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BLUEPRINT'S 2010-2011 SEASON SPANS THE GLOBE

Premieres of Philip Glass's *Orphée*, Hoefer Prize Commission Highlight Conservatory's Season of New Music

In programming the 2010-2011 season of **BluePrint**, a series at the San Francisco Conservatory of Music devoted to building new music in San Francisco, conductor/artistic director **Nicole Paiement** is traveling around the world and back again. Starting with a concert of music full of locally connected composers and performers, Paiement's repertory then traverses such diverse realms as the Soviet communist underbelly, the peregrinations of an American expatriate and the refashioning of a surrealist Cocteau masterpiece before returning home again for a memorial celebration to a beloved former Conservatory colleague.

The season's opening concert on Saturday, October 9 shines the spotlight on home-grown Conservatory talent. **Laura Schwendinger**, a former teacher in the Conservatory's Preparatory Division where she launched a program for young composers, returns to San Francisco with the West Coast premiere of *Chiaroscuro Azzurro* (2007) for violin and chamber orchestra, featuring faculty violinist **Wei He**. Conservatory faculty composer **David Conte** premieres a revised version of his *Sexton Songs* with soprano **Marnie Breckinridge**, and alumnus/pianist **Keisuke Nakagoshi** performs selections from **Philip Glass's *Orphée Suite*** (2003).

Following a highly successful collaboration with **American Conservatory Theater** last season, BluePrint joins with A.C.T. again on Saturday, November 20 to present **Tom Stoppard's** 1977 stage play *Every Good Boy Deserves Favour*, with music by **André Previn** and stage directed by **Giles Havergal**. This dramatic story of a Soviet dissident falsely imprisoned in a mental hospital is based in part on the

letters of real-life dissident Vladimir Bukovsky, and actors from A.C.T. will read excerpts from Bukovsky's letters. BluePrint also performs *Lux aeterna* (1997) for solo violin and chamber ensemble by Uzbek composer **Dmitry Yanov-Yanovsky**.

The 100th anniversary of the birth of composer, author and traveler **Paul Bowles** inspires BluePrint's next concert on Saturday, February 5, which is preceded by a pre-performance film on Bowles. The West Coast premiere of Bowles' theater music for *The Dancer* (1946) and *Three Pastoral Songs* (1944) for voice and string ensemble anchors this concert. The program's European flavor is enhanced with the American premiere of French composer **Michèle Reverdy's** *Which dreamed it?* (2009), featuring Conservatory pianists **Mack McCray** and **Yoshikazu Nagai**, and "Wamba" (from *Deux pièces pour clavecin*) and *So Tango* by Anglo-French Sephardic Jewish composer **Maurice Ohana**, before returning to America with **Ned Rorem's** *War Scenes* (1971), featuring baritone **Leroy Kromm** and pianist **Steven Bailey**.

Later in the month, the Conservatory's resident new music ensemble **Ensemble Parallèle** gives the San Francisco premiere of Glass's *Orphée* (1992), setting to music the libretto of Jean Cocteau's surrealist 1950 film of the same name. Cocteau updates the classic Orpheus myth to post-war France, using visual and thematic elements that accentuate the horrors of World War II and exploring the slippery boundaries between life and death. Glass invokes not only a characteristically transparent minimalist style but also "uncommonly intense emotional richness," according to Anthony Tomassini's July 29, 2010, *New York Times* review of a recently released recording, which also terms the piece "among Mr. Glass's most inspired works." Performances are Saturday-Sunday, February 26-27 at Herbst Theatre.

An emphasis on brand-new repertory, all composed or revised within the past decade, permeates BluePrint's next concert on Saturday, March 12. **Manly Romero**, a Conservatory alumnus, is the winner of the first annual Hoefler Prize, sponsored by the Peter and Jacqueline Hoefler Alumni Composers Fund, created by the trustees of the Jacqueline Hoefler Fund. His piece *Doppelgänger* headlines a program that also includes works by several other local figures: former Conservatory faculty member **Andrew Imbrie's** chamber ensemble piece *From Time to Time* (2000), *The Trojan Woman* (1999, rev. 2003) for string orchestra by San Francisco-born composer **Lisa Bielawa** and the percussion solo piece *Secret Wine* (2008) by Korean-born composer **Hi Kyung Kim**, now on faculty at the University of California–Santa Cruz.

BluePrint's final concert on Saturday, April 9 is an homage to Imbrie (1921-2007), who was a beloved presence at the Conservatory for many decades. The renowned **Borromeo String Quartet** performs Imbrie's *String Quartet No. 5* (1987) and **Gunther Schuller's** *String Quartet No. 4*, while BluePrint reprises Imbrie's *From Time to Time* and also performs *Chicago Bells* (1997) with Conservatory violinist **Bettina Mussumeli** and pianist **Keisuke Nakagoshi**.

