Lou Harrison
A Centenary Celebration

April 21-22, 2017
Z Space
San Francisco, CA

at the CROSSROADS series
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.

Our weekend festival Lou Harrison: A Centennial Celebration is part of SFCMP’s At the Crossroads Series, which celebrates the work of legacy composers alongside cutting-edge composers from across generations: By meeting at the crossroads of generations we reveal how the latest works are grounded in timeless questions.
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Lou Harrison’s 100th Birthday

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Joshua Tree, CA USA
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San Francisco Contemporary Music Players • 3
SFCMP Artistic Director Steven Schick

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

Our *At the Crossroads* festival proposes musical encounters, some real and others imagined, among composers of different generations. Each year, we’ll anchor *At the Crossroads* in performances of a “legacy” composer—this year the great Lou Harrison, in his centennial year—and counterpoise them with performances of living composers at various points in their careers. We’re after how these composers encounter one another, how they speak to each other across the boundaries of generations. What does Lou Harrison say to Jimmy Lopez and Annie Gosfield about questions such as instrument choice or interpretative latitude? Or, how will the music of an emerging master, Natacha Diels, sound next to that of Roger Kim, Michelle Zheng, or Ben Zucker, the young composers chosen in our inaugural SF Search process? We’ll arrange the musical conversations and let you eavesdrop!

What do we hope to gain from this cross-generational mix?

Perspective perhaps. An overly devout reading of the “new” in “new music” often causes us to miss the richness of cross-generational encounters. We tend to hear the most recent music as though it were born ex nihilo and by the same token often consign older music (as old as the last century!) to an historical—read, secondary—role. We hope by meeting “at the crossroads”
of generations that we might be able to cross-wire our perceptions and understand that the very latest work is often grounded in timeless questions, while in established work one still finds ideas of breathtaking freshness.

We also hope to pay homage to a shared legacy. Fittingly, at the center of our inaugural At the Crossroads festival is Lou Harrison: musical polyglot and visionary; common man and uncommon intellect. Many of us in the San Francisco Contemporary Music Players (and I regret that I am not among them) knew Harrison well and worked closely with him. Our performances therefore will be simultaneously acts of love and remembrance, and the closest thing we can find to authentic Harrison performance practice. But which Harrison are we celebrating? The instrument maker? The musician of the world? The grandfather of modern-day intonation geeks? The unashamed melodicist in a world of modernists?

We celebrate all of them!

But most of all we will honor how the great spirit of Lou Harrison thrives in the minds and hearts of living composers. Sometimes the connections will be obvious, and at other times less so. Michelle Zheng grew up in Aptos, not far from Harrison’s home, and speaks eloquently about the shifting light and changing tides that inspired them both. Ben Zucker is a musical polymath, in Harrison’s image, and talks of his indebtedness to both Harrison’s fascination with the Gamelan and with his iconic experimentalism. And though Roger Kim’s music may not sound very much like Lou Harrison’s, it features the same quiet beauty and generous space for his interpreters. There are similar points of connection with Natacha Diels, Annie Gosfield, and Jimmy Lopez, and in large and small ways when we listen to them, we also hear Lou.

I do not have a personal Lou Harrison story. But I do feel a personal resonance every time I walk by the Palace Hotel on New Montgomery Street, where Harrison worked briefly.
as a floral arranger. The Palace was no center of culture or academia, but for a time a young artist with one of the most fertile minds this nation has ever produced, worked there and turned over in his imagination ideas of profound beauty and lasting impact. And for someone who is now much closer to old than to young, it makes me happy to think that there are other artists, young, unknown, and working far from the centers of culture and academia, in whose minds and souls similar notions of beauty, impact, and truth live on.

~ 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
Lou Harrison: A Centennial Celebration
Program for Friday, April 21, 2017

FILM SCREENING, “Lou Harrison: A World of Music” by Eva Soltes

6:30PM Reception | 8 PM Film

An exquisitely crafted, in-depth and deeply moving look at the life and work of beloved composer Lou Harrison.

Created with footage collected from over two decades by documentary filmmaker and music producer Eva Soltes, who was closely associated with Lou Harrison during his lifetime.

