San Francisco Contemporary Music Players

on STAGE Series

Carter and Beyond: Invention and Inspiration

CARTER
CHODOS
SCHROEDER

OCT 20, 2018
Taube Atrium Theater
San Francisco, CA
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.

SFCMP evolved out of Bring Your Own Pillow concerts started in 1971 by Charles Boone. Three years later, it was incorporated by Jean-Louis LeRoux and Marcella DeCray who became its directors. Across its history, SFCMP has been led by eight Artistic Directors and seven Executive Directors with continuous support and oversight by an active Board of Directors.
Born in Toronto and raised in Connecticut, Eric Dudley leads a multi-faceted career as a conductor, composer, vocalist and pianist deeply engaged in the performance and creation of contemporary music. Since its founding in 2009, Eric has been a member of the genre-defying vocal octet Roomful of Teeth, touring worldwide and recording a wide array of newly commissioned works with the Grammy Award-winning ensemble. In the 2018-2019 season, he returns to Australia as principal conductor for the Bendigo Festival of Exploratory Music, where he has also appeared on the Melbourne Festival, and leads Roomful of Teeth and Ensemble L’Instant Donné in a production with Peter Sellars at the Paris Festival d’Automne. While living in New York, he conducted and performed with organizations as diverse as Ekmeles and Tenet vocal ensembles, the Choir of Trinity Wall Street, Talea Ensemble, American Symphony Orchestra, Ensemble Signal and the New York Philharmonic. He was an assistant conductor for the Cincinnati Symphony Orchestra under Paavo Järvi and the Princeton Symphony Orchestra under Rossen Milanov for several seasons, and some of his recent guest engagements include the Ojai Festival in California, International Contemporary Ensemble (ICE) in New York and Finland, Adelaide Symphony Orchestra in Australia, and the National Symphony Orchestra at the Kennedy Center. He served on the faculty of The New School and Mannes College of Music in New York, where he directed the Mannes Prep Philharmonic and The New School Chorus. He currently teaches conducting at the San Francisco Conservatory of Music, having directed the orchestra program there for two seasons, and he was recently appointed to a year-long Artist-in-Residence position at the Conservatory of Music at The University of the Pacific in Stockton. As a pianist and chamber musician, he has performed with members of Novus New York and the Cincinnati and Princeton symphony orchestras, and his own music has been premiered and recorded by the Hartford Symphony Orchestra, Quey Percussion Duo, and by Roomful of Teeth. Eric lives in Walnut Creek with his wife Melanie and their infant son Ethan.

Dear friends of SFCMP,

As we embark upon our 2018-2019 season, I’d like to share my warmest greetings and most sincere enthusiasm for the musical journeys ahead of us. The first full season that I have the pleasure and privilege of leading with the Contemporary Music Players is overflowing with exciting projects that focus our listening on diverse and powerful musical voices, from Los Angeles-based composer/performer Ted Hearne in January, to American expat Sidney Corbett and Bay Area jazz virtuosa Myra Melford in the spring, along with a celebration of the maverick experimentalism of Julius Eastman, a fascinating figure in the history of American music who’s justifiably looming larger in recent years. We begin these journeys with an homage to one of our country’s most defining and enduring voices—that of Elliott Carter—in juxtaposition with works by two young North American composers that respond and react on various and subtle levels to the sonic explorations that define Carter’s legacy.

In his preface to the score of Penthade, Carter writes that the piece is principally concerned with “experiences of connectedness and isolation.” The musical translation of these ideas is apparent from the outset, with a lyrical and complex solo line that holds sway for the opening frame of the piece,
punctuated by interjections from the rest of the ensemble organized in small groupings of instrumental colors. Gradually, and by sonic sleight of hand, this through-line transforms in its passing from one player to another, casting each instrument in the ensemble into relief at different moments, while the energy of the rest of the texture swirls and interacts around it in a build-up of activity. Eventually, the particulate is consumed in the whole, and unified gestures of rhythm and sound start to overtake the field as a new through-line emerges, articulated by large groupings rather than by individuals.

