Earplay presents

Earplay 20: Concert No. 2 20th Anniversary Season

YERBA BUENA CENTER FOR THE ARTS FORUM

MON	MAR 14	7:15 PM	PRE-CONCERT TALK
		8 PM	CONCERT

EARPLAYERS

MARY CHUN
Conductor

TOD BRODY
Flute and piccolo

PETER JOSHEFF
Clarinet and bass clarinet

TERRIE BAUNE
Violin

ELLEN RUTH ROSE
Viola

THALIA MOORE
Cello

KAREN ROSENAK
Piano

GUEST ARTISTS

CHRIS FROH
Percussion

KEVIN NEUHOFF
Percussion

NEXT CONCERT
May 23, 2005

EARPLAY 20: CONCERT 2

GUSTAVO MORETTO
Silenciosamente 1990
Peter Josheff, Terrie Baune, and Karen Rosenak

LINDA BOUCHARD
Pourtinade 1983
Ellen Ruth Rose and Chris Froh

ANDREW IMBRIE
To a Traveler 1971
Peter Josheff, Terrie Baune, and Karen Rosenak

INTERMISSION

VINCENT CHEE-YUNG HO
Stigmata 2004
Bay Area Premiere
Earplay Donald Aird Memorial Composition Prize Winner
Thalia Moore

CINDY COX
Axis Mundi 2005
World Premiere, Earplay Commission
Tod Brody, Peter Josheff, Terrie Baune, Thalia Moore, Karen Rosenak, Kevin Neuhoff, and Mary Chun

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 Clarence E. Heller Charitable 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.

PROGRAM NOTES

SILENCIOSAMENTE (1990)
Two contrasting moods form the basis of this work: one quiet and reflective, the other nervous and energetic. The violin leads the espressivo voice; the piano is the primary vehicle for the more active music as it attempts to dominate the texture; the clarinet acts as a mediator. Toward the end of the piece, a final outburst of energy succumbs to the returning pedal tone (low C played by the piano), around which the last third of the piece is largely formed. *Silenciosamente* was premiered by Earplay in 1992.
–Gustavo Moretto

GUSTAVO MORETTO was born in Buenos Aires, Argentina, where he initiated his music career as a trumpet player, and later formed a jazz-rock group called Alas, for which he composed all the material and played electronic keyboards. Mr. Moretto toured extensively through Argentina and Chile and recorded six LP's (for RCA and EMI), and worked as a studio sessionist and guest performer with many prominent musicians in Argentina. In 1979 Mr. Moretto came to the US, where he pursued formal training in composition. He holds a BM from the New England Conservatory and a DMA from Columbia University. Mr. Moretto directs the instrumental program at LaGuardia Community College in New York City.

POURTINADE (1983)
Pourtinade is a collage of condensed statements, each a separate entity but related to one another stylistically and structurally. The order of the five main sections and four transition segments is left to the decision of the performers. The score suggests alternating main and transitional sections, and sections can be repeated. In *Pourtinade* the instrumentalists have more than interpretive freedom; they are given control over the dramatic flow of the piece. The message changes according to the juxtaposition of the abstract imagery.

The movements are entitled: *Gerbe* (bunch or spray); *La Meute* (the pack of wolves); *Ressac-Rompu* (broken undertow); *L'abandon Etroit* (narrow abandon); *Bruine-Derision* (sarcastic drizzle); *Tirade De Pioche* (pick's tirade); *Pacte* (the deal); *Nomade* (nomad); *Le Massacre - Outil* (massacre as a tool).

Pourtinade was commissioned by Tina Pelikan, violist, and is recorded on the ECM Label performed by Kim Kashkashian on viola and Robyn Schulkowsky on percussion.

