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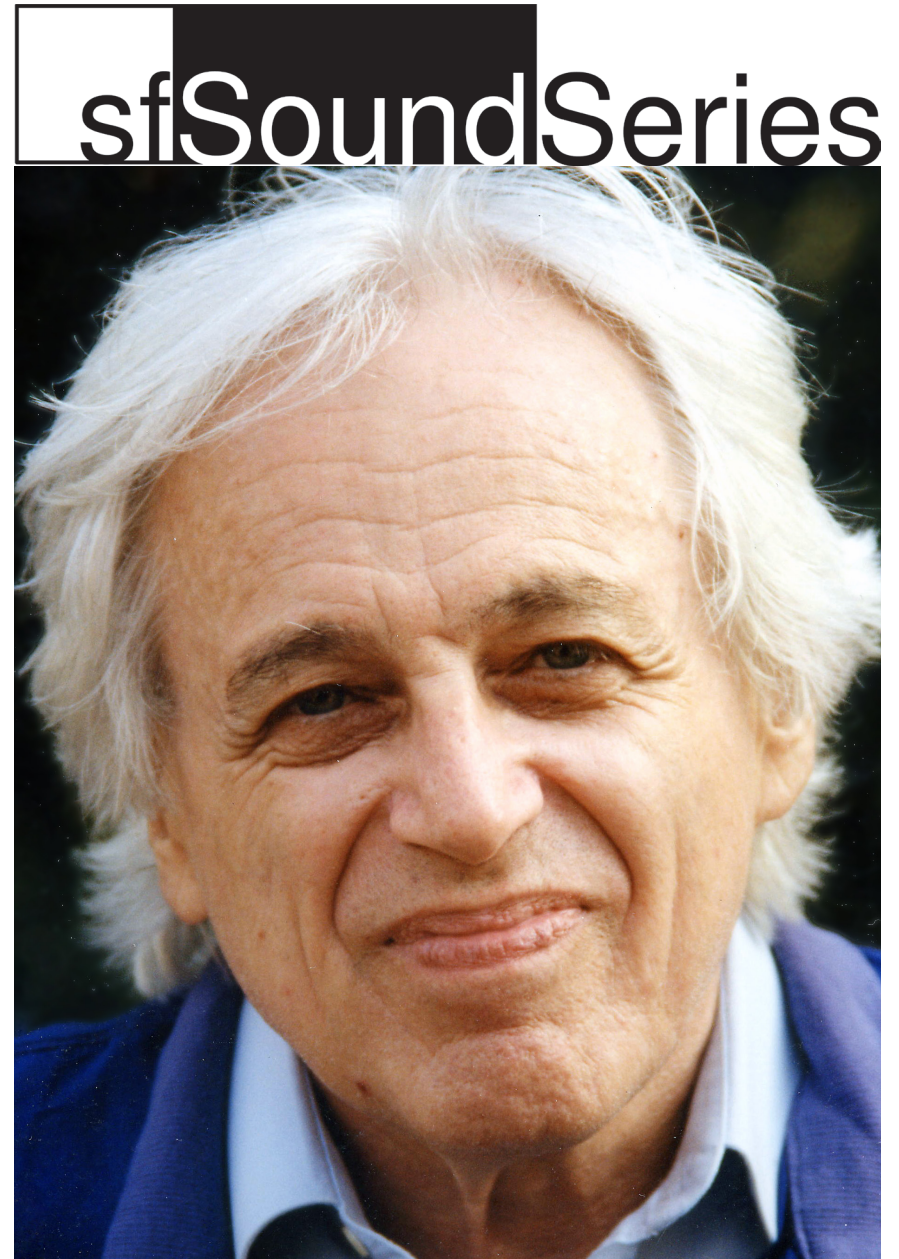
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Small Packages  
January 23, 2010  
San Francisco Conservatory of Music

## Program

- fluere** (2009) Mauricio Rodriguez  
Graeme Jennings, violin; Alexa Beattie, viola  
Monica Scott, cello; Christopher Jones, piano
- Chamber Concerto**, op. 3 (second movement) (2009) Tom Dambly  
Tom Dambly, solo trumpet  
Kyle Bruckmann, oboe; Matt Ingalls, clarinet  
John Ingle, alto saxophone; Christopher Jones, piano  
Erik Ulman, violin; Alexa Beattie, viola; Monica Scott, cello  
Graeme Jennings, conductor
- Untitled II** (2009) David Coll  
Matt Ingalls, clarinet; Erik Ulman, violin  
Christopher Jones, piano
- Shh** (2009) Maggi Payne  
Kyle Bruckmann, English horn; Matt Ingalls, bass clarinet  
John Ingle, alto saxophone; Erik Ulman, violin  
Alexa Beattie, viola; Monica Scott, cello  
Christopher Jones, conductor
- String Trio** (2009) Nick Bacchetto  
Graeme Jennings, violin; Alexa Beattie, viola; Monica Scott, cello  
Christopher Jones, conductor
- Pen and Pencil Drawer** (2009) Canner MEFE  
Kyle Bruckmann, oboe; Matt Ingalls, clarinet
- Gobble** (2009) Dan Becker  
Matt Ingalls, bass clarinet  
John Ingle, alto/baritone saxophones  
Christopher Jones, piano  
Graeme Jennings, violin; Monica Scott, cello

