



BAY BRIDGES



October 3, 2026

7:30 PM

Brava Theater Center

Eric Dudley, Artistic Director & Conductor



Now in his eighth season as Artistic Director, 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.



LUMINOUS REFRACTIONS: BAY BRIDGES

October 3, 2026

"Under the Hood": 6:45 PM

Concert: 7:30 PM

Brava Theater Center

Eric Dudley, Artistic Director & Conductor

PROGRAM

Migration (2021) *

(Duration: 10:00)

Shuying Li

Tod Brody, flute
Peter Josheff, clarinet
James Beauton, percussion
Allegra Chapman, piano
Kevin Rogers, violin
Stephen Harrison, cello

Pursuit (2016)

(Duration: 6:30)

Matthew Evan Taylor

Clayton Luckadoo, clarinet
Kevin Rodgers, violin
Allegra Chapman, piano

apeiron (2025) *

(Duration: 11:00)

Inés Thiebaut

Tod Brody, flute
Kyle Bruckmann, oboe
Clayton Luckadoo, clarinet
Ricardo Martinez, alto saxophone
Alicia Telford, horn
Divesh Karamchandani, percussion
James Beauton, percussion

*West Coast Premiere

Miriam Kessler, harp
Allegra Chapman, piano
Hrabba Atladottir, violin
Susan Freier, violin
Chad Kaltinger, viola
Stephen Harrison, cello
Inés Thiebaut, electronics

INTERMISSION

Breath and Shadow (2011)
(Duration: 6:00)

Michael Gilbertson

Clayton Luckadoo, clarinet
Brendan Lai-Tong, trombone
James Beauton, percussion
Allegra Chapman, piano
Kevin Rogers, violin
Richard Worn, contrabass

Stanford Serenade, Op. 430 (1969)
(Duration: 13:00)

Darius Milhaud

- I. Gaiement (Breezy and cheerful)
- II. Très lent et paisible (Calm, lyrical, and slow)
- III. Vivement (Lively and fast-paced)

Kyle Bruckmann, oboe soloist

Tod Brody, flute
Peter Josheff, clarinet
Jamael Smith, bassoon
John Freeman, trumpoet
Divesh Karamchandani, percussion
Miriam Kessler, harp
Hrabba Atladottir, violin
Susan Freier, violin
Chad Kaltinger, viola
Stephen Harrison, cello
Richard Worn, contrabass

***"Bay Bridges" is generously sponsored by Holly Hartley
"in memory of Oscar Anderson"***

Composer Bios & Program Notes



Praised as “a real talent” (The Seattle Times) with “vivid, dramatic” (San Francisco Chronicle) and “enjoyable” (Gramophone Magazine) scores, and “an incredible span of compositional tool box” (American Record Guide), **Shuying Li**’s compositions have been performed by major orchestras and ensembles worldwide, including the San Francisco Symphony, Seattle Symphony, and Orpheus Chamber Orchestra.

Shuying has received awards or grants from OPERA America, Alice M. Ditson Fund, Fromm Music Foundation, Copland House Residency Award, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, New Jersey Composers’ Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, among others.

Originally from China, Shuying holds degrees from the University of Michigan and the Hartt School. A passionate educator, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty as the Assistant Professor of Music at California State University, Sacramento, in Fall 2022. Shuying is the founder and artistic director of the contemporary ensemble and non-profit organization Four Corners Ensemble and its annual festival, Operation Opera.

Migration (2021)

Migration is a concerto for chamber ensemble. It draws excerpts from the “World Map” series, which is a collection of five mini-concertos for quintet, which takes listeners on a journey around the world, opening their ears to music’s evolution as an international unifier. Song of Matilda brings listeners to Australia with a thematic interpretation of the classic bush ballad, “Waltzing Matilda.” The European leg of the journey is represented by the song of Lindembaum, a nostalgic piece inspired by Hans Christian Andersen’s fairy tale, “The Dryad.” Song of Peace is inspired by Korean culture and traditional music, drawing its name from the inter-Korean Peace House. There is also a touch of surrealism with a pianistic depiction of wintry weather in subtropical Canton, in the fast passage featuring the piano.

