SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS
American Reflections: EXUBERANCE
November 16, 2025
4:00 PM
Brava Theater

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

American Reflections: EXUBERANCE

November 16, 2025
"Under the Hood": 3:15 pm - Artistic Director Eric Dudley with composers Samuel Adams and John Adams
Concert: 4:00 pm
Brava Theater Center

Eric Dudley, Artistic Director & Conductor
Guest Artist: Winnie Nieh, soprano

PROGRAM

Soliloquy (1997) — Shulamit Ran (b. 1949)
(9 minutes)

Kevin Rogers, violin
Douglas Machiz, cello
Kate Campbell, piano

First Work (2024-25) — Samuel Carl Adams (b. 1985)
Co-commissioners: Aspen Music Festival and School, San Francisco Contemporary Music Players, University of California Thornton School of Music, and Oberlin College & Conservatory
(25 minutes)

I. *Makebelieve*
II. *First Work*
III. *The Universe as Primal Scream*

West Coast Premiere

Winnie Nieh, soprano
Tod Brody, flute
Jessie Nucho, flute
Peter Josheff, clarinet
Clayton Luckadoo, clarinet
Divesh Karamchandani, percussion

continued

James Beauton, percussion
Amy Ahn, harp
Kate Campbell, piano
Hrabba Atladottir, violin
Susan Freier, violin
Kevin Rogers, viola
Stephen Harrison, cello
Richard Worn, double-bass

INTERMISSION

Dias de los Muertos (1988) Terry Riley (b. 1935)
(14 minutes) *In Celebration of the Composer's 90th Birthday*
I. *Innocencia - Se Aparace La Muerte Inocentmente Por La Tarde*
II. La Muerte en Medias Caladas Negras

David Tanenbaum, guitar
James Beauton, percussion

Chamber Symphony (1992) John Adams (b. 1947)
(22 minutes)
I. *Mongrel Airs*
II. *Aria with Walking Bass*
III. *Roadrunner*

Tod Brody, flute/piccolo
Sarah Rathke, oboe
Clayton Luckadoo, Eb clarinet
Peter Josheff, bass clarinet
Jamael Smith, bassoon
Jeff Robinson, contra-bassoon
Jason Whitney, horn
John Freeman, trumpet
Brendan Lai-Tong, trombone
James Beauton, percussiom
Allegra Chapman, keyboard
Hrabba Atladottir, violin
Kevin Rogers, viola
Stephen Harrison, cello
Richard Worn, double-bass

Samuel Carl Adams
***First Work* (2025)**
Texts

Makebelieve
Pádraig Ó Tuama

And on the first day
god made
something up.
Then everything came along:

seconds, sex and
beasts and breaths and rabies;
hunger, healing,
lust and lust's rejections;
swarming things that swarm
inside the dirt;
girth and grind
and grit and shit and all shit's functions;
rings inside the treetrunk
and branches broken by the snow;
pigs' hearts and stars,
mystery, suspense and stingrays;
insects, blood
and interests and death;
eventually, us,
with all our viruses, laments and curiosities;
all our songs and made-up stories;
and our songs about the stories we've forgotten;
and all that we've forgotten we've forgotten;

and to hold it all together god made time
and those rhyming seasons
that display decay.

The First Word
Malachi Black

Her breath swung open like a broken shell:
and there, held in the blister of damp air
between her foreteeth and her tongue, it was—

no call; no song; no prayer; no jagged spell:
it was an emblem housed in sound, a palm
pressed from the ochre palette of her mouth

into the cave wall of his skull: it was
not yes, or you, or hawk, or love; just look,
and, when he did, the word dissolved.

The Universe as Primal Scream
Tracy K. Smith

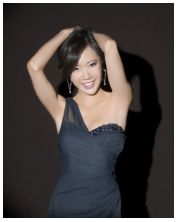
5pm on the nose. They open their mouths
And it rolls out: high, shrill and metallic.
First the boy, then his sister. Occasionally,
They both let loose at once, and I think
Of putting on my shoes to go up and see
Whether it is merely an experiment
Their parents have been conducting
Upon the good crystal, which must surely
Lie shattered to dust on the floor.

Maybe the mother is still proud
Of the four pink lungs she nursed
To such might.
Perhaps, if they hit
The magic decibel, the whole building
Will lift-off, and we'll ride to glory
Like Elijah. If this is it—if this is what
Their cries are cocked toward—let the sky
Pass from blue, to red, to molten gold,
To black. Let the heaven we inherit approach.