There will be a cash bar before the show, and doors open at 6:30pm for pre-film reception

Running time: 92 min.
Lou Harrison: A Centennial Celebration
Program for Saturday, April 22, 2017

CONCERT #1: Works by SF Search 2016-17 Winners (11 a.m.)

**Roger Kim** *Quartet with One Theme* (2017) (5’)
Bill Kalinkos, clarinet; Kate Campbell, piano; Roy Malan, violin; Stephen Harrison, cello

*With his focus on the openness of Harrison’s melodies and the lushness of microtonal harmonies, Roger Kim has constructed a piece of quiet beauty and generous space for the performer.*

**Michelle Zheng** *Rift* (2017) (6’)
Bill Kalinkos, clarinet; Kate Campbell, piano; Roy Malan, violin; Stephen Harrison, cello

*From her childhood, near Lou Harrison’s Aptos home, Michelle Zheng experienced firsthand the unique qualities of the light and cultural blends along the mid-Californian coast. In her work, full of musical contrast and shifting emotions, she captures this mixture with grace and skill.*

**Benjamin Zucker** *Sarabandisms* (2016) (6’)
Bill Kalinkos, clarinet; Kate Campbell, piano; Roy Malan, violin; Stephen Harrison, cello

*Benjamin Zucker explores the dual personality of Lou Harrison, as an American composer indebted to the musical language of the gamelan, and as an American experimentalist. Through an unusual notational and musical scheme, Zucker captures both*
COMPOSER TALK, *How Music Is Made*, with Jimmy Lopez and Natacha Diels (12:30 - 1:30 pm)

In our *How Music is Made* series, composers reveal their motivation behind the notes, and together we discover the inspiration and narrative behind each piece. This *How Music Is Made* talk with Lopez and Diels will be facilitated by SFCMP Artisti Director Steven Schick.

*Artisanal pizza provided for first 50 people. A cash bar serving alcoholic and non-alcoholic beverages will be available.*
CONCERT #2:  Works by Harrison, Lopez, and Gosfield  (2:30 pm)

**Lou Harrison** *Canticle #3* (1942) (15’)
Jeff Anderle, ocarina; David Tanenbaum, guitar; percussionists Jim Kassis, William Winant, Haruka Fujii, Stan Muncy, Loren Mach

**Composer conversation** with Jimmy Lopez

**Jimmy Lopez** *Ccantu* (2007) (6’)
Kate Campbell, piano

**Lou Harrison** *Varied Trio* (1986) (16’)
Roy Malan, violin; William Winant, percussion, Kate Campbell, piano
*Written for SFCMP percussionist, William Winant, Julie Steinberg and David Abel*

**Annie Gosfield** *Daughters of the Industrial Revolution* (2011) (9’)
Loren Mach, percussion; Stephen Harrison, cello
“KNOWING LOU” (6:30 pm)

Steven Schick in conversation with David Tanenbaum, William Winant and Karen Gottlieb, SFCMP Ensemble members and friends of Lou Harrison.

A cash bar serving alcoholic and non-alcoholic beverages is available.
CONCERT #3: Works by Harrison, Razaz, and Diels (7:30 pm)

Lou Harrison *Suite for Cello and Harp* (1949) (12’)
Stephen Harrison, cello; Karen Gottlieb, harp

Lou Harrison *Scenes from Nek Chand* (2001/2) (11’)
(National Steel Guitar Solo)
David Tanenbaum, guitar
Mr. Harrison’s last piece, dedicated to SFCMP guitarist David Tanenbaum and Carol Law and Charles Amirkhanian

Gity Razaz *Shadow Lines* (2014) (10’)
Stephen Harrison, cello
Jeremy Wagner, technical assistant

Composer conversation with Natacha Diels

Natacha Diels *The Colors Don’t Match* (2014)* (11’)
*west coast premiere
Amy Foote, voice; Stacey Pelinka, piccolo; Bill Kalinkos, clarinet; Loren Mach, percussion;
Kate Campbell, sampler, Roy Malan, violin; Jeremy Wagner, technical assistant
Lou Harrison Biography and Program Notes for Concerts #2 and #3, by Robert Kirzinger

