



Wayne Peterson

at

80

A CONCERT OF HIS MUSIC PERFORMED BY

EARPLAY

7:00PM September 20, 2007 Knuth Hall, College of Creative Arts
School of Music and Dance

The Earplay Ensemble

Mary Chun, conductor

Tod Brody, flutes • Peter Josheff, clarinets • Karen Rosenak, piano

Terrie Baune, violin • Ellen Ruth Rose, viola • Thalia Moore, cello

Guest Artists: *Ann Moss, soprano • Karen Gottlieb, harp • Dan Kennedy, percussion • Jim Kassis, percussion*

Peregrinations (1997)

Peter Josheff

Duo (1993)

Terrie Baune and Karen Rosenak

Antiphonies (1999)

Daniel Kennedy

Intermission

Colloquy (1999)

Tod Brody and Karen Gottlieb

Freedom and Love (2004)

Ann Moss and Jim Kassis

A Three Piece Suite (2003)

(Earplay Commission, Serge Koussevitzky Music Foundation, premiered 2004)

Out of the Blue

The Sunlight Thins, the View Empties (Han Yu, 824)

Gauntlet

Mary Chun, Tod Brody, Peter Josheff, Terrie Baune, Thalia Moore, Karen Rosenak, Jim Kassis

Program Notes

Peregrinations (1997)

clarinet solo

PEREGRINATIONS (1997) was commissioned by clarinetist, Allen Blustine. This single movement draws upon almost all the multi-faceted resources of the clarinet. Its moods are highly volatile. The motifs and rhythmic gestures presented in a quiet, somewhat tentative opening statement are germane to all that follows. Sustained, lyric moments emerge from time to time only to be unexpectedly shattered by menacing figures that coalesce into rapid, irregular passages that demand utmost virtuosity. Eventually their energy flags. The phrases disintegrate and are gradually overtaken by a series of closing, chorale-like tremolos based on the tranquil beginning. --- W.P.

DUO (1993) violin, piano

I. Toccata (poco agitato)

II. Adagio

III. Scherzo (light and jazzy)

There are three interconnected movements played without pause: a Toccata (poco agitato); Adagio; and a Scherzo (light and jazzy). The nervous, highly charged and technically challenging opening sets the tone for the Toccata. Eventually the impetuous nature of this music succumbs rather prematurely to the full-blown lyricism of the Adagio. As the violin brings to ultimate fruition its sustained ideas a brief transition, begun by spiky, irregular rhythms in the piano, serves to shatter the calm and proceed to the final movement. Beginning with jazz motifs (quotes from Bebop standards, Bill Evans and Errol Garner) the spirit is now light and buoyant. Gradually the music intensifies, taking on an ever greater urgency as material returns from the Toccata and undergoes further development. After a furious climax an accelerating coda brings the DUO to a resounding close. ----W.P.

Antiphonies (1999)

solo percussion

Antiphonies (1999) was written in response to a commission by the brilliant percussionist, Dan Kennedy. As the title suggests, there is a continual interplay between the two instruments that takes full advantage of their differences in timbre and methods of playing. Indeed, rapid exchanges often create an illusion that is not unlike that of a duo.

Antiphonies is essentially a multi-sectional fantasy that is played without pause. Its quiet, mysterious beginning gradually defines motifs and gestures that are subsequently developed and varied throughout the piece. As tensions increase, the pace quickens, leading to a virtuosic, climactic scherzo. An extensive transition follows which serves to dissipate the agitation. With calm restored, the piece concludes with a broadening elaboration of its opening phrase.

Colloquy (1999)

flute and harp

COLLOQUY begins with sustained, lyric passages which increasingly alternate with those of a more animated and fragmentary nature. Midway in the piece a fast scherzo emerges and builds inexorably to an exciting climax. There follows a gradual reduction of both tension and pace, terminating with a quiescent reference to the opening statement. ---W.P.

Freedom and Love (2004)

soprano and percussion

(Text by Thomas Nash) World Premiere

While recently perusing an old anthology of English verse, I was beguiled by a poem written during the Elizabethan Period, Freedom and Love, by Thomas Nash. The gentle, warm and witty text immediately suggested its suitability as a companion piece for my Tympan Alley. Using the same voice-with-percussion accompaniment, I endeavored to capture its more varied and subtle moods. Like its predecessor, the treatment is essentially straight-forward and clear. The attentive listener should have no difficulty following its course.

