Richard FESTINGER  Careless Love*
World premiere
Featuring Daniel Cilli, baritone
* SFCMP commissioned work

Michael PISARO  ricefall

Kate SOPER  Door

György LIGETI  Chamber Concerto

January 20, 2017
San Francisco Conservatory of Music
Concert Hall
San Francisco Contemporary Music Players

The San Francisco Contemporary Music Players (SFCMP), a 24-member ensemble of highly skilled musicians, performs innovative contemporary classical music based out of the San Francisco Bay Area.

SFCMP aims to nourish the creation and dissemination of new works through high-quality musical performances, commissions, education and community outreach. SFCMP promotes the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language. SFCMP seeks to share these experiences with as many people as possible, both in and outside of traditional concert settings.

Tonight’s event is part of SFCMP’s In the Laboratory series, which brings to the stage large-scale contemporary classical works that push the boundaries of the concert experience through experimentation and exploration.
Message from Artistic Director Steven Schick

One of the perplexities of creating a concert program is the nearly impossible task of knowing the mood of a given audience on a given night. One could present a provocative concert about climate change and water shortages, as we did in our “Xeriscape” program last year, only to find that a downpour on the day of the concert utterly undercut the point.

But writing these words in early December, I believe I know how we and our listeners will be feeling on the concert night. Today, January 20, is not an ordinary day. Today is Inauguration Day, and though much of what will be inaugurated is yet unclear, that which has been made clear frightens many of us.

I will spare you a cross-examination of the politics of this moment. If you’re like me—but having lived with six more weeks of CNN and Huffington Post—you’ve had enough of the bilious, the supercilious, and the downright mendacious to last a lifetime. So let’s put politics aside in favor of considering what role music can play to light the way in dark times.

Somewhere between the ascension of science in the late Renaissance (where facts came to mean everything) and the political landscape of the early 21st century (where they seem to mean nearly nothing) we’ve lost track of the role of music as the means of uncovering truth. Yet at critical times—many of which are within our lifetimes—music has played just this role.

Think of the importance of European modernism after World War II, in which the cool logic of serial composition
was a balm to the unhinged excesses of the Third Reich. For me, early Stockhausen is not the unlistenable sound of the European avant-garde, but a wounded music of deep sadness. Or think of the founding in the mid-1960s of the Association for the Advancement of Creative Musicians and what it meant for those extraordinary African-American musicians whose voices had been suppressed in the mainstream. This “power stronger than itself,” to use the title of George Lewis’s remarkable book on the AACM, still lights the way. Pauline Oliveros’s Deep Listening Institute embraced silence and patience and helped make an increasingly chaotic and impatient world more bearable. (God, how losing Pauline at the end of November was the final punch in the guts of just an awful month!) Finally, in what for me was the greatest musical moment of the recent past, my president fought back tears and sang a mournful Amazing Grace to the memories of nine slain members of a Charleston church.

All of these artists show us music as the language of resistance, as the vessel of loss, of hope, of rage. This is music at its richest and most complex. And perhaps here, in the resistance born of complexity, we musicians can find a role that is more than symbolic. As contemporary musicians, we have often apologized for the complexity of our art and tried to bend it towards greater accessibility. Of course we applaud openness. But when public discourse is only ever expressed as oppositional and intractable points of view, cut into bite-sized clips and spoon-fed via never-ending news cycles, perhaps we can find higher purpose in an art that thrives on nuance. When every online experience is reducible to the snap judgments of “thumbs up or down” or “swipe left or right,” how deliciously refreshing and profoundly healing is poetic and complex music. When 140 characters count as a complete thought, perhaps the occasional thorniness of a longer musical essay might reassure us that important things cannot be abbreviated.
So, tonight we do not offer a special concert in response to the elevation of Donald Trump to the presidency. Instead we’ll try to do what we always try to do: simply, our best to make fearless pieces of new and complex music.

We’ll inaugurate a new work with Richard Festinger’s Careless Love. In our world, a première is the greatest sign of optimism we can offer since it necessarily envisions future audiences and artists. In Michael Pisaro’s ricefall, we’ll turn away from the deafening drumbeat of xenophobia and disrespect with the liminal, probing patterns of gently falling rice. We’ll celebrate new communities and new voices in Kate Soper’s Door, and we’ll even revisit the balm of abstraction in György Ligeti’s masterful Chamber Concerto.

And then we’ll do it again, and again, and again. In one concert after another, we’ll pursue our lifelong goal to sharpen the musical language of resistance and, by reaching out to new musics and new communities, to live with respect and openness in the world.

Please indulge me a personal memory of another turbulent moment. In June of 1988, I was on a concert tour of Eastern Europe, having just arrived in Poland from Moscow (where I saw Reagan and Gorbachev together on Red Square). I found myself sitting down with the American composer Kenneth Gaburo to a post-concert midnight meal in the small Warsaw apartment of Józef Patkowski. Patkowski had been president of the Polish Composers’ Union through the darkest days of the Soviet occupation of his country and, more than any single individual, was responsible for his country’s lively contemporary music scene, in spite of repeated attempts by the government to thwart it.

