

EARPLAY SAN FRANCISCO SEASON 27 CONCERTS

2012 SEASON

Herbst Theatre, 7:30 PM

PRE-CONCERT TALK 6:45 PM

EARPLAY 27/1: A FEELING FOR SOUND

MONDAY, FEBRUARY 6, 2012

Morton Feldman • Alex Hills★▲ • Mauricio Rodriguez★▲

Wayne Peterson★ • Chen Yi◆

EARPLAY 27/2: EVERYTHING IS OPEN TO INTERPRETATION

MONDAY, MARCH 19, 2012

Morton Feldman • Ellen Harrison★ • Charles Ives • Erik Ulman★▲

EARPLAY 27/3: MUSIC COULD BE AN ART FORM

THURSDAY, MAY 10, 2012

as part of the San Francisco International Arts Festival

Morton Feldman • Richard Felciano • Joan Huang★▲ • Sven Daigger✳✳

★ world premiere ▲ Earplay commission ✳ U.S. Premiere ◆ West-Coast Premiere

✳ 2011 Winner, Earplay Donald Aird Memorial Composition Competition

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Earplay new
chamber
music

EARPLAY 27/1: A FEELING FOR SOUND

FEBRUARY 6, 2012

Welcome to the first concert of Earplay's 27th season! This year, each concert features a work by American innovator Morton Feldman. Each concert also presents other provocative cutting-edge contemporary music, performed by our spectacular Earplayers. In November and December, Earplay collaborated with Berkeley's Aurora Theater on a stunning production of *The Soldier's Tale*. This extraordinary production used puppetry and dance to bring Stravinsky's magical score to life. Earplay looks forward to more collaborative projects in the future, so stay tuned!

Please give a warm welcome to Earplay's new executive director, Laura Rosenberg. Laura returns to the Bay Area from Hot Springs, Arkansas, where she was the co-founder and general director of the Hot Springs Music Festival. We're very fortunate to have Laura's expertise, experience, and enthusiasm to move Earplay forward in new directions.

I recently received email with the subject "Occupy New Music," which noted that "the top 1% of composers control 99% of orchestral concert programs" (with pictures of Mozart, Beethoven, et al). That's an Occupy movement we can support wholeheartedly! Earplay presents sterling performances of the finest chamber music of our time, and your support makes it possible.

Thank you for joining us!

*Stephen Ness
President, Board of Directors*



**Earplay 2012
Donald Aird
Memorial
Composers Competition**

DOWNLOADABLE APPLICATION AT:
WWW.EARPLAY.ORG/COMPETITIONS

**DEADLINE:
MARCH 31, 2012**

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Monday Evening, February 6, 2012 at 7:30 p.m.
The Herbst Theatre

EARPLAY 27:1

A FEELING FOR SOUND

Mary Chun, conductor

Tod Brody, flute

Peter Josheff, clarinet

Terrie Baune, violin

Ellen Ruth Rose, viola

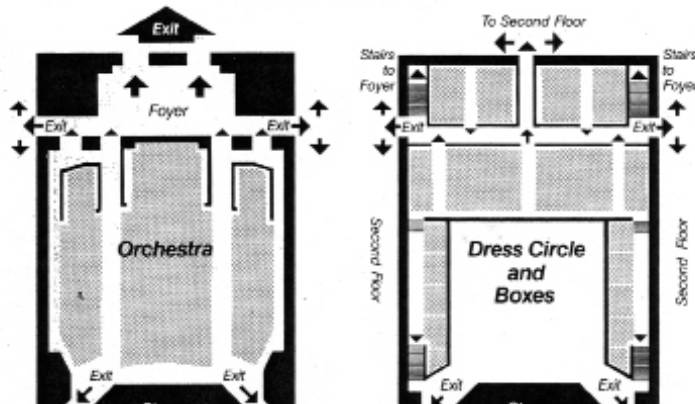
Thalia Moore, cello

GUEST ARTISTS

Brenda Tom, piano

Daniela Mineva, piano

**San Francisco War Memorial and Performing Arts Center
Herbst Theatre**



Pre-Concert Talk at 6:45 pm

Bruce Christian Bennett moderator

with Alex Hills, Wayne Peterson and Mauricio Rodriguez

Earplay's season is made possible with funding from the Ann and Gordon Getty Foundation, the Bernard Osher Foundation, the Thomas J. White and Leslie Scalapino Fund of the Ayco Foundation, the Alice M. Ditson Fund, the Ross McKee Foundation, the National Endowment for the Arts, the San Francisco Foundation Fund for Artists, the San Francisco Grants for the Arts, the William and Flora Hewlett Foundation and many generous donors.



