San Francisco Contemporary Music Players

on STAGE series

Kinetic Transformations

CAGE
CUNNINGHAM
COWELL
CLYNE
COLL
JUSTEN
HUNTER

January 17, 2020
Caroline H. Hume Concert Hall
SF Conservatory of Music
San Francisco, CA
Dear Friend of SFCMP,

Contemporary music is where you get to have adventures and hear things you’ve never heard before. Hopefully, you’ll go home tonight with the palpable sense that anything is possible.

Tonight’s concert is part of our in the Laboratory series where we explore works that take a stand, change the formula of what came before, and open new doors. Charles Boone, our first artistic director has this advice for you tonight:

“Audiences should bring a sense of expectancy. Which is to say they should hope that something great will happen. And, if they do, there is a likelihood that it might.”

— Charles Boone

We’re turning 50 next year and it is my wish that you will bring a friend to our concerts. Please share your love of adventure and contemporary music. Our next event is on March 27 and March 28 featuring the work of Louis Andriessen, David Chisholm, Missy Mazzoli, Angelica Negrón, and more.

See you—and your friends—soon! I’d love to meet them at the reception.

Sincerely,

Lisa Oman, Executive Director

P.S. I’d like to thank the San Francisco Conservatory of Music for hosting us tonight. This is our seventh side-by-side project together, and we’re grateful to share this music with you in this beautiful space.

Tod Brody, flute
Kyle Bruckmann, oboe
Sarah Rathke, oboe
Jeff Anderle, clarinet
Peter Josthef, 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

San Francisco Contemporary Music Players is the West Coast’s most longstanding and largest new music ensemble, comprised of 22 highly skilled musicians. For 49 years, the 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 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 John Adams, John Cage, Earle Brown, Olly Wilson, Michael Gordon, Du Yun, Myra Melford, and Julia Wolfe.
Dear friends of Contemporary Music,

Thank you for being with us tonight for our in the LABORATORY series concert in our 49th season! The evening’s program is an exploration of gesture through the vehicle of physical bodies, be they human or man-made, and is inspired in large part by the widespread celebrations this season in honor of one of the greatest contributors to the language of gesture, Merce Cunningham. With 2019 now behind us, the hundredth anniversary of his birth year, we have the opportunity of joining with the enthusiasts of a sister art form in recalling what an indelible impact his work had on the vocabulary of modern dance, and by extension through his own multivalent talents, on the world of contemporary music also. Cunningham and his circle of collaborators, including the equally impactful presence of John Cage, rethought and redefined the relationship between dance and music in ways that continue to shape the dialogue between the art forms to this day, and left us with a legacy of works that still provoke, surprise, question, and astonish.

Tonight, we explore the realm of the kinetic, and in so doing, bring to the stage one of the Bay Area’s most prominent and engaging creators in the dance community, Antoine Hunter. Mr. Hunter partners with us in developing a new solo choreography in the spirit of Cunningham’s original partner piece for Cage’s Concert for Piano and Orchestra, aptly titled Antic Meet, and as the name suggests, there is a tradition of caprice and playfulness that follows the evolution of both works. In the case of the Cage, the whimsy—or more accurately, informed freedoms—lies in the choices given to each of the performers on the exact manner of playing their parts, and for Cunningham, a decent amount of willful humor and non sequitur underlies the scenarios he imagined for the dance frames. With Contemporary Players pianist Kate Campbell interpreting the solo part, alongside the auditory and visual kinetics of a multimedia piece by Anna Clyne, and with the voices of California and Bay Area composers Gloria Justen, David Coll, and Henry Cowell amplifying the theme, the evening’s forays into the fluidity of form and expression will dance across various articulations of the concepts that fired the imagination of a figure like Cunningham so regularly.

We are always grateful for our continued partnership with the San Francisco Conservatory of Music, and very pleased to have students from SFCM joining us in performance tonight as a part of our ongoing education and professional development programs. Looking ahead to our next concert, we will continue that relationship by presenting some of the work of students in SFCM’s Technology and Applied Composition program in concert, alongside our focus on the music of Louis Andriessen in our at the CROSSROADS series!

Once again, thank you for joining us tonight, thank you for your support of contemporary music, and please continue to be with us for the exciting offerings we have ahead in our 49th season!