The enormous storm clouds of political upheaval that were just beginning to gather on horizons all over Eastern Europe that summer were ominously mirrored by flashes of real lightning clearly visible through Patkowski’s window. I sat quietly as Jósef and
Kenneth talked about contemporary music in Poland and how an uncompromising Polish avant-garde gave Poles a real voice even when all other freedoms of expression had been strangled. I was stunned, and still am when I think about it, by the way music—yes, thorny and complex contemporary music—was being used in Poland to promote freedom and to argue for the common good.

There was a pause in the conversation as the storm approached and the thunder rolled. I began to wonder toward what quality of the common good I was using the music that I played. Patkowski suddenly slapped his hand on the table. The food was ready he said. Let’s talk about life now, not art! Then he threw his head back and laughed as though such distinctions were absurd. And the rains came.

Steven Schick

The SFCMP Players

Hrabba Altadottir, violin
Jeff Anderle, clarinet
Tod Brody, flute
Kyle Bruckmann, oboe
Kate Campbell, piano
Susan Freier, violin
Chris Froh, percussion
Karen Gottlieb, harp
Stephen Harrison, cello
Graeme Jennings, violin
Peter Josheff, clarinet
Bill Kalinkos, clarinet
Adam Luftman, trumpet
Loren Mach, percussion
Roy Malan, violin
Sarah Rathke, oboe
Nanci Severance, viola
David Tanenbaum, guitar
Peter Wahrhaftig, tuba
William Winant, percussion
Nick Woodbury, percussion
Richard Worn, contrabass
Upcoming SFCMP Events

Works by Igor Stravinsky and Peter Evans
Fri, Feb 17, 2017, Herbst Theatre

Trumpet virtuoso supreme Peter Evans will lead an extraordinary group of Bay Area improvisers, including special guests Ritwik Banerji, Nava Dunkelman, and India Cooke in an Evans/Stravinsky mash-up.

“Sound and Wine” Celebration
Sat, Mar 25, 2017

Spend time with the Players for a season-end celebration. Enjoy a few hours of live music, conversation with Bay Area’s finest musicians, and of course, some of our region’s finest wine. SFCMP Ensemble Presenters: Kyle Bruckmann, Jeff Anderle, Bill Kalinkos

Lou Harrison: A Centenary Celebration
Fri and Sat, Apr 21-22, 2017, Z Space

Works by Lou Harrison, Jimmy Lopez, Natacha Diels, Gity Rizaz, Annie Gosfield and 3 SF Search Winners. Festivities include a Friday night film screening, 3 Saturday concerts and composer talk, “How Music is Made” with composers Lopez and Diels.
SFCMP Master Classes

SFCMP Master Classes provide opportunities for talented students to learn about contemporary classical music through guidance and critiquing in front of a live audience. The classes are led by the SFCMP Artistic Director and Players. These classes are challenging, intense and inspiring.

New Music and Percussion Master Class
with Steven Schick, Percussionist and Artistic Director of San Francisco Contemporary Music Players

February 16, 2017, 7:30 pm
San Francisco Conservatory of Music
50 Oak St, San Francisco, CA 94102

Besides chops, it takes knowledge and savvy to reach the world’s major stages. SFCM’s Master Class series invites renowned performers and conductors to share insights with Conservatory students about technique, style and the business – sprinkled with backstage tales – all before a live audience. We invite you to observe SFCMP Artistic Director and percussionist, Steven Schick in a new music and percussion master class.

Tickets
Free and Open to the public.
Limited seating available. VIP seating for the first 25 to RSVP.
RSVP at www.sfcmp.org.
Tonight’s Program  
January 20, 2017

Venue: San Francisco Conservatory of Music  
Concert Hall

SCHEDULE:
4:00 - 4:30 pm  Open Dress Rehearsal, “Careless Love” by Richard Festinger
6:45 pm  Pre-concert discussion with Steven Schick and the Players
7:30 pm  CONCERT

SFCMP is proud to feature Conservatory of Music students on tonight’s program (indicated with single asterisks). SFCMP helps to develop emerging performers and audiences for contemporary classical music in the San Francisco Bay Area. In our Side by Side program, pre-professional musicians rehearse and perform in a professional concert with the our ensemble.

Richard Festinger

**Careless Love** (2016) *SFCMP Commission ~ 18 minutes
Daniel Cilli, baritone; Peter Josheff, clarinet; Alex Camphouse, horn; Kate Campbell, piano; Roy Malan, violin; Susan Freier, viola; Stephen Harrison, cello
Michael Pisaro

**ricefall** (2010) ~ 18 minutes

Tod Brody; Kyle Bruckmann; Kate Campbell; Alex Camphouse; Susan Freier; Stephen Harrison; Peter Josheff; Roy Malan; Steven Schick; David Tanenbaum; Clio Tilton; Richard Worn; Andrew Friedman*; Trevor van de Velde**; Albert Yan*; Zhoushu Ziporyn**

*SFCM students  **UC Berkeley students

Kate Soper

**Door** (2007) ~ 11 minutes

Amy Foote, soprano; Tod Brody, flute; Kevin Stewart, tenor sax; Karen Hutchinson, accordion; David Tanenbaum, electric guitar

György Ligeti

**Chamber Concerto** (1969) ~ 21 minutes

Tod Brody, flute; Kyle Bruckmann, oboe; Peter Josheff, clarinet; Andrew Friedman*; bass clarinet; Alex Camphouse, horn; James Encarnación*, trombone; Kate Campbell, piano/celeste; Allegra Chapman, harpsichord/ Hammond B-3; Roy Malan, violin; Albert Yan, violin*; Clio Tilton, viola; Helen Newby, cello; Richard Worn, double bass

*SFCM students
This concert brings a modern classic in Ligeti’s *Chamber Concerto* as well as a world première work for ensemble and voice from San Francisco mainstay Richard Festinger. These are balanced by Michael Pisaro’s percussive-pure *ricefall* and Kate Soper’s voice-and-ensemble *Door* in a widely varied program suggesting any number of surprising mirrorings, contrasts, and conversations among these pieces and composers.