What Carter exploits here is perhaps the broadest concept in music, and that which unites the activity of music-making to anything else accomplished as a community—quite simply, are we acting together, or not? The whole history of music might be seen as an interchange between ideas about a single line as the chief voice to a multiplicity of lines sharing equal independence, almost in the same way (and I don’t think this is too high-flown a comparison) that our forms of government and societal organization ebb and flow between more pluralistic or more hierarchical constructs.

Composer Tobin Chodos makes a compelling argument when he says that Carter’s “infinitely subtle filigree stands in for an idealized version of democracy” –one in which each separate voice is heard in turn, interacting with others primarily through the individuality of its expression.

It’s certainly possible to construe Carter’s music as an outgrowth of a culture with individualistic aims, while from a purely musical standpoint, another focus of a work like *Penthode* is simply the kaleidoscopic interplay of colors that results from its very design. By comparison to the work of visual artists like Jackson Pollock, the method of creation leaves one with the experience of viewing individual strands as they begin and end, weaving across the canvas in unpredictable paths to create color fields that condense from a wider perspective. If such a visual equivalency has meaning for the work of Carter, then Sabrina Schroeder’s *Bone Games/Shy Garden* might suggest a darker-hued canvas by Rothko or a James Turrell light exhibition at twilight, wherein the gradations of colors are perceived within a narrower range and a simultaneously broader bandwidth. Unlike Carter’s music, there are barely any standardized pitches in the melodic and harmonic sense, and instead, an investigation of the sub-layers of sound—aided in some cases by electronic refractions and manipulations of the same—exposes another kind of drama in the physicality of creation and in individualized components from within the sonic realm.

Tobin Chodos remarks further in the foreword to his score that “our democracy is a big show,” and that his piece “attempts to reckon with the version we live with everyday,” wherein “voices are corralled, their choices are proscribed,” and “dissent is attenuated and abortive.” Having also written a partner piece to Carter’s *Penthode* with the exact same instrumental forces, Chodos creates with *Big Show* an extraction of solitary voices from within each of Carter’s five quartets to examine these topics further in musical terms, providing a different spin on various notions of individuality, sonically and otherwise. Additionally, we have the great joy of featuring two of our brilliant Players in a pair of epigrammatic solo works by Carter, rounding out the homage with an even more diverse offering.

I invite you to enjoy our exploration of these thoroughly individual works, and to join us for the rest of the journey throughout this exciting season of innovative and compelling music!

~ Eric Dudley
SCHEDULE

PRE-CONCERT EVENT

How Music is Made:
4:00 – 5:15 pm Open dress rehearsal of Big Show by Asher Tobin Chodos followed by composer talk hosted by Eric Dudley
6:45 pm Pre-concert discussion with Players
7:30 pm Concert with intermission
9:00 pm Reception

CONCERT PROGRAM

Elliott Carter
English Horn: Kyle Bruckmann

Sabrina Schroeder
Bone Games/Shy Garden (2016) (15’)
Bass flute: Tod Brody
Oboe: Sarah Rathke
Bass clarinet: Jeff Anderle
Violin 1: - Hrabba Atladottir
Violin 2: - Roy Malan
Viola: Clio Tilton
Cello: Stephen Harrison

Elliott Carter
Changes (1983) (7’)
Guitar: David Tanenbaum

Asher Tobin Chodos
Big Show (15’) World Premiere
Flute: Tod Brody
Oboe: Sarah Rathke
Clarinet: Peter Josheff
Bassoon: Shawn Jones
Horn: Alicia Telford

~Intermission~

Elliott Carter
Penthode (1985) (25’)
Flute (also, piccolo, alto flute): Tod Brody
Oboe (also, english horn): Sarah Rathke
Clarinet (also, eb-clarinet): Peter Josheff
Bass Clarinet (also contrabass clarinet): Jeff Anderle
Bassoon: Shawn Jones
Horn: Alicia Telford
Trumpet 1: Brad Hogarth
Trumpet 2: Joseph Brown
Trombone: Brendan Lai-Tong
Tuba: Tiffany Bayly
Percussion 1: Megan Shieh-Cruz
Percussion 2: William Winant
Percussion 3: Nick Woodbury
Piano: Kate Campbell
Harp: Karen Gottlieb
Violin 1: Roy Malan
Violin 2: Hrabba Atladottir
Viola: Clio Tilton
Cello: Stephen Harrison
Double Bass: Richard Worn

