

EARPLAY 20: #2

MONDAY, MARCH 14, 2005, 8 PM

YERBA BUENA CENTER FOR THE ARTS, FORUM

Cindy Cox, *New Commissioned Work*

World Premiere, Earplay/Fromm Foundation Commission

Andrew Imbrie, *New Commissioned Work*

World Premiere, Earplay Commission

Gustavo Moretto, *Silenciosamente*

Linda Bouchard, *Pourtinade*

Vincent Chee-Yung Ho, *Stigmata*

*2004 Earplay Donald Aird Memorial Composers Competition Winner,
Bay Area Premiere*

EARPLAY 20: #3

MONDAY, MAY 23, 2005, 8 PM

YERBA BUENA CENTER FOR THE ARTS, FORUM

IN ASSOCIATION WITH

SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL

William Kraft, *New Commissioned Work*

World Premiere, Earplay/Koussevitsky Foundation Commission

Olly Wilson, *New Commissioned Work*

World Premiere, Earplay Commission

Richard Festinger, *New Commissioned Work*

World Premiere, Earplay Commission

Jonathan Harvey, *The Riot*

Wang Xi-Lin, *Quartet, Op. 41*

United States Premiere

TICKETS:

YERBA BUENA CENTER FOR THE ARTS

415.978.ARTS (2787)

WWW.YBCA.ORG

Earplay
20

NOVEMBER 9, 2004

Welcome to the opening concert of Earplay's twentieth season. In this special anniversary series, you will hear a remarkable seven world-premiere commissions by California composers—six of them by composers who live just a few miles from this theater. On each concert, you'll also hear an Earplay favorite culled from previous seasons, as well as United States and local premieres. And of course each concert features the renowned members of the Earplay ensemble performing as soloists and ensemble artists, along with special guests.

Over twenty years, Earplay has made an enormous contribution to the Bay Area music community. The Earplay ensemble has performed hundreds of works by more than two hundred composers. Earplay has commissioned an average of two new works per season, and has presented over one hundred world premieres.

Please join me in congratulating the fine performers, composers, and staff of Earplay by supporting their work. You can help by subscribing to our concert series (you can do it at intermission!), by making a donation at www.earplay.org, and most of all by attending our events.

Ronald Caltabiano
President, Board of Directors



Earplay and the College of Creative Arts at
San Francisco State University announce the



WAYNE PETERSON PRIZE IN MUSIC COMPOSITION

Supporting Young American Composers

AWARD

- Cash prize: \$3,500.
- Performance by Earplay during the 2005-2006 season.

ELIGIBILITY

- Applicants must be citizens of the United States or legal residents of the U.S. or its territories.
- Applicants must be 40 years old or younger on January 1, 2005.
- Previous winners of the Wayne Peterson Prize are not eligible.

COMPOSITIONS

- Works may be scored for 3-6 players chosen from flute/piccolo/alto flute, clarinet/bass clarinet, percussion (1 player), piano, viola, violin, cello.
- Duration: 10-16 minutes.
- The composition must have been written within five years of January 1, 2005.
- The composition may not have been previously awarded a national or international prize.
- Previously performed works are eligible.
- Works including recorded electronics are eligible.

DOWNLOADABLE APPLICATION AT:
WWW.EARPLAY.ORG/COMPETITIONS

The Wayne Peterson Prize is awarded annually for outstanding musical excellence in composition. It was established in Mr. Peterson's honor by San Francisco State University in 1998.

Inaugural Season: 1985-1986

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Eric Moe
Karen Rosenak

A note from Wayne Peterson—

This year Earplay celebrates its twentieth anniversary. Since its beginning this group of outstanding composers and performers has presented distinguished concerts of contemporary music from all corners of the globe. As a composer who has had numerous premieres by this remarkable ensemble, I can testify from firsthand experience to Earplay's expertise and commitment. Many other Bay Area composers have been similarly encouraged and gratified by this ensemble's superb performances of their music.