Richard Festinger’s *Careless Love*, an SFCMP commission, is his first piece for solo male voice. Having decided on a vocal work, the composer felt the baritone voice was the best fit for setting these A.E. Stalling texts, and his somewhat unusual ensemble—clarinet/bass clarinet, horn, piano, and string trio—follows the voice into that generally lower register. The collection of timbres is just different enough from the standard “Pierrot” group (featuring flute but no horn) to suggest intriguingly different possibilities. Festinger (b.1948) was born in Newton, Massachusetts, but grew up in the Bay Area, where he has been based for most of his career. He attended the Berklee College of Music as a jazz guitarist and began his career in that realm. He earned a bachelor’s degree from San Francisco State University and went on to study composition at the University of California, Berkeley, where he worked with Andrew Imbrie. His music often exhibits the gestural punch and physical virtuosity of jazz (that energy probably both a cause and an effect of his compositional personality), but he also has a fascination for traditional techniques of counterpoint. Both sides of the conversation meld in *Careless Love*.

Since 1990, Festinger has served on the faculty of San Francisco State University, where he also directs the Morrison Artists Series. He was a co-founder of the Earplay new music group in the mid-1980s. He has received commissions from the Fromm, Jerome, and Barlow foundations, the American Academy of Arts and Letters,
and many others; in 2014 he received a Koussevitzky Foundation commission for his substantial String Quartet No. 3, composed for the Afiara Quartet. Other recent works include *The Moon Is Hiding*, an E.E. Cummings setting for soprano and cello to be premiered next month by Noe Valley Chamber Music, and *Cummings Settings*, commissioned by Lucy Shelton and the Resonant Bodies Festival. His music is featured in three portrait recordings, on the CRI, Bridge, and Naxos labels. Upcoming projects include a piece for the Dutch reed quintet Calefax and a work for the San Francisco-based ClimateMusic Project. Festinger has written one previous piece for SFCMP: *Smokin' with Cocuswood* for oboe, string quartet, and piano, premiered in 1993.

Richard Festinger was drawn toward these poems of Alicia Stallings (b.1968) for their wit and humanity as well as for their use of formalist techniques, as he details below. The piece is in three movements, with the first two ("Fibs" and "Olives") of the four poems set together. The charming title *Careless Love* is the composer’s, suggested by Stallings’s “Accident” as well as the old familiar blues song (though there’s no musical allusion to the song here). The baritone setting is natural in its prosody, while the ensemble writing, frequently highlighting individual instruments in soloistic fashion. Note, too, that the ensemble as a whole establishes a substantial presence above and beyond the immediate context of the poetry setting.

Of his *Careless Love*, the composer writes: “A year or so ago, for a period of a few weeks, I read an enormous amount of poetry, looking for texts I might want to set to music, reading which gradually coalesced around themes having to do with the darker side of love, from the melancholy to the disastrous. As one might imagine, there are a great many poems on such themes—themes we all know from personal experience, a subject matter as universally human as any that exists. As I sifted through poems, I had to eliminate many that I would have loved to set, by poets as diverse as Robert Herrick, W.B. Yeats, and Jill Essbaum. But when I first read A.E. Stallings..."
“Another Lullaby for Insomniacs” and “Accident Waiting to Happen” I knew immediately that I had to set them, so the cycle Careless Love came to focus on her poetry, so remarkable for its intelligence, humor, irony and elegance.

The music flows from the poems: from their emotional climate and from the prosody of the language. In the first movement, the “Fib” is a neo-formalism in which the number of syllables in each successive line of poetry is taken from successive terms in the Fibonacci series, an arithmetic expression of the Golden Mean; so the music needed to be structured along similar lines, in its phrase lengths and proportions. “Another Lullaby for Insomniacs” is a Pantoum, a poetic form where the 2nd and 4th lines of each stanza become the 1st and 2nd lines of the next, finally turning back on itself at the end. To duplicate this structure musically would have been too much—the repetitions in the text suffice—so another musical form is superimposed, a binary form that also articulates the poem’s stanzaic structure with interjections focused on the different colors of the instrumental ensemble. The setting of “Accident Waiting to Happen” takes its musical inspiration from the 5th line of the poem—“I’m bright and unstable”—and simply strives to capture the breathless and ever-tightening tumultuous rush of the poem. —RF

A member of the Wandelweiser Composers Ensemble and an inheritor of interests and traditions of John Cage and Christian Wolff, Michael Pisaro (b.1961) is the founder and curator of the Gravity Wave recordings and media label. Since 2000 he has been on the faculty of the California Institute of the Arts, where he teaches composition and experimental performance practice. From 1986 until he joined the CalArts faculty he taught at Northwestern University. Like Richard Festinger, as a young man Pisaro also played guitar, though mostly classical and rock, and he had a strong knowledge of the classical tradition. While still a student, he encountered an outdoor performance by John Cage at Lincoln Center, which led to
his investigations into new musical philosophies. He began composing more with long silences and was encouraged by his discovery of Kunsu Shim’s work. It was Kunsu Shim who introduced Pisaro’s music to Antoine Beuger, one of the original members of the loose Wandelweiser collective, which formed in 1992. Pisaro was invited to join the collective following year.

