in what is now South Korea, in 1917. He began composing at age fourteen and in the early 1940s went to Japan where he studied in Tokyo and Osaka. He opposed the Japanese occupation of his homeland and, on his return to Korea, joined an underground group, for which he was imprisoned by the occupying forces. After World War II, he became a music teacher in Tongyong and later at Seoul University. In 1955 a scholarship allowed him to study in Europe, first in Paris, then in Berlin, where he settled permanently in 1964. Later, when he was a professor at the Hochschule der Künste there, Yun's students included a large number of young Asian composers who came to learn from him. His catalog of works is large and includes works in all genres, operas among them.

The *Oktett* had its San Francisco premiere under the direction of Gerald Humel on a S.F. Contemporary Music Players concert in January, 1984.

## *Guest Performer*

**Elizabeth Brown**, alongside her many creative activities, continues to perform regularly on both flute and shakuhachi in and around the New York metropolitan area, appearing recently with such groups as the Orpheus Chamber Orchestra, the Brooklyn Philharmonic, the American Symphony, the American Composers Orchestra, the New Music Consort, the North Country Chamber Players, the Adaskin Trio, and the Greenleaf Chamber Players. Highlighted in a CD of works by Frank Martin with the Philharmonia Virtuosi (Essay), she also appears in recordings of works by Zhou Long (CRI), Terry Riley and Lou Harrison (Music Masters), John Harbison (Archetype), Lee Hyla (Avant), Frank Wigglesworth (CRI), and of course herself (CRI), with additional performances on the CBS Masterworks, Deutsche Grammophone, Musical Heritage, and Opus One labels. She is currently on the flute faculty of Juilliard's Music Advancement Program.

## *The Ensemble*

The San Francisco Contemporary Music Players, now in its twenty-ninth year, is a leader among ensembles in the United States dedicated to contemporary chamber music. A five-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, SFCMP has performed over 850 new works, including 126 U.S. and world premieres, and has brought 50 new pieces into the repertoire through its active commissioning efforts.

The 1999-2000 season is the ensemble's second under the baton of Music Director Donald Palma, well known and highly respected for his extensive work with such contemporary music ensembles as Speculum Musicae, Parnassus and the Group for New Music. The instrumentalists who make up the San Francisco Contemporary Music Players are recognized as virtuosi in new music performance. Active as soloists and chamber musicians, many are members of the San Francisco Symphony, Ballet or Opera Orchestras; others perform and record with their own chamber ensembles.

Each season the ensemble performs a six-concert series at the Yerba Buena Center for the Arts. SFCMP has toured widely throughout California with performances on such eminent concert series as San Francisco Performances, Cal Performances, the Stern Grove Festival, Los Angeles' Monday Evening Concerts, and the Festival of New American Music in Sacramento. SFCMP made its European debut at the Cheltenham Festival of Music in 1986 and was featured in 1990 at the Ojai Festival. In addition to its active performance schedule, the ensemble has recorded six albums of its own and contributed recordings to eight others.

In 1993, the ensemble inaugurated an after-school internship program for high school students of San Francisco's public School of the Arts. By 1995, this program had been integrated into the School's regular daytime curriculum. Now the Players maintain a regular presence at the School, offering string and wind master classes focusing on contemporary repertoire and techniques, and presenting lecture/demonstration/performances on contemporary music for the students. Earlier this year, the Players expanded the program to include Lowell High School.

## Where To Find It

**Elizabeth Brown** plays shakuhachi in her own *Migration* on the recording, *Emergency Music: Bang on a Can Live, Vol. 2* (CRI). The ensemble Newband performs her chamber work *Archipelago* on their album, *Dance of the Seven Veils* (Music & Arts), while her *A Certain Light* graces *The Aids Quilt Songbook*, available from Harmonia Mundi.

**Zhou Long**'s *Ding* appears on *Nature and Spirit*, a CD devoted to his works featuring Chinese musicians and Speculum Musicae led by Donald Palma (CRI); this recording also includes *Tian Ling (Nature and Spirit)*, *Su (Tracing Back)*, *Wu Ji* and *Dhyana*. Another all-Zhou album is conducted by Claire Heldrich (Cala Records, London). *Song of the Ch'in* and other works are performed by the Shanghai Quartet with *pipa* player Min Xiao-Fen (Delos Int'l.). Chanticleer sings *Words of the Sun* on its recent release, *Colors of Love* (Teldec Classics). Orchestral works include *Two Poems from Tang* recorded by the London Symphony (EMI Classics), as well as performances by soprano Lan Rao and the Russian Philharmonic (Hugo), and the Central Philharmonic Orchestra of China (China Record Corporation, Beijing). The early recording *Valley Stream* is also available from CRC.

*Strata*, an album of chamber works by **Shin-Ichiro Ikebe**, including both *Quatrevalence I* and *Crepa*, appears on the Camerata label (all Ikebe CDs listed here are on this label). Other recorded chamber works include *Monovalence IV* with percussionist Atsushi Sugahara, *Kageru*, performed on seventeen-string koto by Teiko Kikuchi, and *On a Treetop* with koto player Nanae Yoshimura. The Japanese International Children's Choir is featured in a recording of Ikebe's *Six Lullabies* and other choral works. Orchestral offerings include *Energeia* and *Symphonies 1* and *6* with the New Japan Philharmonic, and *Dimorphism* and *Symphonies 3* and *5*, performed by the Tokyo Metropolitan Symphony Orchestra.

*Grand Spiral*, a CRI recording devoted to **Chinary Ung**'s music, brings together a number of earlier pieces—*Mohori* and *Tall Wind* with the Contemporary Chamber Ensemble led by Arthur Weisberg and *Khse Buon* in two different versions for solo viola (played by his wife, Susan Ung) and solo cello (Marc Johnson)—and more recent works such as *Spiral II* for soprano, tuba and piano and *Grand Spiral* for symphonic band. Cellist Maya Beiser performs *Khse Buon* in a separate Sony release, while the Aequalis Ensemble presents his *Spiral I* on New World Records. The Grawemeyer-winning *Inner Voices* is performed by the American Composers Orchestra conducted by Dennis Russell Davies (London Records). Ung appears as a performer of the *roneat-ek* in an upcoming release of traditional Cambodian music by the Khmer Studies Institute.

**Isang Yun** has quite an extensive discography. A veritable feast exists in the form of a 10-CD boxed set from the Camerata label, which brings together several individual recordings by such groups as the Democratic Republic of Korea Chorus and State Symphony Orchestra (*My Land, My People*), the Berlin, Bavarian, Saar, and Saarbrücken Radio Symphony Orchestras, the Berne Camerata (*Gong-Hu*), soloists Roswitha Staeger (*Flute Concerto*), Heinz and Ursula Holliger (*Double Concerto* for oboe and harp), Eduard Brunner (*Clarinet Concerto*), Siegfried Palm (*Cello Concerto*), and many others. The Pomeranian Philharmonic Orchestra conducted by Takao Ukigaya has recorded all five of Yun's symphonies (Cpo), while the Bavarian Radio Symphony Orchestra and the Tokyo Metropolitan Symphony Orchestra share a CD of his *Symphonies 2* and *4*, respectively (Camerata). Ensemble 2e2m (2e2m, France), Ensemble l'art pour l'art (Cpo), the Albert Schweitzer Wind Quintet (Cpo), and the Amati (Cpo), Sawa (Camerata), Tatsumi (Camerata) and Wilanow (Col Legno) String Quartets have each released CDs devoted exclusively to Yun's music. Additional chamber works appear on the Bis, Jecklin, Berlin Classics and Cpo labels.