



Sunday, November 16, 2014, 3pm
Hertz Hall

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

Project TenFourteen

PROGRAM

George Crumb (b. 1929) Yesteryear (2013)*
World Première

Tony Arnold, *soprano*
Kate Campbell, *amplified piano*
William Winant, *percussion*
Nick Woodbury, *percussion*

Crumb Five Pieces for Piano (1962)

Kate Campbell, *piano*

Elena Ruehr (b. 1963) it's about time (2014)*
World Première

Peter Josheff, *clarinet*
Hrabba Atladottir, *violin*
Stephen Harrison, *cello*
Karen Gottlieb, *harp*
David Tanenbaum, *guitar*
Daniel Kennedy, *percussion*
Steven Schick, *conductor*

INTERMISSION

- Crumb *The Yellow Moon of Andalusia (2012)**
World Première
1. Pause of the Clock
 2. Ballade of the Little Square
 3. Casida of the Lament
 4. Cicada!
 5. Song of the Dead Orange Tree
 6. In the Forest of Clocks

Tony Arnold, *soprano*
 Kate Campbell, *amplified piano*

- Georges Aperghis (b. 1945) *Récitation 9 (1977–1978)*
Récitation 10 (1977–1978)

Tony Arnold, *soprano*

- Gabriela Ortiz (b. 1964) *Corpórea (2014)**
World Première
1. Air
 2. Breathing Dance
 3. Intangible, Arising Adagio
 4. Ritual Mind — Corporeous Pulse

Tod Brody, *flute*
 Jeff Anderle, *clarinet*
 Adam Luftman, *trumpet*
 Alicia Telford, *horn*
 Nick Woodbury, *percussion*
 Karen Gottlieb, *harp*
 Roy Malan, *violin*
 Stephen Harrison, *cello*
 Richard Worn, *bass*
 Steven Schick, *conductor*

* *Project TenFourteen commission*

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>

PROJECT TENFOURTEEN

When Rob Amory approached me in February 2011 with Project TenFourteen, an extravagant proposition to commission ten composers, he made one thing crystal clear. The composers were to confront “the human condition, common to us all.”

Initially, I was dubious about our prospects for success.

It wasn't that I couldn't imagine composers taking the challenge seriously; I couldn't imagine an excellent composer making music that was *not* about the human condition. The question was not whether but how.

The poetry of TenFourteen, and its success, lies in the myriad ways the composers confronted Rob's challenge. There is Gabriela Ortiz's portrait of the Mexican diplomat Gilberto Bosques Saldívar, who rescued thousands of Jews and Spanish Republicans during World War II, and Agata Zubeł's view of historical time folding back on itself. Koji Nakano examined the *mandala* to represent, in his words, “the religious chart and geometric pattern of both Hinduism and Buddhism, as the focal point to get into my own inner and outer world of equilibrium.” George Crumb's *Xylophony*, the first piece solely for percussion by this great American composer, is simultaneously looking forward to new percussion music and back at Richard Wagner's wood-nymphs.

Finally, for me, the heart of Project TenFourteen comes not in the form of a piece, but from a conversation I had with the venerable composer Chou Wen-Chung about the techniques and meanings of Chinese calligraphy. An entire calligraphic symbol must be made in a single movement, propelled by a single breath. Yet, an individual line consists of multiple intertwined brush strokes. In Chou's view, musical meaning is both individual and communal, and yet neither. Now that's what I call the human condition!

Warm thanks to our artistic partners—Rob Amory and the Jebediah Foundation and

Matias Tarnopolsky and the wonderful staff of Cal Performances (for making us feel at home)—to my colleagues at the San Francisco Contemporary Music Players, and most importantly to you, our intrepid listeners. As we imagined this music from its inception, and the conversations that would ensue, it was always with you that we were speaking.

Steven Schick

THE MUSIC

George Crumb (b. 1929)
Yesteryear (2013)
Fives Pieces for Piano (1962)
The Yellow Moon of Andalusia (2012)

In addition to his two world premières this evening, *Yesteryear* (2013) and *The Yellow Moon of Andalusia* (2012), George Crumb's *Xylophony*, written for Steven Schick, is slated for première in March. The composer writes, “The sense of *Yesteryear* is implied by François Villon's *Ballad of the Dead Ladies*: ‘Where are the snows of yesteryear?’” In *Yesteryear*, “a Vocalise for Mezzo-Soprano, Amplified Piano, and Percussion,” the instruments provide a shimmering and resonant atmosphere for the voice; in a real sense the voice expands into this nonvocal sound world. At the same time the voice is in itself a kind of hypervoice, beyond everyday communication, beyond singing and speaking. This is enhanced by characteristic theatrical elements. *The Yellow Moon of Andalusia* is a cycle of six Lorca settings for voice and amplified piano. Imagery of clocks' inexorable machinery rubs against the wild sounds of cicadas and fundamental expression of song.

