San Francisco Contemporary Music Players

on STAGE series

Oceanic Migrations

MICHAEL GORDON

ROOMFUL OF TEETH

SPLINTER REEDS

September 14, 2019
Cowell Theater
Fort Mason Cultural Center
San Francisco, CA
San Francisco Contemporary Music Players is the West Coast’s most long-standing and largest new music ensemble, comprised of twenty-two highly skilled musicians. For 49 years, the San Francisco Contemporary Music Players have created innovative and artistically excellent music and are one of the most active ensembles in the United States dedicated to contemporary music. Holding an important role in the regional and national cultural landscape, the Contemporary Music Players are a 2018 awardee of the esteemed Fromm Foundation Ensemble Prize, and a ten-time winner of the CMA/ASCAP Award for Adventurous Programming. The Players have performed more than 1,200 works by over 600 composers; over 300 of these performances have been premieres, and the organization has commissioned over 80 major works including pieces from composers such as John Adams, John Cage, Earle Brown, Olly Wilson, Michael Gordon, Du Yun, Myra Melford, and Julia Wolfe. The Contemporary Players have 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. The Contemporary Music Players nourish the creation and dissemination of new works through world-class performances, commissions, and community and education programs. The Players perform the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language featuring the work of iconic and emerging composers while shining a spotlight on works for large ensemble and California artists.

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

Thank you for being with us tonight for the season-opening concert of our 49th year! This evening’s concert is a truly special one, and one with the promise of historic intersections on many levels; it will be the first time ever that both Roomful of Teeth and Splinter Reeds join the Contemporary Players onstage, and the premiere performance of a new concert-length work by Michael Gordon, one of the founding composers of New York’s powerhouse contemporary music collective Bang On A Can.

The location for tonight’s concert was chosen very specifically; aside from being a beautifully updated and enjoyable concert space, the Cowell Theater sits within direct view of the Golden Gate, of San Francisco Bay, and of Angel Island on the far side of the water. It is the history of San Francisco as a center for immigration to the United States that inspired this very commissioning process and this new musical work of art, and we invite you to enjoy the results of that process tonight within direct physical and visual proximity to the landmarks that define that history.

It is also a special concert for me on a personal level, since the long-standing relationships among the performers cannot go without mention. Having been a member of Roomful of Teeth since its founding in 2009, it is a supreme pleasure for me to be able to welcome my colleagues to our stage in the tenth anniversary year of that group to create a new work with us tonight — and since several members of the brilliant reed quintet Splinter Reeds have also performed and still perform within the membership of the Contemporary Players, the musical connections run deep on all levels. Because of this, we know beyond a doubt that you are guaranteed an extraordinary listening experience this evening, and we invite you to immerse yourself in the creativity, thoughtfulness, and questions raised by Michael Gordon’s new piece.

Once again, thank you for joining us tonight, and please continue to engage with us for the rest of the exciting and extremely varied offerings that we have ahead in our 49th season!

In highest regard,

Eric Dudley, Artistic Director
September 7-14, 2019 at Angel Island, Immigration Station Barracks aiisf.org/visit

Educational multimedia installation about the creation and development of this project showing at the historical Immigration Station Barracks on Angel Island.

For free entry to the Sept. 14 concert, bring an Angel Island ferry ticket, receipt, or any collateral from Angel Island or Immigration Station Museum.

September 14, 2019 at Cowell Theater, Fort Mason

6:00pm Doors open, full-service bar and finger food available by Cow Hollow Catering at the venue

7:00pm Pre-concert discussion with composer Michael Gordon; Rick Quan, two time Emmy award-winning broadcaster and filmmaker; William Greene, Archivist, The National Archives at San Francisco; and William Lowe, community advisor.

8:00pm Concert

Post-concert Reception

Michael Gordon, *In a Strange Land* (2019) (c.75’) (Commission)(World Premiere)

**SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS**

Brendan Lai Tong, trombone  
Peter Wahrhaftig, tuba  
Kate Campbell, keyboard  
Christopher Froh, percussion  
Hrabba Atladottir, violin  
Meena Bhasin, viola  
Hannah Addario-Berry, cello  
Richard Worn, double bass

**GUEST ARTISTS**

ROOMFUL OF TEETH  
Esteli Gomez, soprano  
Martha Cluver, soprano  
Eliza Bagg, mezzo soprano  
Virginia Warnken, alto  
Stephen Soph, tenor  
Jason Awbry, baritone  
Thann Scoogg, baritone  
Cameron Beauchamp, bass  
Dylan Goodhue, sound engineer

SPLINTER REEDS  
Kyle Bruckmann, oboe  
Bill Kalinkos, clarinet  
Jeff Anderle, bass clarinet  
David Wegehaupt, saxophone  
Dana Jessen, bassoon

This project was made possible in part through the generosity of the Clarence E. Heller Foundation and the National Endowment of the Arts.