Wandelweiser’s radical stance aims to reposition compositional rhetoric via music that insists on the ascendency of silence, taking Cage’s 4’33” as a touchstone. Wandelweiser music is often slow and contemplative, causing the listener to focus intently on what are often tiny, subtle, or short-lived sounds, although ultimately there is great range of affect from work to work even within these constraints. Also characteristic of this approach are severe limitations or constraints in musical materials and/or processes. Pisaro’s work is performed worldwide and he remains active as a performer. His music, composed for a wide variety of media, is published by Edition Wandelweiser, and there are numerous recordings of his work.

The original version of *ricefall*, for sixteen or multiples of sixteen players, dates from 2004; there have been other versions of the piece, including a version in which the individual parts are recorded on multiple tracks, and a version that layers instrumental and sine-tone sounds on top of the rice/object sounds. Pisaro arrived at his materials through experimentation. The players are deployed in a 4 X 4 grid, which the composer sees as a kind of landscape, and each of the sixteen squares of the grid contains a medium on which the rice will fall. There are eight different types of material: metal, wood, stone, paper, hard plastic, rice, dry leaves, and ceramic or glass; each appears twice within the grid but the two instances should be sonically different (e.g. two types of metal). There are also eight different levels of performance intensity, ranging from single grains dropping every few seconds to continuous sound, a rainfall-like stream of rice. Opening and closing with a minute of
silence, ricefall is in sixteen one-minute sections, with each player working through a different ordered series of intensities that visits all eight levels twice. Each section has a different average aggregate intensity. I mention these details to suggest one way of listening to the piece—one might focus visually on a single performer to see how these intensities play out, which also helps to focus the hearing. Or one might “zoom out” to get the effect of the whole. In addition to its sonic dimensions, the piece is a communal, even ceremonial action, heightened by the possibility of its being presented by non-professional performers. As an audience member, one might feel a sense of group participation, of shared experience with the onstage players.

Virtuoso vocalist, writer, and composer Kate Soper (b.1981) has become known for theatrical and quasi-theatrical works pushing the limits of vocal and instrumental possibility. Her work explores the interstices and continuities among sound, words, written and spoken language, and varies forms of communication; between semantic meaning and expression; between sound and music. Although most of her works involve language and the voice, she is an incredibly deft and imaginative composer for instruments as well, as Door will attest.

Among Soper’s major works is I Was Here I Was I, a ninety-minute piece with text and stage direction by Nigel Maister and composed for Alarm Will Sound, which was premiered at the Metropolitan Museum of Art in June 2014. Her Ipsa Dixit, an evening-length, modular series of works for voice, flute, violin, and percussion, was composed over several years, premiered movement by movement, and given its first full performance this past fall at Smith College by Soper and Wet Ink, of which she is co-director. (Soper is the Iva Dee Hiatt Assistant Professor of Music at Smith.) Her opera Here Be Sirens was premiered in January 2014 with the composer as one of the three vocalists.

In her subject matter Soper is often drawn to mythological and legendary subject matter, and especially
narratives examining the role of female protagonists. A devotee of language for its own sake, she has a fascination for writers with pithy, intensely poetic voices, such as the Canadian Christian Bök, from whose *Eunoia* she took the text of her *Helen Enfettered*. Her *now is forever 1: Orpheus and Eurydice*, with text by Jorie Graham, was commissioned by the American Composers Orchestra. Recently with the Los Angeles Philharmonic, who commissioned the work, she premiered *The Ultimate Poem is Abstract*, on a text combining the composer’s words, quotes by other writers, and Wallace Stevens’s titular poem. Soper is currently at work on an opera based on the medieval *Romance of the Rose*, projected for spring 2018. Her *Voices from the Killing Jar* for voice and ensemble with electronics was recorded by the Wet Ink Ensemble for CD, and the Mivos Quartet released an album including Nadja for soprano and string quartet. Her music is published by Schott/PSNY.

Having studied piano as a child, Soper studied at Rice University, the Tanglewood Music Center, and Columbia University, where she earned her doctorate working with Mario Davidovsky, Fred Lerdahl, and Fabien Lévy. She has also worked at IRCAM and attended the Aspen and June in Buffalo festivals. She has been a Radcliffe Institute Fellow as well as a recipient of a Guggenheim fellowship, among other honors. She studied voice with Lucy Shelton and Pamela Dellal, and also trained in the Indian Carnatic tradition.

