San Francisco Contemporary Music Players

at the CROSSROADS Series

Celebrating
Pauline OLIVEROS
and Steven SCHICK

MAR 23 - 24, 2018
Z Space
San Francisco, CA
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 Celebrating Pauline Oliveros and Steven Schick 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.

UPCOMING EVENT

San Francisco Contemporary Music Players
in the COMMUNITY Series
Season Celebration: Sound & Wine

APR 21, 2018 • 2:30pm - 4pm • Schroeders • San Francisco, CA

Join us for an afternoon of live music, great food, good company, and some of our region’s finest wine (and beer). We hope you’ll join us to relive your favorite works from the season or hear them for the first time.

This year’s program is hosted and performed by some of the leading contemporary classical music specialists in the Bay Area: SFCMP musicians Kate Campbell, Hrabba Atladottir, Hannah Addario-Berry, and Sara Rathke.

Host, Kate Campbell

Cornelius CARDEW,
The Great Learning, Paragraph 7

Danny CLAY,
Playbook

LJ WHITE,
fly into the light

TICKETS SFCMP.ORG
The SFCMP Players

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

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 through the 2017-18 season, which is his last with SFCMP.

In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). Schick is founder and 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, Saint Paul Chamber Orchestra, 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. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.
Brother David Steindl-Rast, a Benedictine monk, who has written beautifully about the role of spirituality in modern life, has an apt simile for gratitude. He says it’s like one of those classical fountains where water spills into a succession of marble basins. Gratitude fills a basin until it overflows and we hear the sparkling sound of thanksgiving as it splashes from one basin to the next. But he is no naïf, Brother David, and cautions against our contemporary predilection toward incomplete gratitude. Very often, before gratitude fills a basin, we enlarge it by searching for more or bigger or better. The basin never really fills, and though we often have a vague sense of gratitude (think of finding the perfect parking spot or evading jury duty), we too rarely give voice to the effervescent sounds of thanksgiving. But not tonight. Tonight the water is gushing and rushing. Tonight, I am grateful…

for seven extraordinary years with the San Francisco Contemporary Music Players. For Dick and Don; Carrie, Rozie and now Lisa, whose administrative intelligence and personal commitment have kept us going strong. For Mason, Jon, Adam, and now Amadeus who along with John slashed through even the thorniest logistical thickets. For board members and donors too numerous to mention, but who have included the ever elegant Susan and George, who continues to support us even after his passing. But my deepest gratitude goes to my colleagues, the musicians of the San Francisco Contemporary Music Players. Let’s start with the percussionists. Chris, Loren, and Nick define excellence in percussion playing. Standing side-by-side with them in Steve Reich’s Drumming was nothing short of thrilling. And if you want to get a glimpse of true heroes of the percussion revolution, look no further than Dan and Willie. Making music with the veterans of SFCMP was extraordinary—simultaneously rooted in our traditions and looking forward. Warm thanks to Roy the anchor of us all for his highly moving performances from Lang to Ligeti. And there was the breathtaking moment with Stephen Karen in their rendering of Lou Harrison. You felt that Lou was standing on stage with a benevolent hand on their shoulders. The memory that most stays with me of Susan, a refined musician of the highest level, was watching her at Crissy field, striding through the wet grass and into the mist to lead a ragtag band of middle-schoolers. Graeme, in spite of his well-deserved reputation as one of the best violinists to be found anywhere, made his most indelible impression on me without playing a note, as he marched around the stage, turning pages, and tightening his bow in Mark Applebaum’s Rabbit Hole. Adam brought us dizzying trumpet playing. From Tod and David, two of my favorite musicians anywhere, who offered so many extraordinary solo and ensemble moments, the abiding impression will always be their subtle and sophisticated rendering of their Takemitsu duo. Nanci wowed us repeatedly with viola playing that was both technically perfect and highly emotional. That’s already a lot to be grateful for, but I’m just getting started.

There were some retirements during my tenure. SFCMP stalwarts Dan, Hall, Larry, and Rufus. They set the gold standard for excellence on stage and for Menscheit everywhere they went.

No one rises high without standing on a firm base—bass in this case. Peter laid the groundwork for a searing performance of Déserts at the Fort Mason Center, and Richard brought us to tears with his eloquent playing in Quatre Chants.

To Hrabba, poetess of the violin, who can play anything you put in front of her and to Kyle, who gives us his breath while taking ours away; to a trio of the best clarinetists you’ll find anywhere—Bill, Jeff, and Peter—who could make both Fletcher Henderson and Pierre Boulez proud; and to Sarah whose elegant performance of Octandre on my first concert changed my view of the piece. Music for 18 Musicians introduced us to Kate, and then she was there for practically
every concert, throwing herself at the vicissitudes of Ferneyhough, the canons of Abrahamsen, and in the case of Luciano Chessa’s piece, at the piano itself.

Thank you. Thank you. Thank you to all.

But thanks, even as profoundly and personally as I feel it, may not be enough. It seems too oriented towards the past, and though it is in the nature of these “at the Crossroads” concerts to seek to knit together past and present, I find myself looking increasingly to the future. The future will surely be bright for the San Francisco Contemporary Music Players. With the arrival of Eric at the artistic helm and new ensemble members Hannah and Meena, there is light and music and community ahead of us all.