Freedom and Love

Thomas Campbell (1777-1844)

How delicious is the winning
Of a kiss at love's beginning,
When two mutual hearts are sighing
For the knot there's no untying?

Bind the sea to slumber stilly,
Bind its odour to the lily,
Bind the aspen ne'er to quiver,
Then bind Love to last for ever.

Yet remember, 'midst your wooing,
Love has bliss, but Love has ruing,
Other smiles may make you fickle,
Tears for other charms may trickle.

Love's a fire that needs renewal
Or fresh beauty for its fuel:
Love's wing moults when caged and captured,
Only free, he soars enraptured.

Love he comes, and Love he tarries,
Just as fate or fancy carries;
Longest stays, when sorest chidden;
Laughs and flies, when press'd and bidden.

Can you keep the bee from ranging
Or the ringdove's neck from changing?
No! nor fett'rd Love from dying
In the knot there's no untying

A Three Piece Suite (2003)

(Earplay Commission, Serge Koussevitzky Music Foundation, premiered 2004)

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) 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.

Earplay

Founded in 1985 by a consortium of composers and musicians, **Earplay** is dedicated to the performance of new chamber music offering audiences a unique opportunity to hear vivid performances of some of today's finest chamber music. Earplay concerts feature the Earplayers, a group of seven artists who, as a group, have developed a lyrical and ferocious style. Earplay has performed over 400 works in its 22-year history including 104 world premieres and 45 new works commissioned by the ensemble. The 2007-08 season November 12, February 11, and May 28, will reinforce Earplay's unwavering track record of presenting exceptional music in the 21st century. The concerts will take place in Herbst Theatre at 7:00PM (6:15 p.m. pre-concert talk). For more information, please visit www.earplay.org.

About the Artists

MARY CHUN (Conductor/Music Director) Mary Chun has created the premieres 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 of 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, to name a few. In Fall 2007 she premiered a new chamber opera based on the life of writer Jack London written by Libby Larsen and librettist Philip Littell, commissioned by the Sonoma City Opera.

TERRIE BAUNE (Violin) In addition to being a member of EARPLAY, Baune 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 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.

PETER JOSHEFF (Clarinet) Based in the San Francisco Bay Area, Josheff is active both as a composer and musician. He is a founding member of EARPLAY, a member of the Paul Dresher 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 of Music as a scholarship student of Lynn Harrell, and received her bachelor's and master's degrees in 1979 and 1980 respectively. Since 1982, 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 Co-

logne 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 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 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 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 University of California, Berkeley since 1990, where she teaches musicianship and contemporary chamber music.

Guest Artists

Ann Moss (Soprano) enjoys an active vocal career in both the Bay Area and her hometown of Boston. She holds a Post Graduate Degree from the San Francisco Conservatory of Music, a Master of Music in Voice from Longy School of Music, and a Bachelor of Arts from Hampshire College. Teachers include Sheri Greenawald, Wendy Hillhouse, Anna Gabrieli and Rodney Gisick. Recognized as a champion of contemporary music, she is frequently sought out by composers to co-create new works, and takes immense pleasure in the construction of first performances. She has collaborated with such composers as Jake Heggie, John Harbison, Eric Sawyer, Graham Hair, Vartan Aghababian and Ruth Huber. Recent engagements include the cycle *On Love* by University of California, Berkeley faculty member John Thow, with Earplay's Karen Rosenak at the piano.

Karen Gottlieb (Harp) has toured extensively with the San Francisco Symphony on their USA, European and Asian tours as well as performed on many of their recordings. She is principal harpist with the California Symphony and Skywalker Recording Symphony. Ms. Gottlieb received her Bachelors degree at the University of Washington in Seattle and her Masters in Performance from the Cleveland Institute of Music. She is on the faculty of San Francisco State University, Mills College and the San Domenico School.

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.

Daniel Kennedy (Percussion) is a specialist in the music of the twentieth century, and is a member of Earplay and the Empyrean Ensemble. He received his M.F.A. degree from the California Institute of the Arts and his D. M. A. from the State University of New York at Stony Brook. Mr. Kennedy, who has recorded widely, is both Instructor of Percussion and former Artistic Director of the Festival of New American Music at California State University, Sacramento.

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