

presents...

JOHN ADAMS | Conductor
TIMO ANDRES | Piano
SARAH CAHILL | Piano
EDWIN OUTWATER | Conductor
LIBBY VAN CLEVE | English Horn
BEN VERDERY | Guitar
SF CONSERVATORY OF MUSIC BRASS SEXTET
SF CONSERVATORY OF MUSIC CHAMBER ORCHESTRA

Saturday, April 15, 2023 | 7:30pm

Herbst Theatre

INGRAM MARSHALL **Soe-pa**

BEN VERDERY, GUITAR

Authentic Presence

SARAH CAHILL, PIANO

Fog Tropes

EDWIN OUTWATER, SFCM BRASS SEXTET

INTERMISSION

Dark Waters

LIBBY VAN CLEVE, ENGLISH HORN

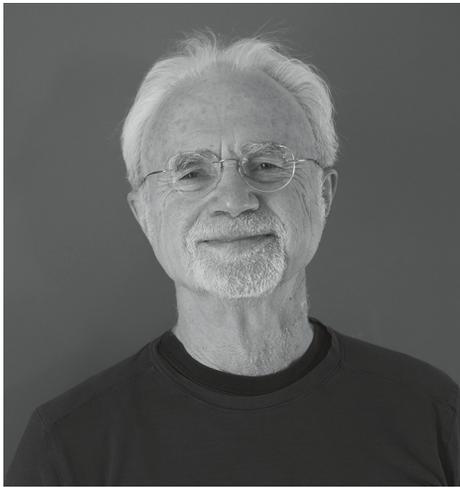
Flow

JOHN ADAMS CONDUCTING SFCM CHAMBER ORCHESTRA
WITH TIMO ANDRES, PIANO

This program is made possible by the generous support of David and Abby Rumsey

Hamburg Steinway Model D, Pro Piano, San Francisco

ARTIST PROFILES



Composer, conductor, and creative thinker—**John Adams** occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades are among the most performed of all contemporary classical music, among them *Nixon in China*, *Harmonielehre*, *Doctor Atomic*, *Shaker Loops*, *El Niño*, *Short Ride in a Fast Machine*, and *The Dharma at Big Sur*.

John Adams is a much sought-after conductor, appearing with the world's major orchestras, including the London Symphony Orchestra, the Concertgebouw Orchestra, the Berliner Philharmoniker, the BBC Symphony, the Santa Cecilia Orchestra and the Metropolitan Opera. His programming combines his own works with a wide variety of repertoire ranging from Beethoven, Mozart and Sibelius to Ives, Stravinsky, Carter, Reich, Glass, Zappa, and Ellington.

Since 2009 Adams has held the position of Creative Chair with the Los Angeles Philharmonic where he has been instrumental in the success of that orchestra's highly creative Green Umbrella new music series.

Through his conducting and commissioning of new works, Adams has become a significant mentor of the younger generation of American composers. His long history of performing new music was recognized by his receiving the 2021 Ditson Award from Columbia University "for exceptional commitment to the performance of American composers."

Born and raised in New England, the intellectual and artistic traditions of New England helped shape him as an artist and thinker. After earning two degrees from Harvard, he moved to Northern California

in 1971 and has since lived in the San Francisco Bay area.

Timo Andres (b. 1985, Palo Alto, CA) is a composer and pianist who grew up in rural



Connecticut and lives in Brooklyn, NY.

Notable works include *Everything Happens So Much* for the Boston Symphony, *Strong Language* for the Takács Quartet, and *The Blind Banister*, a concerto for Jonathan Biss, which was a 2016 Pulitzer Prize Finalist.

As a pianist, Timo Andres has appeared with the LA Phil, North Carolina Symphony, Albany Symphony, New World Symphony, and in many collaborations with Andrew Cyr and Metropolis Ensemble. He has performed solo recitals for Lincoln Center, Wigmore Hall, the Phillips Collection, and (le) Poisson Rouge.

Collaborators include John Adams, Becca Stevens, Jeffrey Kahane, Gabriel Kahane, Brad Mehldau, Nadia Sirota, Theo Bleckmann, the Kronos Quartet, and Philip Glass, with whom he has performed the complete Glass *Etudes* around the world. Andres also frequently works with Sufjan Stevens; his recording of Stevens's solo piano album, *The Decalogue*, has received widespread acclaim, and his upcoming recording of *Reflections* (with Conor Hanick) will be released in 2023.

