



Earplay

new chamber music



2014 : music can never cease evolving



560 29th Street
San Francisco
CA 94131-2239

*new chamber music
since 1985*

earplay.org

Earplayers

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

Earplay is funded in part by San Francisco Grants for the Arts, The Thomas J. White & Leslie Scalapino Fund of the AYCO Foundation, The Ann and Gordon Getty Foundation, The William and Flora Hewlett Foundation, Aaron Copland Fund, The San Francisco Foundation, The Zellerbach Family Foundation, and many generous donors.

Programs subject to change.

2014 Season: *music can never cease evolving*

Monday, February 10, 2014

music begins where poetry leaves off

Tamar Diesendruck—*On That Day* (1991)

George Crumb—*Sonata for Solo Cello* (1955)

Dan Reiter—*Sonata for Flute and Harp* (1982)

David Schiff—*Joyce Sketch* (1981)

Ann Callaway—*Memory Palace* (2007)

Monday, March 31, 2014

rhythm most directly affects our central nervous system

George Crumb—*Four Nocturnes (Night Music II)* (1964)

Nick Omiccioli—*falling through infinity* (2011)

Mark Winges—*Local Colloquies*[†]

Jean Ahn—*ADGC* (2010)

Howard Hersh—*Full Court Press* (2009)

Monday, May 19, 2014

originality really means being true to one's self

John MacCallum—new work[†]

George Crumb—*Eleven Echoes of Autumn* (1965)

Vera Ivanova—*Three Studies in Uneven Meters* (2011)

2013 Earplay Donald Aird Composers Competition winner

Reynold Tharp—new work[†]

[†] *World Premiere*


Time: 7:30 p.m. (6:45 p.m. pre-concert talk)

Place: ODC Theater, 3153 17th Street (at Shotwell), San Francisco

Tickets: \$20 general, \$10 student, \$50 3-concert season

at www.odcdance.org/buytickets or 415.863.9834

Info: earplay.org

 Earplay New Chamber Music

 EarplayinSF

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Keyed on Crumb: To the *New Yorker*, “no other [composer] has invented so many fascinating new things for instrumentalists to do . . . with such exquisite finesse.” *Classical Net Review* writes, “Younger composers steal regularly from him.” Crumb says, “. . . the truly magical and spiritual powers of music arise from deeper levels of our psyche.” This year, George Crumb’s magic gets the Earplay treatment: a Crumb work anchors each concert in the ensemble’s “lyrical and ferocious” performance style.