With deep gratitude and warmest regard,
Eric Dudley, Artistic Director
5:30pm Doors open, enjoy dinner and drinks at Café Crème (downstairs SFCM, Cafe Level)

6:30pm - 7:20pm How Music is Made program: Composer talk and music demonstrations with special guests Antoine Hunter, dancer and composers Gloria Justen and David Coll facilitated by Eric Dudley.

8:00pm Concert

Post-concert Party (2nd floor Atrium)

Learn more at SFCMP.org

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**SCHEDULE**

**PROGRAM**

Hannah Addario-Berry, solo cello

David Coll, *Caldera* (2016) [8']
(West Coast Premiere) Jeff Anderle, bass clarinet; Haruka Fujii, marimba

Henry Cowell, *Mosaic Quartet* (String Quartet No. 3) (1935) [c. 16']
Roy Malan, violin; Susan Freier, violin; Meena Bhasin, viola; Stephen Harrison, cello

Intermission

Tod Brody, flute/piccolo; Jeff Anderle, bass clarinet; Haruka Fujii, percussion

John Cage, *Concert for Piano and Orchestra* (1958) [c. 20-25']
Antoine Hunter, dancer; Kate Campbell, solo piano; Tod Brody, piccolo/flute/alto flute; Liam Jeremy Chua**, flute; Peter Josheff, clarinet; Ivan Ferguson**, clarinet; Shawn Jones, bassoon; Shelby Capozzoli**, bassoon; Brad Hogarth, trumpet; Hrabba Atladottir, violin; Roy Malan, violin; Meena Bhasin, viola; Hannah Addario-Berry, cello; Abigail Monroe**, cello; Richard Worn, double bass

**SFCM students**
The relationship between Merce Cunningham and John Cage was one of those uniquely prolific and deeply soul-affecting unions, on both an artistic and personal level, as we find in special instances throughout the whole of musical and artistic history. In the hundredth anniversary season of Cunningham’s birth, it is only fitting to pay tribute to the ways in which his work in particular, through his creative partnership with Cage and other key avant-garde composers, effectively helped to change the course of dance, music and interdisciplinary practice. Merce Cunningham’s ideas had a profound effect on the musical world and led numerous composers in new directions, and the pathways of inspiration and influence ran in the reverse as well. On this concert, then, we feature a number of works that inhabit the connection points between the musical and the kinetic, through various means of making physical changes to the materials of music, to the bodies of instruments, and through the interactivity of multimedia, including a piece from the legacy of Cunningham and Cage cast in a new light.

In Flowing-Turning Dance from Sonaquifer Suite for solo cello, a physical shift occurs on the instrument itself through the act of loosen ing and de-tuning the lowest strings to create alternate pitch options. The fluidity and motion of water is also suggested by the title, as composer Gloria Justen explains: “Sonaquifer is a word I invented by combining sonus (Latin for sound) with aquifer (Latin for water-carrying) to represent a reservoir of sonic ideas. This Son-aquifer holds ideas from all times and places; they exist in a kind of musical Collective Unconscious or ‘memory bank.’ I have reached into this archetypal sonic spring and pulled out phrases, chords, rhythms, and patterns.” As a part of her 2015 Scordatura Project, cellist Hanna Addario-Berry commissioned some of the music that would eventually become Sonaquifer Suite, for which Flowing-Turning Dance is now the fourth movement. That project was in celebration of another hundredth anniversary, namely the composition of Zoltán Kodály’s Sonata for Solo Cello, a piece that calls for the alternate tuning (scordatura) of shifting the lowest two strings of the cello down one-half step. Hannah recorded Flowing-Turning Dance as part of her 2016 album Scordatura, and it uses the same alternate tuning as the Kodály Sonata. Says Justen: “In addition to the influence of Mr. Kodály, I am also indebted for inspiration to Johann Sebastian Bach, whose music for solo stringed instruments serves as a model. The piece is reminiscent of a Baroque suite in its form: alternating slow, meditative movements with faster, dance-like movements. The Flowing-Turning Dance also has elements of Eastern European folk music, such as uneven meters and playing a melody line against a drone string.”