From time to time sfSound shares publicity with similar groups doing similar concerts. Here is a great program by our friends the Left Coast Ensemble:

The Left Coast Chamber Ensemble presents *Harpsichord Redux*, a program showcasing the harpsichord's many possibilities. Music of Ligeti, Falla, Bach and Dan Becker is featured alongside a world premiere by Eric Zivian. The program will be presented twice, on Thursday, January 28 at 142 Throckmorton Theatre, Mill Valley and Monday February 1 The Green Room, 401 Van Ness, San Francisco. Both shows begin at 8pm. For more information or tickets visit our website: [www.LeftCoastEnsemble.org](http://www.LeftCoastEnsemble.org)

The harpsichord provided both structure and ornament to music in the Baroque era. In more recent music, the harpsichord has figured prominently as well. In *Harpsichord Redux*, Left Coast showcases the instrument's many possibilities, beginning with Bach's G major Trio Sonata — a piece unsurpassed in beauty in the centuries since it was written — and Ligeti's brief solo works, which are maddening, hilarious and ecstatic all at once. We are excited to present works by two Bay Area composers: *Tamper Resistant* by Dan Becker and a world premiere by Eric Zivian, as well as the harpsichord concerto written by Manuel de Falla. Eric Zivian and guest artist Katherine Heater are the featured harpsichordists.

J.S. Bach *Trio Sonata in G Major* BWV 1039  
Dan Becker *Tamper Resistant* for harpsichord and chamber ensemble

György Ligeti *Hungarian Rock* and *Continuum*  
Eric Zivian *Concerto for harpsichord and chamber ensemble* -  
PREMIERE

Manuel de Falla *Concerto for Harpsichord Flute, Oboe, Clarinet, Violin and Cello*

Tickets are available online at [www.LeftCoastEnsemble.org](http://www.LeftCoastEnsemble.org)  
\$20 general/\$15 senior, student

<b>Castings</b> (2009)	Kyle Bruckmann, English horn John Ingle, alto saxophone Christopher Jones, piano	Theresa Wong
<b>Secret Mobilization</b> (2009)	Kyle Bruckmann, English horn John Ingle, alto saxophone Erik Ulman, violin Alexa Beatte, viola Monica Scott, cello	Greg Saunier
<b>to disassemble and reconstruct</b> (2009)	Kyle Bruckmann, English horn Matt Ingalls, bass clarinet John Ingle, baritone saxophone Alexa Beattie, viola Monica Scott, cello Christopher Jones, conductor	Heather Frasch
<b>Chamber Concerto</b> (1970)	1. <i>Corrente (fliessend)</i> 2. <i>Calmo, sostenuto</i> 3. <i>Movimento preciso e meccanico</i> 4. <i>Presto</i>	György Ligeti
	Stacey Pelinka, flute/piccolo Kyle Bruckmann, oboe/English horn Peter Josheff, clarinet Matt Ingalls, clarinet/bass clarinet Monika Warchol, horn Colby Wiley, trombone Ann Yi, piano/celeste Hadley McCarroll, harpsichord/organ Graeme Jennings, violin Erik Ulman, violin Alexa Beattie, viola Monica Scott, cello Richard Worn, contrabass Christopher Jones, conductor	

Please turn off phones and other noisemaking devices.

**Mauricio Rodriguez: *fluere***

The framework of *fluere* is a harmonic sequence that progresses according to different levels of 'harmonicity.' The consonance/dissonance of each chord is modeled through the observation of a typical sensorial phenomenon that relates simple integer frequency ratios with intervallic relationships perceived as 'smooth' or 'terse.' These proportional ratios are used to define the length of each section as well as the rhythmical patterns of the piece. When harmonicity is highly unstable (rather dissonant or inharmonic) the harmonic progression either starts a new process or extinguishes the overall musical flow. -MR

**Mauricio Rodríguez** (1976) earned his Bachelor's degree in composition at the Laboratory of Musical Creation led by Julio Estrada in The National University of Mexico. He has a Masters in Sonology granted by the Royal Conservatory The Hague in The Netherlands, where he studied with Clarence Barlow (composition) and Paul Berg (Computer Programming). During 2005-2006 he completed the one-year course at the Centre de Creation Musicale Iannis Xenakis in Paris, France. Currently he is pursuing the Doctor of Musical Arts program in composition at Stanford University with Brian Ferneyhough as advisor.

**Tom Dambly: *Chamber Concerto*, op. 3 (Second Movement)**

*Chamber Concerto*, op. 3 (Second Movement) is the second movement of a concerto for trumpet and seven instruments (oboe, clarinet, saxophone, violin, viola, cello and piano) to be premiered later this year.