Wayne Peterson

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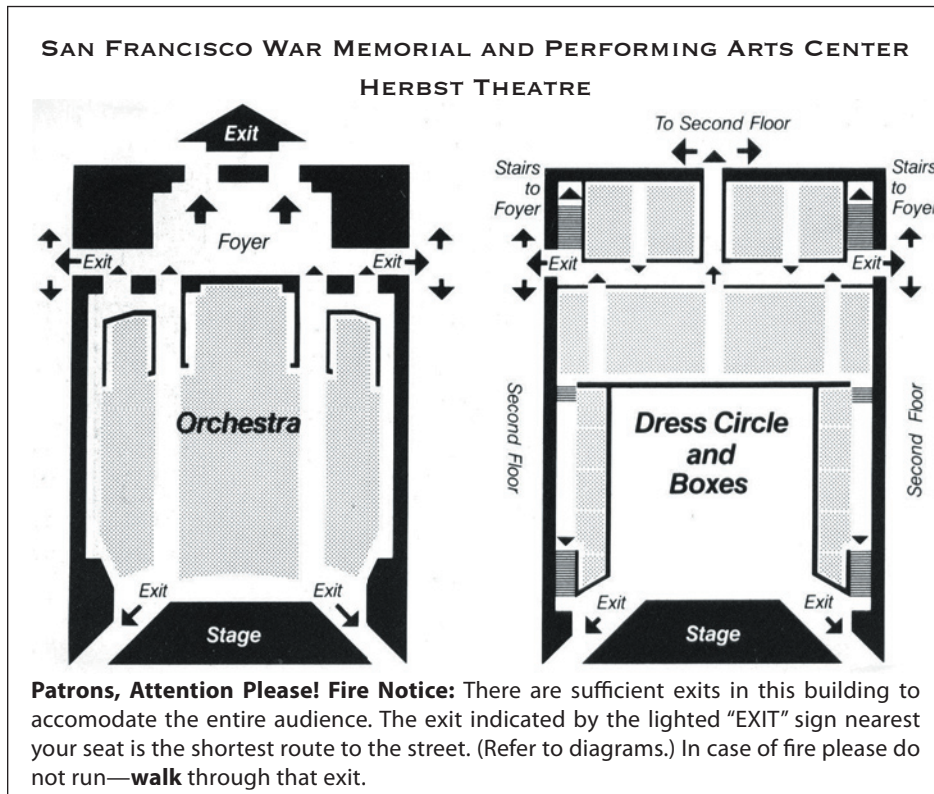
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Tuesday Evening, November 9, 2005, at 8:00
San Francisco Center for the Performing Arts, Herbst Theatre

EARPLAY

Mary Chun, conductor

Tod Brody, flutes

Terrie Baune, violin

Peter Josheff, clarinets

Ellen Ruth Rose, viola

Karen Rosenak, piano

Thalia Moore, cello

Guest Artists

Elza van den Heever, soprano

Jim Kassis, percussion

BERNARD RANDS

Memo 4 (1997)

Tod Brody

RICHARD ALDAG

Sappho Fragments (2004)

World Premiere, Earplay Commission

Elza van den Heever, Terrie Baune,

Ellen Ruth Rose, Thalia Moore

ERIC MOE

A Whirling and a Wandering Fire (1986)

Earplay Commission

Tod Brody, Peter Josheff, Karen Rosenak

Intermission

WAYNE PETERSON

A Three Piece Suite (2003)

World Premiere, Earplay/Koussevitzky

Foundation Commission

Tod Brody, Peter Josheff, Terrie Baune, Thalia

Moore, Karen Rosenak, Jim Kassis, Mary Chun

Earplay is funded in part by the Aaron Copland Fund for Music, the Alice M. Ditson Fund of Columbia University, the Ann and Gordon Getty Foundation, the Argosy Foundation Contemporary Music Fund, the Bernard Osher Foundation, The Clarence E. Heller Charitable Foundation, 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.

NOTES ON THE PROGRAM

ERIC MOE: A WHIRLING AND A WANDERING FIRE (1986)

I found the title for my piece in *The Madness of King Goll*, a charming early poem of W.B. Yeats. The phrase appears as a metaphor for the legendary king's madness:

but slowly...

*In my most secret spirit grew
A whirling and a wandering fire.*

The only power capable of comforting the king in his delirium is music:

*It quenched, with sound like falling dew
The whirling and the wandering fire.*

The listener who enjoys programmatic associations will probably be able to find a wealth of such, though the dramatic structure of the composition is self-generated (and, I trust, self-explanatory). I offer one other favorite phrase as a take-it-or-leave-it description of the musical climax:

*of some inhuman misery
our married voices wildly trolled.*

A Whirling and a Wandering Fire was written for my friends and (then) fellow performers Janet Kutulas and Peter Josheff. Its first performance took place in March 1986 as part of Earplay's first season. —E. M.