THE SAN FRANCISCO FOUNDATION

The Community Foundation of the Bay Area

PROGRAM

WAYNE PETERSON *Excursion* (2012)
world premiere

Terrie Baune, Brenda Tom

MORTON FELDMAN *Nature Pieces* (1951)
I. As soft as possible
II. quarter note = 92
III. half note tied to sixteenth = 72
IV. dotted quarter note = 66
V. half note tied to dotted quarter = 72
Brenda Tom

ALEX HILLS *1958-1961* (2011)
world premiere
Earplay commission

Tod Brody, Peter Josheff,
Terrie Baune, Ellen Ruth Rose,
Thalia Moore, Mary Chun

INTERMISSION

MAURICIO RODRIGUEZ *Crepitum* (2010)
world premiere
Earplay co-commission with
San Francisco Foundation Fund for Artists
Ellen Ruth Rose

CHEN YI *Tunes from My Home* (2007)
I. Introduction
II. Nostalgia
III. Happiness
west coast premiere
Terrie Baune, Thalia Moore,
Daniela Mineva

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The William and Flora Hewlett Foundation

\$5,000 +

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Margaret Dorfman
Robert Ellis & Jane Bernstein
Yoshiko Kakudo
Rosalie Lowe
Wayne Peterson
Sam Nichols & Laurie San Martin
Karen Rosenak
Larry Russo
William Schottstaedt
Thomas White

\$200 +

Mark Applebaum
Jonathan Berger
Jane Bernstein and Robert Ellis
Wayne & Winnie Chun
Margaret Dorfman
Patti Noel Deuter
Gary Eskelson
Richard Felciano

Elinor Hagedorn
Christopher Wendell Jones
Ruth Knier
Melanie Kwock Gong
Peter Moore
Nora Norden
Arthur Rose
Chen Yi and Zhou Long

\$100 +

Yen Bachmeier
Jonathan Berger
Katherine Blume
Tod Brody
William Beck & Yu-Hui Chang
James & April Carlson
John & Mary Caris
Chris Concolino
Alena Cowan
Adam Frey
Pablo Furman
Patti Glasow
Margot Golding
Christine Gong
Douglas Gong
Melanie Kwock Gong
Violet Gong
Elinor Hagedorn
Martha Callison Horst
Leo Kadehjian
Joy Kent
William Kraft
Ann Kroeber
Antoinette Kuhry & Thomas A. Haeuser
Susan Kwock
Richard & Patricia Taylor Lee
Amy Miller Levine
Alfred Lerdahl
Elizabeth O'Malley
Ellen Ruth Rose
Dan Scharlin
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Katherine Brody
William Carlin

James & April Carlson
Jim Carr
John Chowning
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Michele Fromson & Cordell Ho
Paolo Geminiani
Arnold Go
Margo Golding
Daniel Gong
Karen Gottlieb
John and Lee Hause
Richard Mellott
Patricia Moy
Wendy Niles
Pablo Ortiz
Leonard and Sandra Rosenberg
Regina Sneed
Bill Specht
Donald and Phyllis Sutherland
Ava Victoria
Mark Wings

and more friends

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Kenneth Bruchmeier
Anne Callaway
Eleanor Cohen
Ernestine S. Cohn
Alice Berg Cronin
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EARPLAY COMPOSERS: TWENTY-SEVEN YEARS

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

NOTES ON THE PROGRAM

EXCURSION (2012) by WAYNE PETERSON *violin and piano*

Excursion for violin and piano was completed in 2009. Its musical language freely employs the chromatic resources of the twelve-note scale. Although no pre-conceived form is followed, the first sixty measures are expository, presenting intervallic and rhythmic gestures which develop throughout the piece. At the beginning, the violin and piano engage in a collaborative dialogue that contrasts both lyric and virtuosic statements. Eventually, the relationship between the two instruments becomes increasingly antagonistic, leading to extended toccata-like passages which bring the piece to ferocious, brilliant conclusion.

- Wayne Peterson

WAYNE PETERSON (b.1927, United States) is a Pulitzer Prize winning composer, as well as a pianist and educator.

Peterson earned B.A., M.A., and Ph.D. degrees at the University of Minnesota. He did advanced study on

a Fulbright Scholarship at the Royal Academy of Music, London, England.

