

EARPLAY:22 MUSINGS

MONDAY, SEPTEMBER 18, 2006, 7:00 PM

RONALD CALTABIANO
CHEN YI
PETER JOSHEFF
LIBBY LARSEN
VINCENT PERSICHETTI
ALLEN SHEARER

2006-07 SEASON

EARPLAY 22: EXPLORING

MONDAY, MARCH 12, 2007

EARPLAY 22: VISIONING

MONDAY, MAY 21, 2007

TICKETS:

FREE (DONATIONS APPRECIATED)

SPECIAL PRODUCTION:

Libby Larsen, *Every Man Jack* (2006)

World Premiere

Sonoma City Opera

November 11, 12, 15, 18 & 19, 2006

www.sonomaopera.org

Earplay new
chamber
music

AUGUST 18, 2006

Welcome to an Earplay performance. Our mission is to nurture new chamber music --composition, performance, and audience--all vital components. Each concert features the renowned members of the Earplay ensemble performing as soloists and ensemble artists, along with special guests. We're honored to have Guillermo Galindo join us this evening as a composer and a performer.

Over twenty-one years, Earplay has made an enormous contribution to the bay area music community. The Earplay ensemble has performed hundreds of works by more than two hundred composers. Earplay has commissioned an average of two new works per season, and has presented more than one hundred world premieres.

We look forward to seeing you at our next concert in September at the Herbst Theatre.

Richard Aldag
President, Board of Directors



**Earplay
Donald Aird
Memorial
Composers Competition**

DOWNLOADABLE APPLICATION AT:
WWW.EARPLAY.ORG/COMPETITIONS

DEADLINE: OCTOBER 28, 2006

**EARPLAY
BOARD OF DIRECTORS**

Richard Aldag, *president*
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Christopher Wendell Jones
May Luke

EARPLAY STAFF

Aislinn Scofield
executive director
Scott Koué
technical director/stage manager
Ellen Ruth Rose
scheduling coordinator
Bill Beckerman
bookkeeping services

SPECIAL THANKS TO:

Renee Baldocchi, de Young Museum
Chris Froh
Scott Koué
Karen Rosenak

EARPLAY COMPOSERS: TWENTY-ONE YEARS

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

Friday Evening, August 18., 2006, at 6:30 p.m.

The Koret Auditorium, de Young Museum

EARPLAY

Post-colonial Discontinuum

Mary Chun, conductor

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

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

Guest Artists

Guillermo Galindo, maiz Jen Cohen, video artist
Julie Burkert, flute Chris Froh, percussion
Paul Rhodes, cello

The Clarence E. Heller Charitable Foundation, The James Irvine Foundation, and the Cultural Equities Grants of the San Francisco Arts Commission, provided additional support for Post-colonial Discontinuum.

Earplay is funded in part by the Alice M. Ditson Fund of Columbia University, Ann and Gordon Getty Foundation, the Aaron Copland Foundation, The Amphion Foundation, the Aaron Copland Fund for New Music, the Bernard Osher Foundation, Meet the Composer, the Ross McKee Foundation, the San Francisco Foundation, the San Francisco Grants for the Arts, the William and Flora Hewlett Foundation, and the Zellerbach Family Fund, and General Donors.

PROGRAM

6:30 PM

GUILLERMO GALINDO **Post-Colonial Discontinuum** (2006)
World Premiere/Earplay commission
A Meet the Composer Commissioning Music/USA Commission

Guillermo Galindo, Mary Chun, Lisa Weiss,
Julie Burkert, Peter Josheff, Paul Rhodes,
Karen Rosenak, Chris Froh, Jen Cohen

7:00 PM **Question and Answer**

Performance Demonstration

Intermission

7:30 PM

GUILLERMO GALINDO **Post-Colonial Discontinuum** (2005)
Repeat performance followed by
Question and Answer

SCOTT KOUÉ (technical director/stage manager) is a sound recordist, editor and designer with thirty 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. Scott's formal training includes Theatrical Design at U.C. Davis.

AISLINN SCOFIELD (Executive Director) has extensive experience with a wide range of Asian performing arts from her sixteen years at the Asian Art Museum (final position was Manager of Cultural Programs). She has received awards for her work including The Bernard Osher Cultural Award, a special Izzy Award (Isadora Duncan), travel awards from the Korea Foundation, the Republic of China (Taiwan), and the East-West Center in Honolulu, Hawaii. Formal studies include a B.A. in Theater, Washington State University, a B.A. in Studio Art (Photography and Textiles), and an MA. Interdisciplinary Art, San Francisco State University.



Mills College (Oakland) with additional studies at CNMAT (UC-Berkeley), and the Ali Akbar College of Music (San Rafael). His teachers include Julio Estrada, Federico Ibarra, Robert Kyr, Alvin Curran, and Andrew Imbrie.