CELEBRATING KAREN GOTTLIEB

Please join us for a post-concert farewell during the 9pm reception to celebrate the retirement of harpist Karen Gottlieb. Karen started with SFCMP in 1990, and has been an invaluable member of the SFCMP family serving on the board of directors, advisory council, and harpist. This evening is Karen’s final concert with SFCMP.

SUBMIT YOUR SURVEY, GET A GIFT!

We genuinely want to hear from you. Please stop by the red table in the lobby, drop off your survey and pick up a SFCMP pen, sticky notes, or other nifty item with our logo on it.

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This concert is made possible through the generous support of The Amphion Foundation Special Projects
The concept of the musical cryptogram is an old one: for centuries, composers have used the letter names and multi-lingual solfege syllables traditionally assigned to the pitches of the Western scale to create melodic fragments as a kind of signature in music. Some of the greatest composers have been gifted from birth with names that automatically lend themselves to thrilling sonic results: both J.S. Bach [B (B flat)-A-C-H (B natural)] and Dmitri Shostakovich [D-S (Es=E flat)-C-H] immediately come to mind. In celebration of Paul Sacher’s 90th birthday, Elliott Carter wrote A 6 Letter Letter in 1996 as a kind of musical present for the Swiss conductor and new-music champion, to be played as a surprise encore after a performance of Carter’s Oboe Concert by soloist Heinz Holliger on the English horn. The title makes a playful allusion to both the A6 paper size of standard greeting cards and the six letters of the dedicatee’s last name, translated as a pitch sequence:

\[
\begin{array}{ccccccc}
S & A & C & H & E & R \\
(E = E-flat) & (B) & (B) & (B) & (B) & (B) \\
\end{array}
\]

The opening six notes of the piece present this musical cipher as easily discernible through the small intervals that bind it together. The following six, while more deliberate, scatter it across a wider register and, in so doing, take leave of the English horn’s characteristic plaintive tone in order to imitate the plucking of a lyre. Limited to partial reconfigurations of these six pitches, the piece pursues the various overlaps of these two characters, caught up in flights of fancy and ruminating over snatches of alte Weisen that drift in and out. For a while, the divergent solo line seems to abandon the idea that the musical ‘letter’ has a current-day addressee; as that memory returns, and Sacher’s name is musically uttered for a third and final time, the letter finds its destination and comes to rest.

Carter composed Changes for solo guitar on the occasion of his own 75th-birthday concert in 1983, and the title has at least a double meaning. In one sense, it signifies the work’s inherent variety, which he described as “a music of mercurial contrasts of character and mood,” and in another, it refers to a compositional method he identified as borrowed from Stravinsky, which begins by writing out small passages of music on separate sheets. In this case, these fragments originated through extensive dialogue and revision with the guitarist David Starobin, and the title also pays homage to those interventions. These individualized, idiomatic ‘licks’ – flamenco-style strumming here, long expressive lines threading the entire range of the guitar there – are then laid around the studio and rearranged in the order that seems to flow best. The scaffolding upon which they are placed, however, was worked out by a different method: in Changes, Carter calculated a web of slow pulses that would phase in and out with one another over the course of the large-scale form, and these structural pulses are audible as otherworldly harmonics, or rather, as bell-like sounds. By evoking such a quality, Carter signals the similarity of his method to change-ringing—one of the oldest traditions of combining music and set theory, by which enthusiasts work out hours-long sequences that express every possible permutation of pitches within a set of church bells. The piece essentially becomes a back and forth between these two different modes of conveyance: one immediately native to the guitar, and the other more distant and calculated. The piece ends with the latter—as if the guitar becomes another instrument—and given the occasion, it makes perfect sense: Carter was celebrating his own birthday by ringing out bells for himself.