In 1960, he joined the faculty of San Francisco State University, reaching the rank of Professor of Music, from which he is now retired. In 1998, San Francisco State University, established the Wayne Peterson Prize in Music Composition. Peterson was awarded the 1992 Pulitzer Prize for Music for *The Face of the Night, The Heart of the Dark*, an orchestral work commissioned by the San Francisco Symphony.

Peterson's other honors include a Composer's Award from the American Academy and Institute of Arts and Letters (1986) and a Guggenheim Fellowship (1989-90). In 1990 he was a visiting artist at the American Academy in Rome.

NATURE PIECES (1951) by MORTON FELDMAN *for solo piano*

Nature Pieces is a group of short works originally composed to accompany the choreography of Jean Erdman. Feldman himself once explained the 1950s by saying, "For one brief moment -

maybe, say, six weeks - nobody understood art. That's why it all happened." These pieces differ from Feldman's more complex later style in that they apply what has been called an almost soothing interpretation of abstract expressionism, not to mention the influence of the slightly older John Cage, to the specific colors and textures of the piano.

MORTON FELDMAN (1926-1987, United States) was an American composer – an American artist – an American in the true sense of the word. He identified himself by differentiating his views on composition from those of his colleagues in Europe. He was proud to be an American because he was convinced that it enabled him the freedom, unparalleled in Europe, to work unfettered by tradition. And, he was an American also in what may have been a slight inferiority complex in the face of cultural traditions in Europe, something he proudly rejected and secretly admired. Like any true artist, Feldman was endowed with a sensitivity for impressions of a wide variety of sources, literature and painting in particular. His affinity to Samuel

Beckett has enriched music literature by a unique music theatre piece, *Neither*, and two ensemble works. His friendship with abstract impressionist painters gave birth to a range of masterpieces, *Rothko Chapel* in particular. But even the knotting of oriental rugs gave Feldman musical ideas.

Feldman had an intriguing reply up his sleeve when it came to answering the question of why he composed in the first place: "You know that marvelous remark of Disraeli's? Unfortunately, he was not a good writer, but if he was a great writer, it would have been a wonderful remark. They asked him why did he begin to write novels. He said because there was nothing to read (*laughs*). I felt very much like that in terms of contemporary music. I was not really happy with it. It became like a Rohrschach test".

More than twenty years since his death, Morton Feldman's music is as alive as ever.


1958–1961 (2011)

by **ALEX HILLS**

flute, clarinet, violin, viola, cello

This piece is an homage to Ornette



 play nurtures new chamber music linking audiences, performers, and composers through concerts, commissions, and recordings of the finest music of our time.

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 eloquent, vivid performances of some of today's finest chamber music. Earplay concerts feature the Earplayers, seven artists who, as a group, have developed a lyrical and ferocious style. Earplay has performed over 425 works in its 26-year history including 110 world premieres and over 50 new works commissioned by the ensemble. The 2012 season reinforces Earplay's unwavering track record of presenting exceptional music in the 21st century.

Individual donations are vital to Earplay's success and we appreciate your generosity. If your company has a matching policy, we would be most grateful.

Call us or see our website (www.earplay.org) to make an electronic donation: or take a pre-addressed envelope tonight.

Thank you! Together we can keep the music coming!

Earplay, 560 29th Street, San Francisco, CA 94131-2239

Music/West, the Cabrillo Festival, the Festival of New American Music, Music From Bear Valley, and the Hidden Valley Music Festival. Ms. Tom graduated from the San Francisco Conservatory of Music, where she studied with Beatrice Beaugregard and Mack McCray, and performed in the master classes of Leon Fleisher, Aldo Ciccolini, John Perry, Daniel Pollack, Russell Sherman, Anton Kuerti, and Karl Ulrich Schnabel.

IAN THOMAS (sound recordist) is a native of San Francisco, who currently works in film as a sound designer and composer.

LAURA ROSENBERG (executive director) recently returned to her native Bay Area after a 25-year absence, during which she served as director of production for the Chamber Music Society of Lincoln Center, concert director of Northwestern University and co-founder and general director of the Hot Springs Music Festival.