At this bittersweet moment of departure, I hear the sound of water overflowing in gratitude. But what I am trying to capture here is what I feel. And what I feel when I think of my colleagues, of the newest members who will be our future and of long-time associates who have seen the institution through good and bad times; what I feel when I think of the intensity of our music-making and the laughter we shared in rehearsal; what I feel remembering the little triumphs of every concert, often as the sole balm for real tragedies elsewhere in life; what I feel when I think of the young composers we have given voice to and the established works we have remade as new; what I feel when I look at our intrepid audience coming early or our intrepid percussionists staying late to pack up; what I feel when I see the families of the players in attendance and when I think of the way Brenda, in addition to her full life in land conservation, has embraced SFCMP as fully as I have; when I take it all in, the music, the people, the resonance of the past and the promise of the future: What I feel is love.

~Steven Schick

Thank You Steven Schick for 7 Years of Dedication to SFCMP!
SFCMP IN CONCERT: 4-CONCERT WEEKEND SCHEDULE

Program for Friday, March 23, 2018

PRE-CONCERT EVENT
How Music is Made:
5:30 pm Open dress rehearsal of *Cold mountains, one belt, heartbreak green* by Carolyn Chen
6:00 – 6:30 pm Composer talk: Carolyn Chen in conversation with Steven Schick

CONCERT #1
7:00 – 8:15 pm
- *Galina USTVOLSKAYA*, Grand Duet (1957) 22'
  - Stephen Harrison, cello; Kate Campbell, piano
- *Xavier BETETA*, La Catedrale Abandonata (2015) 11'
  - Loren Mach, percussion; Kate Campbell, piano; Susan Freier, violin; Stephen Harrison, cello; Richard Worn, double bass
- *Carolyn CHEN*, Cold mountains, one belt, heartbreak green (2018) 12' *SFCMP Commission
  - Tod Brody, bass flute; Karen Gottlieb, harp; Loren Mach, percussion; Roy Malan, violin; Stephen Harrison, cello

CONCERT #2
9:00 – 10:30 pm
- *Pauline OLIVEROS*, The Witness (1980) 60'
  - The winners of SF SEARCH 2018 (Under-30 Bay Area composers)
  - 3 New Works inspired by Pauline Oliveros
- *Danny CLAY*, Playbook (2017) 6'
  - John IVERS, Bellow, Cycle (2017) 6'
- *Nathan CHAMBERLAN*, Dawn Chorus (2017) 6'
  - Kyle Bruckmann, oboe; Peter Josheff, clarinet; Loren Mach, percussion; Hrabba Atladottir, violin; Richard Worn, double bass

SFCMP IN CONCERT: 4-CONCERT WEEKEND SCHEDULE

Program for Saturday, March 24, 2018

PRE-CONCERT SPECIAL EVENT
5:30 – 6:30 pm
Steve Schick Celebration, Reception, and Toast
Be sure to join us for a pre-concert celebration in honor of maestro Steven Schick who is in his last year as Artistic Director of SFCMP. Appetizers and alcoholic and non-alcoholic drinks provided

CONCERT #3
7:00 – 8:30 pm
- *Kurt SCHWITTERS* & *Shahrokh YADEGARI*, Ur Sonata (2017) 40'
- *Iannis XENAKIS*, Psappha (1975) 10'

CONCERT #4
9:00 – 10:30 pm
  - Tod Brody, flute; Steven Schick, Percussion; Kate Campbell, piano/celesta

Additional technical equipment and assistance provided by UC Berkeley's Center for New Music and Audio Technologies (CNMAT).

Excerpted texts used in _ . . / . _ _ / . / . _ . ./ . _ . . by Celeste Oram used with permission:
Strasbourg, Germany stands another cathedral, begun over a thousand years ago, that has been abandoned in its own way—now as much a temple of tourism as of worship. With those two images in mind, Guatemalan-born composer Xavier Beteta set out to write his \textit{La Catedral Abandona}, devoted to the mystery, and perhaps re-enchantment, of those mysterious spaces.

At the beginning, a C-sharp repeats incessantly, passed around the various instruments in different guises, like an incantation intent on raising the dead. Half-diminished and augmented harmonies emerge, built on the C-sharp, whose ambiguous qualities seem to suspend the music in the air as spiritual mystery incarnate. Layers of sound elide and overlap, evoking the reverberation off of cathedral walls. After a virtuosic middle section featuring piano and marimba, we return once more to the repeated C-sharps, yet now in a more transfigured form. Beteta writes: “This more subtle and fragile atmosphere tries to approximate the idea of the divine. The material starts to ascend to signify reaching the celestial regions [constituting] a final dissolution into ‘the sky’ of the initial ‘call.’” Music here enacts a kind of ritual kinship with spirit, performing its own immateriality as it rises to reconsecrate the rafters.

Cold mountains, one belt, heartbreak green, Carolyn Chen

For the Los Angeles-based composer Carolyn Chen, sound is always both cause and effect, connected to bodies as they move through space and ever affecting them in turn. It has origins and destinations. It exists socially. It is perhaps for that reason that she has worked so frequently with video. In one work, we see nothing but faces as they react in seeming slow motion to a Bruckner adagio. In another, a textured soundtrack results as a blindfolded Chen guides herself through a demolition zone with just a shard of glass.

In her work \textit{Cold mountains, one belt, heartbreak green}, commissioned by SFCMP and scored for bass flute, violin,
cello, harp, and percussion, sound is connected to what is, in some ways, a more traditional source for music—an imagistic scene—yet one whose images come to be juxtaposed in a peculiar way. Based on a poem by Tang Dynasty poet Li Bai (701–762), the work seeks to capture the poem’s dramatic imagery along with the paracontemporary way those images are deployed.