A special thank you to Angel Island State Park, California State Parks, and Angel Island Immigration Station Foundation.
by Artistic Director, Eric Dudley

For composers dealing in heavily politicized topics, each one searches out and discerns their own path to an artistic response. Some seek from the beginning to tackle a particular issue or a number of problems head-on, making overt political statements that remain inextricably linked to the work in question—sometimes determining its reception and ultimate fate. Others might embed certain materials and clues toward their personal ideologies into a more neutral frame (Beethoven’s retitling of his third symphony from ‘Bonaparte’ to ‘Eroica,’ or Shostakovich’s critiques of the Soviet state hidden beneath the surface of musical devices come to mind). Still others might choose to make only the slightest suggestion of a political stance, using a topical work of art to ask more questions than it answers, and leaving room for interpretation and debate.

In the end, if one function of art is to reflect the times in which it is created, each composer must decide how much or how little to allow the political and social spheres of the given moment to come to bear on their own work, and if at all, then how exactly to encounter and incorporate those factors.

Immigration is unavoidably a politically-charged issue at the moment; almost any commerce with the daily news stream will yield a number of headlines within the debate that currently roils over the treatment of those attempting to enter, and some of those who have already entered, the borders of this country and other countries throughout the world. The history of the United States displays a continual and cyclical grappling with this basic issue—complicated by the sheer fact that inhabited these lands before the arrival of Europeans, virtually any other people to have come here over the last few hundred years are in some way classifiable as ‘immigrants.’ How the United States as a political entity has dealt with the topic since its establishment and expansion has almost always been fraught in some way. From the divisions of land ownership and indentured labor that shaped the early colonial era, to the stain of the slave trade, to the post-bellum influx of a vast wave of settlers, workers, and pioneers from all over the world, immigration to the United States—and the level of receptivity to it, official or otherwise—has frequently been tied up with a host of other issues, however unjustifiably: race, religious or cultural background, economic exigency, contemporary politics, and so on.

The history of the U.S. Immigration Station at Angel Island in the San Francisco Bay shows no exception to this paradigm. Though now proclaimed a ‘sanctuary state,’ the official stance of California’s government specifically toward Asian immigrants for the better part of a century was anything but welcoming. With economic decline and xenophobia dominating the dialogue of the post-Gold Rush and post-Civil War era, the same people who had played an integral role in large-scale building projects like the Transcontinental Railroad and the Sacramento-San Joaquin River Delta levees became the targets of profiling and exclusionary measures. It was with the encouragement of California’s political establishment that the U.S. Congress passed the first piece of legislation to bar the entry of a specific group of people into the country, the Chinese Exclusion Act of 1882, and...
the impact and legacy of that act continued through the 1950’s and beyond; its official repeal in 1943 allowed just over a hundred Chinese immigrants to enter per year, and the full removal of any nationality-based restrictions was delayed until the Immigration and Nationality Act of 1965. Over four decades of that history (1910-1940), Angel Island served as the main processing and detention point for anyone coming to the United States from the Pacific, and especially from China.

Viewed from the wharf and the Fort Mason Cultural Center, Angel Island sits placidly across the Bay; daily ferries carry tourists there and back from the city and from Tiburon on the other side of the Golden Gate, and from the landing point, intrepid visitors have to make their way to the far side of the island to see the site of the Immigration Station, now preserved as a museum. Anyone who sees this place must reckon with the history it embodies and the larger issues connected to the present-day dialogue that it raises; as a place of exclusion and detention, the nature of its entire conduct is held to account, and for those with an immediate or familial connection to the events that transpired there, the feelings and memories triggered are all the more visceral and real, and inarguably different than for someone with no connection to that experience.

