

San Francisco Contemporary Music Players

Monday, May 26, 2001 at 8 pm
Elizabeth Sprague Coolidge Auditorium
Library of Congress

KUI DONG

The Blue Melody (1993)

STEVEN MACKEY

Micro-Concerto (1999)
Chords and Fangled Drum Set
Vibes Solo (Interlude 1)
Click, Clak, Clank
Marimba and Cello (Interlude 2)
Tune in Seven

Daniel Kennedy, percussion

— INTERMISSION —

ANDREW IMBRIE

Chicago Bells (1997) – world premiere

I. Allegro
II. Vivace
III. Lento

Roy Malan, violin
Karen Rosenak, piano

GEORGE EDWARDS

The Isle is Full of Noises (1995)

Barbara Chaffe, flute
William Wohlmacher, clarinet
Roy Malan, violin
Stephen Harrison, cello
Daniel Kennedy, percussion
Karen Rosenak, piano

Jean-Louis LeRoux, conductor

[Note to Library of Congress staff: the Kui Dong and Steven Mackey notes are from the San Francisco Contemporary Music Players' March 26, 2001 program and should be credited to Beth Levy. Authorship of the Andrew Imbrie and George Edwards notes is diverse enough that they should remain uncredited.]

KUI DONG (B. 1967)

"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, 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. Early works include a full-length ballet score for orchestra and numerous scores for film and television. After moving to California in 1991, she pursued graduate studies at Stanford University, where her teachers included Leland Smith in composition and John Chowning and Chris Chafe in computer music. She received her Ph.D. in composition in 1997. Dong is also a pianist, whose group improvisations with Christian Wolff and Larry Polansky have been featured at concerts in Beijing, San Francisco, and in a documentary on Wolff for German television.

In works such as *Three Voices* (1998) for erhu (Chinese violin), zheng (zither), and bamboo flute and *Pangu's Song* (1998) for alto flute and percussion, the influence of Dong's East Asian background is readily apparent. Such compositions display an interest in heterophonic writing (see note to piece below), sectional forms, a respect for the silences between sounds, a certain melodic economy (limiting the number of pitches in a given melody), and especially an appreciation for fine nuances of tone color and subtleties of articulation, which Dong has linked to traditional Chinese music and art. Electronic and antique worlds are combined in works like the multi-media *Youlan, Long Winding Valley* (1997, produced with artist Ruth Eckland), and *Crossing* (1999), a radio piece using modern digital processing to combine and transform the sounds of ancient Chinese instruments, folk materials, Chinese opera, and electric bass.

Dong's oeuvre and interests are shaped but not limited by her personal heritage and technological expertise. She 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 China. I like ethnic music, early music, classical contemporary works, some rap, and jazz. I like watching jazz performer's gestures when they play." The cross-cultural intelligibility and appeal of performance gestures remain significant components of Dong's compositional aesthetic.

Truly an international artist, Dong has received First Prizes at Beijing's National Art Song and National Music and Dance Competitions, awards from Italy's International Music Competitions of the Val Tidone and Austria's Ars Electronica and, in the United States, honors from ASCAP, the Djerassi Foundation, Rockefeller Foundation, the Asia-Pacific National Fund, the Dickey Foundation, the Mary Flagler Cary Charitable Trust, and Meet the Composer/USA. Her music has been performed by the Symphony

Orchestra of the Central Ballet of China, the Beijing Dance Institute, the Symphony Orchestra of Theatre-Studio, the Windsor Symphony of Canada, Argentina's LIMP, the New York New Music Ensemble, Music from China Inc., Miami's Society of Composers Inc., Earplay, Composers Inc., and the San Francisco Contemporary Music Players. Her works have been featured at the Other Minds Festival, the Pacific Contemporary Music Festival, the Bonk New Music Festival, the International Festival of MusicAcoustica (Beijing), the Festival of International Modern Symphonic and Chamber Music (Tashkent), Sound Box 2.0 (Helsinki), and Festival Synthèse 99 (Bourges), among others. Dong is currently Assistant Professor of Music at Dartmouth College.