Soper wrote *Door* in 2007, immediately after joining Wet Ink, and its performers led to her choice of flute, saxophone, electric guitar, and accordion, the latter due to pianist Eric Wubbels’s temporary fascination with that instrument. *Door* was the first piece of concert music she wrote for herself to perform. Always attentive to the possibilities of texts, Soper come across Martha Collins’s suite “Door” in an issue of the Paris Review. “What drew me in was the sparseness and delicacy—it just seemed very musical to me, lightly orchestrated and contemplative. I was particularly
captivated by the icy beauty of the third poem, which basically just has three words in it: ‘shell,’ ‘my hand,’ ‘pearl’—I felt powerfully how deep connections emerged between these words in my mind just from her simple (but expert) act of selecting them and placing them in proximity, which is a common compositional procedure (if you replace ‘words’ with ‘sounds’).

As an explorer of language herself, Soper isn’t entirely content to let Collins’s simplicity stand alone: she elongates, breaks apart, and spotlights different sonic fragments within words, melding the singer’s voice with the purely instrumental roles, for example at the start of the first song with the word “Sounds.” The prevailing delicacy of sound in the instrumental writing parallels the aerated language of these poems. A rare exception is the instrumental writing of “(outside my office window),” which is the one song of the six in which voice and ensemble seem to have different opinions. (The expressive marking here is great: “mechanical; slightly idiotic.”) The free-jazz-like cadenzas at the word “door” in the fifth poem are the set’s clear climax; the ensuing song “(I love you)” distills the work’s essence to its purest.

From our present vantage point, it’s hardly possible to overstate the impact György Ligeti (1923-2006) had on music in the past fifty years, but much of that impact was the result of his recontextualizing influences via his own imagination and tendencies. His experiences with electronic music led him to new instrumental textures; encounters with John Cage’s thinking resulted in ideas about theatricality in concert works, and somewhat later American minimalism in the music of Steve Reich and Terry Riley combined with explorations of African drumming and the piano etudes of Conlon Nancarrow in launching the long last phase of Ligeti’s musical style in the early 1980s. Even through clear changes and evolutions in his style, Ligeti maintained certain predilections and identifiable approaches from his earliest works—the Musica ricercata for piano and the String Quartet No. 1, for example—through the works of the end of his life. The Violin Concerto
(1990/93), as if to underline this continuity, explicitly quotes *Musica ricercata*. Throughout his career, he frequently used one work as a springboard for the next, deepening and re-examining ideas both specific and general.

Ligeti famously cited a number of childhood experiences in explaining the origins of his musical world, which we can state most directly as “clocks” and “clouds” (and in fact *Clocks and Clouds* is the title of one of his pieces, a 1973 work for twelve women’s voices and orchestra). The “clocks” idea, heard most clearly in the *Chamber Concerto’s* third movement, derives from the composer’s memory of a Gyula Krúdy story of a house full of clocks. Its “cloud” counterpart was Ligeti’s childhood dream in which he couldn’t return to bed because the room was full of densely packed spider webs. The idea of a highly complex network made up of single strands (i.e., melodic lines or sustained pitches) recurs again and again in Ligeti’s work, beginning with the groundbreaking orchestral work *Atmosphères* and also found, variously articulated, in the *Chamber Concerto* (as dense, sustained harmonies or as rapid, overlapping figures).

Ligeti wrote the *Chamber Concerto* for 13 instruments while living in Berlin in the late 1960s, composing it for the Vienna-based ensemble “die reihe” and composer-conductor Friedrich Cerha, who premiered the first three movements in May 1970. The complete four-movement work was given October 1 of that year at the Berlin Festival. The ensemble for the *Chamber Concerto* is a mixture of the expected and the unusual: flute, clarinet (doubling bass clarinet), horn, trombone, harpsichord (doubling Hammond organ), piano (doubling celesta), and solo strings, and the requirement of independent virtuosity makes the work’s title especially apt. In his pieces leading up to the *Chamber Concerto*, Ligeti had become interested in using audible melodic lines, which here emerge from dense, constrained contrapuntal networks in definite, clear passages, an effect the composer would continue to refine in the *Double Concerto* and ensuing works.
The opening of the *Chamber Concerto* echoes the beginnings of both the *Cello Concerto* (1966) and the *Ten Pieces for Woodwind Quintet* (1968): atonal counterpoint leading to a dramatic unison. Textures become light and frenetic, and a broad atonal unison melody appears near the end of the movement. The second movement is timbrally quite different, its harmonic world more transparent, short, lyrical melodic passages defining the first part, and an intense “thick line” melody high in the treble in the second half. The third movement’s “Movimento preciso e meccanico” marking echoes the *Second String Quartet*’s “Come un meccanismo di precisione,” both harking back to the Fluxus-influenced 100-metronome experiment of *Poème symphonique* (1962) and forward to the multi-tempo aural illusions of the *Horn Trio, Piano Études*, and other works. The final Presto features difficult, fast melodic lines in conversation, each instrument briefly establishing its own character. Following a long, static tritone dyad, the concerto ends with a few brief flurries.

