

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

Monday, September 30, 2002 at 8 pm
Center for the Arts Forum

Tonight's U.S. premiere of Christopher Burns's The Location of Six Geometric Figures is sponsored by Susan and Harry Hartzell. We also thank the James Irvine Foundation for its support of this performance.

Christian Wolff's Touch was commissioned by Stanford University's Smith Piano Fund. Tonight's premiere performance of the piece is made possible in part by a grant from the Ross McKee Foundation.

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Performers

Tod Brody, flute
William Wohlmacher, clarinet
Deborah Henry, oboe
Rufus Olivier, bassoon
Lawrence Ragent, horn
Charles Metzger, trumpet
Hall Goff, trombone
Roy Malan, violin I
Susan Freier, violin II
Nancy Ellis, viola
Stephen Harrison, cello
Steven D'Amico, contrabass
Thomas Schultz, piano (Górecki)
Karen Rosenak, piano (Burns)
William Winant, percussion (Górecki)
Daniel Kennedy, percussion (Burns)

David Milnes, Music Director

CHRISTOPHER BURNS

The Location of Six Geometric Figures (2001) U.S. Premiere

HENRYK GÓRECKI

Genesis I: Elementi (1962)

Roy Malan, violin
Nancy Ellis, viola
Stephen Harrison, cello

~ INTERMISSION ~

CHRISTIAN WOLFF

Touch (2002) World Premiere
Thomas Schultz, piano

HENRYK GÓRECKI

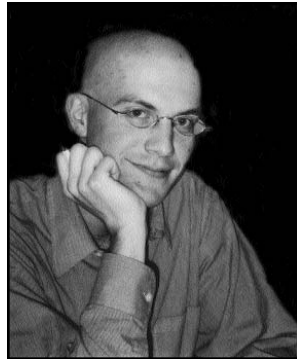
Kleines Requiem für eine Polka (1982)

I. Tranquillo
II. Allegro impetuoso-marcatissimo
III. Allegro-deciso assai
IV. Adagio-cantabile

Please join us in the lobby immediately following the concert for a reception to welcome David Milnes!

CHRISTOPHER BURNS (B. 1973)

Christopher Burns works in two musical worlds: composition and computer music research. As he pursues doctorates in both these fields, at Stanford University and its Center for Computer Research in Music and Acoustics (CCRMA), his experiences as researcher and composer have proved mutually influential. A number of Burns's electro-acoustic pieces, including *Escuela* (for piano and interactive electronics, 1999) and *Fabrication* (for trumpet and electronics, 2000), take the sonic properties of traditional instruments as starting points for electronic explorations. Some of the composer's most recent works rely on pitch and rhythmic structures that are programmed using his own custom software. Designing his own computer programs allows Burns to adapt technology for particular expressive aims. For example, in the piece we hear tonight, *The Location of Six Geometric Figures*, complex calculations are intended to mirror the thought processes of artist and sculptor Sol LeWitt—a project that the composer has extended in his work for piano and percussion, *Xerox Book* (2001).



Other of Burns's compositions attest to his love of hybrid soundscapes. A founding member of the Balinese gong kebyar ensemble Gamelan Jagat Anyar, Burns has also spent time in Bali and continues to be intrigued by Indonesian music. His harpsichord piece *Gineman* (2000) transfers the angular melodies and “stop-and-start” phrases of the Balinese percussion orchestra to the milieu of the European keyboard. An even more striking cultural collision, the trio *78* (for clarinet, violin, and piano, 2000), takes its inspiration from Jakarta in the 1920s and '30s, when local musicians first heard 78-rpm jazz records. Their commitment to musical mixture shaped the region's tanjidor and gambang kromong musics, and Burns fil-