French Canadian **LINDA BOUCHARD** has composed over 60 works in a variety of genres, from orchestral and chamber works to dance scores, concerti, and vocal pieces. Her works have been heard extensively on both sides of the Atlantic and have been recorded in Canada, Germany and the USA. Bouchard graduated from Bennington College after studying with Henry Brant and went on to live in New York City from 1979 to 1990 where she composed, led new music ensembles and made orchestral arrangements for ballet companies and churches. In 1990, she returned to Canada for the premiere of her first orchestral work *Elan*. From 1990 to 1997 during her residency in Canada, she held several positions including guest conductor for the "Atelier de Musique Contemporaine" of l'Université de Montréal and Composer in Residence for the National Arts Centre (NAC) Orchestra in Ottawa. In 1997 Bouchard received the Prix Opus as "Composer of the Year" by the Conseil Quebecois de la Culture. ~~In 1997 Bouchard received the Prix Opus as "Composer of the Year" by the Conseil Quebecois de la Culture.~~

Since the spring 1997, Bouchard resides in San Francisco with her husband and her son. Her current commissions are for the Canadian trio Bellows and Brass, Duo Concertante, the American pianist Sarah Cahill, and a new dance score for ODC Dance company based in San Francisco.

TO A TRAVELER (1971)
To a Traveler, for clarinet, violin, and piano, takes its title from Kenneth Rexroth's translation of an allegorical poem by Su Tung Po. The poem suggests the passage of time and the departure of a friend. The composition dates from 1971 and received its first performance in 1972 by the San Francisco Contemporary Music Players.

Although fashioned in one continuous movement, three main sections (slow fast slow) are clearly perceptible. Toward the end of the first section, the violin leads the piece to a passionate climax, only to disappear. The ensuing return of the lyrical opening materials is made more poignant by the violin's sudden absence. Indeed, this was intended to represent the departed traveler, Norman Fromm, to whose memory the work is dedicated.

ANDREW IMBRIE has composed works for orchestra, chorus, chamber ensemble and stage, and his music has been praised for its profound integrity, ardent expression, and an intense drive and conviction. The first of his five string quartets, written while at Princeton, won the New York Music Critics' Circle Award in 1944. Other commissions include works for the New York Philharmonic, San Francisco Symphony, Halle Orchestra, San Francisco Opera, the Naumburg Foundation, Ford Foundation, and the Pro Arte Quartet. His awards include the Prix de Rome, two Guggenheim Fellowships, The Walter M. Naumburg Recording Award, and membership in the American Academy and Institute of Arts and Letters.

STIGMATA (2004)
From Merriam-Webster Dictionary):
Stigmata – 2 a stigmata plural: bodily marks or pains resembling the wounds of the crucified Christ and sometimes accompanying religious ecstasy.

A question once posed by a painter—"Which is harder: painting a person who is fully clothed, or painting a nude?"—made me ponder on the difficulties a composer confronts when writing for a solo instrument. For unlike an orchestra or a chamber ensemble, a soloist is limited in sound and texture. Thus, what is lost in volume and density must be compensated by the degree of musical expression. This issue became somewhat of an obsession for me when I began writing this piece. And because I was writing for a particular performer (cello virtuoso Jakub Omsky), I made it my goal to write something that would allow him to convey his personal thoughts and emotions. This was a new challenge for me: to compose a work that would expose the performer's soul! So daunting this task was that I ended up making four re-writes before I was satisfied with the ideas I wanted to work with. In the end, the piece became a reflective work that drifts through moments of loneliness and desolation. Various pitch-bend techniques are organically built into the thematic material to convey expressive gestures (analogous to sighs, wails, etc). The piece concludes with a prayer-like section.
– Vincent Chee-Yung Ho

VINCENT CHEE-YUNG HO is a Canadian composer of orchestral, chamber and piano works that have been performed in both North America and abroad. Residing in both Canada and the US, he is currently pursuing his DMA at the University of Southern California under the supervision of Stephen Hartke. His works have been performed by The Winnipeg Symphony Orchestra, Arraymusic, The Arditti Quartet, The Composer's Quartet, and the Land's End Chamber Ensemble as well as being featured at The Winnipeg New Music Festival, Festival of the Sound, The Markham Music Festival, The Massey Hall New Music Festival, The Strings of the Future, and The MATA New Music Festival. His many awards have included the Morton Gould Young Composer Award (ASCAP, 2004), four SOCAN Young Composers awards (Second Prize, 1999; Third Prize, 2001; two Second Prizes, 2004), and the Audience Prize from the Toronto New Music Festival (1999). He has received prizes from the Strings of the Future and the PEEL Music festivals (both 1999).

