

CONRAD PREBYS
MUSIC CENTER

GALA OPENING CONCERTS

MAY 8, 9

2009

*Be the sweet presence of a good diffused,
And in diffusion ever more intense!
So shall I join the choir invisible
Whose music is the gladness of the world.*

From "O May I Join the Choir Invisible!" (1884) by George Eliot

A good diffused. George Eliot's memorable expression conveys my sense of this wonderful new space. It is a manifest good, and its impact will surely resonate far beyond the UCSD community. But Eliot's expression also conveys my sense of what our Department has been at its best, and what it promises to be in the future. So on this momentous occasion in the history of our Department, as we celebrate the opening of our new home, let us reflect for a moment on how we arrived here.

In 1967, John Stewart, the founding Provost of Muir College was entrusted with establishing the arts departments here. His interest in creative practice and contemporary inquiry inspired him to take the unusual step of selecting a composer as the founding Department Chair. He approached the distinguished composer Ernst Krenek, who declined but recommended two of his former students, the emerging composers Will Ogdon and Robert Erickson. They both accepted and in turn invited their friend and collaborator, the conductor Tom Nee, to join them. Together, these three set the Department on its unique course, guided by the following mission: to teach music from the perspective of performers and composers, to focus on contemporary practices and experimentation, and to create what Erickson called "a community of musicians."

Soon other artists followed, including the distinguished brass instructor John Silber and composers Pauline Oliveros, Harry Partch, and Roger Reynolds. Reynolds, who arrived in 1969, solidified UCSD's commitment to musical innovation by creating the Center for Music Experiment, the first research unit in the history of the University of California that focused on the arts. Later, F. Richard Moore, who was recruited to become the second director of CME, led seminal work in digital audio technologies. As a result, UCSD came to be known, along with Stanford and MIT, as a leading center for computer music research.

All of the Department's founding faculty made this place a haven for those who wanted to study, experiment, and make music with rigor and creativity, free of the dogmas that dominated most schools of music. This has made UCSD an appealing destination for hundreds of graduate students who want something beyond a conventional musical education. They have come from throughout the United States, and from around the world, from Brazil to Tajikistan, from Iceland to Japan. After developing their talents, many have returned to enliven—and disrupt—the musical life of their countries of origin. What began as a quirky oasis, far removed from East Coast orthodoxies, has radiated outward and profoundly influenced the broader music world. In major music centers, from New York to Paris to Tokyo, "San Diego" is today recognized as a leading international center for contemporary music.

In this forty-second year of our Department's history, the opening of the Conrad Prebys Music Center allows us to begin a new chapter, enabling us to do everything we do better, and challenging us to rise to the quality of the spaces we now inhabit. Now we

have a concert hall and a music center that enables us to perform the music of the past in optimal conditions, while also providing us with the necessary tools to continue our tradition of discovery and invention. Indeed, the Conrad Prebys Concert Hall can be viewed as a physical manifestation of what the Department has always stood for. It demonstrates a mastery of basic principles, while also elevating those principles by pushing their limits. This is possible only with the freedom, respect, and even an expectation for innovation.

It borders on miraculous that UCSD, a state-funded institution, has managed to complete such a project at this particular moment in time. It was possible only because dozens of generous, talented, and dedicated people were determined to reach this day. There is a comprehensive list of acknowledgments later in this booklet, but I would like to single out some individuals whose efforts have been indispensable.

Michael Downs demonstrated great perseverance and skill in guiding each phase of this project, from design through construction. Walter Cameron vigilantly inspected every detail of construction and installation. The Department of Music staff, led by Chief Administrator Barbara Jackson and Production Manager Jenn Stauffer, have kept the Department running smoothly during planning and construction, and Gabriel Johnston managed an incredibly complex transition. Tom Erbe, Trevor Henthorn and Peter Otto led the integration of cutting edge technologies throughout the building. Current and former campus administrators who have pressed to see this project through, in both good and challenging times, include: Michael Bernstein, Marsha Chandler, Stanley Chodorow, Marye Anne Fox, Heath Fox, Boone Hellmann, Juli Larsen, Dave Miller, Helen Szkorla, and Frank Teplin.

We are grateful, too, for our inspiring collaboration with Art Huag, Wendy Pautz, Mark Reddington, and George Shaw of LMN Architects; acoustician Cyril Harris; and other members of the design team. At the start, they spent weeks learning about the culture of the Department and about what we aspired to have in our new home. And even though we encountered many challenges along the way, their work produced brilliant results that inspire us every day.

And, finally, we are forever grateful to all of our benefactors, especially Ann and Joel Reed, Sam B. Ersan, a generous anonymous donor, and above all, Conrad Prebys, whose gifts will benefit generations of students and faculty long into the future.

We have designed tonight's program to demonstrate the unique qualities of this hall and the diversity of musical expression within our Department. Next season, the Conrad Prebys Concert Hall will be host to a full slate of musical events, including our Camera Lucida chamber music concerts, a new series focusing on jazz and improvisation, and *Wednesdays at Seven*, a series of concerts that will focus on diverse forms of contemporary music. We hope that this will be the first of many events you attend here.

So tonight, as we inaugurate a new era in our history with the opening of this magnificent hall, we welcome you to partake in our gladness. We are indeed all surrounded by *the sweet presence of a good diffused*.