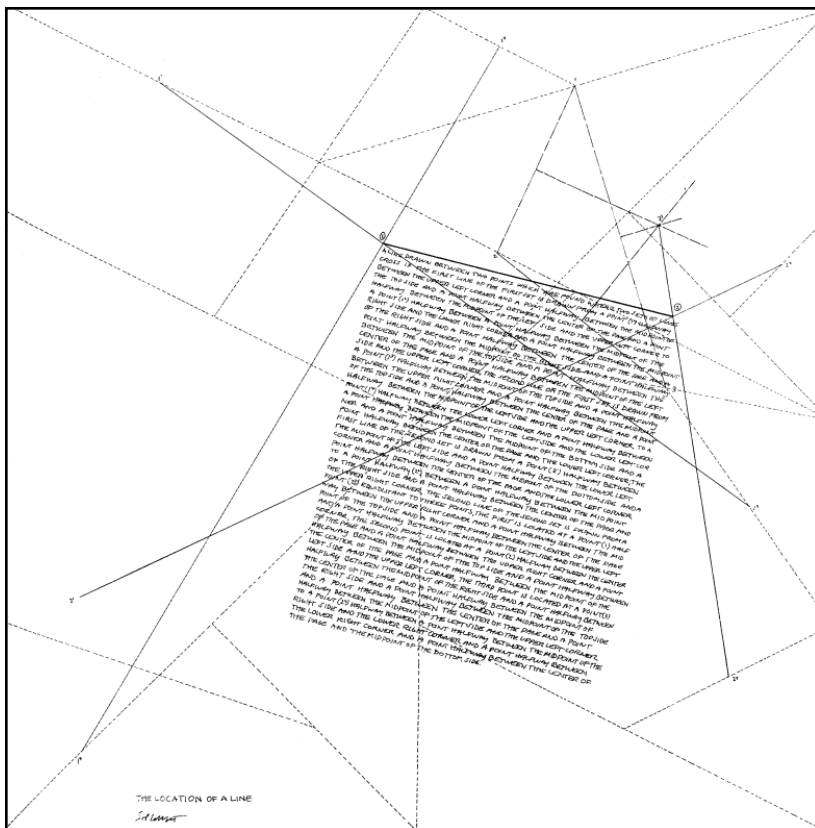
ters his own musical language into this already rich fusion. The result builds on what the composer has called “New Orleans jazz played on traditional Indonesian and Chinese instruments” or “jazz musicians trying to reproduce the sounds of Javanese and Sundanese gamelans.”

A student of Brian Ferneyhough, Jonathan Harvey, Jonathan Berger, Michael Tenzer, and Jan Radzynski, Burns was born in Philadelphia and lived on the East Coast before moving to the Bay Area. His works have been performed across the Americas and Europe. In the summer of 2000, Matthew Burtner played his *Questions and Fissures* (for soprano saxophone and computer-generated sound) at the International Ferienkurse in Darmstadt and will present it again in Sweden this month. *Fabrication* has been performed at the Florida Electracoustic Music Festival, Harvard University, and the CREATE Studio at the University of California, Santa Barbara, and his tape piece *Strain* (1999) has been heard at festivals in Brazil, Colombia, and Cuba. At Stanford, Christopher curates the *strictly Ballroom* concert series, featuring both local and international guest artists. *strictly Ballroom* is also an outlet for his interest in the realization of classic electroacoustic music. Recently he has created and performed new versions of John Cage's *Electronic Music for Piano and Rozart Mix*, György Ligeti's *Poème Symphonique*, Karlheinz Stockhausen's *Mikrophonie I*, selected player piano studies by Conlon Nancarrow, and “*I am sitting in a room*,” by Alvin Lucier. This fall, he will expand his catalog of Lucier transcriptions to include *Still and Moving Lines of Silence in Families of Hyperbolas*.

***The Location of Six Geometric Figures* (2001)**

for flute, clarinet, violin, cello, piano, and percussion

According to the composer, *The Location of Six Geometric Figures* gained its title from a work by the influential artist and sculptor, Sol LeWitt. Often called a “minimal” artist, LeWitt creates works in which, “areas are compulsively measured and subdivided in order to ‘locate’ simple geometric forms like squares and triangles. The innocuous result is the product of a labyrinth of obsessively



Sol LeWitt's *The Location of a Line*, 1975. Reprinted by permission of the artist.

documented calculation; the trappings of order cannot disguise the ultimately irrational nature of the project.”

In this sextet, Burns lets us hear the “irrational” impulses behind LeWitt’s clean lines by engaging the performers in a dialogue of dramatic gestures. He writes, “I was inspired by the way LeWitt works out simple schemes to an exhaustive end, and then lets the systems interfere with one another to produce complex results. My work combines several such mutually interfering grids. The durations and subdivisions of the six large sections of the piece, accelerated dramatically, were used to generate the rhythmic details of the work. An independently derived series of bar-lengths, with its own set of repetitions and variations interrupts the flow of time.