Lou Harrison (1917-2003) has been held up as the very epitome of the California composer, but that’s kind of a pity; Harrison is arguably the most wholly American among the great composers of our nation’s history. The reasons for this are manifold, and that’s the point: Harrison was a manifold artist, his radical diversity reflecting the worldwide cultural inclusiveness that is at the heart of the American experience. Although political and social commentary wasn’t the main point of his music, his awareness of the power of music to bring about changes in attitude or to highlight injustice was an important and abiding facet of his life. The fundamental humanity of his work, its roots in natural phenomena, and its basis in expressive experimentation devoid of ideological tyrannies have offered three generations of successors a philosophical template for their own artistic excursions, while the sonic details of his music, particularly his ultra-refined command of the percussion family, have had a more practical and audible impact. Coming from diverse backgrounds, the composers sharing these two programs with Harrison show their kinship with their great predecessor not only with their concentration on pattern and percussion but in their delight in sheer inventiveness, exuberant individuality, and musical gregariousness.

Lou Harrison was born in Portland, Oregon, and the family moved to the Bay Area in 1926. A precocious performer, he was a child actor at the age of three and seriously studied dance, a pursuit he maintained into adulthood and which fundamentally shaped his artistic life. His studies in the mid-1930s with Henry Cowell had a seismic impact on many levels, and through Cowell he met John Cage and began investigating Charles Ives’s music. During a period teaching dance students at UCLA, he enrolled in Arnold Schoenberg’s composition seminar. In the mid-1940s he lived in New York City and worked as a
critic, primarily under Virgil Thomson at the New York Herald-Tribune. He edited pieces in the messy Ives catalog, and in 1946 conducted the premiere of Ives’s Third Symphony, leading to that work being given the Pulitzer Prize, the $500 award for which Ives split with Harrison. After suffering from a nervous breakdown and just prior to returning to California for good in 1953, he spent two fruitful years at Black Mountain College in North Carolina. In 1972 he built, with his partner William Colvig, the first of his gamelans, “Old Granddad,” a characteristically personal response to the Indonesian music that had influenced his work since the 1930s.

Harrison’s reputation as an iconoclast belies the esteem he enjoyed among both progressive and traditional musicians and his success in the mainstream. He taught extensively, and his music has been performed by all the major orchestras of the U.S. Dozens of his works have been recorded, including all of his works on these concerts. The substantial biography of the composer is Leta E. Miller and Fredric Lieberman’s Composing a World: Lou Harrison, Musical Wayfarer (University of Illinois Press, 2004).

**Canticle No. 3** (2:30 concert), written in 1942, was first performed in San Francisco as part of Harrison and Cage’s percussion concerts. Harrison notated pitched instruments in percussion staves, specifying the rise and fall of contour rather than specific pitch. The ocarina (or flute) part is five unspecified pitches, though Harrison prefers a familiar pentatonic scale (e.g., the black keys on the piano). This, and the timbral variety of the percussion and guitar, are designed to clarify complex rhythmic canons, made up of rhythmic cells Harrison calls “rhythmicles.” (Their melodic counterparts are “melodicles.”) Harrison wrote Varied Trio for violin, percussion, and piano (2:30 concert) in 1986-87; the definitive version was premiered by the Abel-Steinberg-Winant Trio at Mills College in May 1987. “Gending” refers to a cyclical melodic/rhythmic structure in gamelan music. “Bowl Bells” makes use of eight
specifically pitched rice bowls in a similarly Indonesian style. “Elegy,” highlighting the violin, presents an expressive melody expanding from a four-pitch motif eventually to encompass all twelve chromatic pitches at movement’s end. The lovely, diatonic “Rondeau in honor of Fragonard” (the 18th-century French painter) omits percussion altogether. The finale, “Dance,” uses a major-minor melodic shared in unison much of the time by violin and piano. The scale and its use are similar to certain Indian ragas, and the drone-pitch of the piano underlines this kinship.

