

MEDIA ALERT

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Dear Members of the Press,

As our city and the country respond to the rapidly evolving situation related to COVID-19, SFCMP is committed to supporting all efforts to contain the spread of this virus. The health and safety of our patrons, musicians, artists, crew, and staff is our top priority, and therefore we've decided to cancel our March 27 & 28 concerts as described below. In addition, we are postponing our April 50th Season Launch Party until mid to late June 2020. Our March concerts will not be rescheduled; however, selections from this concert may appear at our upcoming 50th Season Launch Party. Details at <https://sfcmp.org/individual-tickets/?eid=34873>.

The first concert of our 50th season is on Saturday, Oct 10, 2020 featuring a newly-commissioned work by Caroline Shaw. Our 2020-21 season will go on sale on April 25th.

Thank you,
Lisa Oman
Executive Director

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SF CONTEMPORARY MUSIC PLAYERS PRESENT TWO EVENINGS OF 'PRISMATIC REFLECTIONS' IN CELEBRATION OF THE 80TH BIRTHDAY OF COMPOSER LOUIS ANDRIESSEN

Concerts include works by Missy Mazzoli, Angelica Negrón, Taylor Joshua Rankin, and a world premiere by David Chisholm, preceded by our "How Music is Made" composer talk and musical demonstration series with Artistic Director Eric Dudley and composer David Chisholm.

SAN FRANCISCO (February 28, 2020) - San Francisco Contemporary Music Players (SFCMP) announces its March 27 and 28, 2020 concerts, featuring a celebration of Dutch composer Louis Andriessen in his 80th year and the world premiere of an electro-acoustic composition by Australian composer David Chisholm.

These concerts are part of the Contemporary Players' ongoing 'at the CROSSROADS' concert series, which celebrates the work of composers with an established legacy alongside cutting-edge voices from across the generations. In the season of his 80th birthday, Dutch composer Louis Andriessen remains an enduring and influential voice for multiple schools of compositional thought, owing in part to his own ecumenical and self-reinventing approach. Elements of jazz, rock-pop and European High Modernism converge in his music to create a language both startling and familiar. Part of a set of chamber works named after types of physical matter, *Zilver* ('silver') unfolds as a series of canonic gestures for an ensemble divided into two groups, beginning and ending with the metallic sounds of flute and vibraphone that the title references. The multimedia composition *Life* - written for the instrumentation of the Bang-On-A-Can All-Stars - pairs four short movements of music with video clips of scenes from the everyday in a film by Marijke van Warmerdam - a sort-of contemporary *Pictures at an Exhibition*. These more intimate and lesser-known pieces of Andriessen's will anchor two programs that showcase the generational voices of New York-based Missy Mazzoli and Puerto Rican-born Angelica Negrón, alongside the winner of SFCMP's annual *SF Search for Scores*, Taylor Joshua Rankin, whose duo *Touch/Still* for piano and cello displays subtle details of texture, harmony and color in the spirit of Andriessen. The concerts also feature the world premiere performances of an SFCMP commission by Australian composer David Chisholm, responding to the post-High Modernist and multimedia strains of Andriessen's work with his new piece '*deepfake*,' an essay on the phenomenon

of misinformation and identity manipulation in the Internet age. Written for a sextet of instruments on the lowest end of the registral scale, Chisholm's piece is coupled with multi-channel electronics to refract and alter the sonic identity of those instruments' characteristic sounds, in a statement on the kind of character formation and annihilation possible in the modern era. To bring the generational portrait into the immediate present, this series also includes works by emerging composers Moya Gotham and Kamran Adib, in collaboration with the Technology and Applied Composition department at the San Francisco Conservatory of Music.

These concert events take place on March 27 at the Sol Joseph Recital Hall at the San Francisco Conservatory of Music, 50 Oak St in San Francisco at 8 p.m., and on March 28 at The Flight Deck, 1540 Broadway in Oakland also at 8 p.m. Preceding both concerts is the *How Music is Made* program, including musical demonstration of works on the concert and discussion with composer David Chisholm from 6:30 - 7:15 p.m. followed by a post-concert party on both nights which is open to all ticket-holders. Pre-concert events are free and open to the public.

Considering the series' programs, Contemporary Players Artistic Director Eric Dudley said, "These concerts will be a fascinating way both to celebrate the legacy of Andriessen, and to take the pulse of what is most interesting to a current generation of composers in the realms of multi-media and electro-acoustic works. We are so enthused to present the premiere of an SFCMP-commissioned work by David Chisholm, whose voice is unique in an all-encompassing stylistic approach and a fearless engagement with some of the most difficult topics in modern life. This will be an inquisitive and exciting series of concerts not to be missed."

