



SAN FRANCISCO  
**CONTEMPORARY**  
MUSIC PLAYERS

at the *CROSSROADS* series:  
*Drama & Poetry*

April 2 & 3, 2022

ODC Theater, San Francisco

## **A Message from Artistic Director Eric Dudley**



Dear friends of contemporary music,

Welcome to our 2021-2022 season, and welcome back to the concert hall! Thank you all so very much for your support and involvement in our 50th Season online, and for everything you did to help us navigate the difficulties of the pandemic, to keep our community together and thriving, and to keep our musicians playing on in celebration of that wonderful milestone for SFCMP!

Our 51st season is full of fascinating and exploratory musical works, and is enriched at almost every turn by delightful collaborations that we're thrilled to be resuming. Our partnership with the San Francisco Conservatory of Music has been several years in the running, and it is an honor and a joy to offer our first presentation back with a live audience in Hume Hall, with talented SFCM student composers and instrumentalists in side-by-side performance with our musicians. We're extremely grateful to SFCM for this ongoing partnership, and so happy to be giving concerts in person once again, with measures in place for everyone's safe enjoyment of live music. Also on this season, we collaborate with the Center for New Music and Audio Technologies at U.C. Berkeley for another experience in sound art this December, and with SFJazz in the premiere of a newly commissioned work by pianist, composer and Creative Advisor Edward Simon in May.

We'll also revisit inspiring projects that were put on hold by the pandemic: the premiere of *Touch/Still* by SF Search winner Taylor Joshua Rankin, and of the SFCMP-commissioned chamber ensemble piece *deepfake* by Australian composer David Chisholm. New works by Edmund Campion and Amadeus Regucera shine forth as premieres by Bay Area composers with strong ties to SFCMP, and we also salute two of the brightest stars in the contemporary music firmament as they celebrate milestone birthdays this season: Steve Reich at 85, and Sofia Gubaidulina at 90.

I'd also like to say a personal word of welcome to our new Interim Executive Director, Richard Aldag, who joins us this season to share his talents and extensive experience in non-profit arts management here in the Bay Area and beyond. And in keeping with our newly developed online offerings, all concert events this season will be available for streaming via our website, for a 7-day period starting the week after each live performance. Please continue to visit our website at [www.sfcmp.org](http://www.sfcmp.org) for details, and whether you can join us in the concert hall, online, or both, we look forward to bringing you another great season of invigorating and provocative contemporary music, with outstanding performances by our brilliant SF Contemporary Music Players!

With warmest regards,  
Eric Dudley



SAN FRANCISCO  
**CONTEMPORARY**  
MUSIC PLAYERS

at the **CROSSROADS series**

## **Drama & Poetry I**

April 2, 2022 at 8:00 PM

ODC Theater

**Eric Dudley, Artistic Director**

### **HOW MUSIC IS MADE**

Pre-Concert Conversation with Eric Dudley & Amadeus Regucera

#### **PROGRAM**

*Dancer on a Tightrope* (1993)

Hrabba Atladottir, violin  
Anne Rainwater, piano

Sofia Gubaidulina

*In the Garden of Joys and Sorrows* (1980)

Tod Bordy, flute  
Meredith Clark, harp,  
Clio Tilton, viola

Sofia Gubaidulina

*At the end, Breathless and Clothed in Fire* (2019)  
(World Premiere)

Tod Brody, flute, bass flute, piccolo  
Kyle Bruckmann, oboe/English horn  
Jeff Anderle, clarinet/bass clarinet  
Brandon Lai-Tong, trombone  
Meredith Clark, harp  
Loren Mach, percussion  
Haruka Fujii, percussion  
Anne Rainwater, piano  
Hrabba Altadottir, violin  
Clio Tilton, viola  
Stephen Harrison, cello  
Richard Worn, double bass

Amadeus Regucera

## ABOUT THE COMPOSERS

**Sofia Gubaidulina**, (born October 24, 1931, Chistopol, Tatar Autonomous Soviet Socialist Republic - now Tatarstan, Russia), composer whose works fuse Russian and Central Asian regional styles with the Western classical tradition. Gubaidulina's works exhibit a number of dualities—the traditional combined with the avant-garde, the East juxtaposed with the West, and the soloist vis-à-vis the group. Except for her earliest compositions, her works are polytonal (set in more than one key at once) and are characterized by strongly accented rhythms. Her use of folk and other nonstandard instruments, sometimes in unusual combinations, often produced strikingly colorful timbres. At the same time, she employed a number of traditional genres, writing orchestral and choral works, concerti for various instruments, and string quartets and other chamber music.