Rand Steiger, Professor and Chair
Department of Music

UC San Diego Department of Music
Conrad Prebys Concert Hall

Gala Opening Concert

Jesus Saviour, Pilot Me [5']

Anthony Davis (b. 1951)

Cynthia Aaronson-Davis, Stephanie Aston, Vicki Heins-Shaw, Philip Larson, Elisabeth Marti,
Lorant Najbauer, Susan Narucki, John Peeling, Brian Wahlstrom, and Martha Jane Weaver

Performance dedicated to Michael Downs

Welcoming Remarks

Marye Anne Fox, Chancellor (Friday only)
Rand Steiger, Department Chair

A Good Diffused [6'-Premiere]

Rand Steiger (b. 1957)

Susan Narucki, *soprano*
John Fonville, *flute*
János Négyesy, *violin*
Gabri Athayde, *violoncello*
Paul Bowman, Pablo Gómez, and Colin McAllister, *guitar*
Justin DeHart, *percussion*
Takae Ohnishi, *harpsichord*
Aleck Karis, *piano*
Steven Schick, *percussion / conductor*

Performance dedicated to Cyril Harris

Barcarolle, Op. 60 [9']

Frédéric Chopin (1810-1849)

Aleck Karis, *piano*

Performance dedicated to Conrad Prebys

Four Songs [8']

Charles Ives (1874-1954)

- I. The New River
- II. The Housatonic at Stockbridge
- III. The Children's Hour
- IV. Tom Sails Away

Susan Narucki, *soprano*

Aleck Karis, *piano*

Performance dedicated to Ann and Joel Reed

trans terra firma

KaiBorg

David Borgo and Jeff Kaiser

Performance dedicated to the builders and designers of the Conrad Prebys Music Center

– intermission –

Of Life and Spring (SEASONS I a) [12'-Premiere]

Roger Reynolds (b. 1934)

John Fonville, *flute*
Gabri Athayde, *violoncello*
Jaime Oliver, *computer musician*
Steven Schick, *percussion*

Performance dedicated to Mark Reddington

Clips [10'-Premiere]

[THE]

Edwin Harkins and Philip Larson

Performance dedicated to Walter Cameron

Sculpting Sound

Excerpt from an upcoming documentary video about the Conrad Prebys Music Center

Alexander Juutilainen and Dirk Sutro, co-directors
Michael Gerdes, director of photography

Brush-Stroke [10']

Lei Liang (b. 1972)

John Fonville, <i>flute</i>	Brian Archinal and Ross Karre, <i>percussion</i>
Carol Rothrock, <i>oboe</i>	Aleck Karis, <i>piano</i>
Anthony Burr, <i>clarinet</i>	Batya MacAdam-Somer and János Négyesy, <i>violin</i>
David Savage, <i>bassoon</i>	David Medine, <i>viola</i>
Cynthia McGregor, <i>horn</i>	Ashley Walters, <i>violoncello</i>
Rachel Allen, <i>trumpet</i>	Mark Dresser, <i>contrabass</i>
Ian Carroll, <i>trombone</i>	Steven Schick, <i>conductor</i>

Performance dedicated to the facilities and production staff of the Department of Music

Words, Images, Sounds, Spaces: The Many Facets of Musical Voice By Daniel Tacke

The concept of “musical voice” has many meanings, many implications, many references. We can recognize the imaginative and skillful voice of a composer, the emotional voice of a performer, and the ability of a listener to perceive and appreciate the voices of others. The strength of any such voice stems not only from an innate ability to understand musical expression, but also the ability to relate that understanding to surrounding entities, to engage with the visceral and intellectual nature of our existence, to critique the world, to wrestle with the dilemmas of humankind, and – ultimately – to come to a better understanding of ourselves.

Opera is a primary example of an artistic medium wherein forays of inquiry into expression and musical voice connect, and has been the particular focus of much of Anthony Davis’ extensive compositional career. The opening work on tonight’s program, *Jesus Saviour, Pilot Me* – originally taken from Davis’ choral setting of Robert Hayden’s poem “Middle Passage” entitled *Voyage Through Death to Life Upon These Shores* – also appears in Act I, Scene 5 of Davis’ opera *Amistad*. Hayden’s poem, simultaneously a condemnation of historic acts and a recollection of his own troubled past, here references William Shakespeare’s *The Tempest* in an effort to explore and define the author’s views of reality.

The meaningful nature of Davis’ music, which is simultaneously the meaningful nature of Hayden and of History, resonates all the more profoundly with us for this multidimensionality. A similar kind of shared responsibility and mediation is ultimately taken up by the members of the choir, who, by blending their personal voices with one another to convey a shared musicality, also communicate to us the expressive richness of Davis’ own musical voice.

In *A Good Diffused*, Rand Steiger has set an excerpt from “O May I Join the Choir Invisible!” by George Eliot; the work’s title comes from the line of poetry that reads “Be the sweet presence of a good diffused.” In the study of acoustics, diffusion refers to an even distribution of sound throughout a space – made possible by careful use of reflective and absorptive surfaces within. While in other contexts diffusion leads to dilution, here the opposite is true, echoed by Eliot in the continuation of her poem, “And in diffusion ever more intense!”

