

Earplay presents

Earplay 20: Concert 3

YERBA BUENA CENTER FOR THE ARTS FORUM

MON MAY 23 7:15 PM PRE-CONCERT TALK
8 PM CONCERT

CONDUCTOR MARY CHUN

EARPLAYERS

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

CAREY BELL, clarinet

LISA WEISS, violin

KURT ROHDE, viola

DAN REITER, cello

MICHAEL ORLAND, piano

KEVIN NEUHOFF, percussion

EARPLAY 20: CONCERT 3

presented as part of the San Francisco International Arts Festival

JONATHAN HARVEY

The Riot 1993

Tod Brody, Peter Josheff, and Karen Rosenak

RICHARD FESTINGER

From the Beginning (String Quartet No. 2)

World Premiere, Earplay Commission

Terrie Baune, Lisa Weiss, Kurt Rohde and Thalia Moore

WANG XI-LIN

Quartet op.41 2002

US Premiere

Carey Bell, Lisa Weiss, Dan Reiter, and Karen Rosenak

INTERMISSION

OLLY WILSON

To Andy 2000

Tod Brody, Peter Josheff, Terrie Baune, Thalia Moore,

Karen Rosenak, Kevin Neuhoff, and Mary Chun

WILLIAM KRAFT

Vintage Renaissance and Beyond 2005

World Premiere, Earplay Commission/Serge Koussevitzky Foundation

Tod Brody, Peter Josheff, Terrie Baune, Kurt Rohde, Thalia Moore,

Michael Orland, and Mary Chun

PROGRAM NOTES

THE RIOT

The Riot seems to take "the dance" as its basic raison d'être. From the title you might expect some chaotic din to be the principle mode of expression, but in fact, it's a much more controlled gathering of thematic characters. The main formal gist of the piece seems to be a series of clear sections (though with very smooth elisions between them), each based more upon a textural idea than a thematic one: irregular dance-like figures, upwards sequences (reminiscent, perhaps, of Shepard's tones), etc. *The Riot*, perhaps owing to its orchestration and its dance-like nature, owes a small debt to Stravinsky: the opening of the piece sounds somewhat like *Symphonies for Wind Instruments*.

—Christopher Bailey (New York, New York, USA)

The Riot was commissioned by the University of Bristol with funds provided in part by South West Arts. It was first performed by the Het Trio at St. Georges, Brandon Hill, Bristol on March 28, 1994.

**JONATHAN HARVEY**

(b.1939, England) was a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and also studied privately (on the advice of Benjamin Britten) with Erwin Stein and Hans Keller. He was a Harkness Fellow at Princeton (1969-70). In the 1980's he was invited to work at IRCAM in Paris and led to his interest in electronic music where he composed eight major works. Harvey has also composed for most other genres: orchestra, chamber, as well as works for solo instruments. He has produced a large output of choral works, including the large cantata with electronics *Mothers shall not Cry*

(2000). His music has been extensively played and toured by Ensemble Modern, Ensemble Intercontemporain, and Ictus Ensemble of Brussels. About 50 recordings are available on CD. He regularly performed at all the major international contemporary music festivals, and is one of the most skilled and imaginative composers working in electronic music.

**FROM THE BEGINNING
(STRING QUARTET NO. 2)**

The central metaphor in *From the Beginning* (*String Quartet No. 2*) is the growth leading from germinal beginnings to fully elaborated organisms, but accelerated, like what we experience in time-lapse photography. The temporally imperceptible process is telescoped into a human scale. The piece is in two movements, slow followed by fast, with the second flowing out of the concluding harmony like a sudden intake of breath. The first movement is contemplative, or interior, the second is active, or extroverted. The two movements can be thought of as cathexis-catharsis. Paradoxically, the rate of development is rapid in the slow first movement and slower in the following presto.

—Richard Festinger

**RICHARD FESTINGER**

(b.1948) studied composition at the University of California in Berkeley with Andrew Imbrie. Before turning to composing, he led his own groups as a jazz performer. He is a founder and director of the Earplay Ensemble in San Francisco, and professor of composition at San Francisco State University. His music is published by C.F. Peters and Jobert-Cigart, and his works have been recorded for the Centaur, CRI and CRS labels. He has received awards from the Jerome Foundation, the Fromm Foundation at Harvard University, the Koussevitzky Foundation in the Library of

Congress, the Barlow Foundation, the Cary Trust, and the American Academy of Arts and Letters, for commissions for the the New York New Music Ensemble, the Alexander String Quartet, City Winds, the Laurel Trio, the Left Coast Ensemble, the Miroglio-Aprudo Duo, Washington Square, the Redwood Symphony Orchestra, the Emyrean Ensemble, the Group for Contemporary Music, and New Millennium.