~ Robert Kirzinger

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Composer Biography - Richard Festinger

Composer RICHARD FESTINGER has garnered international recognition for his extensive catalogue of vocal and instrumental compositions. Writing for the 2011 Tanglewood Festival of Contemporary Music, Frank J. Oteri describes Festinger’s music as “notable for its combination of propulsive energy with an impeccable sense of poise and balance,” and WQXR Radio in New York has dubbed him “an American master.” Since 1990 Festinger has been a professor of composition at San Francisco State University where he is also Artistic Director of the Morrison Artists Series of chamber music concerts. Before turning to composing Festinger led his own groups as a jazz performer. He received M.A. and Ph.D. degrees in composition from the University of California, Berkeley, and in the mid 1980’s co-founded the acclaimed San Francisco based modern music ensemble Earplay. Festinger has received major awards and commissions from the Jerome Foundation, the Fromm Foundation at Harvard University, the Koussevitzky Foundation in the Library of Congress, the National Endowment for the Arts, the Aaron Copland Fund for Music, the Pew Charitable Trust, and the American Music Center, among many others. He is a recipient of the Gerorge Ladd Grand Prix de Paris and has received both the Walter Hinrichsen Award and an Academy Recording Award from the American Academy of Arts and Letters.
Composer and guitarist MICHAEL PISARO (born in 1961 in Buffalo, New York) is a member of the Wandelweiser collective. Recent portrait concerts of his music have been given in London, Paris, New York, Santiago, St. Petersburg, Tokyo, Glasgow, Moscow, Chicago, Wrocław, Munich, Buenos Aires, Madrid, Brussels, Montpelier, Caracas, Boston, Berlin, Houston, Bologna, Trondheim, Amsterdam, Nantes, Mexico City, Seattle and elsewhere. He has held extended composer residencies in Germany, England, Austria, Spain, Switzerland, France, Australia, Poland, Israel, Greece, and the USA.

Recordings of his work have been released by Edition Wandelweiser Records, erstwhile records, New World Records, another timbre, slubmusic, Cathnor, Senufo Editions, winds measure, HEM Berlin and on Pisaro’s own imprint, Gravity Wave.

Before joining the composition faculty at the California Institute of the Arts, where he is presently located, he taught music composition at Northwestern University from 1986 to 2000. In 2005/6 he was awarded a grant from the Foundation for Contemporary Arts.

Pisaro was Fromm Foundation Visiting Professor of Music Composition at in the Department of Music at Harvard in the Fall of 2014.

Composer Biography - Michael Pisaro
KATE SOPER is a composer, performer, and writer who has been praised by the New Yorker for her “limpid, exacting vocalism, impetuous theatricality, and... mastery of modernist style.”

Soper has received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, Chamber Music America, the Lili Boulanger Memorial Fund, and the Music Theory Society of New York State.

Her work has been commissioned by several ensembles including the American Composers Orchestra, Carnegie Hall, the Tanglewood Music Center, Yarn/Wire, and Ogni Suono.

Upcoming projects include the release of Nadja for string quartet and soprano, recorded by the Mivos quartet; the full premiere of Ipsa Dixit, an evening-length cycle of duos and quartets for voice and instruments; and The Romance of the Rose, an operatic investigation of allegory and courtly love from the Middle Ages to the present day.

Kate is a co-director and performing member of Wet Ink. She is Assistant Professor of Music at Smith College.

For more information, visit: www.katesoper.com
GYÖRGY SÁNDOR LIGETI (born May 28, 1923, Transylvania, Romania—died June 12, 2006, Vienna, Austria), was a leading composer of the branch of avant-garde music concerned principally with shifting masses of sound and tone colors.

Born the great-nephew of violinist Leopold Auer, Ligeti studied and taught music in Hungary until the Hungarian Revolution in 1956. Fleeing to Vienna (he later became an Austrian citizen), he subsequently became associated with centres of new music in Cologne, Darmstadt, Germany, Stockholm and Vienna.

Most of Ligeti’s music after the late 1950s involved radically new approaches to music composition. Specific musical intervals, rhythms, and harmonies are often not distinguishable but act together in a multiplicity of sound events to create music that communicates both serenity and dynamic anguished motion. Examples of these effects occur in *Atmosphères* (1961); *Requiem* (1963–65); and *Lux Aeterna* (1966), three works later featured in Stanley Kubrick’s film *2001: A Space Odyssey* (1968), which brought Ligeti a wider audience.

Ligeti was the recipient of many honours, including the Grand Austrian State Prize for music (1990), the Japan Art Association’s Praemium Imperiale prize for music (1991), and the Theodor W. Adorno Prize from the city of Frankfurt for outstanding achievement in music (2003).
Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, “red fish blue fish.” Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players.

In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). Schick founded and is currently Artistic Director of “Roots and Rhizomes,” a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Among his acclaimed publications are a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings of contemporary percussion music. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.
Special Guest Daniel Cilli, Baritone

Daniel Cilli made a lively debut with San Francisco Opera this summer as Le Dancairo in Calixto Bieito’s charged and cinematic production of Carmen. Daniel maintains an energetic schedule by performing in premieres and standard repertoire like the Thames Captain in the American premiere of Heart of Darkness by Tarik O’Regan at Opera Parallèle, Drugz Bunny in Oakland Opera’s collaboration with HOODSLAM! of Weill’s Mahagonny, Harlekin in Ariadne auf Naxos with Festival Opera, the role of The Cellist in world premiere performances of Death with Interruptions by Kurt Rhode with Left Coast Chamber Ensemble, Le Directeur in Les mamelles de Tirésias also with Opera Parallèle, and Inspector Javert in Les Miserables at Utah Festival.

