Department of music presents the
Laurie San Martin
& Kurt Rohde,
directors

empyrean
ensemble

NEW MUSIC
from DAVIS

8 pm, Wednesday, May 30, 2007
Studio Theatre, Mondavi Center

7 pm, Pre-concert talk
Demystifying the Music
with Kurt Rohde
and the composers

Performers

Terrie Baune, violin
Tod Brody, flute
Leighton Fong, cello
Chris Froh, percussion
Peter Josheff, clarinet
Michael Seth Orland, piano
Stacey Pelinka, flute
Anna Presler, violin
Ellen Ruth Rose, viola
Karen Rosenak, piano
George Thomson, conductor

music.ucdavis.edu/empyrean
Empyrean Ensemble

Directors
Kurt Rohde
Laurie San Martin

Core Players
Terrie Baune, violin
Tod Brody, flute
Chris Froh, percussion
Peter Josheff, clarinet
Thalia Moore, cello
Ellen Ruth Rose, viola
Karen Rosenak, piano

Guest Performers
Leighton Fong, cello
Michael Seth Orland, piano
Stacey Pelinka, flute
Anna Presler, violin
George Thomson, conductor

Administrative & Production Staff
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Philip Daley, assistant production manager
Karen Sunabacka, Empyrean production manager
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Empyrean Ensemble

Through compelling performances and diverse programming, Empyrean Ensemble offers audiences an opportunity to hear original works by emerging and established composers alike. It has premiered nearly 200 works and performed throughout California, including appearances at many prominent music festivals and concert series. Empyrean has two full-length CDs released under the Centaur and Arabesque labels and has been the featured ensemble on others. Founded in 1988 by composer Ross Bauer as the ensemble-in-residence at UC Davis, Empyrean Ensemble now consists of a core of seven of California’s finest musicians with extensive experience in the field of contemporary music. The ensemble is co-directed by composers Laurie San Martin and Kurt Rohde.
Zephyr for flute doubling piccolo, bass clarinet and electronics  
(2007, World premiere)  
Scott Miller

Stacey Pelinka, flute, Peter Josheff, clarinet

TRIO for flute, violin and piano (2007, World premiere)  
Sue-Hye Kim

Stacey Pelinka, flute, Anna Presler, violin, Michael Seth Orland, piano

STRAIN, STRIVE, STRUGGLE for flute, viola and cello  
(2007, World premiere) in five movements  
Ching-Yi Wang

Stacey Pelinka, flute, Ellen Ruth Rose, viola, Leighton Fong, cello

After Joyce for flute, clarinet, violin, cello, percussion and piano  
(2007, World premiere) in two movements  
Nathan Davis

Tod Brody, flute, Peter Josheff, clarinet, Terrie Baune, violin  
Leighton Fong, cello, Chris Froh, percussion, Karen Rosenak, piano  
George Thomson, conductor

Intermission

Tecla for clarinet, violin, piano and percussion  
(2007, World premiere)  
Karen Sunabacka

Peter Josheff, clarinet, Anna Presler, violin, Karen Rosenak, piano  
Chris Froh, percussion

Electrum for violin, cello and piano (2007, World premiere)  
Carolyn O’Brien

Anna Presler, violin, Leighton Fong, cello, Michael Seth Orland, piano

Inner Movement for flute, clarinet, violin, cello, percussion and piano (2007, World premiere)  
Jonathan Wilkes

Tod Brody, flute, Peter Josheff, clarinet, Terrie Baune, violin  
Leighton Fong, cello, Chris Froh, percussion, Karen Rosenak, piano  
George Thomson, conductor

Please deactivate cell phones, pagers, and wristwatches.  
Please remain seated during the music, since distractions will be audible on the archive recording.  
Photography and audio and video recording are prohibited during the performance.
MILLER: ZEPHYR

Scott T. Miller, Ph.D., student in theory and composition, recently completed Synct for the Greenboro, North Carolina-based brass quintet, Triad Brass, for performance in its 2007 season. Other recent works include Interfusion for horn and solo percussion, which was commissioned and premiered by Michael Hrivnak and Chris Graham at SUNY Stony Brook in 2006, and Sonitude for trumpet and guitar, which was commissioned and premiered by Luis Engelke and Michael Decker at the 2005 International Trumpet Guild Conference in Bangkok, Thailand. Miller’s Triphonix for brass quintet won first prize in the 2004 Brass Chamber Music Forum Composition Contest, hosted at Appalachian State University and judged by Eric Ewazen, and also won the 2004 Phi Mu Alpha Sinfonia National Composition Contest, hosted at Indiana University of Pennsylvania and judged by Robert Washburn. Miller’s primary concentrations are electronic music and computer-based sequencing and audio manipulation. He received his Master of Music from East Carolina University and Bachelor of Arts from the University of North Carolina at Greensboro.

