

Earplay's 30th Anniversary Season:

West Coast Legacies

*Rhythm is a conception,
not a physical reality.*

Henry Cowell

Monday, January 19, 2015
ODC Theater

WELCOME

When a small group of young composers and performers just coming on the scene in 1985 founded Earplay, could they have imagined celebrating 30 seasons? That's what we're doing this year! Tonight we present six world premieres, a US premiere, a reprise of a piece performed at Earplay's first concert in 1985, and not one but two exciting performances of a remarkable work by Henry Cowell.

In addition to presenting cutting-edge new music, Earplay gives you a unique opportunity to meet our incredibly talented composers and performers. We're delighted to have five composers with us tonight. We hope you will join the composers at the pre-concert discussion. And after the concert, please meet the composers, Earplayers, and board members at our post-concert reception in the lobby, where we'll drink a toast together to celebrate our 30th anniversary season.

Earplay wants to continue to present vibrant performances of great new music for another 30 years, but we need your help to make it possible. Please visit our website earplay.org for details on our *Earplay Shapes the Future* campaign. We hope you will donate whatever you can. Every dollar really helps!

Enjoy tonight's concert, and please join us again on March 16 and May 18 as we continue our celebration of the West Coast legacy with more amazing music.

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Cover: *Antinomy (Fourth Encore to "Dynamic Motion")* by Henry Cowell (1922). In public domain in US.

Monday, January 19, 2015 at 7:30 p.m.
ODC Theater

Earplay 30: West Coast Legacies

Rhythm is a conception, not a physical reality.

EARPLAYERS

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

GUEST ARTISTS

Kyle Bruckmann, oboe
Loren Mach, percussion
David Milnes, conductor

Pre-concert talk at 6:45 p.m.:

Bruce Christian Bennett, moderator with
Eliane Aberdam, **Linda Bouchard**, **Edmund Campion**,
Shinji Eshima, and **Allen Shearer**

Please power down your cellphone before the performance (do not just silence it!). No photography, videography, or sound recording is permitted. Programs are subject to change without notice.

Earplay's season is made possible through generous funding from the Aaron Copland Fund for Music, the Alice M. Ditson Fund of Columbia University, the Ann and Gordon Getty Foundation, the William and Flora Hewlett Foundation, the San Francisco Foundation Fund for Artists, San Francisco Grants for the Arts, the Thomas J. White and Leslie Scalapino Fund, the Zellerbach Family Foundation, and generous donors like you.

PROGRAM

HENRY COWELL *26 Simultaneous Mosaics* (1963)
Peter Josheff,
Loren Mach,
Brenda Tom,
Terrie Baune,
Thalia Moore

LINDA BOUCHARD *Bref* (2014)
World premiere
Tod Brody,
Ellen Ruth Rose

**MARIA CRISTINA
KASEM** *Niebla y Luz* (2008)
I. Misterioso y calmo
II. Amenazante
III. Como un suspiro etéreo
IV. Violento y vertiginoso
V. Un lamento ancestral
VI. Fantasmagórico
VII. Lejano, sutil
US premiere
Terrie Baune

DAVID LANG *Frag* (1984)
Performed on Earplay's first concert in 1985
Tod Brody,
Kyle Bruckmann,
Thalia Moore

INTERMISSION

ELIANE ABERDAM

Figurines (2014)

1. Trois Anges
2. Silhouettes Fugitives

World premiere

Tod Brody,
Peter Josheff,
Thalia Moore,
Loren Mach,
Brenda Tom,
David Milnes

EDMUND CAMPION

Descent (2014)

World premiere

Terrie Baune,
Brenda Tom

ALLEN SHEARER

Intermezzo (2014)

World premiere

Peter Josheff

SHINJI ESHIMA

Es MUSK Sein (2014)

*World premiere **

Thalia Moore

HI KYUNG KIM

EarBrush (2014)

World premiere

Ellen Ruth Rose

HENRY COWELL

26 Simultaneous Mosaics (1963)

Peter Josheff,
Loren Mach,
Brenda Tom,
Terrie Baune,
Thalia Moore

* Tonight's premiere of *Es MUSK Sein* is generously underwritten by Laura Rosenberg.

PROGRAM NOTES

26 Simultaneous Mosaics (1963) by Henry Cowell
for clarinet, percussion, piano, violin, and cello

[Earplay performs *26 Simultaneous Mosaics* twice tonight, at the beginning of the concert and again at the end.]

Henry Cowell composed about a thousand pieces of music during his life. *26 Simultaneous Mosaics* came late, written two years before his death and using a kaleidoscope of compositional techniques Cowell had invented or developed during his career.

No two performances of this work are the same. It has an open or elastic form, a structure in which separate segments of music can be put together in various ways. Each of the five players has five movements to choose from, except the piano player who has six. Cowell instructs the players to "start and stop as they please and choose the order of the movements as they please. Use repeats [or return to the beginning at will]. Use lots of rest between movements so that everything is not always going at once... The pianist may give a sign when he feels that the last round has come (seven or eight minutes) but each player finishes whatever mosaic he is playing." The work thus creates a sort of musical analog of a mobile sculpture.

Cowell is said to have drawn inspiration for *26 Simultaneous Mosaics* from his student John Cage, who by 1963 was creating numerous indeterminate works, generating processes rather than objects. Nevertheless, Cowell had already composed a similar if not so radical piece in 1935 with his *Mosaic Quartet* for strings.