The Blue Melody (1993)

for flute, clarinet, violin, cello and piano

At the heart of the *Blue Melody* is Dong's strong interest in heterophony: the simultaneous presentation of more than one version of a melody—for example, superimposing a simple tune with a more elaborate or decorative variant of the same tune, or combining statements of a tune that are slightly "out of sync" with one another. This type of melodic treatment occurs in many kinds of group improvisation, and Dong's interest resonates with her own experience as an improviser, and with what she calls the beauty of "building density and complexity out of sameness." But heterophony also characterizes much of the world's folk music. Says Dong, "This piece was a reflection of my experience as a conservatory student, witnessing a group of women singing in a funeral in a remote village in Southern China. It was the way they sang that impressed me the most. One started with a single melodic line, and the rest of the group slowly joined in with the same melody slightly off-beat or in alternation."

The sound world of traditional Chinese instruments has clearly influenced Dong's decisions about timbre. In the very opening measures, the striking glissandi and fluttering vibrato effects are reminiscent of Chinese classical music for erhu (Chinese violin) or bamboo flute. Later in the piece, finely inflected pizzicati recall the subtle nuances that mark Chinese ch'in (zither) music. The piece is much more than a play of timbres, however. While the work begins and ends in tranquility, between these resting points it alternates moments of gentle delicacy and great force. The varied interactions between instruments—sometimes cooperating, sometimes competing—have been described by music critic Edward Green as embodying qualities that members of a family might strive for, and which take on special meaning in a compositional context of East-West exchange: "to agree and disagree in an honest, friendly manner; to get along deeply with each other, and yet, at the very same time, to be utterly individual and free."

The Blue Melody received First Prize at the 1994 Alea III International Competition for Chamber Music Composition, and was premiered by the Alea III New Music Ensemble under conductor Theodore Antoniou.

STEVEN MACKEY (B. 1956)

"The qualities of his music—its originality, freshness, dazzling invention, a certain impertinence—strike the listener like an unusual stone discovered on a rock-strewn beach; we are not quite sure where it came from, it really catches the eye, doesn't quite belong, and seems to stand out in bold distinction from its neighbors . . . On closer examination we start to marvel at its features. Who would ever have thought to combine these particular qualities—this is not how things are usually made, but what a good idea for a rock." So writes composer Paul Lansky on the music of his respected friend and colleague, Steven Mackey. In recent years, Mackey has earned a name for himself as one of his generation's most compelling composers. An active performer on classical guitar, lute, and especially electric guitar, he builds bridges between genres and styles—from classical chamber scores to theatrical experimental music, and from the Renaissance to rock'n'roll. His music is "unlike anything else being written today . . . brilliantly executed, uniquely American, and accessible to a new group of listeners." (Lansky)

As Lansky suggests, it is Mackey's creative combinations that makes his work unique. *Journey to Ixtlan* (1985) seems to seek some distant cultural past in its myriad percussive sounds and mysterious wordless chorus. Even more strikingly, in *Indigenous Instruments* (1989, commissioned by the San Francisco Contemporary Music Players), the composer creates an intense interplay between familiar sounds and invented instruments, capturing, in his words, "a kind of vernacular music from a culture that doesn't actually exist." Such imaginative, quasi-anthropological scenarios provide one key to understanding the vitality of Mackey's scores. His experience as a rock guitarist provides another explanation for his music's rhythmic energy and some of its melodic effects (slides, vibrato techniques). Mackey has created a virtually new medium—contemporary "classical" music for electric guitar. Beginning in 1991 with *Myrtle and Mint* (for electric guitar and narrator) and his internationally successful works for string quartet and electric guitar, *On the Verge*, *Troubadour Songs*, and *Physical Property*, the composer has unabashedly collided rock and classical idioms, and drawn on rock's power and dazzling sonic effects to delight his audiences. Such qualities permeate *Lost & Found* (1994), originally scored for four guitars but re-orchestrated for Michael Tilson Thomas and the San Francisco Symphony who gave its world premiere in 1996. In 1997, the San Francisco Contemporary Music Players were joined by soloists Bill Frisell and Joey Baron in performing Mackey's concerto for electric guitar and drum set, *Deal* (1995), which had previously been premiered in Los Angeles under Esa-Pekka Salonen.