Coleman's great albums of the late 50s and early 60s, and especially the seminal tracks *Lonely Woman* and *Free Jazz*. I'm not interested in writing music that sounds like jazz, but instead in letting aspects of the structure and approach to melody and harmony 'interfere' with my own very different practice. I've treated the strings as a sort of rhythm section, and the wind instruments as free-floating melodic instruments – Coleman was radical in that his melody lines weren't conceived in terms of a relationship to chord changes. The verse-chorus shape of the first part of the piece comes from *Lonely Woman*, and the string of solos at the end from *Free Jazz*, but the material – except for a more or less direct lift from *Lonely Woman* in the clarinet solo – is not merely my own, but in a language that is very far from Coleman's indeed.

- Alex Hills

ALEX HILLS, (b.1974, England) is a composer, pianist and teacher, based in London. His music has been played at events such as the Cheltenham Festival, the London Sinfonietta's State of the Nation Weekend and the Cutting Edge series, at venues ranging from Carnegie Hall and the South Bank Center to the Bethnal Green

Working Men's Club, broadcast on BBC Radio 3 and the German SWR, featured on the BBC4 Classic Britannia series and recorded on the Innova label.

His largest work to date is *Everything in Life Can Be Montaged*, an hour-long exploration of ideas and texts from early 20th-century Russia for soprano, 2 solo cello, percussion, ensemble and electronics. This received its premiere at the Royal Academy of Music in 2009, and smaller parts of it have been played in London at Kammer Klang and, most recently, by the Either/Or Ensemble in New York. Also in 2009, a new duo for violin and cello, *Some States Can Be Resolved Rhythmically*, was featured in the ICA's Calling Out of Context experimental music festival, played by its dedicatees, Aisha Orazbayeva and Lucy Railton.

From 1998 to 2004, Dr. Hills lived in California, studying first at the University of California - San Diego and then at Stanford, where he completed a doctorate supervised by Brian Ferneyhough, and worked as a lecturer. Before that he was a student at the Royal Academy of Music, where his teacher was Michael Finnissy, and an undergraduate at the University of Exeter.

He is now a full-time lecturer at the

Royal Academy of Music, where he co-ordinates the analysis and theory program. He also teaches piano and, rather improbably, writes a monthly review column on rock and pop music for Clash Magazine.

CREPITUM (2010)

by **MAURICIO RODRIGUEZ**

viola solo

Crepitum (Latin for “to rattle”) is a piece that explores the dual concepts of harmonicity and non-harmonicity (terms after the theoretical proposals by composer Clarence Barlow.) The music of *Crepitum* is based on a harmonic sequence where the consonance/dissonance of each chord is modeled through the observation of a typical sensorial phenomenon, from which simple integer frequency ratios are easily relatable to intervallic relationships perceived as ‘smooth’ or ‘terse.’ These proportional ratios are also used to define the length of each section and the rhythmical patterns of the piece, therefore, extrapolating the harmonicity of a chord to a specific metricity (or non-metricity.) When harmonicity/metricity are highly unstable (rather inharmonic and non-metric) the harmonic progression either starts a new process or extinguishes the overall musical flow.

- *Mauricio Rodriguez*

MAURICIO RODRIGUEZ (b.1976, Mexico) earned his bachelor’s degree in Composition at the Laboratory of Musical Creation led by Julio Estrada in the National University of Mexico (UNAM). He has a masters in Sonology granted by the Royal Conservatory The Hague in The Netherlands, where he studied with Clarence Barlow (Composition) and Paul Berg (Computer Programming). During 2005-2006 he completed the one-year course at the Centre de Creation Musicale Iannis Xenakis in Paris, France. Currently he is pursuing the Doctor of Musical Arts program in composition at Stanford University with Brian Ferneyhough as advisor.

His musical writing aims for a multi-parametric realization of sound and music structure, where algorithmic tools and experimentation are fundamental methods of the composition process.

TUNES FROM MY HOME

(2007)

by **CHEN YI**

violin, cello, piano

I am Cantonese (Southern Chinese) in origin, and it’s natural for me to speak in my native tongue in this trio. I got the inspiration from the

GUEST ARTISTS

DANIELA MINEVA (piano)

Hailed as a “vibrant and expressive performer who could steal the show in every concert” (The New York Times), Daniela Mineva combines a unique approach to standard repertory with dedication to performance of works by living composers. A prizewinner in the 2007 Jean Francaix Piano Competition, the 1998 Steinway International Piano Competition and the “Music and the Earth” International Competition, she has performed with such contemporary music ensembles as Speculum Musicae, OSSIA-Rochester, Twenty One and the International Society for Pianists and Composers. Currently on the faculty of Humboldt State University, Dr. Mineva previously taught at the Eastman School of Music, Concordia University-Chicago, University of North Texas, Hochstein School of Music and the Blue Lake Fine Arts Camp. Born in Bulgaria, Dr. Mineva began piano lessons with her mother at the age of five. She holds Bachelor’s and Master’s degrees in Piano Performance and Choral Conducting from the Sofia Music

