

# earplay Chamber Music Concert

➤ Monday, March 17, 8 pm  
7:15 pm Pre-Concert Talk • Yerba Buena Center for the Arts Forum

## earplay

### EARPLAYERS

Mary Chun, *conductor*  
Tod Brody, *flute*  
Peter Josheff, *clarinet & bass clarinet*  
Terrie Baune, *violin*  
Ellen Ruth Rose, *viola*  
Thalia Moore, *cello*  
Karen Rosenak, *piano*

### GUEST ARTISTS

Carey Bell, *clarinet & E-flat clarinet*  
Dan Kennedy, *percussion*  
Lisa Weiss, *violin*  
Betty Woo, *piano*

### NEXT CONCERT

Monday, May 19, 8 pm

### INFORMATION

Earplay  
PO Box 192125  
San Francisco, CA 94119  
[www.earplay-sf.org](http://www.earplay-sf.org)

## Program

Guy Garnett, *Alternate Forms* (1997)  
West Coast Premiere

Karen Rosenak

Pablo Ortiz, *Milonguitas* (1992)

Peter Josheff

Franco Donatoni, *Ronda* (1984)

US Premiere

Lisa Weiss, Ellen Ruth Rose, Thalia Moore and Karen Rosenak

### ➔ INTERMISSION

Leilei Tian, *WU* (1999)

US Premiere

Tod Brody, Peter Josheff, Terrie Baune, Ellen Ruth Rose, Thalia Moore,  
Betty Woo and Dan Kennedy

György Kurtag, *Jelek, Op. 5* (1961, rev. 1994)

Agitato-Giusto-Lento-Vivo  
feroce-Quasi senza tempo-Con slancio  
risoluto

Ellen Ruth Rose

Kotoka Suzuki, *Distortion* (1999)

US Premiere

Tod Brody, Carey Bell, Terrie Baune, Thalia Moore, Betty Woo and Dan Kennedy

## Artist Profiles

**TERRIE BAUNE** (*Violin*) In addition to being a member of Earplay, Baune 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. She was a member of the National Symphony Orchestra for four years. She 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.

**CAREY BELL** (*Clarinet*) is currently in his second season as principal clarinetist of



the San Francisco Opera Orchestra. Previously, he served as principal clarinetist of the Syracuse Symphony and the Chicago Civic Orchestra.

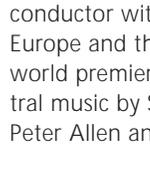
**TOD BRODY** (*Flute*) was a member of the Sacramento Symphony for many



years, where he was frequently featured as a soloist on both flute and piccolo. A specialist in new music, Mr. Brody is principal flutist for Earplay, the San Francisco

Contemporary Music Players and the Empyrean Ensemble.

**MARY CHUN** (*Conductor*) has created the premieres for many composers, including John Adams's earthquake romance *I was looking at the Ceiling and then I saw the Sky*, which she conducted in Paris, Hamburg and Montreal. She is a frequent guest



conductor with opera companies in Europe and the US, and conducted the world premiere CD recordings of orchestral music by San Francisco composers Peter Allen and James Berenholtz.

**BETTY WOO** (*Piano*) is active both as a soloist and a chamber musician, and has



made major appearances in London, New York, Paris, Hong Kong, China and throughout California. As a chamber musician, she has performed with oboist Heinz Holliger,

soprano Susan Narucki, tenor Jeffrey Thomas, cellist Jennifer Culp and with such ensembles as U.C. Davis Contemporary Chamber Players and Earplay. She has participated in such summer festivals as the Olympic Music Festival in Washington, Mendocino Music Festival and Music in the Mountain in Grass Valley. An experienced teacher, Ms. Woo is currently on the faculty of Holy Names College, San Francisco Conservatory of Music and University of California, Berkeley.

**PETER JOSHEFF** (*Clarinet*) Based in the



San Francisco Bay Area, Josheff maintains a dual career as a composer and clarinetist. He is a founding member of Earplay, a member of the Empyrean Ensemble and of the

Berkeley Contemporary Chamber Players.

**DAN KENNEDY** (*Percussion*) holds a master's degree from the California Institute of the Arts, and a doctoral degree from the State University of New York at Stony Brook. He has been the founding member of several contemporary music ensembles, including the California E.A.R. Unit and the Talujon Percussion Quartet. Mr. Kennedy has performed throughout the United States, Europe and Asia.

**THALIA MOORE** (*Cello*), attended the Julliard 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.

**ELLEN RUTH ROSE** (*Viola*) relocated in 1998 to the Bay Area 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 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*) Founding member and pianist for many years with



Earplay and the Davis-based Empyrean Ensemble, Ms. Rosenak has performed in countless premieres with these and other new music groups. She is on the faculty at University of

California, Berkeley, where she teaches musicianship and contemporary chamber music.

