



SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS

Image and Memory

October 10, 2022
The Lab, San Francisco

A Message from Artistic Director Eric Dudley



Dear adventurers in new music,

It is our absolute pleasure to welcome you to another season of the SF Contemporary Music Players, our 52nd year in the running, and one that's filled with fascinating sonic journeys that we're thrilled to be able to embark on with you.

Our current season is ambitious in scope and offers a number of ways to encounter the music of our time, from intimate chamber concerts to full ensemble presentations, and even a project for recording and eventual realization in a custom-designed Virtual Reality environment! As we continue our return to the city's concert stages, we're overjoyed to present programs that engage with some of the fundamental aspects of musical creation that have captivated composers across the ages - from the physical and acoustic, to the temporal and spatial, and also the interpersonal.

"Re-tuning and Refiguration" (November) makes pitch, and divergent approaches to how it can be defined, the central focus of a concert series. Works by Sky Macklay, Chris Brown and Ben Johnston all employ different tuning systems to change the ways in which we hear harmony and consonance, and to explore frequency interactions that lie outside the "equal-tempered" system. "Temporal Excursions" (April) shifts the focus to rhythm and time, with its centerpiece the newly commissioned Polytempo Music by Brian Baumbusch, flanked by works of Conlon Nancarrow and SF Symphony music director Esa-Pekka Salonen. And "Power Duos & Power Dynamics" (May) closes the season with a focus on human relationships and the drama of performance, with pieces by husband-and-wife and father-and-son duos each exploring the interactions of art, artist and audience. Add to that our several chamber concerts in October, December and January at The Lab in the city's Mission District, and our annual Sound & Wine benefit event, rounding out the season with contrast, community, and celebration.

As always, please keep checking in with our website for up-to-date information about our season events, and THANK YOU for your enthusiastic support of contemporary music and all that we do. We're so honored by your continued engagement with the Contemporary Players and our programs, and if you're joining us for the first time, we hope that you're intrigued by what you hear and keep coming back! Please enjoy all that we have to offer on our 2022-2023 season, and help us to spread the excitement for the music of 'right now!'

Warmest regards,
Eric Dudley

Image & Memory

October 10, 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

Hailli

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/viola

Susan Freier, violin/viola, and co-Artistic Director of the Ives Collective, earned degrees in music and biology from Stanford University as a Ford Scholar and continued her studies at the Eastman School of Music where she co-founded the award-winning Chester String Quartet. The Chester went on to win the Munich, Portsmouth (UK) and Discovery Competitions and were the quartet-in-residence at Indiana University, South Bend.

In 1989 Susan returned to her native Bay Area and joined the Stanford faculty and the Stanford String Quartet. She performs with the San Francisco Contemporary Music Players and has been an artist/faculty member at the Newport Music Festival, Garth Newell, Music in the Mountains, Rocky Ridge Music Center, and the Schlern and Orfeo Music Festivals (Italy). Susan teaches and performs at the Mendocino Music Festival and the SoCal Music Workshop.

Stephen Harrison, cello

Stephen Harrison, cello, and Co-Artistic Director of the Ives Collective has been on the Stanford University faculty since 1983. A graduate of Oberlin College and Boston University, he has been solo cellist of the San Francisco Contemporary Music Players since 1985. He has toured internationally and recorded on the Delos, CRI, New Albion and Newport Classics labels. Stephen has been on the faculty of the Pacific Music Festival, the Orfeo and Schlern International Music Festivals (Italy) and the Rocky Ridge Music Center. He is currently principal cellist at the Mendocino Music Festival and performs and teaches at the SoCal Chamber Music Workshop.

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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 September 2021 and September 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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**For questions about these and other giving opportunities,
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