Zephyr for flute doubling piccolo, bass clarinet and electronics incorporates an evolving relationship between the acoustic players and the electronics. The electronics are made of very organic, homogeneous and cohesive textures and sounds that at first work closely with the acoustic players. As the piece continues, however, the electronics take upon a role of their own, disregarding the live players. At the end of the work the players and electronics are then dispersed into entirely different places. Zephyr is approximately seven minutes in length. “Zephyr” is another word for a gentle breeze. —S.M.

KIM: TRIO

Sue-Hye Kim was born in Seoul, South Korea, where she began music theory training and composition studies at Seoul National University, studying with Yong-Jin Kim and Gang-Yul Ih, and graduated with bachelor and master of arts degrees. She went to Paris in 1997 and was admitted to the Conservatory National Superior of Music and Dance of Paris where she studied composition with Allain Gaussin, Guy Reibel and Frédéric Durieux; computer music with Laurent Cuniot, Yann Geslin and Luis Naón; orchestration with Marc-André Dalbavie and Michèle Reverdy; and analysis with Michael Lévinas. At the conservatory she unanimously received first place in orchestration (2001) and second place in composition (2003). Kim’s music has been performed in South Korea, Thailand, France, Germany and the United States. She is currently pursuing a Ph.D. at UC Davis.

Trio for flute, violin and piano was composed during winter 2007. Even though this work consists of only one movement, it is divided into four motivic sections with a coda. Each section relates to each other from the beginning to the end. The instrumental process behind the interaction among the instruments is meant as a dialogue. This work is dedicated to my husband, Dong, with my special love. —S.K.
WANG: STRAIN, STRIVE, STRUGGLE

Ching-Yi Wang was born in Taiwan and received her bachelor and master of fine arts degrees in theory and composition from Taipei National University of the Arts in Taiwan (TNUA). As a first year Ph.D. student, she is currently studying with Kurt Rohde at UC Davis.

Wang skipped the last year of undergraduate study and graduated from TNUA ranked number one. One of her music compositions, Yu Lin Ling, was awarded the Tune in Taiwan 2002. In 2004 she received a scholarship from TNUA that was awarded to only the top ten graduate students. From 2005 to 2006 she was hired as lecturer of theory and composition in applied music department at TNUA.

This piece has five movements. Each movement represents different feelings of mine when I first came to study in the United States in the fall of 2006. At that time one of my friends who was a first year Ph.D. Taiwanese student at UC Davis passed away suddenly. As a student far away from home as well, the news was a big shock to me. I felt a pang of sadness and regret for a long time. It was also the first time that I realized the uncertainty of life. Studying abroad in a new environment with an unfamiliar culture is not an easy thing. However, I have nothing to do but carry through all of the difficulties. Strain, Strive, Struggle is dedicated to all of the exiles in the world.

—C.W.

DAVIS: AFTER JOYCE

Nathan Davis earned a Bachelor of Arts in music and mathematics and a Master of Arts in mathematics from Brandeis University. He is currently writing his Ph.D. dissertation in music theory and composition. Davis has received several awards and grants, including a 2005 Lee Ettelson Composer’s Award from Composers, Inc. His music has been performed across the United States by groups such as Ensemble SurPlus and the Arizona Contemporary Music Ensemble. His cello/piano duet, Churn, will be released on a disc in the Society of Composers, Inc. CD Series, published by Capstone Records, in fall 2007.

I read James Joyce’s beautiful and erudite novel Ulysses while composing After Joyce, and my composition is in part an attempt to integrate some aspects of Joyce’s style—including episodic and excursive narrative, intertextuality and specific characteristics of the final two chapters of Ulysses—into my own creative work.

After Joyce is the composition portion of my doctoral dissertation in music theory and composition at UC Davis. It is dedicated to my teachers of composition at that institution: my advisor Ross Bauer, Yu-Hui Chang, Pablo Ortiz and Laurie San Martin.

