



Music: Medicine for the Mind

Music is responsible for much more than enriching our hearts and souls - it is responsible for promoting health and wellness. From aiding the brain development of a child or improving the speech of a stroke patient, to retaining memories of those with dementia or Alzheimer's disease, music's therapeutic benefits are limitless.

Sutter Neuroscience Institute is dedicated to providing skilled diagnosis and advanced treatment of the brain, spine and central nervous system.

Proud Supporter of the Festival of New American Music.



**Sutter Neuroscience
Institute**

A Sutter Health Affiliate

With You. For Life.

(888) 287-2270
sutterneuro.org

K576910A

SACRAMENTO STATE
33RD ANNUAL

FESTIVAL of 2010 NEW AMERICAN MUSIC

Earplay

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

with guest artist
Shoko Hikage, koto

**Sacramento State
Music Recital Hall
November 7, 2010
8:00 pm**

PROGRAM

And blue sparks burn
(In Memorium September 11, 2001) (2002) Melissa Hui

Terrie Baune, violin
Karen Rosenak, piano

Friction (2008) Mei-Fang Lin

Tod Brody, flute
Ellen Ruth Rose, viola

Song of One Lost in the Fog (2009)Hyo-shin Na

Mary Chun, conductor
Tod Brody, flute
Peter Josheff, clarinet
Terrie Baune, violin
Ellen Ruth Rose, viola
Thalia Moore, cello
Karen Rosenak, piano
with guest artist Shoko Hikage, koto

INTERMISSION

Trio, Op. 45 (1946) Arnold Schoenberg

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

PROGRAM NOTES

EARPLAY NOVEMBER 7, 2010

MELISSA HUI: AND BLUE SPARKS BURN (2002)

And blue sparks burn was commissioned by Friends of Today's Music of the Music Teachers' Association of California for premiere at the 2002 MTAC Convention. The work was conceived in October of 2001, soon after the tragic events of September 11, 2001, in New York City and Washington, D.C. While the nation was mourning the tremendous and senseless loss of lives, I was haunted by the images of dust and eerie calm that permeated the news coverage in the aftermath of the disaster. This is my personal response. —*Melissa Hui*

MELISSA HUI (b. 1966, Hong Kong) studied at the University of British Columbia, the California Institute of the Arts and Yale University. Her commissioned works include the orchestral pieces *Between You* (1992), *Common Ground* (1993), *Aljira* (1995), *Inner Voices* (1995) and *In the Breath of the Night* (1999), and the large choral work *San Rocco* (1991). She has also written a large number of pieces for chamber groups: *Changes* (1990) for chamber ensemble, *Speaking in Tongues* (1993) for 15 instruments, *Foreign Affairs* (1994) for 15 instruments, *As I Lie Still* (1996) for two pianos and percussion, *Lacrymosa* (1996) for soprano, b-flat clarinet and piano, *From Dusk to Dawn* (1997) for chamber ensemble, *Rush* (1997) for pipa and string quartet, *Woman: Songs on poems by Sandra Cisneros* (1997) for mezzo-soprano, flute, viola and cello, *Bop!* (1998) for brass quintet and optional drumset, *Dog Days* (1999) for amplified chamber ensemble, *Come as you are* (2000) for pipa and nine instruments, *sky so empty* (2000-1) for string quartet, and *And blue sparks burn* (2002) for violin and piano, among others. Other works include *Sunrise over Tiananmen Square* (1998), the soundtrack for the Oscar-nominated documentary, and a chamber opera, *The Cellar Door* (2002). Among her musical influences, Hui cites the African pygmies and Japanese gagaku court orchestra. Hui aims "to create a personal music of ethereal beauty, intimate lyricism, and raucous violence" in her music. Hui served as member of the composition faculty at Stanford University, California, from 1994 to 2004, and now resides in Montreal, Canada.

MEI-FANG LIN: FRICTION (2008)

Friction delineates the confrontation of the two instruments used in this piece—flute and viola—and the tension between them resulting from an effort to shape the larger course of the piece together through a sort of non-cooperation. The physical phenomenon of beating in the acoustics of sound is often used as a metaphysical model for interference in a local level. The more global structure of the piece relies on the evolution of this tension and its resolution (or non-resolution). —*Mei-Fang Lin*

MEI-FANG LIN (b.1973, Taiwan) is Assistant Professor of Music at Texas Tech University. She received her PhD from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor in Composition/Theory prior to her position at Texas Tech University. Supported by the Frank Huntington Beebe Foundation in Boston and a George Ladd Paris Prize from UC Berkeley, she also spent three years in France studying composition and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris.