For current information on all the Conservatory's concerts, visit www.sfcm.edu. Call the Box Office for tickets at 415.503.6275 or purchase online at www.sfcm.edu. Concerts are \$20 general admission, \$15 for students, seniors and *Friends of the Conservatory*. All concerts are held at 50 Oak Street, San Francisco unless otherwise indicated.

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About BluePrint

The BluePrint project, founded by artistic director Nicole Paiement in 2002 with the support of the San Francisco Conservatory of Music, is a series focused on building new music for the city. Receiving rave reviews from the press as being "something remarkable and unique in the big bad city," it has quickly gained a reputation for presenting unique and expert programs. In its first season, BluePrint honored the work and students of Olivier Messiaen, as well as apprentices of Darius Milhaud at Mills College, both of which attracted composers from all over the world. BluePrint has collaborated with the International Women Composers and Other Minds Festivals, American Conservatory Theater, and conducted the American premiere of Hanna Kulenty's Flute Concerto. More recently the series has celebrated the achievements of Ligeti, Weill and Dutilleux, among other composers.

About the San Francisco Conservatory of Music:

Founded in 1917, the San Francisco Conservatory of Music is the oldest conservatory in the American West and has earned an international reputation for producing musicians of the highest caliber. Notable alumni include Yehudi Menuhin, Isaac Stern, Jeffrey Kahane and Aaron Jay Kernis, among others. The Conservatory offers its more than 400 collegiate students fully accredited bachelor's and master's degree programs in composition and instrumental and vocal performance. Its Preparatory Division provides exceptionally high standards of musical excellence and personal attention to more than 550 younger students. The Conservatory's faculty and students give more than 400 public performances each year, most of which are offered to the public at no charge. The Conservatory's Civic Center facility is an architectural and acoustical masterwork, and the Caroline H. Hume Concert Hall was lauded by the *New York Times* as the "most enticing classical-music setting" in the San Francisco Bay Area. For more information, visit www.sfcm.edu.

BLUEPRINT PERFORMANCE SCHEDULE

Nicole Paiement, artistic director/conductor

Riding the Elevator into the Sky

Saturday, October 9, 8 p.m.

Caroline H. Hume Concert Hall

Pre-concert talk with Laura Schwendinger, David Conte and Nicole Paiement

- **Laura Schwendinger** *Chiaroscuro Azzurro* (West Coast Premiere) with **Wei He**, violin
- **Philip Glass** *Orphée Suite* (selections) with **Keisuke Nakagoshi**, piano
- **David Conte** *Sexton Songs* (Premiere) with **Marnie Breckenridge**, soprano

Every Good Boy Deserves Favour

Saturday, November 20, 7 p.m. and 9 p.m.

Caroline H. Hume Concert Hall

In collaboration with **American Conservatory Theater**, **Giles Havergal**, stage director

- **André Previn & Tom Stoppard** *Every Good Boy Deserves Favour*
- Excerpts from **Vladimir Bukovsky**'s letters with A.C.T. actors
- **Dmitri Yanov-Yanovski** *Lux aeterna*

Which Dreamed It?

Saturday, February 5, 8 p.m.

Caroline H. Hume Concert Hall

With guest artists **Ensemble Parallèle**

Pre-concert event: Film on Paul Bowles, 7:15 p.m.

- **Paul Bowles** *The Dancer* (West-Coast Premiere)
- **Paul Bowles** *Three Pastoral Songs* (Premiere)
- **Michèle Reverdy** *Which dreamed it?* (American Premiere) with **Mack McCray** and **Yoshikazu Nagai**, piano
- **Maurice Ohana** "Wamba" from *Deux pièces pour Clavecin* and *So Tango* with **Christopher Lewis**, harpsichord
- **Ned Rorem**: *War Scenes* with **Leroy Kromm**, baritone and **Steven Bailey**, piano

SPECIAL EVENT: Philip Glass Orphée

Saturday, February 26, 8 p.m. and Sunday, February 27, 3 p.m.

Herbst Theatre

- **Ensemble Parallèle** presents the San Francisco premiere of *Orphée* by **Philip Glass** (based on the screenplay by Jean Cocteau)

Shades of Time

Saturday, March 12, 8 p.m.

Caroline H. Hume Concert Hall

Pre-concert talk with Manly Romero, Hi Kyung Kim and Nicole Paiement

- **Manly Romero** *Doppelgänger* (winner of the first annual Hoefler Prize)
- **Andrew Imbrie** *From Time to Time*
- **Lisa Bielawa** *The Trojan Woman*
- **Hi Kyung Kim** *Secret Wine*

Homage to Andrew Imbrie (1921-2007)

Saturday, April 9, 8 p.m.

Caroline H. Hume Concert Hall

With guest artists the **Borromeo String Quartet**

- **Andrew Imbrie** *From Time to Time*
- **Andrew Imbrie** *String Quartet No. 5* with the Borromeo String Quartet
- **Andrew Imbrie** *Chicago Bells* with **Bettina Mussumeli**, violin and **Keisuke Nakagoshi**, piano
- **Gunther Schuller** *String Quartet No. 4* with the Borromeo String Quartet

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