--Shuying Li



Dr. Matthew Evan Taylor is an AfroPneumatic composer, multi-instrumentalist, and improviser who has “...wrestled with the societal boundaries of Black artistry only to blast them apart...” (Dr. Kori Hill, I Care if You Listen) through creating music that is “insistent and defiant...envelopingly hypnotic” (Alan Young, Lucid Culture).

An artist at the intersection of concert music, free improvisation, and multi-disciplinary performance, Matthew has worked with many leading artists and ensembles including the Metropolis Ensemble, Turtle Island String Quartet featuring Cyrus Chestnut, Elliott Sharp, dancer Laurel Jenkins, and visual artist Dannielle Tegeder, in front of audiences at the Metropolitan Museum of Art, the World Saxophone Congress 17, CineJazz Film Music Festival Paris, and the Perez Art Museum Miami.

A “risk taker” (Neil De La Flor, Huffington Post), Matthew’s latest work focuses on expression and liberation through breath. This music, *AfroPneumaism*, subverts Western aesthetics and philosophy by replacing chronometric and metronomic time with the human breath. Through this work, musicians are asked to listen inward as well as across the ensemble, as the audience joins in the collective act of deliberate breathing. Matthew’s forthcoming album, *Life Returns*, will be released in May on Navona Records. He serves as Assistant Professor of Composition at the University of California, Berkeley.

Pursuit (2016)

Pursuit was written at an inflection point of my life. I was concluding my studies and beginning to make a name for myself as a composer. This is a short piece big on ambition. When you listen, imagine an artist who is only beginning to glimpse the possibility of their future.

--Matthew Evan Taylor



Inés Thiebaut (b.1979) was born and raised in Madrid, Spain. She spent several summers of her youth making music in the woods of Traverse City, MI, a deeply formative and personal experience that facilitated her move to the US in her early 20s. Inés has lived in Boston MA, Brooklyn NY, Salt Lake City UT, and currently in the East Bay of San Francisco, where she is an Associate Professor of Music at California State University East Bay. Her music is influenced

by her interest in Greek philosophy, postmodernism, new complexity and the timbres of early analog synthesis.

Her chamber music has been performed in the USA by, among others, the MIVOS Quartet, TRANSIT New Music, Ensemble MISE-EN, and The Cadillac Moon Ensemble. Recent works for the concert hall include a piece for large ensemble and fixed electronics commissioned by the Grossman Ensemble, a piano, violin, cello and electronics work for the Greek Galan Trio, and a piano and electronics piece (*panta rhei*) commissioned and premiered by pianist Jason

Hardink. Her compositional interests also lie beyond the concert hall, as she is always eager to collaborate with other art forms. She has composed music and sound designed for several productions of the Traverse City-based theater company Parallel45, as well as several short films and dance projects in Spain, Portugal, and the US.

Inés received her Ph.D in composition from the CUNY Graduate Center. Her dissertation is titled *Symmetry and Interval Cycles in the Quartettos of Mario Davidovsky* (with Joseph Straus as advisor), a portion of which was published under the title "Compositional Spaces in Mario Davidovsky's Quartettos", in *Form and Process in Music, 1300-2014: An Analytic Sampler* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2016). She has presented her research on symmetry at SMT, SCI, and MTSMA.

Inés has taught extensively, and has held adjunct positions at the Aaron Copland School of Music (Queens College, CUNY, 2008-2012) and at the John J Cali School of Music (Montclair State University, 2013-2014). Before her move to the East Bay, Inés held a 3-year Visiting Assistant Professor position at the University of Utah.

***apeiron* (2025)**

The title *apeiron* comes from the Ancient Greek word meaning "boundless" or "infinite." In the philosophy of Anaximander (one of those cool pre-socratic philosophers that tried to explain the world through the elements), *apeiron* is the origin of all things — the eternal, undefined substance from which the world emerges and to which it eventually returns. I was drawn to this idea of perpetual becoming and dissolution, of matter and energy transforming endlessly, as a metaphor for both life and loss.