A LINE DRAWN BETWEEN TWO POINTS WHICH ARE FOUND WHERE TWO SETS OF LINES CROSS IF THE FIRST LINE OF THE FIRST SET IS DRAWN FROM A POINT (1) HALFWAY BETWEEN THE UPPER LEFT CORNER AND A POINT HALFWAY BETWEEN THE MIDPOINT OF THE TOP SIDE AND A POINT HALFWAY BETWEEN THE CENTER OF THE PAGE AND A POINT HALFWAY BETWEEN THE MIDPOINT OF THE LEFT SIDE AND THE UPPER LEFT CORNER TO A POINT (2) HALFWAY BETWEEN A POINT HALFWAY BETWEEN THE MIDPOINT OF THE RIGHT SIDE AND THE LOWER RIGHT CORNER AND A POINT HALFWAY BETWEEN THE MIDPOINT OF THE RIGHT SIDE AND A POINT HALFWAY BETWEEN THE CENTER OF THE PAGE AND A POINT HALFWAY BETWEEN THE MIDPOINT OF THE RIGHT SIDE AND A POINT HALFWAY BETWEEN THE MIDPOINT OF THE TOP SIDE AND A POINT HALFWAY BETWEEN THE CENTER OF THE PAGE AND A POINT HALFWAY BETWEEN THE MIDPOINT OF THE LEFT SIDE AND THE UPPER LEFT CORNER...

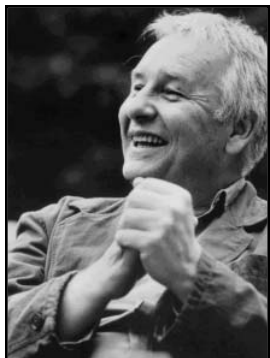
Excerpt from the text in *The Location of a Line*, 1975.

Instrumental combinations (a solo playing against two independent duos, a single trio) were permuted exhaustively, then re-ordered from “playing independently” to “playing together”. Behind these overdetermined systems, the abyss is waiting.”

The Location of Six Geometric Figures was awarded both the First Prize and the Audience Prize at the 14th International Composition Prize for Chamber Music, sponsored by the Sommerliche Musiktage Hitzacker festival. It received its premiere this summer from Ensemble Recherche under Errico Fredis and has also been performed by Sweden’s ensemble Gagego!, under Gunno Palmquist.

*A copy of the SFMOMA Sol LeWitt exhibition catalogue will be on sale in the lobby.

HENRYK GÓRECKI (B. 1933)



In 1992, when David Zinman and Dawn Upshaw's recording of Henryk Górecki's Third Symphony (1976) rocketed to the top of the classical *Billboard* charts, the world discovered a composer of remarkable stylistic breadth and communicative power. His music reflects the shifts of the last half century, from the pressures of the post-Stalinist Eastern bloc to those of post-Cold War global culture. Tonight, we hear works from either side of the chronological divide marked by the Symphony's sudden success—the confrontational trio *Genesis I: Elementi* (1962) and the hauntingly eclectic *Kleines Requiem für eine Polka* (1993).

During the first thirty-five years of Górecki's career, his music was rarely heard outside his native Poland, where he taught at his alma mater, the Music Academy in Katowice. He came of age among the first generation of Poles to assimilate Western influences that had been suppressed for decades throughout the Eastern bloc. The potentially rarefied structures of serialism (in which musical parameters such as pitch, duration, or dynamics are determined by manipulating a fixed pattern or series) carried the taint of "bourgeois" alienation from the masses. Like his colleagues in the Polish avant-garde Krzysztof Penderecki and Witold Lutoslawski, Górecki took advantage of newfound freedoms to write works that were more experimental and more aggressive than anything sanctioned by Soviet socialist realism. All three were known for their adventures in "sonorism," music that was less concerned with specific pitches than with timbral manipulations and tone clusters. Though less famous today than Lutoslawski's *Venetian Games* or Penderecki's *Threnody to the Victims of Hiroshima*, Górecki's earlier score *Scontri* (1960) caused an uproar when it received its premiere at the Warsaw Autumn Festival. Explorations of serial techniques anchor shocking contrasts between violent orchestral sound masses and intimate, almost pointillistic gestures in the works of this period.