Major awards include those from the Seoul International Competition for Composers, Bourges Competition (France), American Music Center, Look & Listen Festival Prize (U.S.), Pierre Schaeffer Competition (Italy), SCI/ASCAP Student Commission Competition in (U.S.), Luigi Russolo Competition (Italy), Prix SCRIME (France), National Association of Composers, (U.S.), 21st Century Piano Commission Competition (U.S.), and the Music Taipei Composition Competition.

HYO-SHIN NA: SONG OF ONE LOST IN THE FOG (2009)

I wrote *Song of One Lost in the Fog* out of an interest in the works of the American anthropologist/linguist/poet Jaime de Angulo (1887-1950), particularly his book *The Music of the Indians of Northern California*, which includes his idiosyncratic graphic-notation versions of songs of the Pit River Indians as well as his own original melodies, and a collection of his poems, *Home Among the Swinging Stars*.

Song of One Lost in the Fog has five sections, each section related to material by de Angulo:

The first section: de Angulo's poem "Fog"
*fog coming up in streams
from the sea
In the pasture the old black mare stands*

with her head bent.

The second section: de Angulo's poem "Redwood in the Night"
*Foggy rain, foggy rain, gentle rain,
dripping under the tall redwoods.
Shaggy horse with your tail to the storm,
aren't you cold?*

The third section: de Angulo's music in graphic notation

The fourth section: de Angulo's music in graphic notation *Song of One Lost in the Fog*

The fifth section: de Angulo's music in graphic notation *Song of the Horse*

An extended passage in the first section has a rhythmic pattern of 25 beats – divided into 6, 4, 5, 4, and 6 beats – in celebration of Earplay's 25th year and the year the piece was written. As part of the koto solo (*Song of the Horse*), I included the Korean melody *Garden Balsam*, from a song which became very popular in the 1940s during the Japanese occupation of Korea (the song was written in 1920 by Nan-pa Hong).

*Dear garden balsam by the fence,
How plaintive you now look...
Remember?
During those long summer days,
Beautiful young ladies used to play under you
In full bloom...*

Song of One Lost in the Fog was commissioned by Earplay and the San Francisco Foundation. It was funded in part by the Composer Assistance Program of the American Music Center, the San Francisco Arts Commission, the LEF Foundation and generous donors. —*Hyo-shin Na*

HYO-SHIN NA (b. 1959, Korea) After studying piano and composition in her native Korea, she came to the U.S. in 1983 to do graduate work at the Manhattan School of Music and the University of Colorado, where she received her doctorate. Hyo-shin Na has written for western instruments, for traditional Korean instruments and has written music that combines western and Asian (Korean and Japanese) instruments and ways of playing. Her music for traditional Korean instruments is recognized by both composers and performers in Korea (particularly by the younger generation) as being uniquely innovative. Her writing for combinations of

western and eastern instruments is unusual in its refusal to compromise the integrity of differing sounds and ideas; she prefers to let them interact, coexist and conflict in the music. In Korea, she has twice been awarded the Korean National Composers Prize, and in the west she has been commissioned by the Fromm and Koussevitzky Foundations among many others. Her music has been played worldwide by ensembles as varied as the Barton Workshop, the San Francisco Contemporary Music Players, the Kronos Quartet, and the Korean Traditional Orchestra of the National Theatre.

She is the author of the bilingual book *Conversations with Kayageum Master Byung-ki Hwang* (Pulbit Press, 2001) and the translator into Korean of Christian Wolff's article "Experiments in Music around 1950 and Some Consequences and Causes Social-political and Musical" (Soomoon-dang Press, 2011). Since 2006 her music has been published exclusively by Lantro Music (Belgium).

