

earplay earplay goes electric

➤ Mon, May 19 • Yerba Buena Center for the Arts Forum
7:15 pm pre-concert talk, 8 pm concert

EARPLAYERS

Mary Chun, *conductor*
Tod Brody, *flute*
Peter Josheff, *clarinet*
Terrie Baune, *violin*
Ellen Ruth Rose, *viola*
Thalia Moore, *cello*
Karen Rosenak, *piano*
Dan Kennedy, *percussion*

GUEST ARTISTS

Jennifer Lane, *alto*
Jim Winn, *piano*
Dan Kennedy, *percussion*

INFORMATION

Earplay
PO Box 192125
San Francisco, CA 94119
www.earplay-sf.org

Mathew Rosenblum, *Ancient Eyes*

(West Coast Premiere) 1990

Mary Chun, Tod Brody, Peter Josheff, Thalia Moore, Dan Kennedy and Karen Rosenak

Mark Grey, *Wonder Years*

(World Premiere) 2002

Terrie Baune

Mika Pelo, *Chains and Transparency*

(US Premiere) 1998

Mary Chun, Tod Brody, Terrie Baune, Thalia Moore and Karen Rosenak

➔ INTERMISSION

Steven Clark, *Suite for Bass Clarinet, Cello and Laptop*

(World Premiere, Earplay Commission) 2003

Peter Josheff and Thalia Moore

Alexander Post, *Thou Art the Sky*

(from the cantata, *Sea of Light*) 1989

Jennifer Lane and Karen Rosenak

Glenn Glasow, *Rakka*

1970

Terrie Baune and tape

Richard Festinger, *Abstraction en métal et bois*

19XX

Dan Kennedy and Jim Winn

Earplay is funded in part by the San Francisco Grants for the Arts, William and Flora Hewlett Foundation, California Arts Council, Zellerbach Family Fund, Alice M. Ditson Fund of Columbia University, Aaron Copland Fund for Music, and the American Composers Forum.

Program Notes

Commissioned by the Stony Brook Contemporary Players, *Ancient Eyes* was written during the months directly before and after the birth of my daughter, Anna Eileen, on November 12, 1990, and reflects some of the thoughts and emotions I was experiencing at that time. As is the case with other recent music of mine, *Ancient Eyes* expands the twelve-note equal-tempered system to include both just- and equal-tempered intervals. The nineteen-note hybrid tuning used in this piece allows the music to move freely through passages which use either altered or tempered tunings, or combinations of the two.—Mathew Rosenblum

MATHEW ROSENBLUM's works have been performed throughout the United States and Europe including the 1990 ISCM World Music Days in Oslo, De Ijsbreker in Amsterdam, the Tonhalle in Düsseldorf, the Bing Theater in LA, and at the Sonic Boom Festival, the Kitchen, Merkin Hall, and Miller Theater in New York City. He is currently an Associate Professor of composition at the University of Pittsburgh.

THE WONDER YEARS is a comment on music of the modern age. In a time when technology flourishes and automation becomes the focus of everyday life, the very basic concepts of music fall short. Here, time steps back for a moment capturing a music and sound from the past—the simple concept of a violinist alone onstage, making music. *The Wonder Years* is a simple moment in time, past and future.

MARK GREY is a composer and sound designer living in the San Francisco Bay Area. He has designed major theatre, opera and concert premieres by John Adams, Philip Glass, Steve Reich, Terry Riley and Kronos Quartet. Recent commissions include an interactive electro-acoustic work for the Kronos Quartet's mixed media production *Visual Music*, opening at Royce Hall in Los Angeles in February 2003, which will then tour major international theatres throughout 2005.

CHAINS & TRANSPARENCY

consists of two parts: *Chains*, where melodic fragments are combined in a chain-like fashion, and *Transparency*, where the musical material is seen through an opaque filter. Written after studying extremely complex music, I wanted this piece to be easy, out-going and as fun to play as it is to listen to. This piece was originally written for the Swedish ensemble, The Pearls Before Swine Experience in 1998.—Mark Grey

MIKA PELO, born in Stockholm 1971, composed music for films and commercials for several years after graduating from Stockholm's Upper Secondary Music School. Mika's music has been played at several Young Nordic Music festivals, most recently in Reykjavik, Iceland, where his string quartet *Misty* premiered. In 2000 his work *Apparition* for string orchestra was nominated for the prestigious Gaudeamus prize in Holland.

SUITE FOR BASS CLARINET, CELLO

AND LAPTOP takes its inspiration from the Baroque "suite" format, a collection of short pieces that are stylized renditions of folk or popular dances of the day. I endeavored to create a modern corollary by tapping into the colorful pallet of contemporary techno dance music. Club DJ's frequently coin peculiar names for sub-genres to distinguish subtle shades of style and rhythm:

Goa—Trance-like, Eastern-influenced music named for a region in India popular with "ravers."