According to Górecki's biographer, Adrian Thomas, with *Elementi* the composer exhausted his interest in sonorism and paved the way for two of his subsequent preoccupations: "a formal and technical clarity" and "an absorption of cultural icons from the past." Works such as *Refren* (Refrain, 1965) retain the dramatic contrasts of Górecki's earlier scores, but abandon serial techniques to rely instead on more audible structuring devices such as ternary form and repeated melodic material. In *Three Pieces in Old Style* (1963) dissonance is all but banished in favor of rich string sonorities and modal melodies whose narrow range and repetitive rhythms recall Polish folk music. Later pieces make subtler uses of pre-existing music. *Muzyka staropolska* (Old Polish Music, 1969) draws on medieval polyphony and a Renaissance hymn; the Second Symphony (written in honor of the 500th anniversary of Copernicus's birth) borrows a fifteenth-century choral antiphon; the Third Symphony makes references to Chopin and Beethoven, whose music also makes a poignant appearance in the trio *Lerchenmusik* (Music of the Larks, 1984-86).

With the Second and Third Symphonies, Górecki made several moves that would characterize his output from 1970-86. These works are more accessible and more outwardly spiritual than his previous pieces, and they make beautiful use of the human voice. For over fifteen years, Górecki concentrated almost exclusively on vocal music. The Third Symphony, subtitled *Symphony of Sorrowful Songs*, earned both enthusiasts and detractors for its consonant harmonies and direct emotional appeal. Many of Górecki's supporters in 1976 were disappointed by the Symphony's desertion of the avant garde, but its accessible language has won many contemporary listeners. Whether or not the Symphony serves as a Holocaust memorial (an interpretation held by many listeners but disavowed by Górecki himself), the work is openly religious and guardedly personal. It is one of numerous pieces in which references to mother figures simultaneously suggest the Virgin Mary and Górecki's own mother, who died when he was only two years old. Writing religious music in Cold War Poland carried political meanings as well, for the Catholic Church was a powerful opponent of the Polish Communist regime. In 1977, Górecki wrote the magnificent *Beatus vir* for his friend Cardinal Wojtyła (later Pope John Paul

II), and his *Miserere*, written in 1981 in support of the Solidarity trade union, remained unheard for six years due to the governmental restrictions brought on by the imposition of martial law in Poland.

Górecki continued to produce simple, unaccompanied choral settings of religious and folk songs throughout the eighties, but he also renewed his interest in writing purely instrumental music. After the Harpsichord Concerto of 1980, another six years intervened before *Lerchenmusik* broke up the string of vocal works. The composer's two string quartets (*Already it is Dusk* and *Quasi una fantasia*, made famous by the Kronos Quartet) and the *Kleines Requiem* followed shortly thereafter, reaffirming Górecki's commitment to consonant writing, but adding elements of irony to his engagement with the music of the past.

Remarkably, during these years of unprecedented success, Górecki himself has remained relatively isolated—by ill health and political circumstances, but also by inclination. Although he has described himself as “a recluse,” and although he began his career separated both from the international community and from the concerns of the concert-going public, his music has gained a popular and worldwide following that few if any of his contemporaries can equal.

***Genesis I: Elementi* (1962)**

for violin, viola, and cello

The single-movement *Elementi* is the first component of Górecki's *Genesis* triptych and, at first glance, the most conventional in instrumentation. (*Genesis II: Canti strumentali* adds mandolin and guitar to a much larger chamber ensemble, and *Monodramma* employs soprano, metal percussion, and six double basses.) Apart from its apparent resemblance to the traditional string trio, however, *Elementi* makes few compromises with convention. In fact, Górecki seems to go out of his way to obscure or transform the identities of the instruments through techniques that blur the boundaries between pitch and noise. Elaborate glissandi (slides) and wild vibrato, *sul ponticello* (playing near the bridge) and other timbral distortions, players separated by several feet—rarely have a violin, viola, and cello sounded (or looked) so little like a string trio!

Excerpt from Henryk Górecki's *Genesis I: Elementi*.

The image shows a musical score for three instruments: Violin (Vn), Viola (Vl), and Cello (Vc). The score is written in a single system with three staves. The Violin staff is on the left, the Viola staff in the middle, and the Cello staff on the right. The music is in a 4/4 time signature. The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as accents (>) and *sempre*. The Cello part includes a large, stylized graphic element resembling a sine wave or a large 'N' shape, with the word *sempre* written below it. The Viola part includes a large, stylized graphic element resembling a sine wave or a large 'N' shape, with the word *sempre* written below it. The Violin part includes a large, stylized graphic element resembling a sine wave or a large 'N' shape, with the word *sempre* written below it. The score is framed by a black border.