This piece is dedicated to my dear friend, composer Nicholas R. Nelson, who left us in 2024. His imagination, wit, and boundless curiosity shaped the world of those who knew him. Writing *apeiron* became a way to inhabit grief through sound — not as an elegy, but as an acknowledgment of the infinite, where I hope his energy returned. The music traces a series of transformations — from quiet, fragile textures to turbulent sonic fields — where acoustic and electronic layers continually merge and separate. Resonance, decay, and motion are central to its structure, echoing the cycle of emergence and return that defines both the philosophical and the human sense of infinity. *apeiron* was commissioned by the Chicago Center for Contemporary Composition.

--Inés Thiebaut



The works of **Michael Gilbertson** have been described as “elegant” and “particularly beautiful” by The New York Times, “vivid, tightly woven” and “delectably subtle” by the Baltimore Sun, “genuinely moving” by the Washington Post, and “a compelling fusion of new and ancient” by the Philadelphia Inquirer. He was one of three finalists for the 2018 Pulitzer Prize in Music for his Quartet.

He holds degrees from The Juilliard School, where he studied with Samuel Adler, John Corigliano, and Christopher Rouse, and from Yale where he studied with Aaron Jay Kernis, Martin Bresnick, David Lang, Ezra Laderman, Han Lash, Christopher Theofanidis, and Jeanine Tesori.

Gilbertson is the recipient of the American Academy of Arts and Letters’ Lieberman Fellowship, a Copland House Residency Award, five Morton Gould Awards from ASCAP, and a BMI Student Composer Award. His published music includes choral works with Boosey & Hawkes and G. Schirmer, and orchestral works with Theodore Presser. In March, 2016, he was MusicalAmerica Magazine’s featured Artist of the Month.

Gilbertson is currently Associate Professor of Composition at Boston Conservatory at Berklee. He previously served on the faculties of the San Francisco Conservatory, San Francisco State University, The Walden School, The Educational Center for the Arts, and as an instructor and lecturer at Yale. He also served on the board of directors of the San Francisco Contemporary Music Players.

Breath and Shadow (2011)

The commission for this unusual instrumentation was delivered with an equally unusual challenge —to compose a work based on canonic composition and which utilized canons throughout the piece. A canon is, in a sense, the musical equivalent of a shadow, casting a musical trail between two voices or instruments. The title of this work, *Breath and Shadow*, is a phrase borrowed from Sophocles, who once wrote that “human beings are only breath and shadow.”

– Michael Gilbertson



Darius Milhaud (1892–1974) was one of the most prolific and distinctive French composers of the twentieth century. Born in Marseille and raised in Aix-en-Provence, he studied at the Paris Conservatoire, where his teachers included Charles-Marie Widor and Vincent d'Indy. During the First World War, Milhaud served as secretary to the French poet and diplomat Paul Claudel in Brazil, an experience that introduced him to musical influences that would leave a lasting imprint on his work.

In the 1920s, Milhaud became a member of Les Six, the influential group of young French composers that also included Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey, and Germaine Tailleferre. His music is particularly associated with polytonality—the simultaneous use of different keys—as well as rhythmic vitality, lyricism, and an openness to popular and non-European musical traditions, including jazz and Brazilian music.

Milhaud fled France following the Nazi occupation and settled in the United States, joining the faculty of Mills College in Oakland in 1940. He later divided his teaching career between Mills and the Paris Conservatoire.

***Stanford Serenade*, Op. 430**

Darius Milhaud composed the *Stanford Serenade* late in his remarkably prolific career. The work reflects his longstanding connection to Northern California, where he taught for many years at Mills College in Oakland. Dedicated to Donald Leake and honoring conductor Sandor Salgo and the Stanford Symphony Orchestra, the *Serenade* occupies a space between concerto and chamber music. The oboe remains its central voice, but Milhaud rarely treats the ensemble as a conventional orchestral accompaniment. Instead, the soloist moves through a shifting network of instrumental conversations: a phrase is echoed by a woodwind, answered by the trumpet, surrounded by strings, or briefly illuminated by harp and percussion. The result is music of transparency, mobility, and constantly changing color.