The work freely juxtaposes a number of compositional techniques, including a variety of twelve-tone operations, a few permutations of intervallic cells, a brief flirtation with suspended tonality, and in the spirit of tonight's theme, some micropolyphonic textures inspired by Ligeti's *Kammerkonzert*.

In composing this movement, I was interested in exploring subtleties of timbre and articulation in the context of a narrow pitch and dynamic range. Occasional, brief excursions from this restricted environment evoke the notion of tonal "quantum fluctuations" or sudden changes in musical energy. The solo part alternately emerges from and opposes this energy, ultimately following the ensemble to complete stasis. -TD

**Tom Dambly** has performed as a soloist, improviser, and ensemble musician with sfSound, Berkeley Contemporary Chamber Players, Cal Arts New Century Players, University of California San Diego's SONOR, Mills College Contemporary Ensemble, the Berkeley Symphony, and at the Aspen Music Festival.

Special thanks to:

Lowell High School,  
Dominique Pelletey,  
KFJC,  
Graham Connah,  
Phillip Greenlief,  
Dan Becker,

and all the composers and performers featured on tonight's program.

This concert was funded in part by Grants for the Arts/San Francisco Hotel Tax Fund and San Francisco Friends of Chamber Music Musical Grant Program.



**sfSound** is an affiliate of, and is fiscally sponsored by, the San Francisco Friends of Chamber Music, a not-for-profit organization dedicated to the service of chamber music in California. **sfSoundSeries** is made possible by the fiscal sponsorship of the San Francisco Friends of Chamber Music. We gratefully acknowledge the support of the Zellerbach Family Foundation, San Francisco Grants for the Arts, and Mark Applebaum and Christopher Burns.

For more information visit [www.sfsound.org/series](http://www.sfsound.org/series), or email us at [series@sfsound.org](mailto:series@sfsound.org) to be added to our events announcement list!

B.M. from the Oberlin Conservatory of Music, where she studied with Roland Pandolfi.

**Richard Worn**, bassist, hails from the Deep South Bay. He is the director, president, librarian, personnel manager, and assistant stage manager for the Worn Chamber Ensemble. He is Principal Bass of the San Jose Chamber Orchestra, Assistant Principal Bass with the Marin Symphony and performs with many other ensembles in the Bay Area.

Pianist **Ann Yi** is an active soloist and chamber musician in the Bay Area with a broad range of musical interests, ranging from Baroque to contemporary music. She performs with the San Francisco Contemporary Music Players and the sfSoundGroup, and has performed with Earplay, the Adorno Ensemble, and the Alexander String Quartet. Ann has premiered numerous works by many of the leading composers of our time. She has appeared nationally and internationally at various venues including a recent performance at the 2009 MANCA New Music Festival in Nice, France. Ann received a DM and MM in Piano Performance at Indiana University Jacobs School of Music and a BM at San José State University. Her performances are featured on *Music from Stanford Vol. 1* (2005) and *Vol. 2* (2008) released by Innova Records and *Catfish* (2003) released by Tzadik Records. In addition to her private studio, she is currently a faculty member at Cañada College and Skyline College.

Tom has premiered many new works by composers from the US, Europe and Japan, including the US premiere and first recording of *Aïs* by Iannis Xenakis, the world premieres of Luciano Berio's *Requies* and Vinko Globokar's *Laboratorium*, the US premiere of John Cage's *Ocean*, and the West Coast premiere of Olivier Messiaen's *Éclairs sur l'au-delà*.

As an improviser, Tom has recorded in a variety of settings, including a solo appearance with the Gamelan Sekar Jaya in a tribute to Sun Ra, with several Bay Area improvising ensembles, and on various alternative and electronica titles. As a composer, Tom has explored resonance, timbre, and theatrical aspects of performance in works for solo trumpet and for improvising ensembles in classical and jazz genres.

Tom is the translator of *The Trumpet Book*, an illustrated history of the instrument and its repertoire. He is also active as an audio consultant and producer with numerous classical and jazz credits, including a Grammy-winning album.

For more information, visit [www.dambly.com](http://www.dambly.com).

#### **David Coll: *Untitled II***

*Untitled II* is the second in an ongoing series of works written that deal with musical material alone and, to the best of my knowledge, there isn't much else to it. I find myself often envious of visual artists that can just title work after work *Untitled* and that's that; composers, on the other hand, are left always having to explain what it's 'all about,' often writing elaborate titles and program notes. Sometimes that gets me too, but not always.

This piece is dedicated to Matt Ingalls, Erik Ulman, and Chris Jones. These three are not only fantastic musicians but fantastic composers as well, and I hope they understand what I'm talking about! -DC

**David Coll** (b.1980, New Jersey) is a San Francisco-based composer focusing primarily on chamber music. Through ongoing emphasis in notation, the visual, and technology, his works create situations that investigate the physical presence of performers onstage. Through this investigation, sounds, interaction, motion, all are considered as material, and the results vary between what might be considered wholly music, theatre, or some mix of the two.