ARNOLD SCHOENBERG: TRIO, OP.45 (1946)

The String Trio was commissioned by the music department of Harvard University for a symposium on musical criticism in spring 1947. It was premiered by members of the Walden String Quartet at Harvard May 1, 1947. Other composers contributing works for the occasion include Hindemith, Malipiero, Copland and Martinu. Schoenberg had begun work on the piece already in June 1946, but the majority was composed between August 20 and September 23—only two and a half weeks after Schoenberg suffered a severe heart attack. This traumatic episode, which Schoenberg survived only through an injection directly into his heart, took its toll on the 71 year old composer and it is said that this Trio reflected his physical and psychological suffering during this period.

The single movement work is divided into five sections: three "parts" and two "episodes." Part three begins like Part one and recaps aspects of the whole work. Thematic development is spread throughout the work. The piece ends with a 12-note statement in the violin in which the basic motifs are presented. The variety of surface details (abrupt dynamic contrasts, expressionistic string effects, variations in tone color) stand in contrast to the rigorous serialism that underpins the work's structure.

ARNOLD SCHOENBERG (1874-1951, Austria), immigrated to the U.S. in 1933, was a composer whose discovery of the "method of composition with twelve tones" radically transformed 20th-century music. Most important musical developments of the second half of the 20th century owe their impetus

directly or indirectly to him. While mainly self-taught he had teaching posts at several prestigious institutions including the Prussian Academy of Arts in Berlin, the University of Southern California and U.C., Los Angeles.

EARPLAY PERFORMERS & STAFF

EARPLAY was founded by a consortium of composers and performers, and over the past two and a half decades, this excellent ensemble has presented California audiences with first-rate performances of over 425 works including 113 world premieres, commissioned 55 new pieces and produced 93 U.S., California and/or Bay Area premieres. Earplay has a long and successful track record of selecting, commissioning, and performing new chamber music by regional composers including composers with international reputations like Pulitzer Prize winner Wayne Peterson, Andrew Imbrie, William Kraft, and Chen Yi as well as mid-career and emerging composers.

SHOKO HIKAGE (koto) began playing koto at age of 3. In 1988, she graduated from Takasaki College of music and she was accepted as a special research student in Sawai Sokyoku under Tadao Sawai and Kazue Sawai, and received her master's certificate. In 1992, she moved to Honolulu, Hawaii to teach koto at the Sawai Koto Kai Hawaii. There she held her first American solo recital at the Honolulu Academy of Arts Theater as part of the New Music Across America Series. In 1997, she moved to San Francisco where she performs regularly as a solo artists as well as collaborating with other artists in the Bay Area and internationally.

TERRIE BAUNE (violin), in addition to being a member of Earplay, is concertmaster of the Oakland-East Bay Symphony. 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 (flutes) 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 U.S. 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 as Music Director and Conductor she premiered *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 (clarinets) has been a clarinetist, composer and advocate of contemporary music in the Bay Area for over twenty years. He is a founding member of Earplay, the San Francisco-based new music ensemble, as well as a member of the Paul Drescher Ensemble, the Empyrean Ensemble, and the Berkeley Contemporary Chamber Players. He performs frequently with the San Francisco Contemporary Music Players, Melody of China, and Composers Inc. He has performed as a clarinetist on many commercial recordings. Peter studied composition at the University of Wisconsin, Madison with Leslie Thimmig, and at the University of California, Berkeley with Oly Wilson, Edwin Dugger and Andrew Imbrie.

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 (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. 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. 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. Since 1990, she has been on the faculty at UC Berkeley, where she teaches musicianship and contemporary chamber music.

AISLINN SCOFIELD (executive director) is an experienced administrator in music and visual arts including Asian performing arts (Manager of Cultural Programs, Asian Art Museum) and has received numerous awards for her work. Formal studies include theater, studio art (photography and textiles), and interdisciplinary art.

SCOTT KOUÉ (technical director/stage manager) is a sound recordist, editor and designer with years of experience in film, advertising and the theater. His work can be heard in over thirty films including *The Legend of Drunken Master* (starring Jackie Chan) and the award-winning *Titanic*. His credits on these and other projects include sound supervisor, sound editor, creator of specialized sound effects and Foley recordist. Industry awards include the SILVER HUGO, New York Festival, the London International Advertising Award and Golden Reel (*Titanic*, Best Sound). He also collaborated with photographer David Waldorf in *Experience & Exchange: Documentary as the Art of Collaboration*, Kent State University. Formal training includes Theatrical Design at U.C. Davis.

IAN THOMAS is serving as Stage Manager/Recordist for this evening's performance.

