

# Earplay

## Prizes and Surprises

➔ Mon, May 17, 7:15 pm pre-concert talk, 8 pm concert • Yerba Buena Center for the Arts Forum

### Earplay

Mary Chun, conductor  
Tod Brody, flute and piccolo  
Peter Josheff, clarinet and bass clarinet  
Terrie Baune, violin  
Ellen Ruth Rose, viola  
Thalia Moore, cello  
Karen Rosenak, piano

#### Guest Artists

Lisa Weiss, violin  
Dan Reiter, cello  
Dan Kennedy, percussion

Next concert: Mon, Nov 8, 2004. For more information visit [www.earplay-sf.org](http://www.earplay-sf.org)

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

Piano services provided by Sherman-Clay Concert Events Services.

### Program

Thea Musgrave  
***Narcissus*** 1987

Tod Brody, R. Andrew Wheeler + electronics,

Chen YI

***At the Kansas City Chinese New Year Concert*** (2002-03)

- I. The Talking Fiddle
- II. Making the Hand-Pulled Noodles
- III. Blue Dragon Sword Dance

Terrie Baune, Lisa Weiss, Ellen Ruth Rose and Thalia Moore

INTERMISSION

Igor Iachimciuc  
***Ar Trebui (We Should)*** 2002  
Wayne Petersen Prize Winner

Tod Brody, Peter Josheff, Lisa Weiss, Dan Reiter, Karen Rosenak,  
Dan Kennedy and Mary Chun

João Pedro Oliveira  
***Íris*** (US Premiere) 2000

Earplay Donald Aird Memorial Composition Prize Winner

Peter Josheff, Terrie Baune, Thalia Moore, Karen Rosenak and Mary Chun + electronics

## Program Notes

### NARCISSUS

Narcissus wanders through the forest, observing, enjoying—unselfconscious but self-absorbed. He sees a pool of water and then, as he approaches, notices his reflection in the water. He is intrigued and then jumps back in fright. Once more he approaches... it is still there. Narcissus steps away from the pool to consider this phenomenon. Several times he approaches; the figure is always there watching him.

In the shimmering sunlight Narcissus seems to see this glorious and attractive being moving in the rippling water. He is dazzled and slowly holds out his arms. To his amazement the figure responds.

In awe and wonder Narcissus approaches closer and closer. With a sudden change of mood Narcissus dances happily and playfully, the figure echoing him. But then Narcissus begins to question anxiously the lack of any independent response... is he being mocked? He gets more and more agitated and finally in a fury he rushes headlong into the water to grapple with the figure. The waves surge up and Narcissus is drowned.

There is a distant shimmering vision of Narcissus and his reflection. Then in the setting sun the vision disappears, the forest is empty and the pool lies undisturbed. —Thea Musgrave~~

“And still deeper the meaning of that story of Narcissus, who because he could not grasp the tormenting, mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life...” —Herman Melville, *Moby Dick*

### AT THE KANSAS CITY CHINESE NEW YEAR CONCERT

Commissioned by the Ying Quartet for the No Boundaries concert series at the Symphony Space in New York, the work is dedicated to Professor Chou Wen-chung, the mentor of the composer, for his eightieth birthday celebration. The first movement was premiered at the Corcoran Gallery in Washington, DC, 2002.

The work consists of three movements,

which are inspired by the impressive programs that I have seen at a Chinese New Year celebration concert in Kansas City, Missouri, presented by the organizations in our local Chinese community.

In the first movement of my string quartet, I use the viola to imitate the Chinese fiddle erhu performed at the KC concert, which could play the tunes like human beings talking in Chinese, to greet the audience vividly, while other instruments in the quartet play the support sound in a celebrating mood. In the second movement, I use music to review the excellent performance of the hand-pulled noodles making. The delicate art form originated in Henan province in northern China, and the masters have performed the show everywhere around the world, not only to introduce the method of making the food, but also to share the culture with others. The third movement reflects the dramatic scene of the moving gestures in Chinese sword dance. The string quartet piece has drawn pitch and rhythmic materials from Chinese folk music in various styles, and borrowed performing techniques from Chinese traditional instruments such as erhu (bowing), pipa (plucking), dizi (blowing) and percussion.

—Chen Yi

### AR TREBUI (WE SHOULD)

It is an honor for me that my piece will be played by such a distinguished ensemble as Earplay. *Ar trebui (We should)*, a poem for mixed sextet, was composed in the US. I was inspired by the work of the Romanian poetess Ana Blandiana. The musical form of the piece was extracted directly from the poetry:

We should be born aged  
 Emerged prudent,  
 To be able to solve our fate in this world,  
 To know from the beginning the end of  
 each way  
 And the only thing that is beyond our  
 mind would be the urge to journey  
 Then we would become younger and  
 younger, growing  
 Mature and strong, we would reach the  
 gates of creation,  
 Then going through them, and falling in  
 love like youths,  
 We would be children at our children's  
 birth.  
 They would be then older than we

And would teach us to speak, would lull  
 us to sleep,  
 We would disappear more and more,  
 becoming smaller and smaller,  
 As a grapes berry, as a pea, as a wheat  
 seed...

