

**Bold New Music, Passionate Performance**

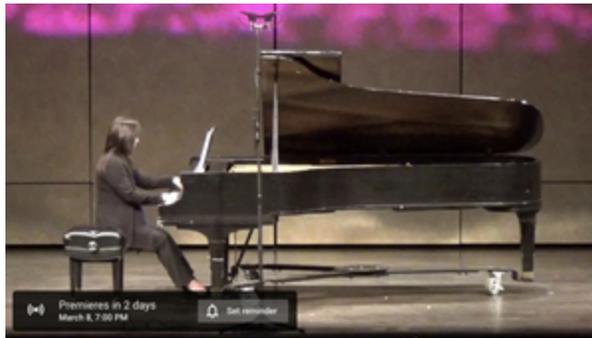


## Mondays Between

Earplay's Mondays Between series continues Monday, March 8 at 7pm with the video premiere of Toru Takemitsu's *Romance* for piano, performed by [Brenda Tom](#) on Earplay's January 2017 concert at San Francisco's Herbst Theatre. During that season - our 32nd - Takemitsu was the featured composer, and each concert included one or more of his works. Tune in for the remaining March Mondays Between to hear more of these works.

*We recommend the use of higher quality audio headphones, rather than your computer speaker audio, and we look forward to having you join us!*

[CLICK HERE TO PLAY VIDEO](#)

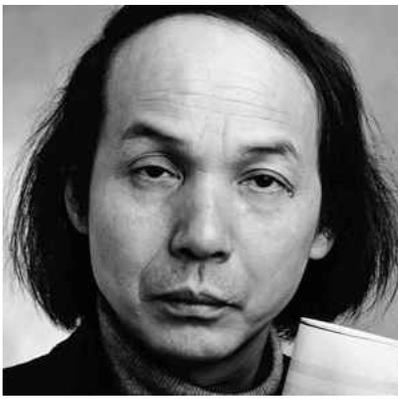


### ***Romance* (1948-1949) by [Toru Takemitsu](#) for piano**

*Romance* (1949) was composed when Takemitsu was only nineteen and is his earliest surviving piano work. Marked *Adagio sostenuto, nobile e funebre*, this short piece might initially sound as if it had been written by a French Impressionist dabbling with Eastern exoticism.

Rather, quite the opposite, it is an Eastern composer dabbling with French Impressionism. Though that is far too trite. Listening with a more sensitive ear, we hear Japanese music expressing itself beautifully in a Western paradigm, and it may be partly this quiet tension that captures one's interest.

The phrasing follows more the breath than the heartbeat. The melodic-harmonic world is born out of a minor pentatonic (though not limited to it): C,



D, E-flat, G, A that you might hear in music for shakuhachi flute. Quartal harmonies are also formed from this pentatonic collection; for example the chord consisting of C, G, (C-sharp,) D, A, E-flat (in ascending order) near the end of the piece. Harmonic tension is also created by the use of two and three note groups of semitones within quartal harmonies (perhaps derived from the D/E-flat relationship in the mode).

A somber, forlorn character of the music is sustained through most of the piece. The eruption of a *marcato*, *fortissimo* section approaching the end of the piece breaks the calm and exposes the intensity of the underlying tension that had been present since the beginning. This section concludes with a stark "anti-climax", octave As played *piano subito* in both hands at the extreme ends of the keyboard. *Romance* then ends with a varied reprise of the opening fades away with a quietly tolling quartal/semitonal sonority [A B-flat E-flat D].

— B. B.



## 2021 Earplay Donald Aird Composers Competition

Deadline: March 31, 2021

The deadline for the annual Earplay Donald Aird Composers Competition is almost upon us! Open to composers of any nationality and any age, Earplay performs the prizewinning piece and presents a cash prize of \$1,000 to the winning composer. The competition honors the late composer/conductor/Earplay board member [Donald Aird](#), an ardent supporter of the creation and performance of new music, and a great friend to Earplay. A list of past competition winners, finalists, and honorable mentions is [here](#).

To find more information about the 2021 Donald Aird Composers Competition, visit [this link](#). We're ecstatic to see this year's submissions!



### Upcoming First Mondays Schedule

[Subscribe to the Earplay YouTube Channel](#)

**April 5, 2021**, 7pm [Pablo Ortiz](#), *Le vrai tango Argentin* for solo viola

**May 3, 2021**, 7pm [Linda Bouchard](#), *Second Survival* for alto flute, bass clarinet, and violin

**June** - stay tuned for more information about our virtual spring Gala!



### Upcoming Mondays Between Schedule

[Subscribe to the Earplay YouTube Channel](#)

**March 15, 2021**, 7pm PST, Toru Takemitsu, *Toward the Sea III* for alto flute and harp

**March 22, 2021**, 7pm PST, Toru Takemitsu, *Air* for flute

**March 29, 2021**, 7pm PST, Toru Takemitsu, *And then I knew 'twas Wind* for flute, viola, and harp

*Stay safe, and we'll see you online, and in the concert hall again when we can.*

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