David Coll’s Caldera encompasses greater physical actions upon the instruments involved, including bits of tinfoil stuffed in the bell of a bass clarinet and placed underneath the bars in the lowest octave of the marimba. As the title might suggest, the piece also has much to do with what lies underneath, in terms of levels of activity and movement around and within the sonic sphere. Technically speaking, a caldera is a collapsed...
volcano, much like the ones that form the principal area of the basin in Yellowstone National Park. Below the surface of Yellowstone is constant movement, as magma continues to churn up through the weak spot in the Earth’s mantle that defines the park’s geological characteristics. Says Coll, “the work’s material suggests layers in several ways, and there’s much beneath the surface—rhythmically in the polyrhythms, and also with the tin foil below the marimba bars, and later with the mallets scraping the resonators of the marimba” further below.” Around that same point in the piece, the bass clarinet gets to its low[est] D on the instrument, and leading up to that spends significant time pulling out multi-phonics (sound complexes of several pitches at once) that draw forth tones lying ‘underneath’ or embedded within the harmonic series of a given fundamental pitch or set of fingerings. Coll continues that “largely, the work focuses not on the eruptive but on the fragility in the metaphor. [It] begins with a funny little textural combo between ‘weaker’ slap-tongue gestures combined with pitch-less planks of wood. It’s evocative of walking in the park, atop a thin eggshell. Any moment it could just crack.”

A West Coast experimentalist from an earlier era, Henry Cowell was continually seeking ways to reimagine his approach to rhythm, harmony and sound. As Virgil Thompson wrote in the 1950s, “no other composer of our time has produced a body of works so radical and so normal, so penetrating and so comprehensive,” such that the young John Cage himself hitchhiked across the country just to study with him. In the Mosaic Quartet, it is not so much the essential sonic materials that read as radical to contemporary ears, but the concept behind the structure of the work itself, designed as a series of movable parts. The score instructs the performers to play four of its five brief movements in any order they like, repeating each as they see fit and arranging them like puzzle pieces in a larger construct. The character of each movement is sufficiently different so as to imbue them with a discernibly individual profile: from the chorale-like first movement, to the second movement’s blend of ghostly upper harmonics with running pizzicato lines underneath, the lyric cello solo that dominates the third, and the folk dance-like aspects of the fourth, which all together in juxtaposition and re-combination create a dramatically different narrative from performance to performance. The fifth movement, to be played only once and at the very end, serves to close out the set with a bit of contrapuntal interaction and overall high level of activity. Like any interpretation of the work, tonight’s version remains a fluid act of decision-making until the frame of performance itself fixes it in time, in a particular ordering and number of iterations of each movement unique to our players’ process.

Anna Clyne’s Steelworks is a piece that blends several modes of movement into its overarching work concept, from wide-ranging, virtuosic parts on the instruments themselves, to the shifting sound and imagery of a pre-recorded tape part and film component, and an extension of the work’s sphere of performance into the dance world. Commissioned by TACTUS, the Manhattan School of Music’s contemporary ensemble, Steelworks was premiered in 2006 at Greenfield Hall in New York City, and its tape part utilizes recordings of
interviews with workers at Flame Cut Steelworks, the last steelworks factory in Brooklyn, which relocated from its home in the Williamsburg area of the borough. According to Clyne, “these recordings became the kernel for the music.” New York-based visual artist Luke DuBois created a film for the work based on a 1936 industrial film Steel: a symphony of industry that was sponsored by the American iron and steel institute, and is now in the public domain. DuBois writes: “The black-and-white film is laid out in a 2x2 grid on the screen, and played at more-or-less normal speed, though I did a bit of editing to remove the titles and a few other sequences in the film that didn’t focus directly on steel production. The trick is that the film is ‘scrubbed’ in reaction to the tape part of Anna’s music, with the four panes being controlled by the high and low frequencies in the left and right channels of Anna’s tape part. Loud sounds cause the film to jump forward in time slightly; quiet moments cause the film to slow down. As a result, the four panes of the movie stay more-or-less in sync, but shimmer according to the sound behind them.” More recently, Steelworks had been choreographed by Matthew Neenan and premiered with his company, BalletX, at Wilma Theater, Philadelphia, connecting the inherent kinetic qualities of the piece to the structured movement of the human form.

