

EARPLAY Program notes & Artist Bios September 12, 2010

Jonathan Harvey, The Riot (1993) *flutes, bass clarinet and piano*

The Riot seems to take “the dance” as its basic *raison d’être*. From the title you might expect some chaotic din to be the principle mode of expression, but in fact, it’s a much more controlled gathering of thematic characters. The main formal gist of the piece seems to be a series of clear sections (though with very smooth elisions between them), each based more upon a textural idea than a thematic one: irregular dance-like figures, upwards sequences (reminiscent, perhaps, of Shepard’s tones), etc. The Riot, perhaps owing to its orchestration and its dancelike nature, owes a small debt to Stravinsky: the opening of the piece sounds somewhat like *Symphonies for Wind Instruments*.

— Christopher Bailey (*New York, New York, USA*)

The Riot was commissioned by the University of Bristol with funds provided in part by South West Arts. It was first performed by the Het Trio at St. Georges, Brandon Hill, Bristol on March 28, 1994. —J.H..

JONATHAN HARVEY (b.1939, England) was a major music scholar at St John’s College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and also studied privately (on the advice of Benjamin Britten) with Erwin Stein and Hans Keller. He was a Harkness Fellow at Princeton (1969-70). In the 1980’s he was invited to work at IRCAM in Paris and led to his interest in electronic music where he composed eight major works. Harvey has also composed for most other genres: orchestra, chamber, as well as works for solo instruments. He has produced a large output of choral works, including the large cantata with electronics *Mothers shall not Cry* (2000). His music has been extensively played and toured by Ensemble Modern, Ensemble Intercontemporain, and Ictus Ensemble of Brussels. About 50 recordings are available on CD. He is regularly performed at all the major international contemporary music festivals, and is one of the most skilled and imaginative composers working in electronic music.

MEI-FANG LIN, Friction (2008) *flute and viola*

“Friction” delineates the confrontation of the two instruments used in this piece - flute and viola, and the tension in between them resulting from an effort to shape the larger course of the piece together through a sort of non-cooperation. The physical phenomenon of beating in the acoustics of sound is often used as a metaphysical model for interference in a local level. The more global structure of the piece relies on the evolution of this tension and its resolution (or non-resolution).-- M.F.L.



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MEI-FANG LIN is Assistant Professor of Music, Texas Tech University. She received her Ph.D. from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor in Composition/Theory prior to her position at TEXAS Tech University. Supported by the Frank Huntington Beebe Foundation in Boston and a George Ladd Paris Prize from UC Berkeley, she also spent three years in France studying composition and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris.

Major awards include those from the Seoul International Competition for Composers, Bourges Competition (France), American Music Center, Look & Listen Festival Prize (U.S.), Pierre Schaeffer Competition (Italy), SCI/ASCAP Student Commission Competition in (U.S.), Luigi Russolo Competition (Italy), Prix SCRIME (France), National Association of Composers, (U.S.), 21st Century Piano Commission Competition (U.S.), and the Music Taipei Composition Competition.

PETER JOSHEFF, *Overture from 3 Hands (2003, 2010) for flute, clarinet and piano*

3 Hands, for 6 male voices, flute, electric guitar, viola, cello and bass, is a setting of a text by Peter's long-time collaborator, Jaime Robles. It consists of an overture and three hands of poker and is an attempt to express the good-natured goofiness of men at play. *3 Hands* premiered in 2003 at the Berkeley Art Center on the *Harvest of Song* concert series. The overture has been performed separately several times, including this version for flute, clarinet and piano which was arranged for the Bernal Hill Players.

PETER JOSHEFF (clarinet) has been a clarinetist, composer and advocate of contemporary music in the Bay Area for over twenty years. He is a founding member of Earplay, the San Francisco-based new music ensemble, as well as a member of the Paul Drescher Ensemble, the Empyrean Ensemble, and the Berkeley Contemporary Chamber Players. He performs frequently with the San Francisco Contemporary Music Players, Melody of China, and Composers Inc. He has performed as a clarinetist on many commercial recordings. Peter's recent works include *Caught Between Two Worlds*, *Three Poems by Dorothy Cary (2009)* and *Inferno (2008)*.

TOD BRODY (flute) has been in the fore-front 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.



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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 a founding member/pianist of Bay Area new-music groups Earplay and the Emyrean 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.