The **Suite for Cello and Harp** (7:30 concert) dates from 1949, although its fourth movement, Aria, is a reworking of the “Song” section of the Scherzo from Symphony on G (1947). That movement, with hints of Messiaen in its textures and chromaticism, speaks to the transitional period of the Suite, written at a time when Harrison frequently used twelve-tone procedures. The other movements are far more diatonic, but with the same kinds of cyclic motivic figures we hear throughout Harrison’s music. The Chorale serves as both first and last movements; this and the Pastorale have touches of Stravinsky.

Written for David Tanenbaum in 2001-02, **Scenes from Nek Chand** (7:30 concert) reflects Harrison’s preoccupation with Just Intonation for much of his career. Just Intonation is a tuning system in which the harmonic intervals are “non-beating”—that is, “pure”—unlike the compromise intervals of the equal-tempered system, codified in the 17th- and 18th-centuries and the basis for most music in the West, including that of the Classical tradition. Much world music, however, uses tuning systems closer to the Just model. Harrison wrote Scenes for a metal-bodied National Reso-Phonic resonator guitar. Tanenbaum premiered the piece in March 2002 at the Other Minds Festival in San Francisco’s Palace of Fine Arts Theatre. Nek Chand Saini was an Indian artist known for his extraordinary Rock Garden of Chandigarh, which supplied Harrison with his suite’s three movement titles. In “The Leaning Lady”...
the performer uses bottleneck slide to articulate the melody, a recollection of Hawaiian slack-key guitar Harrison heard on the radio as a child. “The Rock Garden” is a lively dance with the feel of a Hindustani alap. “The Sinuous Arcade with Swings in the Arches” uses the same melodic mode in a more stately fashion, emulating the pendulum motion of the swings. Scenes from Nek Chand is dedicated to Charles Amirkhanian and Carol Lewis and David Tanenbaum.

**Jimmy López: Ccantu for solo piano** (2:30 concert)

The public profile of composer Jimmy López (b.1978) received an extraordinary boost in 2012 when he was chosen as composer for the opera Bel Canto, based on Ann Patchett’s novel, as part of the high-profile Renée Fleming Initiative to spearhead new opera productions. Bel Canto was written in collaboration with Pulitzer Prize-winning playwright Nilo Cruz, and was premiered by Lyric Opera of Chicago in December 2015 to excellent reviews.

Born in Lima, Peru, López studied at the National Conservatory there, at the Sibelius Academy in Helsinki, and at the University of California, Berkeley, where he earned his Ph.D. working with Edmund Campion. Peruvian conductor Miguel Harth-Bedoya has been a stalwart supporter: he commissioned López’s Perú Negro and the flute concerto Lago de Lágrimas for the Fort Worth Symphony and the orchestral work Fiesta! for the centennial of the Lima Philharmonic Society. Harth-Bedoya also recorded an album of his works with the Norwegian Radio Orchestra. He has also received commissions from Radio France, the National Orchestra of Spain (for his symphony Los Trabajos de Persiles y Sigismunda, 2016), and many others. López’s work often bears a distinctive Peruvian stamp, but he commands a wide range approaches both traditional and avant-garde, with an excellent ear for ensemble color and gesture. The opera Bel Canto demonstrates these qualities along with a strong lyrical bent. His orchestral music is brilliantly
orchestrated, especially in its use of percussion.

López wrote Ccantu in 2011 at the request of a Swedish pianist who ultimately chose not to premiere it; it was first performed, instead, by the young Peruvian pianist Priscila Navarro in her Carnegie Hall debut. The piece, the composer writes, “pays homage to the fleeting beauty of the Cantuta, the national flower of Peru…. I chose to use its original name in Quechua, the language of pre-Hispanic Peru…. The piece progresses according to the stages of flower growth…. Short-lived phrases and arpeggiated chords represent the docile awakening of the seed from a world still devoid of light, to the first rays of sun. The next stage, growth, is symbolized by a more agitated texture. Its growth is not linear; instead, it pulses, sometimes growing quickly, sometimes somewhat slowly and quietly. Its climatic stage, flowering, is here symbolized by a slow moving theme treated in a fugue-like manner. Its continuous ascending curve carries us along by means of fast figurations on the left hand, which embody the living energy that emerges from below the surface and into the culminating stage of flower growth. At the peak, the piano is heard in its highest, lowest and medium register representing the bush of Cantuta in full bloom. Its flower, however, is short-lived and after dispersing its seeds (sparse chords on the piano) it dies away, ready to start the cycle of life anew.”