It is not uncommon for the close relationship between music and physical space to play an integral role in expressing and perceiving a musical voice; in fact it is especially necessary to the delicate qualities of song. Steiger’s work presents a very intimate musical situation for instruments that are predominantly quiet and a solo soprano. Furthermore, a unique sound quality is introduced by the composer’s use of intervals derived from just intonation: special tunings for the guitars, vibraphone, and harpsichord afford the possibility for pitches, taken from the natural overtone series, that are not possible in a more orthodox chromatic temperament.

This gives the music a shimmering elegance, but the sounds are subtle – even fragile – and the “sweet presence” of this piece is not meant to remain at such a level. Even as the work’s creation was inspired by the metaphor of diffusion, its realization is powered by the diffusive properties of this concert space, so supportive to sound that the expressive qualities of the work are made “ever more intense” in their passage from the stage to the ears of each and every listener.

Steiger has written the following dedication in his score: “This piece was composed for the opening of the Conrad Prebys Concert Hall, and is dedicated to acoustician Dr. Cyril Harris and LMN Architects, with deep gratitude for the extraordinary space they created.”

Metaphors in music do not necessitate the presence of text – sound itself can be just as representative of images, memories, or feelings. In fact, for Frédéric Chopin an absence of literal meaning was preferable. Pianist Aleck Karis tells us, “Chopin avoided descriptive titles and did not like the fanciful programs and sentimental titles that people assigned to his pieces.”

This is especially noteworthy when one takes Chopin’s musical contemporaries into account: many romantic composers favored a programmatic approach to composition, perhaps hoping to seduce their audiences into attributing more expressive value to their music than was actually present. Chopin’s general inclination toward abstraction creates a special context for this exceptional piece. Karis tells us, “a *Barcarolle* is a Venetian boat song, and watery imagery and the rocking motion of a boat on a canal are clearly evoked.”

In addition, the expressive qualities of Chopin’s musical voice are reinforced by the broader structural nature of the work. Karis continues, “This is Chopin’s only *Barcarolle*, and far more involved than the short character pieces written by others, such as Mendelssohn’s *Venetian Boating Songs*. It is on a large scale comparable to the *Ballades*, and like them has a narrative quality.”

It has been said that the human voice is the only true progenitor of music as an art, that – in essence – the intimate qualities of song have carried the world through its long history of music making and appreciation, and are still closest to the heart of music’s ability to move us to an emotional response. Charles Ives, who compiled his collection of *114 Songs* late in life, must surely have felt this way. Drawing from compositions completed throughout his career, the *Songs* represent the most personal aspects of Ives’ musical voice, a testament to his compositional skill and great depth of feeling.

Soprano Susan Narucki writes, “Having spent over twenty years singing and contemplating the songs of Charles Ives, I become more and more convinced that captured memories – real or idealized, distant or near – are the materials for the music. Ives brings the listener into the heart of his songs’ stories through remarkable craft. Each of the four songs we are presenting draws the listener in through idiosyncratic surface details: the clanging and bustle of noisy modern life in thumping bass line, spaciousness and calm of an almost motionless river, a gentle ostinato pattern, a weightless descending treble line. As time, place, and setting of the stories are initiated, Ives’ inspirations begin to unfold.”

Narucki continues by explaining that the stories of the songs “seem full of impressions we form when life rushes toward us, overwhelms us and shakes us from our waking sleep. In the midst of these impressions, vivid and fleeting, we become aware of something else; things that can call to the best of what we are capable of as human beings, things that are completely true. These moments of capturing and sharing memory are, to me, the substance of Ives’ songs; the part that ‘comes from somewhere near the soul.’”

The performance strategies of KaiBorg (David Borgo and Jeff Kaiser) encompass the exploratory domains of real-time computer processing and experimental improvisation. The vast scope of their musical vocabulary creates an intricate web of references, a deep reservoir for expression, and a compelling ensemble voice.

Says the duo, “KaiBorg employs real-time interactive strategies from jazz and improvised music within the expanded sonic palette and space made possible by the use of live electronics. Our goal is to create hybrid instruments with which we have the same intimate feedback

relationship as our traditional acoustic ones. We eschew pre-recorded samples and pre-composed material so that all of the sonic events and forms originate in performance, but we do not shun our relationship to the rich tradition of jazz and African American creative music making. Our performances aim to sonically foreground the cybernetic processes of feedback, interconnection, communication and emergence.

“This performance, titled *trans terra firma*, features interactive video blending images of alchemy, algorithms, and virtual architecture. It is dedicated to the opening of the glorious Conrad Prebys Music Center and to the artistic visions it represents and will surely generate.”

Composer Roger Reynolds’ creativity is fueled by many simultaneous interests, leading to a particular richness of expression through sound and metaphor. Poetry – which is capable of supporting complex multiplicities of meaning similar to those exhibited by Reynolds’ music – has been a constant source of inspiration throughout his career, and played a primary role in the creation of tonight’s work.

“SEASONS is a cycle of eight shorter works in two groups of four,” Reynolds writes. “Both cyclical and progressive influences are present, providing for connectivity and flexibility, while insuring change. The subject of this cycle is the four stages of human life (infancy, youth, maturity, age) in relation to the four stages of weather during a year (spring, summer, autumn, winter).”

