



SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS

***Power Duos,
Power Dynamics***

May 11, 2023

Herbst Theatre, San Francisco

A Message from Artistic Director Eric Dudley



Dear adventurers in new music,

Here we are at the end of another season with the SF Contemporary Music Players - our 52nd year in the running, and one that's been intensely rewarding with your enthusiastic support! As we've continued our return to the city's concert stages, we've been overjoyed to present a wide range programs engaging 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.

With today's concert, 'Power Duos, Power Dynamics,' we place the 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. Composer and sound artist Miya Masaoka's piece *The Dust and the Noise* reflects a constantly shifting tapestry of timbres and playing techniques, while husband George Lewis's *Anthem* uses rock music as a reference point in examining the dynamics of power and image, with a virtuosic solo vocal part inciting the audience through sprechstimme entreaties to 'like' and 'be liked' and to rethink our ideas around talent and idolization. As a key participant in the history of the Association for the Advancement of Creative Musicians, Anthony Braxton's compositions continually venture toward a language where the practices of notation and improvisation can co-exist, while his son Tyondai has carved out an identity as a versatile rock musician with one foot firmly planted in the classical composition world, writing works like *Fly by Wire* for ensembles such as Alarm Will Sound. We're also pleased to present the world premiere of one of this season's SF Search for Scores prize-winning works, in a piece for de-tuned (scordatura) solo cello by California-based up-and-coming composer Aiyana Braun.

As always, please keep checking our website for up-to-date information on our coming season, and THANK YOU for your enthusiastic support of contemporary music and all that we do. We're 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 that you keep coming back! Please stay tuned for our soon-to-be-announced 2023-2024 concert season, and help us to spread the excitement for the music of 'right now!'

Warmest regards,
Eric Dudley

Power Duos, Power Dynamics

May 11, 2023

7:00 PM: How Music is Made

8:00 PM: Concert

Herbst Theatre

Eric Dudley, Artistic Director

PROGRAM

The Dust and the Noise (2013)

Miya Masaoka (b. 1959)

Kate Campbell, piano
Loren Mach, percussion
Hrabba Atladottir, violin
Douglas Machiz, cello

Unwound for Solo Cello (2023)

Aiyana Braun (b. 1997)

world premiere - SF Search for Scores commission
Douglas Machiz, cello

Anthem (2011)

George Lewis (b. 1952)

Tonia D'Amelio, soprano
Tod Brody, flute
Ricardo Martinez, tenor saxophone
Jonathan Latta, drums/percussion
Allegra Chapman, piano
Hrabba Atladottir, violin
Forrest Balman, sampler/electronics

INTERMISSION

Composition No. 152 (1991)

Anthony Braxton (b. 1945)

Tod Brody, flute
Richard Worn, double bass

continued

Fly by Wire (2014) - Bay Area Premiere

Tyondai Braxton (b. 1978)

Tod Brody, flute
Sarah Rathke, oboe
Peter Josheff, clarinet
Jeff Anderle, bass clarinet
Shawn Jones, bassoon
Alicia Telford, horn
Matthew Ebisuzaki, trumpet
Brendan Lai-Tong, trombone
Loren Mach, percussion
Haruka Fujii, percussion
David Tanenbaum, guitar
Kate Campbell, synthesizer
Hrabba Atladottir, violin
Christina Simpson, viola
Douglas Machiz, cello
Richard Worn, double bass



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Brief Composer Bios



Miya Masaoka is an American composer and sound artist. Her work explores bodily perception of vibration, movement and time while foregrounding complex timbre relationships. In 20Visual Arts Department as an Associate Professor, where she 18 she joined Columbia University is the director of the Sound Art Program, a joint program with the Computer Music Center. A 2019 Studio Artist for the Park Avenue Armory, Masaoka has also received the Doris Duke Artist Award in 2013, a Fulbright Fellowship to Japan in 2016, and an Alpert Award in 2003. Her work has been presented at the Venice Biennale, MoMA PS1, Kunstmuseum Bonn, and the Park Avenue Armory. She has been commissioned by and collaborated with the BBC Scottish Symphony Orchestra, the Glasgow Choir, International Contemporary Ensemble (ICE), Bang on a Can, Jack Quartet, Del Sol, Momenta and the S.E.M. Ensemble. She had a 2019 commission for an outdoor installation at Caramoor in Katonah, New York.



Aiyana Braun is a celebrated composer and sound artist based in Los Angeles, California. Aiyana's work ranges from orchestral compositions to multimedia and interdisciplinary collaborations. She has been recognized by the BMI Foundation, ASCAP Foundation, American Composers Forum, Copland House (CULTIVATE), NYU Center for Ballet and the Arts, and has been featured on NPR's From the Top and PBS's On Stage at Curtis.

She has performed original works for Maya Angelou (Poet, Humanitarian) and Norman Lear (Producer, Humanitarian, creator of The Jeffersons, All in the Family) and has been performed by the New York Philharmonic, St. Louis Symphony Orchestra, New York Youth Symphony, Berkeley Symphony, Orkest de Ereprijs (Netherlands); and musicians from the Santa Cecilia Orchestra (Italy), New York City Ballet Orchestra, Minnesota Opera Orchestra, and the Buffalo Philharmonic, among others.



George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University. A Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis's other honors include a MacArthur Genius Award (2002),

a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. Most recently Prof. Lewis received an honorary doctorate from Harvard University and became a member of the American Academy of Arts and Letters (2018).