The musical content of the movements varies widely, exhibiting the eclectic mix of styles characteristic of Cowell's works. Each movement elucidates a few simple ideas. One piano piece has high, fast, shimmering tone clusters, another slow moving six-note chords. Various modal hymns and folk songs appear, with atonal accompaniments when they turn up in the piano part. There is a Bach-like dance for the cello. The tempos range from a slow Grave to a fast Presto. The melodies usually cover a relatively narrow range and the rhythms are mostly steady. The percussion part has different instrumentation for each of its movements.

While Cowell was composing *26 Simultaneous Mosaics*, President John Kennedy was assassinated. The next day the composer wrote a couple of cello movements for the piece and dedicated them to the memory of

Kennedy. Soon, however, he detached these sections and used them to create *Hymn and Fuguing Tune No. 17* which he dedicated to Kennedy instead. He wrote new movements to replace the ones he had repurposed. In the end, Cowell dedicated *26 Simultaneous Mosaics* to Oliver Daniel, a musicologist and composer who promoted the work of contemporary composers — as Cowell himself had done so tirelessly — and who in 1954 helped found the CRI (Composers Recordings, Inc.) record label.

This work is a wonderful exemplification of Henry Cowell's spirit, drawing from many sources and returning to the places he had been and the people he had served and honored.

— R. W. M.



Henry Cowell (1897-1965) grew up in poverty in Menlo Park from where he would sometimes come to San Francisco to hear Chinese opera. He started composing as a teenager and later studied with UC Berkeley musicologist Charles Seeger. With his use of original piano techniques such as playing clusters of notes with his arms and bowing the piano strings, he made a name for himself as a composer and performer. During his twenties he toured widely, visiting Europe several times, even performing in Stalinist Russia.

Cowell was a brilliant theorist, exploring atonality, polyrhythms, and non-Western modes before almost any other American composer, and publishing *New Musical Resources* in 1930. Many composers, including Cowell's students John Cage and Lou Harrison, have mined his ideas ever since.

Cowell was a tireless promoter of the music of other composers, especially Charles Ives. He facilitated performances of new music and founded the journal *New Music Quarterly* that published scores and recordings by experimental composers.

As a young man, Cowell developed a strong interest in early-American rural music as well as Irish music. In the early 1930s he studied the emerging field of ethnomusicology in Berlin. He continued to travel widely and to learn about music from all over the world. His ability to fuse a variety of musics and styles resulted in his developing an eclectic style of "world music."

From 1936 to 1940 he was incarcerated in San Quentin prison on charges of

homosexual conduct. Working in the jail school, he taught music to 2,700 inmates and composed about sixty pieces before he was paroled. Though he was pardoned in 1942, the imprisonment affected his ability to get work and performances. Some observers have maintained that it led to a turn in his musical style from the avant garde to more conservative styles. This is debatable, as he continued to break new ground with his music (26 *Simultaneous Mosaics* on tonight's program is an example). Late in his life Cowell began to receive the recognition he deserved. He was elected to the American Institute of Arts and Letters.

The experimental and the worldly mingle in equal proportion across the music of Henry Cowell. He was a musical pioneer — and a California treasure.

— R. W. M.



Bref (2014) by Linda Bouchard
for alto flute and viola
World premiere

A short word for a short piece, yet the word *bref* in French has many layers of meaning: succinct, anyhow, to cut a long story short.

As happens often in my music, *Bref* starts and ends somewhere in the middle of an ongoing story and navigates distinct layers of musical material, revealing textures that are fleeting and elusive and then strangely familiar. There is no introduction — you must jump in — and you might believe that the piece continues after you hear the last note.

Bref is a gift to Earplay on its 30th anniversary. It is easy to underestimate the absolute tour de force of making new music with live musicians and commissioning composers who push the boundaries of musical language while writing down the notes following a 19th-century tradition. This feat is even more remarkable considering how difficult it has been to find support for cutting edge music, especially during the last 10 years. Congratulations to all the Earplay musicians, the leaders and visionaries who carry the ensemble, and all the other passionate risk takers who have made the Earplay adventure possible.

— L. B.



Born in Val d'Or (Québec), Linda Bouchard has been active as a

composer, conductor and producer for the last thirty years. Her works are heard regularly on both sides of the Atlantic and are recorded by the CBC, Analekta, Marquis Classics and CMC in Canada, ECM in Germany, and CRI in the US. In 1977, Linda came to the USA to study with Henry Brant. In 1979, she moved to New York City, where she lived until 1991. She went back to Montreal for the world premiere of *Elan* with the Orchestre Métropolitain. From 1992 to 1995, she was composer-in-residence with the National Arts Center Orchestra in Ottawa, Canada.



In 1997, she left Montréal, Québec and moved to San Francisco, where she currently resides with her husband and her son. Since 2002, Linda has been increasingly interested by the way our traditional artistic practices are influenced by the integration of new technologies. In the fall 2005, she founded NEXMAP, a non-for-profit arts organization that explores this new artistic landscape. She is currently a composer for Detour.Inc, a San Francisco based start-up that creates unique and innovative documentary tours of San Francisco.

She is currently developing a new work that will be premiered on February 7 at the Center for New Music.