“Reading through admired poets – Stevens, Frost, Ashbery, Coleridge, Milosz, Borges – I searched for pertinent passages, absorbing the characteristics they associated with each season. Copying out those passages that struck me, I looked for convergences among them. There were some surprises, but what was eventually distilled in each case felt convincing.

“*Of Life and Spring* is the cycle’s initial piece (infancy/spring). The guiding characteristics for Infancy were *ignition, innocence, fragility, and self-absorption*, for Spring, *alternatives, need, moisture, and harmony*. These factors fueled my thinking as I composed.

“We all experience both the cyclical constancies of nature and the evolving stages of a life. In the SEASONS cycle, each season is represented twice. The climatological pairs are reinvented versions of one another in recognition of the predictable reappearance of the years’ phases. Each stage of life recurs with identical musical content but in differing instrumentation, suggesting an alternative perspective on stages of the inevitably progressive cycles of life. Autumn returns, but not youth.

“The first in the SEASONS cycle, *Of Life and Spring*, was written for the opening concerts of the Conrad Prebys Music Center, and is dedicated to our much admired architect, Mark Reddington. Special gratitude to Jaime Oliver, my musical assistant in the SEASONS Project, and to Calit2, which sponsored the development work through my Composer in Residence appointment there.”

Some of the most dynamic aspects of musicality arise from the physiological nature of our being, rooted not only in our physical voices but also in the visceral nature of our bodies and our ability to “feel” musical qualities. Performance duo [THE] (Edwin Harkins and Philip Larson) specializes in the more experimental side of the human voice. Their compositions often focus on elements of extreme rhythmic complexity paired with unusual vocal sounds. The high level of precision required in a performance of this music necessitates a good deal of bodily movement, leading to an inherently theatrical performance situation.

While at first this may strike us as quite foreign, sound and movement are naturally connected; the extremity of this music simply requires a more pronounced articulation of this relationship. The physical qualities of [THE]'s collective musical voice not only demand the attention of our ears but our bodies as well, touching the experiential nature of human beings through the visual as well as the sonic.

Composer Lei Liang has described a plethora of inspirations behind the creation of *Brush-Stroke*, including traditional Chinese calligraphy, spectral compositional procedures utilizing sonogram analyses of the Chinese guqin, and the transformational qualities of the music of Giacinto Scelsi. For Liang, the possibility of expression is not limited by the more orthodox formations of musical gestures. Instead, he turns to a technique he calls "One-Note Polyphony."

Liang describes his technique in this way: "Each single note functions as an intersection where various musical dimensions can be accessed. My interest lies in the potential for perceptible timbral transformation through the varying possibilities for instrumental re-synthesis on these single notes. In order to breathe life into these notes, every note is conceived as an intimate space where an attentive communion takes place between the performers. A tone is a fluid network of exchange between multiple instruments, each with its own complex spectrum. The perceived pitch might appear to be constant, but the inner workings within this pitch are continuously undergoing subtle transformations.

"In this context, one note can denote a new sort of complexity – here the monophony of pitch and the polyphony of timbre intersect and collapse into a rich experience. The foreground of a seemingly simple melodic surface is cast into an ever-evolving background. It is similar to looking into the surface of a pond – underneath is a cloudy and mysterious depth with a deeper and more ambiguous dimension."

The multiplicity of Liang's inspirations creates a unique opportunity for musical expression in this work, simultaneously calling upon his abilities as a listener and a composer. The result is a musical voice infused with a rich tapestry of meaning, waiting patiently to be discovered by the audience.

The eight musical works selected for this program not only showcase the diversity of interest and specialization within the Department of Music at UC San Diego, but also the phenomenally supportive acoustic qualities of the Conrad Prebys Concert Hall across a wide range of musical styles. This provides the listener with a unique opportunity: to experience the meaningful context established when many diverse voices – united in their high level of musical mastery and artistic expression – inform and strengthen one another.

Daniel Tacke – a graduate of the Oberlin Conservatory of Music – is a composer, pianist, and liturgical organist. He lives in La Jolla with his wife and daughter, and is currently pursuing doctoral studies in composition at the University of California, San Diego.

From "Middle Passage"

Robert Hayden (1913-1980)

Deep in the festering hold thy father lies, of his bones
New England pews are made, those are altar lights that were his eyes.

Jesus Saviour Pilot Me
Over Life's Tempestuous Sea

From "O May I Join the Choir Invisible!"

George Eliot (1819-1880)

.... May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love,
Beget the smiles that have no cruelty,
Be the sweet presence of a good diffused,
And in diffusion ever more intense!
So shall I join the choir invisible
Whose music is the gladness of the world.

The New River

Charles Edward Ives (1874-1954)

Down the river comes a noise!
It is not the voice of rolling waters.
It's only the sound of man,
phonographs and gasoline,
dancing halls and tambourine;
Killed is the blare of the hunting horn.
The River Gods are gone.

The Housatonic at Stockbridge

Robert Underwood Johnson (1853-1937)

Contented river in thy dreamy realm
The cloudy willow and the plummy elm:
Thou beautiful! from ev'ry dreamy hill
What eye but wanders with thee at thy will.

Contented river! And yet overshy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown.

Ah! there's a restive ripple,
And kind the swift red leaves
September's firstlings faster drift;
Wouldst thou away, dear stream?