AXIS MUNDI (2005)
My new composition for the Earplay Ensemble began with an image of the night sky. To indigenous peoples around the earth, stellar constellations revolving in complex cycles were understood as a kind of "memory theater" and appear in stories involving every part of their lives. My piece draws on their metaphor of the bright sky whirling and turning in space. All of my recent work deals with issues of musical resonance; this piece uses amplification to heighten it. The piano part is a sort of scaffolding underpinning much of the music, and the percussion plays mostly drums and resonating cymbals and tam-tams. Solos for the flute, violin, cello, and bass clarinet are processed using a long reverberation. This composition was written for the Earplay Ensemble and made possible by a grant from the Fromm Foundation at Harvard.
–Cindy Cox

CINDY COX has held fellowships at the Tanglewood Music Center, the Aspen Music Festival, the MacDowell Colony, and the Civitella Ranieri Foundation in Italy. She has received awards from the American Academy of Arts and Letters, the National Endowment for the Arts, the Fromm Foundation, ASCAP Grants to Young Composers, and the International Competition for Women Composers. Her newly released compact disc on the CRI label features Geode, commissioned and recorded by Earplay. Cox is presently an associate professor at UC Berkeley and is considered one of the leading composers of her generation. Her music is widely respected for its intelligence, complexity, fluency, and for the numinous sensibility it emanates.

PERFORMERS

TERRIE BAUNE (violin) is a member of Earplay and 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. 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 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

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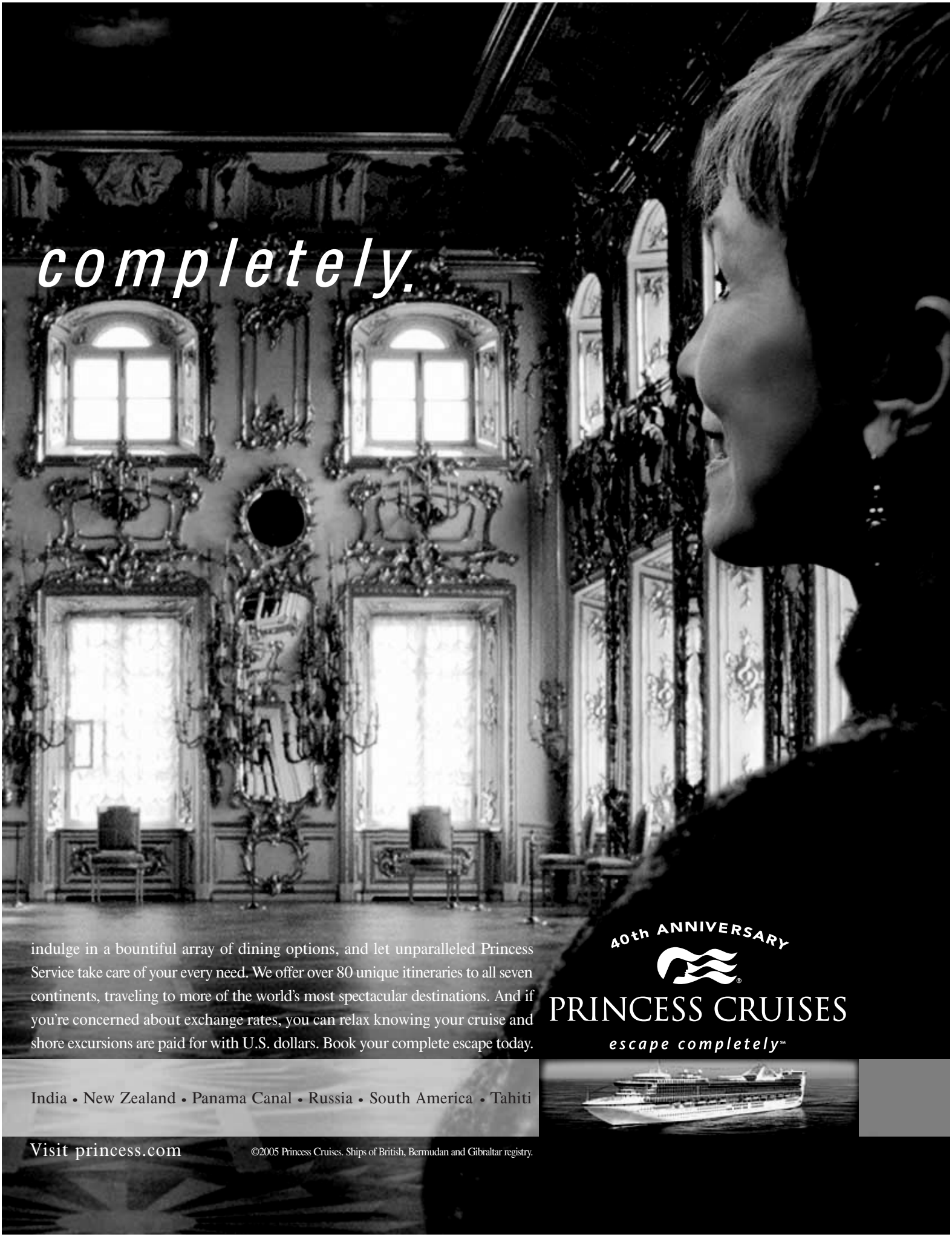
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new lyric work and traditional operatic repertoire, she has worked with opera companies in Europe and the US such as Opera de Lyon, La Monnaie, Kosice State Opera, Hawaii Opera Theater, Opera Theater of Saint Louis, Opera Idaho, the Texas Shakespeare Festival, Cleveland Lyric Opera, Pacific Repertory Opera, the Los Angeles Music Center Opera and San Francisco Opera. Next season she premieres 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 a composer and performer. Based in the San Francisco Bay Area, 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 many new-music ensembles in the Bay Area, including the San Francisco Contemporary Music Players and Composers Inc.