Tickets

Tickets for these concerts range from \$15 for arts employees, teachers, and students to \$35 general admission. Weekend passes are also available ranging from \$25-\$60 and can be purchased at the following link: sfcmp.org/individual-tickets.

Event Details

FRI, MAR 27, 2020

SFCMP Performances at the CROSSROADS Series

Prismatic Reflections

Sol Joseph Recital Hall, SF Conservatory, 50 Oak St, San Francisco, CA 94102

Free and open to the public:

6:30pm-7:15pm *How Music is Made* Program: musical demonstrations from works on the concert and discussion with composer David Chisholm, hosted by Artistic Director Eric Dudley

Ticketed:

8pm Concert with intermission

9:30pm Post-concert party

PROGRAM

Angelica Negrón, *Technicolor* (2008)

Kamran Adib, *Cosmic Murmur: Whispers of Quantum Foam* (2020)

Moya Gotham, *Controller* (2020)

Louis Andriessen, *Life* (2009)

David Chisholm, *deepfake* (2020)

Louis Andriessen, *Zilver* (1994)

SAT, MAR 28, 2020

SFCMP Performances at the CROSSROADS Series

Prismatic Reflections

The Flight Deck, 1540 Broadway, Oakland, CA 94612

Free and open to the public:

6:30pm-7:15pm *How Music is Made* Program: musical demonstrations from works on the concert and discussion with composer David Chisholm, hosted by Artistic Director Eric Dudley

Ticketed:

8pm Concert with intermission

9:30pm Post-concert party

PROGRAM

Missy Mazzoli, *Tooth and Nail (version for viola)* (2010)

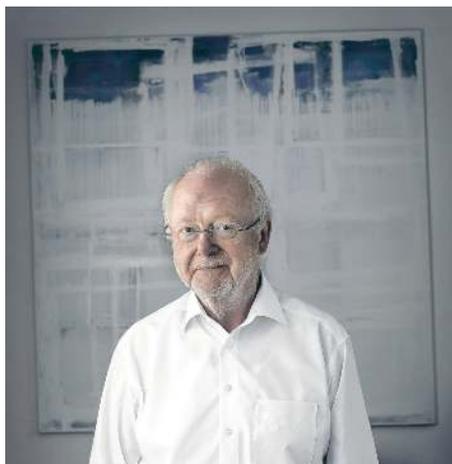
Taylor Joshua Rankin, *Touch/Still* (2019)

Louis Andriessen, *Life* (2009)

David Chisholm, *deepfake* (2020)

Louis Andriessen, *Zilver* (1994)

About Louis Andriessen, Featured Composer



Louis Andriessen (b.1939) is widely regarded as the leading composer working in the Netherlands today and a central figure in the international new music scene. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His range of inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*.

Andriessen's compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Other eminent ensembles who have commissioned or performed his works include AskolSchoenberg, San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, and the Bang on a Can All Stars.

Collaborative cross-discipline works include the theatre piece *De Materie*, created with Robert Wilson for the Netherlands Opera; three works created with Peter Greenaway (the film *M is for Man, Music, Mozart*, and the stage works *ROSA Death of a Composer* and *Writing to Vermeer*); and collaborations with filmmaker Hal Hartley, including *The New Math(s)* and *La Commedia*, an operatic setting of Dante.

Recent commissions include *Mysteriën*, premiered by the Royal Concertgebouw Orchestra and Mariss Jansons; *Agamemnon* for the New York Philharmonic, premiering in fall 2018; and *The only one* for Los Angeles Philharmonic, premiering in April 2019. His newest opera, *Theatre of the World*, about the

17th-century polymath Athanasius Kircher, received first performances in Los Angeles and Amsterdam in 2016, and was released on disc by Nonesuch in 2017.

Louis Andriessen held the Richard and Barbara Debs Composer's Chair at Carnegie Hall, and was awarded Composer of the Year Award by Musical America in 2010. He won the 2011 Grawemeyer Award for Music Composition for his opera *La Commedia* and in 2016 was awarded the Kravis Prize for New Music including the commission of his orchestral work *Agamemnon*.