—Ana Blandiana  
 (translated from Romanian)

*Ar Trebui* was premiered at the University of Utah with musicians from the Utah symphony conducted by Morris Rosenzweig.

—Igor Iachimciuc

### ÍRIS

*Íris* uses the same instrumentation as Messiaen's *Quatuor pour la Fin du Temps*, plus tape. The inspiration for this piece is from the book of *Revelation* from the *New Testament*, and relates to the vision the prophet John had of the throne of God, with a rainbow (*Íris* in the original Greek language) around it, and the twenty-four elders worshipping. The piece is comprised of twenty-four sections that are not separated, but combine to form an organic whole. The harmonic structure of this work is based in Messiaen's harmonies of the *Quatuor*.

## Composer Profiles

**THEA MUSGRAVE** (1928–) is an extremely prolific and versatile composer, with a repertory that encompasses opera, ballet, vocal chamber, instrumental, and orchestral works. Born in Edinburgh, Scotland, she has lived in the US since 1972. Currently she is distinguished professor Queens College, City University of New York.

Musgrave is perhaps best known in the US for her eight operas, most of which have been produced in America. *Mary, Queen of Scots, A Christmas Carol* and *Harriet, the Woman Called Moses* have all been heard in the US in several productions. Her most recent opera, *Simón Bolívar*, was premiered by the Virginia Opera in January 1995.

Her strong operatic propensity has led to the development of what Musgrave calls “dramatic abstract” form, which brings something of the drama of the theater into the concert hall, even in works with no program. This dramatic quality has made her music accessible to

general audiences, and it has been widely performed in both the US and Europe.

Musgrave is also known as a conductor of her own music and has worked with many prestigious organizations: Philadelphia Orchestra, NY City Opera, San Francisco Spring Opera, Scottish Opera, BBC Symphony, Royal Philharmonic Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Jerusalem Symphony, Hong Kong Philharmonic, Scottish Ballet.

**CHEN YI** (1953- ), was born in Guangzhou, China, into a family of doctors with a strong interest in classical music. Chen started studying violin and piano when she was only three, with Zheng Rihua and Li Suxin, and music theory with Zheng Zhong. She has received music degrees from the Beijing Central Conservatory (BA & MA) and Columbia University (DMA). Major composition teachers have included Professors Chou Wen-chung, Mario Davidovsky, Wu Zuqiang and Alexander Goehr.

Chen was the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-2004). She has been the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Composition at the Conservatory of the University of Missouri-Kansas City since 1998. Chen has been Composer-in-Residence with the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center in San Francisco (1993-1996), supported by Meet The Composer's New Residencies Program. Chen has received fellowships from the Guggenheim Foundation, National Endowment for the Arts, and American Academy of Arts and Letters (Liebersson Award). Honors include the first prize from the Chinese National Composition Competition, a Grammy Award, the 2001 ASCAP Concert Music Award, the 2002 Elise Stoeger Award from the Chamber Music Society of Lincoln Center, and the adventurous programming award from the American Society of Composers, Authors & Publishers (for *Music From China* in New York), among others.

**JOÃO PEDRO OLIVEIRA** (1959-) studied organ, performance and composition at the Gregorian Institute of Lisbon, and architecture at the Fine Arts School of Lisbon. In 1985 he moved to the US as a Fulbright scholar with a fellowship from



Gulbenkian Foundation. He completed a MA in theory and a doctorate in composition at the University of New York at Stony Brook.

He has received several prizes and awards, including the 1st Prize at the Joly Braga Santos Composition Competition, in the years of 1992, 1994 and 1995; the 1st Prize at the Oficina Musical IV Composition Competition; and more recently, the 1st Prize at the Internacional Competition Alea III; and the Earplay 2003 Prize.

Besides his activity as a composer he also maintains a career as an organist, having played in Europe, US, China and Japan. He has recorded two CDs of works for trumpet and organ.

He is Senior Professor of composition and electroacoustic music, and director of the electroacoustic music studio at the University of Aveiro, Portugal.

**IGOR IACHIMCIUC** is a doctoral candidate at the University of Utah, Salt Lake City, where he studied with Morris Rosenzweig. A native of the East European Republic of Moldava, he entered the College of Music at Chisinau (the capitol of Moldava) first to study performance, and later composition. In 1996 he won first prize in a national competition for his composition, *Silver Chrysanthemum*, and, in the year 2000, was named Moldava's most promising young composer. Mr. Iachimciuc's compositions embrace many different styles: folk, jazz, classical and modern.

## Performer Profiles

**TERRIE BAUNE**, violin, is associate concertmaster of the Oakland East Bay Symphony, and a member of the Empyrean Ensemble.



