Peter Evans, *Lover’s War*
Igor Stravinsky, *L’Histoire du Soldat*

February 17, 2017
Herbst Theatre
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 On Stage Series, which brings to the stage some of the most influential national and international contemporary classical composers of the 20th and 21st centuries..

The Exit Diagram is located on pages 32-33.
“Sound and Wine” Celebration

Sat, Mar 25, 2017

Venue: SCHROEDER’S
240 Front St.
San Francisco 94111

Spend time with the Players for a season-end celebration. Re-live your favorite works from the season or hear them for the first time.

Enjoy a few hours of conversation with Bay Area’s finest musicians, live music, great food, and of course, some of our region’s finest wine (and beer).
SFCMP Ensemble Presenters: Kyle Bruckmann, Jeff Anderle, Bill Kalinkos.
sfsoundandwine
Upcoming SFCMP Events

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 three SF Search Winners

Eavesdrop on conversations between Lou Harrison, much loved California composer whose 100th birthday we celebrate in 2017, and two younger generations who share his lifelong interests of exploration and inclusivity.

We’ll hear Harrison’s music alongside that of Natacha Diels, whose work, like Harrison’s, is steeped in a sense of ritual; Gity Razaz who fearlessly combines technologies and cultures; the prolific and eloquent Jimmy Lopez; and the playfully absurd Annie Gosfield. You’ll listen to composer talks and we’ll perform and record music by the newest generation of composers influenced by Harrison’s work through our SF Search Program: the San Francisco Contemporary Music Players program in support of emerging contemporary classical composers.
On the 2-Day Lou Harrison Centenary Celebration Program

Festivities in the Lou Harrison Centenary Celebration will include:

- a Friday night film screening
- 3 Saturday concerts
- A composer talk, “How Music is Made” with composers Jimmy Lopez and Natacha Diels

More Info:
#louharrison100
#sfcmp

The Lou Harrison Centenary Celebration concert is part of SFCMP’s At the Crossroads Series, bringing to you the music of iconic contemporary classical composers performed alongside cutting-edge emerging composers from California and beyond.
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.
Message from Steven Schick

Every story we tell falls into one of two types: You go on a voyage. A stranger comes to town.

With Igor Stravinsky’s *L’Histoire du Soldat*, you get both at the same time. In Charles Ferdinand Ramuz’s well-known text, summarized in programs notes here, Joseph, a Russian soldier, trades his violin to a stranger for the promise of wealth. In the voyage that ensues, Joseph’s fate spirals downward and out of control. The stranger, of course, is the devil, whom we come to realize is less of a stranger in our midst than we would like. And the end for Joseph is dire—suffice it to say that the final movement of the work is entitled “The Triumphant March of the Devil”—with a percussion solo, rare for its time, as Satan’s last word.

Now approaching its centennial, *L’Histoire du Soldat* is iconic, well-known and well-loved, and seemingly little in need of revision. So why are we changing it so radically for tonight’s performance?

There are two reasons for reconsidering *L’Histoire*. For many people, the lightness of the Ramuz text and the concurrent lightness of much of Stravinsky’s music simply does not make sense as an expression, in 1918 just after the end of World War I, of the horrors of war and the travails of a soldier’s life. Stravinsky would certainly have claimed that not every

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work about a soldier made in wartime needs to be an expression of horror. But the inveterate sunniness of the music seems more an expression of Stravinsky’s wartime exile in peaceful Switzerland than it does of the big questions of good and evil that the text proposes. In the most important revision of the text, Kurt Vonnegut, whose war came a generation later, creates a new story, recasting the hopelessly lost soldier as Eddie Slovik, the lone American soldier to be executed for desertion since the Civil War. The devil is an American General.

The second impulse for reconsideration comes directly from Stravinsky’s musical language itself. As one of the first and most important pieces indebted to jazz, the African-American idiom of the day, Stravinsky made liberal use of instrumental and textural mannerisms he gleaned from the genre. Stravinsky was certainly not the first to borrow from and capitalize on a musical language not his own. Artists from Beethoven to Moby have done the same. But a contemporary American point of view—at least this contemporary American’s point of view—is that we might want to reconsider questions of cultural appropriation in light of recent events in our country. Music is far more than sound. And African-American music, originally an expression of resistance to slavery, should remain a musical manifestation of solidarity with the powerless of our society.

So, let’s experiment tonight.

We have invited the great trumpet player, Peter Evans, whose piece Lover’s War will be performed in interstices of L’Histoire du Soldat by a group of the Bay Area’s finest improvisers. Evans replaces the well-worn Ramuz text with the images of another kind of war through excerpted quotations from James Baldwin’s essay, “The Creative Process.” We’ve lost the Faust-lite story of neutral Switzerland and instead offer compelling and personal musical responses that will, we hope, be more attuned to the sharper edges and greater risks of this time and place. Peter writes powerfully of his motivations for this project in
a description quoted in our program note, so I won’t comment further here.

But the big question remains: Will it work? Will intense juxtapositions of such different musical and textual forces tell the story of both the journey and the stranger? Will an ancient tale become sharper and more present? And will our efforts create, as Mary Oliver writes, that rare artistic experience of something “inexplicable made plain.”

As always, we hope, and expect, that you will tell us.

~ Steven Schick

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**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
Tonight’s Program
February 17, 2017

Venue: San Francisco Conservatory of Music Concert Hall
4:00 - 4:30 pm  Open Dress Rehearsal
4:30 - 5:20 pm  Composer Talk, “How Music Is Made,” with Peter Evans
6:45 pm  Pre-concert discussion with Steven Schick and the Players
7:30 pm  CONCERT

Please join us for our post-concert reception

Stravinsky Interpolations

Peter Evans  Lover’s War
Text from “The Creative Process” by James Baldwin

Peter Evans, trumpet (soloist); Kyle Bruckmann, oboe; Ritwik Banerji, saxophone; William Winant, percussion; Nava Dunkelman, percussion; Steven Schick, percussion; India Cooke, violin

Igor Stravinsky  L’Histoire du Soldat (The Soldier’s Tale)

Jeff Anderle, clarinet; Dana Jessen, bassoon; Brad Hogarth, trumpet; Brendan Lai-Tong, trombone; Christopher Froh, percussion; Hrabba Atladottir, violin; Richard Worn, bass
### Tonight’s Program (continued)

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A Note from Peter Evans

From the very beginning the fact that this piece of mine was supposed to be paired with Stravinsky’s Soldier’s Tale made me think that whatever I cooked up should involve text or narration. The more I thought about what to do, the more I felt it was a good opportunity not to really respond to the Stravinsky, more to contrast with it. Soldier’s Tale is a classic piece but it’s strangely light considering the subject of the folk tale and what was going on in the world when it was written. Turns out Kurt Vonnegut had the same reaction, and he eventually wrote a new text for the piece about the execution of Eddie Slovik, a draftee in WWII who was shot for desertion.

I wanted to involve text in my own portion, something that responded to the times and the circumstances we find ourselves in, however obliquely. I settled on this very beautiful, humanistic essay by James Baldwin called “The Creative Process.” Despite the dry title, the language is very open, evocative, and poetic. Except for the opening piece, I took passages from this essay and dedicated some of them to people who in their own work, relate to and expand on the ideas contained therein. They will be read by Steve Schick, and each movement will feature a different combination of these fantastic creative musicians.

~ Peter Evans
Program Notes by Robert Kirzinger

This bold experiment in styles juxtaposes and intermixes Igor Stravinsky’s already hybrid classic *L’Histoire du Soldat* with a new work, *Lover’s War*, by trumpeter and composer Peter Evans, who has assembled a group of improvising master musicians in a kind of generations-removed doppelganger of *L’Histoire’s* unique instrumentation. In these performances, the voice narration of the story is largely supplanted by the music and text of Peter Evans’s *Lover’s War*, a radical sublimation of the original.

Stravinsky and the Swiss novelist Charles-Ferdinand Ramuz conceived *L’Histoire du Soldat* in 1918 as a small touring show that could fill in the gaps (monetary and otherwise) created for them when World War I and the Russian Revolution devastated the Eurasian economy. Its models included pan-Slavic festival performances of the kind Stravinsky had already drawn on in *Petrushka* and Renard and the verbunkos military recruiting bands of Central Europe. Although the music of *L’Histoire* is fully notated, the playing styles, particularly of the percussion and violin, are linked to improvising traditions, stylized by the composer. Stravinsky’s later comparisons of his ensemble to jazz groups—of which he had, to that point, no experience—are abstractly apt, but only in the sense that improvising nightclub bands are similar to the Gypsy bands that plied their trade in Brahms’s Vienna, or to the proto-Klezmer village wedding and celebration bands of Russia and the Ukraine.

Beyond the popular roots of Stravinsky’s instrumentation lay Arnold Schoenberg’s *Pierrot Lunaire*, which the Russian composer had heard in November 1912 as he was completing *The Rite of Spring*. *Pierrot* gave Stravinsky, in a sense, permission to explore the smaller, flexible groups of *Renard, Les Noces, and L’Histoire*. These were the main products of Stravinsky’s years in Switzerland (1914-1918), where he and his family were exiled during
the years of World War I. He met the Swiss novelist C. F. Ramuz (1878-1947) in 1915 and began working with him on French versions of the composer’s Russian-language works. *L’Histoire du Soldat*, however, was a ground-up collaboration; Ramuz likely conceived the idea of the narrated text interleaved with descriptive music. The story itself was one from Alexander Afanasyev’s collection of folktales, the same source as many of Stravinsky’s Russian texts.

In brief, the tale involves a Soldier who meets the Devil. The Devil offers the Soldier a book that tells the future in exchange for his fiddle—a stand-in for the Soldier’s soul. Having had what he thought was a brief sojourn *chez* Devil, the Soldier discovers that three years have passed, and his sweetheart is married to and has children by someone else. Rejected by his own mother, the Soldier takes the Devil’s advice and uses the magic book to become a successful merchant. Just as he tires of this life, the Devil reappears in the guise of an old lady, trying to sell the fiddle back to him. He buys it, but it won’t play, so he casts it away and tears up his magic book in despair.

Sometime later, penniless again, the Soldier travels to a distant city in hopes of curing a king’s daughter (whom the Devil had promised to torment). The princess’s hand is the reward for her cure. Meeting the Devil, the Soldier suggests a card game. He loses, but gets the Devil drunk in the process, recovering his fiddle (again) when the latter passes out. Fiddle in hand he plays the princess back to health (*Tango/Valse/Ragtime*); the Devil tries unsuccessfully to intervene. The Soldier and princess marry, and she suggests they travel back to his hometown—but as soon as the Soldier crosses the border, he’s back in the Devil’s power for good.

The set-pieces of *L’Histoire* are modified archetypes, such as the introductory March, seemingly straightforward but spiky with little virtuosic solo passages: slipping briefly into meters other than the expected one-two, one-two: harmonically acerbic. The fiddle music
(representative of the Soldier’s own playing) at the start of Scene 1 (“Music by a Stream”) is pure fake-folk; and note, too, the clarinet’s *Rite of Spring*-like descant. This music, reprised several times, is a tune-up for the “Little Concert” with which the Soldier later cures the Princess. “The Royal March,” through which the Soldier meets that King, features the trombone and an especially active cornet. Upon her cure, the Princess dances a Tango (the great European Tango craze having swept Paris beginning in 1912), a light, quirky Valse, and a syncopated Ragtime, a style Stravinsky only knew via sheet music. The most “familiar” music in the piece is ultimately the strangest: the Lutheran chorales reharmonized for the Little Chorale and Great Chorale following the Devil’s apparent defeat. These foreshadow the famous Canonic Variations on “Von Himmel hoch” the composer made in 1956, some forty years and many styles later.

Peter Evans’s collection of improvising virtuos is in a sense even less stable than the prototypes for Stravinsky’s ensemble, an itinerate band, without a village of their own, without a clear future, with less expectation of a fully shared musical and cultural milieu. The musicians performing in *Lover’s War* are versed in styles including straightforward Classical music, Latin fusion, a wide swath of jazz, electroacoustic improv, anthropology, punk, gamelan, Japanese drumming, avant-garde concert music, trance, avant-garde rock, minimalism, pan-Asian music, and so on, you get the picture.... Evans himself, as a trumpeter, pushes his sound and technique into realms the cornetist in Stravinsky’s band would blanch at, veering into territories partly occupied by voice, violin, electric guitar, organ, didgeridoo, and beyond. As a composer he produces refined, intricate rhythmic and pitch structures that thrive on his performing ensemble’s individuality and freedom. His groups are frequently augmented by live electronics, adding a further contemporary sonic dimension.

If a little more circumspect than Stravinsky/Ramuz’s glib fable, the
present tower of Babel gathering can show just how readily these varieties of “language” form the basis of broader communication, in an amplification of Stravinsky’s many efforts to straddle stylistic worlds. Evans’s selection of James Baldwin’s optimistic fragments is deliberately incongruous with Ramuz’s French version of Alexander Afanasyev’s collected Russian folkstory, but on closer inspection we might discover in the Soldier’s persecution parallels with Baldwin’s experience as a gay, black, intellectual artist at a time when living such identities was even more fraught than it is now; with the difficulties of being an individual in a seemingly dispassionate, sometimes hostile society; and the creator’s own unceasing internal struggle for integrity and beauty. Lover’s War—in its surface musical details unknown and unknowable—relies on the composer’s faith in his collaborators and an acceptance of unplanned magic: a Utopian vision in sharp contrast to Stravinsky’s soldier’s inevitable, knowable end.

~ Robert Kirzinger

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Want to volunteer?
Behind every successful nonprofit organization is a team of dedicated volunteers. If you would like to join our team of volunteers, please give us a ring at (415) 278-95566 or email volunteer@sfcmp.org to discuss your interests and our available opportunities.
IGOR STRAVINSKY was one of music’s truly epochal innovators; no other composer of the 20th century exerted such a pervasive influence in the way that Stravinsky did during his seven-decade musical career.

Stravinsky entered law school but also privately studied composition and orchestration with Nicolai Rimsky-Korsakov. By 1909, the orchestral works *Scherzo fantastique* and *Fireworks* had impressed Sergei Diaghilev enough for him to ask Stravinsky to orchestrate, and subsequently compose, ballets for his company. Stravinsky’s triad of early ballets -- *The Firebird* (1909-1910), *Petrushka* (1910-1911), and most importantly, *The Rite of Spring* (1911-1913) -- did more to establish his reputation than any of his other works.

After the deaths of his daughter, his wife, and his mother within a period of less than a year, Stravinsky emigrated to America, settling in California with his second wife in 1940. His works between then and 1950 show a mixture of styles but still seem centered on Russian or French traditions. Despite declining health in his last years, Stravinsky continued to compose until just before his death in April 1971.
Composer Biography - Peter Evans

PETER EVANS is a trumpet player and improvisor/composer based in New York City since 2003. Evans is part of a broad, hybridized scene of musical experimentation and his work cuts across a wide range of modern musical practices and traditions. Evans is committed to the simultaneously self-determining and collaborative nature of musical improvisation as a compositional tool, and works with an ever-expanding group of musicians and composers in the creation of new music. Evans’ primary groups as a leader are the Peter Evans Septet and the Zebulon trio.

In addition, Evans has been performing and recording solo trumpet music since 2002 and is widely recognized as a leading voice in that field, having released several recordings over the past decade. He has released his music on his own label More is More Records since 2011.
RITWIK BANERJI is a saxophonist, digital media artist, and anthropologist of music. As an artist and researcher, his work centers on the creation of virtual performers of free improvisation and extensive experimentation with these systems with improvisers in a variety of contexts.

Ritwik is currently completing a dissertation in ethnomusicology at the University of California, Berkeley, where his research examines the ethics of social and musical interaction in scenes of free improvisation. He has just returned from two years of fieldwork in Berlin, where his research was supported by the Fulbright U.S. Young Journalist Program and the Berlin Program for Advanced German and European Studies.

In addition to the design of virtual free improvisers, Banerji’s artistic research interests have recently shifted focus to the creation of virtual musical environments navigable through a player’s control of timbre, a project he developed through an artist residency at the Agosto Foundation in the Czech Republic in 2014.
Special Guest - India Cooke

INDIA COOKE violinist, composer, educator, and recording artist, plays a wide range of music from jazz to avant-garde, classical, Latin fusion, new age, pop and gospel. In addition to improvisational and jazz performances, she has performed in the San Francisco Bay Area symphony and opera orchestras, chamber ensembles, and Broadway shows, including the historic five-year run of Andrew Lloyd Webbers’ Phantom of the Opera.

As one of California’s most respected contract artists, Cooke has performed as featured soloist with Joe Williams and the Louie Bellson Orchestra. She has played with Tony Bennett, K. D. Lang, Ray Charles, Sarah Vaughn, Frank Sinatra, Johnny Mathis, Stevie Wonder, Barry White, Diana Ross, Dionne Warwick, Patti La Belle, Gladys Knight, and many others. Cooke performs nationally and internationally in a variety of settings, from California Jazz Festivals to Europe’s Free Music.

Cooke holds a Master’s in Music from the University of Michigan, and a Bachelor’s in Music from the North Carolina School of the Arts. She currently teaches and lectures at Mills College, the San Francisco Community Music Center, and her private studio.
Special Guest - Nava Dunkelman

NAVA DUNKELMAN is a Bay Area-based percussionist and improviser. Born in Tokyo, Japan and raised in a multi-cultural environment by an American father and Indonesian mother, her musical interests span the globe from Japanese taiko to Indonesian gamelan to American marching band, and from classical to contemporary to the avant-garde.

Since graduating with a degree in music performance in 2013, she has performed and collaborated with William Winant, Fred Frith, John Zorn, Ikue Mori, George Lewis and others. She has performed classical and contemporary pieces with the William Winant Percussion Group, inkBoat, The Luna Ensemble, San Francisco Girls Chorus, among others. She formed the improvisational trio Dapplegray, the electro-percussion experimental noise duo IMA, and the improvisational duo DunkelpeK.

Nava enjoys discovering her own musical language by exploring experimental approaches to communication, progression and space. www.navadunkelman.com
**Tonight’s SFCMP Players**

**Jeff Anderle** (clarinet) is a pioneer in the world of low reeds, helping to popularize the role of the modern clarinet and bass clarinet through his innovative and diverse performances, ensembles, and commissions. He is a founding member of both Splinter Reeds, the Bay Area’s first reed quintet, and REDSHIFT contemporary music ensemble, as well as a member of the San Francisco Contemporary Music Players and the Paul Dresher Electro/Acoustic Band. He is half of the bass clarinet duo Sqwonk, which has commissioned and premiered a significant body of work that infuses aspects of classical, folk and popular music into its own distinct style. As a member of the virtuosic, heavy metal bass clarinet quartet Edmund Welles, he has been featured nationally at festivals and masterclasses.

Jeff is a founding co-director of Switchboard Music, a presenting organization which has featured hundreds of innovative musicians through its annual marathon and concert series. Jeff teaches clarinet, bass clarinet, chamber music, and entrepreneurship at the San Francisco Conservatory of Music, and has given masterclasses across the country on these topics. He has been on the faculty at U.C. Berkeley and as a member of REDSHIFT holds a guest artist residency at California State University East Bay.

