



SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS

Shared Rituals

May 10, 2025 at 7:00 PM
Brava Theater



Shared Rituals

May 10, 2025

7:00 PM: Prelude Concert

8:00 PM: Mainstage Concert

Brava Theater

Eric Dudley, Artistic Director & Conductor

PROGRAM

PRELUDE CONCERT

Comedía (2025)

(33 minutes)

Paul Mortilla (b. 1995)

World Premiere

Cara Gabrielson, soprano

Kindra Scharich, mezzo-soprano

Eric Dudley, tenor

Ryan Bradford, baritone

Kevin Rogers, violin

Otis Harriel, violin

Mitso Floor, viola

Doug Machiz, cello

Sun Chang, harpsichord

Friction Quartet Commission

(Supported by Chamber Music America)

PAUSE

MAINSTAGE CONCERT

Indígena (1991)
(8 minutes)

Bay Area premiere

Tania León (b. 1943)

Tod Brody, flute
Kyle Bruckmann, oboe
Peter Josheff, clarinet
Jamael Smith, bassoon
Alicia Telford, horn
Daniel Norris, trumpet
Allegra Chapman, piano
Gregory Massa, percussion
Kevin Rogers, violin
Susan Freier, violin
Mitso Floor, viola
Stephen Harrison, cello
Richard Worn, double bass

Lamento del Panaca (2008)
(6 minutes)

Gabriela Lena Frank (b. 1972)

David Tanenbaum, guitar

y los oros la luz (2008)
(8 minutes)

U.S. premiere

Ana Lara (b. 1959)

Tod Brody, flute
Peter Josheff, bass-clarinet
Kevin Rogers, violin
Doug Machiz, cello
Allegra Chapman, piano

INTERMISSION

Tiempo Norte, Tiempo Sur (2008)
(12 minutes)

West Coast premiere

Miguel Chuaqui (b. 1964)

continued

Tod Brody, flute/piccolo
Kyle Bruckmann, oboe
Peter Josheff, clarinet
Jamael Smith, bassoon
Alicia Telford, horn
Daniel Norris, trumpet
Brendan Lai-Tong, trombone
Divesh Karamchandani, timpani
Gregory Messa, percussion
Chelsea Tin Yi Wong, piano
Kevin Rogers, violin
Susan Freier, violin
Mitso Floor, viola
Stephen Harrison, cello
Richard Worn, double-bass

Corpórea (2014)
(18 minutes)

Bay Area premiere

Gabriela Ortiz (b.1964)

- I. Air
- II. Breathing dance
- III. Intangible, Arising adagio
- IV. Ritual mind,- corporeous pulse

Tod Brody, flute
Peter Josheff, clarinet
Alicia Telford, horn
Daniel Norris, trumpet
Jennifer Ellis, harp
Divesh Karamchandani, percussion
Kevin Rogers, violin
Stephen Harrison, cello
Richard Worn, double-bass

Composer Bios & Program Notes



Paul Mortilla is a composer and performer currently finishing his doctorate at Rice University. He received a Master's of Music from the Yale School of Music (2020) and a Bachelor's from Indiana University (2017). He has studied music composition with Karim Al-Zand, Art Gottschalk, Anthony Brandt, David Lang, Christopher Theofinidis, Martin Bresnick, Aaron J. Kernis, Don Freund, David Dzubay, Aaron Travers, Claude Baker, and Scott Stinson. His music has been played by Ensemble NEWSRQ, Pathos Trio, Alarm Will Sound, Callithumpian Consort, and Albany Symphony's Dogs of Desire. In 2017, Paul was a composition fellow at Tanglewood Music Festival, and in 2022, a composition fellow at Aspen Music Festival. In 2019, he received an Charles Ives Scholarship from the American Academy of Arts and Letters for his work *Stupor* and his Piano Concerto. In 2020, he received a Yale School of Music Charles Wood Award, and Yale School of Music Teaching Fellowship. Beyond music, Paul is vegan, has two cats, is married to Tian Qin, plays Javanese Gamelan with Houston's Gamelan of the New Moon, and is interested in classical Tibetan.

Comedia

The idea to compose *Comedia* was with me for many years, even before I knew I would work with Dante's poetry. The primordial beginnings of this work began when I came across the ascent of the planets in Jodorowsky's *The Holy Mountain*, a psychedelic film from 1973 about the search for enlightenment. Each world contained a reality out of balance. For example, Venus was overly obsessive with surface-level beauty but lacking genuine substance, Mars was pointlessly cruel, Jupiter was cold, Saturn, maniacal, and so on. When I discovered parallel's in Dante's *Paradiso*, I knew that was the text to use. The act of composition was itself my own ascension through each sphere, where I tried to make clippings of the original text that captured moments that I could illuminate musically.