Niebla y Luz (2008) by Maria Cristina Kasem for violin

- I. Misterioso y calmo
- II. Amenazante
- III. Como un suspiro etéreo
- IV. Violento y vertiginoso
- V. Un lamento ancestral
- VI. Fantasmagórico
- VII. Lejano, sutil

US premiere

Niebla y Luz is a sort of transition between Argentine and Armenian expression. The piece is inspired in these roots, that in my case configure a very strong, alchemic unit. Three basic themes and their developments constitute the formal skeleton of the piece. The first is a litany, ostinato, showing a strong predominance of major seconds and minor thirds; these intervals are acquainted by irruptive dissonances. This theme is the origin of the first movement of the piece, *Misterioso y calmo* (Mysterious and calm). The development of their former materials originates also the second movement *Amenazante* (Menacing), characterized by strong dynamic

changes in double strings. The second theme is based in flageolets and natural harmonics; it should produce a feeling of indefinite timbre, sort of clouds of spectral sonorities. The glissandi already shown in the first movement gain here in importance and autonomy. This second thematic gesture is the origin of the third movement *Como un suspiro etereo* (Like an ethereal sigh). The third thematic element is the key to understanding the whole piece. Its rhythmic characteristic structure is the ideal scenario for the reprise of the other, already treated, sound materials. These principles originate the fourth movement of the piece, *Violento y vertiginoso* (Violent and vertiginous). The global form of *Niebla y Luz* can be considered as a suite, a succession of small contrasting haikus; but this point of view does not reflect the profound unit of the composition, so I would prefer to think that the piece builds an "arch" where the musical events are systematically transformed.

— M. C. K.



Composer and violinist **Maria Cristina Kasem** was born in 1980 in Buenos Aires. She studied violin with Rafael Gintolli and Daniel Robuschi. Her teachers in composition were Alejandro Iglesias Rossi and Ricardo Mandolini.

As composer she has received numerous distinctions: the Destellos-Acousuma prize for the electroacoustic piece *Lo Inefable* (2007), honorable mention from the Argentine ISCM section for *Niebla y Luz* (2008), selection of the same piece for the ISCM World Music

Days Sweden (2009), First Prize of the Bourges International Electroacoustic Music Competition for *Las Aguas Abismales* (2009).

She has worked at the electroacoustic music studios LIPM in Buenos Aires and Studio du Nord, University Lille III, in Lille, France. She is currently preparing her Ph.D. under Jean-Marc Chauvel at the Sorbonne in Paris.



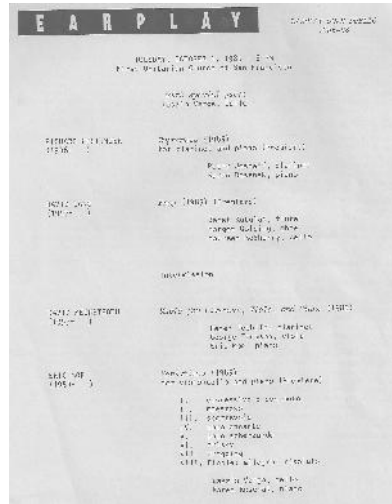
Frag (1984) by David Lang

for flute, oboe, and cello

Performed on Earplay's first program on October 1, 1985

"frag" is an abbreviation for fragmentation bomb, though the music is more subversive than revolutionary. Written in 1984, the work attempts to completely demystify itself, laying bare all its technique for any listener to comprehend. The music consists of a single melodic line, presented in a sort of mutating unison by the trio of flute, oboe, and cello (the latter in very high register pizzicato). Only near the end does a simple counterpoint emerge between a pointillistic flute and a slow singing line in the other two instruments, as though a new sort of music is beginning to evolve out of the primal monophony that preceded it.

— D. L.



Passionate, prolific, and complicated, composer David Lang embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

Musical America's 2013 Composer of the Year, Lang is one of America's most performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc. His website is davidlangmusic.com.

Figurines (2014) by Eliane Aberdam

for flute, clarinet, cello, percussion, and piano

1. *Trois Anges*
2. *Silhouettes Fugitives*

World premiere

Figurines was inspired by a couple of paintings by Alfred Aberdam (my great-grand-uncle). The piece is in two movements, *Trois Anges* and *Silhouettes Fugitives* (the titles of the paintings). In the piece I try to depict the fleeting, swirling figures of the angels and phantasmagorical horses. The interplay between the different timbres and dynamics of the instruments is meant to represent the contrasting colors of the paintings. The harmonic language is mostly modal, except toward the end where it becomes more pungent and dissonant. Rhythmic intricacies and contrapuntal features prevail throughout.



Eliane Aberdam was born in Nancy, France. She studied piano and theory at the Conservatoire National de Region in Grenoble (1972-1981). She did her undergraduate studies in composition at the Rubin Academy of Music and Dance in Jerusalem, where she studied with Mark Kopytman. In 1989, she entered the graduate program at the University of Pennsylvania, where she studied with George Crumb, and obtained her Masters degree in 1992. She completed her Ph.D. in Composition at U.C. Berkeley. In 1998-1999, she taught composition, theory and Music technology at the University of Northern Iowa. She currently teaches composition and theory at the University of Rhode Island.