Elementi was written during the years when Górecki was experimenting with serial writing, expanding the twelve-tone techniques of Schoenberg and Webern to encompass musical elements other than pitch. Yet these cerebral procedures are inaudible—shattered by the “elemental” violence of the music and Górecki’s intuitive decision making. At points in the piece, he even requires the players to “mistune” their open strings—altering whatever pitch structures he had set up in advance. Moreover, like his earlier *Scontri* and Penderecki’s *Threnody*, the score makes use of bands of sound, notated on the musical staff with thick, black lines rather than individual notes. The work’s visceral impact and virtuosic muscularity seem to spring from an entirely different world than Górecki’s later, more contemplative scores.

***Kleines Requiem für eine Polka* (1993)**

for piano and thirteen instruments

Górecki’s first work for a large ensemble since the Harpsichord Concerto of 1980 bears a puzzling title—“Little Requiem for a Polka.” Even the term “polka” has its ambiguity: the well-known dance is Bohemian (not Polish) in origin, but to native Poles the word can also mean “Polish woman.” Górecki has avoided explaining his curious turn of phrase—though he has hinted that the score responds in part to the dissolution of Czechoslovakia.

The enigma of Górecki’s words makes the sounds of his “Requiem” all the more evocative. It is clear that the piece has two relatively distinct musical moods, corresponding (in a slightly skewed way) to the two nouns in the title. The inner movements are rhythmically raucous. The second has the propulsive energy of a dance, but Górecki defies the regular meter and phrasing of dance music. The third movement is more straightforward rhythmically, but its whirling exuberance far outpaces a normal polka. In fact, passages like these have more in common with Stravinsky’s “Circus Polka” than with the popular nineteenth-century dance—a relationship that Górecki came close to acknowledging when he apparently exclaimed “Such circus music!” at a rehearsal before the premiere.

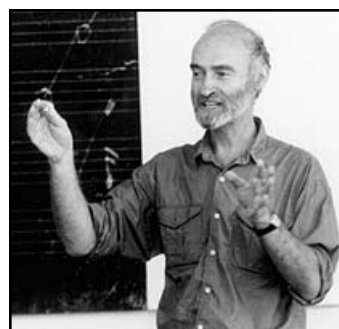
These boisterous outbursts are wholly contained by the utter still-

ness of the music that surrounds them. The outer movements have a solemnity that verges on total stasis. It is easy to imagine the slow tolling of bells and the heavy plodding of the orchestra as the sounds of an ancient funeral rite. The piano’s opening phrase bears a resemblance not only to the melodic patterns of Polish folk music but also to medieval plainchant. It is almost a “Dies Irae” (Day of Wrath) from the Mass for the Dead.

The four movements of this unusual “requiem” run together without pause, intensifying its grotesque juxtaposition of comic and tragic moments. But Górecki also invites us to think about what these contrasting moments share. At the end of the second movement, for example, he strips away the melodic material and slows the momentum of the “dance” until all that remains is the quiet reverberation of the bells. Like the twin masks of the actors’ insignia, the *Kleines Requiem für eine Polka* reveals that tragedy and comedy are ever intertwined.

Kleines Requiem für eine Polka was commissioned by the Holland Festival for the Schoenberg Ensemble, which gave the premiere of the work in June 1993 under Reinbert de Leeuw.

CHRISTIAN WOLFF (B. 1934)



“I have a wonderful pupil,” John Cage wrote to Pierre Boulez in the spring of 1950. “He is sixteen and his favorite composer is Webern. He has great intelligence and sensitivity. What’s more, he was born in France. His name is Christian Wolff.” Wolff had arrived in the United States at age seven, and although his tastes would soon

stretch far beyond Webern, Cage’s assessment remains right about Wolff’s refined intellect and acute awareness to the nuances of sound and the intricacies of ensemble interaction.