—N.D.
SUNABACKA: TECLA

Born in Winnipeg, Canada, Karen Sunabacka has been studying music since she was four. She has received a Bachelor of Music in composition and cello from the University of Manitoba, and a Master of Arts in music composition from San Francisco State University. She is currently a Ph.D. candidate in theory and composition at the UC Davis. In the fall she will be joining the faculty at Providence College and Seminary, a liberal arts college in Otterburne, Manitoba. Sunabacka has had pieces performed by the Empyrean Ensemble, the Brandon Chamber Players, Left Coast Ensemble, Agassiz Chamber Players, St. Margaret’s Anglican Church Choir, St. Stephen’s Episcopal Church and the Vancouver Symphony Orchestra. Recently Sunabacka presented papers about her electronic compositions at the Thinking Gender Conference at UCLA and at the In and Out of the Sound Studio Conference in Montreal. She has also had her electronic music performed by the Center for New Music and Audio Technology in Berkeley, the Merging Voices: Women in New Music Festival, the Electric Rainbow Coalition and Cellofest at UC Davis. Sunabacka’s commitment to youth led her to found a Summer Arts Camp in Winnipeg for teens and children, where she served as director for three years. An avid canoeist, she has led and directed many canoeing trips and finds much of her inspiration from the outdoors.

The inspiration for Tecla came from a clarinet workshop given by Peter Josheff in the winter of 2005. I am grateful to Tod Brody, who hosted the workshop through the Bay Area Chapter of the American Composers Forum. Tecla is my response to this workshop and is an exploration of the large and expressive intervals that can be produced on the clarinet. The term “tecla” is a technical name for the keys of the piano, but I was drawn to the percussive sound of this word. The sound of the word, when spoken, matches two of the ideas that I was working with while composing the piece. The first is the short “tec”-like sounds, such as a staccato note, that often end clarinet phrases as well as other phrases. The second is the long-held notes, or “la”-like sounds, that begin the piece and create a contrast to the “tec” and/or staccato sounds. Tecla is dedicated to Peter Josheff, Tod Brody and the Empyrean Ensemble.

—K.S.
O’BRIEN: ELECTRUM

Carolyn O’Brien began her studies in music composition at San Francisco State University with Carlos Sánchez-Gutiérrez. Since 2004 she has been a graduate composition student at UC Davis, studying with Pablo Ortiz, Yu-Hui Chang and Laurie San Martin. O’Brien’s works have been performed by Left Coast Ensemble, New York New Music Ensemble, Empyrean Ensemble, Arianna String Quartet and at the Music ’06 Festival at the Cincinnati Conservatory of Music. Her work Conveyance took second place in the 2006 SCI/ASCAP Student Composition Competition and won the 2006 annual call for scores held by contemporary music ensemble Bent Frequency from Atlanta. Her work Widget won the 2007 Libby Larsen Prize. This summer O’Brien will be one of ten fellows to attend the 63rd Annual Composers Conference at Wellesley College.

Electrum for piano trio is a trap—a trap that encapsulates an unsuspecting entity and turns it into something permanent, like a fly caught in amber or the subject of a photograph. —C.O.

WILKES: INNER MOVEMENT

Jonathan Wilkes is a graduate student in composition at Davis and has studied with Laurie San Martin, Pablo Ortiz and Ross Bauer. His works have been performed by the Empyrean Ensemble, Arianna String Quartet and Composers, Inc. He is currently working on a suite for small chamber orchestra that will be premiered this summer at the Wellesley Composers Conference in Massachusetts.

Inner Movement begins with an ostinato in the piano that provides a reference point for the music introduced by the other instruments. The simple piano figure is truly “obstinant,” resisting development while the rest of the ensemble builds toward a larger texture. The tension steadily increases and the piano eventually relinquishes it’s “inner movement,” or repetitious behavior. But the initial quartal harmony remains present throughout with varying degrees of dissonance. —J.W.
An active composer and violist from the San Francisco Bay Area, Kurt Rohde’s music has been described as being “filled with exhilaration and dread. It’s a mirror of our times.” Recipient of the 2005 Charles Ives Fellowship from the American Academy of Arts and Letters, he also received First Prize in the 2004 International Society of Bassists Composition Contest, and commissioning awards from the Barlow Endowment for Music Composition (2003, 1999), a grant from the National Endowment for the Arts (2003), the 2002 Berlin Prize from the American Academy in Berlin, a commission from the Hanson Institute for American Music (2001), the Hinrichsen Award from the American Academy of Arts and Letters (2001), a Guggenheim Fellowship (1999–2000) and commission awards from the Barlow Endowment, the Koussevitzky Foundation of the Library of Congress and the Fromm Foundation of Harvard University. He was the winner of the 1998 Lydian String Quartet Composition Contest. Rohde is a graduate of the Curtis Institute of Music and SUNY Stony Brook. He studied composition with Donald Erb, Ned Rorem and Andrew Imbrie, and viola with Karen Tuttle, John Graham and Caroline Levine. He is also Artistic Director of the Left Coast Chamber Ensemble and teaches at UC Davis.