In the case of John Cage’s Concert for Piano and Orchestra, it was also a piece not originally tied to dance—at least not at the outset. One of the main tenets to emerge from the collaboration of Cage and Cunningham was that music and dance might co-exist as elements independent of each other in the same work, and the Concert and its associated Cunningham dance piece Antic Meet are perhaps principal exemplars of that ideal. At its instrumental premiere in 1958 at New York’s Town Hall, with Cunningham conducting and key Cage collaborator David Tudor as soloist, the audience was tangibly restless, and by Cage’s own account “some of [the musicians]—not all—introduced in the actual performance sounds of a nature not found in my notations, characterized for the most part by their intentions which had become foolish and unprofessional.” These intrusions included, among other things, exaggerated corny blues riffs, prolonged and sarcastic applause, and a tuba ostinato from Stravinsky’s Le Sacre du Printemps (as cited by New Music Box). Part of the reason may have been that the performance materials for the piece are highly unconventional, even from our standpoint several decades hence; there is no full score, and the piece consists of 14 intricately detailed instrumental parts that can each be included, doubled, or omitted at will. The parts themselves are written as a complex series of flexible and re-arrangeable musical ideas, each notated through graphic or other non-standard means, and each musical ‘cell’ is given a letter designation that refers back to a key in the front of the part to explain how they are to be independently executed. The piano part, for example, contains 84 of these discrete musical cells, each with their own directions as to the manner of execution, and any combination thereof may be performed in any order.

With that degree of flexibility and imagination required of the performers by design, it is not hard to see why
the nature of a certain performance might be determined in large part by the commitment and ingenuity of the musicians, and in some cases, their level of professionalism. Cage’s music, especially when involving such freedom and allowance for chance, has always had an implicit requirement: it becomes the task of the performer to buy into the aesthetic fully, and to make it work convincingly. For David Tudor’s part as a chief early creator of the work, it involved originating his own realization of the part which then became the framework for the accompaniment to Cunningham’s partner choreography, Antic Meet. Itself conceived as a sort of vaudeville act with a set of overlapping scenes, Cunningham described it as "a series of absurd situations that have nothing to do with each other;" the curtains opened with Cunningham moving among the other dancers as a clown-like figure "who falls in love with a society whose rules he doesn't know" (as cited by the Merce Cunningham Trust). In this way, the most tangible relation between Cage’s piece and Cunningham’s partner choreography is their respective assembly from a set of discrete and seemingly unrelated musical and kinetic episodes. Any version of either work has the potential to be drastically different from performance to performance, even by the same musicians or dancers, and the structural cohesion—however agreed upon or not—will always be a product of the decision-making processes of the performers at hand at least equally to those of the composer. For tonight’s performance, we are thrilled to bring you a version of the work that pairs the solo artistry of our own Kate Campbell on piano with the inventiveness and talent of solo dancer Antoine Hunter, whose choreographic imagining of this enigmatic work will be entirely fresh and wedded to a deep admiration for the work of Cage and Cunningham. Overall, we endeavor to present the piece in a way that on some level holds true to one of those characteristic and purposefully amusing aphorisms for which Cage became famous: "permission granted, but not to do what you want."

E. Dudley
JOHN CAGE, COMPOSER

John Cage (born Sept 5, 1912 died Aug 12, 1992) was an American avant-garde composer whose inventive compositions and unorthodox ideas profoundly influenced mid-20th-century music.

Cage's early compositions were written in the 12-tone method of his teacher Schoenberg, but by 1939 he had begun to experiment with increasingly unorthodox instruments such as the “prepared piano” (a piano modified by objects placed between its strings in order to produce percussive and otherworldly sound effects). Cage also experimented with tape recorders, record players, and radios in his effort to step outside the bounds of conventional Western music and its concepts of meaningful sound.

In the following years, Cage turned to Zen Buddhism and other Eastern philosophies and concluded that all the activities that make up music must be seen as part of a single natural process. He came to regard all kinds of sounds as potentially musical, and he encouraged audiences to take note of all sonic phenomena, rather than only those elements selected by a composer. To this end he cultivated the principle of indeterminism in his music. He used a number of devices to ensure randomness and thus eliminate any element of personal taste on the part of the performer: unspecified instruments and numbers of performers, freedom of duration of sounds and entire pieces, inexact notation, and sequences of events determined by random means such as by consultation with the Chinese Yijing (I Ching).

Merce Cunningham, (born Apr 16, 1919, died July 26, 2009), was an American modern dancer and choreographer who developed new forms of abstract dance movement.

Cunningham began to study dance at 12 years of age. After high school he attended the Cornish School of Fine and Applied Arts in Seattle, Washington, for two years. He subsequently studied at Mills College (1938) with dancer and choreographer Lester Horton and at Bennington College (1939), where he was invited by Martha Graham to join her group.