At the start of this project, composer Michael Gordon visited the island, going inside the barracks room and observing the tightly packed cots that remind us how detainees were accommodated for weeks, months, and in some cases years, and seeing the many messages etched in Chinese script on the wooden walls that remain highly visible to this day. Like any composer attempting to write on such an emotional and highy-charged topic, his impressions of the experience and the immediacy of his own family’s immigrant background combined to determine his approach to creating a piece around the larger themes contained in the history of Angel Island, and in the history of immigration to this country in general. Like any composer faced with the decision of how to encounter and write on a politicized topic, he sought out and set forth on his own path to confront the issues—choosing, as many artists frequently do, to create an allegorical frame for the narrative.

In 1918, when the Immigration Station at Angel Island had only recently begun its role in processing and detaining people of Chinese origin, a novel written by a young American female author named Willa Cather became one of the first, now classic essays in the examination of the immigrant experience in this country—albeit from a markedly different perspective. Like herself, the characters in Cather’s novel are of European descent, for whom the set of experiences and challenges surrounding immigration (presumably through New York’s Ellis Island) stands in stark contrast to what was happening concurrently on the west coast. Still, Cather’s novel has recently been singled out for re-examination in light of the present climate. In a recent opinion
column in the *The New York Times*, writer Bret Stephens describes Cather’s text as “a book for our times” and “an education in what it means to be American: to have come from elsewhere, with very little; to be mindful, amid every trapping of prosperity, of how little we once had... to protect and nurture those newly arrived, wherever from, as if they were our own immigrant ancestors—equally scared, equally humble, and equally determined.” If the definition of a classic is a work that retains meaning for successive generations as societal perceptions continue to shift and evolve, then the status of Cather’s novel as such is having a renewed moment of reappraisal.

For a piece involving eight vocalists, one of the most important elements is the choice and treatment of text. According to Gordon, “The words of *In a Strange Land* are taken directly from Willa Cather’s *My Ántonia*. My telling of Cather’s story is not complete; I gather fragments and passages from her classic American novel. Cather set her story on a homestead in a fictional town called Black Hawk, Nebraska in the late 1800s. As an accompaniment to Cather’s words, I have written a sort of private musing, similar to thoughts one might have while discussing the book with a friend. Cather’s novel is about nature, the West, and about the immigrant experience. Ántonia, a young woman from Bohemia, has arrived from ‘across the water’ with her family who have come to farm the land. The story is told through her neighbor Jimmy, a young boy, who observes these strangers, and who is endlessly fascinated by the bold Ántonia. Cather wrote *My Ántonia* in the early 20th century, at a time when American writers were starting to explore what the immigrant experience meant to the young and growing nation.”

One of the ways in which much of Gordon’s work seeks to examine issues, ask questions, or impart meaning is often through repetition and amplification, and he does so similarly in the context of Cather’s story. Micro-canons are a prevalent feature of the vocal writing, where individual voices enter with moment to moment echoes of each other’s material in tight rhythmic relation, and often the specific text that Gordon selects for this kind of amplification are the bits of Cather’s prose that are particularly prescient or applicable to the issues of today. At one point in the piece, an especially charged passage of words in the narrative voice is first introduced as a solo line, and then echoed and reiterated by a chorus of canonic answers: “I said severely, ‘We don’t make them come here; people who don’t like this country ought to stay at home.’” In the context of the novel, the young Jim Burden is making an insensitive comment after hearing about how Ántonia’s father has stopped playing violin since moving to Nebraska; in the context of today’s environment, the same sort of comment could have been made by someone in Anywhere, U.S.A., picked up by the daily news feed, and spun into untold hours of debate in online forums. The same xenophobia and lack of complete understanding for another’s predicament continues to dog us to this day.

Another issue raised in Gordon’s focus on Cather’s text is that of language and names, a key and inescapable element in the study and practice of singing across various traditions. From the outset, the correct pronunciation of the name Ántonia is called into question (“is it An-toh-NEE-ah, or An-TOH-nee-ah?”), and even the name of the novelist receives some analysis (“Her parents named her Wilella, a combination of
William and Ella/Wilella changed her name to Willa...but her friends and family called her Willie.

If names and language are central to our identity, then a universal experience shared by all immigrants is how those names and languages shift, transform, or disappear entirely in the process of assimilation to a new culture. How many names had their spelling altered or completely remodeled through the admission process to this or any other country? How many people with non-Western linguistic roots, especially Asian, were forced to adopt an ‘English’ name to live and function in the U.S.? How many world languages were intentionally not taught to children by their immigrant parents here, in an effort to ‘Anglicize’ them for a perceived better chance at success? These are all issues suggested by Cather’s novel at a time when the country was just beginning to truly grapple with them, and they continue to read as vital and important in today’s climate.