Crumb's *Five Pieces for Piano* (1962) are an early example of the composer's penchant for extending instruments' basic idioms into new worlds of sound. These pieces also reveal a succinct, direct control of musical gesture and the creation of a highly individual musical rhetoric.

Elena Ruehr (b. 1963)
it's about time (2014)

Elena Ruehr began *it's about time* immediately upon receiving the Project TenFourteen commission, completing it in the month of her 50th birthday in August 2013. Ruehr intended it, in part, as a birthday present to herself; it's prevalently optimistic, the title referencing her birthday milestone as well as the work's dynamic focus on rhythm and meter, patterns, and their transformation. The piece is modeled loosely on the Baroque (particularly Vivaldian) concerto. The violin has a sometime *concertante* role supported by "continuo" of clarinet, guitar, harp, drum, and cello, but the continuo textures frequently become the true focus of the piece. In contrast with the buoyant outer movements, the introspective middle movement was triggered by a catastrophic world event whose echo suffuses its mood.

Georges Aperghis (b. 1945)
Récitations 9 & 10 (1977–1978)

Georges Aperghis produces highly exploratory and experimental work in the service of the most immediate expressive content, with particular focus on vocal and theatrical works. His *Récitations* series for voice is somewhat in the vein of Berio's *Sequenza III* or Ligeti's *Aventures* and *Nouvelles Aventures*, along with other linguistically structuralist (or deconstructionist) works of that era. Composed in 1977–1978, the *Récitations* pieces crowd vocal and emotional actions into such

densely packed moments that they elude any possible sense of "completion," instead suggesting a landscape of layered meanings—musical, semantic, emotional, instinctive, all centered within, and emerging from, the performer herself. *Récitation 9* weaves together a placidly uttered sentence with a repeated vocal fragment like a displaced loop. *Récitation 10* creates a simulacrum of realistic communication via a "sentence" expanding via fragments of quasi-words, interposed with sung phrases.

Gabriela Ortiz (b. 1964)
Corpórea (2014)

Gabriela Ortiz's Project TenFourteen commission, *Corpórea*, is dedicated to the Mexican diplomat Gilberto Bosques Saldivar, whose actions as consul in France during World War II allowed thousands of Jews, exiles from Franco's Spain, and others to escape the Third Reich during 1940–1943. As its title suggests, the music of Ortiz's four-movement work is strongly centered on the physical, fragile nature of the human body, as well as the body as foundation for human thought and spirit. The first and third movements are ethereal and airy: the first, "Air," is virtually a miniature flute concerto, with that instrument frequently recalling the very sound of breath, of wind. The second and fourth are more concretely rhythmic and pulsed, representing "primitive and earthy aspects of life" (Alejandro Escuer).

To learn more about Project TenFourteen, visit www.tenfourteen.com.

George Crumb (b. 1929)
 The Yellow Moon of Andalusia (2012)
Poems by Federico García Lorca (1898–1936)

I. Pause of the Clock (*Claro del reloj*)

I sat down
 in a space of time.
 It was a backwater
 of silence,
 A white silence,
 a formidable ring
 wherein the stars
 collided with the twelve floating
 black numerals.

Translated by Stanley Read

II. Ballade of the Little Square (*Balada de la placeta*)

The children sing
 in the quiet night.
 Clear stream,
 serene fountain!

What joy does your divine
 heart celebrate?

A clanging of balls
 lost in the mist.

You leave us singing
 in the little square.
 Clear stream
 serene fountain!

What sign of spring
 do you hold in your hand?

A rose of blood
 and a white lily.

Dip them in the water
 of the antique song.
 Clear stream,
 serene fountain!

Drink the tranquil water
 of the antique song.
 Clear stream,
 serene fountain!

III. Casida of the Lament (*Casida del llanto*)

I have shut my balcony
 because I do not want to hear the weeping.

But from behind the gray walls
 nothing is heard but the weeping.

The weeping is an immense dog.
 The weeping is an immense angel.
 The weeping is an immense violin.
 The tears muzzle the wind,
 Nothing else is heard but the weeping.

Translated by Stephen Spender and J. L. Gili

IV. Cicada! (*¡Cigarra!*)

Cicada!
 Oh happy cicada!
 On a bed of earth you die,
 drunk with light.

You know from the fields
 the secret of life.
 You keep the tale
 of that old fairy
 who could hear the grass be born.

Cicada!
 Oh happy cicada!
 You are wrapped in the mantle
 of the Holy Spirit,
 who is light itself.