ERIC MOE (b.1954), a composer of "music of winning exuberance" (*New York Times*), has received numerous grants and awards, including the Lakond Award from the American Academy and Institute of Arts and Letters and a Guggenheim Fellowship, in addition to commissions from the Pittsburgh Symphony, the Fromm Foundation, and the Koussevitzky Foundation. As a pianist and keyboardist, Moe has performed works by hundreds of composers, from Anthony Davis to Stefan Wolpe, and can be heard on numerous recordings. A founding member of Earplay, he currently directs the Music on the Edge concert series in Pittsburgh and is Professor of Composition and Theory at the University of Pittsburgh, where he directs the graduate program in composition and the electroacoustic music studio.

RICHARD ALDAG: SAPPHO FRAGMENTS (2004)

Sappho Fragments is based on fragments of four lyric love poems by the renowned ancient Greek poet. The texts progress from the excitement of a fervent new love to the realization that what was once an intense passion has now expired, and they display a range of emotions from tranquil tenderness to frantic desperation. As with the majority of my music, there are diverse influences, ranging from the sensual lyricism of Monteverdi's 7th and 8th Books of Madrigals and Dallapiccola's vocal works to the dense "minimalism" of Ralph Shapey. —R. A.

SAPPHO FRAGMENTS

- I You came
And I was mad
To have you.
Your breath
Cooled my heart
That was burning with desire.
- II Then love shook my heart
Like the wind that falls on oaks
In the mountains.
- III You have forgotten me
Or else you love some person
More than me.
- IV Fool.
Don't try to bend a foolish heart.

RICHARD ALDAG (b.1955) has composed for a wide variety of media, including orchestra, chamber ensemble, opera, theatre, and choir. An active participant for many years in the New York music scene, Aldag relocated to the Bay Area in 1992, where he is on the faculty of the San Jose State University School of Music and Dance, as well as being a development manager for Nancy E. Quinn Associates. Upcoming commissions include new works for the San Francisco Chamber Orchestra and Alonzo King's *LINES* Ballet, as well as an arrangement of the music for the ballet *Les Sylphides* for Bay Area dance company Kunst-Stoff.

EARPLAY COMPOSERS: TWENTY YEARS

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BERNARD RANDS: MEMO 4 (1997)

Memo 4 is one of a series of works for solo performer which places extraordinary demands on the soloist both as interpreter and technician. An often complex musical argument is unveiled by the single voice of the flute, and great stamina is required of the soloist to maintain the cohesive succession and juxtaposition of detail in combination with broad sweeping expressivity. *Memo 4* was commissioned by Ekkehart Trenkner for Judith Pearce and was first performed at the Summer Music Festival in Narrowsburg, New York, in August 1997. —B. R.

BERNARD RANDS (b. 1934) is a major figure in contemporary music. His work *Canti del Sol*, premiered by the New York Philharmonic, won the 1984 Pulitzer Prize in Music. As composer-in-residence with the Philadelphia Orchestra from 1989 to 1995, Rands made a significant contribution to the music of our time. He has been honored by the American Academy and Institute of Arts and Letters, the Guggenheim Foundation, and the National Endowment for the Arts, in addition to receiving commissions from the Boston and Chicago Symphonies, the Los Angeles Philharmonic, and Suntory Hall in Tokyo, to name a few. His work *Canti d'Amor*, recorded by Chanticleer, won a Grammy Award in 2000.

WAYNE PETERSON: A THREE PIECE SUITE (2003)

A Three Piece Suite was commissioned by the Serge Koussevitzky Foundation in the Library of Congress and the Earplay Ensemble of San Francisco. The movements are titled *Out of the Blue*; *The Sunlight Thins, the View Empties*; and *Gauntlet*.

Out of the Blue is a joyful reminiscence of my youthful experience as a Bebop pianist. The emerging music of that period made an indelible impression upon me with its unprecedented—indeed eruptive—expansion of melodic, harmonic, rhythmic, and technical vocabulary. Its mercurial nature was surely reflective of the volatile times brought about by

World War II. This piece is not a typical 32-bar jazz tune followed by improvised variations. It is rather a work that treats Bebop material in a manner consistent with my own style. The music pursues no preconceived form. It emerges in a stream of consciousness. Recognizable motifs and rhythmic gestures, nevertheless, do recur and, as the pace increases, combine to produce a brilliant climax. There follows a gradual reduction of tempo that brings the movement to a tranquil conclusion.