Whether it is our dead in Old Testament robes,
Or a door opening onto the roiling infinity of space.
Whether it will bend down to greet us like a father,
Or swallow us like a furnace. I'm ready
To meet what refuses to let us keep anything
For long. What teases us with blessings,
Bends us with grief. Wizard, thief, the great
Wind rushing to knock our mirrors to the floor,
To sweep our short lives clean. How mean

Our racket seems beside it. My stereo on shuffle.
The neighbor chopping onions through a wall.
All of it just a hiccough against what may never
Come for us. And the kids upstairs still at it,
Screaming like the Dawn of Man, as if something
They have no name for has begun to insist
Upon being born.

Guest Artist: Winnie Nieh, soprano



Soprano Winnie Nieh (pronounced “near”) graduated from Harvard and holds Associate diplomas from Trinity College London in piano, violin and voice. Gifted with perfect pitch, she has delighted audiences as she “fearlessly flew through the stratospheric range” and “rose thrillingly to the occasion [when called upon for] an electrifying vocal high-wire act.” She has appeared as a soloist at Carnegie Hall, Lincoln Center and the Austrian Embassy, as well as in Germany, Canada, South Korea and Hong Kong. She made her European solo debut with legendary Maestro Helmuth Rilling in Bach’s Cantata BWV 147. She won First Place in St. Andrews Arts Council’s International Aria Competition, Third Place & Audience Favorite in Madison Early Music Festival’s Handel Aria Competition, was a National Finalist in New York Lyric Opera’s Competition, and a Runner-up in two consecutive San Francisco Classical Voice Best of the Bay polls. An avid proponent of new music, she has collaborated with many composers and librettists in New York, Boston, San Francisco and Los Angeles, premiering and performing their works .

Composer Bios & Program Notes

Shulamit Ran's music has been praised as "gloriously human," "compelling not only for its white-hot emotional content but for its intelligence and compositional clarity," and "she has written with the same sense of humanity found in Mozart's most profound opera arias or Mahler's searching symphonies."

Ran began composing songs to Hebrew poetry at the age of seven in her native Israel. By nine, she was studying composition and piano with some of Israel's most noted musicians, and within several years was having her early works performed by professional musicians, as well as orchestras. She continued her studies in the U.S., on scholarships form the Mannes College of Music and the America Israel Cultural Foundation. Winner of the 1991 Pulitzer Prize in music for her *Symphony*, she has been awarded most major honors given to composers in the U.S., including two fellowships from the Guggenheim Foundation, grants and commissions from the Koussevitzky Foundation at the Library of Congress, the National Endowment for the Arts, the Fromm Music Foundation, Chamber Music America, the American Academy and Institute for Arts and Letters, first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, and many more.

Shulamit, who is now the Andrew MacLeish Distinguished Service Professor Emerita at the University of Chicago Department of Music, where she has taught since 1973, lists her late-colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

Her music has been performed worldwide by leading ensembles including the Chicago Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, the Israel Philharmonic, the New York Philharmonic, the American Composers Orchestra, the Mendelssohn, Brentano, Pacifica, Juilliard, and Spektral Quartets, Chanticleer, the Chamber Music Society of Lincoln Center, and many others. Maestros Daniel Barenboim, Pierre Boulez, Christoph von Dohnányi, Gustavo Dudamel, Zubin Mehta, Yehudi Menhuin, Gary Bertini, Arthur Fagen, Marin Alsop, David Shallon, Catherine Comet, and others have conducted her works. She served as Composer-in-Residence with the Chicago Symphony Orchestra between 1990 and 1997, and with the Lyric Opera of Chicago in 1994-1997 where her residency culminated in the premiere of her first opera *Between Two Worlds* (the Dybbuk).

Soliloquy (1997)
Soliloquy is dedicated to the Peabody Trio, which premiered the work in February of 1998, at Buckley Recital Hall in Amherst, Massachusetts. The work is an adaptation of Yearning for violin and string orchestra, a piece composed for violinist Edna Michell and the late Yehudi Menuhin in 1995. Ran's compositional point of departure for both versions of this piece was a yearning musical line sung by the character, Khonnon, in her opera, *Between Two Worlds* (The Dybbuk).