Encouraged by Graham, Cunningham began to choreograph in 1943. Among his early works were Root of an Unfocus (1944) and Mysterious Adventure (1945). Increasingly involved in a relationship with the composer John Cage, Cunningham started collaborating with him, and in 1944 he presented his first solo concert, with music by Cage.

Like Cage, Cunningham was intrigued by the potential of random phenomena as determinants of structure. Inspired also by the pursuit of pure movement as devoid as possible of emotional implications, Cunningham developed “choreography by chance,” a technique in which selected isolated movements are assigned sequence by such random methods as tossing a coin. Cunningham's abstract dances vary greatly in mood but are frequently characterized by abrupt changes and contrasts in movement. Many of his works have been associated with Dadaist, Surrealist, and Existentialist motifs.
HENRY COWELL, COMPOSER

Henry Cowell was a true American original, and one of the most important figures in American music of the twentieth century. Born in Menlo Park, California in 1897 to a family of philosophical anarchists, he was recognized early as an uncommonly gifted child.

One of Cowell’s most famous early compositional innovations was the *tone cluster* (thick chords made up of major and minor seconds) which he played all over the piano with his forearms and fists. Bartok later wrote to ask Cowell’s permission to compose with them. Cowell invented a variety of other groundbreaking techniques for stroking, strumming and plucking inside the piano, directly on the strings, which he dubbed the *string piano*. He also developed a complex pitch-rhythm system (detailed in his book) that correlated the mathematical ratios of the pitches of the overtone series with rhythmic proportions, thereby anticipating similar concepts and procedures used by Conlon Nancarrow, Elliot Carter, Karlheinz Stockhausen and many others.

ANNA CLYNE, COMPOSER

London-born Anna Clyne was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition for her double violin concerto, *Prince of Clouds*. She is also the recipient of several prestigious awards including the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; and prizes from ASCAP and SEAMUS. She was nominated for the 2014 Times Breakthrough Award (UK) and is the recipient of a grant from Opera America to develop a new opera, *Eva*.

During the 2017–2018 season, the BBC Scottish Symphony Orchestra and Thomas Dausgaard perform the world premiere of Clyne’s *Beltane* in Glasgow. Recent highlights include the premiere of her mandolin concerto for Avi Avital, *Three Sisters*, performed with the Kremerata Baltica; *Masquerade* for the BBC Symphony Orchestra and Marin Alsop at the Last Night of the Proms; *This Lunar Beauty* for the Britten Sinfonia and soprano Julia Doyle; *RIFT*, a symphonic ballet in collaboration with choreographer Kitty McNamee for Marin Alsop and the Cabrillo Festival Orchestra; *Pocket Book VIII* for Roomful of Teeth; and her violin concerto, *The Seamstress*, performed by Jennifer Koh with the Chicago Symphony Orchestra.

Her music is published exclusively by Boosey & Hawkes. boosey.com/clyne

Photo: Javier Otto
David Coll (b.1980) is a composer of concert music, installation art, and interdisciplinary projects that engage physical presence with technology to create works of dramatic, introspective, and often playful effect.

David's music has been featured at festivals including MATA, Gaudeamus (2005 & 2009), MusicAcoustica (Beijing), World Music Days, Voix Nouvelles, Tzil Meudcan, and the New Music Gathering. His music has been performed at venues including the Centre Georges Pompidou, the Éspace de Projection, the Piccolo Teatro, Roulette, the Mondavi Center, the Krannert Center, and the Muziekgebouw aan ’t IJ.

As an educator, David has lectured at institutions including MIT, Columbia College, and Washington University. He was a Visiting Professor at Hanyang University (Seoul, Korea) and this year is a lecturer at the University of California, Berkeley and San Francisco Conservatory of Music. He holds a Ph.D. from the University of California, Berkeley, with further education at IRCAM (Cursus and Cursus 2), the Orpheus Institute, and the University of Illinois.