Her professional credits include concertmaster positions with the Women's Philharmonic, Fresno Philharmonic, Santa Cruz

County Symphony and Rohnert Park Symphony. She was a member of the National Symphony Orchestra for four years. She spent two years as a member of the Auckland Philharmonia Orchestra of New Zealand, where she toured and recorded

# NORIEGA

for Radio New Zealand with the Gabrielli Trio, and performed with the New Zealand Symphony Orchestra.

**TOD BRODY**, flute, has been in the forefront of contemporary music activity in northern California through his performances and recordings with the San Francisco Contemporary Music Players, Earplay and the Emyrean Ensemble. He maintains an active freelance career, teaches at the UC Davis, and directs the San Francisco Bay Area Chapter of the American Composers Forum.



**MARY CHUN**, conductor, has created the premieres for many composers, including John Adams's earthquake romance *I was looking at the Ceiling and then I saw the Sky* which she conducted in Paris, Hamburg and Montreal. She is a frequent guest conductor with opera companies in Europe and the US and conducted the world premiere CD recordings of orchestral music by San Francisco composers Peter Allen and James Berenholtz.



**PETER JOSHEFF**, clarinet, is an active composer and musician based in the Bay Area. He is a founding member of Earplay, a member of the Paul Drescher Ensemble, the Emyrean Ensemble and the Berkeley Contemporary Chamber Players. He has performed with most of the new music ensembles in the Bay Area, including the San Francisco Contemporary Music Players and Composers Inc.



**THALIA MOORE**, cello, attended the Juilliard School of Music as a scholarship student of Lynn Harrell, and received her bachelor's and master's degrees in 1979 and 1980. Since 1982, Ms. Moore has been Associate Principal Cellist of the San Francisco Opera Orchestra, and in 1989 joined the cello section of the San Francisco Ballet Orchestra.



**ELLEN RUTH ROSE**, violin, relocated in 1998 to the Bay Area after having spent several years in Cologne, Germany, where she first became immersed in contemporary music. As a member of the experimental ensembles Musik Fabrik and Thürmchen Ensemble, and frequent guest with Frankfurt's Ensemble Modern, she toured throughout Europe, premiering and recording countless works. She has performed as soloist with the West German Radio Chorus and appeared at the Cologne Triennial, Berlin Biennial, Salzburg Zeitfluß, Brussels Ars Nova, Venice Biennial and Budapest Autumn festivals. Ms. Rose holds degrees in viola performance from the Juilliard School and the Northwest German Music Academy in Detmold, Germany; and a degree in English and American history and literature from Harvard University.



**KAREN ROSENAK**, piano, is an almost native of the Bay Area. She was founding member/pianist of the Bay Area new music groups Earplay and the Emyrean Ensemble, and currently performs with those groups as well as with the San Francisco Contemporary Music Players. She studied modern piano with Carlo Bussotti and Nathan Schwartz, and credits Margaret Fabrizio with introducing her to and teaching her the fortepiano during her graduate work in early music at Stanford University. She has found the balance between old and new music and old and new pianos to be an ongoing, most satisfying pursuit. She has been on the faculty at UC Berkeley since 1990, where she teaches musicianship and contemporary chamber music.



## GUEST ARTISTS

**DANIEL KENNEDY**, percussion, holds a master's degree from California Institute of the Arts, and a doctoral degree in percussion performance from the State University of New York at Stony Brook. His primary teachers have included Raymond DesRoches, John Bergamo, and tabla maestro Swapan Chaudhuri. He has been the founding member of several contemporary music ensembles, including the

California E.A.R. Unit, Tabla Rasa and the Talujon Percussion Quartet, and has performed throughout the US, Europe, India, Bali and Japan. He is currently a member of the San Francisco Contemporary Music Players, Earplay, the Emyrean Ensemble, Music Now, Tabla Rasa and Gamelan Sekar Jaya.

**DAN REITER**, cello, is principal cellist with the Oakland East Bay Symphony, Festival Opera Orchestra, Diablo Ballet Orchestra and Fremont Symphony. His solo work has included Leonard Bernstein's *Three Meditations* (OEBS, 2000) and Robert Schumann's *Cello Concerto* (Fremont Symphony, 2002). Dan is also a former Earplay member (1989-90).

As a composer, Dan has written varied chamber works. In 1999 he won an Izzy Award for his composition *Raga Bach B Minor* featuring dancer Robert Moses. He has had the privilege of working with India's master musician Ali Akbar Khan and has recorded two CDs (*Garden of Dreams* and *Legacy*) with Khansahib. In addition, Dan produced *Cello and Harp*, a CD of his own compositions for cello and harp with his wife, Natalie Cox.

**LISA WEISS**, violin, has earned international recognition as a chamber musician, including awards in the Portsmouth and Coleman competitions, and as a participant in the Marlboro Festival. She performs as concertmaster and soloist with Philharmonia Baroque, and is also a member of the American Bach Soloists, the Arcadian Academy, and BMV 2000. As a guest artist, she has appeared with many chamber ensembles including the Artaria Quartet, Musica Pacifica, American Baroque and Philomel.

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