



Sunday, February 22, 2015, 7pm
Hertz Hall

San Francisco Contemporary Music Players
Steven Schick, *Artistic Director*

Project TenFourteen

PROGRAM

Laurie San Martin (b. 1968) *we turn in the night in a circle of fire** (2014)
World Première

Steven Schick, *conductor*
Gabriela Diaz, *violin*
Hrabba Atladottir, *violin*
Jeff Anderle, *clarinet*
Rufus Olivier, *bassoon*
Brad Hogarth, *trumpet*
Brendan Lai-Tong, *trombone*
Nanci Severance, *viola*
Stephen Harrison, *cello*
Richard Worn, *double bass*

Luciano Berio (1925–2003) *Linea* (1973)

Gabriela Diaz, *violin*
Hrabba Atladottir, *violin*

INTERMISSION

PROGRAM

Luigi Nono (1924–1990) “Hay que caminar” soñando (1989)

Kate Campbell, *piano*
Brett Carson, *piano*
William Winant, *marimba*
Scott Siler, *vibraphone*

Ken Ueno (b. 1970) Zetsu* (2014)
World Première

Steven Schick, *conductor*
Jeff Anderle, *clarinet*
Matt Ingalls, *clarinet*
William Winant, *percussion*
Nick Woodbury, *percussion*
Gabriela Diaz, *violin*
Stephen Harrison, *cello*
Douglas Machiz, *cello*
Richard Worn, *double bass*
William Everett, *double bass*

* *Project TenFourteen commission*

Project TenFourteen is series of four programs featuring world premières simultaneously commissioned from ten distinctive composers, all challenged to reflect upon and address the human condition, common to us all.

Project TenFourteen is dedicated to the memory and celebration of Lee Hyla.

Audio streams of the TenFourteen commissioned works will be available on www.sfcmp.org approximately two weeks after the concert. Visit tenfourteen.com for further exploration of archival content and evolving commentary stimulated by Project TenFourteen.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

Tod Brody	<i>flute</i>
Kyle Bruckmann	<i>oboe</i>
Sarah Rathke	<i>oboe</i>
Jeff Anderle	<i>clarinet</i>
Peter Josheff	<i>clarinet</i>
Bill Kalinkos	<i>clarinet</i>
Lawrence Ragent	<i>horn</i>
Hall Goff	<i>trombone</i>
Peter Wahrhaftig	<i>tuba</i>
Karen Gottlieb	<i>harp</i>
David Tanenbaum	<i>guitar</i>
Kate Campbell	<i>piano</i>
William Winant	<i>percussion</i>
Daniel Kennedy	<i>percussion</i>
Christopher Froh	<i>percussion</i>
Roy Malan	<i>violin</i>
Graeme Jennings	<i>violin</i>
Susan Freier	<i>violin</i>
Nanci Severance	<i>viola</i>
Stephen Harrison	<i>cello</i>
Richard Worn	<i>bass</i>
Steven Schick	<i>Artistic Director</i>
Rozella Kennedy	<i>Executive Director</i>
Adam Fong	<i>Project Manager</i>
Luis Escareño	<i>Administrative Manager</i>
Jon Yu	<i>Production Manager</i>
Brenna Noonan	<i>Media Coordinator</i>
Travis Andrews & Andrew Meyerson	<i>Ministers of Fun</i>

EVERY NEW PIECE of music revitalizes the DNA of all music. The process is simple: a composer, staring at a blank page (or a flickering computer screen) is forced to establish priorities. She chooses elements from the vast ether of ideas that will be necessary for expression. An ensuing chain of decision-making does two things: it creates a new piece and it reinforces aspects of the universal musical material itself. Just like the physical body, music becomes stronger as we use it.

Tonight's program features four fascinating trajectories of creation. Laurie San Martin explores the textural and virtuosic rapport between two violinists in her, *we turn in the night in a circle of fire*. Virtuosity is synonymous for mastery, so San Martin's piece seeks control over color, orchestration, and ensemble interplay. Ken Ueno, in *Zetsu*, explores opposing trajectories. By inventing instruments (his "hookah-sax"), and utilizing special violin techniques, he invites elements of unpredictability. As I write this, no one has heard either piece, so perhaps my judgments will ring false. What looks like control in San Martin's score might be an invitation to idiosyncratic expression. Perhaps the methodical illumination of metrical relationships in Ueno's piece will trump the unpredictability of his sound world.

Let's find out together!

We also offer two great Italian composers. Luigi Nono evokes political engagement in his work for two violins. The title, "*Hay que caminar*" *soñando*, comes from graffiti in Toledo (Spain, not Ohio) and is inspired by the poet Antonio Machado. His compatriot, Luciano Berio, arguably more indebted to Puccini than to politics, offers a paean to melody in his work *Linea*.