Her works are performed in Israel, Europe, and the United States. In 2000, the Ensemble Intercontemporain (Paris) commissioned and premiered the chamber orchestra piece *Quoi? Ce point* (after Primo Levi's book *Periodic Table*). In 2006, she wrote *Tamar*, an opera in 3 acts with libretto by Maurya Simon based on the biblical story of Tamar and Amnon. The opera was premiered at URI in 2007. Aberdam writes for all kinds of styles and genres: electronics, orchestral, chamber, chorus, and solo. Her recent works and commissions include a piece for soprano and electronics *The Seven Deadly Sins* (2010), an orchestra piece *Les Bons Augures* (2011), a piece for

wind ensemble Zamarine (2012), and a piece for soprano, harp and violin *Deux Poèmes Océaniques* (2012). She composed *A Demon in my View* for the Aurea Ensemble (2013) and *Figurines* for Earplay in summer 2014. She is currently working on a piano and electronic piece *Le piano Fou* and on a chamber orchestra piece.

Her website is aberdam.com.



Descent (2014) by Edmund Campion

for violin and piano

World premiere

Descent, sounding similar to the word "dissent", features the violin playing a perfect chromatic scale from high to low. Each of the falling half-steps marks time in the long life of the Earplay Ensemble. As with long swathes of time on the human scale, the piano part slowly morphs, yet stays oddly consistent. The Baroque Affect of a descending chromatic gesture is associated with lament, something that might seem inappropriate for a celebratory piece. Although my piece does allude to sorrowful things, it also celebrates and cheers on the enduring commitment that Earplay and its individual members have given to music through the years. This kind of music making is easily masked in the bright lights of our current post-internet age. Dissent on its way to resistance is celebratory! My appreciation goes out to the indomitable performers and composers who have supported and worked with Earplay over the years. With them, the descent continues. Fortunately, there are many octaves to go before all fades. I am so glad to have had the opportunity to hear my music so expertly and beautifully performed by the Earplay Ensemble over these past many years.

— E. C.



The music of Edmund Campion explores relationships between sound and space. He spent his formative years at IRCAM in Paris, where he composed several works including the full-scale ballet *Playback*, *Nat-Sel*, a meta-compositional environment for piano and computer, *Losing Touch* for vibraphone and electronics, and *Corail* for saxophone and interactive computer system. Campion is also known for orchestral composition, having recently been the Composer in Residence with the Santa Rosa Symphony. *The Last Internal Combustion Engine*,

commissioned by the Santa Rosa Symphony for the opening of the Green Music Center in Sonoma, was premiered by SRS with Kronos Quartet as soloists. Joshua Kosman of the *San Francisco Chronicle* called the piece "a vivid and richly imagined concerto."

Edmund Campion's works are heard in concert halls worldwide and a monograph CD by the San Francisco Contemporary Music Players is available on Albany records. He is currently working on a co-commission from the Ensemble Intercontemporain for a collaborative piece with audio-visual artist Kurt Hentschlager. The new work *Cluster X* will be premiered at the Cité de la Musique in Paris in 2015 followed by a tour to the United States with a stop at Cal Performances/Berkeley in November of 2015.

Les Percussion des Strasbourg ensemble recently released *Wavelike* and *Diverse* on their fiftieth anniversary CD set. Recent premieres include *Auditory Fiction* (2011), commissioned by Societe Generale for Radio France, *Small Wonder (The Butterfly Effect)* (2012), commissioned by the Serge Koussevitzky Foundation for the San Francisco Contemporary Music Players, and *Auditory Fiction II* (2014) written for the ECO Ensemble for premiere at the Venice Biennale for Music. In 2012, Campion was awarded the Goddard Lieberson Fellowship given by the American Academy of Arts and Letters to a composer of exceptional gift.

Edmund Campion is currently Professor of Music Composition at UC Berkeley and Co-Director at the Center for New Music and Audio Technologies. His website is edmundcampion.com.



Intermezzo (2014) by Allen Shearer
for clarinet
World premiere

I wrote this brief piece in response to a request from Earplay Ensemble. I was pleased to be asked to take part in the celebration of a landmark year for this worthy institution. The request was for a piece for clarinet solo, maximum three minutes, for Peter Josheff to play. With such clear instructions there was nothing to do but sit down and write it. I have enjoyed a long musical partnership with Peter, and knowing he would play it influenced the way it turned out.

The clarinet is famous for the marked timbral difference between its ranges. It can give the impression of being two instruments and enter into a dialog with itself. For the opening portion of my *Intermezzo*, a repeated figure in

the chalumeau (low) register — two notes alternating a minor third apart — contrasts the more varied material above it. The opposition of these two elements engenders brief development. The beginning returns at that time-honored moment three quarters of the way through the piece.

— A. S.



Allen Shearer has received many awards in music, including the Rome Prize Fellowship, the Aaron Copland Award, a Charles Ives Scholarship, residencies at the MacDowell Colony, grants from the National Endowment for the Arts, Meet The Composer, and other organizations, and the Sylvia Goldstein Award for his *Three Lyrics*, a chamber work written at the Copland House. His choral works have been performed in nearly every state of the U.S. as well as in Europe, the former

Soviet Union, Asia, and South Africa. With librettist Claudia Stevens he has created four chamber operas, of which the first, *The Dawn Makers*, was premiered in 2009 at Herbst Theatre, San Francisco by Composers, Inc. *The Dawn Makers* has been selected as a finalist in the National Opera Association's Dominick Argento Chamber Opera Competition. His opera *Middlemarch in Spring* will premiere March 19-22, 2015 at Z Space in San Francisco.