The work of **Amadeus Julian Regucera** (b. 1984) engages with the embodied and acoustical energy of sound through concert music, installation, performance art, and video. He has had the opportunity to present works around the world: notably, at the ManiFeste (Paris, FR), the Festival Musica (Strasbourg, FR), Voix Nouvelles (Asnières-sur-Oise, FR), the Resonant Bodies Festival and the SONiC Festival (New York City), the Havana Festival of Contemporary Music as part of the American Composers Forum artist delegation to Cuba, the Mizzou International Composers Festival, and the Hong Kong Modern Academy, among others. His music has been performed by musicians and ensembles such as Ensemble Linea, Alarm Will Sound, Ensemble Intercontemporain, EXAUDI vocal ensemble, San Francisco Contemporary Music Players, violinist Jennifer Koh, Splinter Reeds, the Left Coast Chamber Ensemble, Duo Cortona, Third Sound, and the University of California, Berkeley Symphony Orchestra. Amadeus holds degrees in Music from the University of California, San Diego (B.A. 2006) and the University of California, Berkeley (PhD, 2016) where he lectures in the Department of Music.



at the **CROSSROADS** series

## **Drama & Poetry II**

April 2, 2022 at 8:00 PM  
ODC Theater

**Eric Dudley, Artistic Director**

## **HOW MUSIC IS MADE**

Pre-Concert Conversation with Eric Dudley & David Chisolm

### **PROGRAM**

<i>I am my own Achilles heel</i> (2018)		Du Yun
	Roy Malan, violin Hrabba Altadottir, violin Clio Tilton, viola Stephen Harrison, cello	
<i>deeplake</i> (2020 - world premiere)		David Chisolm
	Tod Brody, bass flute Jeff Anderle, bass/contrabass clarinet Jeff Robinson, contrabassoon Kate Campbell, piano Stephen Harrison, cello Richard Worn, double-bass 4-channel electronics	
<i>Touch/Still</i> (2019)		Taylor Joshua Rankin
	Stephen Harrison, cello Kate Campbell, piano	
<i>Repentance</i> (2008)		Sofia Gubaidulina
	David Tannenbaum, guitar Robert Nance, guitar Ramon Fermin, guitar Stephen Harrison, cello Richard worn, double-bass	

## ABOUT THE COMPOSERS

Pulitzer Prize-winner **Du Yun**, born and raised in Shanghai, China is a composer, multi-instrumentalist, performance artist, activist, and curator for new music, who works at the intersection of orchestral, opera, chamber music, theatre, cabaret, musical theater, oral tradition, public performances, sound installation, electronics, visual arts, and noise. Known for her “relentless originality and unflinching social conscience” (The New Yorker), Du Yun’s second opera, *Angel’s Bone*, won a Pulitzer Prize for music in 2017; in 2018 she was named a Guggenheim Fellow; and in 2019 she was nominated for a Grammy Award in Best Classical Composition. She has been hailed by the New York Times as a groundbreaking artist, was listed by the Washington Post as one of their Top 35 female composers. Known as chameleonic in her protean artistic outputs, Du Yun’s works are championed by some of today’s finest performing artists, ensembles, orchestras, museums, and organizations around the world. Her albums *Angel’s Bone* and *Dinosaur Scar* were named in the New Yorker’s list of Top 10 Albums of the Year in 2017 and 2018, respectively.

**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 orchestral, chamber, choral electronics, film, theatre, dance and installation and web projects. David has won an APRA|AMCOS Art Music Award for Excellence in Experimental Music, six Green Room Awards, 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 Venice Biennale, Villa Medici Roma, Sydney, Melbourne, Adelaide and Edinburgh Festivals.

**Taylor Joshua Rankin** (b. 1991) is a filmmaker and composer of new music based in Oakland, CA. Taylor’s artistic interests stem from a creative curiosity in the meshing of genres and influences, with an interest in illuminating timbres that ignite and exist on an emotional level, as well as an engaging and sonically provocative one.