Academy, as well as a Master of Music degree in Piano Performance and Outstanding Graduate Diploma from the University of North Texas, an Artist Certificate from Northwestern University and a Doctor of Musical Arts degree and Performance Certificate from the Eastman School of Music. She was a recipient of fellowships to the Tanglewood Music Festival, the Institute for Contemporary Music in New York, the Liberace Foundation for Performing Arts, “Open Society” and the New Symphony Orchestra in Sofia, Bulgaria.

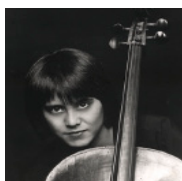
BRENDA TOM (piano) has performed as a soloist with the San Francisco Chamber Orchestra, the California Symphony, the Pittsburgh Ballet Orchestra, I Solisti di Oakland, the Sacramento Symphony, the Fort Collins Symphony, the Diablo Symphony, and the Sacramento Ballet Orchestra, and recorded with PianoDisc, China Recording Company, Klavier Records, V’tae Records and IMG Media. She has served as principal pianist with the Sacramento Symphony, Symphony of Silicon Valley, San Jose Chamber Orchestra, Monterey Symphony and Santa Cruz Symphony, and has performed with the Sacramento Chamber Music Association, MusicNow, Chamber

written by composer Libby Larsen and librettist Philip Littell, and commissioned by the Sonoma City Opera.



PETER JOSHEFF (clarinet) 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 Emyrean 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's recent works include *Caught Between Two Worlds*, *Three Poems* by Dorothy Cary (2009) and *Inferno* (2008).



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. 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.

folk Cantonese Music for my work. The pitch materials of my motives are drawn from *Summer Thunder*, *Prancing Horses*, and *Racing the Dragon Boat*. The first movement serves as the introduction of all pitch materials, the music is happy, energetic and celebrating, with a quiet middle section featuring harmonics and lyrical counterpoint in the strings as a contrast; the second movement, *Nostalgia*, is a fugue in delicate and sensitive expression; and the final movement, *Happiness*, in the textures of dialogues and smooth moving passages, is a celebration to happy occasions.

- Chen Yi

CHEN YI (b.1953, China) As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. Through doing so, she serves as an ambassador to the arts, creating music that reaches a wide range of audiences, inspiring people with different cultural backgrounds throughout the world. She holds both

a BA and MA in music composition from the Central Conservatory of Music in Beijing, and received her DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, the Seattle, Pacific, and Singapore Symphonies, the Brooklyn, New York, and Los Angeles Philharmonic, Sächsische Staatskapelle Dresden, the St. Paul Chamber Orchestra, Raschèr Saxophone Quartet and Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels, including BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC.

Dr. Chen has received fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the Lieberson Award from the American Academy of Arts and Letters (1996). Other honors include first prize in the Chinese National Composition Competition (1985), the Lili Boulanger Award from the

National Women Composers Resource Center (1993), New York University's Sorel Medal (1996), the CalArts/Alpert Award (1997), a Grammy Award (1999), the University of Texas Eddie Medora King Composition Prize (1999), the Adventurous Programming and Concert Music awards from ASCAP (1999 and 2001, respectively), the Chamber Music Society of Lincoln Center's Elise Stoeger Award (2002), the Edgar Snow Memorial Fund's Friendship Ambassador Award (2002), the Kauffman Award in Artistry/Scholarship from the UMKC Conservatory (2006), and honorary doctorates from Lawrence University in WI (2002), Baldwin-Wallace College in OH (2008), the University of Portland in OR (2009), and The New School University in NYC (2010). Commission *l'Autre*, the full-scale ballet *Playback* (commissioned by IRCAM and the Société des Auteurs et Compositeurs Dramatiques) and *ME*, for Baritone and live electronics, commissioned by the MANCA festival in association with CIRM (Centre National de Création Musicale).



PERFORMERS



TERRIE BAUNE (violin), in addition to being a member of Earplay, she is Co-Concertmaster of the Oakland-East

Bay Symphony and Concertmaster of the North State Symphony and a former 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 (conductor) has premiered the works of many composers, including John

Adams earth-quake 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 she premiered *Every Man Jack*, a new chamber opera based on the life of writer Jack London,