Annie Gosfield: Daughters of the Industrial Revolution (2:30 concert)

Annie Gosfield (b. 1960), as both performer and composer, has created an innovative body of work that blurs and sometimes obliterates the boundaries among genres, using both electronic and acoustic media and notated and improvised approaches. She studied music at North Texas State University and at USC, and for the past twenty-five years has been based in New York City, where she has been associated with the John Zorn Festival of Radical Jewish Culture and Bang on a Can. Zorn’s Tzadik label has released
four albums of her music. In 2012 Gosfield was awarded a Berlin Prize, resulting in performances by the Berlin Philharmonic’s Scharoun Ensemble, and she has also been composer-in-residence at the American Academy in Rome. She has taught at Princeton, the Eastman School, California Institute of the Arts, and Mills College, and has worked extensively with choreographers and dance companies. Gosfield’s music has been performed throughout the world by such musicians and ensembles as the JACK and Flux string quartets, pianists Kathleen Supové and Lisa Moore, the So Percussion Ensemble, the Athelas Sinfonietta, among many others.

Daughters of the Industrial Revolution for cello and percussion displays Gosfield’s use of and reference to sounds from urban landscapes; she has a particular tendency to create beauty from entropy, the castoffs of memory, and industrial decay, as in EWA7 and Flying Sparks and Heavy Machinery, based on the sounds of factory activity in Nuremberg, Germany. Rock music is another source of energy, but the details of her musical textures are consistently multifaceted, with steady beats assembled from highly varied and layered sound-complexes. Repetition in her music evokes machinery but also ritual.

*Daughters of the Industrial Revolution* (2011) is a 45-minute suite for guitar, sampler, drums, percussion, and cello. The premiere of the complete work took place at the Kitchen in New York City in March 2011. The composer writes of the cycle, “*Daughters of the Industrial Revolution* is inspired by my immigrant grandfather, a junk dealer on the Lower East Side who recycled scrap metal and other byproducts of the industrial revolution, and my grandmother, who worked in sweatshops in the Lower East Side when she was a young girl. I am a third generation daughter of the industrial revolution, linked to this history, not only genetically and geographically, but as a composer who often uses raw materials and transforms them into something new. In this piece, the raw materials often take the form of factory sounds and machine rhythms played
on acoustic, electric, and electronic instruments, appropriate to a piece so focused on a time of sweeping technological changes. ... I played with doublings and literal repetition much more than I normally do, inspired by the repetitive, insistent nature of machine sounds, and the subtly changing repeats heard in factories.”

The work is structured in segments that recombine its instruments into various possibilities, of which the present piece is a 12-minute duo. The two players are often in unison, merging into multi-timbred meta-instrument. The cello’s limited pitch language, with constant reference to the open G and C strings, lends the piece further groundedness and solidity.

Gity Razaz: Shadow Lines for solo cello and electronics (7:30 concert)

Originally from Iran, Gity Razaz (b.1986) took piano lessons and was a self-taught composer as a child; her family was involved in the medical professions. She began formal composition studies after moving to the U.S. at age fifteen, and attended the University of Houston as both pre-med and music student. She then attended the Juilliard School on a full scholarship to focus on music, working there with Robert Beaser; she has also studied with Samuel Adler, John Corigliano, and Robert Nelson. She is the recipient of Juilliard’s Palmer Dixon Award, a Copland House residency, and two ASCAP Morton Gould awards, among others. She was composer-in-residence of the Brooklyn performance space National Sawdust for the 2015-16 season, for which she received an American Composers Forum JFund grant to compose the 35-minute song cycle The Call Across the Valley of Not-Knowing, setting poems of Galway Kinnell. Her cello-and-electronics work Legend of Sigh, incorporating video by Carmen Kordas, was premiered by Inbal Segev. Her work has otherwise been performed by such groups as the Metropolis Ensemble, New York Virtuoso Singers, Milwaukee Symphony Orchestra, and Albany Symphony Orchestra. She is the 2017 composer-
in-residence of the Chautauqua Opera Company, for which she is writing three commissioned works, and in June 2017 a new hour-long ballet receives its premiere by the Moscow Theatre Ballet in Moscow.