In 2022-23, Andres performed Thomas Adès's *In Seven Days* with Ruth Reinhardt and the Louisville Orchestra; makes his solo recital debut at The Cliburn; co-curates programs honoring his teacher, Ingram Marshall, in New York and San Francisco; collaborates with Philip Glass and choreographer Justin Peck; and wrote a new orchestral piece for the Colorado Music Festival.

A Nonesuch Records and Yamaha/Bösendorfer Artist, Timo Andres is on the composition faculty at the Mannes School of Music at the New School.

Sarah Cahill, hailed as "a sterling pianist and an intrepid illuminator of the



classical avant-garde" by *The New York Times*, has commissioned and premiered over 70 compositions for solo piano. Composers who have dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Julia Wolfe, Roscoe Mitchell, Annea Lockwood, and Ingram Marshall. She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF). Recent and upcoming performances include The Barbican, The National Gallery, Carolina Performing Arts, Detroit Institute of Arts, the Black Mountain College Museum + Arts Center, MIT, and the Newport Classical Music Festival. In May she will premiere Viet Cuong's new piano concerto, *Stargazer*, with the California Symphony. Sarah's discography includes more than 20 albums, including *Eighty Trips Around the Sun*, a four-disc tribute to Terry Riley. Her latest recording project, a trilogy of albums titled *The Future is Female*, features 30 women composers, spanning the Baroque to new commissioned works, on the First Hand Records label. Sarah's radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 6 to 8 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and is a regular pre-concert speaker with the San Francisco Symphony and the Los Angeles Philharmonic.

A truly visionary conductor, curator and producer, **Edwin Outwater** regularly works with the world's top orchestras, institutions and artists to reinvent the concert experience. His effortless ability to cross genres has led to collaborations with a wide range of artists, ranging from Metallica to Wynton Marsalis, Renée Fleming and Yo-Yo Ma. He is, in the words of



his mentor Michael Tilson Thomas, “one of the most innovative conductors on the scene today.”

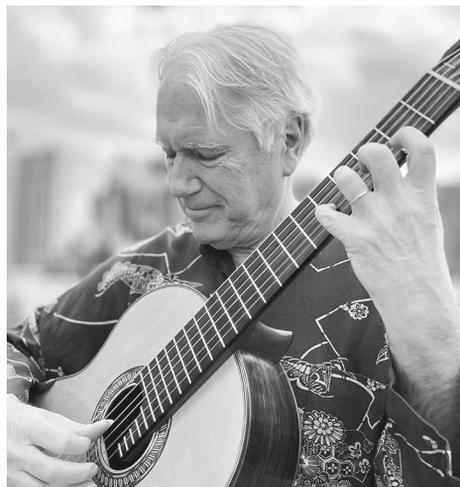
Edwin Outwater is Music Director of the San Francisco Conservatory of Music, overseeing their ensembles, as well as shaping the artistic initiatives of this dynamic institution as a whole. He is also Music Director Laureate of the Kitchener-Waterloo Symphony which he led from 2007–2017.

Recent appearances include performances with the New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, San Diego Symphony, Houston Symphony, Seattle Symphony and New World Symphony as well as the Royal Philharmonic Orchestra in a multi-concert series opening the Steinmetz Hall in Florida. As a producer and musical advisor for the National Symphony Orchestra’s 50th Anniversary Concert at the Kennedy Center, he collaborated with a cast of artists including *Common*, Renée Fleming, Audra MacDonald and Christian McBride.

In 2022 Outwater was featured in several prominent recordings. He conducted the Chicago Symphony in the Sony Classical release of Mason Bates’s *Philharmonia Fantastique*. He was also Associate Conductor for the Sony Classical release *A Gathering of Friends*, with John Williams, Yo-Yo Ma and the New York Philharmonic. He features prominently in Metallica guitarist Kirk Hammett’s solo debut EP, *Portals*, as co-songwriter, arranger, orchestrator and keyboardist.