Also a baritone, Allen Shearer performs a variety of music including his own, and has appeared in the Earplay series. He is a Co-Artistic Director of Composers, Inc. and founding codirector of Sonic Harvest, the new music festival in Berkeley. He holds a Ph.D. in music from the University of California at Berkeley and diplomas in concert singing and opera from the Akademie Mozarteum in Salzburg, Austria.

Allen Shearer is a member of New Music America and the American Composers Forum, and an affiliate of Broadcast Music, Inc.



Es MUSK Sein (2014) by Shinji Eshima
for cello
World premiere

I consider Tesla founder Elon Musk the Beethoven or Da Vinci of our time. The title is a play on Beethoven's last string quartet, known for asking the

question, "es muss sein?" or "must it be?" I am suggesting as the answer "it must be Musk!" His career has had many challenges and low points. But his altruistic personality perseveres and like Beethoven, the world is a better place because of him.

This piece was composed for my long-time colleague, classmate and dear friend Thalia Moore.

— S. E.



Shinji Eshima, born in Berkeley, a graduate of Stanford University and of the Juilliard School, is a double-bassist in the San Francisco Ballet and San Francisco Opera Orchestras. He is on the faculty at San Francisco State University and the San Francisco Conservatory of Music. His former students can be found in orchestras around the world, including San Francisco Symphony, Utah Symphony, London Philharmonia, Montreal Symphony and the Concertgebouw of Amsterdam. His instrument is the

Plumerel bass (1843) featured in the painting *The Orchestra of the Opera* by Degas.

As a composer, he has studied with Heinrich Taube. He has composed for a variety of venues including theater, documentary film, chamber music, opera and even Buddhist hymns. His music has been commissioned and performed around the world.

In 2011, the San Francisco Ballet commissioned him to compose a ballet for Yuri Possokhov. The result was *RAKU*, created for Yuan Yuan Tan. It has since toured the globe with San Francisco Ballet. It was recorded by the San Francisco Ballet Orchestra, conducted by Martin West at the famed Skywalker recording studio and released on CD and iTunes. In 2014, *RAKU* joined the repertoire of The Joffrey Ballet. It returns to both companies in their 2015 seasons.

As a result of his collaboration with chanters from the San Francisco Zen Center in *RAKU*, he was commissioned to compose a new work for their 50th anniversary in 2012. The result was *All's Farrow*, composed for a new bell sculpted of bullets by the artist Al Farrow and choreographed by dancer Pascal Molat. This bell now resides in the center courtyard of the San Francisco Zen Center waiting to be struck on the day the last bullet is made in the world.

His second ballet with Yuri Possokhov called *Il Fazzoletto* saw him collaborate with the writer Jerome Oremland, artist Andrew Mezvinky and dancers Peter Brandenhoff and Maria Kochetkova. He recently completed a new commission by Earplay for cellist Thalia Moore. He is currently working on a new San Francisco Ballet commissioned score, again with Yuri Possokhov, called *Swimmer*, which incorporates four recorded songs of Tom Waits. It is set to premiere in April 2015.

He currently lives in Mill Valley with his wife, Balanchine *répétiteur* Sandy Jennings Eshima, and their prized Meyer lemon tree.



EarBrush (2014) by Hi Kyung Kim

for viola

World premiere

While I am staying in Seoul as a Fulbright scholar this year, 2014, I have been learning traditional brush painting. It looks simple, yet it is so hard even drawing one line correctly. There are four basic painting elements in this Asian brush painting: Cherry blossom, Orchid, Chrysanthemum, and Bamboo. (매. 오. 국. 죽) One has to focus and balance so much in order to create a simple line — a line of an orchid leaf, for example. I was trying to draw the lines of the orchids in this viola music. Each line stands for itself. All of the possible factors in energy, strength, bending, direction, and root are compressed in this mini version of the piece.

This is to congratulate the 30 years of making music of Earplay!

— H. K. K.



Hi Kyung Kim, described by the *Washington Post* as a master of Asian and Western genre-blending, is a composer whose work is noted for its creative unification of contemporary Western and traditional Korean musical vocabulary, philosophy, art forms, and performers. Kim received a B.A. from Seoul National University, and M.A. and Ph.D. from UC Berkeley. At Berkeley she received the Ladd Prix de Paris, which enabled her to work at IRCAM and the École Normale Supérieure in Paris (1988-1990). Her teachers include

Andrew Imbrie, Olly Wilson, Gérald Grisey and Sung-Jae Lee. Since 1992 she has been on the faculty of the University of California, Santa Cruz, where she is the director of the Pacific Rim Music Festival.

In the past two decades Kim has collaborated with many Korean artists. These artists, internationally recognized for their contributions to Korean traditional music and art forms, have participated in several of Kim's recent compositions. Her projects have included three major multi-media works titled *Rituel* for Korean and Western ensembles and Korean dance, featured at several venues worldwide. A new collaborative and multi-disciplinary work, *Thousand Gates* for the Ensemble Rituel, was previewed at the Smithsonian Institution and is now in preparation for its full presentation in upcoming years. Recently, she completed several large new projects including the string quartet *Han San* for the Borromeo String Quartet and *Isles of Light* for the Chamber Music Society of Minnesota. She also has enjoyed working on a series of solo works for several instruments to explore the possible realms of each instrument.