Along with Dante's text, there are time of reflections where I set excerpts from *Maroon*, a novella by my friend, Jordan Lenchitz, who describes it as a 'post-post ironic retelling of Dante's *Inferno*'. I also set assembly code from the Apollo 11 guidance computer, which itself contained references to Shakespeare, reinforced by invocations to Apollo in the Luna movement and Hildegard von Bingen's *lingua ignota*, which appears as we approach the Empyrean. In many ways this work is like a surreal oratorio, opening with some obscure Baroque music that accidentally falls into a portal to other worlds again and again, to finally exit this universe all together.



Tania León is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. In 2023, she was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. Most recently, León became the London Philharmonic

Orchestra's next Composer-in-Residence—a post she will hold for two seasons, beginning in September 2023. She held Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project *Alone Together*, and The Curtis Institute. Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature a work for the League of American Orchestras, and a work for Claire Chase, flute, and The Crossing Choir with text by Rita Dove.

Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain).

***Indígena* (1991)**

Tania León's heritage takes center stage in *Indígena* (1991), a piece commissioned by Town Hall for the Solisti Chamber Orchestra of New York. The work opens with rhapsodic, cadenza-like woodwind flourishes, each answered by bursts of percussion, before settling into a driving, interlocking polyrhythmic groove.

León evokes the energy of a *comparsa*—a group of masked revelers parading through the streets during Carnival. In these festive gatherings, a winner is always crowned, and the trumpet reigns as the king of the *comparsa*. Its sound can be heard from afar, growing louder as the parade approaches, carried by the intensifying polyrhythms.

In *Indígena*, the trumpet takes center stage, delivering bold, brilliant solos that elicit responses from the ensemble, the *comparsa*'s "chorus." Only once does it quote an authentic *comparsa* melody—"La Jardinera"—which the ensemble echoes before a frenzied outburst of revelry erupts.



Gabriela Lena Frank - Currently serving as Composer-in-Residence with the storied Philadelphia Orchestra and included in the Washington Post's list of the most significant women composers in history (August, 2017), identity has always been at the center of composer/pianist Gabriela Lena Frank's music. Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela explores her multicultural heritage through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Gabriela has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own experience as a multi-racial Latina, but also refracts her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into a Western classical framework that is uniquely her own.

Moreover, she writes, "There's usually a story line behind my music; a scenario or character." While the enjoyment of her works can be obtained solely from her music, the composer's program notes enhance the listener's experience, for they describe how a piano part mimics a marimba or pan-pipes, or how a movement is based on a particular type of folk song, where the singer is mockingly crying.

***Lamento del Panaca* (2008)**

Lamento del Panaca is scored for solo guitar and loosely inspired by Andean folkloric motifs. The piece conveys a melancholic yet deeply emotional appeal from the *panaca*—a ritual group that emerged upon the death of an Inca king. Led by the king's second son, the *panaca* functioned as a complex clan entity, preserving and asserting the deceased ruler's political and cultural authority.



Ana Lara is a vital personality in Mexican contemporary music. She is highly regarded as a composer as well as promoter and programmer. She has worked as artistic director of contemporary music at Festival Internacional Cervantino (2007-2009) and created the Festival Internacional Música y Escena which she directed for 13 years (1998-2012). Since 1989 she

produces the program *Hacia una nueva música* at University Radio (Radio UNAM) devoted to contemporary music.

Since 2015, together with Jean-Paul Bernard (ex-director of Les Percussions de Strasbourg) has created *Afinidades Insospechadas*, a platform for interdisciplinary works based on collaboration and academic education.

She was the Cultural Attachée at the Mexican Embassy in France and the Director of the Instituto Cultural de Mexico in Paris from 2016-2017. Recent works include *Au-delà du visible* for string quartet commissioned by the Louvre Museum and the *Quatuor Diotima, Malgré la nuit*, for piano, percussion and electronic commissioned by the CIRM, *Callada Calma*, composed to celebrate Mario Lavista's 70 birthday for mezzo, flute, bass clarinet and piano and *El Baile*, musical theater commissioned by the Instituto Nacional de Bellas Artes.