Acid Jazz—Down-tempo beats with samples of jazz and psychedelic rock.

Gabber—Frenetic, energetic music with dramatically sped-up drum beats, etc.

Like a DJ mixing records in a club, the various dances in *Suite* blend together, making smooth transitions between tempi and themes.—Mika Pelo

STEVEN CLARK is a native Bay Area composer, performer, and educator. His concert music has been played in the US and Europe by various orchestras and chamber ensembles including the Arditti String Quartet, Earplay, Wireworks Ensemble, and The Clarinet Thing. His music has been heard throughout North America in clubs, on radio stations, and on internationally released albums. He also produces music for commercials,

Web sites, video games, and films, which have been heard at the Sundance Film Festival.

Steven has a Ph.D. in composition from U.C. Berkeley and has also studied at IRCAM, Berkeley's Center for New Music and Technology, and the University of Southern California.

"THOU ART THE SKY" is one song from *The Sea of Light* cantata. The music was written to the text of *Gitanjali (Song Offerings)* by the famous Bengali poet, Rabindranath Tagore. The composer has adapted the texts from the collection of prose translations of the original Bengali, published in 1915 by the MacMillan Company of New York.

Sea of Light was commissioned by the Masterworks Chorale of San Mateo who gave the premiere performance in 1989:

Thou art the sky and thou art the nest as well.

There in the nest it is thy love that encloses the soul with colors and sounds and odors.

There comes the morning with the golden basket in her right hand bearing the wreath of beauty, silently to crown the earth.

And there comes the evening over the lonely meadows deserted by herds, carrying cool draughts of peace in her golden pitcher from the western ocean of rest.

But there, where spreads the infinite sky for the soul to take her flight in, reigns the stainless white radiance.

There is no day nor night, nor form nor color, and never, never a word.

ALEXANDER COMMINS POST

(1931–2002) was a devoted friend of contemporary music, and served for many years on Earplay's Board of Directors. Born in Akron, Ohio, Post learned to play piano and organ as a child. In 1958, Post was offered a faculty position at San Francisco State University, where he taught music theory, composition, and organ for the next 28 years. He also served as a minister at the First Unitarian Church of San Francisco and performed in venues around the country. He was widely known as an oratorio accompanist both on organ and harpsichord, and performed with many Bay Area groups.

RAKKA was begun in Tokyo in the summer of 1970. Its title was taken from a 10th century haiku by Tomonori. My own translation reads:

*On this mild spring day
Windless' with brilliant sun
Blossoms fall Without tranquillity
of soul.*

The work was conceived for four-channel electronic tape with a live violin soloist. The sound sources on the tape are mainly small Japanese temple bells and wind chimes...electronically processed, frequently beyond recognition, and are sometimes mixed with other concrete and electronically generated sounds.

—Alexander Commins Post

GLENN GLASOW (1924–2002) was born in Pine City, Minnesota. As a young man, he played trumpet in dance bands in small towns in the Midwest. Seriously interested in music as a career, he sought out distinguished composers to study with. He was a student of Ernst Krenek, and in 1954, studied with Wolfgang Fortner through a Fulbright grant in Detmold, Germany. Glasow subsequently earned his Ph.D. in music at the University of Illinois. His compositions include music for chorus, orchestra, electronics, chamber ensemble, and other media.

Dr. Glasow was Professor Emeritus of Music and Asian Studies at California State University, Hayward, where he taught from 1961 to 1995. Along with Yoshiko Kakudo, Dr. Glasow translated *Confronting Silence*, a collection of essays by the Japanese composer Toru Takemitsu.

ABSTRACTION EN MÉTAL ET BOIS is a virtuosic work for piano and mixed percussion.

RICHARD FESTINGER's music has been performed throughout the United States, and in Europe and Asia. His works have been commissioned by the Jerome Foundation, the Fromm Foundation at Harvard University, the Koussevitzky Foundation in the Library of Congress, the Barlow Foundation, and the Mary Flagler Cary Trust.

Festinger has had recent residencies at include the Camargo Foundation, Cité Internationale des Arts, Yaddo, the Virginia Center for the Creative Arts, and the Central Conservatory of Music in Beijing. He has been a fellow at the Wellesley Composers Conference and the June in

Buffalo Festival, and in 1993 received the Walter Hinrichsen Award from the American Academy of Arts and Letters.

He has been a professor of music theory and composition at San Francisco State University. His music is published by C.F. Peters, recorded for the Centaur, CRI and CRS labels. ★