One aspect that radically separated Carter from successive generations was his standoffish attitude toward electronic music. As striking as it is to hear a composer like Carter speak of anything as sounding ‘difficult,’ he said that he had “great difficulty, personally, in appreciating music without the human presence of someone who is transmitting it,” and that “frankly, electronic music doesn’t seem to produce such interesting acoustics.” In light of Carter’s sentiments, Sabrina Schroeder’s Bone Games/Shy Garden (2016) tackles such issues head on. As a
duo of outliers in a group of otherwise acoustic instruments, the pianist and percussionist manipulate pre-recorded noise with handheld resonators on a “spectrum that runs from deep rumbling to sheer air-like washes” (in the composer’s words). To engage with the qualities of these sounds, the rest of the musicians take up extended techniques; the string players loosen their lowest strings “to the point where bowing them produces a responsive flapping (like a soft helicopter sound),” and the wind players blow pitchless air through the instruments and make consonant attacks and fluttering sounds on the mouthpiece. The overall soundworld, as in other pieces from her Bone Games series, results from the experimentation with transducers, pedals, and custom-built mechanisms. As she explains, the net effect “builds around malleable qualities of fibrillation and pulsation, using these as a kind of live connective tissue within a body of instruments. ...Playing through these layers is my way of digging into these very physical aspects of sound that have a permeating intensity in live performance.”

Asher Tobin Chodos’s Big Show (2018) is to be heard in tandem with Carter’s Penthode. If Carter’s work rearranges twenty players drawn from four instrument families (5 strings, 5 woodwinds, 5 brass, 3 percussion + piano/harp) into five somewhat artificial quartets, then Chodos restores a more traditional genre by writing for woodwind quintet. In Chodos’s words, “one of the most interesting things about Elliott Carter’s music is its polyphony. He has a thousand different ways of construing musical character, and an unbelievable talent for getting diverse musical characters to sound together as a coherent whole. ...My feeling is that Carter sonified a highly idealized, and highly comforting, version of American democracy— one in which a beautiful complexity comes from authentic dissent. In this piece I am interested in what it would mean to sonify the version of democracy that we actually live with, with its manufactured consent, its balkanization, its grating unisons, its falsehoods and disinformation. To sonify, in other words, a Big Show, which is really what our political environment is. This may sound cynical or bitter but I mean it in the least controversial, most plain and obvious sense.”

The piece organizes in three movements, the names of each imbued with a distinctly American resonance. The first movement, ‘Accord in the Corral,’ shares its title with a prior work of Chodos’s that responds to Penthode by using the exact same instrumentation. In the composer’s words, “it evokes an image of the American West,” and “refers to the process of being corralled into accord (political and musical), rather than arriving at it via the clash of dissenting voices we might expect in Carter.”

Passages of strict unison writing are a major feature of the atmosphere, with departures from it standing in high relief. The second movement, ‘Mellerdrammer,’ takes its moniker from the culturally problematic 1933 Mickey Mouse cartoon of the same name, in which Mickey and other original Disney characters apply blackface for a minstrel performance of Uncle Tom’s Cabin. Says Chodos, “the ironies and contradictions in this cartoon are so sedimented and painful that they are hard to put into words,” while beyond a doubt “it is a quintessentially American creation.”

Drawing on his background in jazz, Chodos inflects this movement with a blues sensibility and a higher degree of complex polyphony than the others. The third movement, ‘The Cows Come Home,’ returns to the unison style of the first, although the composer notes that “the unisons have been softened somewhat, and the accord is more sober, thoughtful and forgiving.”