***y los oros la luz* (2008)**

For some time now, I've been working with my sister, the visual artist Magali Lara, integrating my music into her animations. This time we decided it would be music written especially for her exhibition called *Glaciers (Glaciares)*, inspired specifically by the glaciers of southern Argentina she had just visited and which she was deeply impressed by and in a deeper sense, made us think about our mother suffering from Alzheimer's disease.

At the same time, I had been commissioned to write a piece for the Pierrot Lunaire Ensemble Wien, and the result of these two impulses was *y los oros la luz* composed in 2008. The poem by Idea Vilariño from which this phrase comes, combined with Magali's images, reflect for me the idea of how sometimes things happen in life that are like a glacier breaking up with a huge roar, but only after having slowly broken up without anyone noticing, leaving an indelible mark. Something has been irreparably broken long before we see its effects, and no matter how terrible the damage, life whistles happily, unaware of human losses. This piece is dedicated to my sister María Pía.



The Chilean-American composer **Miguel Chuaqui** was born in 1964 in Berkeley, California, and grew up in Santiago, Chile. He studied piano at the Escuela Moderna de Música and the Pontificia Universidad Católica de Chile. He completed his undergraduate studies at the University of California at Berkeley, where he studied electroacoustic music at the Center for New Music and Audio Technologies (CNMAT) and went on to complete a Ph.D. in

Composition with composer Andrew Imbrie. His music, which includes orchestral, chamber, vocal, and electroacoustic works, has been performed in many venues in the U.S. and abroad, by ensembles and music presenters such as NOVA, Speculum Musicae, Parnassus, Earplay, Left Coast Ensemble, Empyrean Ensemble, Octagon, Riverside Symphony (New York), New York Virtuoso Singers, Colorado Chamber Players, Canyonlands Ensemble, Abramyan String Quartet, Ulysses Quartet, Ensemble Bartok Chile, Teatro del Lago (Frutillar), SEAMUS (Society for Electro-

Acoustic Music in the U.S.), NYCEMF (New York City Electroacoustic Music Festival), and Festival Ai-Maako (Chile).

Miguel Chuaqui has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from many U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Parma Recordings, Centaur Records, New World Records, and Albany Records, and they are available on all streaming platforms. He hosted the 2008 SEAMUS (Society for Electro-Acoustic Music in the United States) National Conference, SEAMUS 2008, and his research interests include collaborations with colleagues in areas as diverse as Modern Dance (interactive dance systems) and the School of Medicine (interactive software development for therapeutic musical applications).

Tiempo Norte, Tiempo Sur (2008)

Tiempo Norte, Tiempo Sur was commissioned by the Utah Arts Council for the 2008 Utah Arts Festival, and it evokes the bilingual influences of my life — conscious of American and Chilean antecedents— incorporating the unique harmonic and rhythmic gestures of jazz with the folk rhythms and melodies from Latin America. The jazzy opening “American” gesture, for instance, is quickly followed by Latin American dance music in six-eight time and irregular rhythms.



Born to a musical family in Mexico City, **Gabriela Ortiz** has always felt she didn't choose music—music chose her. Her parents were founding members of Los Folkloristas, a renowned ensemble dedicated to performing Latin American folk music. While playing charango and guitar with her parents' group, she was also learning classical piano. Her formal studies began under esteemed Mexican composers Mario Lavista, Federico Ibarra, and Daniel Catán. Later, she continued her studies in Europe, earning a master's degree at Guild Hall School of Music and Drama under the guidance of Robert Saxton, and earning a doctorate in composition and electronic music from London's City University under the guidance of Simon Emmerson.

Ortiz's music incorporates seemingly disparate musical worlds, from traditional and popular idioms to avant-garde techniques and multimedia works. This is, perhaps, the most salient characteristic of her oeuvre: an ingenious merging of distinct sonic worlds. While Ortiz continues to draw inspiration from Mexican subjects, she is interested in composing music that speaks to international audiences.

A landmark achievement in her career came in 2025 when her portrait album *Revolucióndiamantina*, recorded by the Los Angeles Philharmonic and Gustavo Dudamel, won three GRAMMY Awards, including Best Contemporary Classical Composition for the title track. This historic recognition solidified her as a leading voice in contemporary classical music.

***Corpórea* (2014)**

Corpórea explores the oscillation between material existence and spiritual transcendence. The fourth and final movement, “Ritual Mind – Corporeous Pulse,” embodies the most rhythmic, primal, and earthly aspects of life.

The piece is dedicated to Mexican diplomat Gilberto Bosques Saldívar (1892–1995), who risked his life to save hundreds of Jews and exiled Spanish revolutionaries.