Soliloquy falls squarely into Ran's Middle Eastern–inspired compositions. The expansive introduction is crafted with a deep, repeated legato octave drone in the piano, and wide-open chordal intervals, upon which the strings add ethereal layers or minor seconds. Texture and timbres are paramount, with glassy sul ponticello bowing and a feeling of weightlessness. The violin comes to the fore with the largely stepwise and whole-tone theme. The entire piece develops organically from this rising melody. Brief trills in the line allude to a free and improvisatory tradition, although they are completely notated in the score. The theme is passed and shared, developed, and moved toward a climax. This important arrival is constructed from the extremes of range—piano at its lowest notes, violin in high harmonics, and the cello providing balance in the mid-range with a tremolo at the bridge.

The second half of the piece is rhythmically driven, with piano and cello setting a backdrop upon which the violin theme continues building. An accelerando doubles the rhythmic activity, moving the piece upward in range, arriving at a cantabile return of the violin theme. The cello, in a plaintive reply, sings an inverted version of the theme, moving downward, returning the melody to the violin, and eventually bringing the trio to the original open mood of the introduction, which is recapitulated here in quiet conclusion.

Samuel Carl Adams is an American composer. Gramophone Magazine praised Adams as "among the most interesting composers of the millennial generation in his negotiation of the tensions that shape and define his musical narratives: between directness and implication, silence and resonance, emotion and its aftermath."

His work resists the traditional tensions of classical music, blending acoustic and digital sounds in inventive, texturally rich compositions. Adams's music has been hailed as "mesmerizing" by The New York Times and The San Francisco Chronicle, "transcendent" by The Chicago Tribune, and "beguiling" by The Strad magazine. He has been commissioned by a number of major ensembles, including the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Australian Chamber Orchestra, Chicago Symphony, Cincinnati Symphony, Dallas Symphony, Los Angeles Chamber Orchestra, and The Living Earth Show. He has also

collaborated with many of today's leading artists, such as conductors Esa-Pekka Salonen, Michael Tilson Thomas, Karina Canellakis, and David Robertson; pianists Conor Hanick, Emanuel Ax, Sarah Cahill, and Joyce Yang; and violinists Karen Gomyo, Anthony Marwood, and Jennifer Koh.

As a committed educator, Adams regularly collaborates with young musicians. In 2015, he helped establish the Civic Orchestra New Music Workshop with the Negaunee Institute of Music, a program for emerging composers. He was also in residence with the National Youth Orchestra of the United States of America in 2014, where he composed a work premiered under the baton of David Robertson. Adams has written two works for The Crowden School in Berkeley, CA, where he continues to mentor students.

Adams served as Mead Composer-in-Residence with the Chicago Symphony Orchestra from 2015 to 2018 and as Composer-in-Residence with Het Concertgebouw in Amsterdam during the 2021-22 season. He has held residencies at Civitella Ranieri (Umbria, Italy), Music Academy of the West (Santa Barbara, CA), Spoleto Festival (Charleston, SC), Djerassi Resident Artists Program (California, USA), Ucross (Wyoming, USA), and the Visby International Centre for Composers (Gotland, Sweden). Adams lives and works in Seattle, WA.

First Work (2024-25)
Poems by Pádraig Ó Tuama, Malachi Black, and Tracy K. Smith

First Work explores the mystery of origins through the distinctive voices of three contemporary poets. Rather than attempting to offer answers, *First Work* embraces the threshold between the known and the unknowable, setting texts that grapple with creation myths, the birth of language, and unexpected moments of transcendence.

The cycle opens with Pádraig Ó Tuama's "Makebelieve," a poem that recasts the biblical creation story as a cosmic shrug: “And on the first day / god made / something up.” Ó Tuama, an Irish poet and theologian, presents creation as an impulsive act of improvisation, unleashing a tumbling flood of images both sacred and profane. The movement's long instrumental opening creates space for musical creation itself before the voice enters to guide us through Ó Tuama's inventory of existence—from "sex and beasts and breaths and rabies" to "all our songs and made-up stories."

The second movement sets Malachi Black's enigmatic "The First Word," which reimagines the Gospel of John's opening—"In the beginning was the Word"—as an intimate moment between two people. Black, author of “Indirect Light” (2024) and “Storm Toward Morning” (2014), was born in Boston and raised in New Jersey, and his poetry often excavates meaning from moments of connection and loss. In contrast to the expansive first movement, I built this setting around a single, binding melody that unites voice and ensemble, breaking away only for the crucial italicized line: "not yes, or you, or hawk, or love; just look." Here, I attempt to set the music, too, in italics, and the first word dissolves at the moment of recognition, suggesting that the most profound communications exist beyond language itself.