A student of Andrew Imbrie, John Lessard, David Lewin, Donald Martino, and Martin Boykan, Mackey has received commissions from the Chicago and San Francisco Symphony Orchestras, the Los Angeles Philharmonic, the Kronos Quartet (*String Theory*), soprano Dawn Upshaw, cellist Fred Sherry, the Concord String Quartet, and the Fromm and Koussevitsky foundations. Honors and awards include Guggenheim, Lieberson, and Tanglewood fellowships, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, Columbia University's Joseph H. Beames Prize, and awards from BMI, the International Society of Contemporary Music Composition, and the Chamber Music Society of Lincoln Center. Mackey is currently a Professor of Music and co-director of the Composers Ensemble at Princeton University.

Micro-Concerto (1999)

for percussion, piccolo/flute/alto flute,
clarinet/bass clarinet, violin, cello, and piano

In writing about his *Micro-Concerto*, Mackey recalls: "Several years ago my wife (a marimba specialist) took me to The Percussive Arts Society National Convention. There I witnessed a ninety-minute clinic on state-of-the-art techniques for playing crash cymbals. I confess that there was something humorously esoteric about the event, but I left inspired to imagine particular ways to coax sound out of pieces of wood, metal and skin instead of simply hitting things. It also woke me to the fact that the first step in writing for percussion is to invent the instrument and a playing technique. Percussionists tend to have an adventurous attitude about this: if they can reach it with an arm or leg, or hold it in the mouth it is fair game. I'm fascinated by the one-man-band mentality of juggling contrasting timbres produced by a gamut ranging from finely crafted instruments to kitchen utensils and hobby shop paraphernalia."

In the first of *Micro-Concerto*'s five movements, "Chords and Fangled Drum Set," the percussionist takes lively center stage over a background of rolled piano chords and brusque interjections from other instruments (pizzicato strings, "stopped" winds). The third movement's title, "Click, Clak, Clank," appropriately reflects its elaborate and rather motley percussive palette—Asian drum, cowbell, guiro, bean pod rattle, clickers, Chinese gong, bottles and cans, among other things—all of which Mackey combines imaginatively with other instruments to evoke "a contextualizing and interpreting narration spoken in some imaginary tongue clicking language."

Rhythmic dexterity yields to melody in movements II and IV, designated by Mackey as "interludes." There is a hint of blues in his "lyrical ballad" for vibraphone (II), and the fourth movement presents a lovely instrumental exchange as it explores a "co-dependent" relationship between marimba and cello. Mackey writes, "In some sense they are a single instrument, with timbres no more disparate than the clickers and samba whistle that are part of the percussionist's instrument in movement III." This interlude flows directly into the spirited last movement, "Tune in Seven," allowing listeners to relish in turn both the melodic possibilities of percussion and its more familiar (and perhaps primal) role as a catalyst for rhythmic and timbral invention.

Micro-Concerto was composed for percussionist Daniel Druckman, who premiered the work in New York in 1999. It was jointly commissioned by the New York New Music Ensemble, the California E.A.R. Unit, and the San Francisco Contemporary Music Players, with a grant from the Meet The Composer/Reader's Digest Commissioning Program.

—Program notes (*Dong, Mackey*) by Beth Levy

ANDREW IMBRIE (B. 1921)

"... an artist of commensurate originality, expressiveness, and depth to such others of his generation as [Witold] Lutoslawski, [Henri] Dutilleux, and [Elliott] Carter. No one surpasses Imbrie in synthesizing transparency, lapidary detail, timbral sensitivity, rhythmic suppleness, density of idea, and perfection of form. Yet for all the intricacy and chromatic richness of his music, its emotional impact is warm, human, imbued with a thoughtful nostalgia and autumnal serenity all his own. There is joy, sweetness, wisdom, nobility, mystery, and grandeur in this music, but never excess. In language Imbrie's music is not distant from Berg's, but in spirit it is closer to Mozart's." So writes Mark Lehman (*American Record Guide*) of Andrew Imbrie, a prominent figure in the San Francisco Bay Area's new music scene for more than half a century.

