San Francisco Contemporary Music Players

in the LABORATORY Series

Auto-Tuning Ives

Performing works by

HEARNE
MARSHALL
TURNAGE
ANDRES
JOYCE

Jan 18, 2019
at the San Francisco Conservatory of Music
The San Francisco Contemporary Music Players (SFCMP), is a unionized ensemble of twenty-four highly skilled musicians. SFCMP nourishes the creation and dissemination of new works through world-class contemporary music performances, commissions, and community outreach. SFCMP features the work of iconic and emerging composers while shining a spotlight on California artists. SFCMP performs the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language.

Now in its forty-eighth year, SFCMP is one of the most active ensembles in the United States dedicated to contemporary music. Led by Artistic Director Eric Dudley since 2018, SFCMP plays an important role in the regional and national cultural landscape. The most long-standing, continually-performing, new music ensemble outside the East Coast, SFCMP has greatly contributed to the art form and the new music sector. SFCMP is a recent award winner of the Fromm Foundation Ensemble Prize, and a ten-time winner of the CMA/ASCAP Award for Adventurous Programming.

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.

Message from Eric Dudley

Dear Friends of SFCMP,

After starting our season this year with an homage to one of the longest-lived and undeniably key figures in American music—the indefatigable Elliott Carter—we continue with a concert featuring a number of living composers who all share some kind of spiritual or fundamental connection to the work of an even earlier, and equally grand figure in American music: that of Charles Ives.

In effect, we can regard Ives as the founding father of the Experimentalist trend in American music, and of so much that our in the LABORATORY Series aims to explore; he was essentially the first composer in the U.S. to advance fearlessly along the various paths of gnarly chromaticism, free atonality, polytonality and polyrhythmicity, and what could even be called a kind of Post-Modernist collage technique well in advance of its era en vogue. Ives was not pursuing these avenues with the conscious goal of determining the course of music in America, but because they stemmed from life experience and personal fascinations; the apocryphal stories of his childhood include music lessons with a father who quirkily challenged him to sing popular tunes in keys other than what he played on the piano, and a youthful astonishment at the overlapping sounds of different hymns emanating from song circles at camp meetings, or of marching bands playing conflicting rhythms following one after the other at holiday parades.

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The result was a searchingly creative impulse that led Ives to reimagine the performance conventions of the time, through groupings within an ensemble functioning independently of each other or requiring more than a single conductor at once, or including early aspects of indeterminacy and greater-than-usual freedom of interpretation on the part of the performers. More than anything, Ives was a composer who listened to the world around him differently, and wanted to write music that reflected the individuality of what he heard.

Aside from his short and enigmatic song ‘The Cage’ that forms the basis of Ted Hearne’s set of variations, tonight’s concert presents no music by Ives himself. Instead, it offers an assemblage of pieces by composers who to this day still appear fascinated by some of the questions and concepts embedded in his music: what does it sound like when seemingly disparate music collides simultaneously? How does a quotation of something instantly recognizable, or the mere suggestion of something familiar, change the way we experience the music around it? How is our perception altered when a well-known thing is taken out of context, and transformed into something entirely different? Above all, how does our memory of, and contact with, various types of music affect anything new that we might write or hear?

In his prefatory note to ‘The Cage’ Variations, Hearne writes that the piece “sprung from the idea that we are inextricably tied to the place and time in which we live, and that our music reflects the experience we were born into...” in his investigation of that territory, Hearne creates a set of variations almost wholly developed from bits and pieces of music by friends and contemporaries, along with some of his own. This evening we present a sampling of these variations—each one punctuated by a full or partial iteration of the Ives song as a continuously re-contextualized refrain—in juxtaposition with some of the music that most directly inspired certain variations: Molly Joyce’s Blue Swell for solo violin and pre-recorded track, and Hearne’s own By-by Huey. In a few of its guises, Hearne transforms the sound profile of Ives’ melody by using a modern resource that likely would have fascinated Ives—namely, auto-tuning. As a tool developed at first to help less singerly pop stars stay on key, the now omnipresent digital frequency manipulation of the human voice has become a sound color in itself, and one that Hearne calls upon regularly for its instantly recognizable connection to the spheres of rock and hip hop. Like Ives, Hearne is sampling the musical environment of the time, and tonight, allowing it to interact with his own actual voice, as both composer and performer.