Hi Kyung Kim founded the Pacific Rim Music Festival at UC Santa Cruz in 1996. This festival has gained international recognition for bringing together both Eastern and Western performers and composers at the forefront of their fields, as well as artists and music from the Pacific Rim countries. Currently she is invited by the National Center for Korean Traditional Performing Arts as a Fulbright scholar working with traditional orchestras.

EARPLAYERS



In addition to being a member of Earplay, Terrie Baune (violin) is co-concertmaster of the Oakland-East Bay Symphony, concertmaster of the North State Symphony, and a former member of the Emyrean 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 (flutes) has enjoyed a long career as a musician, teacher, and administrator. As a flutist, Brody is well known to California audiences as a chamber musician and orchestra player, with a focus on contemporary music. As flutist with Earplay, Emyrean Ensemble, Eco Ensemble, and the San Francisco Contemporary Music Players, he has performed many world premieres, and has been extensively recorded. He is on the music faculty at the University of California, Davis, where he teaches flute and chamber music. In September, 2013, Brody was named the first executive director of San Francisco's Opera Parallèle, which is dedicated to developing and performing contemporary operas.



Peter Josheff (clarinets) is a founding member of Sonic Harvest and of Earplay. He is also a member of the San Francisco Contemporary Music Players, the Emyrean Ensemble, and the Eco Ensemble. He has performed with many other groups, including the Paul Drescher Ensemble, Melody of China, Composers Inc., and sf Sound, and has appeared as a clarinetist on numerous recordings, concert series and festivals, both nationally and internationally.

His recent compositions include *Europa & The Bull* (2014), a chamber oratorio premiered by The Sonic Harvest Players at UC Santa Cruz in April 2014; *The Cauldron: Six Poems by Carol Vanderveer Hamilton* (2013), commissioned and premiered by tenor Brian Thorsett in January 2014; *Waiting* (2012), commissioned and premiered by Earplay in March 2013; *Sutro Tower in the Fog* (2011), commissioned, premiered and recorded by The Bernal Hill Players; *Nautical Man Nautical Man* (2011), an album of pop songs; *Sextet* (2010), *Caught Between Two Worlds* (2009), *Inferno* (2006-2008), and *Viola and Mallets* (2007). His work has been performed by Earplay, the Emyrean Ensemble, the Bernal Hill Players, the Laurel Ensemble, San Francisco Cabaret Opera, Sonic Harvest, and others.

Peter has worked extensively with young composers. Through discussion and performance of their music he has brought his unique perspective as a composer's clarinetist to graduate and undergraduate classes at UC Berkeley and Davis, Stanford University, San Francisco State University, and Sacramento State University, and for the American Composers Forum Composer in the Schools Program. His workshop, Clarinet for Composers,

has been presented at the UC Davis Clarinet Festival and at an American Composers Forum seminar in San Francisco.



A native of Washington D.C., **Thalia Moore** (cello) began her cello studies with Robert Hofmekler, and after only 5 years of study appeared as soloist with the National Symphony Orchestra of Washington at the Kennedy Center Concert Hall. She attended the Juilliard School of Music as a student of Lynn Harrell. While at Juilliard, she was the recipient of the Naumberg Scholarship and won first prize in the National Arts and Letters String Competition. Ms. Moore has been

Associate Principal Cellist of the San Francisco Opera Orchestra since 1982 and a member of the San Francisco Ballet Orchestra since 1989. She has appeared as soloist at Avery Fisher Hall (Lincoln Center), Carnegie Recital Hall, Kennedy Center Terrace Theater, Herbst Theater, and the San Francisco Legion of Honor. In 1999, she was named a Cowles Visiting Artist at Grinnell College, Iowa, and in 1999 and 2001 won election to the Board of Governors of the National Academy of Recording Arts and Sciences. Moore has been a member of the Emyrean ensemble since 1999 and has made recordings with the group of works by Davidovsky, Niederberger, Bauer, and Rakowski. As a member of Earplay, she has participated in numerous recordings and premieres, including the American premiere of Shintaro Imai's *La Lutte Bleue* for cello and electronics.



Ellen Ruth Rose (viola) enjoys a varied career as a soloist, ensemble musician and teacher with a strong interest in the music of our times. She is a member of Eco Ensemble, Emyrean Ensemble, and Earplay. She has worked extensively throughout Europe with Frankfurt's

Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble and has performed as soloist with the West German Radio Chorus, Emyrean Ensemble, Earplay, Thürmchen Ensemble, the San Francisco Contemporary Music Players, Santa Cruz New Music Works, at the San Francisco Other Minds and Ojai Music festivals, and at Monday Evening Concerts in Los Angeles. She has appeared on numerous recordings, including a CD of the chamber music of German composer Caspar Johannes Walter — featuring several pieces written for her — which won the German Recording Critics new music prize in 1998.

Over the past several years she has collaborated with and premiered works by numerous Northern California composers, including Kurt Rohde, Edmund Campion, Aaron Einbond, John MacCallum, Mauricio Rodriguez, Cindy Cox, Mei-Fang Lin, Robert Coburn, and Linda Bouchard. In 2003 she created, organized and directed *Violafest!*, a four-concert festival at UC Davis celebrating the viola in solos and chamber music new and old, including premieres of pieces by Yu-Hui Chang and Laurie San Martin.