By exploring something central to the musical art, each piece revitalizes our basic code—our DNA. How will this pave the way for music of the future?

Let's find out together!

Steven Schick

Laurie San Martin (b. 1968)
***we turn in the night in a circle of fire* (2014)**

The title of Laurie San Martin's *we turn in the night in a circle of fire*, a translation of a Latin palindrome, suggests one of the work's architectural motifs, which relates to events in her own life. "I was thinking about memory, hearing things backwards, forwards, hearing them in a new way, and how over time, as we age and even pass on, the same idea (or tune or gesture) takes on a different meaning... I started thinking about the idea of hearing the same information (tune or chord or passage) differently..." This two-violin concerto, her most personally innovative work to date, was written for SFCMP violinist Hrabba Atladottir. The score is dedicated, "In memory of [the composer's mother] Marilyn San Martin and [the violinist's mother] Elisabet Erlingsdottir," and some of the musical content is derived from those names. Strong, compelling gestures range in character from clearly articulated pitches and rhythms to subtle, unstable, unpitched noise, and is presented in four contrasting movements. The two violinists work in close cooperation virtually throughout, in balance with the ensemble.

Luciano Berio (1925–2003)
***Linea* (1973)**

In 1958, Luciano Berio embarked on his cycle solo *Sequenzas* and, beginning in the late 1960s developed one of his most persistent concepts, using several *Sequenzas* as armatures for his *Chemins* ensemble works. (A related idea can be found in Berio's use of the scherzo from Mahler's Second Symphony in the third movement of his celebrated *Sinfonia*.) Composed in 1973 for Felix Blaska's dance company, *Linea* applies the armature idea to "pure" melodic line: texture and harmony burst forth from single pitches like sparks from a fire. The line evolves continuously, cycling back to itself through several

distinct episodes in ways analogous to variation or rondo form, and the combination of two pianos and two mallet instruments create a marvelous variety of colors.

Luigi Nono (1924–1990)
“Hay que caminar” soñando (1989)

Originally among the purest adherents to serialism, Luigi Nono ultimately charted a course further removed from tradition than virtually any of his contemporaries. His starkly political works of the 1960s and early 1970s were models of sonic saturation; his late works, from the string quartet *Fragmente-Stille, an Diotima* (1980) onward, are ascetic and acoustically transparent. The *Spanish motto*, “Caminantes, no hay caminos, hay que caminar” (roughly, “Pilgrim: there are no roads; one must walk”), informed several works, including his last, “*Hay que caminar*” *soñando*. Composed for Gidon Kremer and Tatiana Grindenko, this piece, like its solo predecessor *La lontananza nostalgica utopica futura*, sends its performers through onstage musical “stations,” the spatial aspect and extreme articulative detail of the violin parts reflecting Nono’s recent immersion in electronic music. The details of violin performance are ultimately rooted in Gidon Kremer’s playing. As with *Fragmente*, the pitch material is based, unexpectedly, on Giuseppe Verdi’s “enigmatic scale” from his *Ave Maria*.

Ken Ueno (b. 1970)
Zetsu (2014)

The American composer Ken Ueno’s new pocket violin concerto *Zetsu* is a continuation of his “person-specific” compositional philosophy and is tailored to the San Francisco Contemporary Music Players and the composer’s longtime Boston-based colleague, the violinist Gabriela Diaz. It also illustrates his wide-ranging cultural curiosity. The title comes from a ceramics work in Boston’s Museum of Fine Arts, *Zetsu No. 8* by the late Japanese sculptor Nishida Jun, whose dangerous working methods led to new forms combining predictable, structured elements with unstable, amorphous traits. Nishida Jun’s extreme methods led to his death when a kiln exploded; Ueno’s music seeks to honor this level of aesthetic risk-taking. In addition to the subtlety and detail of the strongly motivic violin part, Ueno creates unique sonorities within the ensemble, including specially tuned percussion, the “hookah-sax” (saxophone played via a plastic tube inserted in the bell), and in imaginative combinations of performance techniques. The extension and contraction of time in *Zetsu* variously focuses and diffuses the music’s semantic detail.

Robert Kirzinger



The San Francisco Contemporary Music Players (SFCMP), an ensemble of highly skilled musicians, performs innovative new music. We nourish the creation and dissemination of new work through high-quality musical performances, commissions, and community outreach. We promote the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language. We seek to share these experiences with as many people as possible, both in and outside of traditional concert settings.

SFCMP was founded by Jean-Louis LeRoux, Marcella DeCray, and Charles Boone as “Bring Your Own Pillow” on March 25, 1971, and incorporated as a nonprofit on August 14, 1974. Throughout its history, SFCMP has been led by six Artistic Directors and six Executive Directors with continuous authorization, support and fiscal oversight by a board of directors.