Mr. Cilli’s other recent operatic appearances include the title role in Don Giovanni at West Bay Opera, Bobby in Mahagonny Songspiel and Harlekin in Ariadne auf Naxos with West Edge Opera, and Papageno in a semi-staged production of Die Zauberflöte with the Baltimore Symphony under Marin Alsop. Some of Daniel Cilli’s other concert appearances have been with Utah Symphony, San Juan Symphony, Aspen Music Festival, and Tanglewood Music Festival. He holds vocal performance degrees from the New England Conservatory of Music and Stetson University. He has also studied Lieder at the Franz Schubert Institute of Baden bei Wien, Austria. From www.danielcilli.com
Tonight’s SFCMP Players

**Tod Brody** (flute) is principal flutist with SFCMP, as well as local new music groups Earplay, Eco Ensemble, and the Empyrean Ensemble, with an extensive career that has included performances of numerous world premieres and many recordings. He is also principal flutist of the San Francisco Chamber Orchestra, the Sacramento Opera, and the California Musical Theater, and makes frequent appearances with the San Francisco Opera and San Francisco Ballet orchestras, and in other chamber and orchestral settings throughout the region. Active as an instructor, Tod teaches flute and chamber music at the University of California, Davis. In addition to performing and teaching, Tod is an active arts administrator, currently serving as Executive Director of the Marin Symphony. He has been a member of SFCMP since 2001.

Oboist **Kyle Bruckmann**’s work as a composer and performer spans from the Western classical tradition into the frontiers of free jazz, electronic music and post-punk. With more than 60 recordings and a striking array of performance affiliations to his credit (Quinteto Latino, the Stockton Symphony, sfSound, Eco Ensemble, Ensemble Parallèle, the San Francisco Symphony, and others) he has been acclaimed as “a modern day renaissance musician,” and “a seasoned improviser with impressive extended technique and peculiar artistic flair.” Before relocating to the Bay Area in 2003, Kyle was a fixture in Chicago’s experimental music underground, collaborating regularly with electroacoustic duo EKG, the “noise-rock monstrosity” Lozenge, and the Creative Music quintet Wrack (recipient of a 2012 Chamber Music America New Jazz Works grant). Bruckmann earned undergraduate degrees in music and psychology at Rice University, studying oboe with Robert Atherholt, serving as music director of campus radio station KTRU, and achieving academic distinction as a member of Phi Beta Kappa. He completed his Masters degree in 1996 at the University of
Michigan, Ann Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath. Kyle joined SFCMP in 2012.

Kate Campbell (piano) Hailed as a “brilliant pianist” (Financial Times), Kate Campbell performs frequently as a soloist and chamber musician specializing in 20th and 21st century music, and is at home with styles ranging from thorny modernism, to “sleek and spirited” minimalism, to indie classical. In addition to her work with SFCMP, Kate is the co-founder and pianist of the interdisciplinary duo KATES, which intertwines new solo piano music with new dance. The duo has been featured at NYSoundCircuit, Dance Conversations Festival at the Flea Theater in New York, and Omaha Under the Radar. As the pianist in the contemporary ensemble REDSHIFT, this year she will continue a guest artist residency at California State University East Bay, premiering works by faculty and student composers. Having recently relocated to the Bay Area, current freelance projects include performances with New Keys, Hot Air, the Garrett+Moulton Dance Company, and Switchboard Music Festival. She is also proud to be on the team of organizers for Omaha Under the Radar Festival, featuring new music, dance, and theater in her hometown. She can be heard on New Amsterdam Records. www.katecampbellpiano.com

Susan Freier (violin) is known in the Bay Area beyond her SFCMP affiliation as a member of the passionate and provocative Ives Quartet (formerly the Stanford String Quartet), of which her husband SFCMP cellist Stephen Harrison is also a member. After earning a degree in Music and Biology at Stanford, Susan entered the Eastman School of Music where she co-founded the widely acclaimed Chester String Quartet. She has been a participant at the Aspen, Grand Teton and Newport Music Festivals, and has performed on NPR, the BBC and German State Radio. Formerly an artist-faculty member at the Pacific Music Festival, Music in the Mountains at Steamboat Springs and the Rocky Ridge Music Center, Susan
is currently on the artist faculty of the Schlern International Music Festival in Italy and the San Diego Chamber Music Workshop. Her recordings are on the Newport Classics, Stolat, Pantheon, Laurel, Music and Arts, and CRI labels. She joined SFCMP in 1993.