Trees shading trees, mist-smoke weaves.
Cold mountains, a belt, of heart-breaking green.
Dusk enters a high tower;
In it someone grieves.
All alone upon the jade terrace;
Homing birds return in haste.
Where is the way to return?
Long rest, short rest, bower after bower.
—“Tune: ‘Beautiful Barbarians’”
by Li Bai, translated by Wai Lim Yip

Of interest is the way Chinese poetry—not unlike modernist poetry or cinematic montage—juxtaposes images with little connective tissue in between, creating what Chen calls “an undifferentiated, timeless mode of being.” The idea is to deemphasize the linear connections between things in order to create what the poet Robert Creeley called a “series of objects in a field, a series of tensions.” In the words of the translator Wai Lim Yip, these juxtapositions releases images into their “immediate thereness,” preventing writing from “disfigur[ing] things in their immanent presences.”

In the music, Chen makes good on her intention to free images from syntactical rules by presenting the poem’s images out of order. The noun rules here, not the verb, and we begin with a section entitled simply “Mist Smoke.” Over a bed of shimmering cymbals and half harmonics in the strings, the bass flute repeats a hushed rising third, which both establishes the motivic seed of the piece while evoking the titular imagery. It is a fitting interval for an experiment in presence, content in a kind of inertial consonance, with little need to resolve anything or go anywhere. The remaining sections—“Weaves,” “Trees Shading Trees,” “Cold,” and so on—flow into each other without interruption while indulging in similar forms of hypnotic repetition. Listen for more thirds throughout—stacked into augmented harmonies, flitting between major and minor, crunching into clusters—producing a music as beholden to the “what” as to the “how.”

Folk Songs, Luciano Berio

“I have a Utopian dream, though I know it cannot be realized.” Some might find it odd that the modernist Luciano Berio, composer of the thorny Sequenzas, was referring here to folk music—or more specifically, to the idea of marrying it with his own idiom to create a meaningful continuity between the two. Yet Berio maintained an interest in folk music throughout much of his life, whether in spirit, as in the 1976 work Coro, or as the thing itself, as in his Folk Songs, composed in 1964 for his then-wife Cathy Berberian. Perhaps it was because of the need to—as the spirit of Samuel Beckett put it in Berio’s Sinfonia—“keep going” in the wake of the seemingly exhausted musical possibilities of the twentieth century. But the music’s allure was surely also political. Music was, for Berio, a social act with its own kind of consequences, even if it was incapable of “lower[ing] the cost of bread,” as he once said. Embracing folk music in a modern idiom would at least put its fabled immediacy in dialogue with the sound of a fragmented, pluralistic present, ideally throwing a productive light on both.

But some qualifications are in order. The music of the first two songs (“Black is the Color of My True Love’s Hair” and “I Wonder as I Wander”) isn’t of folk origin at all but was instead composed in the nineteenth century by John Jacob Niles. Nos. 6 and 7 were written by Berio himself, based on his 4 Canzoni popolari. And the text of the final song (“Azerbaijan Love Song”) was transcribed phonetically from an old 78 by Berberian, who didn’t speak a word of the Azeri language. All of these curiosities add to the sense that what Berio meant to convey here, if only unconsciously, was that the immediacy of folk music could only be accessed obliquely, through its dispersals and rewritings in the present.
In “Black Is The Color…,” a certain relaxed naturalness in the melody belie the somewhat tortuous way it is notated, as though the notation itself were commenting on the labored mediation involved in apprehending the past. The viola fiddles in a separate, seemingly oblivious layer, adding to the sense of disjunction. In the old French song “Rossignolet du bois,” clarinet and harp offer a simple accompaniment based on the opening descending fifth of the melody, but then sabotage its modal disposition—perhaps itself a folk signifier—by dropping in mischievous major sevenths. Then there is the Sardinian song “Mottettu de Tristura,” about a woman bemoaning her sorrows, in which Berio makes us strikingly aware of how aloof folk songs can often be from their emotional content. As if to buck the trend, ominous smears of sound in the bass unsettlingly reinforce the darkness at the heart of the woman’s lament. Yet not all is subterfuge here. In the Armenian song “Loosin Yelav…,” about the rising moon, listen for the clarinet line. Though it ironically sinks, it does so with as much crippling sweetness as anything Mozart ever wrote.

CONCERT #2
Friday, March 23 at 9pm

The Witness, Pauline Oliveros

One day in the late eighties, Pauline Oliveros and her accordion descended a fourteen-foot ladder leading down into a cistern beneath Fort Worden, WA. The space was cavernous, capable of holding two million gallons of water, but it was empty that day, which meant that it could hold something else instead: sound. Made entirely of concrete, the space produced a reverb that lasted forty-five seconds, making it nearly impossible to distinguish between direct and reflected tones. “We had to respect the sound that was coming back from the cistern walls,” she remembered.

Respect the sound. It was a formative moment for Oliveros, inspiring what is perhaps her most widely known conceptual contribution to music: deep listening. Referring to both the level of attentiveness involved and its subterranean inspiration, deep listening elided with many of the other ideas that had guided Oliveros’s unconventional aesthetic since the 1960s, particularly those taken from Buddhist, feminist, and Lakota philosophy. It meant abandoning oneself entirely to the sonic object, and, in the context of improvisation, responding to it in equal measure. It also meant listening to the grain of sound—its flux and timbre and texture—as much as to formal, developmental, or notational pretenses, which she saw as overvalued in the Western tradition. But perhaps most importantly, deep listening meant a way of being in the world, and one that had more than its share of ethical implications. Where there was deep listening, there would be connection. Where there was connection, there would be community. It was, for Oliveros, nothing less than her “life practice.”