Come, whisper near!
I also of much resting have a fear;
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!

From "The Children's Hour"

Henry Wadsworth Longfellow (1807-1882)

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

Tom Sails Away

Charles Edward Ives

Scenes from my childhood are with me,
I'm in the lot behind our house upon the hill,
A spring day's sun is setting,
mother with Tom in her arms
is coming towards the garden;
the lettuce rows are showing green.
Thinner grows the smoke o'er the town,
stronger comes the breeze from the ridge,
'Tis after six, the whistles have blown,
the milk train's gone down the valley
Daddy is coming up the hill from the mill,
We run down the lane to meet him
But today! Today, Tom sailed away, away
for over there, over there!
Scenes from my childhood
are floating before my eyes.

Opera News has called **Anthony Davis**, “A National Treasure,” for his pioneering work in opera. His music has made an important contribution not only in opera, but in chamber, choral and orchestral music. He has been on the cutting edge of improvised music and Jazz for over three decades. Anthony Davis continues to explore new avenues of expression while retaining a distinctly original voice. Mr. Davis has composed five operas. *X: The Life and Times of Malcolm X* with a libretto by Thulani Davis, had its world premiere at the New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for music composition. *Under the Double Moon*, with a libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis in 1989. *Tania*, based on the kidnapping of Patty Hearst, with a libretto by Michael John La Chiusa, premiered at the American Music Theater Festival in 1992. It was recorded and released for Koch International in October of 2001 and received its European premiere in Vienna in November 2003. His fourth opera, *Amistad* premiered at the Lyric Opera of Chicago on November 29, 1997. *Amistad* was created in collaboration with librettist Thulani Davis and was directed by George C. Wolfe. *Amistad* was presented in a new production directed by Sam Helfrich at the Spoleto USA Festival in June, 2008. A recording of *Amistad* was released on New World Records in October, 2008. Anthony Davis’ opera *Wakonda’s Dream* with a libretto by Yusef Komunyakaa debuted with Opera Omaha in March 2007. He is also collaborating with director Robert Wilson, writers Alma Guillermoprieto and Charles Koppelman and Cuban composer-percussionist Dafnis Prieto on a new opera about the Cuban Revolution that was presented in workshop with Los Angeles Opera in September, 2008. A new chamber opera *Lilith* based on Allan Havis’ play will debut later this year. He has two music theater works in development, *Shimmer*, a music theater work about the McCarthy Era with Sarah Schulman and Michael Korie and *Tupelo*, a music theater work about the life of Elvis Presley written with Arnold Weinstein.

He has composed numerous works for orchestra and chamber ensembles commissioned by the San Francisco Symphony, Brooklyn Philharmonic, Atlanta Symphony Orchestra, St. Lukes Chamber Ensemble, Kansas City Symphony, Miller Theater in New York and the Massachusetts Institute of Technology. His other works include the music for the critically acclaimed Broadway production of Tony Kushner’s *Angels in America: Millenium Approaches, Part One* which premiered in May, 1993 and *Part Two, Perestroika* which debuted in November of 1993. He has written two choral works. The first, *Voyage Through Death to Life Upon These Shores*, an a cappella work based on the poem “Middle Passage” by Robert Hayden, is a harrowing tale about the slave trade and the fateful Middle Passage. His work, *Restless Mourning*, is an oratorio for mixed chorus and chamber ensemble with live electronics. The work sets the poetry of Quincy Troupe and Allan Havis as well as the 102nd Psalm and addresses the 9-11 Tragedy. The piece was performed by the Carolina Chamber Chorale and premiered at the Piccolo Spoleto Festival on May 31, 2002. A graduate of Yale University in 1975, Mr. Davis is currently a professor of music at the University of California, San Diego. In 2008 he received the “Lift Every Voice” Legacy Award from the National Opera Association acknowledging his pioneering work in opera. In 2006 Mr. Davis was awarded a fellowship from the John Simon Guggenheim Foundation. Mr. Davis has also been honored by the American Academy of Arts and Letters, the New York Foundation of the Arts, the National Endowment of the Arts, the Massachusetts Arts Council, the Carey Trust, Chamber Music America, Meet-the-Composer Wallace Fund, the MAP fund with the Rockefeller Foundation and Opera America. He has been an artist fellow at the MacDowell Colony and at the Rockefeller Foundation’s Bellagio Center in Italy.

Flutist and composer **John Fonville** is dedicated to extending the language and technique of the flute. Toward that objective he is a master of all the recent technical developments and an explorer in their use in various musical contexts: microtonal music, improvisation, and new compositions that push the boundaries. He performs on a complete set of quarter-tone flutes from bass flute to piccolo and was instrumental in their development. His numerous premieres include composers such as Ben Johnston, Sal Martirano, Joji Yuasa, Roger Reynolds, Hiroyuki Itoh, Paul Koonce and numerous others.

He is a member of the Tone Road Ramblers, the Eolus Quintet, and the Department of Music's Performance Lab. Widely recorded, he can be heard on CRI, New World, Neuma, OO Discs, Advance, TR2, Orion, and Opus One. A solo flute CD featuring the compositions of Ferneyhough, Fonville, Johnston, Martirano and Yuasa is on Einstein Recordings. He is past chairman of the Department of Music.