Nowadays, Angel Island and what went on there in the first part of the 20th Century can easily seem distant and forgotten, like a novel written by a young woman a hundred years ago that some of us may have encountered on a high school summer reading list. The reason for writing a piece of music about immigration, for visiting the island, for talking with individuals whose families might still have a connection to the events that transpired there, and for taking out an old book and re-reading it in the light of the present day, all are wedded to the same larger effort: to try and understand things from someone else’s perspective, and by so doing, to try and come to a greater understanding of ourselves.
Over the past 30 years, Michael Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio and kaleidoscopic works for groups of identical instruments. Transcending categorization, his music represents the collision of mysterious introspection and brutal directness.

This season, cellist Ashley Bathgate premieres a solo to be performed inside houses, the Amsterdam Cello Octet premieres the latest addition to Gordon’s concert-length music for multiples, the Theatre of Voices premiere A Western, and The Crossing choir gives a preview of a multi-year project with film by Bill Morrison: Montaña.

Gordon’s recent works include a new chamber version of his opera Acquanetta, commissioned/premiered by Beth Morrison’s Prototype Festival in NYC; Big Space, commissioned and presented by the BBC Proms; a concert-length work for choir, Anonymous Man, commissioned/premiered by The Crossing, and three new works for orchestra – Natural History, written for the 100th Anniversary of the United States’ National Parks and premiered at Crater Lake in Oregon; Observations on Air, a concerto for bassoon for soloist Peter Whelan, commissioned by The Orchestra of the Age of Enlightenment; and The Unchanging Sea, a piano concerto for Tomoko Mukaiyama with a new film by Bill Morrison commissioned/premiered by the Seattle Symphony and the Rotterdam Symphony. Gordon and Morrison’s other collaborations include the Decasia, Dystopia, Gotham and El Sol Caliente.

Gordon’s discography includes The Unchanging Sea, Clouded Yellow, Sonata, Natural History, Timber Remixed, Dystopia, Rushes, Timber, Weather, Light is Calling, Decasia, (purgatorio) POPOPERA, Van Gogh, Trance, and Big Noise from Nicaragua. He is co-founder and co-artistic director of New York’s legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.
JOIN US IN WELCOMING
OUR NEW CREATIVE ADVISORS

Caroline Shaw
tonalist, violinist,
composer, producer

Tyshawn Sorey
multi-instrumentalist,
composer

Edward Simon
pianist, composer,
educator

Pamela Z
composer, performer

Rick Quan is a two-time Emmy award winner with more than 30 years of on-air experience in the San Francisco television market. He is the first Chinese American television sportscaster in the country and the first Asian American male to be a full-time anchor in San Francisco. Rick is also an award-winning documentarian. His most recent film was an hour-long documentary on the late San Francisco Mayor Ed Lee, a project sponsored by the Chinese Historical Society of America. Quan’s grandfather Bong C. Quan came through Angel Island in 1912, while his father, William K.Y. Quan came through in 1938.

William Greene started working at the National Archives in San Francisco in 1987 just as the office began to receive voluminous Immigration and Naturalization Service (INS) holdings dating from 1882 to 1955. Greene created the first finding aids for those records and since then has answered thousands of queries from descendants of immigrants looking for information about their ancestors. In some cases, he has located records for individuals who were themselves detained at the Angel Island Immigration Station when they were young.

William (Bill) Lowe is the son of a paper son, Wong Wah Gum, who passed through Angel Island in 1917. He is the only son and eldest child of five children. Lowe grew up in Oakland before moving to Berkeley when his parents purchased a single-family residence that included a neighborhood corner market. The five children helped their parents with store operations when they finished the school day. Lowe is currently enjoying retirement from podiatry. As the patriarch of the Look Lowe family, he has spearheaded several family trips to China to help establish and maintain a community center, a kindergarten, and local music programs and teachers, in both his parents’ village in their name.

William Greene

William (Bill) Lowe

Rick Quan

Caroline Shaw

Tyshawn Sorey

Edward Simon

Pamela Z

Rick Quan

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ROOMFUL OF TEETH is a Grammy-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions around the world, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they’ve studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean P’ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music, Persian classical singing and Death Metal singing. Commissioned Composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Brittell, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne and Ambrose Akinmusire, among many others.