About David Chisholm, Commissioned Guest Composer



David Chisholm is internationally recognized as a composer defined by diverse and hybrid collaboration and a curator and producer of vision and courage. He is the composer of roughly 50 original compositions including ten long-form works, ranging through orchestral, chamber, choral, electronics, film, theatre, dance and installation, and web projects. David has won six Green Room Awards (AUS), a French-Australian Chamber of Commerce and Industry Award, a Highly Commended Paul Lowin Prize, a Mention at 36th Bourges International competition of electroacoustic music and electronic art, a Special mention in the X Media Forum, 31st International Film Festival, Moscow, the Medibank Private State and National Arts Awards and The Channel Ten National Young Achiever of the Year. David's work has appeared at the Venice Biennale, Villa Medici Roma, Sydney, Melbourne, Adelaide and Edinburgh Festivals, Moscow Museum of Art, ISCM World New Music Days, MONA FOMA, Danscenen Copenhagen, Monaco Dance Forum, Australian Centre for Photography, and has been performed and recorded by Ensemble Vortex, International Contemporary Ensemble, Swedish Radio Symphony Orchestra, Argonaut Ensemble, Melbourne Youth Orchestra, Adelaide, Tasmanian and Melbourne Symphony Orchestras, Golden Fur, Aria Co, Latitude 37 with Ashley Smith, Silo String Quartet, Atticus String Quartet, The Australian Ballet/Sonic Art Ensemble, and virtuosic soloists including Tristram Williams, Jessica Aszodi, Phoebe Green, Mauricio Carrasco, Eric Lamb and Jesús Solís Morales.

David was Chair of *Melbourne Fringe* from 2003 to 2005, and acting Chair of *Strange Fruit* in early 2011. With *BalletLab* David was part of the inaugural company in residence programme at EMPAC, New York and he is the first and only Australian composer to have been accepted in the Camargo Foundation residency programme, Cassis, and the only composer twice in residence at Centre Intermondes, La Rochelle. His collaboration with Russian poet Anzhelina Polonskaya, *KURSK: An Oratorio Requiem* was hailed as the

triumph of the 2011 Melbourne Festival and in 2012 he was the recipient of an Australia Council Project Fellowship. David was the composer on the Malthouse Theatre, Melbourne adaptation of Angela Carter's *The Bloody Chamber* receiving unanimous praise for his innovative score for three live harps and electronics, which led to his 2014 appointment as one of their Artistic Associates. He composed and produced the polarizing work *The Experiment* as part of Sydney Festival 2015 and reunited with director Matt Lutton on *I am a Miracle* for Malthouse Theatre in July 2015. In 2016 he composed *Harp Guitar Double Concerto* and a string quartet *bound south* which premiered at the highly acclaimed Bendigo International Festival of Exploratory Music of which David is the founder and artistic director. Between February and May 2017, David was an Australia Council for the Arts Composer in Residence at HIAP in Helsinki, Finland. In 2018 he was one of the inaugural recipients of the Victorian Government's Creator Grants. David holds a Ph.D. from the University of Melbourne having taught Music Composition and Cultural Studies at Monash University between 2012 and 2018. In 2018 he was the first Australian composer to be a featured guest of the *Encuentro Internacional de Compositores* in Santiago, Chile and presented at the 2018 Interstices colloquium in his new home city of Auckland, New Zealand, where in January 2019 he commenced his role as Senior Lecturer and Composition Convenor at the School of Music.

About Eric Dudley, SF Contemporary Music Players Artistic Director



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 has also repeatedly appeared as principal conductor for the Bendigo Festival of Exploratory Music in Australia, and he serves as musical director for Roomful of Teeth and Ensemble L'Instant Donné in a production with Peter Sellars by the Paris Festival d'Automne, with an ongoing tour of festival stages throughout Europe and the world.

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 his recent guest engagements include the Ojai Festival in California, International

Contemporary Ensemble (*ICE*) in New York and Finland, Adelaide Symphony Orchestra in Australia, and the National Symphony Orchestra at the Kennedy Center.

Eric served on the faculty of Mannes College of Music at the The New School in New York, where he directed the Mannes Prep Philharmonic and The New School Chorus. He has recently been appointed as Artist-in-Residence at the Conservatory of Music at the University of the Pacific in Stockton, where he coaches the student-run new music ensemble and teaches composition, voice and conducting. 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, pianist Timothy Long, and by Roomful of Teeth.

Eric holds a bachelor's degree in composition from the Eastman School of Music, and both 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.

About San Francisco Contemporary Music Players



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

Now in its forty-ninth year, SF Contemporary Players is one of the most active ensembles in the United States dedicated to contemporary music. Led by Artistic Director Eric Dudley since 2018, it plays an important role in the regional and national cultural landscape. The most long-standing, continually performing new music ensemble outside the East Coast, it has greatly contributed to the art form and the new music sector. SF Contemporary Players is a recent award winner of the Fromm Foundation Ensemble Prize, a ten-time winner of the CMA/ASCAP Award for Adventurous Programming, and has performed more than 1,200 works by over 600 composers. Over 300 of these performances have been premieres, and the organization has commissioned some 80 new works from composers such as John Adams, John Cage, Mel Powell, Du Yun, and Julia Wolfe. 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.

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