David has studied at the University of Illinois, IRCAM, and the University of California-Berkeley. After recently returning from two years in Paris, his work is slowly gaining exposure in Europe with performances at festivals such as the World Music Days/Gaida Festival, Gaudeamus

Music Week, Voix Nouvelles (Abbaye de Royaumont), as well as with collaborations with musicians such as cellist Severine Ballon, soprano Donatienne Michel-Dansac, baritone Lionel Peintre, pianist Sebastian Berweck, bassist Nicolas Crosse and Ensemble Multilaterale. David studies primarily with Edmund Campion and Erik Ulman, and has studied in masterclass settings with composers Brian Ferneyhough, Alvin Curran, and Philippe Leroux, to name a few. He is active at CNMAT (center for new music and audio technologies) and is a member of Poto, an artists group in California (potoweb.org)

**Maggi Payne: *Ssh***

*Ssh*'s breathy gestures reflect the wind traveling through the space. The trajectory moves back and forth across the two groups of performers as it wafts out through the audience. High shimmering night sounds and the sounds of branches clicking together as gusts of wind blow through an imagined grove of trees, conjuring auditory and visual memories of other places.

The score is a graphic score that incorporates improvised sections. Timbre, amplitude, timing, and durations are notated, but not focused pitch in this primarily unpitched work.

This work was commissioned by sfSound in 2009 for performance by the sfSoundGroup in 2010. -MP

**Maggi Payne** is Co-director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area (USA) where she teaches recording engineering, composition, and electronic music. She also freelances as a recording engineer/editor and historical remastering engineer.

She has composed music for dance, theatre, and video, including the music for Jordon Belson's video *Bardo*. She has collaborated for several years with video artist Ed Tannenbaum in his *Technological Feet* performances.

She has had performances of her works throughout the Americas, Europe, Japan, and Australasia, has received two Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts, and video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program, and has received four honorary mentions from Bourges and one from Prix Ars Electronica.

Her works are available on Starkland, Lovely Music, Music and Arts, Centaur, Ubuibi, MMC, CRI, Digital Narcis, Frog Peak, Asphodel, and /

and the University of Illinois at Urbana-Champaign, and his music has been performed across the U.S., Europe, and Australia by such notable interpreters as Magnus Andersson, the Arditti Quartet, Séverine Ballon, Anthony Burr of Elision, the Cygnus Ensemble, John Mark Harris, Colin McAllister, the New York New Music Ensemble, the Nieuw Ensemble, NOISE, Ian Pace, Plus-Minus, the sfSoundGroup, and SONOR. His *Third String Quartet* was premiered at the Künstlerhaus Boswil in October 2005 by the Arditti Quartet, and subsequently performed at the Bern Biennale. In December 2006 Ulman was awarded a commission from the Fromm Foundation at Harvard for *Canto XXV*, written for Rohan de Saram. He has also received support from the American Music Center, Subito, and Meet the Composer, and was a composer-in-residence at Musiques démesurées in Clermont-Ferrand in June 2007. He was a Hewlett Honorary Fellow at the Djerassi Program in Woodside in Summer 2008 and a guest at Akademie Schloß Solitude in Stuttgart in May 2009. Ulman has written about contemporary music in several book contributions and in such journals as *Musik und Ästhetik*, *Perspectives of New Music*, and *Open Space*, of which he is a contributing editor. As a violinist, Ulman has played with SONOR and the Theatre of Eternal Music String Ensemble. Since 2004 Ulman and Marcia Scott have organized six Poto Festivals, gathering artists in various media for collaboration and exchange in Grass Valley, California (potoweb.org).

**Monika Warchol**, horn, recently received her M.M. from the San Francisco Conservatory of Music, where she studied with Jonathan Ring, Bob Ward, and Bruce Roberts. An active freelancer, Monika has performed with many Bay Area orchestras, including the San Francisco Symphony. She plays principal horn with Symphony Parnassus, a Bay Area community orchestra, with whom she premiered SFCM faculty member David Garner's horn concerto this past spring. She is also a member of the Magik\*Magik Orchestra, an ensemble created to simplify the collaborative process between independent rock musicians and classical artists. In May 2009, Magik\*Magik performed in concert with artists Sting, Bob Weir, Narada Michael Walden, The Supremes' Mary Wilson, The Fifth Dimension's Marilyn McCoo and Billy Davis, Jr. and others. In November 2008, Monika was selected to participate in the Winds and Brass Orchestral Repertoire Professional Training Workshop through Carnegie Hall's Weill Institute. This summer, Monika was a fellowship recipient with the American Academy of Conducting Orchestra at the Aspen Music Festival and School, where she studied with John Zirbel. Some of Monika's previous summer engagements include the Aspen Music Festival, Eastern Music Festival, Oberlin-in-Italy, International Chamber Music Workshop (Pulawy, Poland), the International Lyric Academy in Rome, and the Junges Klangforum tour of Poland, Germany, and the Czech Republic. A native of Savannah, Georgia, Monika received her