SPLINTER REEDS is the West Coast’s first reed quintet, comprising five innovative musicians with a shared passion for new music. The ensemble is committed to presenting top tier performances of today’s best contemporary composition, showcasing the vast possibilities of the reed quintet, commissioning new works, and collaborating with fellow musicians and artists.

As a relatively new chamber music genre, the reed quintet is an evolutionary detour from the traditional woodwind quintet with the advantages of a more closely related instrument family. With approximately 20 professional reed quintets worldwide, Splinter Reeds is explicitly dedicated to cutting edge composition and expanding the existing reed quintet repertoire through the development of new works by emerging and established composers.

Splinter Reeds formed in 2013 with the coming together of five colleagues highly active in multiple facets of the Bay Area’s vibrant music scene: Kyle Bruckmann (oboe), Bill Kalinkos (clarinet), David Wegehaupt (saxophone), Jeff Anderle (bass clarinet), and Dana Jessen (bassoon). The sum of their wide ranges of experience—in settings including free jazz, improvisation, electronic music, pop, punk and metal as well as classical—has enabled them to rapidly zero in on a distinct aesthetic identity.
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.

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.

David Tanenbaum has performed as a solo guitarist throughout the US, Canada, Mexico, Europe, Asia, and Australia. He has worked tirelessly to expand the guitar repertoire, resulting in dozens of works composed for him by composers such as Hans Werner Henze, Terry Riley, Aaron Jay Kernis and Lou Harrison. Tanenbaum has toured extensively with Steve Reich and Musicians, in Japan with Toru Takemitsu, and has had a long association with Ensemble Modern. He is Chair of the San Francisco Conservatory’s Guitar 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

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, Deutscher 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 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.

Kate Campbell has been described as a “brilliant pianist” (Financial Times) and “powerful player” (Santa Cruz Sentinel). In addition to SFCMP, she is the pianist for the Eco Ensemble in Berkeley. This year she will continue a guest artist residency at CSUEB, and will begin an interdisciplinary residency at Paul Dresher Studios in Oakland. She was recently honored as a distinguished fellow at Hambridge Center for the Creative Arts. Her recorded work can be heard on New Amsterdam Records, Pinna Records, and New Focus Recordings. Kate serves on the faculty of Mills College.

Oboist Kyle Bruckmann’s widely ranging work as a composer/performer, educator, classical freelancer and new music specialist extends from conservatory-trained foundations into gray areas encompassing free jazz, post-punk rock, and the noise underground. Beyond SFCMP, his ensemble affiliations include Splinter Reeds, sfSound, Eco Ensemble, the Stockton Symphony, and Quinteto Latino. His creative work within an international community of improvisers and sound artists can be heard on more than 80 recordings of various genres. The most significant projects he has led or collaboratively founded include Degradient, EKG, Lozenge, and Wrack. He currently teaches at UC Santa Cruz, Davis and Berkeley. Kylebruckmann.com

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.

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 US 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.
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.

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.

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), the Eco Ensemble (UC Berkeley), and the San Francisco Chamber Orchestra. He performs frequently with Opera Parallele 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. He has appeared on numerous recordings on the Albany, Bridge, Centaur, Innova, Arabesque, CRI, Rastascan, Tazdik, and Electra record labels.

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.

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 SFCMP PLAYERS

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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.

Roy Malan serves as solo violinist with the California Symphony and Opera Parallèle and was the longtime concertmaster and solo violinist for the San Francisco Ballet. The founding director of the Telluride Chamber Music Festival, he has an extensive career of performance domestically as well as in Canada, Mexico, Europe, Australia, and Africa to his credit. He is 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.

A very active cellist in the Bay Area and beyond, Stephen Harrison is co-Artistic Director of the Ives Collective (formerly known as the Ives and Stanford String Quartets) 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.

Susan Freier (violin) After earning degrees 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 co-Artistic Director of the Ives Collective, principal violist at Mendocino Music Festival, a coach at the SoCal Chamber Music Workshop and performs at the Telluride Chamber Music Festival. Her recordings are on the Newport Classics, Stolat, Pantheon, Laurel, Music and Arts, and CRI labels.

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.

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.

Please join us in thanking board member Margot Golding who served on our board of directors from 1997-2005 and 2013-2019. Margot has joined our Organizational Advisory Group where she is a member of our Investment Committee. Thank you, Margot for your generous service.