Music was always important in his family, but Wolff's formal education left music by the wayside. At Harvard, he studied Classics and Comparative Literature. What little compositional guidance he sought during his early years came mostly from informal meetings with Cage, to whom he was introduced by his piano teacher, Grete Sultan. During 1950-51, they met frequently at Cage's New York City apartment and together they explored counterpoint and analysis of music by Webern as well as rhythmic experiments reminiscent of Henry Cowell. The apartment also attracted other like-minded musicians—Morton Feldman, David Tudor, and Earle Brown—men who formed what has since been dubbed "The New York School." Their union was social rather than stylistic. Wolff recalls, "we were more like a mutual support group.... if you write something which is unlike anything else, that has a certain amount of anxiety. 'Is this possible?' or 'What do you think of this?' or 'I think this is wonderful, but...' and what you would do then is show it to Cage or Feldman or Brown, and they would say, 'Yes, it's great, it's wonderful. Look what I've been doing.' It was that kind of interactive situation."

Experiments flourished in this collaborative environment. Wolff's own music quickly became characterized by the freedom it allows performers. His early works, including *For Piano I* (written for Tudor in 1952) are fully notated and striking for their use of silence—an interest that he shared with both Webern and Cage. Also resonant with his mentor's experiments is the use of chance procedures as part of the compositional process. In the later fifties, however, Wolff began yielding certain artistic decisions not to the randomness of dice or calculations based on the *I Ching* but to the volition of his performers. In the string quartets, *Summer* (1961) and *Lines* (1972), for example, the durations of notes are flexible, but the members of the ensemble must play the beginnings and endings of notes in precisely coordinated ways.

Like Frederic Rzewski (whom Wolff met at Harvard in 1956) or Cornelius Cardew (with whom he became closely associated while in London in 1967), Wolff often incorporates political overtones into his music. In works like *Accompaniments* (1972) or *Wobbly Music* (1976), the message involves texts drawn from leftist

thinkers. But even in Wolff's more abstract pieces, the process of cooperative execution gives a political resonance to the performance of his scores. As critic Tom Johnson of the *Village Voice* has observed: "Wolff's music is really about freedom vs. control, about how individuals interact with one another, and about how they can act independently and yet dependently at the same time. When performers understand this aspect of the music and are willing to grapple with the pressure it creates, Wolff's music can be wonderful to watch, simply as an image of human beings working together in a really healthy, constructive way."

In other works, such as *For Pianist* (1959), *For 1, 2, or 3 People* (1964), and *Edges* (1968), the degree of freedom is even greater: players choose not only the sequence of events on any given page of score, but also the ordering of the pages, relative note values, pitches, articulations, and other parameters, including whether to play "any sound," "pitched sound," or "noise." This type of composition has two important corollaries. First, there are an almost infinite variety of valid realizations of any given score; some of the most interesting recordings of the composer's music offer multiple versions of a single piece. Second, Wolff's works require innovations in musical notation—new symbols and detailed instructions for the performers. His scores can be seen as works of art in their own right, linking him not only to other composers of the so-called New York School (Cage, Brown, and Feldman), but also to the Abstract Expressionist artists with whom they associated (including Willem De Kooning, Robert Motherwell, Jackson Pollock, and Mark Rothko, among many others).

Not surprisingly, many of the high points of Wolff's career have involved close associations with other artists. He has written for dancers Merce Cunningham and Lucinda Childs. He has performed with Cage and Tudor, Cardew and Rzewski, David Behrman and Gordon Mumma, and improvised with Takehisa Kosugi, Steve Lacy, Christian Marclay, Kui Dong, Larry Polansky, and the British free improvisation group AMM, as well as collaborating on a recording with Sonic Youth. In addition, Wolff has won commissions from West German Radio, the Concord String Quartet, the Wesleyan Singers, and Ursula Oppens, an Award from the American

Academy and National Institute for Arts and Letters, an Asian Cultural Council Grant, and the John Cage Award for music. In 1999 he was elected to Berlin's Akademie der Künste. Wolff taught Classics, Comparative Literature, and Music at Dartmouth from 1971 until 1999.

***Touch* (2002)**

for solo piano

The composer writes: “This piano music was written for Tom Schultz and supported by a commission from the Smith Piano Fund of Stanford University. While working on it the news came of Earle Brown’s death, and the music became a memorial tribute to Earle, whom I’ve known since he came to New York in 1952 and whose work I’ve admired and been affected by from that time.

