



SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS

ART HOUSE series:
Image and Memory

April 21, 2022
The Lab, San Francisco

A Message from Artistic Director Eric Dudley



Dear friends of contemporary music,

Welcome to the penultimate concert of our 2021-2022 season. Thank you all so very much for your support and involvement in this season – our 51st – and for joining us in our return to live performances! I can't tell you how exciting it is for our musicians (and for me personally) to have the opportunity to come together as a community in celebration of the music of our time.

We will be announcing our 2022-2023 season very soon, and it will be an especially captivating one, full of innovative new works and continued artistic collaborations. In the meantime, please join us on Sunday, May 22 at the Joe Henderson Lab at SFJazz for our final concerts of the season. 'Synergy and Synthesis' will continue our celebration of Steve Reich during his 85th birthday year, and will feature a newly commissioned piece by SFCMP Creative Advisor Edward Simon on a program you won't want to miss!

Thank you once again for joining us this evening. We have been thrilled this year to be able to bring you a full season of invigorating and provocative contemporary music, with outstanding performances by our brilliant SF Contemporary Music Players!

With warmest regards,
Eric Dudley

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ART HOUSE series

Image & Memory

April 21, 2022 at 7:00 PM

The Lab

Eric Dudley, Artistic Director

Susan Freier, violin

Stephen Harrison, cello

PROGRAM

Silent Moon for violin and cello (2006) Augusta Reed Thomas

Suite Mestiza for solo violin (2017) Gabriela Lena Frank
Hallí
Tarqueada

Rejoice! Freue dich! Sonata for Violin and Cello (1981) Sofia Gubaidulina
Your joy no man taketh from you
Listen to the still small voice within

INTERMISSION

Scudding for solo cello (1980) Libby Larsen

Smile Softly, Softly Smile for solo violin (2021) Julia Adolphe

Duo for Violin & Cello (1925) Erwin Schulhoff

NOTES ON THE PROGRAM

Nearly all of the pieces on the program have a tangible connection to the visual realm and associations with imagery and experience. Augusta Read Thomas' *Silent Moon* is an evocation of the seasonal moon cycle that 'breaks the silence' after the solstice, heralding the coming return of energy in spring. Often depicted through double-visaged deities like the Roman god Janus, who could look backward and forward simultaneously, this celestial concept frames a musical cycle that returns to its starting point within a 'single orbit.'

Gabriela Lena Frank's *Suite Mestiza* comprises a series of miniatures with deep spiritual, ritualistic and traditional connections to the mixed-race cultures of Andean South America, inspired by sights and sounds of the composer's trips with her mother to Perù. The *Haillí* (Prayer) is a reflection of lyrical religious songs with texts in the Peruvian native Quechua language, while the *Tarqueada* directly recalls the two-chambered flute, with its distinctive voicing in 4ths and 5ths, that so often accompanies parades in the Andean region.

In honor of her 90th birthday, our season places a special focus on the music of celebrated Tatar-Russian composer Sofia Gubaidulina, whose music so frequently includes strong references to the worlds of mysticism, spirituality, and imagery. Painting a journey to the heights of transfiguration through the specialized colors of string harmonics, the movements from her duo for violin and cello are titled after the writings of the Ukrainian philosopher and theologian Skovoroda (1722-1794).

Two American composer's works for solo instruments flow from specific images: Libby Larsen's *Scudding* for cello suggests the nautical and naturalistic phenomenon of the vapors running before a gale, while Julia Adolphe's *Smile Softly, Softly Smile* for violin springs from a cherished photograph of the composer's partner as a newborn with his mother. Closing the program with a now-classic of contemporary music, Erwin Schulhoff's duo is a four-movement tour de force replete with sonic allusions to the folk music and traditions of Eastern Europe, showcasing the dynamism and virtuosity of our husband-and-wife pair of performers and frequent collaborators.

About The Artists

Susan Freier (violin) is known in the Bay Area beyond her SFCMP affiliation as co-Artistic Director of the passionate and provocative Ives Collective, sharing those duties with her husband, SFCMP cellist Stephen Harrison. After earning degrees in Music and Biology at Stanford, Susan entered the Eastman School of Music where she co-founded the widely acclaimed Chester String Quartet (winners of the Munich and Portsmouth, UK competitions). 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. Formerly an artist-faculty member at the Pacific Music Festival, Music in the Mountains at Steamboat Springs, the Rocky Ridge Music Center, and the Schlern and Orfeo (Italy) International Music Festivals, Susan is currently principal viola at the Mendocino Music Festival, where she also performs chamber music and coaches young professionals, and she is a coach at the SoCal Chamber Music Workshop. Her recordings are on the Newport Classics, Stolat, Pantheon, Laurel, Music and Arts, and CRI labels. Susan joined SFCMP in 1993.

A very active cellist in the Bay Area and beyond, **Stephen Harrison** (cello) is co-Artistic Director (with his wife, Susan Freier) of the Ives Collective (formerly known as the Ives and Stanford String Quartets) and a member of the faculty at Stanford University. Former 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. Harrison has been on the faculty of the Pacific Music Festival, the Rocky Ridge Music Center, and the Schlern and Orfeo International Music Festivals. He is currently principal cellist of the Mendocino Music Festival, coach at the SoCal Chamber Music Workshop and a performer at the Telluride Chamber Music Festival. He earned his degrees at Oberlin College and Boston University, where he received the Award for Distinction in Graduate Performance. Stephen joined SFCMP in 1984.

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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 2021 and March 2022. We apologize for any errors or omissions; for corrections please contact us at info@sfcmp.org

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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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