Rose holds an M.Mus. in viola performance from the Juilliard School, an artist diploma from the Northwest German Music Academy in Detmold, Germany and a B.A. with honors in English and American history and literature from Harvard University. Her viola teachers have included Heidi Castleman, Nobuko Imai, Marcus Thompson, and Karen Tuttle. She is on the instrumental faculty at UC Davis and UC Berkeley and has taught at the University of the Pacific, the Humboldt Chamber Music Workshop, and the Sequoia Chamber Music Workshop.



Brenda Tom (piano) has performed as a soloist with the SF Chamber Orchestra, the California Symphony, the Pittsburgh Ballet Orchestra, I Solisti di Oakland, the Sacramento Symphony, the Fort Collins Symphony, the Diablo Symphony, the Sacramento Ballet Orchestra, and the San Francisco Ballet Orchestra. She has

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 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 Beauregard and Mack McCray.

GUEST ARTISTS

The creative work of oboist and composer/performer **Kyle Bruckmann** extends from a traditional Western classical foundation into gray areas encompassing free jazz, electronic music and post-punk rock. He has worked with the San Francisco Symphony and most of the Bay Area's regional orchestras while remaining active within an international



community of improvisers and sound artists, appearing on more the 60 recordings.

His ensemble affiliations include the San Francisco Contemporary Music Players, Eco Ensemble, Splinter Reeds, Quinteto Latino, the Stockton Symphony, and acclaimed new music collective sfSound. From 1996-2003, he was a fixture in Chicago's thriving underground music scene; long-term projects include Wrack (winner of a 2012 Chamber Music America New Jazz Works award), the electro-acoustic duo EKG, and the avant-punk monstrosity Lozenge.

Bruckmann earned undergraduate degrees in music and psychology at Rice University in Houston, studying oboe with Robert Atherholt, serving as music director of campus radio station KTRU, and achieving academic distinction as a member of Phi Beta Kappa. He completed his Masters degree in 1996 at the University of Michigan, Ann Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath. His website is kylebruckmann.com.



Loren Mach is passionate about the arts as they relate to our 21st century world and all who inhabit it. A graduate of the Oberlin and Cincinnati Conservatories of Music, he has premiered countless solo, chamber, and orchestral works. Mach is a member of eco ensemble, the

San Francisco Chamber Orchestra, Worn Chamber Ensemble, and co-founder of Rootstock Percussion. He often performs with the San Francisco Symphony, many Bay Area symphony and opera orchestras, or in the pit of hit Broadway shows like *Wicked*. But Mach prefers making new music in more intimate settings with groups like San Francisco Contemporary Music Players, Left Coast Chamber Ensemble, Empyrean Ensemble, Earplay, and sfSound Group.

Mach's other passions involve our fundamental relationship to food as a form of communion with others and our interconnectedness with the natural world around us. An avid hiker, climber and cyclist, he cherishes time spent outside as an integral part of being alive.



David Milnes serves as Music Director of the Eco Ensemble, Berkeley's professional new music ensemble in residence, as well as Music Director of



the UC Berkeley Symphony Orchestra. In his early years, he studied piano, organ, clarinet, cello and voice, and briefly entertained a career as a jazz pianist, appearing with Chuck Mangione, Gene Krupa, Billy Taylor and John Pizzarelli. He received advanced degrees in conducting from SUNY Stony Brook and the Yale School of Music, studying with Charles Rosen, Otto-Werner Müller, Herbert Blomstedt, Erich Leinsdorf and Leonard Bernstein, and then won the prestigious Exxon

Conductor position with the San Francisco Symphony at age 27. He also served as Music Director of the highly acclaimed San Francisco Symphony Youth Orchestra which he led on its first European tour in 1986.

A dedicated proponent of new music, Mr. Milnes has led many performances with Earplay, the Empyrean Ensemble, Composers Inc., and the Left Coast Ensemble. As Music Director of the San Francisco Contemporary Music Players he commissioned and premiered new works from around the world. With the ECO Ensemble he has conducted works by Pierre Boulez, Giorgi Ligeti, Jonathan Harvey, Beat Furrer, Harrison Birtwistle, Franck Bedrossian, Andrew Imbrie, and Ivan Fedele. In September 2014 he led the ECO Ensemble in concerts at the Venice Biennale in Italy. He has made recordings of music by John Anthony Lennon, James Newton, Edmund Campion, Jorge Liderman and Pablo Ortiz.

David Milnes became a Professor in the Department of Music at Berkeley in 1996 after holding posts at SUNY Purchase and Southern Methodist University, as well as teaching at the Juilliard School, the Curtis Institute, the Mannes School and the San Francisco Conservatory of Music. A noted teacher of conducting, his students have held posts around the world. In addition to his many performing activities he indulges in his first musical love by teaching a popular course in jazz history each summer.

