

EARPLAY 21: REFLECTIONS
MONDAY, MARCH 13, 2006, 7 PM

David Dzubay, *Singing the Sun* (2001)
West Coast Premiere

Special Guest Artist: Jennifer Lane

Marc Satterwhite, *Memento Mori 3* (2004)
Bay Area Premiere

Curt Veeneman, *Pneuma* (2004)

Mark Wings, *Reciprocal Tapestries* (2004)
Bay Area Premiere

Christopher Trapani, *Sunflower Suite* (2003)
Wayne Peterson Prize Winner
U.S. Premiere

EARPLAY 21: IMAGININGS
MONDAY, MAY 22, 2006, 7 PM

PRESENTED AS PART OF THE
SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL

Guillermo Galindo, *Post-colonial Discontinuum* (2006)
World Premiere, Earplay Commission/
A Meet the Composer Commissioning Music/USA Commission

Laurie Radford, *Portals/Portails* (2001)
U.S. Premiere

Caspar Johannes Walter, *Durchscheinende Etude IV/d* (1990)
U.S. Premiere

Fredrik Fahlman, *Autumn Melody* (1998)
U.S. Premiere

Earplay Donald Aird Memorial Composers Competition winner

ALL CONCERTS

HERBST THEATRE
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SEPTEMBER 26, 2005

Welcome to the opening concert of Earplay's twenty-first season. This is a season of premieres -- world, a U.S., west coast, or bay area--on every concert. 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-one 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 more than 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

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Earplay Donald Aird Memorial Composers Competition

AWARD

- Cash prize: \$1,000
- Performance by Earplay during the 2006-07 season

ELIGIBILITY

- Applicants can be of any nationality
- Applicants can be of any age

COMPOSITIONS

- Works may be scored for one to four players chosen from flute/piccolo/alto flute, clarinet/bass clarinet, percussion (1 player), piano, viola, violin, cello
- Previously performed works are eligible
- Works including recorded electronics will be considered

DOWNLOADABLE APPLICATION AT:
WWW.EARPLAY.ORG/COMPETITIONS

SPECIAL THANKS TO:

Fritz Maytag, Anchor Steam Brewing Company
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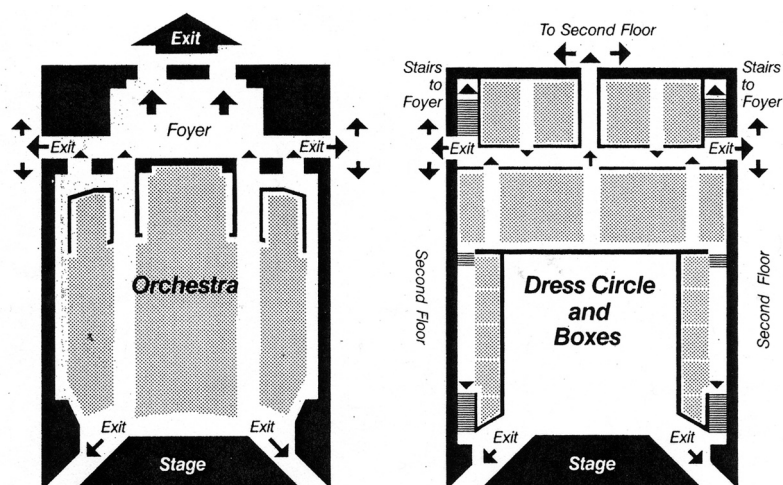
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*Monday Evening, September 26, 2005, at 7:00
San Francisco Center for the Performing Arts, Herbst Theatre*

EARPLAY 21: Transitions

Mary Chun, conductor

Tod Brody, flutes
Peter Josheff, clarinets
Karen Rosenak, piano
Terrie Baune, violin
Ellen Ruth Rose, viola
Thalia Moore, cello

Guest Artists

Wesla Whitfield, voice
Kevin Neuhoff, percussion

FRANCES WHITE *A Veil Barely Seen* (2000)
West Coast Premiere
Ellen Ruth Rose

STEPHEN M. GRYC *Dream Vegetables* (1997)
Bay Area Premiere
Wesla Whitfield, Peter Josheff,
Terrie Baune, Kevin Neuhoff