The final movement, Tracy K. Smith's "The Universe as Primal Scream," grounds transcendence in daily life as a neighbor’s children, "screaming like the Dawn of Man," catalyze a roiling metaphysical meditation. Smith, former U.S. Poet Laureate and Pulitzer Prize winner, imagines that perhaps these cries—at once piercing and life-affirming—might achieve "the magic decibel" to lift the building and "ride to glory / Like Elijah." I hoped to match the poem's fluid transformation between the conversational and quotidian to the prophetic and deeply charged.

My inspiration to create *First Work* was Jean Sibelius's *Luonnotar*, a work very close to my heart that sets the creation myth from the Kalevala, Finland’s national epic. My approach, however, is personal in its embrace of uncertainty and multiplicity. Where traditional creation narratives offer certain answers, these three poets explore the provisional, the mysterious, and the ongoing nature of creation itself.

First Work premiered at the 2025 Aspen Music Festival with soprano Melanie Spector and the Aspen Contemporary Ensemble under Tim Weiss's direction.

- Samuel Adams

Terrence (Terry) Mitchell Riley is an American composer and performing musician best known as a pioneer of the minimalist school of composition. Influenced by jazz and Indian classical music, his work became notable for its innovative use of repetition, tape music techniques, improvisation, and delay systems. His best known works are the 1964 composition *In C* and the 1969 album “A Rainbow in Curved Air,” both considered

landmarks of minimalism and important influences on experimental music, rock, and contemporary electronic music. Subsequent works such as Shri Camel (1980) explored just intonation.

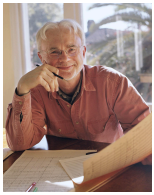
Raised in Redding, California, Riley began studying composition and performing piano in the 1950s. He befriended and collaborated with composer La Monte Young, and later became involved with both the San Francisco Tape Music Center and Young's New York collective, the Theatre of Eternal Music. A three-record deal with CBS in the late 1960s brought his work to wider audiences. In 1970, he began intensive studies under Hindustani singer Pandit Pran Nath, whom he often accompanied in performance. He has collaborated frequently throughout his career, most extensively with chamber ensemble the Kronos Quartet and his son, guitarist Gyan Riley.

Dias de los Muertos (1988)
Terry Riley conceived his two-movement suite, *Dias de los Muertos*, as a musical exploration of the untimely and unexpected ways in which Death manifests itself. This idea was inspired by a passage in the writings of Carlos Castaneda, in which Don Juan warns Carlos to always be on the lookout for Death, because it is always lurking nearby and can appear without warning. Riley extrapolates this concept into two musical scenarios, which are executed by an acoustic guitarist and a percussionist. The first of the two movements, bearing the title *Innocencia -- Se Aparace la Muerte Inocentemente por la tarde* (Innocence: Death Appears Innocently in the Afternoon"), begins with the guitar in a series of blunt figuration statements punctuated by tiny cymbals. This texture gradually coalesces into a more coherent dialogue between the guitar and the marimba, which trade figurations and execute clever countermelodies that spiral into and out of each other. Eventually, the marimba assumes a more accompaniment role, and delegates duties to the tabla and other drums, while the guitar indulges in more lyrical and virtuosic play. By the end of the movement, the guitar has fallen into a steady stream of angular chords, stepping in strict time with the expressionless beat of the drums -- vividly depicting the narrative suggested by Riley's title.

The title of the second movement is slightly less ominous: *La Muerte en Medias Caladas Negras* ("Death Appears in Black Fishnet Stockings"). The movement begins with mysterious and sometimes coy exchanges between the marimba and guitar, in what sounds like some kind of Spanish "Dance of the Seven Veils." The composer tells us that the movement, which he counts among his favorite compositions, was "inspired by a private concert I gave for a certain American Holyman whose female devotees were exposing lots of bare belly and naval" -- and wearing black fishnet stockings. The dance of seduction that comprises this

is a dance of death disguised as a beautiful woman. The movement alternates between fits of busy tension and languorous repose, finally settling into a kind of ethereal dream-state in which the guitar and marimba are kept in check by the intermittent clap of a high hat. As the title suggests, however, the movement ends not in amorous bliss but deception and death; indeed, instead of a final cadential resolution, we are left with an utterly irresolute dissonance.