Margot led the Western Region Education & Nonprofit Banking for Wells Fargo, where she developed and managed relationships with universities, colleges, private schools, and nonprofits nationwide. Margot holds a B.A. in East Asian Studies from Oberlin College, and a B.M. in oboe performance from the Oberlin Conservatory of Music. Margot has served on the President’s Advisory Board for Oberlin College and held the position of Chairman of Goodwill San Francisco, San Mateo, Marin.

Her involvement with classical music includes attending concerts and playing oboe in the Marin Symphony. A longtime San Francisco resident, Margot lives in Noe Valley with her husband.
FRIENDS OF SFCMP

San Francisco Contemporary Music Players gratefully acknowledge the following supporters who have made one or more donations within the last 12 months, resulting in gift totals within the following categories. These generous gifts help 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.

We apologize for any errors or omissions; for corrections please contact director@sfcmp.org.

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**Submissions due November 30, 2019**

We are pleased to invite applications for our annual SF Search for Scores and Education Program. Composers under 30 are invited to submit a piece for inclusion on our ‘at the CROSSROADS’ series concert held in San Francisco in March 2020, on a program featuring the music of Dutch composer Louis Andriessen in celebration of his 80th birthday.

As part of this program, one winning composer will receive a private score reading and feedback session with SFCMP players and SF Search panelists, a public performance on a subscription-series concert, and an archival recording. In addition the winning composer will receive a $1,000 stipend.

Learn more at SFCMP.org
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In addition to the many generous individual contributors, ticket-buyers and season subscribers, our season concerts and events were made possible in part by recent grants from the following foundations and agencies:

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THE HAROLD WOLLACK LEGACY CIRCLE

A former subscriber, Harold Wollack, left the first bequest to help underwrite the ensemble’s concerts and programs. Recently, the ensemble received generous bequests from the estates of Jane Roos and Victor and Esta Wolfram. All bequests help to ensure that our organization will remain vibrant and that future generations will enjoy the music of the San Francisco Contemporary Music Players. We thank the following individuals who have arranged a legacy gift in support of our future:

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To leave your own legacy gift to the ensemble, please contact
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Upcoming Events from Our Arts Partner

The US Immigration Station, located at Angel Island State Park, is a lens through which the broad contemporary issues of immigration, diversity, culture, and class conflict can be examined with historical perspective. Its legacy serves as a touchstone for personalizing and humanizing the complicated intersections of race, immigration, and our American identity. The US Immigration Station is open for guided and self-guided tours, Wednesday through Sunday. Reservations are recommended. School discounts available.

For more information contact tours.angelisland@parks.ca.gov or call 415-435-5537.

Angel Island State Park is open daily, accessible by public ferry, Tiburon (angelislandferry.com) or San Francisco (blueandgoldfleet.com), or by private boat. parks.ca.gov/angelisland
NOW’S THE TIME TO BECOME A SFCMP MEMBER!

We invite you to become a member of San Francisco Contemporary Music Players and join a close-knit, Bay Area community of contemporary music enthusiasts, musicians, and composers. Your season membership helps us put on world-class performances of large-ensemble works that are rarely, if ever, heard on the West Coast.

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Lisa Oman
Executive Director
UPCOMING EVENTS

Triptych (Eyes of One on Another) by Bryce Dessner
Sat, September 28, 2019, 8PM - Cal Performances, UC Berkeley
Thu, October 3, 2019, 7:30pm - Stanford Live, Stanford University

MASTERCCLASS series
SF Conservatory Recital Hall - 50 Oak St., San Francisco
Thu, November 7, 2019 @ 7:30pm

in the COMMUNITY series – Celebration of the Elements
The Women’s Building - 3543 18th Street #8, San Francisco
Sun, December 8, 2019 @ 3:00pm

in the LABORATORY series – Kinetic Transformations
SF Conservatory Caroline H. Hume Concert Hall - 50 Oak St., SF
Fri, January 17, 2020
6:30pm How Music is Made | 8:00pm Concert | Post-concert Party

at the CROSSROADS series – Prismatic Reflections
SF Conservatory Recital Hall - 50 Oak St., San Francisco
Fri, March 27 & Sat, March 28, 2020
6:30pm How Music is Made | 8:00pm Concert | Post-concert Party

in the COMMUNITY series – Season Launch Party: Sound and Wine
Bluxome Street Winery - 53 Bluxome St., San Francisco
Sat, April 25, 2020 @ 1:30pm