“A year and a half ago I made *Pianist: Pieces* for Aki Takahashi and wrestled with what I’ve come to feel are the limitations of the piano, particularly the relentless repetition of the twelve-note, tempered scale. *Touch* continues that project. The title translates toccata (a kind of keyboard composition started in late 16th-century Italy featuring virtuosity and improvisatory elements) and refers to, among other things, the physical process by which sound is produced.

“The performer is (of course!) closely involved. The composition has its structures, smaller and overall. There are five sections and a coda. All the parts have distinctive aspects, are patches of a kind of evolving quilt. The overall structure is also open to modification by the performer, who may choose to omit any section or subsection and may repeat any one part of the piece at any later, not immediately subsequent, point in the performance. (This idea I found long ago in the prefatory instructions of Frescobaldi [1583-1643] for his keyboard works, including toccatas. The works are referred to as ‘in open score.’) Dynamics are mostly left open, also tempi and sometimes pitches may be read freely in either treble or bass clef (a procedure sometimes found in Ornette Coleman’s compositions).

“This is mostly technical information. What the music as music

conveys is, variably, up to its listeners in a kind of conversation with the (variable) performance from the score.”

—*Program notes by Beth Levy*

Featured Performer

Thomas Schultz, piano, has established a reputation both as an interpreter of music from the classical tradition and as a champion of twentieth-century music. His solo appearances include concerts that juxtapose the old and the new (for example, a recital pairing Bach's *Goldberg Variations* with recent works by Frederic Rzewski and Yuji Takahashi), as well as concerts devoted to contemporary music from the Pacific Rim and the works of Cage. Schultz has worked closely with such eminent composers as Cage, Feldman, Elliott Carter (in performances of the Double Concerto at the Colorado Music Festival and at Alice Tully Hall in New York), Jonathan Harvey, and Earle Brown (in chamber works released on a Newport Classics CD). His solo programs have also featured works by Schoenberg, Webern, Eisler, Boulez, Stockhausen, Schnittke, and Tom Johnson, as well as new works written for him by Takahashi, Wolff, Walter Zimmerman, and Korean composer Hyo-shin Na, whose works he has recorded on the Seoul Records and TopArt labels. Schultz has performed in Austria, Korea, and at venues across the United States including the Festival of New American Music in Sacramento, the April in Santa Cruz Festival, and San Francisco's Other Minds Festival. Schultz is also active as a chamber musician, playing with the Da Camera Society of Houston, Robert Craft's Twentieth-Century Classics Ensemble, and the Lawrence String Quartet. In 1994, he became a member of the piano faculty at Stanford University and joined the Contemporary Music Players.

Music Director

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. Before he turned twenty he had played piano and saxophone at professional jazz gigs in New York in addition to his classical training. Milnes continued his education at SUNY Stony Brook during which time he continued to expand his musical horizons, playing clarinet in symphony and opera orchestras, performing with jazz musicians at night, and even conducting his own baroque ensemble.

In 1984, at age 27, Milnes won the prestigious Exxon Conductor position with the San Francisco Symphony, where he worked closely with Edo de Waart and Herbert Blomstedt, conducted on the New and Unusual Music Series, and contributed to the Symphony's recording of John Adams's *Harmonielehre* in 1986. Milnes was also Music Director of the San Francisco Symphony Youth Orchestra, leading them on a European tour (1986) during which he was awarded the Prize of the City of Vienna for the group's performance Bartók's *Concerto for Orchestra*. Having solidified his orchestral experience by working with such renowned conductors as Leonard Bernstein, Erich Leinsdorf, Otto-Werner Müller, and Michael Tilson Thomas, he returned to earn his doctorate in conducting from Yale University in 1989.

Since that time, Milnes has served in a variety of conducting posts across the nation and the world. Since 1994, he has appeared frequently in Russian and the Baltics with the Novosibirsk Philharmonic, the Latvian National Symphony, the Latvian Chamber Orchestra, the Riga Independent Opera, and the Riga Chamber Orchestra, whom he directed in a memorable performance of Steve Reich's *Desert Music*. Milnes has recently conducted the Oregon, Columbus, Anchorage, and Cheyenne Symphonies, and has performed at the Tanglewood, Aspen, Monadnock, and Killington Music Festivals. He has also conducted operatic repertoire ranging from Mozart to Weill, and he maintains a keen interest in jazz, which has led to appearances on jazz saxophone and piano with

Gene Krupa, Chuck Mangione, John Pizzarelli, and Billy Taylor. Milnes's recording of John Anthony Lennon's *Zingari* for Bridge Records was nominated for a Grammy Award in 1994.