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The social implications of this mode of hearing are on display in a work like The Witness (1980), written before Oliveros’s cistern epiphany but still beholden to its principles. An entirely improvised work that, according to the “score,” “may be performed by a soloist as a duet with an imaginary partner” or as an ensemble with any number of performers, The Witness enacts a process of socialization in which isolated actors discover community.

In the first part, a kind of selfishness reigns; performers are to focus entirely on themselves, regardless of what others are doing. All sounds, gestures, and actions are to be discrete, separated by silence, and different from one another. In the second part, there is a discovery of the other, as it were. Performers are to focus on reacting to their partners and anticipating their actions. In the last section, performers are instructed to put their “attention all over.” She writes:

Give equal attention to your own and a partner’s performance, as if only one person were making all of the sounds, movements, or actions. Expand your field of attention,
The takeaway is not unlike Oliveros’s experience in the cistern, in which her own sounds came back to her as though from another. Actions don’t exist in a vacuum: they have consequences. They come back to us. The only way to realize this, of course, is to listen deeply.

3 New Works Inspired by Pauline Oliveros

Since Pauline Oliveros’s passing in 2016, her influence has seemed to only grow. In the following works—selected as part of SF Search 2018, a competition for Bay-area composers under 30—three composers explore different facets of her enduring legacy. From SFCMP: Dawn Chorus by Nathan Chamberlain reflects Oliveros’ sense of improvisation, dismantlement of ensemble hierarchy, and awareness that is involved in listening to others. Danny Clay’s Playbook is rooted in finding alternative modes of communication and expression beyond the notated page—a play-based approach to sound that is often difficult to achieve with a notated score. This “score” is not so much a finished piece as it is a possible approach (not unlike Oliveros’ The Witness) that can be adapted directly with the performers. In Bellow, Cycle by John Ivers, players build sonic “pressure” and breath as a unit. As the breath structure begins to disintegrate, more and more improvisational agency is introduced, allowing the players “voices” to become one with the structure of the Bellow, Cycle.”

CONCERT #3
Saturday, March 24 at 7pm
Psappha, Iannis Xenakis

“What remains of music once one removes time?” Iannis Xenakis once asked. Quite a bit, he ultimately decided. It’s an unsurprising conclusion coming from a former architect. But it wasn’t Xenakis’s experience with the spatial arts alone that led him to reconsider temporality in music. As part of his efforts to formalize composition and to tease apart the logical processes of the creative act, he had come up with two concepts—outside-time and inside-time—that allowed him to separate the temporal wheat from the chaff. A melody was an inside-time structure, since it relied on sequential ordering to preserve its identity. But the scale the melody was based on was an outside-time structure, since its notes could exist apart from any specific sequence. Crucially, so too could their durations, which, when abstracted from the events filling them, could also be analyzed in any order. It was, for Xenakis, a way of thinking that had fallen out of fashion. “This degradation of the outside-time structures of music since late medieval times is perhaps the most characteristic fact about the evolution of Western European music,” he wrote. And he wanted to change that.

Enter Psappha (1975), Xenakis’s fearsomely difficult, first solo work for percussion, composed to create an aural representation of this way of thinking about time. The name derives from the poet Sappho, a rhythmic innovator in Greek poetry, which used the kind of non-subdivided, additive rhythm explored in the piece. Written for sixteen percussion instruments—Xenakis doesn’t specify which—divided among two timbral groups (skin/wood and metal), it features no pitched or sustained sonorities in order to focus the listener’s attention on the additive effect of the attacks. In essence, this allows for that aforementioned separation between events and durations: time here can only be experienced as the duration between attacks, not as the duration of the attacks themselves.

Much of this can be readily seen in the non-traditional score, which subjects the performer to an unrelenting stream of dots arrayed on a grid to represent individual percussive events. There are no barlines, since they would imply unwanted metrical subdivisions, nor are there many dynamic markings or

as far as possible, to include any environmental sound, movement or dramatic action as part of this unity.

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other indications for the performer. It is left to timbre to indicate large sectional changes, which, along with the actual rhythmic content, are derived from a complex cocktail of algebraic number crunching—things like sieve theory, residual classes, congruence modulo, and other concepts beyond the scope of these notes. But you needn’t listen for those things anyway. Try instead to hear each attack not in relation to a downbeat, say, or a larger metrical hierarchy, but as part of an ever-expanding present in which the structures of perception rewrite themselves anew in every moment.

_ Ur Sonata_, Kurt Schwitters & Shahrokh Yadegari, electronics

Born in Hannover in 1887, the artist Kurt Schwitters is perhaps best known for the collages he created as part of his movement, Merz, which attempted to redeem the nonsensical by repurposing trash. Yet Schwitters was just as often drawn to the nonsensical itself, sabotaging literary salons with absurdist poetry and earning himself the label of degenerate artist from the Nazis (though admittedly, not the most difficult thing to do). In 1918, according to a possibly apocryphal story, he asked to join the Dadaists but was rejected. Too conventional, they ruled. Too drawn to beautiful things. Wasn’t against enough. But the veracity of that story aside, it points to a tension between aesthetic earnestness and absurdity that characterized Schwitter’s work for much of his life. “I feel sorry for nonsense,” he confessed in 1920, “because up to now it has so seldom been artistically molded.”