panies, including: San Francisco Opera and San Francisco Opera Center, Festival Opera, and Berkeley Opera. In the spring of 2006 and 2007 Ms. McCarroll was on the musical staff of the Royal Danish Opera in Copenhagen, Denmark; in 2008 she was on the music staff of the Utah Festival Opera. She has collaborated frequently with Kent Nagano and the Berkeley Symphony, as musical preparer for concert performances of operas by Elliott Carter, Phillipe Manoury, and Unsuk Chin. She is the founding pianist of Bay Area vocal-instrumental trio The Mirage Ensemble, with whom she led master classes in chamber music and vocal accompaniment at Northwestern University. Since 2006 she has performed with cellist Monica Scott as martha & monica, a cello-piano duo. Ms. McCarroll received Bachelor's and Master's degrees in piano performance from the University of Texas at Austin. <http://www.mirageensemble.com>

**Stacey Pelinka** is a native of the Bay Area. She is a member of the Left Coast Chamber Ensemble and the Worn Chamber Ensemble, and has also performed contemporary chamber music with the San Francisco Contemporary Music Players, Earplay, the San Francisco Symphony's Mavericks Festival, and the Silk Road Ensemble, among others. Stacey is principal flutist with San Francisco Opera's Merola Program productions, and plays second flute with the Santa Rosa Symphony and the Midsummer Mozart Festival. She is also a certified Feldenkrais Method practitioner and studies the martial art of aikido. She attended Cornell University and the San Francisco Conservatory, where she studied with Timothy Day.

**Monica Scott**, cellist, has performed throughout the United States, in almost every European country, Argentina, Canada and South Korea, engaging audiences with her energetic, eloquent playing. Her wide stylistic range and interests span baroque and classical repertoire through avant-garde and improvised music. Currently she is active with sfSound, and with her duo martha & monica with pianist Hadley McCarroll. Their first CD was just released, featuring works by Beethoven, Carter, Poulenc and Boulanger. Monica holds degrees from the Oberlin Conservatory of Music and the Sweelinck Conservatorium Amsterdam. A devoted teacher, Monica serves on the faculties of the San Francisco Conservatory of Music Preparatory Department, The Crowden School, and College Preparatory School, as well as maintaining an active private studio in Oakland.

**Colby Wiley** plays trombone.

**Erik Ulman** teaches composition and theory at Stanford University. He studied composition at UCSD with Brian Ferneyhough, and with Helmut Lachenmann at the Stuttgart Musikhochschule. He has taught at UCSD

OAR, Ubuibi, and Mills College labels.

**Nick Bacchetto: *String Trio***

*String Trio* explores the possibility of extrapolating a series of transformative processes from the idiosyncrasies of the microstructures, then mapping them on to progressively larger structural units. While, initially, this procedure is obfuscated by the density and complexity of the individual lines, it grows ever more apparent as textural homogeneity ensues. -NB

**Nick Bacchetto** is a native of the Bay Area, and is currently finishing his BM in composition at San Francisco State University.

**Canner MEFE: *Pen and Pencil Drawer***

*Pen and Pencil Drawer* was initially created as a digital mimicry utilized to describe the analog sounds of rifling through a drawer filled with pens and pencils. This work for clarinet and oboe is stage 2 of the piece. It is written notation which mimics the digital music. "Natural sounds" in the universe are created constantly in real time much easier than any written or digitally collaged piece of music. *Pen and Pencil Drawer* was created with a palate of natural sounds as instrument and muse. It is an homage to the pleasure of having ears as catchers' mitts for the daily sonic activities in the world. -CM

**Canner MEFE** is a digital alias.

**Dan Becker: *Gobble***

Not wanting the program note to my short piece *Gobble* to be longer than the work itself, the simplest thing is to say that while my own compositional style usually gets tagged with the "post-minimalist" label, Ligeti's *Chamber Concerto* has always been one of my very favorite pieces. So in the end *Gobble* is the result of an almost chemical reaction between these seemingly disparate influences. The piece was a great pleasure to write, and my sincere thanks go out to the sfSound folks for asking me to contribute to this project. -DB

San Francisco Conservatory of Music professor **Dan Becker** received his D.M.A., M.M.A., and M.M. in Composition from Yale University, and his B.M. from the Conservatory. His teachers include Jacob Druckman, Elinor Armer, Martin Bresnick, Louis Andriessen and Terry Riley. Awards and grants include those from the American Academy of Arts and Letters, Meet the Composer, the Mary Flagler Cary Charitable Trust, the Aaron Copland Fund for Music, ASCAP, the Jerome Foundation and the San Francisco Arts Commission. He is the founder and Artistic Director of the Common Sense Composers' Collective, an eight-member SF/

NYC-based composers' group that has collaborated with such ensembles as the Meridian Arts Ensemble, the New Millennium Ensemble, Twisted Tutu, the Dogs of Desire Ensemble, Essential Music and the American Baroque period instrument ensemble. CDs of works by the collective can be found on the CRI and Santa Fe New Music labels. He currently serves on the board of directors of the American Music Center.