Described as “expert” by the *Washington Post*, “dazzling” by the *San Francisco Chronicle*, and “absolutely exquisite” by *Paris Transatlantic*, **Libby Van Cleve’s** most extreme moniker was from the *Hartford Courant* which dubbed her “the double reed queen of the new music world.” Van Cleve is recognized as one of the foremost interpreters of chamber and contemporary mu-

sic for the oboe. Her playing can be heard on the New Albion, Tzadik, New World, OODisc, Braxton House, What Next?, CRI, Artifacts, and Centrediscs CD labels. She is the author of *Oboe Unbound*, a book on contemporary oboe techniques published by Rowman and Littlefield, and co-author of the award-winning book/CD publication, *Composers’ Voices from Ives to Ellington*, Yale University Press. She is the editor of *Six Suites*, oboe performance editions of Bach’s cello suites, published by T.D. Ellis Music Publishing. Ms. Van Cleve received her DMA from Yale School of Music, her MFA from California Institute of the Arts, and her BA, Magna cum Laude, from Bowdoin College. She is the oboe teacher at Connecticut College and Wesleyan University and Director of Yale’s Oral History of American Music. Her former teachers have included Ronald Roseman, Allan Vogel, and Basil Reeve. See LibbyVanCleve.com for more information.



Called an “iconastic player” by *The New York Times*, **Ben Verdery** has performed throughout Europe, North/South America, Europe, Australia and Asia, including at the Metropolitan Opera, Chamber Music

Society of Lincoln Center, Wigmore Hall, Concertgebouw, 92NY Kaufmann Auditorium, and guitar festivals around the world. Throughout his career, Verdery’s recitals have been noted for lyricism, invention, complexity, dynamism, and eclecticism.

As a recording artist, Ben’s discography is extensive, with over 17 recordings. He has released albums of original and arranged material. Verdery has composed works for classical and non-classical guitar, for solo and duo, guitar quartets, chamber groups and orchestras, for himself and others including The Assad Duo, Los Angeles Guitar Quartet, guitarists David Russell, Scott Tennant, David Tanenbaum, John Williams, and John Etheridge.

Many of the leading composers of our time have created music for Ben, including Ezra Laderman, Daniel Asia, Martin Bresnick, Bryce Dessner, Javier Farias, Aaron Kernis, John Anthony Lennon, David Leisner, Hannah Lash, Ingram Marshall, Anthony Newman, Roberto Sierra, Van Stiefel, Christopher Theofanidis, and Jack Veas.

Since 1985 Ben has been guitar professor at the Yale School of Music, Artistic Director of 92NY’s Art of the Guitar series from 2007 to 2020 and Producer of his Maui Summer Master Class since 1999.

PROGRAM NOTES

INGRAM MARSHALL
(1942–2022)

Soe-pa

I never would have written a piece for guitar without the encouragement and help of my dear friend, Ben Verdery. Ben’s fearless wading into the murky waters of pedal-operated effects hardware in real time allowed me to compose for him in my own eccentric manner of employing rather old-fashioned digital delay tactics.

But the music is not about the technology at all; with much valor and hope, it leaves all that in the dust and becomes simply a musical statement. Therefore, I shall say no more about the actual electronics employed!

“Soe-pa” is a Tibetan word for “patience.”

Soe-pa was composed in 1999, on commission from Benjamin Verdery with assistance from the Gilmore Music Library at Yale University. It was recorded and released on the New Albion Label in 2006.

Authentic Presence

Authentic Presence attempts to project a continuous state of mind or presence.

A study in shifting patterns and emergent textures, this solo piece for pianist Sarah Cahill draws on both the Romantic piano tradition and 1970's West Coast minimalism. Marshall explores the timbral variety of the piano through a series of evolving figurations (and, occasionally, stark juxtapositions) plucking melodies from an astonishing variety of textures, many of which seem to be the work of more than two hands. Some of the material is based on ideas from his Piano Quartet ("In My End is my Beginning"). The title comes from Chögyam Trungpa: "The cause or the virtue that brings inner authentic presence is emptying out and letting go."

—Courtesy Peermusic Classical

Fog Tropes

Fog Tropes was composed in San Francisco in 1981 at the behest of John Adams, who was then organizing a concert series for the San Francisco Symphony called "New and Unusual Music." A few years earlier I had put together a tape piece called simply "Fog" which used ambient sounds from around the San Francisco Bay. That ten-minute piece became the underlying "bed" for the live instrumental parts (six brass instruments, amplified and slightly reverberated).