His Ur Sonata, from 1932, is perhaps a case in point. A spoken-word work based on a line from a poem by the artist Raoul Hausmann—“Fumms bō wō tāā Ūū, pōgif, kwii Ee”—the piece doesn’t exactly revel in lucidity or typical modes of transcendence. But that Schwitters cast those nonsensical phonemes in the most classical of all forms is a clue that there was more than a little dignity to be found in the abusurd. The work is in four parts: Erster Teil, Largo, Presto, and Scherzo. The Erster Teil and Presto are cast in sonata form, complete with exposition, development, and recapitulation, while the inner two movements have an ABA structure: listen for the return of the opening material at the end. It also features a coda, in which the German alphabet is recited backwards. The result is explosive, percussive, and hypnotic. And as the title suggests, it is perhaps as much a paean to the primitive origins of language as it is to Dadaist mischief making.

It’s an unlikely trio: Hadewijch of Antwerp, the thirteenth-century mystic who proffered rapturous visions of sacred and secular love; Mina Loy (1882–1966), the futurist-become-feminist, who sought liberation through expanded consciousness; and the Pulitzer Prize-winning poet Jorie Graham (b. 1950), whose fragmented verse unflinchingly dissects the agency of the self. Yet in composer Celeste Oram’s enigmatic stage play _Ur Sonata_ and 24 Radios, they become something akin to a disembodied chorus of visionaries, speaking of ecstatic being while offering cryptic messages of liberation for those willing to listen.

Or tune in, as it were. The only person we meet on stage is Man With Drum, whose instrument is as much an ear—a tympanum or membrane he uses to receive radio prophecies and help speak them (via Morse code) in turn. His first interlocutor is La Futura, who speaks through Loy’s “Aphorisms on Futurism” by way of twenty-three radios suspended from the ceiling (known as the Creational Overture, a God-like notion that also comes from Loy), all tuned to the same frequency. Crackling beneath are the words of Hadewijch, rhapsodizing about divine love from another radio (known as Lucence) off to the side. Then there is The Questian, who engages with Man With Drum via queries taken from throughout Graham’s poetry, some of which he answers while knitting.

Oram herself offers as many questions as answers here. But if listening is itself other indications for the performer. It is left to timbre to indicate large sectional changes, which, along with the actual rhythmic content, are derived from a complex cocktail of algebraic number crunching—things like sieve theory, residual classes, congruence modulo, and other concepts beyond the scope of these notes. But you needn’t listen for those things anyway. Try instead to hear each attack not in relation to a downbeat, say, or a larger metrical hierarchy, but as part of an ever-expanding present in which the structures of perception rewrite themselves anew in every moment.

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Born in Hannover in 1887, the artist Kurt Schwitters is perhaps best known for the collages he created as part of his movement, Merz, which attempted to redeem the nonsensical by repurposing trash. Yet Schwitters was just as often drawn to the nonsensical itself, sabotaging literary salons with absurdist poetry and earning himself the label of degenerate artist from the Nazis (though admittedly, not the most difficult thing to do). In 1918, according to a possibly apocryphal story, he asked to join the Dadaists but was rejected. Too conventional, they ruled. Too drawn to beautiful things. Wasn’t against enough. But the veracity of that story aside, it points to a tension between aesthetic earnestness and absurdity that characterized Schwitter’s work for much of his life. “I feel sorry for nonsense,” he confessed in 1920, “because up to now it has so seldom been artistically molded.”

His Ur Sonata, from 1932, is perhaps a case in point. A spoken-word work based on a line from a poem by the artist Raoul Hausmann—“Fumms bō wō tāā Ūū, pōgif, kwii Ee”—the piece doesn’t exactly revel in lucidity or typical modes of transcendence. But that Schwitters cast those nonsensical phonemes in the most classical of all forms is a clue that there was more than a little dignity to be found in the abusurd. The work is in four parts: Erster Teil, Largo, Presto, and Scherzo. The Erster Teil and Presto are cast in sonata form, complete with exposition, development, and recapitulation, while the inner two movements have an ABA structure: listen for the return of the opening material at the end. It also features a coda, in which the German alphabet is recited backwards. The result is explosive, percussive, and hypnotic. And as the title suggests, it is perhaps as much a paean to the primitive origins of language as it is to Dadaist mischief making.

It’s an unlikely trio: Hadewijch of Antwerp, the thirteenth-century mystic who proffered rapturous visions of sacred and secular love; Mina Loy (1882–1966), the futurist-become-feminist, who sought liberation through expanded consciousness; and the Pulitzer Prize-winning poet Jorie Graham (b. 1950), whose fragmented verse unflinchingly dissects the agency of the self. Yet in composer Celeste Oram’s enigmatic stage play _Ur Sonata_ and 24 Radios, they become something akin to a disembodied chorus of visionaries, speaking of ecstatic being while offering cryptic messages of liberation for those willing to listen.

Or tune in, as it were. The only person we meet on stage is Man With Drum, whose instrument is as much an ear—a tympanum or membrane he uses to receive radio prophecies and help speak them (via Morse code) in turn. His first interlocutor is La Futura, who speaks through Loy’s “Aphorisms on Futurism” by way of twenty-three radios suspended from the ceiling (known as the Creational Overture, a God-like notion that also comes from Loy), all tuned to the same frequency. Crackling beneath are the words of Hadewijch, rhapsodizing about divine love from another radio (known as Lucence) off to the side. Then there is The Questian, who engages with Man With Drum via queries taken from throughout Graham’s poetry, some of which he answers while knitting.