Gloria Justen is a composer, violinist, and violist known for dynamic, emotionally-charged performances. Justen attended the Curtis Institute of Music in Philadelphia, where she studied violin with Szymon Goldberg and David Cerone and viola with Karen Tuttle. Her compositions, drawing upon influences from Bach to contemporary electronic music, have been performed by soloists, small groups and chamber orchestras. Gloria has performed and toured internationally with the Philadelphia Orchestra and the San Francisco Symphony, toured with the Philip Glass Ensemble, and played many works by contemporary composers. She served as Concertmaster of the Chamber Orchestra of Philadelphia from 2006-2011. She has also collaborated with modern dancers, video artists and electronic musicians. A resident of San Francisco since 2007, she released her first original album, *Four-Stringed Voice: music for solo violin*, in 2008; and her album *Sonaquifer: music for solo viola* was just released in early January 2018. She currently works full-time as an independent composer, performer, recording artist and publisher of her own scores.
GUEST ARTIST - ANTOINE HUNTER

A Bay Area native, Mr. Antoine Hunter is an award-winning African-American Deaf producer, choreographer, film/theater actor, dancer, dance instructor, model, poet, speaker, mentor and Deaf advocate. Mr Hunter received his training in dance and acting training at Skyline High School Oakland, Ca, California Institute of the Arts (CalArts), and Paul Taylor Dance School in NYC. The founder and artistic director of Urban Jazz Dance, Hunter has performed with Savage Jazz Dance Company, Nuba Dance Theater, Alayo Dance Company, Robert Moses’ KIN, Man Dance, Sins Invalid, Amara Tabor-Smith, Kim Epifano, Push Dance Company, Fly Away Productions, Joanna Haigood, OET theater, and the Lorraine Hansberry Theater. He has performed throughout the Bay Area and the world including Cuba, Rome, Hawaii, Peru and London. Hunter is a faculty member at East Bay Center for the Performing Arts, Shawl-Anderson, Youth in Arts and Dance-A-Vision. He is the founder of Iron Tri-Angel Urban Ballet in Richmond, was an instructor and rehearsal director for the Ross Dance Company, dance captain for Expedia.com commercials and was head Choreographer director for an Philippines’s Musical Amerikana-The Musical.
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. Eric also serves as one of the principal conductors for the Bendigo Festival of Exploratory Music in Australia, and recently led 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.

A passionate educator, Eric was 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, as well as leading the orchestra in concert and teaching the graduate conducting students at the San Francisco Conservatory of Music for the past three years. He has recently been appointed to an ongoing 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. 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 master’s and doctorate degrees 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 son Ethan.
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, 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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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 Drescher Studios in Oakland. She was recently honored as a distinguished fellow at Hamblidge 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
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 the 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 applauding the following guest musicians on tonight’s performance:

**Shawn Jones**, bassoon
**Haruka Fujii**, percussion
**Brad Hogarth**, trumpet

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:

**Liam Jeremy Chua**, Flute
**Shelby Capozzoli**, Bassoon
**Ivan Ferguson**, Clarinet
**Abigail Monroe**, Cello
VICTOR SALVO MUSIC COMPOSITION SCHOLARSHIP FOR HIGH SCHOOL STUDENTS

Apply by April 1, 2020

San Francisco Contemporary Music Players is pleased to announce our 2020 Victor Salvo Music Composition Scholarship for high school students. One San Francisco Bay Area high school music student will receive five hours of mentoring sessions with an advising composer, Gloria Justen, a private score reading by San Francisco Contemporary Music Players of the student’s work, feedback from the professional musicians, and a video recording of the reading session.

SCHOLARSHIP OUTLINE

Students can apply by submitting a video (2-min max) and a copy of a score that is in progress written for string trio. The video will describe the motivation behind the music as well as provide an idea for where the music is going and why the student would like to take part in this educational program. Through five mentoring sessions, the draft score will be developed into an excerpt, a section, or a full piece that is ready for a reading session with a professional ensemble. Advising composer, Gloria Justen, will assist the student with the development of the piece, notation, and print preparation. The scholarship panel is looking for a student with a passion to compose and a desire to learn.

Learn more at sfcmp.org/victor-salvo-music-composition-hs-scholarship/

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

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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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Snapshot is four brand new works in one evening, an opportunity to see the latest fusion of music and theater from West Coast composers and librettists.

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Urban Jazz Dance Company Presents in San Francisco:

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UPCOMING EVENTS

at the CROSSROADS series – Prismatic Reflections
Fri, March 27: SFCM Sol Joseph Recital Hall, 50 Oak St, San Francisco
Sat, March 28, 2020: Flight Deck, 1540 Broadway, Oakland
6:30pm How Music is Made | 8:00pm Concert | Post-concert Party

in the COMMUNITY series – Season Launch Party: Sound and Wine
Sat, April 25, 2020 @ 1:30pm

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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

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS