

SF Contemporary Music Players present *Guerilla Sounds: Julius Eastman Legacy*

May 10 and 11, 2019 at SFJAZZ, featuring works by Julius Eastman, Sidney Corbett, Myra Melford, Fernanda Aoki Navarro, LG White, Adam Strawbridge and Wyatt Cannon.

How Music is Made composer talks and music demonstrations precede the concert with Sidney Corbett on Friday, May 10, and Myra Melford on Saturday, May 11.

SAN FRANCISCO (April 11, 2019) – San Francisco Contemporary Music Players (SFCMP) announces a two-day music event, May 10 and 11, at SFJAZZ highlighting the work and influence of composer Julius Eastman and including two major commissions along with guest appearances by composer Sidney Corbett and pianist and composer Myra Melford. These concerts are part of the *at the CROSSROADS* concert series, which celebrates the work of legacy composers alongside cutting-edge voices from across generations.

Julius Eastman is an influential but relatively unknown voice of the Minimalist movement. Many of his works involve non-specific instrumentation or duration while often commanding attention through politically charged and provocative titles. Thanks in part to the groundwork laid by experimentalists like Eastman, the walls between fully-composed and fully-improvised music forms have been crumbling. The Bay Area's Myra Melford is a composer-performer whose work exists in many zones along this spectrum. Over the course of the current season, Melford has spent time with the musicians to explore each individual musician's fluidity within fully-or partially-improvised means and created a score that reflects a combination of traditionally notated and scripted materials. Offering her comments on the program, SFCMP Executive Director Lisa Oman said, "We've been discussing Melford's piece since 2016, so it's thrilling to watch it come alive. This daring new piece will see the ensemble driven to new improvisational heights."

Sidney Corbett, an American composer living in Germany, has written a piece for the San Francisco Contemporary Music Players that highlights idiosyncratic instrumentation with a predominance of instruments in the bass register—bass clarinet, tuba, electric guitar and passages in the lowest register of the harp. Also featured on the program is the premiere of a new piece by exciting Brazilian-Californian composer Fernanda Aoki Navarro, while LJ White offers his own version of the interplay between freedom and structure in a work for solo violin and electronics. To complete the multi-generational portrait, the program features new works by Wyatt Cannon and Adam Strawbridge—the winners of the [2019 SF Search for Scores](#) program—which were inspired by the life and legacy of Julius Eastman

These events take place at SFJAZZ Center located at 201 Franklin St, San Francisco on May 10 and 11, 2019. On both days, doors open at 5:30pm with full bar service and grilled sandwiches available on the second floor. The *How Music is Made* program, which involves composer talks and music demonstrations, begins at 6:30pm (with Sidney Corbett on May 10, and Myra Melford on May 11), followed by the concerts at 8:00pm.

TICKETS available at <https://sfcmp.org/individual-tickets/?eid=26856>

Weekend Pass General \$60

Weekend Pass Arts Employees/Teachers/Students \$25

Single Ticket General \$35

Single Ticket Arts Employees/Teachers/Students \$15

These events are made possible in part through the generous support of Ann and Gordon Getty Foundation, San Francisco Grants for the Arts, The Aaron Copland Fund for Music, The Alice M. Ditson Fund of Columbia University, The Amphion Foundation, The Bernard Osher Foundation, The Ross McKee Foundation, and the William and Flora Hewlett Foundation.

Event Details

FRI, May 10-11, 2019

SFCMP at the CROSSROADS series

Guerrilla Sounds: Julius Eastman's Legacy

SFJAZZ 201 Franklin St, San Francisco, CA 94102

FRI, MAY 10, 2019

Free and open to the public

5:30pm Doors open, full bar service, grilled sandwiches, Floor 2

6:30pm – 7:20pm *How Music is Made* program: Composer talk and music demonstrations with Sidney Corbett and Players facilitated by SFCMP Artistic Director Eric Dudley

Ticketed

8:00pm Concert

9:30pm Post-Concert Party

SAT, MAY 11, 2019

Free and open to the public

5:30pm Doors open, full bar service, grilled sandwiches, Floor 2

6:30pm – 7:20pm *How Music is Made* program: Composer talk and music demonstrations with Myra Melford and Players facilitated by Eric Dudley

Ticketed

8:00pm Concert

9:30pm Post-Concert Party

MAY 10 PROGRAM

LJ White, *fly, into the light* (2013) (WC premiere)

Sidney Corbett, *Aporia* (2019) (Commission) (World premiere)

Fernanda Aoki Navarro, *Impermanence* (2018) (World premiere)

Julius Eastman, *Stay on It* (1973)

MAY 11 PROGRAM

Adam Strawbridge, *Theory and Practice and Praxis* (2018) (World premiere) (6')

Wyatt Cannon, *Quicksilver* (2018) (World premiere) (6')

Julius Eastman, *Gay Guerrilla* (1979)

Myra Melford, *Homogenous Infiltration* (2019) (Commission) (World premiere)

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About Myra Melford, Pianist, Composer

<http://www.myramelford.com/>

<http://sfcmp.org/press-kits/>



Throughout her life in music, the pianist and keyboardist Myra Melford has pursued a creative vision that is both wholly distinctive and all-embracing. Composition and improvisation interact seamlessly and ingeniously in her work, one side strengthening the other. Guided by that same compelling spirit, divergent idioms and eras coalesce—from jazz, blues and global folk styles to various corners of the classical tradition and the avant-garde. Extramusical influences—for instance, the poetry of Rumi or the spirituality of Indian meditation, yoga and the Huichol Indians of Mexico—have also figured into the mix. In the end, Melford’s efforts are probably best served by labels like “contemporary music,” “new music” and other tags that signify artistic freedom and daring more than any boundaries of genre.

A look at Melford’s current schedule bears out these notions of openness and imagination. Since it premiered in 2012, her quintet Snowy Egret has featured several of today’s most brilliant improvisers—cornetist Ron Miles, guitarist Liberty Ellman, bass guitarist Stomu Takeishi and drummer (and MacArthur Fellow) Tyshawn Sorey—taking on Melford’s challenging yet often exuberant music. On two acclaimed releases, 2018’s *The Other Side of Air* and the band’s 2015 self-titled debut, a vast swath of concepts and

strategies are in play: Hard-angled counterpoint, grooving rhythms, free playing, beautiful melody and harmony, through composition, swing and other elements appear and then dissipate, as the ensemble reconfigures in varying combinations and digs into the material with an intuitive sense of interplay. “There’s a lot of trust,” Melford says, “and there’s a lot of willingness to let go of what was supposed to happen and go with what is happening in the moment.”

In Tiger Trio, with flutist Nicole Mitchell and bassist Joëlle Léandre, Melford probes the depths of free improvisation, delving into each and every aesthetic between the meditative and the fierce. Another triumvirate of fearless female improvisers, MZM, features Melford on acoustic and prepared piano, Miya Masaoka on koto and Zeena Parkins on electric harp and electronics; their self-titled debut came out in 2017. The prior year, Tiger Trio offered *Unleashed*, and Melford and the clarinetist Ben Goldberg introduced *Dialogue*, a stunningly versatile document of their ongoing duo collaboration of the same name. Melford continues to grow in concert as a solo pianist, a discipline she began exploring in earnest after the release of 2013’s penetrating *Life Carries Me This Way*.

Beyond her life in the studio and onstage, Melford has become a dedicated and influential educator. She relocated to the Bay Area from New York in 2004, to join the music department at the University of California, Berkeley. Over the past 14 years, as a Professor of Composition and Improvisational Practices, she’s pursued a philosophy that honors jazz and new-music traditions while emphasizing ongoing developments in musical technique, theory, technology and performance.

About Sidney Corbett, Composer

<https://www.sidneycorbett.com/discography/>

<http://sfcmp.org/press-kits/>



Sidney Corbett, was born in Chicago in 1960, studied music and philosophy at the University of California, San Diego, and continued his study of composition at Yale University, where he earned his doctorate in 1989, and at the Hamburg Academy of the Arts with György Ligeti. Corbett has been active primarily in Europe since 1985. His output includes works for the stage, orchestral compositions, instrumental chamber music and a large amount of vocal music. His works have earned him numerous national and international awards and prizes and have been performed and broadcast worldwide.

A particular emphasis in his recent work has been in the area of music theatre. His chamber opera, "X UND Y", which was premiered at the Eclat Festival in Stuttgart in February 2002, the scenic work "Paradiso", after Dante, for speaker and string quartet, which also premiered in 2002, in Basle, the large scale opera, NOACH, after an original libretto by Christoph Hein, which ran very successfully in the 2001/2002 season at the Bremen Opera and his third opera, KEINE STILLE AUSSER DER DES WINDES (No Silence but that of the Wind), after texts by Fernando Pessoa, which

premiered in the Concordia Theatre Bremen in January 2007 are all examples of this recent focus. The opera UBU, after Alfred Jarry with a libretto by Simone Home de Mello premiered at the opera house in Gelsenkirchen in April 2012. His opera, "Das Große Heft", after the novel by Agosta Kristof, premiered at the Osnabrück Opera in March, 2013. His most recent opera, "Die Andere", after an original libretto by Christoph Hein, premieres at the Magdeburg Theatre in March 2016.

A further emphasis has been on vocal music. Cycles on poems by Christina Lavant, Barbara Köhler, Paul Klee and others have emerged in recent years. Literary and theosophical subjects also inspire and inform his works. "Yael", for solo violin and orchestra, draws upon the writings of Edmond Jabès and his Symphony No. 3, "Breathing the Water", commissioned by the Staatskapelle Berlin employs texts by the Iraqi poet Amal Al-Jubouri and the late American poet Denise Levertov. "Rasch", commissioned by the Tonhalle in Düsseldorf employs texts by Roland Barthes. Corbett has also received commissions from the Berlin Philharmonic, MusikFabrik, West German Radio, Radio Symphony Orchestra Stuttgart among many others.

Sidney Corbett is the guitarist of the band "Vierte Heimat" and also plays in a number of improvisation ensembles, with among others Mazen Kerbaj and Richie Beirach. CDs featuring Corbett's music have been released on Cybele, CRI, Mode, Zeitklang, Ambitus, BIS and Kreuzberg Records. In 2011 a CD with his music for violin was released on Blue Griffin records, performed by Sarah Plum. A portrait CD, The Longings, featuring chamber music, performed by the Berlin Modern Art Ensemble was released in 2014 on Edition Kopernikus and his Violin Concerto, Yaël was released on Griffin Records, again with violinist Sarah Plum, in 2015. His works are published by Edition Nova Vita, Berlin, and distributed worldwide through CF Peters. Sidney Corbett is currently professor for composition at the University of the Performing Arts in Mannheim. He lives with his wife and three children in Schwetzingen, Germany.

About Eric Dudley, SFCMP Artistic Director

<http://sfcmp.org/press-kits/>



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. He moved to the Bay Area in 2016 to oversee the orchestra program at the San Francisco Conservatory of Music, becoming the next Artistic Director for the San Francisco Contemporary Music Players in 2017. This year, Eric also returns to Australia as principal conductor for the Bendigo Festival of Exploratory Music, 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 City, Eric 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.

Eric served on the faculty of Mannes College of Music at the The New School in New York, where he directed the Mannes Prep Philharmonic and The New School Chorus. He currently teaches the graduate conducting majors at the San Francisco Conservatory of Music, and has been appointed to a year-long Artist-in-Residence position at the Conservatory of Music at 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. His own music has been premiered and recorded by the Hartford Symphony Orchestra, Quey Percussion Duo, and by Roomful of Teeth.

Eric holds a bachelor's degree in composition from the Eastman School of Music, and both a master's and doctorate degree in orchestral conducting from Yale, where he was the recipient of the Dean's Prize. He lives in Walnut Creek, California with his wife Melanie and their infant son Ethan.

About San Francisco Contemporary Music Players



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 has performed more than 1,200 works by over 600 composers; Over 300 of these performances have been premieres, and the organization has commissioned some 80 new works from composers such as John Adams, John Cage, Mel Powell, Du Yun, and Julia Wolfe. SFCMP has been presented by leading cultural festivals and concert series including San Francisco Performances, Los Angeles Monday Evening Concerts, Cal Performances, the Stern Grove Festival, the Festival of New American Music at CSU Sacramento, the Ojai Festival, and France's prestigious MANCA Festival.

For more information, and hi-resolution images visit [SFCMP.org/press-kits/](https://www.sfcmp.org/press-kits/)
Biographies of SFCMP ensemble members can be accessed online at: [sfcmp.org/category/players](https://www.sfcmp.org/category/players).