Oram herself offers as many questions as answers here. But if listening is itself...
Crippled Symmetry, Morton Feldman

“What I’m after is somewhat like Mondrian not wanting to paint ‘bouquets, but a single flower at a time.’ It is classic Morton Feldman: a nod to the visual arts instead of music, coupled with a diminutive metaphor, all in service of seemingly humble artistic intentions. We must see this statement, like so many others of his, in the context of a kind of end-of-history resignation Feldman often exuded in the wake of serialism’s overbearing experiments in the 1950s. As a reaction against the suffocating control he saw in those works, Feldman had committed himself to a music that attempted to let go and allow sound speak for itself, free of compositional systems. He was interested, as he said, in the wild beast, not the tamed animal. “I don’t push sound around,” he once told Stockhausen.

One of the ways he accomplished this was by thinking small. If the listener was to focus on sound more than on what was done with it, then memory—the thing that gave music a sense of that doing, of where it had been and where it was going—would need to be disabled. Minutely varied repeated patterns became one of his answers, obsessively composed one at a time like Mondrian’s flowers, which would efface one another in memory and suspend the listener in the perpetual present. It was an aesthetic of second-to-second negation, deployed in works that, he felt, also needed to be long—six hours long, in the case of his second string quartet. Only then would the mind have time to stop trying to synthesize and simply listen.

Crippled Symmetry (1981), composed for flutes, piano, celesta, glockenspiel, and vibraphone, is hardly six hours, but still long in proportion to its paired-down material. The name was inspired by the imperfect patterns Feldman had admired in handmade rugs from the Near- and Middle East: two designs that seemed symmetrical from afar were often actually slightly varied when viewed up close. The idea had, in a way, long existed in music in the form of the often imbalanced question-and-answer phrase structures that could be found throughout Western music. Yet Feldman had picked a metaphor from the visual arts for a reason: he wanted stasis, not the movement of one thing to another, not questions anticipating an answer. Imagine the sound of a Rothko and you’re most of the way there.

In the score, flute, piano, and vibraphone start things off, but each is notated in a different meter (4/8, 5/16, and 3/7, respectively), meaning that, in a matter of seconds, the parts visually fall out of sync with one another. The score is quickly rendered useless, in other words. But there were worse things for Feldman than losing sight of the whole. To notice “crippled symmetry” in a Turkish rug,

one needs to view it up close, such that much of the rest of the rug becomes a blurry periphery. Crippled Symmetry can be listened to in much the same way: keep your ear on what’s in front of you, so to speak. Let the rest go.

~ Robert Jackson Wood

Robert Jackson Wood is a freelance writer living in Brooklyn. He holds a Ph.D in musicology from the CUNY Graduate Center.

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Composer Biographies

Pauline Oliveros (1932 - 2016) was a senior figure in contemporary American music. Her career spanned fifty years of boundary dissolving music making. In the 1950s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. Awarded the John Cage award for 2012 from the Foundation of Contemporary Arts, Oliveros was a Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. Oliveros had been as interested in finding new sounds as in finding new uses for old ones --her primary instrument was the accordion, an unexpected visitor perhaps to musical cutting edge, but one which she approached in much the same way that a Zen musician might approach the Japanese shakuhachi.

Morton Feldman (1926 -1987) was a unique and influential American composer. His experimentation with non-traditional notation, improvisation, and timbre led to a characteristic style that emphasized isolated and usually quiet points or moments of sound. His work with John Cage and his association with the avant-garde of American painters, including Pollock, Rauschenberg, and Rothko helped him to discard traditional music aesthetics for a less ordered and more intuitive, “moment form” approach to structure. Feldman created his characteristic sound: rhythms that seem to be free and floating; pitch shadings that seem softly unfocused; a generally quiet and slowly evolving music; recurring asymmetric patterns. His later works, after 1977, also begin to explore extremes of duration.

Luciano Berio (1925 - 2003) was an Italian musician, whose success as theorist, conductor, composer, and teacher placed him among the leading representatives of the musical avant-garde. His style is notable for combining lyric and expressive musical qualities with the most advanced techniques of electronic and aleatory music.

In all his work Berio’s logical and clear constructions are considered highly imaginative and poetic, drawing elements of style from such composers as Igor Stravinsky and Anton Webern. In addition to composing, Berio also taught at a number of institutions, including the Juilliard School and Harvard University. In 2000 he became president and artistic director of the Accademia Nazionale di Santa Cecilia, posts he held until his death.

Galina Ustvolskaya (1919 - 2006) studied from 1937 to 1939 at the Music College in her native St. Petersburg and at the Rimski-Korsakov Conservatory there until 1947. She received an aspirantship there and ultimately led a composition class at the Music College connected to the Conservatory. Her composition teacher, Dmitri Shostakovich, was enthusiastic about her. He repeatedly supported her against the resistance of his colleagues in the Composers’ Union. Alongside Sofia Gubaidulina, Ustvolskaya is considered Russia’s most significant woman composer. Her catalogue of works is highly concentrated, her musical message lapidary and without compromise.
Composer Biographies

Iannis Xenakis (1922 - 2001) was a composer, music theorist, architect, and engineer. He is considered an important post-World War II composer whose works helped revolutionize 20th century classical music. Xenakis pioneered the use of mathematical models in music such as applications of set theory, stochastic processes and game theory and was also an important influence on the development of electronic and computer music. Among his most important works are Metastaseis (1953–54) for orchestra, which introduced independent parts for every musician of the orchestra; percussion works such as Psappha (1975) and Pléïades (1979); compositions that introduced spatialization by dispersing musicians among the audience, such as Terretektorh (1966); and the massive multimedia performances Xenakis called polytopes.

Kurt Schwitters (1887 - 1948) was a German artist who was born in Hanover, Germany. Schwitters worked in several genres and media, including Dadaism, Constructivism, Surrealism, poetry, sound, painting, sculpture, graphic design, typography, and what came to be known as installation art. He is most famous for his collages, called Merz Pictures.