Bay Area native Timo Andres, a close colleague of Hearne’s, offers another window into the spheres of memory and influence, connecting his own perceptions of life in Ives’ home state with a personalized approach to the contrapuntal layering of soul-and jazz-infused recollections of yesteryear in Some Connecticut Gospel. And yet another composer with life experience spanning both coasts, Ingram Marshall exploits what Ives could not at his own point in history—fully electronic means—to stitch together a fabric of recollection and ceremony from far-flung places in Peaceable Kingdom: a live ensemble layering of modal melodic strands against pre-recorded and digitally processed sounds of bells, singing, playing and vocalisms from a village funeral procession on a Dalmatian island. British composer Mark Anthony Turnage’s Slide Stride for piano quintet overtly tips its hat to a quintessential American music form—the classic ‘stride bass’ style of piano playing advanced by jazz greats like Thomas ‘Fats’ Waller and Art Tatum—and explores the deconstruction and reconstruction of a sound vocabulary that has become synonymous with a musical style of this country known worldwide. As always, our side-by-side concert here at the San Francisco Conservatory includes the talent and adventurousness of several SFCM student musicians, appearing alongside the professionals on our SFCMP roster to further their experience and growth in performing the music of today.

We invite you to encounter this larger set of variations on a theme along with us, and to be with us again for the rest of our season’s offerings!

~ Eric Dudley
Tonight’s Program  
January 18, 2019

Ted HEARNE  
Cages 1, 2 & 4 from ‘The Cage’ Variations (2014) (WCP) 7’  
with guest artist, Ted Hearne, solo baritone;  
Tod Brody, flute; Jeff Anderle, clarinet; Michael Downing, percussion; Kate Campbell, piano; Hrabba Atladottir, violin; Hannah Addario-Berry, cello

Molly JOYCE  
Blue Swell (2012) 7’  
Hrabba Atladottir, violin

Ted HEARNE  
Cages 5, 9, & 10 from ‘The Cage’ Variations (2014) (WCP) 9’  
with guest artist, Ted Hearne, solo baritone;  
Tod Brody, flute; Jeff Anderle, clarinet; Michael Downing, percussion; Kate Campbell, piano; Hrabba Atladottir, violin; Hannah Addario-Berry, cello

Ted HEARNE/Charles IVES  
“The Cage” (Cage 12) 3’  
with guest artist, Ted Hearne, baritone solo voice, piano

Ted HEARNE  
By-By Huey (2014) 10’  
Tod Brody, flute; Jeff Anderle, bass clarinet; Michael Downing, percussion; Kate Campbell, piano; Hrabba Atladottir, violin; Hannah Addario-Berry, cello

(WCP) West Coast Premiere + SFCM student

San Francisco Conservatory of Music students join the program as part of SFCMP’s education and professional development series.

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Tonight’s Program  
January 18, 2019

Ingram MARSHALL*  
A Peaceable Kingdom (1989) 18’  
Tod Brody, flute; +Evan Pengra Sult, flute, piccolo; Sarah Rathke, oboe; Kyle Bruckmann, oboe, english horn; Jeff Anderle, clarinet; Peter Josheff, clarinet;  
Erin Irvine bassoon; +Aleksandr Kashlyuk, bassoon;  
Kate Campbell, keyboard; Roy Malan, violin; Susan Freier, violin;  
Hrabba Atladottir, violin; +Shaina Chenfai Pan, violin; Meena Bhasin, viola; +Natalia Badziak, viola; Stephen Harrison, cello; Hannah Addario-Berry, cello;  
Richard Worn, double bass

Mark-Anthony TURNAGE  
Slide Stride (2002) (WCP) 13’  
Roy Malan, violin; Susan Freier, violin; Meena Bhasin, viola;  
Stephen Harrison, cello; Kate Campbell, piano

Timo ANDRES  
Tod Brody, flute, alto flute; Erin Irvine, bassoon; +Katie Kearney, trombone; Kate Campbell, piano; +Shaina Chenfai Pan, violin; Meena Bhasin, viola; Hannah Addario-Berry, cello;  
Richard Worn, electric bass