Laurie San Martin is a faculty member in the UC Davis music department where she teaches music theory and composition and co-directs the Empyrean Ensemble. A native of Berkeley, she holds degrees from UC Davis, UC Berkeley and Brandeis University, where she studied composition, clarinet and conducting. Her principal teachers include Ross Bauer, Martin Boykan, Eric Chasalow, David Rakowski, Olly Wilson and Yehudi Wyner. Her music has been performed in the United States and in Italy by such ensembles as Speculum Musicae, eighth blackbird, Earplay, the Warebrook Contemporary Music Festival, the Left Coast Chamber Ensemble and the SF Contemorary Players. She has received the International Alliance for Women in Music award, the ASCAP Morton Gould Young Composer’s Award, the Margaret Blackwell Memorial Prize in Composition and a Charles Ives Scholarship from the American Academy of Arts and Letters. Her music includes solo, chamber and orchestral music, and she has collaborated with other artists in multimedia and video. Most recently she has enjoyed writing for virtuoso soloists, including percussionist Chris Froh, and pianists Lara Downes, Marilyn Nonken and Amy Dissanayake, and cellist David Russell. She is currently working on a number of new chamber works and music for a play by Jade McCutcheon.

Terrie Baune, violin, is currently concertmaster of the North State Symphony based in Chico and Redding, co-concertmaster of the Oakland East Bay Symphony and a member of the San Francisco-based ensemble Earplay. She is the Associate director of the Humboldt Chamber Music Workshop and a faculty member of the Sequoia Chamber Music Workshop, both summer programs at Humboldt State University. Baune was a member of the National Symphony Orchestra of Washington, D.C., and the Auckland Philharmonia Orchestra of New Zealand, performed with the New Zealand Symphony Orchestra and the New Zealand Chamber Orchestra, and toured and recorded with the Gabrielli Trio. For over 20 years Baune held the position of concertmaster of the Women’s Philharmonic, where she participated in hundreds of premieres and recorded numerous works, including the Maddalena Lombardini Violin Concerto No. 5.
ABOUT THE ARTISTS

Tod Brody, flute, has enjoyed a career of great variety. He was a member of the Sacramento Symphony for many years, where he was a frequent soloist on both flute and piccolo. He currently teaches flute and chamber music at UC Davis, where he performs with the Empyrean Ensemble. As a member of Empyrean, Earplay and the San Francisco Contemporary Music Players, Brody has participated in many world premieres and has been recorded on the CRI, Centaur, Arabesque, New World, Capstone and Magnon labels. When not performing contemporary music, he is often in the orchestras of the San Francisco Opera, San Francisco Ballet and other chamber and orchestral settings throughout Northern California. In addition to his activities as a performer and teacher, Brody is the director of the San Francisco Bay Area chapter of the American Composers Forum, an organization dedicated to linking communities, composers and performers, encouraging the making, playing and enjoyment of new music.

Leighton Fong is a longtime member of the Left Coast Chamber Ensemble, serves as principal cello with the California Symphony and teaches cello and chamber music at UC Berkeley. He plays regularly with the San Francisco Contemporary Players and the Empyrean Ensemble. Fong is a graduate of the New England Conservatory and the San Francisco Conservatory. His teachers included Bonnie Hampton, Timothy Eddy and Gary Hoffman. He has also attended the Tanglewood Festival and performed at music festivals in Banff and Blue Hill, Maine.

Chris Froh is a San Francisco freelance percussionist specializing in new music written for solo and chamber settings. He began his training as a fellow with the National Symphony Orchestra as a section percussionist. He studied with John Beck at the Eastman School of Music and with Keiko Abe in Japan. He completed his studies and obtained his master's degree at the University of Michigan, where he studied with Michael Udow and Julie Spencer. Froh is a core member of the San Francisco Contemporary Music Players, Empyrean Ensemble and new music/improvisation ensemble sfSound Group. As a guest artist he has performed with a broad array of ensembles, including Alarm Will Sound, Earplay and Berkeley Contemporary Chamber Players. Froh tours with Japanese marimbist Mayumi Hama and as a soloist with Keiko Abe and the Galaxy Percussion Group. He teaches percussion at UC Davis.