Born in New York in 1921, Imbrie grew up in Princeton, New Jersey, where he began piano lessons at the age of four, studying with Ann Abajian and later with Pauline and Leo Ornstein and Robert Casadesu. In 1942, he became a composition student of Roger Sessions, first at Princeton, and, after serving in World War II, at the University of California at Berkeley, where he received his master's degree in 1947. After a residence at the American Academy in Rome from 1947 to 1949, he returned to Berkeley as a faculty member, remaining there until his retirement in 1991. As such, he was a musical mentor to countless composers ranging across the stylistic spectrum, from the experimentalist Larry Austin to the mischievously "traditionalist" David Del Tredici. In recent years, Imbrie has held visiting professorships at the University of Alabama, New York University, the University of Chicago, Northwestern and Harvard Universities. He has also taught in Gunther Schuller's summer program at Sandpoint, Idaho, and was composer in residence at the Tanglewood Music Center in 1991.

Imbrie has composed in diverse media, including five string quartets and other chamber music, three symphonies, choral works, several concertos, solo works for instruments and voice, a small opera entitled *Three Against Christmas*, and the opera *Angle of Repose*, which was performed by the San Francisco Opera in 1976. In recognition of the composer's eightieth birthday in April 2001, the San Francisco Bay Area has responded with an outpouring of special tributes and performances, from a two-part *Musical Festschrift to Andrew Imbrie* in April (including new pieces composed in his honor by leading composers from around the nation) to an upcoming all-Imbrie concert in September 2001 by tonight's ensemble, the San Francisco Contemporary Music Players. That concert will feature Imbrie's light-hearted *Spring Fever* (1996) for ten players, *Chicago Bells* (1997), and *Songs of Then and Now* (1998), a setting of texts by William Shakespeare, Robert Louis Stevenson and e.e. cummings, jointly commissioned for the Players and the San Francisco Girls Chorus, who also will take part in the event. For those already familiar with Imbrie's work, these are some of the most fresh and elegantly penned scores to date. At eighty, he clearly remains in top form and at the peak of his creative powers.

Among Imbrie's numerous honors over the years are the New York Music Critics' Award (1944), the Alice M. Ditson Award (1947), a National Institute of Arts and Letters Grant (1950), the Boston Symphony Merit Award, the Brandeis University Creative Arts Award (1957), two Guggenheim Fellowships (1953 and 1959), the Naumburg Recording

Award (1960), Hinrichsen Award (1971), and the Berkeley Citation (University of California, 1991). In 1969, he was elected to the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He currently serves on the Board of Directors of the Koussevitzky Foundation.

Chicago Bells (1997)
for violin and piano

The composer writes: “This work . . . was composed in 1997, while I was serving as a guest professor at the University of Chicago. I would walk through the campus on my way to meeting with my students; and as I proceeded through the myriad quadrangles I would occasionally hear the sound of bells in the towers, echoing and clanging. This sound was the inspiration for the opening of the work, and influenced it in various ways.

“The first movement begins with bell-like sounds in the piano, which serve as an introduction to the opening violin melody. The music soon expands to a fast and busy texture, which culminates in a *maestoso* statement by the piano, followed immediately by the violin in double stops, leading to a brief solo. This then ushers in a recapitulation of the original melody which, after reaching a high climax, subsides. The second movement is a very fast scherzo, in quintuple meter. The middle section maintains the same basic beat, but this beat is frequently subdivided so as to produce an even more hasty and busy effect. After the return of the original idea, the music soon evaporates.

“The last movement is slow and lyrical, beginning with an extended song-like melody for the violin, whose second large phrase culminates in the highest register, and re-states the original violin melody from the first movement, while the piano accompaniment consists of a series of big chords and rapid arpeggios: perhaps an “apotheosis” of the bell sound. The piano continues, getting softer and lower. When the violin re-enters, it is muted, and is soon accompanied by the piano playing its own version of the violin melody that opened the movement.”

Chicago Bells was commissioned by the McKim Fund in the Library of Congress, as part of a project initiated by Frank Taplin.

GEORGE EDWARDS (B. 1943)

As he grew up playing classical music on piano and cello, George Edwards found himself continually inspired to try to imitate the many kinds of music that surrounded him. Each of his principal teachers—Richard Hoffman at Oberlin, Milton Babbitt and Earl Kim at Princeton—offered a very different perspective on the art and craft of composition. Perhaps in some way this encouraged Edwards to forge his own style, a style which he says is still evolving, without strong concern for the fashions of the day.