~ INTERMISSION ~

* San Francisco Conservatory of Music students join the program as part of SFCMP’s education and professional development series.
Ingram Marshall’s *A Peaceable Kingdom* shares its title with the NRSV Bible’s subheading for a likely source passage for Ives’s “The Cage”: Isaiah’s description of a future when “the wolf shall live with the lamb, [and] the leopard shall lie down with the kid” (Isaiah 11:6). If Ives dwells on the improbability of this cohabitation, then Marshall trains our gaze on its distant possibility. The work’s first sounds – a recording of a Yugoslavian funeral procession – invoke this spatial and temporal distance. In other works, such as his mesmerizing *Fog Tropes*, Marshall effects seamless and masterfully-paced shifts from such looped, “found” recordings (of fog horns from the Bay Area, for example) to their instrumental, ‘absolute music’ pairings. The completion of this process often coincides with the arrival of a strategically withheld bass note, allowing for full sonic resonance. A *Peaceable Kingdom* short-circuits this approach: the immediate entrance of a lush, Romantic texture leaves one asking just what kind of music might follow, which gives an uncanny quality to the return of the taped funeral music midway through the piece. The live musicians join and transform the procession, and while its tune is oh-so-close to *Parsifal* territory, they hauntingly demur from invoking a more Wagnerian, High Romantic presence.

Mark-Anthony Turnage describes *Slide Stride* as a kind of compromise. He confesses that while he “doesn’t like virtuosity for the sake of it,” he recognizes that “players like a challenge.” As a result, he “set himself a technical exercise and wrote piece that’s technically hard to play as opposed to musically hard to grasp.” *Slide Stride* takes this idea of divergent techniques as its cue and pits the “slides” (i.e. glissandi) native to the strings against the Harlem “stride” style in the piano (wide left-hand jumps with free right-hand improvisation). Much of the work is an enjoyable, cheeky back-and-forth: the strings acrobatically try to translate the piano’s textures while their pizzicati serve as a site of possible timbral alignment, if not agreement, with some of the more percussive piano playing. A key moment, however, comes at the work’s middle – its “ides” proper, so to speak – as the frenetic virtuosity recedes and the piano quintet stops, together, to wonder of a music that would be other than a “technical exercise.”

Timo Andres wrote *Some Connecticut Gospel* in the months leading up to the 2008 presidential election. He calls it “partly a piece about Charles Ives, and how his music and inimitable personality have become a legend for composers, and also about some strange feelings (hope? patriotism?) that had been welling up inside me for the first time in my life.” A slowed-down version of “a deliberately-obscure old parlor tune from around the time Ives would’ve been in college” frames a jam that gathers around the piano’s 8-chord ground, a collective “song of praise to an imagined place—Ives’s Connecticut.”

Ted Hearne says that much of his work tries to “find the perfect way to juxtapose or overlay elements that don’t ‘belong’ together, and then use them to create a compelling enough sound that listeners would be tricked into being comfortable (or at least continuously curious) in an uncomfortable context.” In *The Cage Variations* he uses a short, enigmatic song by Ives as a site for “a patchwork made up entirely of shards of other pieces of music” written by colleagues. *Cage 4*, for example, excerpts the violin opening of Molly Joyce’s *Blue Swell*. (That work, “inspired by the idea of a gradual surge or ‘swell’ of musical material,” presents – save one surprise at the end from its ‘backing track’ – as much more of a monologue.) *Cages 9 and 10* utilize electronic sampling and Auto-Tune technology that Hearne explores with Philip White in their on-going collaboration *R WE WHO R WE*. The duo’s name, a reordering of Kesha’s hit *We R Who We R*, provides a kind of summary of Hearne’s aesthetic: where there was a statement, there shall be a question. On the one hand, Auto-Tune functions here has a kind of cage for the human voice. On the other hand, Hearne is interested in its timbres as their own points of...
departure, putting into question our assumptions of just what a human voice sounds like. Cage 12 (the most Cageian of the lot) paradoxically stages the end as a first encounter, instructing the baritone to sing and play Ives’s song "slowly, and as if sight-reading."

Hearne’s *By-By Huey* is farewell music of a very different sort, less eulogy than, as the composer puts it, “a memorial to the (self-)destructive.” While the Huey in question is Huey P. Newton (co-founder of the Black Panther Party), Hearne’s work is a response to Robert Arneson’s portrait of Newton’s murderer, 24-year old Tyrone “Double R” Robinson. Hearne’s own description of the painting – “a giant praying mantis superimposed over Robinson’s face, its wings circling his bloodshot eyes ... my guide told me Arneson included the mantis in the portrait because ‘they eat their own’” – focuses on the graffiti aesthetics. Yet if *The Cage* Variations revel in such heterogeneity, *By-By Huey* dramatizes its rejection. The piano begins with the opening harmony of an improv that, for whatever reason, stops dead in its tracks. The rest of the ensemble responds with three “snapshots”: an inviting arpeggiation; an echo of the piano’s initial harmony; and a scream. According to Hearne, this juxtaposition and its insistence on difference “open up a suspended tension that piano can’t handle.” Plunging forward, it “leads with an aggressive and unhinged music” that, “muzzled and growling,” would have nothing to do with dialogue. The other instruments, “forced to follow or be left behind,” alternatively double the piano or try to reassert one of their three original ideas. Coexistence of any kind proves to be unsustainable, and in an epilogue the piano takes, or is perhaps given, some time to think about things on its own.

~ Nicholas Betson

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

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**Composer Biographies**

**Ted Hearne**

Composer, singer and bandleader Ted Hearne (b.1982, Chicago) draws on a wide breadth of influences ranging across music’s full terrain, to create intense, personal and multi-dimensional works. The New York Times has praised Mr. Hearne for his “tough edge and wildness of spirit,” and “topical, politically sharp-edged works.” Pitchfork called Hearne’s work “some of the most expressive socially engaged music in recent memory -- from any genre.”

A charismatic vocalist, Hearne performs with Philip White as the vocal-electronics duo R WE WHO R WE, whose debut album (New Focus Recordings, 2013) was called “eminently, if weirdly, danceable and utterly gripping.” (Time Out Chicago) Two albums of vocal music, *The Source* and *Outlanders*, were recently released on New Amsterdam Records. Ted Hearne was awarded the 2014 New Voices Residency from Boosey and Hawkes, and recently joined the composition faculty at the University of Southern California. Recent and upcoming commissions include orchestral works for the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Los Angeles Chamber Orchestra and A Far Cry, chamber works for eighth blackbird, Ensemble dal Niente and Alarm Will Sound, and vocal works for Volti, The Crossing and Roomful of Teeth.

**Mark-Anthony Turnage**

A composer of truly international stature, Mark-Anthony Turnage is among the most relevant communicators and creators of today. His orchestral and operatic music is often forthright and confrontational, unafraid to mirror the realities of modern life, yet its energy is exhilarating. With his flair for vivid titles, and his complete absorption of jazz elements into a contemporary
classical style, Turnage produces work with a strong appeal to an enquiring, often young audience. At the same time, his music is capable of expressing deep tenderness, especially emotions associated with loss.

Ingram Marshall
Composer Ingram Marshall lived and worked in the San Francisco Bay Area from 1973 to 1985 and in Washington State, where he taught at Evergreen State College, until 1989. He studied at Lake Forest College, Columbia University and California Institute of the Arts, where he received an M.F.A., and has been a student of Indonesian gamelan music, the influence of which may be heard in the slowed-down sense of time and use of melodic repetition found in many of his pieces. In the mid-seventies he developed a series of "live electronic" pieces such as Fragility Cycles, Gradual Requiem, and Alcatraz in which he blended tape collages, extended vocal techniques, Indonesian flutes, and keyboards. He performed widely in the United States with these works. In recent years he has concentrated on music combining tape and electronic processing with ensemble and soloists.

Timo Andres
(b. 1985, Palo Alto, CA) is a composer and pianist who grew up in rural Connecticut and now lives in Brooklyn, NY. A Nonesuch Records artist, his newest album of orchestral works, Home Stretch, has been hailed for its "playful intelligence and individuality," (The Guardian) and of his debut album for two pianos, Shy and Mighty, Alex Ross wrote in The New Yorker that "it achieves an unhurried grandeur that has rarely been felt in American music since John Adams came on the scene."

Recent highlights include commissions for the New World Symphony, Orpheus Chamber Orchestra, the Los Angeles Chamber Orchestra, and a piano quintet for Jonathan Biss and the Elias String Quartet. He has toured the US with fellow composer/performer, Gabriel Kahane, and frequently appears with Philip Glass, performing Glass's complete piano Etudes throughout the world.

Molly Joyce
Active as a composer and performer, Molly Joyce's music has been described as "impassioned" (The Washington Post), written to "superb effect" (The Wire), and "energetic, heady and blisteringly emotive" (Paste Magazine). Her works have been commissioned and performed by several distinguished ensembles including the New World Symphony, New York Youth Symphony, Pittsburgh Symphony Orchestra, Milwaukee Symphony Orchestra, and the New Juilliard, Decoda, and Contemporaneous ensembles. Additionally, her work has been performed at TEDxMidAtlantic, Bang on a Can Marathon, and Vision Into Art's FERUS Festival, and featured in outlets such as Pitchfork, WNYC's New Sounds, Q2 Music, I Care If You Listen, and The Log Journal.