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Artistic Director & Conductor Eric Dudley

Now in his seventh season as Artistic Director of SFCMP, Eric Dudley leads a multi-faceted career as a conductor, composer, vocalist and pianist deeply engaged in the performance and creation of contemporary music. From its founding in 2009, Eric sang as a member of the genre-defying vocal octet Roomful of Teeth, touring worldwide and recording a full catalog of newly commissioned works with the Grammy Award-winning ensemble for a period of twelve years. He moved to the Bay Area in 2016 to oversee the orchestra program at the San Francisco Conservatory of Music, becoming the next Artistic Director for the Contemporary Music Players in 2017. Eric was also a principal conductor for the Bendigo Festival of Exploratory Music in Australia, and directed Roomful of Teeth, International Contemporary Ensemble, and Ensemble L'Instant Donné in productions with Peter Sellars at Ojai Festival and Paris Festival d'Automne.



While living in New York City, Eric conducted and performed with organizations as diverse as Ekmeles and TENET vocal ensembles, the Choir of Trinity Wall Street, Talea Ensemble, American Symphony Orchestra, Ensemble Signal and the New York Philharmonic. He was an assistant conductor for the Cincinnati Symphony Orchestra under Paavo Järvi and the Princeton Symphony Orchestra under Rossen Milanov for several seasons, and some of his recent guest engagements include the Adelaide Symphony Orchestra in Australia, and the National Symphony Orchestra at the Kennedy Center.

A passionate educator, Eric was on the faculty of Mannes College/The New School for Music in New York, as well as leading the orchestra and teaching conducting at the San Francisco Conservatory of Music for three years. He currently serves on the full-time faculty of the Conservatory of Music at The University of the Pacific, where he is a professor of voice and coach/conductor for Pacific Opera Theatre. As a pianist and chamber musician, he has performed with members of Novus New York and the Cincinnati and Princeton symphony orchestras. His own music has been premiered and recorded by the Hartford Symphony Orchestra, Quey Percussion Duo, and by Roomful of Teeth. Eric holds a bachelor's degree in composition from the Eastman School of Music, and master's and doctorate degrees in orchestral conducting from Yale, where he was the recipient of the Dean's Prize. He lives in Concord, California with his wife Melanie, and their son Ethan.



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Stephen Harrison, cello
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A former subscriber, Harold Wollack, left the first bequest to help underwrite the ensemble's concerts and programs. Recently, the ensemble received generous bequests from the estates of Jane Roos and Victor & Esta Wolfram. All bequests help to ensure that our organization will remain vibrant and that future generations will enjoy the music of the San Francisco Contemporary Music Players. We thank the following individuals who have arranged a legacy gift in support of our future:

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Richard Aldag, Executive Director
director@sfcmp.org
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A sneak peak out our 2025-26 Mainstage Concert Series

America Reflections I: Hear/Now

Sunday, November 16, 2025 at 4:00 pm - Brava Theater

Shulamit Ran - *Soliloquy* (1997)

Samuel Adams - *First Work* (2025) - Co-commission/West Coast premiere

Terry Riley - *Innocencia - Se Aparace La Muerte Inocentmente Por La Tarde/La Muerte en Medias Caladas Negras* (1993)

John Adams - *Chamber Symphony* (1992)

Saturday, January 31, 2026 at 7:30 PM - Taube Atrium Theater

Ruth Crawford Seeger - *Music for Small Orchestra* (1926)

Seare Ahmad Farhat - *Muzzahaimat* (2023) - Bay Area premiere

Vivian Fung - *Ominous* (2024) - West Coast premiere

Steve Reich - *Jacob's Ladder* (2023) - West Coast premiere

Saturday, April 12, 2026 at 7:30 PM - Taube Atrium Theater

Chen Yi - *Fire* (2019) - West Coast premiere

Viet Cuong - *Electric Aroma* (2018)

Elizabeth Ogonek - *Lightenings* (2016)

Justin Weiss - *Through Depths and Shadows* (2023) - West Coast premiere

Elliott Carter - *Mosaic for Harp & Ensemble* (2004) - West Coast premiere

Saturday, May 16, 2026 at 7:30 P - Brava Theater

Nico Muhly - *Flexible Music* (2003)

Edward Smaldone - *New work* (2026) - 20' - Commission/World Premiere

Suzanne Sorkin - *a hint of light remains* (2019)

John Zorn - *Baudelaires* (2013)

John Adams - *Son of Chamber Symphony* (2007)



ARTZenter Institute Emerging Composer Project

June 18 & 20, 2025

7:30 PM

Herbst Theatre

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