Taylor finds a strong harmony between the composition process and the process of filmmaking. Both require a clear vision and collaborative spirit to enact that vision, as well as the help of many, many, talented people along the way. Taylor also works in post-production as a video editor for the San Francisco Symphony. He has cut the digital Soundbox concerts for Nico Muhly, Julia Bullock, Essa-Pekka Salonen, Destiny Muhammad, Claire Chase, and Jeremy Denk, as well as Nico Muhly’s *Throughline*, and Ligeti’s *Clocks & Clouds* and *Ramifications*. Taylor’s work for the symphony has been featured in the New York Times, The New Yorker, the SF Chronicle and SF Classical Voice.

## **FRIENDS OF SF CONTEMPORARY MUSIC PLAYERS**

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

Thank you for being part of this community. We gratefully acknowledge the following financial supporters who have made one or more donations between January 2020 and October 2021. We apologize for any errors or omissions; for corrections please contact us at [info@sfcmp.org](mailto:info@sfcmp.org).

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In addition to the many generous individual contributors, ticket-buyers and members, our season concerts and events were made possible in part through recent support from the following organizations:

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**Give the Gift of Music**

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



## There are a variety of ways to support our work:

- Donate via your Donor Advised Fund.
- Give a gift of stocks to our organization.
- Underwrite a performance, recording, commission, or full concert.
- Engage your company as a corporate sponsor.
- Does your employer sponsor matching gifts for charitable donations?
- Join the Legacy Circle and support us through planned giving.

### LEGACY CIRCLE

#### THE HAROLD WOLLACK LEGACY CIRCLE

A former subscriber, Harold Wollack, left the first bequest to help underwrite the ensemble's concerts and programs. 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:

A.Robin Orden	Jacqueline S. Hoefer *
Adam Frey	Jane Roos and Jean-Louis LeRoux *
Eunice Childs in memory of Dr. Alfred W. Childs *	Margot Golding
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\*realized

**For questions about these and other giving opportunities, please**

**don't hesitate to**

**contact us:**

**Richard Aldag**

**Executive Director**

**director@sfcmp.org**

**(650) 525-6288**

# UPCOMING EVENTS

**Please mark your calendars and join San Francisco Contemporary Music Players as we continue to explore the music of our time.**

THUR, April 21, 2022 at 7:00 PM

**ART House series**

***Image and Memory***

The Lab

Tickets: Members: Free / Non-Members: \$15 Live, \$5 Digital access

Reception to follow the concert

As a new element in our season, this year and going forward, we embrace the Contemporary Players' deep roots as a performative presence in San Francisco's alternative spaces, and present our outstanding musicians by highlighting their individual artistry in a space surrounded by contemporary visual art. This intimate concert experience offers the chance to encounter and discuss music and art in simultaneity, with time before the concert to view art pieces and engage in conversation about the connection points between visual and auditory elements, followed by a performance from featured artists in our all-star cast of Contemporary Players virtuosi. Featuring violinist Susan Freier and cellist Stephen Harrison.

SUN, MAY 22, 2022

**in the LABORATORY series**

***Synergy and Synthesis***

Concert 1: 2:30PM Concert

Concert 2: 4:00PM Concert

at Joe Henderson Lab, SFJAZZ, San Francisco

Live event limited seating. No door sales.

TicketsMembers: Free / Non-Members: \$15 Live, \$5 Digital access

Our last offering for the season, sounding off the in the LABORATORY series name, takes place in the Joe Henderson Lab at SFJazz. Creative Advisor and SFJazz Collective member Edward Simon leads us in an exploration of works that combine live acoustic elements with different approaches to the incorporation of electronics, creating novel

juxtapositions in time with his own solo piano playing and a newly-commissioned work for mixed quartet. One of Steve Reich's quintessential phasing pieces provides another reflection on the influential composer's work during his 85th birthday season, while a meditation for English horn and electronics by Orlando Jacinto García offers a subtle blurring of the boundaries between the natural and the synthetic.

## **SEARCH FOR SCORES AWARD**

We are so very thrilled to announce TWO winners of this year's Search for Scores commissioning prize: composers Aiyana Braun and Marcus Norris!! Both will receive a \$1000 commission to write new works for Contemporary Players musicians, to be premiered on during our 2022-2023 concert season. Marcus will compose a solo work for harpist Meredith Clark and Aiyana will compose a solo work for cellist Stephen Harrison.



# San Francisco Contemporary Music Players

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