Gity Razaz’s Shadow Lines was commissioned by VisionIntoArt for former Kronos Quartet cellist Jeffrey Ziegler, who premiered it on the Ferus Festival 2014. She says of the piece “Shadow Lines is an abstract aural representation of the formation of a visual phenomenon: double vision. Scored for cello, pre-recorded cello, and electronics, [it is] in three distinct sections...highlighting the lyrical, rhythmic, and harmonic capacities of the cello. Through the use of delay effects as well as live looping of the cello lines, a musical take on double vision is portrayed within each section.” The piece begins with rhapsodic freedom, glissandi and tremolos matching the rhythmic flexibility of the cello while the electronics creates a sparkling sheen. The cello’s line expands and clarifies into an aria-like line, harmonized by electronics. The aria-like opening becomes a duo and moves to a more rhythmically steady section. undergirded with looped ostinatos. The final section layers short melodic fragments in warm harmonies, combined with fast, exuberant flights.

**Natacha Diels: The Colors Don’t Match** (7:30 concert)

Flutist and composer Natacha Diels recently joined the faculty of the University of California, San Diego, as a teacher of composition and electronic music. She founded the New York City-based collective Ensemble Pamplemousse, with which she works as both composer and performer. Diels earned her Ph.D. in composition from Columbia University, studying with George Lewis and Fred Lerdahl. Prior to that she studied flute performance and digital media at New York University. Along with Pamplemousse co-founder Jessie Marino, she formed the experimental soundart duo On Structure. Her work has been performed by such other ensembles as Talea, for which she wrote Princess.
Nightmare Moon for premiere at the Darmstadt summer festival; Ensemble Dal Niente, ensemble GAME for Denmark’s SPOR Festival, the JACK quartet, ICE, and many others. Her use of DIY electronics and unexpected requirements of musicians gives much of her work a sense of playfulness, notwithstanding the complexity and intricacy of the sonic event. Theatricality and performance choreography are also significant factors in her work, adding to the idea of obsessive process and ritual that suffuses her pieces.

Diels wrote The Colors Don’t Match for the NYC-based TAK ensemble, which premiered it in December 2014 at the Issue Project Room. “The title for this work comes from my inability to make sense of an electronic circuit if the colors don’t line up. For example, if a green alligator clip is connected to ground, and that is connected to a red wire that is connected to a microcontroller, my brain will not permit me to re-color the red wire to green in my mind and I will almost certainly eventually connect ground to power. This analogy extends to the piece in the vocalized misnaming of notes by ensemble members, and through the deliberate near-unison scored throughout. This reflects my own personal frustration with the narrow path of classical performance practice, and my own attempts to break free through the development of my own personal artistic practice. By repurposing the extraordinary skill set possessed by trained musicians to perform physical gestures and noninstrumental sounds, I attempt to move the field in a direction inspired by joy, creativity, and experimentation.” Using a large variety of small sounds, Diels creates a pointillistic texture of bark-like speech, speech-song, humming, hotel bells and other bells, sandpaper, tiny pitched or unpitched sounds on piccolo, violin, clarinet. The singer’s announcement of note-names (in no way corresponding to pitches) seems like shouted instructions that never get carried out, resulting in little pockets of active frustration. Eventually there is a confluence.

~ Robert Kirzinger
JIMMY LOPEZ (b. 1978) is an award-winning composer considered to be “one of the most interesting young composers anywhere today” (Chicago Sun-Times). His works have been performed by leading orchestras around the world, and his music has been heard in prestigious venues such as Carnegie Hall, Sydney Opera House, Gewandhaus Leipzig, and during the Youth Olympic Games in Singapore.

López received the TUMI USA Award 2016 and was designated Musician of the Year 2015 by Opera Peru, among many other awards.

López is a founding member and Vice President of kohoBeat Musical Association in Finland. An album dedicated entirely to his orchestral works was released on August 14, 2015 under the Harmonia Mundi label.

López studied with Enrique Iturriaga from 1998-2000 at the National Conservatory of Music in Lima, and with Veli-Matti Puumala and Eero Hämeenniemi from 2000-2007 at the Sibelius Academy in Helsinki, from where he obtained his Master of Music Degree. He completed his PhD in Music at the University of California-Berkeley in May of 2012 with Edmund Campion.

López is published by Filarmonika Music Publishing.
Composer Biography - Natacha Diels

NATACHA DIELS’ work combines ritual, improvisation, traditional instrumental practice, and cynical play to create worlds of curiosity and unease. With a focus on choreographed movement, traditional instrumental technique, and a wide array of DIY electronics, Natacha’s compositions have been described as “a fairy tale for a fractured world” (Music We Care About) and “fantastic playful modern chamber music full of magic and wit” (Vital Weekly).

As composer, she has been featured at international festivals such as Darmstadt International Summer Institute (DE), SPOR Festival (DK), Borealis Festival (NO), Mostly Mozart at Lincoln Center (NYC), Maerz Musik (DE), among others.

Natacha founded the experimental music collective Ensemble Pamplemousse in 2003 and continues to be its director and flautist. Pamplemousse specializes in unique aspects of composition and new music, from complex virtuosic instrumental performance to experimental theatre to electronic and robotic performance. Natacha has taught courses in electronic and computer music at Columbia University and Parson’s School of Design. She holds degrees in flute performance and integrated digital media from NYU, in music composition from Columbia University, and currently teaches composition and computer music at the University of California, San Diego.
ROGER KIM is a guitarist and composer and leader of the experimental chamber ensemble Portrait Maker.

At UC Berkeley, Roger studied composition and improvisation with Myra Melford, and jazz guitar with Brian Pardo. He graduated with honors for a thesis composition that featured text based scores and pieces featuring combinations of free and harmonically based improvisation.

Kim plays in various groups ranging from jazz to experimental to funk throughout the San Francisco bay area.
MICHELLE ZHENG is a software engineer for sustainability by day, and composer by night. A recent graduate of Brown University, she studied Computer Science and Economics with a focus on environmental applications, but spent much of her spare time in the music department, singing all four years in the chorus, serving as a piano accompanist, and formally studying composition after years of dabbling in choral writing. Inspired by a wonderfully supportive mentor and the thrill of her experience as a composer so far, she hopes to soon devote more than just all her spare time to pursuing music. Originally from Aptos, CA, she now lives just a short hop away in San Carlos, CA.
Composer Biography - Benjamin Zucker

Interested in the possibilities of musical relationality among people, objects, and histories, BENJAMIN ZUCKER’s work seeks to cross and intentionally play with genre and discipline. It has been performed by the Mivos Quartet, Apartment House, the New York Virtuoso Singers, Distractfold Ensemble, and Rinde Eckert, which has led to recognition as a “New Composer Talent” by the International Audio Branding Academy, and selection for the LA Percussion Quartet’s Next Wave Commission.

Additionally, he maintains an active career as a vocalist, trumpeter, pianist, and percussionist. Ben received a BA in music and critical theory at Wesleyan University, where he received the Leavell Memorial Prize for “outstanding work in music”, and recently completed postgraduate studies at Brunel University London with Jennifer Walshe and Christopher Fox. Currently, he resides and teaches in Lafayette, California.
Jeff Anderle 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 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 and a member of the virtuosic, heavy metal bass clarinet quartet Edmund Welles. In addition, he makes regular guest appearances with a wide range of music institutions from orchestras to diverse chamber music ensembles.

Jeff is a founding co-director of Switchboard Music, and serves on the faculty of the San Francisco Conservatory of Music where he teaches clarinet, chamber music and entrepreneurship.

www.jeffanderle.com

Hailed as a “brilliant pianist” (Financial Times), Kate Campbell performs frequently as a soloist and chamber musician specializing in 20th and 21st century music. She 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

Karen Gottlieb has performed with the San Francisco Symphony as second harpist for more than 25 years. She performed extensively with them on their USA, European and Asian tours as well as on their many grammy award winning recordings and DVDs. For 20 years she served as principal harpist with the California Symphony and also as a member of the SF Symphony-‘AIM’ ensembles including 4 Sounds, Strings & Things, THAT! Group and Silver & Gold, Plus.