RALPH SHAPEY *Sonata No. 2* (1997-98)
West Coast Premiere
I. Variations
II. Rondo-Scherzando
III. Canzonetta
Terrie Baune, Karen Rosenak

Intermission

BRUCE C. BENNETT *from the ashes* (2005)
*World Premiere, Earplay/Fromm Music
Foundation Commission*
Tod Brody, Peter Josheff, Terrie Baune,
Ellen Ruth Rose, Thalia Moore, Karen
Rosenak, Kevin Neuhoff, Mary Chun

NOTES ON THE PROGRAM

FRANCES WHITE: A VEIL BARELY SEEN (2000)

Chapter 6 of the Tao Te Ching is about the Valley Spirit, an eternal female element associated with water. In a poetic translation by Gia-Fu Feng and Jane English, she is compared to “a veil barely seen”:

*The valley spirit never dies;
It is the woman, primal mother.
Her gateway is the root of heaven and earth.
It is like a veil barely seen.
Use it; it will never fail.*

I recorded the sound of water for this piece in the winter and early spring of 2000. Listening to the different streams, I felt myself pulled in by the sound. The water flows between, around, and through the rocks, and as it does, it produces different pitches and rhythms. They change in subtle ways, depending on where you stand. The longer I listened, the more I began to hear. But sometimes I could not tell whether the pitches that I heard were really there or were only sounding in my imagination. Finally, I felt myself disappearing into the water.

“A Veil Barely Seen” was commissioned by, and is dedicated to, Liuh-Wen Ting.

– F.W.

A composer of both instrumental and electronic music, **FRANCES WHITE** (b. 1960) studied composition at the University of Maryland, Brooklyn College, and Princeton University. She has received awards, grants, and commissions from organizations such as Prix Ars Electronica (Austria), the Institut International de Musique Electroacoustique de Bourges (France), the International Computer Music Association, Hungarian Radio, ASCAP, the Bang on a Can Festival, the Other Minds Festival, the New Jersey Symphony Orchestra, The Dale Warland Singers, the American Music Center, The Mary Flagler Cary Charitable Trust, and the John Simon Guggenheim Foundation. Additionally, she has received resident artist fellowships from The MacDowell Colony and The Djerassi Resident Artists Program. Ms.

White’s music can be heard on the Wergo, Centaur, Nonsequitur, and Harmonia Mundi labels. Recently, her music was featured as part of the soundtrack for Gus Van Sant’s award-winning film *Elephant*.

Frances White studies the shakuhachi (Japanese bamboo flute) and finds that the traditional music of this instrument informs and influences her work as a composer. Much of Ms. White’s music is inspired by her love of nature, and her electronic works frequently include natural sound recorded near where she lives, in central New Jersey.

STEPHEN MICHAEL GRYC: DREAM VEGETABLES: SIX POEMS OF MAGGIE ANDERSON (1997)

1. *Exposure*
2. *Falling*
3. *Nightmare*
4. *Insomnia*
5. *Recurring*
6. *Flying*

At the request of the poet, the poems will be only spoken and not printed.

I met Maggie Anderson while we were both fellows at the MacDowell Colony in New Hampshire during the summer of 1988. I was instantly drawn to her work and told her of my interest in setting her poems about the dreams of vegetables as they grow in the garden. The poems are certainly whimsical and clever, but they are also beautifully crafted, full of evocative imagery and ripe for musical use. I felt that the clearest way to project the text of these poems was to have the vocalist speak rather than sing the words. The rhythmic setting of the text is exact to ensure complete coordination between the voice and the three instruments. I am very enthusiastic about the instrumental combination of clarinet, violin, and marimba. Even though each instrument produces sound in a different way, providing variety, they all are constructed predominantly of wood and are capable of blending together their rich sounds, especially in their darker, lower registers. The piece was begun in the spring of 1996 at the Ucross Foundation in Wyoming. –S.M.G.