THALIA MOORE (cello) attended The Juilliard School 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 she 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 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 a 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 the fortepiano during her graduate work in early music at Stanford University. She has found the balance between old and new music and pianos to be an ongoing, satisfying pursuit. Since 1990, she has been a faculty member at UC Berkeley, where she teaches musicianship and contemporary chamber music.

GUEST ARTISTS

CHRIS FROH (percussion) is a San Francisco freelance percussionist specializing in new music written for solo and chamber settings. He received his Bachelor's and Master's degrees at the University of Michigan and has also studied at the Eastman School of Music and the Toho Gakuen Conservatory of Music where he was a special audit student of marimbist Keiko Abe. He is a member of the San Francisco Contemporary Music Players, Empyrean Ensemble, the new music improvisation group sfSound, and Gamelan Sekar Jaya. He has performed with Earplay, Berkeley Contemporary Chamber Players, Santa Cruz New Music Works and at the Other Minds, Berkeley EdgeFest, Festival Nuovi Spazi Musicali, and Pacific Rim Music Festivals. He performs abroad frequently, including regular tours of Japan with marimbists Keiko Abe and Mayumi Hama. He has taught percussion at CSU Sacramento and currently teaches at UC Davis.

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, the Fremont Symphony and is the principal percussionist with the Marin Symphony. He 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.

ABOUT THE COMPANY

Through commissions, performances, and recordings, Earplay advances the creation and dissemination of new music compositions, and provides a forum for the presentation and exchange of musical ideas and aesthetics.

Earplay was founded in 1985 by a consortium of composers and performers and has a long and successful track record of selecting, commissioning, and performing new chamber music by regional composers. In its 20-year history, Earplay has performed over 400 works including 104 world premieres, commissioned 45 new pieces and produced 83 US, California and/or Bay Area premieres. This record includes composers with international reputations like Pulitzer-Prize winner Wayne Peterson, Andrew Imbrie, and Jonathan Harvey.

WEB SITE: www.earplay.org