The Sunlight Thins, the View Empties is a title chosen from a poem by Han Yü, a Chinese poet of the late Tang period. It seemed an appropriate verbal summary for what I had endeavored to express in music:

*the gradual ebbing of one's vital
 forces as the years pass.*

This movement is contained in a large tripartite form. It opens mysteriously with a somewhat fragmentary but colorful dialogue between the alto flute and the bass clarinet. As the other instruments join in participation, the music becomes more sustained, leading directly to a middle section—a buoyant dance in triple time. Vacillating between contrapuntal and homophonic textures, a development of the dance motifs culminates in a resounding, fortissimo high point. An ensuing transition serves to dissipate the tension, gradually returning to the opening mood. This time the material is initially expanded only to fade away with progressively smaller fragments.

The final movement, *Gauntlet*, is essentially a programmatic conception that needs no technical or formal commentary. It deals with a frantic chase between a predator and its victim. The music is relentless in its intensity save for a few brief respites when the quarry mistakenly imagines that secure cover is at last acquired. These illusions, however, are abruptly shattered, and the pursuit resumes with renewed ferociousness until the inevitable moment when the victim stumbles and meets its demise in the clutches of the predator.

—W. P.

WAYNE PETERSON (b. 1927) was awarded the Pulitzer Prize in Music in 1992 for the San Francisco Symphony commission, *The Heart of Dark*, crowning a distinguished career which includes a catalog of more than 60 works and numerous fellowships and awards. He has been honored by the Guggenheim, Koussevitzky, Fromm, and Gerbode Foundations in addition to the American Academy and Institute of Arts and Letters.

Peterson has been a Professor of Music at San

Francisco State University for more than three decades and has also been active as a guest composer at universities across the country. He was guest Professor of Composition at Stanford University from 1992-1994; other guest teaching positions have included those at Indiana University, Brandeis University, and the University of Minnesota. The Wayne Peterson Prize, which is awarded annually for outstanding musical excellence in composition, was established in his honor by San Francisco State University in 1998.

PERFORMERS

TERRIE BAUNE (violin), in addition to being a member of Earplay, 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. A member of the National Symphony Orchestra for four years, she also spent two years as a member of the Auckland Philharmonia Orchestra of New Zealand, where she toured and recorded 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 Empyrean Ensemble. He maintains an active freelance career, teaches at the University of California, Davis, and directs the San Francisco Bay Area Chapter of the American Composers Forum.

MARY CHUN (music director) has premiered the works of 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. In demand as a collaborator for new lyric work in addition to traditional operatic repertoire, she frequently guest conducts with opera

companies in Europe and the United States, including the Kosice State Opera, Cleveland Lyric Opera, Hawaii Opera Theater, Texas Shakespeare Festival, and Opera Idaho. Next season she premieres a new chamber opera based on the life of writer Jack London, written by Libby Larsen and librettist Philip Littell, and commissioned by the Sonoma City Opera.

PETER JOSHEFF (clarinet) is active both as a composer and a performer. Based in the San Francisco Bay Area, he is a founding member of Earplay, a member of the Paul Dresner Ensemble, the Empyrean 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 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 she joined the cello section of the San Francisco Ballet Orchestra.

ELLEN RUTH ROSE (violin) relocated to the Bay Area in 1998 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

as a 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; 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 Bay Area new-music groups Earplay and the Empyrean Ensemble, and she 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 the fortepiano during her graduate work in early music at Stanford University. She has found the balance between old and new music, and between old and new pianos, to be an ongoing, most satisfying pursuit. Since 1990, she has been on the faculty at UC Berkeley, where she teaches musicianship and contemporary chamber music.

GUEST ARTISTS

ELZA VAN DEN HEEVER (soprano) was born in Johannesburg, South Africa, and studied at the San Francisco Conservatory of Music, where she received degrees in vocal performance. In 2001, Ms. van den Heever debuted with the Philharmonia Baroque Orchestra in the mezzo-soprano solos in Beethoven's Incidental Music from Egmont, Op. 84. She was selected as a Pacific Regional Finalist in the Metropolitan Opera Competition in 2002 and participated in the San Francisco Opera's Merola Program for two seasons. She has been named an Adler Fellow with the San Francisco Opera for 2005.

JIM KASSIS (percussion) moved to California in 1985 from Boise, Idaho, to study percussion with Tony Cirone at San Jose State University. He maintains an active performing career with the Monterey Symphony, San Jose Symphony, New Music Works, Cabrillo Music Festival, Opera San Jose, and Tin Hat Trio, as well as with Will Bernard and Gene Harris. He has recorded with performance artist Rinde Eckert, Indian singer Shweta Javeri, and clarinetist Beth Custer. He teaches percussion at Santa Clara University and at the Community School of Music and Arts in Mountain View.

SPECIAL THANKS TO:

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