Icelandic violinist **Hrabba Atladottir** studied in Berlin, Germany with professor Axel Gerhardt and professor Tomasz Tomaszewski. After finishing her studies, Hrabba worked as a freelance violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper, and Deutsche Symphonieorchester. In 2004, Hrabba moved to New York, playing on a regular basis with the Metropolitan Opera, New York City Opera, Orchestra of St. Luke’s and New Jersey Symphony Orchestra among other orchestras. She also played with the Either/Or
ensemble in NY in close collaboration with Helmut Lachenmann.

Since August 2008, Hrabba has been based in Berkeley, California, where she has been performing as a soloist and with various ensembles such as the Left Coast Chamber Ensemble, The Empyrean Ensemble, the ECO ensemble, the San Francisco Contemporary Music Players, and New Century Chamber Orchestra. Hrabba is currently a Violin Lecturer at UC Berkeley and at Mills College.

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.

Percussionist **Christopher Froh** specializes in promoting and influencing the creation of new music through critically acclaimed performances and dynamic lectures. Also a member of Empyrean Ensemble, Rootstock Percussion, and San Francisco Chamber Orchestra, Froh
has premiered over 100 chamber and solo works by composers from 15 countries. His rich and diverse career also includes performances with the San Francisco Symphony at Carnegie Hall, Gamelan Sekar Jaya at the Stern Grove Festival, and session recording at Skywalker Ranch for a video game about monkeys and pirates. Chris has recorded with the San Francisco Symphony on SFS Media; as a soloist on Albany, Innova, and Equilibrium labels; and as a chamber musician on Bridge Records and Music@Menlo LIVE. As a soloist, he has appeared at festivals and recitals across Japan, China, Turkey, Europe, and the United States including featured performances at the Beijing Modern Festival, Nuovi Spazi Musicali, and Music@Menlo. He studied at the University of Michigan, Eastman School of Music, and Toho Gakuen Conservatory, where he was a student of marimba pioneer Keiko Abe. He teaches percussion and chamber music at UC Davis and CSU Sacramento.

Double bassist Richard Worn has performed extensively with the San Francisco Opera and Symphony. 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.

Grammy-nominated percussionist William Winant is internationally regarded as a leading performer of avant-garde music. Over the course of his career, Willie has collaborated with legends of 20th and 21st century music, from Iannis Xenakis to Steve Reich.
and Yo-Yo Ma, and from Merce Cunningham to Kronos Quartet and Sonic Youth. Composers who have written for Willie include John Cage, Lou Harrison, John Zorn, Peter Garland, Larry Polansky, Gordon Mumma, Alvin Lucier, Terry Riley, Fred Frith, Somei Satoh, and Wadada Leo Smith. He is the percussionist with the avant-rock band Mr. Bungle, and performs locally with his own ensemble, the William Winant Percussion Group. A member of the instrumental faculty at the University of California at Berkeley and Mills College, and a Visiting Lecturer at University of California, Santa Cruz. Winant has made over two hundred recordings covering a wide variety of music, including the revered recording of Lou Harrison’s La Koro Sutro and the 2013 release of Five American Percussion Pieces. Willie joined SFCMP in 1998.

Tonight’s Guest SFCMP Musicians

Please join us in applauding the following guest musicians on tonight’s performance:

Dana Jessen, bassoon. Jessen is co-founder of Splinter Reeds, a San Francisco-based reed quintet, and is currently the Director of Professional Development at the Oberlin Conservatory of Music.

Brad Hogarth, trumpet. Hogarth is Assistant Professor of Wind Ensemble and Conducting at San Francisco State University as well as the music director and conductor of the Contra Costa Wind Symphony.

Brendan Lai-Tong, trombone. Trombonist and music educator Brendan Lai-Tong has performed with the San Francisco Opera, San Francisco Ballet, Opera San Jose, and the Paul Dresher Ensemble, among others. He is a graduate of the San Francisco Conservatory of Music.
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*We apologize for any errors or omissions; for corrections please contact director@sfcmp.org.*

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