Shahrokh Yadegari is a composer, sound designer, and producer, that has collaborated with such artists as Peter Sellars, Robert Woodruff, Ann Hamilton, Christine Brewer, Gabor Tompa, Maya Beiser, Steven Schick, Lucie Tiberghien, Shahrokh Moshkin Ghalam, Hossein Omoumi, and Siamak Shajarian. He has performed and his productions, compositions, and designs have been presented internationally in such venues as the Carnegie Hall, Royce Hall, Festival of Arts and Ideas, OFF-D’Avignon Festival, International Theatre Festival in Cluj Romania, Ravinia Festival, Vienna Festival, Holland Festival, Tirgan Festival, Forum Barcelona, Japan America Theatre, The Pulitzer Foundation for the Arts, the International Computer Music Conference, the Institut fur Neue Musik und Musikerziehung, Judah L. Magnes Museum in Berkeley, and Contemporary Museum of Art, San Diego.

Carolyn Chen has made music for supermarkets, demolition districts, and the dark. Her work reconfigures the everyday to retune habits of our ears, through sound, text, light, image, and movement. For over a decade her studies of the guqin, the Chinese 7-string zither traditionally played for private meditation in nature, has informed her thinking on listening in social spaces. Recent projects include a marble chase and commissions for Klangforum Wien and the LA Phil New Music Group.

Described by The New York Times as “the evening’s most consistently alluring ... a quiet but lush meditation,” Chen’s work has been supported by the Fulbright Program, Paul and Daisy Soros Fellowships for New Americans, Stanford University Sudler Prize, ASCAP, and University of California Institute for Research in the Arts, commissions from MATA Festival, and Emory Planetarium, and residencies at Djerassi, Hambidge, and Kimmel Harding Nelson.
Xavier Beteta
was born in Guatemala City and studied piano at the National Conservatory of Guatemala with Consuelo Medinilla. At age 18, he was awarded the first-prize at the Augusto Ardenois National Piano Competition and third-prize at the Rafael Alvarez Ovalle Composition Competition in Guatemala. He continued his piano studies in the United States with Argentinean pianist Sylvia Kersenbaum and with Russian pianist Sergei Polusmiak. He also attended master-classes with pianists Massimiliano Damerini and Daniel Rivera in Italy. Xavier has performed in different venues in the United States, Europe and Latin America and has been a soloist with the Guatemalan National Symphony Orchestra and the Orchestra Augusto Ardenois.

Celeste Oram
Celeste Oram is a composer from Aotearoa New Zealand, currently based in Southern California. No, she is not far from home; the Great Pacific Oceanic Highway does more to connect us than divide us.

Celeste’s works investigate new media and strategies for musical performance and notation: video, audio, and text scores prompt performers into scenarios where they confront sound, history, and digital realities. These works have been performed and recorded by ensembles including the Callithumpian Consort (Boston), wasteLAnd (Los Angeles), the Sydney Piano Trio, the Karlheinz Company (Auckland), the Intrepid Music Project (Auckland), and presented at festivals including SICPP at the New England Conservatory, soundSCAPE festival (Maccagno, Italy), and the Melbourne Fringe Festival.

Danny Clay
Danny Clay is a composer and teaching artist currently based in San Francisco. His work is deeply rooted in curiosity, collaboration, and the sheer joy of making things. His projects often incorporate musical games, open forms, found objects, archival media, toy instruments, classrooms of elementary schoolers, graphic notation, digital errata, cross-disciplinary research, and the everything-in-between.

John Ivers
John Ivers is a Bay Area composer, clarinetist, sound artist, and improviser known for his dynamic compositions and aural explorations. Traversing both acoustic and electronic mediums, his work explores intimate musical textures, symmetrical constructions, structured improvisation, and multiple temporal spaces. Ivers’ work has been featured at the soundSCAPE, highSCORE, Walden CMR, Cluster, and Atlantic music festivals. He has written for ensembles such as Quartetto Indaco, Amaranth Quartet, Brooklyn College’s ConTempo Ensemble, for the Leftcoast Chamber Ensemble’s Intersection workshop, and the San Francisco Contemporary Music Players.

Nathan Chamberlain
Nathan Chamberlain is a Bay Area native that fell in love with music at an early age and has not looked back since! Growing up in a household that was constantly filled with the likes of Miles Davis, the Beatles, and Bach, Nathan grew a fascination with music of all types. At the age of 12, Nathan started to play a hand-me-down guitar from his older brother while using method books to teach himself the fundamentals of guitar technique.
Meena Bhasin is a captivating violist and entrepreneur whose identity has never fit neatly into a box. Born in New York to an Iranian Jewish mother and a Punjabi Sikh father, her early life was filled with an insatiable passion for cross-cultural dialogue and an itch for interdisciplinary learning. She started honing her musical skills at the age of four. Through experiences as an adolescent performing and collaborating in places like Japan, Israel, China, and at the United Nations, she realized what a powerful connecting force music could be in the world. This realization has affected every artistic choice she has made since.

Violinist Hrabba Atladottir studied in Berlin, Germany with professor Axel Gerhardt and professor Tomasz Tomaszewski. After finishing her studies, Hrabba worked as a freelancing violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper, and Deutsche Symphonieorchester. Hrabba also participated in a world tour with the Icelandic pop artist Björk, and a Germany tour with violinist Nigel Kennedy. Joshua Kosman, music critic of San Francisco Chronicle, praised her performance of Vivaldi’s Spring, and called her violin playing “delicate but fervent.”