**Theresa Wong: *Castings***

*Castings*: 1 : something (as the excrement of an earthworm) that is cast out or off (primal product of the creative process) 2 : the act of one that casts: as a : the throwing of a fishing line by means of a rod and reel (in soundmaking, the English horn as the principle caster, sending out varying frequencies through multiphonics to which the alto saxophone and piano then respond; or in a larger picture, performance and music making as acts of casting vibrations; sending something off in order to locate oneself) b : the assignment of parts and duties to actors or performers (a central question of composition concerning the roles of the composer and performer) 3 : something cast in a mold (to break out of). -TW

**Theresa Wong** is an improviser and composer whose work encompasses music, theater and the visual arts. Her current projects include *O Sleep*, an improvised opera launched at the Headlands Center for the Arts which explores the conundrum of sleep life; *Disasters of War*, a duo performed with Carla Kihlstedt for violin, cello and two voices inspired by Francisco Goya's etchings; and a solo album of songs. She has collaborated with Ellen Fullman, Gianni Gebbia, Anna Halprin, ROVA Saxophone Quartet, Joan Jeanrenaud and Dohee Lee. Wong holds an MFA in performance and improvisation from Mills College.

**Greg Saunier: *Secret Mobilization***

*Secret Mobilization* was written in my head over a period of 10 years. -GS

**Greg Saunier** holds a B.A. in Music Composition from Oberlin College and a M.A. in Music Composition from Mills College. He resides mostly in transit, touring with his group Deerhoof for which he plays drums. Greg wants to thank sfSound for the invitation to participate in another of their great concerts, and for their continued existence against the odds.

**Heather Frasch: *to disassemble and reconstruct***

In just 4 minutes, *to disassemble and reconstruct* seeks to underline the sonic relationships between the various instruments, but with constant motion and change. It draws out the similarities between the instruments' sonic possibilities, as well as creating new sounds through the juxtaposition of material, and the superimposition of characteristics from one sound onto another. The material of the piece straddles the lines

numerous international festivals and appeared as guest Concertmaster of the Adelaide and Melbourne Symphony Orchestras and guest Associate Concertmaster of the Sydney Symphony. In July 2009 he was appointed Senior Lecturer in Violin at the Queensland Conservatorium Griffith University, in Brisbane, Australia, and now enjoys a bi-coastal existence.

**Christopher Jones** is a composer, pianist and conductor based in San Francisco. He has received commissions from the Koussevitzky Foundation, the Callithumpian Consort and the American Composers Forum, and has performed at venues including the Darmstadt Ferienkurse, the Ictus International Composition Seminar in Brussels, Merkin Hall in New York and the Milwaukee Art Museum. Christopher has given many premieres and enjoys working closely with composers. He brings his interests in composition, performance and improvisation together in his work as pianist, conductor and co-director of the innovative new music group, sfSound.

Christopher completed a doctorate in composition at Stanford University, where he studied with Brian Ferneyhough and Jonathan Harvey, and also earned degrees in composition from the University of Calgary, studying with Allan Gordon Bell, and in piano performance from Indiana University and the New England Conservatory, studying with Evelyne Brancart and Patricia Zander.

**Peter Josheff** is a founding member of Earplay and is also a member of the Paul Drescher Ensemble, the Emyrean Ensemble, and the Berkeley Contemporary Chamber Players. He performs frequently with the San Francisco Contemporary Music Players, Melody of China, and Composers Inc. He has performed on many commercial recordings.

Peter's recent works include *Caught Between Two Worlds, Three Poems by Dorothy Cary* (2009); *Inferno* (2008), a chamber opera; *INFERNO Instrumental Suite* (2009); and *Viola and Mallets* (2007). A long-time collaboration with poet Jaime Robles has seen the creation of a number of works for voices and instruments, including *Diary* (2002), *3 Hands* (2003), *House and Garden Tales* (2006), and *Inferno*. His work has been performed by the Laurel Ensemble, Earplay, the Emyrean Ensemble, San Francisco Cabaret Opera, and on his own Sonic Harvest concert series. He is currently writing a new work for the Laurel Ensemble, and is planning a new opera, *Keeping Vows*, with novelist Dorothy Bryant.

Hailed for her "lively and exhilarating playing" (*San Francisco Classical Voice*), pianist **Hadley McCarroll** is a well-known musical presence throughout the San Francisco Bay Area. A highly sought-after collaborative artist, Ms. McCarroll enjoys working with many of the local com-



and other orchestras and chamber ensembles throughout the region while joining forces with Quinteto Latino and sfSound. Bruckmann earned undergraduate degrees in music and psychology at Rice University and a Masters degree at the University of Michigan.