A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings. His work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, Mivos Quartet, Boston Modern Orchestra Project, London Sinfonietta, Spektral Quartet, Talea Ensemble, Dinosaur Annex, Ensemble Pamplemousse, Wet Ink, Ensemble Erik Satie, Eco Ensemble, and others, with commissions from American Composers Orchestra, International Contemporary Ensemble, Harvestworks, Ensemble Either/Or, Orkestra Futura, Turning Point Ensemble, San Francisco Contemporary Music Players, 2010 Vancouver Cultural Olympiad, IRCAM, Glasgow Improvisers Orchestra, and others.



Anthony Braxton is an American composer and woodwind improviser, one of the most prolific artists in free jazz. Braxton, who named John Coltrane, Warne Marsh, and Paul Desmond among his inspirations, began playing alto saxophone in his teens and continued to play in a U.S.

Army band. In 1966 he joined the groundbreaking free-jazz cooperative Association for the Advancement of Creative Musicians (AACM) and quickly became an original player. A tireless experimenter, he was the first to record an entire album of unaccompanied saxophone solos (For Alto, 1968).

Braxton taught at Mills College in Oakland, California (1985–88), and at Wesleyan University, Middletown, Connecticut (1990–2013). In 1994, he founded the Tri-Centric Foundation, which maintained his archives and later released recordings under the Braxton House and the New Braxton House labels. The recipient of numerous honors, he was awarded a John D. and Catherine T. MacArthur Foundation fellowship in 1994 and a Doris Duke Performing Artist Award in 2013. In 2014 Braxton was named a Jazz Master by the National Endowment for the Arts.



Tyondai Braxton is an American composer and electronic musician who has been writing and performing music under his own name and collaboratively since the mid-1990s. Having recently completed a residency at Public Records in Brooklyn, Braxton incorporates electronic and modern orchestral elements into his

music, which ranges in scale from solo pieces to large-scale symphonic works. The former front man of experimental rock band Battles, Braxton has focused on his own work since 2010, including his critically acclaimed album *Central Market*, which has been performed by world-renowned orchestras such as London Sinfonietta, the Los Angeles Philharmonic, and the BBC Symphony Orchestra and HIVE, a multimedia project for three percussionists and two modular synthesizer performers which premiered at the Guggenheim in NYC.

Braxton has been commissioned to write pieces for ensembles such as The Finnish Radio Symphony Orchestra, The BBC Concert Orchestra, The Bang on a Can All Stars, Kronos Quartet, Alarm Will Sound, and Third Coast Percussion. He has worked in collaboration with the likes of legendary composer Philip Glass as a duo and iconic visual artist Thomas Demand at the 2017 Venice Biennale. 2022 will see the release of the recording of his work *Telekinesis* for orchestra, choir and electronics with Metropolis Ensemble, The Brooklyn Youth Chorus, and The Crossing.

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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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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.



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- Underwrite a performance, recording, commission, or full concert.
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- Join the Legacy Circle and support us through planned giving.

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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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*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**



A Sneak Peek at our 2023-2024 Mainstage Concert Season

“RE:voicing 1”

Saturday, November 11, 2023 at 8:00 PM

Grace Cathedral, San Francisco

Music by Olivier Messiaen, Chinary Ung, Raven Chacon (Bay Area premiere) and George Crumb

“RE:visitations”

Saturday, January 27, 2024 at 8:00 PM

Caroline H. Hume Concer Hall, SF Conservatory

Music by Missy Mazzoli, Louis Andriessen, Steve Mackey, Pierre Boulez, and Frank Zappa

“Pierrot RE:WIND” - A Spring MINI-FESTIVAL In Celebration of the Sesquicentennial of Arnold Schoenberg's Birth:

Program 1: “Pierrot RE:imagined”

Saturday, April 20, 2024 at 8:00 PM

Taube Atrium Theater

Music by Kevin Day, Katherine Balch, Massimo Lauricella (US premiere), Andrew Norman and Mason Bates

Program 2: “Pierrot RE:encountered”

Sunday April 21, 2024 at 4:00 PM

Music by Joan Tower, Jessie Montgomery, and Arnold Schoenberg

“RE:voicing 2: Worlds Apart”

May 30, 2024 at 7:30 PM

Caroline H. Hume Concert Hall, SF Conservatory

Music by Richard Festinger (world premiere), Elliott Carter, and others



ARTZcenter Institute, in partnership with San Francisco Contemporary Music Players, is pleased to announce the winners of the first round of **Emerging Composer Completion Grants**, a major initiative designed to nurture the creation of new works for chamber orchestra that is awarded for works-in-progress. ARTZcenter Institute was established in 2022 to encourage the creation of new music by young/emerging composers that explores the power and grace of the traditional chamber orchestra. The fund was created by Tony Magee, the founder of The Lagunitas Brewing Company of Petaluma, CA, and is committed to creating performance opportunities for our next generation of composers.

We congratulate the six composers whose pieces were chosen from 22 high quality submissions. Don't miss the open rehearsal of their music at Herbst Theatre on June 23, 2023 at 7:30 PM.

Bobby Ge (age 26) – *The Floating World*
Princeton University

Ula Goldstein (age 21) – *From the Forest*
McGill University

Patrick Holcomb (age 27) – *This City was Once an Ocean*
Eastman School of Music, University of Rochester

Tommaso Saturnia (age 28) – *The Impossible Planets*
San Francisco Conservatory of Music

Ethan Soledad (age 24) - *Intrusive Thoughts*
Shepherd School of Music, Rice University

Julie Zhu (age 33) - *unanimous opinion*
Stanford University

<https://artzcenter.org/>