KaiBorg is an electro-acoustic improvised duo featuring Jeff Kaiser on quartertone trumpet and laptop and David Borgo on saxophones, electric wind instrument (EWI) and laptop. KaiBorg has performed at STEIM (Studio for Electro-Instrumental Music) in Amsterdam and at The University of Göteborg and the Brötznöw club in Sweden, at NWEAMO (NorthWest Electro-Acoustic Music Organization) in San Diego, the UC Institute for Research in the Arts "State of the Art" festival in Riverside, Palomar College Concert Series and IN-CUBATOR at UCSD.

For over twenty-five years **Aleck Karis** has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. He has released four solo piano discs on Bridge Records featuring music by Mozart, Stravinsky, Schumann, Carter and John Cage. Other solo and chamber music recordings appear on Nonesuch, Tzadic, New World, Neuma, Centaur, CRI Records, featuring music by Chopin, Glass, Babbitt, Martino, Reynolds, Steiger and Feldman, among many others. His most recent disc, *Late Piano Music of Frédéric Chopin*, on Roméo, was released in March 2009.

Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego.

Bass-baritone **Philip Larson** studied at the University of Illinois and received a degree in vocal performance. While there, he worked with world-renowned coach-accompanists Paul Ulinowski and John Wustman. At that time he also began collaborating with resident contemporary composers Kenneth Gaburo, Salvatore Martirano, Roger Reynolds, and Gunther Schuller. He performed the University premiere of *The Visitation* by Schuller with members of the original Hamburg Opera production. He went on to premiere several new operas in Boston, Cleveland, San Diego and Munich.

He was a founding member of the "Extended Vocal Techniques Ensemble," one of the first groups dedicated to the performance of vocal music featuring extended techniques. The quartet performed throughout the United States, Europe and Canada, appearing at festivals in Chicago, Montreal, Vancouver, Amsterdam, Stockholm, Bourges and Toronto. They performed works by Joan La Barbara, Joji Yuasa, and recorded works by Roger Reynolds, among others.

As a concert soloist Larson has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bukarest and Warsaw appearing with Ensemble Intercontemporain, Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, red fish blue fish percussion ensemble, and Speculum Musicae under the direction of such conductors as David Atherton, James Levine, and David Robertson. In addition Mr. Larson has, for many years, sung early music, beginning his work with George Hunter at the University of Illinois, recording *Masses of Josquin* for Nonesuch Records. He performed in New York with Pomerium Musices singing on their *Ockegham Masses* for Nonesuch. In recent decades he has performed with the Early Music Ensemble of

San Diego. This quintet of singers has toured the East and West Coasts of the United States and concretized extensively in Switzerland, Germany, and France.

Larson is Professor of Music at the University of California San Diego. His recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin.

Lei Liang (b.1972) is a Chinese-born American composer of mostly stage and chamber works that have been performed throughout the world. He studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). A recipient of the Guggenheim Foundation Fellowship and an Aaron Copland Award, Lei Liang has received commissions from the New York Philharmonic, the Heidelberger Philharmonisches Orchester, the Fromm Music Foundation, the Mary Flagler Cary Charitable Trust, the Manhattan Sinfonietta, the Ying Quartet, Boston Musica Viva, among others. His music is released on Telarc International, GM, Spektral, Encounter, Opal Records and Mode Records (due in 2009). As a scholar, Lei Liang is active in the research and preservation of traditional Chinese music. He taught at Harvard University and Middlebury College before joining the UCSD faculty in 2007.

Soprano **Susan Narucki's** career reflects a passion for discovery and wide-ranging interests. Recognized as one of today's leading interpreters of contemporary music, she has enjoyed close collaborations with numerous composers, presenting over one hundred world premieres in opera, concert and recording during the past twenty years. Ms. Narucki's recent engagements have included Elliott Carter's *Tempo e Tempi* with James Levine and MET Chamber Ensemble at Carnegie Hall, Stravinsky's *Les Noces* (in a new orchestration by Steven Stucky) with Esa-Pekka Salonen and the Los Angeles Philharmonic, Gerard Grisey's *L'icone Paradoxale* at IRCAM's Festival Agora with the Orchestra of Radio France at the Cité de la Musique in Paris and Liza Lim's *Mother Tongue* with the ELISION Ensemble at the Maerzmuzik Festival in Berlin. Her portrayal of the role of "Mama" in Elliott Carter's opera *What Next?* (directed by Christopher Alden) at Miller Theater was praised by the New York Times as "compelling and luminous".

Other recent highlights include appearances with the Cleveland Orchestra and Pierre Boulez, the San Francisco Symphony with Michael Tilson Thomas, 2007 Cabrillo Festival of Contemporary Music with Marin Alsop, the New York premiere of Oliver Knussen's *Songs for Sue* at Zankel Hall under the baton of the composer. Ms. Narucki has been a guest with the Brentano String Quartet, the Orion String Quartet, the Chamber Music Society of Lincoln Center, the Norfolk, Yellow Barn, and Santa Fe Chamber Music Festivals and has appeared in recital with pianist Boris Berman in works Schoenberg and Mussorgsky at Yale University.