Jeremy Grimshaw



J**ohn Adams** - Composer, conductor, and creative thinker, "arguably our greatest living composer" (New York Times)—John Adams occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Among Adams's works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops, Chamber Symphony, Absolute Jest, Short Ride in a Fast Machine*, and his Violin Concerto. His stage works, many in collaboration with director Peter Sellars, include *Nixon in China, The Death of Klinghoffer, El Niño, Doctor Atomic, A Flowering Tree*, the Passion oratorio *The Gospel According to the Other Mary*, and *Girls of the Golden West.* Adams's most recent opera, *Antony and Cleopatra,* featuring a libretto adapted by the composer from Shakespeare's tragedy, was presented at the Metropolitan Opera in spring 2025, directed by Elkhanah Pulitzer, with the composer conducting.

Adams has received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, and the Juilliard School. Since 2009 he has held the position of Creative Chair with the Los Angeles Philharmonic. A provocative writer, he is the author of the highly acclaimed autobiography "Hallelujah Junction," whose writings have appeared in both The New Yorker Magazine and the New York Times Book Review.

In 2022, Nonesuch Records released the 40-disc John Adams Collected Works, a box set of recordings spanning more than four decades of the composer's career with the label.

***Chamber Symphony* (1992)**

The *Chamber Symphony*, written between September and December of 1992, was commissioned by the Gerbode Foundation for the San Francisco Contemporary Chamber Players, who gave the American premiere on April 12, 1993. The world premiere performances were given in The Hague, Holland by the Schoenberg Ensemble in January of 1993.

Written for 15 instruments and lasting 22 minutes, the *Chamber Symphony* bears a

suspicious resemblance to its eponymous predecessor, the Opus 9 of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's, although mine includes parts for synthesizer, percussion (a trap set), trumpet, and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, "Mongrel Airs," "Aria with Walking Bass," and "Roadrunner." The titles give a hint of the general ambience of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project, I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called "the shock of recognition": I was sitting in my studio, studying the score to Schoenberg's Chamber Symphony, and as I was doing so I became aware that my seven year old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the '50's). The hyperactive, insistantly aggressive, and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic, and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time, my music has been conceived for large forces and has involved broad brushstrokes on big canvases. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops*, or *Grand Pianola Music* have essentially been studies in the acoustic power of massed sonorities. Chamber Music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlocking that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music--and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular bandwagon--also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I come to know as a performer, which also served as suggestive: Milhaud's *La Creation du Monde*, Stravinsky's *Octet* and *L'Histoire du Soldat*, and Hindemith's marvelous *Kleine Kammermusik*, a little-known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly sixty years.

Despite all the good humor, my *Chamber Symphony* turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to the inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. ("Discipliner et Punire" was the original title of the first movement, before I decided on "Mongrel Airs" to honor a British critic who complained that my music lacked breeding.)

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Artistic Director & Conductor Eric Dudley

Now in his eighth 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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There are a variety of ways to support our work:

- Donate via your Donor Advised Fund.
- Give a gift of stocks or other appreciated assets to our organization.
- Underwrite a performance, recording, commission, or full concert.
- Engage your company as a corporate sponsor.
- Does your employer sponsor matching gifts for charitable donations?
- Join the Legacy Circle and support us through planned giving.

LEGACY CIRCLE
THE HAROLD WOLLACK LEGACY CIRCLE

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:

A.Robin Orden
Adam Frey
Eunice Childs
(*in memory of Dr. Alfred W. Childs*) *
Anne Baldwin
Roy C. (Bud) Johns*
C. Michael Richards *
Dianne J. Ellsworth
Donald Blais
George Bosworth *
Harold Wollack *
Holly Hartley
Jacqueline S. Hoefer *
Jane Roos and Jean-Louis LeRoux *
Margot Golding
Paul Griffin
Priscilla Brown
Renate Kay *
Ruth Caron Jacobs *
Susan and Harry Hartzell
Terry McKelvey
Victor and Esta Wolfram*

*realized

For questions about these and other giving opportunities,
please don't hesitate to contact us:
Richard Aldag, Executive Director
director@sfcmp.org
(415) 290-4174

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

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)

SOUND & WINE

January 31, 2026
5:00 PM - 7:30 PM
Wilsey Education Studio (4th Floor, War Memorial Performing Arts Center)

Sound & Wine 2026, our annual fundraising event, will be an extraordinary evening celebrating our Guest of Honor : composer Chen Yi. Enjoy great music, food, beverages, and a silent auction - all in support of the San Francisco Contemporary Music Players.

And join us across the hall in the Taube Atrium Theater at 8:00 PM for our “Fire - and Lightening” program