EARPLAY COMPOSERS: TWENTY-ONE YEARS

Eliane Aberdam	Fredrik Fahlman	David Lang	Virginia Samuel
Sarah Aderholdt	Richard Felciano	Massimo Lauricella	Laurie San Martin
Thomas Adès	John Felder	Richard Lavenda	Carlos Sanchez-Gutiérrez
Donald Aird	Morton Feldman	Mario Lavista	Marc Satterwhite
Richard Aldag	Richard Festinger	Anne LeBaron	Eric Sawyer
Alexis Alrich	Irving Fine	Yinam Leef	Ralph Shapely
Allen Anderson	Tom Flaherty	Fred Lerdahl	David Schiff
Robert Basart	Andrew Frank	Peter ScottLewis	David Schober
Ross Bauer	David Frank	Jorge Liderman	Philippe Schoeller
Bruce Christian Bennett	Pablo Furman	Peter Lieberston	Arnold Schoenberg
Arthur Berger	Guillermo Galindo	György Ligeti	Roger Sessions
Jonathan Berger	Michael Gandolfi	Liza Lim	Allen Shearer
Luciano Berio	Guy Garnett	Scott Lindroth	Sheila Silver
Christophe Bertrand	Stacy Garrop	David Liptak	Reynold Simpson
Herb Bielawa	John Gibson	Zhou Long	Paul Siskind
Susan Blaustein	James Giroudon	Jing Jing Luo	Ronald Bruce Smith
Stephen Blumberg	Glenn Glasow	Witold Lutoslawski	David Soley
Linda Bouchard	Daniel Godfrey	Drake Mabry	Harvey Sollberger
Pierre Boulez	Alexander Goehr	John MacDonald	Claudio Spies
Martin Boykan	Perry Goldstein	Steven Mackey	Jeff Stadelman
Carolyn Bremer	Michelle Green	Katherine Malyi	Kurt Stallman
Benjamin Britten	Mark Grey	Ursula Mamlock	Dorrance Stalvey
Ann Callaway	Stephen Michael Gryc	Donald Martino	Eitan Steinberg
Ronald Caltabiano	Susan Harding	David Meckstroth	Frank Stemper
Edmund Campion	Lou Harrison	Marjorie Merryman	Mark Stickman
James Carr	Ellen Ruth Harrison	Olivier Messiaen	Igor Stravinsky
Elliott Carter	Stephen Hartke	Donal Michalsky	Kotoka Suzuki
Chris Chafe	Hugh Hartwell	Darius Milhaud	Toru Takemitsu
Yu-Hui Chang	Jonathan Harvey	Eric Moe	Bruce Taub
Eric Chasalow	Hans Werner Henze	Paul Moravec	John Thow
Yi Chen	Martin Herman	Gustavo Moretto	Leilei Tian
Miguel Chuagui	Jennifer Higdon	Tristan Murail	Ushio Torikai
Timothy Vincent Clark	Vincent Chee-yung Ho	Thea Musgrave	Joan Tower
Steven Clark	Martha Callison Horst	Hyo-Shin Na	Bertram Turetzky
Aaron Copland	Joan Huang	William Neil	Jason Uechi
Eleanor Cory	Lee Hyla	Olga Neuwirth	David Vayo
Cindy Cox	Igor Iachimciuc	Roger Nixon	Curt Veeneman
Ruth Crawford Seeger	Victor Ialleggio	Joao Pedro Oliveira	Caspar Johannes Walter
George Crumb	Shintaro Imai	Henry Onderdonk	Xi-Lin Wang
Beth Custer	Andrew Imbrie	Pablo Ortiz	Anton von Webern
Marc-Andre Dalbavie	Charles Ives	Gabriela Ortiz	Daniel Weymouth
Greg D'Alessio	Edward Jacobs	Jose Antonio Orts	Scott Wheeler
Luigi Dallapiccola	Stephen Jaffe	David Pereira	Frances White
James Dashow	David Jaffe	Jeffrey Perry	Beth Wiemann
Mario Davidovsky	Ping Jin	Wayne Peterson	Olly Wilson
Adriana Verdié de Vas Romero	Betsy Jolas	Alexander Post	Mark Winges
Tamar Diesendruck	Peter Josheff	Laurie Radford	Walter Winslow
Lori Dobbins	Louis Karchin	David Rakowski	Stefan Wolpe
Franco Donatoni	Arthur Keiger	Shulamit Ran	Charles Wuorinen
Kui Dong	Hi-Kyung Kim	Bernard Rands	Iannis Xenakis
Jérôme Dorival	Earl Kim	Maurice Ravel	Pagh-Paan Young
Jacob Druckman	Jerome Kitzke	Belinda Reynolds	Isang Yun
Edwin Dugger	Barbara Kolb	Steve Ricks	Eric Zivian
Joel Durand	Anthony Korf	Andrew Rindfleisch	Ricardo Zohn-Muldoon
David Dzubay	Paul Kozel	Jody Rockmaker	Ellen Taaffe Zwilich
Jason Eckardt	William Kraft	Kurt Rohde	
George Edwards	Meyer Kupferman	Mathew Rosenblum	
Leo Eylar	Gyorgy Kurtag	Morris Rosenzweig	
	Bun-ching Lam	Chris Roze	