Susan Narucki's extensive discography includes world premiere operas by Louis Andreissen *Writing to Vermeer* (Nonesuch) and Pascal Dusapin *To Be Sung* (MFA Radio France) as well as a DVD of the The Netherlands Opera production of Claude Vivier's *Re ves D'un Marco Polo* on Opus Arte (2006 Diamant Award - Opéra Magazine). She earned both Grammy and Cannes awards for her recordings of the works of George Crumb and a 2002 Grammy nomination in the Best Classical Vocal Performance for Elliott Carter's *Tempo e Tempi*, all on Bridge Records. Ms. Narucki's recent release, *The Light that Is Felt: Songs of Charles Ives*, with pianist Donald Berman, on New World Records, was chosen as BBC Music Magazine's CD of the Month in February 2009.

Roger Reynolds' compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer processing, in a signature multidimensionality of engagement. The central thread weaving through his varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, *The Emperor of Ice Cream* (1961-62; 8 singers, 3 instrumentalists; text: Wallace Stevens), and is carried forward in the *VOICESPACE* series (quadrasonic tape compositions), in *JUSTICE* (1999-2001, soprano, actress, percussionist, computer sound), and *ILLUSION* (2006, soprano, baritone, 2 actors, piccolo, clarinet, cello, ensemble, computer sound).

In addition to his composing, Reynolds' writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals (Darmstadt, Music Today (Tokyo), the Helsinki and Zagreb Biennales, Why Note? (Dijon), Time of Music (Viitasaari), Musica Viva (Munich), the Agora Festival (Paris), New Music Concerts (Toronto) and the Proms, Bath, and Edinburgh festivals in the UK). He was co-director of the New York Philharmonic's Horizons '84, a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles, ACO and BBC orchestras. In 1971, Reynolds founded the Center for Music Experiment (now the Center for Research in Computing and the Arts) at UCSD. His long-time interest in composing for non-traditional spaces (including Tange's Olympic Gymnasium, Wright's Guggenheim Museum, and the Library of Congress' Jefferson Building) most recently resulted in the evening-long *Sanctuary* (2004-2007), percussion quartet and real-time computer processing) for I. M. Pei's National Gallery in Washington.

In 1988, intrigued by John Ashbery's poem, *Self Portrait in a Convex Mirror*, Reynolds responded with *Whispers Out of Time*, a string orchestra work which earned him the Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds' writing – beginning with the influential book, *Mind Models* (1975), and continuing, most recently, with *Form and Method: Composing Music* (2002) – has appeared widely in Asian, American, Nordic, and European journals. His music, recorded on Auvidis/Montaigne, Mode, Nonesuch, New World, Wergo, Lovely, and Neuma, among others, is published exclusively by C. F. Peters Corporation, New York.

Currently Composer-in-Residence at the high-tech California Institute for Telecommunications and Information Technologies at UCSD, Reynolds is engaged with three long-term series: The imAgE Project (pairs of short, complementary works for various instruments), The *SEASONS* Project (two cycles of shorter works for instruments, real-time computer processing and voices), as well as a set of etudes for piano. The Los Angeles Times's Mark Swed has labeled him an "all-around sonic visionary."

Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Schick is Distinguished Professor of Music at the University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. In 2008 Schick received the "Distinguished Teaching Award" from UCSD. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002, and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of the percussion group, red fish blue fish, and in 2007 assumed the post of Music Director and conductor of the La Jolla Symphony and Chorus. Steven Schick's book on solo percussion music, *The Percussionist's Art: Same Bed, Different Dreams*, was published by the University of Rochester Press in 2006, and a 3 CD set of the complete percussion music of Iannis Xenakis, made in collaboration with red fish blue fish, was issued by Mode Records later that year. In 2009,

along with red fish blue fish, Schick will release DVDs of the early percussion music of Karlheinz Stockhausen and Roger Reynolds' Sanctuary. Recently Schick has worked with composer Paul Drescher and writer/director Rinde Eckert to make an evening length solo theater work called *Schick Machine*. Schick has founded and is artistic director of "Roots and Rhizomes," an annual summer course on contemporary percussion music held at the Banff Centre for the Arts.

Composer/conductor **Rand Steiger** was born in New York City in 1957. His compositions have been performed and commissioned by many leading ensembles and organizations, including the American Composers Orchestra, Ircam, La Jolla Symphony, Los Angeles Chamber Orchestra, San Diego Symphony, Southbank Sinfonia, St. Paul Chamber Orchestra, and the Los Angeles Philharmonic, where he served as Composer Fellow from 1987 through 1989. His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World and Nonesuch labels, and new projects are in development for Bridge and EMF.

Of late, his work has centered on the combination of orchestral instruments with real-time digital audio signal processing and spatialization. These works have included: *Ecosphere* for large chamber ensemble, developed during residencies at Ircam and premiered by the Ensemble Intercontemporain at the Centre Pompidou in Paris; *Résonateur*, composed for the Ensemble Sospeso to commemorate the 80th birthday of Pierre Boulez; and *Traversing*, written for cellist Mathew Barley and the Southbank Sinfonia. Most recently, *Cryosphere*, was premiered by the American Composers Orchestra at Carnegie Hall in New York, and was described as "achingly lovely" by Steven Smith writing in the New York Times.