STAFF

With nearly 30 years of administration experience, **Lori Zook** (executive director) has worked with non-profit arts organizations since 1991, and has held management level positions – with an emphasis on fundraising – since 1998. Most recently, she was a Development Manager at Quinn Associates, a firm serving small to mid-sized non-profit organizations throughout the Bay Area, where she assisted multiple clients with grant writing, grants management, prospect research, and strategic planning. While there, she raised millions of dollars for her clients, which included presenters, music

ensembles, dance companies, arts education providers, and complex public-private partnership organizations. She served as the executive director of Oakland Opera Theater from 1998-2005, and during her tenure, the company expanded its season, developed an administrative infrastructure, experienced substantial audience growth, and successfully began fundraising. She also co-founded the company's venue, the Oakland Metro in 2001. Lori served on the City of Oakland's Cultural Affairs Commission from May 2006 through June 2010, and was Acting-Chair of that body from June 2007 through October 2009. Under her leadership, the commission became participants in the Oakland Partnership and the East Bay Cultural Corridor project, the latter involving a four-city partnership to develop marketing strategies. She has served on arts funding panels for the City of Oakland and the Arts Council of Silicon Valley, and has been involved in several arts initiatives, including ArtVote, Spokes of a Hub, and the Illuminated Corridor.



Ian D. Thomas (sound recordist) is a native of San Francisco. He currently works in film as a sound designer and composer. His website is iandthomas.com.



SPECIAL THANKS

Bruce Christian Bennett
Jim Callahan / Piedmont Piano
Peter Josheff

David Milnes
ODC Theater
Ellen Ruth Rose



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ODC School Director	Kimi Okada

Mission and impact:

ODC Theater exists to empower and develop innovative artists. It participates in the creation of new works through commissioning, presenting, mentorship and space access; it develops informed, engaged and committed audiences; and advocates for the performing arts as an essential component to the economic and cultural development of our community. The Theater is the site of over 150 performances a year involving nearly 1,000 local, regional, national and international artists.

Since 1976, ODC Theater has been the mobilizing force behind countless San Francisco artists and the foothold for national and international touring artists seeking debut in the Bay Area. Our Theater, founded by Brenda Way, then under the leadership of Rob Bailis for nearly a decade, and currently under the direction of Christy Bolingbroke, has earned its place as a cultural incubator by dedicating itself to creative change-makers, those leaders who give our region its unmistakable definition and flare. Nationally known artists Spaulding Gray, Diamanda Galas, Molissa Fenley, Bill T. Jones, Eiko & Koma, Ronald K. Brown/EVIDENCE, Ban Rarra and Karole Armitage are among those whose first San Francisco appearance occurred at ODC Theater.

ODC Theater is part of a two-building campus dedicated to supporting every stage of the artistic lifecycle - conceptualization, creation, and performance. This includes our flagship company - ODC Dance - and our School, in partnership with Rhythm and Motion Dance Workout down the street at 351 Shotwell. Over 250 classes are offered weekly and your first adult class is \$5. For more information on ODC Theater and all its programs, please visit www.odctheater.org.

Support:

ODC Theater is supported in part by the following foundations and agencies: Creative Work Fund, The Wallace Alexander Gerbode Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, James Irvine Foundation, LEF Foundation, National Dance Project, National Endowment for the Arts, San Francisco Foundation, San Francisco Arts Commission, Walter & Elise Haas Fund, William & Flora Hewlett Foundation, the Zellerbach Family Foundation and The Fleishhacker Foundation. ODC Theater is a proud member of Association of Performing Arts Presenters, Chamber Music America, Dance USA, Dancer's Group, and Theater Bay Area.

ABOUT EARPLAY



Mission statement:

Earplay 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. Earplay offers audiences a unique opportunity to hear eloquent, vivid performances of some of today's finest chamber music.

Earplay has performed over 500 works by more than 300 composers in its 30-year history, including over 100 world premieres and more than 70 new works commissioned by the ensemble. This season will reinforce Earplay's unwavering track record of presenting exceptional music in the 21st century.

Concerts feature the Earplayers, a group of artists who have developed a lyrical and ferocious style. Mary Chun conducts the Earplayers, all outstanding Bay Area musicians: Tod Brody, flute and piccolo; Peter Josheff, clarinet and bass clarinet; Terrie Baune, violin; Ellen Ruth Rose, viola; Thalia Moore, cello; and Brenda Tom, piano.

Individual donations are vital to Earplay's success, and we greatly appreciate your generosity! Visit our website earplay.org to make a tax-deductible donation, or make a donation tonight. Together we can keep the music coming!

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Concert 1: Monday, January 19, 2015

Linda Bouchard: *Bref* *

Maria Cristina Kasem: *Niebla y Luz* **

David Lang: *Frag*

Eliane Aberdam: *Figurines* *

Edmund Campion: *Descent* *

Allen Shearer: *Intermezzo* *

Shinji Eshima: *Es MUSK Sein* *

Hi Kyung Kim: *EarBrush* *

Henry Cowell: *26 Simultaneous Mosaics*

Concert 2: Monday, March 16, 2015

Terry Riley: *String Trio*

Ross Bauer: celebration piece *

Guillermo Galindo: celebration piece *

Chen Yi: *Happy Rain on a Spring Night*

Daniel Tacke: *im Rückblick* ††

Richard Festinger: *Double Take* *

Christopher Wendell Jones: new work * †

Concert 3: Monday, May 18, 2015

Lou Harrison: *Threnody*

Bruce Christian Bennett: celebration piece *

Wayne Peterson: *Brief Encounters* ***

Carla Lucero: *El Castillo Interior* * †

Nicholas Tzortzis: *Emak-Bakia* * †

Peter Josheff: celebration piece *



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