Its first performance was in the Japan Center Theater on one of those ground-breaking programs which Adams organized as the first composer-in-residence with the San Francisco Symphony, although the players were actually students from the San Francisco Conservatory of Music. A few years later, the Symphony proper performed it on their regular subscription concerts, Edo de Waart conducting. It has been performed many times all over the world in spaces ranging from concert halls to churches, state capitol domes, and even a slow moving river barge.

Two recordings have been made, both with Adams conducting; the first is on New Albion Records, the second on Nonesuch.

The tape part not only uses maritime sounds for its constructive materials but vocal keenings and the unique sound of the Balinese gambuh, a long bamboo flute. Although the brass parts and tape sounds are distinct from one another there is an attempt to blend them so as to create a harmonious whole.

In the opening minute only the tape sounds are heard and then the horns begin their intertwining eighth notes of ascending twirls, which become more intense as the piece progresses. Trombones arrive underneath and the first cry-like utterances of the trumpets appear on top. The basic sound world of the piece is established. Midway through the piece a series of chordal ladders create a climatic feeling as the lowest fog horns become more assertive. This harmonic progression reappears at the end but in a more wistful, restrained manner.

Many people are reminded of the San Francisco Bay when they hear this music but for me it is a piece about memory and the feeling of being lost.

Dark Waters

Dark Waters, for English horn and Tape, was written in 1995 for oboist Libby Van Cleve. The English horn is amplified and processed through several digital delay devices and mixed live with the tape part. The tape part was created using raw materials garnered from sampling fragments of an old 78 rpm recording from the twenties of *The Swan of Tuonela* by Sibelius. The "low fi" sound and even the surface noise of the old acetate record, clearly heard at the very beginning of the piece, are essential to the dark qualities I tried to produce in this music. Those who know this old "war horse" will recognize familiar strains. Of course, the materials are highly processed so eventually the listener forgets about the original material and sinks into the re-created music itself, which fairly can be called a deconstruction.

Dark Waters is related to an older work of mine, *Sibelius in His Radio Corner*, in which I similarly processed—using tape loops and filters—a fragment from the Sibelius Sixth Symphony. That work had a specific image in mind – that of the Master of Järvenpää listening to his short wave radio and hearing, through all the static and noise, a strangely electronic version of his music. *Dark Waters*, on the other hand, is the result of my own clouded reading of this old favorite, a tone poem which is a musical depiction of the legendary swan who glides over the dark waters separating the world of the living from that of the dead, called "Tuonela" in the Finnish epic poem *Kalevala*. Although *Dark Waters* is a kind of homage to the great Finn, it's very much a creation of my own "radio corner."

Flow

When I was asked by the LA Phil to write a new piece for solo piano and chamber ensemble, what I came up with up with was not exactly a piano concerto but a concert of textures. I think of *Flow* as a series of connected textures that ebb and flow seemingly at random, but still in a greater context of a lucid, ineluctable movement. The piece consists of many smaller, moving ideas—almost minimal ideas—which, when heard in rapid close canonic movement, complement rapid movement on the surface.

The Sanskrit idea of Kali, so often associated with Tim Page, the music critic, from an early article of his, represents the paradox of extreme repetitive textures, the Hindu idea that static textures can be very moving. A composition of music can be quite repetitively constructed; Page called it "framing the river."

I've always believed in the affective power of music, that there are meanings behind the meanings. But sometimes the affective power of music can be overwhelming and we lose sight of the textural, coloristic "abstract" nature of music. The title of my piece, *Flow*, came to me after I had spent far too much time thinking about a title—it suddenly asserted itself. The music is all about flow, and I didn't realize this was the case until I heard how fluid and smoothly-running the material is. The fact that embedded in it there are music references to my colleagues and friends brings a happy note within a sacred note.

Both Timo (Andres) and John (Adams) have mined the veins of American sacred songs, as have I, but that's not the story here. This story is more about the flow of things and how they all connect within a sacred song, or an old hymn, if you please.

There are touches of Ivesean tunes or quotes that are rather hidden but nevertheless inform the structure and the "sound" of this music.

Flow is about continuity and pattern, as well as what "it's all about" and it is about something.

Thanks forever to my friends for roping me into this smooth-flowing "Kali" of a concert.

—Program notes by Ingram Marshall