Steiger is also active as a conductor specializing in contemporary works. He has conducted the Arditti Quartet, Aspen Chamber Ensemble, Ensemble Sospeso, La Jolla Symphony, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Nouvel Ensemble Contemporain (Switzerland), and the California EAR Unit, of which he was the founding artistic director. Among his recordings as conductor are operas by Hilda Paredes and Anthony Davis, and works by Carter, LeBaron, Osborn, Reynolds, Stockhausen, Subotnick, and Xenakis. He has also conducted many premieres, including works of Andriessen, Babbitt, Boulez, Carter, Ferneyhough, Harvey, Kernis, Newton, Nono, Reynolds, Riley, Rudders, Rzewski, Saariaho, Scelsi, Subotnick, Takemitsu, Tavener, and Tuur.

Steiger was a member of the Faculty of California Institute of the Arts from 1982 through 1987 and is currently Chair of the Music Department at the University of California, San Diego.

[THE] (b. 1977) is composed of Edwin Harkins and Philip Larson, who began working together as Rockefeller Fellows at the Center for Music Experiment, UCSD, in the early 1970's. They were active in the Extended Vocal Techniques Ensemble before forming [THE]. They have toured in Japan (Music Today), Europe (Holland Festival, Festival d'Automne, Darmstadt Festival, International Electronic Arts Festival), Scandinavia, Canada, and the United States.

Prior to coming to UCSD where he is a professor emeritus in the Music Department, Harkins received a Ph.D. in composition at the University of Iowa and a M.M. in performance at Yale University. He has performed in contemporary music ensembles at the Universities of Chicago and Iowa, and also as trumpet soloist. Larson studied at the University of Illinois, and since that time has performed and recorded with the New Music Choral Ensemble, Group for Contemporary Music, Pomerium Musicae, and the Bach Aria Group. He tours Europe annually as a member of the Early Music Ensemble and is currently Professor of Music at UCSD. The duo's repertoire

contains over thirty works of which more than half are their own compositions, including NEA-sponsored collaborative works with John Cage, Toru Takemitsu, and Anthony Braxton. The award-winning Panini Stickers is a video composed in collaboration with video artist, Vibeke Sorenson. Recently [THE] has been in demand to perform weddings.

Gabri Athayde was born in Orinda, California (a place with fog, green hills, and oak trees). She decided to be a cellist when she was four and a half. Gabri was expelled from the New England Conservatory in 2004, but then graduated from Oberlin, where she learned to speak Japanese and Mandarin. She's currently a grad student at UCSD, mentored by Charles Curtis, and some of her best friends in the music industry are Helmut Lachenmann, Lewis Nielson and Xiu Xiu.

Jaime Oliver studied theory and composition in Lima and briefly at LIEM-CDMC in Madrid, and now works towards a Ph.d. degree in Computer Music at the University of California, San Diego. He is a graduate researcher in the Center for Research in Computing and the Arts, CRCA.

His current production consists of composed pieces (for computer, instruments and mixed), sound performance and installation. His research explores the use of gesture, interfaces and interactivity in computer music performance.

Some recognitions include scholarships from the Fulbright Commission, the University of California and the Ministry of Culture of Spain. He recently obtained the 1st prize in the Guthman Musical Instrument Competition at the Georgia Tech Center for Music Technology. He is member of the board of directors of Realidad Visual, an organization for research in culture and electronic arts and of VAE, Lima's Video/Art/Electronics festival.

Saturday, May 9, 2009 – 12:00 PM

UC San Diego Department of Music
Conrad Prebys Concert Hall

Cecil Lytle, Piano

Eight Preludes, Opus 11

Alexander Scriabin (1872-1915)

Between the Cherubim
(Inspired by the 80th Psalm)

James Newton (b. 1953)

Sonata in C Minor, Opus 111 (1822)

Ludwig van Beethoven (1770-1827)

- I. Maestoso; Allegro con brio ed appassionato
- II. Arietta: Adagio molto, semplice e cantabile

Saturday, May 9, 2009 – 2:00 PM

UC San Diego Department of Music
Conrad Prebys Music Center Experimental Theater

János Négyesy, Violin+

...de la terre (2001)

Kaija Saariaho (b. 1952)

Exit (2001)

Georg Hajdu (b. 1960)

Violostries (1965)

Bernard Parmegiani (b. 1927)

Violin+ (premiere)

János Négyesy / Lee Ray

János Négyesy, acoustic and electronic violins
Trevor Henthorn, Joachim Gossmann and Lee Ray, live electronics
Rebecca Bruno, movement
Fred Thieme, sculptor
Tom Dugdale, set design and director

With special thanks to Jenn Stauffer, Alison Holman, Trevor Henthorn,
Linda Higgins, and Nick Patin.

Saturday, May 9, 2009 – 4:00 PM

UC San Diego Department of Music
Conrad Prebys Concert Hall

Aleck Karis, Piano

Sonatas and Interludes for Prepared Piano

John Cage (1912-1992)

Sonata I
Sonata II
Sonata III
Sonata IV
Interlude 1
Sonata V
Sonata VI
Sonata VII
Sonata VIII
Interlude 2
Interlude 3
Sonata IX
Sonata X
Sonata XI
Sonata XII
Interlude 4
Sonata XIII
Sonata XIV
Sonata XV
Sonata XVI

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