Carter’s Penthode was originally itself a companion piece, as it was written for Ensemble Intercontemporain to play alongside Répons, the recent masterpiece of its conductor, Pierre Boulez. His point of departure was “the idea of a continuously unfolding line passed from one player to another,” suggested by the North Indian Dhrupad music he had heard performed by the Dagar Brothers in Berlin in 1964. This concept informs the large-scale structure as well, as Dhrupad music typically consists...
of four distinct phases. The first gives space to the melody: the viola begins the piece seemingly alone, no more a part of any one group than another, and an extended passage for contrabass, horn, and flute makes us aware that the quartets are arranged to allow for continuous arabesques that reach from the lowest to the highest registers through gradual changes of tone color. In the second phase, a slow beat – of the same structural function as the bell-like harmonics of Changes – sets in. Here Carter creates a dialectic of contrast: the artificial quartets on stage try to hold their own against the traditional string, woodwind, and brass quintets from which they are drawn. In the third phase, the beat accelerates and the vaulting arabesques return – now more elaborately threading the textures accumulated in the second phase. The fourth and final phase of Dhrupad music adds drumming to complete the frenzy of accumulation; Carter matches this with a joyful commotion that all but obliterates the original quartet premise upon which the piece began.

~ Nicholas Betson

Nicholas Betson lives in New York City. He holds degrees in music theory from Yale University.

UPCOMING EVENT
San Francisco Contemporary Music Players
in the COMMUNITY Series
Sonic Meditations
SUN, DEC 16, 2018 3-4:30pm • The Women’s Building • San Francisco, CA

Join us for our December in the COMMUNITY event featuring Cornelius Cardew’s The Great Learning, Paragraph 7, a group performance experience in which the audience has the opportunity to add their voices in the musical recitation of an ancient Confucian text. The mood and spirit for the evening will be set through a Sonic Meditation by the great Pauline Oliveros.

Cornelius CARDEW,
The Great Learning, Paragraph 7

Pauline OLIVEROS,
Sonic Meditation III

Free and open to the public, RSVP recommended.

RSVP at SFCMP.ORG
Elliott Carter (1908 - 2012) is internationally recognized as one of the most influential American voices in classical music, and a leading figure of modernism in the 20th and 21st centuries. He was hailed as “America’s great musical poet” by Andrew Porter and noted as “one of America’s most distinguished creative artists in any field” by his friend Aaron Copland. Carter’s prolific career spanned over 75 years, with more than 150 pieces, ranging from chamber music to orchestral works to opera, often marked with a sense of wit and humor. He received numerous honors and accolades, including the Pulitzer Prize on two occasions: in 1960 for his String Quartet No. 2 and in 1973 for his String Quartet No. 3. Other awards include Germany’s Ernst Von Siemens Music Prize and the Prince Pierre Foundation Music Award. Carter was the first composer to receive the United States National Medal of Arts, and is one of a handful of composers inducted into the American Classical Music Hall of Fame. He was recognized twice by the Government of France: being named Commander of the “Ordre des Arts et des Lettres,” and receiving the insignia of Commander of the Legion of Honor in September 2012.

Born in New York City, Elliott Carter was encouraged towards a career in classical music by his friend and mentor Charles Ives. He studied under composers Walter Piston and Gustav Holst while attending Harvard University, and later traveled to Paris, studying with Nadia Boulanger. Following his studies in France, he returned to New York and devoted his time to composing and teaching, holding posts over the years at St. John’s College, the Peabody Conservatory, Yale University, Cornell University, and The Juilliard School, among others.


Asher Tobin Chodos (1986) is a composer, pianist and musicologist. He has been named a fellow of the Dave Brubeck Institute, the Asian Cultural Council (for his research into China’s jazz scene), and the Ucross Foundation. He holds a degree in Classical languages from Columbia University and is a doctoral candidate in music at the University of California, San Diego. His dissertation is a quantitative critique of automated music recommendation. He is currently a Ph. D. candidate in Music at UC San Diego.

Sabrina Schroeder (1979) Sabrina Schroeder writes music for acoustic ensembles, homemade instruments, electronic sound, and extended performance or installation settings. Playing through tactile sound, her work finds much of its underlying impulse in the grain of everyday events, taking pleasure in frictions and synergies, both intimate and oppositional. Schroeder completed her PhD at Harvard University with Chaya Czernowin and Hans Tutschku, where she was also the Director of the Harvard Group for New Music (HGNM). Her earlier Masters was with Anthony Braxton and Alvin Lucier at Wesleyan University.