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Alice Berg Cronin	Ann Kroeber	Kurt Stallmann
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George Edwards	Nancy & Howard Mel	Mark Wings
Richard Felciano	Amelie C. Mel De Fontenay	Dan & Rachel Winheld
Pablo Furman	Amy & Jeff Miller	
Richard Festinger		

Earplay is funded in part by the Alice M. Ditson Fund of Columbia University, Ann and Gordon Getty Foundation, the Argosy Foundation Contemporary Music Fund, the Bernard Osher 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.

STEPHEN MICHAEL GRYC (b. 1949) was born in St. Paul, Minnesota but lived in Sunnyvale, California during the 1960s. He received his professional training at the University of Michigan, where he studied composition with William Albright, Leslie Bassett, and William Bolcom. He is currently Professor of Music Composition and Theory at the Hartt School of the University of Hartford. His music is published by Alphonse Leduc, Boosey and Hawkes, Carl Fischer, and others, and his works have been recorded for the Capstone, Centaur, Klavier, Opus One, and Summit labels.

An intimate understanding of the technique of instruments and the imaginative use of instrumental color are hallmarks of Gryc's music. He has written for every type of western instrument and ensemble, from duo to large orchestra. His instrumental expertise has brought commissions from a diverse group of leading soloists, including oboist Bert Lucarelli, flutist John Wion, and trumpeter Philip Smith. Gryc's most recent commissions include a trombone concerto for Joseph Alessi, principal trombonist of the New York Philharmonic.

Maggie Anderson (born 1948 in New York City) has taught in the creative writing programs at the University of Pittsburgh, Pennsylvania State University, the University of Oregon, and Hamilton College. She currently teaches at Kent State University. Among her awards are fellowships from the National Endowment for the Arts and the Pennsylvania Council on the Arts. Anderson's books of poetry include *Years that Answer* (1980), *Cold Comfort* (1986), and *A Space Filled with Moving* (1992).

RALPH SHAPEY: SONATA NO. 2 (1997-98)

Of his own works the composer writes:

"My credo: 1. The music must speak for itself, 2. Great art is a miracle, 3. That which the mind of man (Humankind) can conceive will be done. I hate long, involved explanations, which in the end become excuses for the music. I guess my motto is 'play it again, Sam.' That is the only explanation that means anything."
—R.S.

RALPH SHAPEY (1921-2005) showed early talent as a violinist, conductor, and composer. Compositionally, Shapey always pursued excellence in his own style, regardless of trends; and in a world that frequently places at least as much emphasis on the personality and image of the artist as on his work, he uncompromisingly held the idea that the music, once created, should stand on its own. This commitment, along with a refusal to compromise his integrity and disillusionment with the musical climate of the time, led him to withdraw his compositions from 1969 to 1976, believing that people were unable to appreciate and perform his work for its own sake. Irrespective of controversy over his approach to music, Shapey's status in contemporary American music cannot be ignored. Combining a deep respect for the classical masters of the past with an interpretation that was wholly original, he has been described as a "radical traditionalist."