The three movements follow a fast–slow–fast design. The opening *Gaiement* is buoyant and conversational, with the oboe's agile melodic line moving through constantly changing combinations of winds, strings, harp, and percussion. Milhaud's characteristic harmonic piquancy and rhythmic vitality give the music a playful, spontaneous quality.

The central *Lent et paisible* turns inward. Against delicate, transparent textures, the oboe unfolds an expressive, almost vocal melody, creating a mood of quiet reflection. The concluding *Vivement* restores the energy of the opening. Crisp accents, rapid figures, and lively exchanges among the instruments propel the music forward, while the oboe moves freely between the roles of soloist and ensemble partner.

Compact, colorful, and engaging, the *Stanford Serenade* embodies qualities that remained central to Milhaud's music throughout his life: melodic generosity, rhythmic vitality, transparent scoring, and an unmistakable sense of pleasure in musicians making music together.

Our Soloist



Oboist and electronic musician **Kyle Bruckmann** tramples genre boundaries in widely ranging work as a composer/performer, educator and New Music specialist. His creative output — extending from conservatory-trained foundations into gray areas encompassing free jazz, post-punk rock, and the noise underground — can be heard on more than 100 recordings. Three decades of chameleonic gigging have found him performing in settings including

the Monterey Jazz Festival, the Venice Biennale, CBGB, Berghain, a 12-foot diameter bomb shelter, and dangling 30 feet in the air by a harness from a crane.

Since moving to the Bay Area in 2003, Bruckmann has performed as a substitute with the San Francisco Symphony and most of the area's regional orchestras while remaining active within an international community of experimental musicians and sound artists. From 1996 until his western relocation, he was a fixture in Chicago's thriving indie scene; long-term projects dating from that era include Wrack, the electro-acoustic duo EKG and the art-punk monstrosity Lozenge.

Bruckmann's current affiliations include Splinter Reeds, *sfCONTEMPORARY*, Quinteto Latino, Eco Ensemble, sfSound and the Stockton Symphony. He has premiered dozens of works as a soloist and within these ensembles, working in close collaboration with a long list of composers. Due to his uncommon distinction as an improvising oboist, he has performed and/or recorded with creative music progenitors Roscoe Mitchell, Anthony Braxton and George Lewis, and worked extensively for bandleaders such as Andrew Raffo Dewar and Lisa Mezzacappa.

Bruckmann earned undergraduate degrees in music and psychology at Rice University in Houston, studying oboe with Robert Atherholt, serving as music director of campus radio station KTRU and achieving academic honor as a member of Phi Beta Kappa. He completed his master's in 1996 at the University of Michigan, Ann Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath.



Board of Directors

Richard Festinger, Acting President/
Treasurer

Richard Aldag, Secretary - ex officio

Kyle Bruckmann

Jeffrey Gao

Giovanni Iachello

Ron Piovesan

Elina Razdobarina

William Susman

Richard Worn

Our Team

Richard Aldag, Executive Director

Eric Dudley, Artistic Director

Luca Robadey, Production Manager &
Music Librarian

Veronica Reece, Business Manager

Tony Kay, Graphic Design

Erika Aoki, Social Media Coordinator

Zach Miley, videography

Stephen Hahn, photographer

Musician Roster

Tod Brody, flute

Kyle Bruckmann, oboe

Sarah Rathke, oboe

Jeff Anderle, clarinet

Peter Josheff, clarinet

Jamael Smith, bassoon

Alicia Telford, horn

Adam Luftman, trumpet

John Freeman, trumpet

Brendan Lai-Tong, trombone

Peter Wahrhaftig, tuba

Haruka Fujii, percussion

Divesh Karamchandani, percussion

James Beauton, percussion

Kate Campbell, piano

Allegra Chapman, piano

Keisuke Nakagoshi, piano

Hrabba Atladottir, violin

Susan Freier, violin

Kevin Rogers, violin/viola

Stephen Harrison, cello

Douglas Machiz, cello

Richard Worn, contrabass



Read About Our Musicians

FRIENDS OF CONTEMPORARY MUSIC PLAYERS

The continued innovation and professionalism of the San Francisco Contemporary Music Players has been driven and sustained by an entire community of individuals making contributions in countless and vital ways. Thank you for being part of this community. We gratefully acknowledge the following financial supporters who have made one or more donations between March 2025 and April 2026. We apologize for any errors or omissions; for corrections please contact us at info@sfcmp.org