Schroeder currently lives in Manchester, UK, where she teaches at the Royal Northern College of Music.
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Tonight’s SFCMP Players

Hannah Addario-Berry (cello) specializes in chamber music and solo repertoire and is passionately committed to performing music by living composers. In 2015, Hannah created Scordatura, an innovative project combining Zoltán Kodály’s monumental Sonata for Solo Cello with a series of newly commissioned works, which all share a unique altered tuning of the cello. An avid and versatile chamber musician, Hannah joined SFCMP in 2017. Addarioberry.com

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.”

Jeff Anderle (clarinet) is a pioneer in the world of low reeds, helping to popularize the role of the modern clarinet and bass clarinet through his innovative and diverse performances, ensembles, and commissions. He is a founding member of both Splinter Reeds, the Bay Area’s rst reed quintet, and REDSHIFT contemporary music ensemble, as well as a member of the Paul Dresher Electro/Acoustic Band. Jeff also is a founding co-director of Switchboard Music. Jeff teaches clarinet, bass clarinet, chamber music, and entrepreneurship at the San Francisco Conservatory of Music. jeffanderle.com

Meena Bhasin (viola) 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 music.
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 global force music could be. This realization has affected every artistic choice she has made since.

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

**Kyle Bruckmann’s** (oboe) 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 he has been acclaimed as “a modern day renaissance musician,” and “a seasoned improviser with impressive extended technique and peculiar artistic air.” Before relocating to the Bay Area in 2003, Kyle was a fixture in Chicago’s experimental music underground, collaborating regularly with electro acoustic 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. Kate is the co-founder and pianist of the interdisciplinary duo KATES, which intertwines new solo piano music with new dance. They have been featured at NYSoundCircuit, Dance Conversations Festival at the Flea Theater in New York, and Omaha Under the Radar. In the contemporary ensemble REDSHIFT, she continues her guest artist residency at Cal State University East Bay, premiering works by faculty and student composers. katecampbellpiano.com

**Percussionist Christopher Froh** is a member of Empyrean Ensemble, Rootstock Percussion, and San Francisco Chamber Orchestra. He has premiered over 100 chamber and solo works by composers from 15 countries. His rich and diverse career includes performances with the San Francisco Symphony at Carnegie Hall, Gamelan Sekar Jaya at the Stern Grove Festival, and session recordings at Skywalker Ranch. As a soloist, he has appeared at festivals and recitals across Japan, China, Turkey, Europe, and the United States including featured performances at the Beijing Modern Festival, Nuovi Spazi Musicali, and Music@Menlo. He teaches percussion and chamber music at UC Davis and CSU Sacramento.

**Karen Gottlieb** (harp) 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
A very active cellist in the Bay Area and beyond, **Stephen Harrison** is a founding member 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.

**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.

**Adam Luftman** (trumpet) is the Principal Trumpet of both the San Francisco Opera and San Francisco Ballet Orchestras. Adam has been a featured soloist with a number of orchestras and is member of the National Brass Ensemble and The Bay Brass. He has recorded with the Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, the National Brass Ensemble, for ESPN Sunday Night Football, and on many movie and video game soundtracks. Luftman is currently on the faculties of the San Francisco Conservatory, UC Berkeley, and San Francisco State University. He has presented masterclasses all over the country including The Curtis Institute of Music, New England Conservatory, Cleveland Institute of Music, New World Symphony, and Tanglewood.

**Roy Malan** serves as solo violinist with the California Symphony and Opera Paralléle 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 widely recorded on the Genesis, Orion, and several 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.