As a performer, Molly often plays on her vintage toy organ, an instrument she bought on eBay and has performed on in multiple capacities; including solo, with toy piano, and with a beatboxer. She is additionally active as a DJ, spinning under the moniker "DJ MJ."

Molly has studied at The Juilliard School (graduating with scholastic distinction), the Royal Conservatory in The Hague as a recipient of the Frank Huntington Beebe Fund Grant, and the Yale School of Music.

Learn about our How Music is Made series at SFCMP.org
SFCMP Players

Meena Bhasin (viola) is co-founder of Decoda—the affiliate ensemble of Carnegie Hall—which combines great artistry with civic engagement. She has led Decoda around the globe from Mexico to India and Abu Dhabi. Meena was invited to perform at the Obama White House, highlighting Decoda’s work in criminal justice reform. She has toured the U.S. as a soloist with legendary rock band Jethro Tull and performed Persian music as a soloist with the New York Philharmonic. Meena is the founder of Reveler and the Co-Artistic Director of Noe Valley Chamber Music. She holds degrees from New England Conservatory and Tufts University.

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 member of Splinter Reeds, the bass clarinet duo Sqwonk, and REDSHIFT, and a former member of Edmund Welles and the Paul Dresher Electro/Acoustic Band. Jeff is a founding co-director of Switchboard Music, and serves on the faculty of the San Francisco Conservatory of Music where he teaches clarinet, chamber music and professional development, and is the chair of the woodwind department.

Cellist Hannah Addario-Berry 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

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. 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 80 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. 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 violent 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.”

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.”

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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

Susan Freier (violin) After earning a degree in Music and Biology at Stanford, Susan co-founded the widely-acclaimed Chester String Quartet at the Eastman School of Music. She has been a participant at the Aspen, Grand Teton and Newport Music Festivals, and has performed on NPR, the BBC, and German State Radio. She is currently on the artist faculty of the Schlern International Music Festival in Italy and the San Diego Chamber Music Workshop and a member of the Ives Quartet (formerly known as Stanford String Quartet). Her recordings are on the Newport Classics, Stolat, Pantheon, Laurel, Music and Arts, and CRI labels. 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 Musica1i, and Music@Menlo. He teaches percussion and chamber music at UC Davis and CSU Sacramento.

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, has been on the front lines of the northern California new music scene for more than thirty years as a composer and clarinetist. He is a founding member of Earplay and of Sonic Harvest, and is a core member of the San Francisco Contemporary Music Players, the Empyrean Ensemble (UC Davis), and the Eco Ensemble (UC Berkeley). He performs frequently with Opera Parallele and the San Francisco Chamber Orchestra, and has worked with many other groups including Other Minds, West Edge Opera, Melody of China, the Ives Collective, Mills College Contemporary Performance Ensemble, the Paul Dresher Ensemble, and Composers, Inc.

Adam Luftman 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 Parallele 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.

Loren Mach (percussionist) is 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. In 2011, he was awarded the 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.

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, Valèjo, 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 Players, 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 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 Sofia 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.

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

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.

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Tonight’s Guest Musicians

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

Erin Irvine, bassoon
Michael Downing, percussion

In addition, the following students at the San Francisco Conservatory of Music joined SFCMP on tonight’s performance, as part of SFCMP’s Side-by-Side Program:

Evan Pengra Sult, flute
Oleksandr Kashlyuk, bassoon
Katie Kearney, trombone
Shaina Chenfai Pan, violin
Natalia Badziak, viola
Upcoming Events

SFCMP Contemporary Music Master Class with Kyle Bruckmann
SF Conservatory of Music Recital Hall
Thursday, FEB. 21, 2019, 7:30 - 9:00 pm

In SFCMP’s Master Class series, you will observe some of the most talented Bay Area pre-professional music students as they learn from our renowned ensemble members in front of a live audience. This new music master class is led by SFCMP oboist Kyle Bruckmann. Free, and open to the public.

Season Celebration: SOUND & WINE 2019
Saturday, APR 27, 2019, 2:30 - 4:30 pm

Each spring, our most dedicated fans become our celebrated virtuosi at a party hosted by SFCMP musicians. Together, we share in the joy of community, contemporary music, and our favorite thing, performing. Sound & Wine is a party dedicated to our biggest fans: our supporters, donors, subscribers, and members. We invite you to bring your music-loving friends, and together we’ll revisit highlights from the season, and you’ll be the first to hear what’s happening in the year ahead.