Composer's Circle (\$25,000+)

Anthony Magee (ARTZenter Institute)
Clarence E. Heller Charitable Foundation
San Francisco Arts Commission

Artistic Director's Circle (\$10,000-\$24,999)

Sam Mazza Foundation
San Francisco Grants for the Arts

Player's Circle (\$5,000-\$9,999)

Anonymous (2)
Amphion Foundation
Center for Cultural Innovation
Giovanni & Sarah Iachello
Holly Hartley
John Adams & Deborah O'Grady

Producer's Circle (\$2,500-\$4,999)

Anonymous
Chamber Music America
Dianne Elsworth
Donald Blais
Margot Golding

Founder's Circle (\$1,000-\$2,499)

Anonymous (3)
Adam Frey
Alice M. Ditson Fund for Music
Anne and Robert Baldwin
Bickley Simpson
Karen Slater & William Falls

Karen Gottlieb

Linda Demb

Lisa Honig

Richard Festinger

Ron Piovesan

Susan and Harry Hartzell

Chen Yi

Guest Artist's Circle (\$500 - \$999)

Elina Razdobarina

Elouise Wilson

JoAnn & Jack Bertges

Kyle Bruckmann

Michael McGinley

Rachel Elson and Eric Waltari

Richard Aldag

Susan York

Sweet Arora

Sponsor (\$200-\$499)

David Mack

David Parker

Mark Plakias

Patricia Deuter

Patricia Lee

Paul Griffin

Rachel Ellison

Richard Worn

Tod Brody

continued

Supporter \$100-\$199

Harvey Ingham
John Gilbert
Joseph Gratz
Martin Rokeach
Paul Romero
Robert Kirzinger
Stephen Ness

Patron \$50-\$99

Anonymous
Kim Williams
Brian Good
Bryck, Logan
David Featherstone
David Gladstein
Edmond Campion
Emily Pimentel
Lucy Friedland
Margaret Levitt
Sharon Silva

Friend \$1-\$49

Jamaica Plain
Pamela Z
Rotundo, Alex

In-Kind Donations

Chamber Music SF
Donald Blais
Jeffrey Gao
Richard Aldag
SF Jazz
SF Performances
SF Opera
Sf Symphony



**KEEP THE ART THRIVING:
Make a Donation Today**

Give the Gift of Music

Your generous gift helps *sfCONTEMPORARY* to reach new heights in presenting outstanding, adventurous concerts at affordable prices, educating young musicians, commissioning new works, and breaking down the barriers to understanding new music through our “Under the Hood” program.

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	Holly Hartley
Adam Frey	Jacqueline S. Hoefer *
Bickley Simpson	Jane Roos and Jean-Louis
LeRoux *	
Eunice Childs	Margot Golding
(in memory of Dr. Alfred W. Childs) *	
Anne Baldwin	Paul Griffin
Roy C. (Bud) Johns*	Priscilla Brown
C. Michael Richards *	Renate Kay *
Dianne J. Ellsworth	Ruth Caron Jacobs *
Donald Blais	Susan and Harry Hartzell
George Bosworth *	Terry McKelvey
Harold Wollack *	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) 410-0564



Don't Miss Any of this Great Music! !

ARTZenter Emerging Composer Project II

January 5, 2027, 7:30 PM - FREE

Venue: Brava Theater Center

Glassworks

February 7, 2027, 4:00 PM

Venue: Taube Atrium Theater

Foundry

April 10, 2027, 7:30 PM

Venue: Taube Atrium Theater

Alchemy

May 2, 2027, 4:00 PM

Venue: Brava Theater Center

ARTZenter Emerging Composer Project III

June 8, 2027, 7:30 PM - FREE

Venue: Brava Theater Center

sfcmp.org