**Oboist Sarah Rathke** maintains a busy and enthusiastic performance presence in Northern California and beyond, as a member of the Sacramento Philharmonic and Chamber Orchestras and a regular performer with the symphonies of Marin, Fremont, Santa Rosa, Vallejo, California, Berkeley, Monterey and Santa Cruz. She was a member of the Avenue Winds, a Bay Area woodwind quintet committed to new music, and has also has performed with various orchestras including the San Francisco Symphony and the San Francisco Ballet. Rathke is a Professor of Oboe at UC Berkeley. Sarah joined SFCMP in 2012.

**Nanci Severance** (viola) is a member of the San Francisco Symphony and has performed with many Bay area ensembles, including Chamber Music West, the Midsummer Mozart Chamber Players, and the Parlante Chamber Orchestra, with whom she was principal violist. She is also a member of the Donatello String Quartet, and a regular guest artist with the Ives Quartet. Over the course of her career, Nanci has performed with the Toledo Symphony, the Cleveland Opera orchestra, the Cleveland Ballet, as Assistant Principal violist of the Aspen Chamber Orchestra and rotating Principal of the Spoleto Festival Orchestra.
David Tanenbaum (guitar) 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. 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 So a Gubaidulina for Naxos. Chair of the San Francisco Conservatory’s Guitar Department.

Peter Wahrhaftig is Principal Tubist of the San Francisco Ballet Orchestra, the Sun Valley Summer Symphony, and is a founding member of the Grammy-nominated Bay Brass. He appears frequently with the San Francisco Opera, the Oakland-East Bay Symphony and numerous other local organizations, both in concert and in recordings, including those of Alvin Curran, Christian Wolff, and electro-acoustic composer Chris Brown. In addition to his performance career, Wahrhaftig has performed on the soundtracks of numerous movie and video games. He can be heard on Alvin Curran’s eclectic CD Animal Sounds, and he now teaches at the San Francisco Conservatory of Music, U.C. Berkeley, and privately in the Bay Area.

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. Winant 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 Winant include John Cage, Lou Harrison, John Zorn, Peter Garland, Larry Polansky and many more. In 2016, Winant was awarded a prestigious grant from the Foundation of Contemporary Arts in recognition for his groundbreaking work as a contemporary percussionist.

In addition to his work with the SFCMP percussionist Nick Woodbury also 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 and many more internationally-acclaimed performing arts centers.

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 sffSound, 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 Andriessen, Cage, Harrison, Henze, Revueltas, Scelsi, Varese, and Xenakis. He currently teaches and provides orchestral coaching at UC Berkeley.

GUEST MUSICIANS

Bassoon: Shawn Jones
Horn: Alicia Telford
Trombone: Brendan Lai-Tong
Tuba: Tiffany Bayly
Percussion: Megan Shieh-Cruz
Trumpet 1: Brad Hogarth
Trumpet 2: Joseph Brown
Trumpet: Brad Hogarth
Viola: Clio Tilton
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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 Jane Roos and Victor and Esta Wolfram.

Your bequest to the San Francisco Contemporary Music Players Legacy Circle will ensure the future of our music for lifetimes ahead. We thank the following individuals, who have arranged bequests to help support the ensemble’s future work:

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To leave your own legacy gift to the ensemble, please contact Lisa Oman, Executive Director (415) 633-8802 or director@sfcmp.org
In Memoriam...

It is with gratitude that we acknowledge board member, composer and visionary, Olly Wilson in remembrance of his music and generous support of San Francisco Contemporary Music Players.

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The San Francisco Contemporary Music Players (SFCMP) and Eric Dudley, Artistic Director, are pleased to invite applications for our annual **SF Search Education Program**. Composers under 30 in the San Francisco Bay Area and, for the first time, nationwide, are invited to submit a piece for inclusion on our ‘at the CROSSROADS’ series concert at SFJAZZ in May 2019, on a program featuring the music of Julius Eastman and Bay Area composer, improviser, and pianist Myra Melford. As part of this education program, three composers will receive a private score reading and feedback session, a public performance on a subscription-series concert, and an archival recording. In addition the winning composers will receive a $500 stipend. In this year’s search, composers are invited and encouraged to consider the life and legacy of Julius Eastman as inspiration behind the submitted work.

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