PERFORMERS



TERRIE BAUNE (violin), in addition to being a member of Earplay, 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. 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' 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 she premieres *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.



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.



PETER JOSHEFF (clarinet) is active both as composer and a performer. Based in the San Francisco Bay Area, he is a founding

member of Earplay, a member of the Paul Drescher 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.



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.



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. She has found the balance between old and new music, and between old and new pianos, to be an ongoing, most satisfying pursuit. Since 1990, she has been on the faculty at UC Berkeley, where she teaches musicianship and contemporary chamber music.

GUEST ARTISTS



LISA WEISS (violin) A Bay area native, Weiss has earned international recognition as a chamber musician, including awards

in the Portsmouth and Coleman competitions, and as a participant in the Marlboro Festival. She performs as concertmaster and soloist with Philharmonia Baroque, and is also a member of the American Bach Soloists, the Arcadian Academy, and BMV 2000. As a guest artist, she has appeared with many chamber ensembles including the Artaria Quartet, Musica Pacifica, American Baroque, and Philomel.



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, Emyprean Ensemble, the new-music improvisation group sfSound, and Gamelan Sekar Jaya. He has also performed with Earplay, Berkeley Contemporary Chamber Players,

PAUL RHODES (cello), B.A. Dominican College, M.M. University of Texas-Austin, spent the 1994-95 season with the San Antonio Symphony and has also worked with the former Sacramento Symphony, New Century Chamber Orchestra, San Jose Symphony, and, as Principal Cellist, with the Austin Symphony, Austin Lyric Opera, Orchestra of Santa Fe, and Fresno Philharmonic. He is a member of the Oakland-East Bay Symphony, Carmel Bach Festival Orchestra, and was recently engaged as assistant principal 'cello of the Sacramento Philharmonic.

JEN COHEN (video artist) has a B.F.A in Film, Video and Performance from California College of Arts and Crafts. She has exhibited her work through out the Bay Area including venues such as The Lab, SomArts, 21 Grand, The Fine Arts Cinema and Artists Television Access (ATA).

Her video work attempts to break the narrative, cinematic genre by creating layered realities of abstracted images and sound. Through collaborating with numerous musicians and performance artists, her presentations are often improvisational and performative. Her objective is to become one of the musicians, using video and the projector as her instruments.

NOTES ON THE PROGRAM

GUILLERMO GALINDO, Post-colonial Discontinuum (2006)

In search of a hybrid 21st-century post-Mexican art form that reconciles contradictory concepts such as primal instincts, animism, and mythology with contemporary science and technology, I decided to create an integrated art form that works as a conduit that truthfully reflects my hybrid reality as a contemporary artist, a human being, and a post-Mexican composer living in the US.

Maiz, my first "cyber-totemic" object, was built using a set of found recombinant objects that have a personal meaning and close relationship to my life. Pre-Colombian cultures believed that the sound of physical objects is linked to their existence and therefore to their spirit. In pre-Colombian times, instruments were built from well-chosen physical sources such as a sacred tree or the hair of a sacred animal. The sorcerer had a close relation to these objects. The sound that the objects produced was not separated from the object; therefore the object could not be separated from its deeper meaning.

Maiz, a cyber-totemic device controlled through a computer, produces mechanical sounds from the object itself. The challenge of writing a piece that combines a hybrid electro-mechanical cyber-totemic object with a chamber ensemble is an attempt to establish a dialogue of reconciliation between order and chaos, music and noise, the primitive and the civilized, science and religion, the real and the unreal, North and South, the Dark Ages and the Enlightenment.



GUILLERMO GALINDO'S

(b. 1960) artistic work spans a wide spectrum of artistic expression from symphonic composition to the domains of

music-computer interaction, instrument building, and multimedia installation and soundscape design. His music has been performed and shown at major festivals and art exhibits throughout the United States, Latin America, Europe, and Asia. Guillermo Galindo's piece Haiku II (for flute and recorded ambience), with text by Michael McClure, opened the first series of Latin American experimental music in the US at the The Roy and Edna Disney/CalArts Redcat Walt Disney Concert Hall in Los Angeles. Between 2000-2001, Guillermo Galindo wrote two of his major works in the field of opera; Califas 2000 with text and performance art by MacArthur Grant recipient Guillermo Gomez Peña and Decreation/Fight Cherries with text by MacArthur Grant recipient Anne Carson.

His awards and commissions include: Oakland East Bay Symphony Orchestral Commission "Words and Music Project"; Creative Work Fund Media Arts Grant; California Arts Council Composers Fellowship; American Composers Forum Continental Harmony Grant; Residency for Composition at the Banff Center for the Arts; the ASCAP Special Awards; the Jovenes Creadores Grant from the Fondo Nacional para la Cultura y las Artes, Mexico City; and Meet the Composer (1997 and 2004). Mr. Galindo's formal studies include composition degrees from Escuela Nacional de Música (Mexico City), Berklee College of Music (Boston),