Clarinetist, composer, improviser, and computer musician **Matt Ingalls** is the founder and co-producer of sfSound. Matt holds degrees in music composition from The University of Texas at Austin and Mills College. Matt has lived in Oakland since 1994. [sfsound.org/matt](http://sfsound.org/matt)

Saxophonist/composer/improviser **John Ingle** is originally from Memphis, TN and now resides and works in San Francisco. His music is informed and influenced by contemporary concert music, improvised music, electronic music, jazz, various Asian folk music traditions, and the blues and gospel of his native Southeast US. He collaborates with electronics innovator Laetitia Sonami, and in duo with NYC-based composer/dulcimerist Dan Joseph and is a founding member of the sfSoundGroup. John's solo saxophone music emphasizes multiphonics, vocal harmonics and subtle control of extended saxophone techniques, while his chamber music explores such musical parameters as spiral time, linear pulse, and non-linear harmony, and indulges in both simple resonance as well as complex timbre and auditory sleights-of-hand.

Australian violinist and violist **Graeme Jennings** (b. 1968) studied in the USA and Australia. Formerly a member of the legendary Arditti String Quartet (1994-2005), he has toured widely throughout the world, made more than 70 CDs, given over 300 premieres and received numerous accolades including the prestigious Siemens Prize (1999) and two Gramophone awards. As a recitalist, Mr Jennings has a wide repertoire ranging from Bach to Boulez and beyond. His main focus these days is on chamber music, as well as being an enthusiastic proponent of new music. He has worked with and been complimented on his interpretations by many of the leading composers of our time. After hearing him give the Australian premiere of his *Partita* in 1987, Lutoslawski described Graeme as an "inspired performer". In recent seasons, he has given performances of Berg's *Violin Concerto*, and in 2003, the first Australian premiere of Ferneyhough's *Terrain* with the Elision Ensemble. In 2005, Graeme moved to San Francisco, where he enjoys pursuing a wide range of musical activity.

In addition to his solo and chamber music work, he performs regularly with the San Francisco Contemporary Music Players, Elision, Adorno Ensemble, and sfSound. He has served on the faculties of Mills College, UC Berkeley and Stanford University. In recent years has appeared at

between being heard as a texture or a gesture. Nothing lasts for long; as soon as a moment is established, it is ripped apart and transitioned into another idea. The same material is constantly being re-explored and re-presented. They are never transitioned in the same way, some gradually, some violently, some quickly, some subtly. Varying durations of sections, transitions, and change are all explored. In order to fully exploit the potential of the material, sections of the piece were composed out in different ways. The result is a short piece that throws the listener into a state of unrest and disorientation to the listening experience. -HF

**Heather Frasch** is a Bay Area composer of acoustic and electroacoustic, flutist and improviser. Her works have been performed throughout the United States, Europe and Asia in festivals such as: Acanthes, IRCAM, the Moscow Autumn Festival, SICMF in Korea, Schloss Solitude Summer Academy, and Wellesley Composer Conference, to name a few. She is currently a Phd candidate at UC Berkeley /CNMAT, and also holds a silver medal from CNR in Lyon and Temple University.

#### **György Ligeti: *Chamber Concerto***

Ligeti embarked on his *Chamber Concerto* just after completing *Ramifications*. The *Chamber Concerto* was premiered on October 1, 1970 in Berlin by the ensemble Die Reihe, under the direction of Ligeti's like-minded colleague Friederich Cerha. Similarly to *Ten Pieces for Woodwind Quintet* (1968), each of the four movements focus on a particular quality of musical expression, rather than on a motivic or melodic base. Ligeti seems to be casting back to a similar approach found in Bartók, or even Bach, in a conscious consideration of music history that he seemed to avoid while developing his style in the decade or so after he had left Hungary.

The scoring for the *Chamber Concerto* is flute, clarinet (doubling bass clarinet, horn, trombone, harpsichord (doubling Hammond organ or harmonium), piano (doubling celeste), and solo strings. As he did in *Continuum* for harpsichord (1968) and *Ramifications* (1968-69), Ligeti superimposes rapidly articulated, simple motifs to form a glittering surface both moving and still. This is how the first movement of the *Chamber Concerto* begins; it continues in this fashion with some registral and dynamic variation until the three-minute mark. At that point, the ensemble interrupts the texture with a sustained E-flat in several octaves, a favorite Ligeti gambit mirroring both the first movement of the *Cello Concerto* (1966) and the first movement of the *Ten Pieces for Woodwind Quintet*. There is also a relatively brief moment of broad atonal melody in octaves before the *Chamber Concerto's* first movement ends. The second movement is timbrally quite different, with more defined gestures, and a generally greater tendency toward melody. Ligeti's harmonic language, which evolved from the virtually undifferentiated clusters in *Atmosphères* (1961), and be-