Realizing early on that a purely atonal style didn’t seem to provide him with the means to make the kinds of musical distinctions he wished for, Edwards turned to writing a music

which seems to walk its own path, hovering between tonal and atonal polarities. Some works are quite overtly tonal; others are almost subliminal in their harmonic nuances. All of them share a concern with harmony’s influence on the seamless blending of individual lines—a juxtaposition which has fascinated and inspired Western composers since the Middle Ages. According to Edwards, working within a progressive tonal structure allows him to express more clearly a sense of development over time—process and change, tension and resolution.

Aware of his preference for composing with conventional materials, one might expect Edwards to elaborate on traditional forms from the past, such as sonata or fugue. On the contrary, he allows each piece to dictate its own shape. Working on several sections of a piece at once, he continually attunes himself to hidden connections and directives in the musical materials and ideas. While his music might be perceived by some as conservative in its concerns, Edwards is always pushing himself to work with unfamiliar territory. His *Plus ça change*, performed by the San Francisco Contemporary Music Players in 1993, highlights the individual qualities of each instrument, producing an enigmatically fragmented texture. In tonight’s work, *The Isle Is Full of Noises*, Edwards explores the use of tone clusters (a group of notes next to each other sounding together), a device pioneered by the revolutionary California composer, Henry Cowell. The result is far from a sound generally associated with tonal music, and indeed, was initially foreign to Edwards’ aesthetic. For this very reason, he found it quite stimulating to explore what possibilities these sounds might offer.

Edwards is the recipient of two Guggenheim Fellowships, a Naumburg Recording Award, a Rome Prize Fellowship and commissions from the Fromm and Koussevitzky Foundations. He has taught at Columbia University since 1976.

The Isle Is Full of Noises (1995)
for flute/alto flute, clarinet/bass clarinet, percussion, piano, violin and cello

The composer writes:

“*The Isle Is Full of Noises* takes its title from Caliban’s reassurance of Stephano in *The Tempest*, Act III, scene 2:

Be not afraid; the isle is full of noises,
Sounds and sweet airs that give delight and hurt not.

“The narrative of the piece can perhaps best be understood by following the development, interaction, and progeny of its four main ‘noises,’ all introduced in the first quarter of the work. These are: 1) expansion from, and/or collapse into, a cluster; 2) a soft, oddly-voiced chordal idea which develops and expands despite frequent returns to what isn’t quite its beginning; 3) a brief tune characterized by grace notes, often treated imitatively or sequentially; and 4) a sort of quick passacaglia [a Baroque form in which melodies and harmonies vary over a constant repeating bass figure], which always begins before you notice it and ends after you’ve stopped noticing it. I think these ‘noises’ have

enough in common to interact naturally (despite a few traffic jams); but they should be easy enough to identify that their interaction is fairly transparent.”

“The commissioning of *The Isle is Full of Noises* was made possible by a grant from Meet the Composer/Readers Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Readers Digest Fund. I am also grateful to the groups which joined to commission the work (the San Francisco Contemporary Music Players, the New York New Music Ensemble, and the California EAR Unit), and to the MacDowell Colony for a residency during which most of the piece was written.”

PERFORMERS

Daniel Kennedy, percussionist, has been performing with the San Francisco Contemporary Music Players since 1993. He holds a master’s degree from the California Institute of the Arts and a doctoral degree from the State University of New York at Stony Brook. His principal teachers include Raymond DesRoches, John Bergamo and tabla maestro Swapan Chaudhuri. Focusing on the solo and ensemble music of recent decades, Kennedy has performed with such groups as the Lincoln Center Chamber Music Society, the Group for Contemporary Music, the New York New Music Ensemble, the Berkeley Contemporary Chamber Players, Earplay, the Emyrean Ensemble and Music Now, and at festivals across the country as well as in Europe and Japan. He is a founding member of several contemporary music ensembles, including the California E.A.R. Unit, Tabla Rasa, and the Talujon Percussion Quartet. Extensive recording credits include projects with such renowned artists as Tod Machover, David Starobin, Fred Sherry, Harvey Sollberger, Charles Wuorinen, Paul Hillier and Dennis Russell Davies. Kennedy has also explored the music of a variety of other cultures, including India, the Middle East and Indonesia, and is an active performer of these musical styles. He is currently on the faculty at California State University, Sacramento, where he is Instructor of Percussion and Artistic Director of the Festival of New American Music.