In 1996, Milnes joined the music faculty at the University of California, Berkeley, where he has directed its symphony orchestra and won praise for his programming of twentieth-century works. He has also conducted the Berkeley Contemporary Chamber Players since 1996, leading them in concerts including a celebration of the music of Olly Wilson and a performance at the Tempo Festival of Contemporary Music.

Milnes first conducted the San Francisco Contemporary Music Players in 1997, leading the Players in three concerts with soprano Dawn Upshaw. Later, he conducted the ensemble's CD of music by James Newton, *As the Sound of Many Waters*. He was selected to be Music Director of the San Francisco Contemporary Music Players this past summer.

The Ensemble

The San Francisco Contemporary Music Players, now entering its 32nd year, is a leader among America's most distinguished and successful chamber music organizations, championing, commissioning, and presenting the music of today's composers. With a 17-member ensemble and the largest annual budget of any organization of its type in America, the group presents works written for both large and small chamber ensembles. SFCMP is a seven-time winner of the prestigious national ASCAP/Chamber Music America Award for Adventurous Programming of Contemporary Music, having commissioned 62 pieces and performed over 980 new works, including 43 U.S. and 115 world premieres.

Each season the ensemble performs a six-concert series at the Yerba Buena Center for the Arts. It has also toured widely throughout California, with performances on such concert series as San Francisco Performances, Cal Performances, the Stern Grove Festival, the Other Minds Festival, Los Angeles' Monday Evening Concerts, the Ojai Festival, and the Festival of New American Music in Sacramento. SFCMP made its European debut at the Cheltenham Festival of Music in 1986 and its East Coast debut at the Library of Congress in 2001. The ensemble has recorded eight albums of its own and contributed to eight others. Its ambitious musical outreach programs involve over 20 educational events, including a new music evening course for adults to be launched next spring.

Staff

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 served on the Board of Governors of the C. G. Jung Institute of San Francisco from 1991 to 1997, and chaired the Institute's Development Committee. Mr. Frey is also a writer; his work has been published in *The Mississippi Review*.

Artistic Administrator **Elaine Ng** received her B.A. in Music from the University of California, Davis and her M.B.A. and M.A. in Arts Administration from Southern Methodist University in Dallas, TX. Along the way, she has worked with the Empyrean Ensemble, the Dallas Opera, the Dallas Symphony, and, most recently, the Studio Arts Centers International in Florence, Italy.

Michele Fromson, Associate Director, Educational Outreach and Development, holds a Ph.D. in music history and theory from the University of Pennsylvania and a certificate degree in non-profit management from the University of San Francisco. As a music historian, she has published many academic articles on Renaissance sacred music and has received four fellowships from the National Endowment for the Humanities. As a non-profit manager she led the new music ensemble EARPLAY as its executive director for five years and has done management consulting for the Empyrean Ensemble, Berkeley Opera, and Left Coast Chamber Ensemble.

Additional Listening and Reading

Listeners can find an excellent introduction to the music of **Christian Wolff** and his contemporaries on the the three-volume set titled *The New York School* (Hat Hut Records). Other important recordings include *Bread and Roses* (Mode) and *Burdocks* (Tzadik). Readers interested in Christian Wolff and the New York School should enjoy Michael Nyman's still-classic *Experimental Music: Cage and Beyond* (Cambridge University Press 1974, reprinted 1999). Many of Wolff's own writings have been collected in *Cues-Writings and Conversations* (MusikTexte).

Members of the Silesian String Quartet have recorded **Henryk Górecki's** *Genesis I: Elementi* on the Olympia label. In addition to their groundbreaking recording of *Symphony of Sorrowful Songs*, David Zinman and the London Sinfonietta have recorded *Kleines Requiem für eine Polka* on a Nonesuch CD that also includes Górecki's Concerto for Harpsichord and String Orchestra and *Good Night, in memoriam Michael Vyner*, with Dawn Upshaw, soprano. The Kronos Quartet has made the composer's string quartets, *Already it is Dusk* and *Quasi una Fantasia*, part of their recorded repertoire (Elektra Nonesuch). Adrian Thomas has written a biography of Górecki for the *Oxford Studies of Composers Series* (Clarendon Press, 1997).

—Beth Levy

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