Cicada!
 Oh happy cicada!
 Sonorous star
 over sleeping fields,
 old friend of the frogs
 and the shadowy crickets.

Let me heart be a cicada
 over heavenly fields.
 Let it die singing slow,
 wounded by the blue sky.

Cicada!
 Oh happy cicada!
 For you are wounded by invisible swords
 from the blue.

Translated by Catherine Brown

V. Song of the Dead Orange Tree (*Canción del naranjo seco*)

Woodcutter,
cut down my shadow.
Deliver me from the torment
of bearing no fruit.

Why was I born among mirrors?
Day turns around and round me.
And night copies me
in all her stars.

Woodcutter,
cut down my shadow.

Translated by Alan S. Trueblood

IV. In the Forest of Clocks (*La selva de los relojes*)

I entered the forest
of clocks.

Leaves were ticking,
bells hung in clusters.
Under a manyfaceted clock,
Constellations and pendulums.

Black iris!
dear hours.
Black iris!
new hours.

There is only one hour,
one hour.
A very cold hour!

Translated by Jerome Rothenberg



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 SF 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.



George Crumb was born in West Virginia in 1929 into a musical family, and studied at various schools in the Midwest as well as at the Berlin Hochschule as a Fulbright Scholar. He eventually joined the faculty at the University of Pennsylvania, where he composed and taught for three decades. His highly intuitive approach to composition, with its emphasis on texture, timbre, and line, bore substantial fruit during the 1960s, including the *Madrigals* (1966–1969), *Eleven Echoes of Autumn* (1965), and, inspired by the Apollo 11 lunar landing, *Night of the Four Moons* (1969). *Echoes of Time and the River*, one of Crumb’s rare orchestral works, earned the composer the Pulitzer Prize.



Gabriela Ortiz Torres was born in Mexico City to parents who were folk musicians. She learned folk music at home, and then studied in Paris at the École Normale de Musique. She returned to Mexico City due to the illness of her mother, and studied composition there with Mario Lavista at the National Conservatory of Music. She continued her studies at the Guildhall School with Robert Saxton, and with Simon Emmerson at the University of London, where she received a Ph.D. in 1996. After completing her studies, she took a position at the National School of Music at the National Autonomous University in Mexico City. She has also taught at Indiana University in the United States.



Elena Ruehr says of her music “the idea is that the surface be simple, the structure complex.” An award-winning faculty member at the Massachusetts Institute of Technology, Ms. Ruehr is also a 2014 Guggenheim Fellow and has been a fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which performed her major orchestral works as well as the opera *Toussaint Before the Spirits* (Arsis Records). Three of her six string quartets were commissioned by the Cypress String Quartet, who have recorded *How She Danced: String Quartets of Elena Ruehr*. Her quartets have also been performed by the Biava, Borromeo, Lark, ROCO, and Shanghai string quartets. Her other recordings include *Averno* (with the Trinity Choir, Julian Wachner, conducting, on Avie), *Jane Wang Considers the Dragonfly* (various artists on Albany), and *Shimmer* (Metamorphosen Chamber Ensemble on Albany).



Since becoming the first-prize laureate of the 2001 Gaudeamus International Competition and the 2001 Louise D. McMahon Competition, soprano **Tony Arnold** has collaborated with the most cutting-edge composers and instrumentalists on the world stage. She has premiered over 25 new works written expressly for her as soprano of the International Contemporary Ensemble, and has premiered over 200 new works, extensively touring the United States and abroad. Ms. Arnold is a member of the George Crumb Ensemble, and has more than two dozen recordings with major labels to her credit to date. In 2009, Ms. Arnold was the first performer ever invited to be the Howard Hanson Distinguished Professor of Composition at the Eastman School of Music. Since 2003, she has served on the faculty of the University at

Buffalo. In 2014, she will serve as artist-in-residence at both the University of Indianapolis and UC Davis. Learn more about Ms. Arnold at www.screecher.com.



Born in Greece in 1945, **Georges Aperghis** has lived in France since 1963. He has pursued a broadly independent career the core of which is music composition, but which also embraces expansive multimedia and theatrical elements. Among his influences has been the *musique concrète* of Pierre Schaeffer and Pierre Henry and his mentor Iannis Xenakis, whose iconoclastic approach served as a model for Aperghis’s development of his own compositional methodology. Among his most important pieces are the watershed *La tragique histoire du nécromancien Hiéronimo et de son miroir*, the *Récitations* series for solo voice, and *Die Hamletmaschine*, based on Heiner Müller’s drama; he has also created a substantial body of instrumental works. In 2011, he received the Mauricio Kagel Prize.



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.