came more clarified in the *Ten Pieces* and *String Quartet No. 2*, is yet more refined and specific here. The third movement is an extended “roomful of clocks,” a clear example of Ligeti’s polymetric tendencies, of which there are shorter sections in the *Cello Concerto*, *String Quartet No. 2*, and, of course, the (literally) one-hundred metronomes of *Poème symphonique* (1962). Again in this movement, the listener perceives Ligeti’s increasing concern for distinct harmony. The fourth movement shows clearly the soloistic, “concerto” aspects of the piece. A solo clarinet tremolo becomes a fast ascending scale for several instruments; the rapidly cycling chromatic gestures form the fabric through which the occasional melody shines. The *Chamber Concerto* is the clearest link between Ligeti’s supersaturated textural music of the 1960s, and the harmonically clarified, polyrhythmic pieces of the 1970s (*Monument-Selbstoportrait-Bewegung* for two pianos) and the early 1980s (the *Horn Trio*). - from classicalarchives.com

Born in Dicsőszentmárton (today Tîrnăveni), Transylvania, on 28 May 1923, the son of Hungarian-Jewish parents, **György Ligeti** studied at the Klausenburg conservatory with Ferenc Farkas from 1941 to 1943, later (1945-49) at the Franz Liszt Academy in Budapest with Ferenc Farkas, Sándor Veress, Pál Járdányi and Lajos Bárdos. Very soon he developed the micropolyphony which later was to become one of the most significant features of his music. In his early pieces, such as the a-cappella choral work *Éjszaka Reggel* and his first successful work in the West, *Apparitions*, this style is already extremely distinctive. In December 1956, after the Hungarian Revolution, he fled to the west, for artistic and political reasons. Working as a free-lancer at the West German Radio electronic studios in Cologne (1957-58) he made an intensive study of the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez, which found its musical expression in *Artikulation* (1958). This work, with *Atmosphères*, the orchestral work he created in 1961, made Ligeti instantly well-known. In this piece, he worked almost completely without traditional melodic, harmonic and rhythmic parameters and concentrated on sounds with constantly changing textures. ‘Micropolyphony’, he once described, ‘means such a dense tissue that the individual parts become inaudible and only the resulting intermingling harmonies are effective as a form’.

After his intensive work in Cologne in the 1950s and the development of micropolyphony in the 1960s, Ligeti’s personal style became simpler and more transparent in the 1970s. And as if wanting to withdraw from the predominating musical tendencies, he began to use tonal sounds again. He said: ‘I no longer listen to rules on what is to be regarded as modern and what as old-fashioned.’ His only full-length stage work *Le Grand Macabre* was inspired by the theatre of the absurd and is teeming with operetta-like wit and black humour. The composer wanted to commu-

nicate more directly with audiences: ‘Stage action and music should be dangerous and bizarre, absolutely exaggerated, absolutely crazy.’

In the 1980s and 1990s, Ligeti began incorporating structural principles of African drumming music into his works. These polyrhythmic techniques form the basis of the three collections of his *Études pour piano* which are considered to be among the most important piano works of the late 20th century.

György Ligeti travelled a long road: from Romanian folk music and the tonal language of his fellow countryman Béla Bartók to his own cosmos of sounds. The mentor of a whole generation of composers, he wanted to ‘fuse the fear of death with laughter’.

Ligeti was honoured with all the world’s major musical awards, including the Grawemayer Award, the Praemium Imperiale, the Ernst-von-Siemens Music Award, the Sibelius Prize, and the Kyoto Prize. He died on 12 June 2006 in Vienna.

### About the performers

**Alexa Beattie** (originally from Scotland) has recently graduated with Honors from the Artist’s Certificate in Chamber Music Program at San Francisco Conservatory, where she studied with Paul Hersh and Jodi Levitz. As a soloist, Beattie has appeared with Glasgow’s Kelvin Ensemble, the new music group Symposia and in the Festival of British Youth Orchestras.

She is a recipient of the City of London’s Chartered Surveyors String Quartet Prize and as a Jerwood Scholar has attended the International Musicians Seminar Masterclasses at Prussia Cove. In the Bay Area, she is a founding member of the Picasso String Quartet, and most recently the One Art Ensemble. With diverse repertoire and expertise, Beattie’s deeply influential and inspiring collaborative partners have included Bonnie Hampton, Robert Mann, Ian Swensen, Paul Hersh, and Canada’s slam poetry champion Shane Koyczan.

Oboist **Kyle Bruckmann**’s creative work spans a dizzying aesthetic range, from a traditional Western classical foundation into genre-bending gray areas encompassing free jazz, electronic music and post-punk rock. International touring and appearances on more than 40 recordings have led to his recognition as “a modern day renaissance musician” (*Dusted Magazine*) and “a seasoned improviser with impressive extended technique and peculiar artistic flair” (*All Music Guide*). Since moving to the Bay Area in 2003, he has performed with the San Francisco Symphony