A very active cellist in the Bay Area and beyond, **Stephen Harrison** (cello) is a founding member (with his wife, Susan Freier) of the Ives Quartet (formerly known as Stanford String Quartet) and a member of the faculty at Stanford University. Formerly principal cellist of the Chamber Symphony of San Francisco, the Opera Company of Boston, and the New England Chamber Orchestra, Harrison has performed on National Public Radio, the BBC, and on both German State Radio and the Netherlands State Radio. Stephen has toured internationally and recorded on the Delos, CRI, New Albion and Newport Classics labels. Harrison has been on the faculty of the Pacific Music Festival and is currently an artist/faculty member of the Rocky Ridge Music Center. Most recently he has served as principal cellist of the Mendocino Music Festival, coached at the San Diego Chamber Music Workshop and performed at the Telluride Chamber Music Festival. He earned his degrees at Oberlin College and Boston University, where he received the Award for Distinction in Graduate Performance. He joined SFCMP in 1984.

**Peter Josheff**, clarinetist and composer, is a founding member of Sonic Harvest and of Earplay. He is also a member of the San Francisco Contemporary Music Players, the Empyrean Ensemble and the Eco Ensemble. He performs frequently with Opera Parallele, the San Francisco Chamber Orchestra, and Melody of China, and has worked with many other groups including West Edge Opera, the Ives Collective, the Paul Dresher Ensemble, Composers Inc., and sf Sound. Peter has composed instrumental and vocal music, opera and pop songs, as well as music for dance and theater. Crazed Loner, his singer/songwriter project, had its public debut in October 2016. His
latest work, The Dream Mechanic, Four Poems by Carol Vanderveer Hamilton, commissioned by the San Francisco Chamber Orchestra, will be premiered in February 2017. His recent compositions include Big Brother (2014) for solo piccolo, premiered by Tod Brody with Earplay; Ground Hog Day (2014) for clarinet and string quartet, premiered by the Farallon Quintet; Europa and The Bull (2014), a chamber oratorio commissioned for and premiered at the Mary Holmes Festival at UC Santa Cruz; The Cauldron (2013), commissioned and premiered by tenor Brian Thorsett; Waiting (2012), commissioned and premiered by Earplay; Nautical Man Nautical Man (2011), an album of pop songs; Sutro Tower in the Fog (2011), commissioned, premiered and recorded by the Bernal Hill Players; Sextet (2010), premiered by Sonic Harvest; and Inferno (2008), a chamber opera produced by San Francisco Cabaret Opera in 2009.

Roy Malan (violin) serves solo violinist with the California Symphony and as and Opera Parallèle, and was the long-time concertmaster and solo violinist for the San Francisco Ballet. The founding director of the Telluride Chamber Music Festival, he has an extensive career of performance domestically as well as in Canada, Mexico, Europe, Australia, and Africa to his credit. He is also widely recorded on the Genesis, Orion, and other labels, Roy was formerly a member of Porter Quartet, Stanford String Quartet, Ives Quartet, and the San Francisco Piano Trio, among others. Educated at London’s Royal Academy of Music under Yehudi Menuhin, he also attended Juilliard and the Curtis Institute, where he was a student of Ivan Galamian and Efrem Zimbalist (he authored the latter’s biography). Roy currently serves on the faculty of the University of California, Santa Cruz, plays locally with a string quartet, piano trio, and music festival engagements. He has been a member of SFCMP since 1976.

David Tanenbaum has performed as a solo guitarist throughout the US, Canada, Mexico, Europe, Asia, and
Australia. Solo performances over the course of his career have included the Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Sinfonietta, Vienna’s ORF orchestra, and elsewhere, under the baton of such eminent conductors as Esa-Pekka Salonen, Kent Nagano and John Adams. Many of our most distinguished and interesting composers have written solos for David, including Hans Werner Henze’s guitar concerto An Eine Äolsharfe, Terry Riley’s first guitar piece Ascención, four works by Aaron Jay Kernis, and the last completed work by Lou Harrison. Tanenbaum has toured extensively with Steve Reich and Musicians, in Japan with Toru Takemitsu, and has had a long association with Ensemble Modern. He is currently recording the complete guitar works of Sofia Gubaidulina for Naxos. Chair of the San Francisco Conservatory’s Guitar department, David joined SFCMP in 2008.

Currently, he serves as Assistant Principal Bass of the Marin Symphony and Principal Bass of the Sanse Chamber Orchestra as well as with the Berkeley Contemporary Chamber Players, ECO Ensemble, Other Minds sfSound, Empyrean Ensemble, Earplay, and Composer’s Inc. Richard is also former Principal Bass of the New Century Chamber Orchestra. With his Worn Chamber Ensemble, founded in 1996, has performed works for both solo bass and ensemble by such composers as Andreissen, Cage, Harrison, Henze, Reveultas, Scelsi, Varese, and Xenakis. Richard holds degrees in double bass from California State University, Northridge and the New England Conservatory. Her currently teaches and provides orchestral coaching at UC Berkeley.

Double bassist Richard Worn has performed extensively with the San Francisco Opera and Symphony.
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Join us in applauding the following guest musicians on tonight’s performance:

Allegra Chapman, harpsichord/B3 organ
Alex Camphouse, horn
Amy Foote, soprano
Kevin Stewart, tenor sax
Karen Hutchinson, accordion
James Encarnación, tenor trombone;
Clio Tilton, viola
Helen Newby, cello

The following San Francisco Conservatory of Music students are performing this evening:

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A former subscriber, Harold Wollack, left the first bequest to help underwrite the ensemble’s concerts and programs. More recently, the ensemble has received a generous bequest from the estate of C. Michael Richards and George Bosworth.

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