QUARTET OP.41

Wang Xi-lin's music is described as profound and noble, particularly characterized by a sincerity of the soul. It is moving and shocking in its power to bring forward emotions and portrayals of humanity and in particular the feelings related to China's recent history. His sense of tragedy and his uncompromising dramatic appeal is characteristic. Long years of suffering did not deprive Wang Xi-lin's music of its vitality.

**WANG XI-LIN** (b.1936,

China) spent his childhood and early youth in the poverty-stricken Pingliang County of Gansu province where he learned to play the

organ and to read music in a local Catholic primary school. He learned to play various brass instruments and the basic theory of music after joining a small art troupe of the People's Liberation Army that was passing through his town. His musical abilities were recognized and he was sent to study in the Army Band Music Conductors School in Beijing and Shanghai where he was introduced to European classic music. At the Shanghai Conservatory he learned formal composition techniques. He spent twenty-one years during the Cultural Revolution in exile in the Shanxi Province. During the last seven years of his exile he worked as a conductor of the Southeast Shanxi Singing and Dancing Troupe in Changzhi city. In 1978

he returned to Beijing as the resident composer of the Beijing Singing and Dancing Troupe.

FOR ANDY

This short piece is composed for and dedicated to Andy Imbrie, who has been a colleague, mentor, and close personal friend for the past thirty years. This brief work is inspired by the opening theme of the last movement of Imbrie's *Piano Concerto No. 3* and is a meditation on some of the musical values implied by that theme. Part of the Imbrie theme is quoted in the piece.

—Olly Wilson



OLLY WILSON'S catalog includes works for chamber ensembles and electronic media, but he is primarily known as a composer of orchestral music. Widely acclaimed as one of the nation's finest and most successful African American composers, his works have been performed by most major orchestras of the United States, as well as several European orchestras. His works have been commissioned by the Chicago Symphony and New York Philharmonic orchestras. Wilson is Professor Emeritus at the University of California Berkeley, where he served for several years at the Chair of the Music Department. In 1995 he was elected to the American Academy of Arts and Letters.

VINTAGE RENAISSANCE AND BEYOND is a manifestation of my fondness for renaissance and medieval music. I say "beyond" because the music goes before and after renaissance music. "Beyond" in the title refers to going into the past beyond the renaissance into the Middle Ages and also moving forward into the 21st century for this setting. What has always attracted me to early music was the directness and clarity of expression as

opposed to the dramatic and emotionally laden works in the 19th century repertory. Also, the combination of different instruments thus offering a multitude of colors, plus the use of small ensembles, spoke directly to the 20th century (and beyond!) *Pierrot Lunaire* of Schoenberg and *Histoire du Soldat* of Stravinsky.

Three sections make up *Vintage Renaissance and Beyond* with each section from a different composer:

1. Danza Alta
Francesco de la Torre, 1483 - 1504
2. O Rubor Sanguinis
Hildegard von Bingen, 1098 - 1179
3. Bransle
Anonymous
—William Kraft

*World Premiere, Earplay Commission/
Serge Koussevitzky Foundation*



WILLIAM KRAFT (b.1923) has had a long and active career as composer, conductor, percussionist/timpanist, and teacher. Until June of 2002, he was Chairman of the Composition Department and holds the Corwin Chair at the University of California, Santa Barbara. From 1981-85, Kraft was the Los Angeles Philharmonic's Composer-in-Residence for the first year under Philharmonic auspices, and the subsequent three years through the Meet The Composer program. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Kraft had previously been a member of the Los Angeles Philharmonic for 26 years; eight years as percussionist, and the last eighteen as principal timpanist. For three seasons, he was also assistant conductor of the orchestra, and, thereafter, frequent guest conductor.

Recently completed compositions include *Concerto Two for Timpani and Orchestra*, commissioned by Michael Tilson Thomas and the San Francisco Symphony, to be premiered on June 9, 2005.

PERFORMERS



TERRIE BAUNE (violin) is a member of Earplay and 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 fore-front of contemporary music activity in Northern California through his performances and recordings with the San

Fran-cisco 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 has premiered the works of many composers, including John Adams' 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 and traditional operatic repertoire, she has worked with opera compa-

nies in Europe and the US such as Opera de Lyon, La Monnaie, Kosice State Opera, Hawaii Opera Theater, Opera Theater of Saint Louis, Opera Idaho, the Texas Shakespeare Festival, Cleveland Lyric Opera, Pacific Repertory Opera, the Los Angeles Music Center Opera and San Francisco Opera. In 2006 she premieres a new chamber opera based on the life of writer Jack London, written by composer Libby Larsen and librettist Philip Littell, and commissioned by the Sonoma City Opera.