In addition to programmatic innovation, our performances are rooted in artistic virtuosity. Our 22 core San Francisco Contemporary Music Players are among the Bay Area’s leading musicians and educators. They are active as soloists and chamber musicians and leaders of several dynamic performance groups in California and beyond.

SFCMP is the longest standing, continuously performing new music ensemble outside the East Coast. Over its 43 seasons, SFCMP’s work has greatly contributed to the art form and the new music sector. We have performed more than 1,200 new works by 560 composers. Nearly 150 of these have been premières, and we have commissioned more than

80 new works by composers from around the world. SFCMP has been presented by leading cultural festivals and concert series in the San Francisco Bay Area and around the country.



Laurie San Martin is a composer, teacher, and an occasional clarinetist and conductor. Her music has been performed throughout the United States, Europe, and Asia. She mainly writes concert music for chamber ensemble and orchestra

but has also written incidental music for theater, dance, and video. Recently she collaborated with Korean *gayageum* virtuoso Yi Ji-Young. This experience has opened new creative avenues, including an upcoming *pansori*-based theatrical work for the CrossSound Festival in Alaska and a new work for Korean *daegeum* virtuoso Jeong-Seung Kim.

Ms. San Martin has worked with many accomplished ensembles, including Speculum Musicae, eighth blackbird, San Francisco Chamber Orchestra, the Lydian String Quartet, Washington Square Contemporary Chamber Players, Earplay, and the Left Coast Chamber Ensemble. She has received awards from the League of Composers/ISCM, the International Alliance for Women in Music, the Margaret Blackwell Memorial Prize in Composition, the American Academy of Arts and Letters, and the ASCAP Morton Gould Young Composer’s Awards. As a composition fellow, she has attended the MacDowell Colony, Yaddo, Atlantic Center for the Arts, Norfolk Contemporary and Chamber Music Festivals and the Composers Conference at Wellesley College.

Ms. San Martin holds a Ph.D. from Brandeis University in theory and composition. She has taught at Clark University and is currently Associate Professor of Music at UC Davis. Her music can be found on the Left Coast Chamber Ensemble’s *San Francisco Premières* CD, released in 2005, and on a recent Ravello CD, *Tangos for Piano*, performed by Amy Briggs.



A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno** is a composer and vocalist who is currently an Associate Professor at UC Berkeley. Ensembles and performers who have played Mr. Ueno's music include

Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Wendy Richman, Gregory Oakes, Boston Modern Orchestra Project, Alarm Will Sound, the San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, Ars Musica, Warsaw Autumn, Other Minds, the Hopkins Center, Spoleto USA, Steim, and the Norfolk Music Festival.

Mr. Ueno's piece for the Hilliard Ensemble, *Shiroi Ishi*, has been featured in their repertoire for over ten years, with performances at such venues as Queen Elizabeth Hall in England and the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another of his works, *Pharmakon*, was performed dozens of times nationally by eighth blackbird during their 2001–2003 seasons. A portrait concert of Mr. Ueno was featured on MaerzMusik in Berlin in 2011.

As a vocalist, he specializes in extended techniques and has collaborated in improvisations with Ryuichi Sakamoto, Joey Baron, Ikue Mori, Robyn Schulkowsky, Joan Jeanrenaud, Tim Feeney, and David Wessel, among others. Recently, he performed his vocal concerto with the Warsaw Philharmonic. Mr. Ueno holds a Ph.D. from Harvard University. A monograph CD of three of his orchestral concertos was released on the BMOP/sound label.



Percussionist, conductor, and author **Steven Schick** was born in Iowa and raised in a farming family. For 40 years, he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding percussionist of the Bang on a Can All-Stars (1992–2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000–2005). Mr. Schick is founder and Artistic Director of the percussion group red fish blue fish. Currently he is Music Director of the La Jolla Symphony and Chorus in addition to serving as SFCMP's Artistic Director. In 2012, he became the first Artist-in-Residence with the International Contemporary Ensemble. Mr. Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting, including appearances this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble, and the Asko/Schönberg Ensemble. Mr. Schick will be music director of the 2015 Ojai Festival. Among his acclaimed publications is a book, *The Percussionist's Art: Same Bed, Different Dreams*, and numerous recordings of contemporary percussion music, including a three-CD set of the complete percussion music of Xenakis (Mode). Mode also released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September 2014.

Mr. Schick is Distinguished Professor of Music at UC San Diego. He was named Artistic Director of SFCMP in 2011.

SFCMP's 2014–2015 season is made possible by the following institutions, among others: The Aaron Copland Fund for Music, The Amphion Foundation, The Clarence E. Heller Charitable Foundation, The William and Flora Hewlett Foundation, The Ann and Gordon Getty

ABOUT THE ARTISTS

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