Tod Brody 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 at the UC Davis. In addition to performing and teaching, Tod is an active arts administrator, currently serving as Executive Director of the Marin Symphony.

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 (Splinter Reeds, Quinteto Latino, the Stockton Symphony, sfSound, Eco Ensemble, Ensemble Parallèle, 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). kylebruckmann.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 Cal State University East Bay, premiering works by faculty and student composers. 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 SFCMP, Opera Parallele and appears regularly with other new music groups such as Earplay, Empyrean and 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. kgharp.com.

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.

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.

Loren Mach (percussionist) is passionate about 21st-Century music. A graduate of the Oberlin and Cincinnati Conservatories, he has premiered countless solo, chamber, and orchestral 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 Empyrean, 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.

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 currently serves on the faculty of the University of California, Santa Cruz, and plays locally with a string quartet, piano trio, and music festival engagements.

In addition to his work with the San Francisco Contemporary Music Players, percussionist Nick Woodbury performs with and co-directs Mantra Percussion – a group dedicated to large-scale projects that redefine the traditional classical music concert format. Woodbury has appeared alongside the Bang on a Can All-Stars, with the Ensemble Modern Akademie, and Eco Ensemble. His work with contemporary music includes premiering new works by George Crumb, John Luther Adams, Michael Gordon, and many others. Woodbury has appeared at the Brooklyn Academy of Music, Apple Store at Lincoln Center, Kresge Auditorium at MIT,
New Music New College, Symphony Space in Manhattan, Carlsbad New Music Festival, Percussive Arts Society International Convention, X Avant Festival in Toronto, Vancouver New Music, and the Festival Internacional de Inverno de Campos do Jordão in Brazil.

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. He currently teaches and provides orchestral coaching at UC Berkeley.

**Guest Musician**

Please join us in applauding the following guest musician on the performance of Xavier Beteta’s, *La Catedrale Abandonata*:

Clio Tilton, viola

**Guest Soloist - Silvie Jensen**

In recent seasons, Ms. Jensen has appeared at Lyric Opera of Chicago and San Francisco Opera in Die Meistersinger von Nürnberg, with the San Francisco Symphony, with American Chamber Opera in Chicago as Carmen; with Island City Opera as Kashcheyevna in Kashchey the Immortal, and as Maddalena in Rigoletto; with One World Symphony as Olga in Eugene Onegin, and has premiered new operas with Riverside Opera, Stonington Opera House, at the Ostrava Days Festival the in Czech Republic, and at the Carolina Chamber Music Festival. She has created and performed new works at London’s Barbican Centre with Ornette Coleman, Teatro Comunale di Ferrara with Meredith Monk, and Carnegie Hall with Philip Glass.

Ms. Jensen is a highly sought-after oratorio soloist; she recently won 2nd place in the 2014 Oratorio Society of New York Solo Competition, and made her solo debut at Carnegie Hall in 2014, singing Handel’s Messiah with Kent Tritle and Musica Sacra. She will sing as Alto Soloist with the San Francisco Symphony in Bach’s Magnificat in 2018, and will also make her debuts with the San Francisco Contemporary Music Players singing Berio, and with the Mendocino Music Festival, in Cimarosa’s IL Matrimonio Segreto. She appeared in 2016 with Symphony Parnassus at Herbst Theater, singing Mahler’s Lieder eines Fahrenden Gesellen and Symphony No. 4. She has sung St Matthew Passion with Ivan Fischer conducting the Orchestra of St Luke’s at Carnegie Hall, and in Sir Jonathan Miller’s St. Matthew Passion at BAM, as well as singing the Israelitish Man in Judas Maccabeus with Claron Music Society; Handel’s Messiah with Trinity Wall Street and Monmouth Orchestra; in the B Minor Mass with the Springfield Symphony and with Voices of Ascension, with Musica Sacra at Alice Tully Hall, with Sacred Music in a Sacred Space; and with Broadway Bach Ensemble singing Mahler’s Symphony No. 4 and Joseph Canteloube’s Songs of the Auvergne. silviejensen.com

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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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Paul R. Griffin (1986-1996)
Jane Roos (1978-1986)

Founding Directors
Charles Boone
Jean-Louis LeRoux
Marcella DeCray

Honorary Committee
Donald Runnicles
Helgi Tomasson
John Adams
Pamela Rosenberg
Patricia Lee
Ruth Felt

Advisory Council
Anne Baldwin
Caroline Crawford
Didier de Fontaine
Gene Nakajima
Karen Gottlieb
Olly Wilson
Paul R. Griffin
Richard D. Lee
Roy C. (Bud) Johns
Susan Hartzell
Susan York
Terry McKelvey
Timothy Bridge
Ted Brody
T. William Melis
William Wohlmacher

Past Executive Directors
Rozella Kennedy (2012-2015)
Carrie Blanding (2010-2012)
Christopher Honett (2009-2010)
Adam Frey (1991-2009)
Marcella DeCray (1974-1988)

Current Team
Steven Schick
Artistic Director
Lisa Oman
Executive Director
Amadeus Regucera
Artistic Production Director
John Jaworski
Production Assistant
Sheryl Lynn Thomas
Marketing Director
Kelly Quinlan
Marketing and
Box Office Manager

Past Artistic Directors
David Milnes (2002-2009)
Donald Palma (1998-2000)
Charles Boone (1971-1973)

Business Partners
Charles Houston, Video
Gary Preiser, Inc., Accounting
Robert Schumaker,
Audio Engineer
Robert Wood, Writer

Volunteers
Terry McKelvey,
Investment Officer
Hung Liu

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