PETER JOSHEFF (clarinet) is a composer and performer. Based in the San Francisco Bay Area, he is a founding member of Earplay, a member of the Paul Drescher

Ensemble, the Empyrean Ensemble, and the Berkeley Contemporary Chamber Players. He has performed with many 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, 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 (viola) 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. Rose holds degrees in viola performance from The Juilliard School and the Northwest German Music Academy in Detmold, Germany; as well as 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 Empyrean

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 the fortepiano during her graduate work in early music at Stanford University. She has found the balance between old and new music and pianos to be an ongoing, satisfying pursuit. Since 1990, she has been a faculty member at UC Berkeley, where she teaches musicianship and contemporary chamber music.

GUEST ARTISTS



CAREY BELL (clarinet) is currently in his fourth season as principal clarinetist of the San Francisco Opera Orchestra. Previously, he served as principal clarinetist of the Syracuse Symphony and the Chicago Civic Orchestra.

LISA WEISS (violin) A Bay Area native, Weiss 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.



KURT ROHDE (viola) is an active composer whose work is performed by numerous orchestras and music ensembles to critical acclaim. In addition to his

composing career, Rohde is a violist with the Berkeley Symphony Orchestra, the New Century Chamber Orchestra and other ensembles in the San Francisco Bay Area, and artistic director of the Chamber Music Partnership. He is the 2001 recipient of the Walter Hinrichson Award from the American Academy of Arts and Letters. In addition, Rohde has received a Guggenheim Fellowship and commission awards from the Hanson Institute for American Music, the Barlow Endowment for Music Composition, and the Koussevitzky and Fromm Music Foundations. A winner of the Lydian String Quartet Composition Contest, he has participated in the Tanglewood Festival, the Wellesley Composers Conference, and has been in residence at the MacDowell Colony and Yaddo. Rohde is a graduate of the Curtis Institute of Music.

DAN REITER (cello) is principal cellist with the Oakland East Bay Symphony (OEBS), 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). Reiter is also a former Earplay member (1989-90). As a

composer, Reiter 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, Reiter produced *Cello and Harp*, a CD of his own compositions for cello and harp with his wife, Natalie Cox.



MICHAEL SETH ORLAND (piano) studied piano with Margaret Kohn and is a graduate of the UC Berkeley Music Department, where he studied harpsichord with

Davitt Moroney and composition with Gérard Grisey. He later continued his study of composition with David Sheinfeld. Orland has appeared extensively in the Bay Area as a chamber musician, playing with the San Francisco Contemporary Music Players, Earplay, the Berkeley Contemporary Chamber Players, New Music Theater, Other Minds, and in the San Francisco Symphony's *New and Unusual Music* series. He has performed modern works throughout California, including UC campuses at San Diego, Davis, and Santa Cruz, Sacramento State University, the Crocker Gallery, and Cal Arts. Orland is on the music faculty at UC Berkeley and also teaches there in the Young Musicians Program.



KEVIN NEUHOFF (percussion) is a soloist and new music chamber musician who has performed with the Cabrillo Festival, the Oakland Ballet, Left Coast

Chamber Ensemble, the Other Minds Festival, New Century Chamber Orchestra and the Paul Drescher Ensemble. He holds the post of principal timpanist with the International Carmel Bach Festival Orchestra, the Western Opera Orchestra, the Berkeley Symphony, the Fremont Symphony and is the principal percussionist with the Marin Symphony. He is fre-

quently invited to play with the San Francisco, Oakland, Santa Rosa and Sacramento Symphonies and can be heard on recordings made on the Harmonia Mundi, Triloka, New Albion, Wide Hive, and Nonesuch labels.

ABOUT THE COMPANY

Through commissions, performances, and recordings, **EARPLAY** advances the creation and dissemination of new music compositions, and provides a forum for the presentation and exchange of musical ideas and aesthetics.

Earplay was founded in 1985 by a consortium of composers and performers and has a long and successful track record of selecting, commissioning, and performing new chamber music by regional composers. In its 20-year history, Earplay has performed over 400 works including 104 world premieres, commissioned 45 new pieces and produced 83 US, California and/or Bay Area premieres. This record includes composers with international reputations like Pulitzer-Prize winner Wayne Peterson, Andrew Imbrie, and Jonathan Harvey.

FUNDING

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WEB SITE

www.earplay.org

Next concert:
Earplay Moves
Mon, Sep 26, 2005
Herbst Theatre