Roy Malan, violinist, has amazed audiences of the San Francisco Contemporary Music Players for twenty years, both as a soloist and as a member of the ensemble, with his stunning virtuosity and the clarity and brilliance of his interpretations of 20th-century music. Born in South Africa, he began studying the violin at the age of four, playing his first concerto with orchestra when he was ten. In 1960, he moved to London to pursue his studies at the Royal Academy of Music, and was a pupil of Yehudi Menuhin. In 1963, he was awarded a grant to study at the Juilliard School in New York and the Curtis Institute in Philadelphia, where he studied with Ivan Galamian and Efrem Zimbalist. A resident of San Francisco since 1974, Mr. Malan is concertmaster and solo violinist for the San Francisco Ballet Orchestra. He has appeared as soloist at Washington’s Kennedy Center and Lincoln Center in New York, as well as in such diverse cities as London, Paris, Johannesburg, Mexico City, Munich, Brussels and Sydney. He has taught at Ithaca College, the San Francisco Conservatory and San Francisco State University, among

others, and has appeared as a guest lecturer throughout the United States. He currently teaches at the University of California at Santa Cruz. Mr. Malan is founder and co-director of the Telluride Chamber Music Festival in Colorado.

Karen Rosenak, pianist, is a specialist both in 20th-century piano and chamber music and in fortepiano repertoire of the late 18th and 19th centuries. A performer in the San Francisco Bay Area for many years, she was a founding member of the new music groups, Earplay and the Emyrean Ensemble. She earned her Bachelors of Music and Masters of Arts degrees at San Francisco State University, where she studied piano with Carlo Bussotti, and her Doctor of Musical Arts degree at Stanford University, where she studied modern piano with Nathan Schwartz and early piano with Margaret Fabrizio. She has performed with members of the San Francisco Symphony in the Symphony’s Chamber Music Sundays, as has performed in the Berkeley Early Music Festival, with the Berkeley Symphony, the Women’s Philharmonic, Composers Inc., Alea II and the New York New Music Ensemble. She has taught piano at Stanford University, and music history and music theory at Mills College and San Francisco State University. Since 1990 she has been on the faculty of U. C. Berkeley where she teaches musicianship and contemporary chamber music, and helps plan the Berkeley Contemporary Chamber Players concert series.

Jean-Louis LeRoux, conductor, was there (as an oboe player) when the new music ensemble “Bring Your Own Pillow” sounded its first note at San Francisco’s Hansen Fuller Gallery on March 22, 1971. Four years later, LeRoux donned the mantle of Music Director, gave the San Francisco Contemporary Music Players its present name, and helped to launch the group’s first subscription concert series. Strongly supported by the ensemble’s first harpist and Executive Director, Marcella DeCray, he remained at the helm until 1988.

Originally from France, Maestro LeRoux graduated from the Paris Conservatory of Music. A versatile artist, he moved to California in 1960 where he joined the San Francisco Symphony as Principal Oboist. He remained in that position until 1980 when he decided to relinquish his instrumental practice and dedicate himself entirely to conducting. He had begun conducting ballet in 1975, when he became Conductor of the San Francisco Ballet Orchestra, a position he held for seventeen years. In addition to his work with the Contemporary Music Players, he also founded and directed the Chamber Symphony of San Francisco, a group that successfully toured Europe in 1988.

Since leaving San Francisco in ’88, LeRoux has divided his time between Uruguay, Chile, North America, and France. Along with such projects as organizing a series of international chamber concerts at the fashionable Uruguayan resort, Punta del Este, LeRoux has continued to travel all over the world to collaborate with ballet orchestras, and remains one of the elite ballet conductors in the world today. In 1999, he became Principal Conductor/Music Director for the Alberta Ballet in Canada. He maintains his ties to California through occasional appearances with the San Francisco Ballet, the Oakland Ballet, the Oakland East Bay Symphony, and the San Francisco Contemporary Music Players, for whom he will serve as Music Director Emeritus during the 2001-02 season.

In 1977, Maestro LeRoux received an Emmy Award for his recording of Michael Smuin's *Song for a Dead Warrior*. He has also been named Chevalier de l'Ordre des Arts et des Lettres, France's high cultural honor.