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

## Program Notes

### Wu

Wu is a Chinese word, which means "to feel, to comprehend and be awake to the truth." In this piece, I try to express what I understand about wu and what I hear from my personal wu of the sound.—Leilei Tian

**Leilei Tian** was born in 1971 in Jiangsu Province, China, and currently lives in Paris. Her music has been performed in many countries by professional ensembles including Nieuw Ensemble of Amsterdam and the Les Jeunes Solistes of Paris.

### Milonguitas

Starting in 1992 I began to compose what was to become a number of works based on the idea of tango and memory. The Bass Clarinet milonguitas are miniatures, abstracted versions of traditional milongas. The pieces seek to recover the remains, the fragmented memories of these forms, internalized almost subconsciously through repeated listening in childhood. I try to make use of the expressive range of the instrument to bring to the fore the sentimental nature of the musical material. The piece was written for and dedicated to Peter Josh-eff, who is a good friend and has been a patient editor of my music for clarinet for many years.—Pablo Ortiz

**Pablo Ortiz** was first schooled in his native Buenos Aires, where he received a degree from the Universidad Catolica Argentina. At present, he is Professor of Composition at the University of California, Davis. His music has been heard at international festivals and he has received many commissions and awards including a Guggenheim Fellowship and a commission from the Koussevitzky Foundation.

### Ronda

*Ronda* by Franco Donatoni for violin, viola, cello and piano, was commissioned by the French Ministry of Culture and was first performed by the Ivaldi Quartet at the Festival de La Rochelle in 1984. The title *Ronda* refers to the structure of the piece, which is based on staccato and legato figures that return cyclically and are continually transformed and fragmented by all four instruments. Clearly shaped figures emerge from the motivic cells which have their own distinct shapes and unique identities, and whose characteristics persist throughout the course of the work. These clearly shaped figures are not intended to be understood in a baroque sense nor as a musical symbol for particular feelings, but rather as a work that attempts to create musical organisms in continued transformation.

**Franco Donatoni** was born in 1927 in Verona. Besides being a composer Donatoni was regarded as a highly influential teacher. He lectured at the Music Conservatories of Milano and Torino and at the University of Bologna—he also held seminars in many European and American cities. Since 1970 he had been conducting the summer course in composition in Siena, and was a professor at the Academy of Santa Cecilia in Rome. Donatoni died in August of 2000 in Milan.

### Alternative Forms

The solo piano work, *Alternate Forms*, is a kind of fantasy. It continually returns to the opening gestures for its sources, sometimes developing radically divergent variations from them, and sometimes remaining closely connected. It was written in 1997 and has been performed in Europe and the Midwest.

Associate Professor of Music Composition and Theory at UIUC, **Guy Garnett** has previously held research appointments at Stanford University's CCRMA and the Yamaha Corporation. He taught electronic music at the University of California, Berkeley, where he also served as director of music and technology at the Center for New Music and Audio Technologies.

### Jelek, Op. 5

György Kurtag composed *Jelek*, "signs," six short movements for solo viola, in 1961 as his *Op. 5*. Kurtag subsequently withdrew *Jelek*, but eventually re-issued a revised version in 1994. *Jelek* clearly shows the influence of Webern's aphoristic style, and Kurtag's compositions are almost always very short and terse, and yet deeply expressive—preoccupied with a single gesture.

**György Kurtag** was born at Lugos (Lugoj, Romania) on 19 February, 1926. He was appointed professor of chamber music at the Academy of Music, a post he held until his retirement in 1986. He received numerous prizes and honors in Europe including the Austrian State Award for European Composers, the Kosuth Prize for his life work (by the Hungarian states) and an appointment as Officier des Arts et des Lettres by the French Government.

### Distortion

The piece *Distortion* is centered on the percussion. In the beginning, all five instruments have different music characteristics, however, as they slowly emerge into one similar character, the percussion interrupts the movement and forces them to return to their opening gestures. Eventually the instruments become more eager to free themselves from being controlled by the percussion, and their timbre and rhythm become more intense and frantic. By the end of the piece, all instruments become even more intense, and very chaotic in their rhythmic expression.

**Kotoka Suzuki** received a B.M. degree in composition from Indiana University and a D.M.A. degree in composition at Stanford University where she studied with Jonathan Harvey and David Solely. She has also studied with Brian Ferneyhough, and Franco Donatoni. She has composed for both acoustic and electronic means, as well as for dance and film. ★