Ms. Gottlieb is the harpist for the San Francisco Contemporary Music Players & Opera Parallele and appears regularly with other new music groups such as Earplay, Empyrean & Left Coast Ensembles. She has recorded multiple major film, TV and video game soundtracks with the Skywalker Recording Symphony orchestra and subbed with both San Francisco Opera & Ballet orchestras.

Ms. Gottlieb received her Bachelors at University of Washington, Seattle and her Masters in Performance from the Cleveland Institute of Music. She teaches harp at SF State University, Mills College and privately. As a certified harp technician for Lyon & Healy and Salvi Harps, Ms. Gottlieb maintains and repairs harps locally, on the west coast and Mexico. She is an avid traveller, gardener and cook. You can find her favorite recipes on her website, www.kgharp.com. She joined SFCMP in 1990.

A very active cellist in the Bay Area and beyond, Stephen Harrison 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.

Prior to his appointment as Visiting Assistant Professor of Clarinet at the University of Missouri - Columbia for 2014-15, Bill served on the faculty of the University of California at Santa Cruz and Berkeley. As a recording artist, he can be heard on the Cantaloupe, Nonesuch, Euroarts, Naxos, Mode, Orange Mountain, Albany Records, and Deutsche Gramophon labels. Bill joined SFCMP in 2012.

Clarinetist Bill Kalinkos enjoys a diverse musical career as a member of critically acclaimed groups such as Alarm Will Sound, Ensemble Signal, Deviant Septet, San Francisco Contemporary Music Players, Eco Ensemble, and Splinter Reeds. Recognized by the Washington Post as a “notable contemporary music specialist,” he has been fortunate enough to work with and premiere pieces by many renowned composers. As an orchestral player, Bill is the principal clarinetist of the Oakland East Bay Symphony, a member of both IRIS Orchestra and the New Hampshire Music Festival Orchestra, and he has performed with The Philadelphia Orchestra and The Cleveland Orchestra.

Loren Mach (percussionist) is passionate about 21st-Century music. A graduate of the Oberlin and Cincinnati Conservatories, he has premiered countless solo, chamber, and orches-
tral works. He teaches at the University of California, Berkeley and is principal percussionist of eco ensemble, principal timpanist of San Francisco Chamber Orchestra, and co-founder of Rootstock Percussion. Mach often performs with the San Francisco Symphony and other local orchestras, but he prefers more intimate projects with groups like Em-pyrean, Left Coast Chamber Ensemble, Opera Parallel, Earplay, and sfSound.

In recent summers he has performed at the Ojai Music Festival, the Cabrillo Festival of Contemporary Music, and Music in the Mountains. Mach was awarded a 2011 Investing in Artists grant from the Center for Cultural Innovation. He appeared in two full-length concerts at the 2014 Venice Biennale with eco ensemble, including a special performance of Nagoya Marimbas for Golden Lion lifetime achievement honoree, Steve Reich.

Mach’s other passions involve our fundamental relationship to food as a form of communion with others and our interconnectedness with the natural world around us. An avid hiker, climber and cyclist, he cherishes time spent outside as an integral part of being alive.

Roy Malan serves as solo violinist with the California Symphony and Opera Parallèle and was the longtime 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, and plays locally with a string quartet, piano trio, and music festival engage-
ments. 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.

Grammy-nominated percussionist William Winant is internationally regarded as a leading performer of avant-garde music. In 2014, he received a Grammy nomination for his recording of John Cage’s historic solo work, 27’10.554” for a percussionist, on MicroFest Records.

Over the course of his career, William 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*.

In 2016, Winant was awarded a prestigious grant from the Foundation of Contemporary Arts in recognition for his groundbreaking work as a contemporary percussionist. William Winant joined SFCMP in 1988.

**Tonight’s Guest Musicians**

Please join us in applauding the following guest musicians on today’s program:

- **Amy Foote**, voice
- **Haruka Fujii**, percussion
- **Jim Kassis**, percussion
- **Stan Muncy**, percussion
- **Stacey Pelinka**, piccolo
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We apologize for any errors or omissions; for corrections please contact director@sfcmp.org.

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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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