SFCMP Performances at the CROSSROADS Series
Guerrilla Sounds: Julius Eastman’s Legacy
Friday & Saturday, MAY 10 & 11, 2019, 7:30 - 9:00 pm

Inspired by Julius Eastman’s politically powerful and sonically persuasive works Stay on It and Gay Guerilla, we launch into our cross-generational “at the CROSSROADS Series” with two major commissions by Sidney Corbett and Myra Melford.

Learn more at SFCMP.org

Friends of SFCMP
The continued innovation and professionalism of the San Francisco Contemporary Music Players has been driven and sustained by an entire community of individuals making contributions in countless and vital ways.

Thank you for being part of this community. We gratefully acknowledge the following financial supporters who have made one or more donations between December 2017 and December 2018.

We apologize for any errors or omissions; for corrections please contact us at info@sfcmp.org.

Artistic Director’s Circle ($10,000 + )
Anonymous
Jane Schaefer Roos LeRoux
Susan and Harry Hartzell
Victor and Esta Wolfram

Player’s Circle ($5,000 - $9,999)
Dianne Ellsworth
Margot Golding and Michael Powers
Melanie Johnson, Ph.D.

Producer’s Circle ($2,500 - $4,999)
Donald Blais
Eunice Childs in memory of Dr. Alfred W. Childs
Lawrence Daressa
Margaret “Peggy” Dorfman

Founders’ Circle ($1,000-$2,499)
Anne and Robert Baldwin
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Holly Hartley and Oscar Anderson
James C. Hormel
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In addition to the many generous individual contributors, ticket-buyers, season subscribers, and members, our season concerts and events were made possible in part through recent support from the following organizations:

**Major Corporate In-kind Supporters**

- Butler, Shine, Stern & Partners (BSSP)
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**Give the Gift of Music**

Your generosity helps the ensemble to reach new heights in presenting outstanding, adventurous concerts at affordable prices, educating young musicians, commissioning new works, and breaking down the barriers to understanding new music through our How Music is Made program.

There are a variety of ways to support our work:

- Transfer a gift of stock options to our organization.
- Underwrite a performance, recording, commission, or full concert.
- Engage your company as a corporate sponsor. Does your employer sponsor matching gifts for charitable donations? Ask your human resources representative about matching gifts to double or triple your giving.
- Join the Legacy Circle and support us through planned giving.
- Become a Monthly Member and gain access to concerts and events for just $6.25 per month - entirely tax deductible.

For questions about these giving opportunities, please don’t hesitate to contact us.

Lisa Oman
Executive Director
(415) 633-8802
Legacy Circle

THE HAROLD WOLLACK LEGACY CIRCLE

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:

A. Robin Orden
Adam Frey
Eunice Childs in memory of Dr. Alfred W. Childs *
Anne Baldwin
Roy C. (Bud) Johns
C. Michael Richards *
Dr. Claire Harrison
Dianne J. Ellsworth
Donald Blais
George Bosworth *
Harold Wollack *
Holly Hartley

Jacqueline S. Hoefer *
Jane Roos and Jean-Louis LeRoux *
Margot Goldberg
Priscilla Brown
Renate Kay *
Ruth Caron Jacobs *
Susan and Harry Hartzell
Terry McKelvey
Victor and Esta Wolfram *
*realized

To leave your own legacy gift to the ensemble, please contact Lisa Oman, Executive Director (415) 633-8802.
Submit Your Survey, Get a Gift!

We genuinely want to hear from you—your input influences our decision-making. Replies are anonymous. Please drop off your filled-out survey in the basket at the red table in the lobby and pick up a small thank you gift of your choice.

Interested in Sponsoring a Concert?

Underwriting gifts can be customized to sponsor a performance, recording, and/or commission of a single piece of music. To discuss upcoming opportunities or to make a commemorative gift, please contact Executive Director, Lisa Oman at (415) 633-8802.

Kronos Quartet Community Concert

Wednesday, 1/30/19, 7:30 PM

 Reserve tickets at sfcm.edu/performances
NOW’S THE TIME TO BECOME A SFCMP MEMBER!

SFCMP members are curious, adventurous, and deeply committed to the success of contemporary music in the Bay Area.

For a monthly donation of $6.25, members receive access to any two events each season to experience world-class performances of large-ensemble works that are rarely, if ever, heard in the Bay Area. In addition, members receive 20% discount on additional single tickets, an invitation to our Season Celebration Sound & Wine, and more!

Become a member today at SFCMP.org