He was the founder and music director of the Contemporary Chamber Players of the University of Chicago, a group that celebrated its 25th anniversary in 1989 and established a reputation for excellence under Shapey's leadership. Its programming reflected Shapey's firm belief in giving all styles of music a chance to be heard, regardless of personal taste.

Notable awards and commissions include a MacArthur Prize from the John D. and Catherine T. MacArthur Foundation (1982); the First Prize in the Kennedy Center Friedheim Competition (1990, for Concerto for Cello, Piano and String Orchestra); the Paul Fromm Award (1993); and two commissions from the Library of Congress. He was elected in 1989 to the American Academy of Arts and Letters, and in 1994 to the American Academy of Arts and Sciences.

BRUCE CHRISTIAN BENNETT: FROM THE ASHES (2005)

from the ashes was composed for Earplay at the request of violist Ellen Ruth Rose and conductor Mary Chun, and was made possible by a grant from the Fromm Music

Foundation.

The myth of the Phoenix provides the poetic inspiration for the piece—a cycle of immolation and renewal. Much of the music is borne out of the first dramatic gesture, about a minute into the piece, a violent outburst in the piano and vibraphone that excites the other instruments of the ensemble. This initial gesture is like the splash of a stone thrown into water, disturbing the calm, followed by the subsequent ripples from the impact. Moments of violence give way to periods of calm, which are often interrupted by further violence. This dichotomy frames the dialectic of the piece.

Compositionally, *from the ashes* is based on an underlying structural melody that provides not only melodic profile, but also form and harmonic content. This structural melody is not heard explicitly throughout most of the composition, though it does surface at a few

points in the piece. From this Ur-melody, significant structural pitches are identified and then used to generate harmonies and modes based on simple frequency modulation synthesis algorithms. The resulting sequence of harmonic fields creates what could be thought of as a musical topography, which is navigated by the acts of composing, playing, and listening. —B.C.B.

BRUCE CHRISTIAN BENNETT (b. 1968) is a native of Seattle and is currently assistant professor of music at Tulane University in New Orleans, teaching courses in harmony, counterpoint, composition, and electronic and computer music. He received his Ph.D. in music composition from the University of California, Berkeley in 1999, where he studied composition with Richard Felciano and computer music with David Wessel. His works have been performed throughout the United States, and in Canada, France, and Australia.

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 Emyrean 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 Emyrean 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 (conductor) 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 companies 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 Fall 2006 she premieres *Every Man Jack*, 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 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 Dresher 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.

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. 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 Emyrean Ensemble, and she currently performs with those groups. 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

WESLA WHITFIELD (voice) inhabits an indeterminate zone where jazz and cabaret meet. Trained in classical music and opera, she has spent her career breathing life into the body of Broadway tunes, movie songs, and Hit Parade numbers known collectively as *The Great American Songbook*. Though based in San Francisco, Whitfield now spends much of her time in New York, working such noted rooms as the Algonquin Oak Room, Jazz Standard, and Le Jazz Au Bar, and she performs frequently at Town Hall, Avery Fisher Hall, and Carnegie Hall. Accompanied by jazz greats Mike Greensill and John Wiitala, Whitfield's sixteenth recording, 'In My Life' on HighNote records, was released in January of this year and is being hailed as her finest to date. Broadcast and print media that have highlighted her life and work include "All Things Considered," "People" magazine, "CBS

Sunday Morning," and "The New York Times" Magazine.

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 Dresher Ensemble. He holds the post of principal timpanist with the International Carmel Bach Festival Orchestra, the Western Opera Orchestra, the Berkeley Symphony, and the Fremont Symphony, and is principal percussionist with the Marin Symphony. Neuhoff is frequently 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.