Well-known throughout northern California as a clarinetist, Peter Josheff is also active as a composer. He received his training at the University of Wisconsin, Madison, and UC Berkeley. He has been in residence at the MacDowell Colony and has been the recipient of grants from the American Composers Forum, Meet the Composer and the Zellerbach Family Fund. Their current project is Inferno, a chamber opera.

As a clarinetist in the Bay Area, Josheff has established himself as a leading performer and advocate of contemporary music. He has premiered and performed
hundreds of virtuoso contemporary works by a wide range of composers and has had numerous pieces composed for him. He performs with Earplay, a San Francisco-based new music ensemble he co-founded in 1985. He is also a member of the Paul Dresher Ensemble, the Empyrean Ensemble and the Berkeley Contemporary Chamber Players. He appears frequently with the San Francisco Contemporary Music Players and with Composers, Inc.

Michael Seth Orland studied piano with Margaret Kohn and is a graduate of the UC Berkeley Music Department, where he studied harpsichord with Davitt Moroney and composition with Gérard Grisey. He later continued his study of composition with David Sheinfeld. Orland has appeared extensively in the Bay Area as a chamber musician, playing with the San Francisco Contemporary Music Players, Earplay, the Berkeley Contemporary Chamber Players, New Music Theater, Other Minds and Composers, Inc., and in the San Francisco Symphony’s New and Unusual Music series. He has performed modern works throughout California, at venues including UC campuses at San Diego, Davis and Santa Cruz; Sacramento State University; the Crocker Gallery and Cal Arts. Orland has appeared in the June in Buffalo Festival and has performed often as a freelance symphony musician and as a pianist in vocal recitals, as well as in vocal master classes given on the Berkeley campus by Frederica von Stade and Sanford Sylvan. He is on the music faculty at UC Berkeley and also teaches there in the Young Musicians Program.

Stacey Pelinka is a native of the Bay Area. She plays mostly contemporary chamber music and has performed with the Left Coast Chamber Ensemble, the Worn Chamber Ensemble and the Blueprint Festival’s Ensemble Parallèle. Pelinka is principal flutist with San Francisco Opera’s Merola Program and plays second flute with the Santa Rosa Symphony and the Midsummer Mozart Festival. Pelinka is also a certified Feldenkrais Method practitioner and studies the martial art of aikido. She attended Cornell University and the San Francisco Conservatory, where she studied with Timothy Day.

A resident of Berkeley, violinist Anna Presler plays in several Bay Area chamber ensembles. For 10 years she has played with the Left Coast Chamber Ensemble, bringing contemporary and classical works to San Francisco audiences. She is a member of the New Century Chamber Orchestra, where she has recently served as a soloist. As a member of the Sun Quartet, Presler is on the faculty of Sacramento State University. She has participated in programs at the Banff Art Center, the International Music Seminar at Cornwall, and the Tanglewood Music Center. Presler holds a degree in history from Yale University and studied music at the San Francisco Conservatory of Music.
ABOUT THE ARTISTS

Violist Ellen Ruth Rose holds degrees in performance from the Julliard School and the Northwest German Music Academy in Detmold, Germany, and a Bachelor of Arts degree with honors in history and literature from Harvard University. She is currently a member of Empyrean Ensemble and Earplay, the San Francisco contemporary ensemble, and performs regularly with other Bay Area ensembles. She has worked extensively with Frankfurt’s Ensemble Modern and the experimental German ensembles Musik Fabrik and Thürmchen Ensemble, touring throughout Europe, and has performed as soloist with the West German Radio Chorus, Empyrean Ensemble, Thürmchen Ensemble, the San Francisco Contemporary Music Players, Santa Cruz New Music Works, the symphony orchestras of UC Berkeley and UC Davis, and at the San Francisco Other Minds and Ojai festivals. She is on the instrumental faculty at UC Davis and UC Berkeley.

Karen Rosenak is an almost-native of the Bay Area. She was a founding member and pianist of the Bay Area new music group Earplay, as well as the Empyrean Ensemble. When she’s not playing new music, she enjoys playing traditional chamber music for piano and/or fortepiano. She is particularly interested in the contrast between early fortepiano music, especially of C.P.E. Bach, and the most recently composed piano and chamber music. She studied fortepiano with Margaret Fabrizio at Stanford University and has participated in master classes with Malcolm Bilson. She studied modern piano with Carlo Bussotti and Nathan Schwartz. She is on the faculty at UC Berkeley, where she teaches musicianship and contemporary chamber music.

George Thomsohn enjoys an uncommonly broad musical career; he is known to Bay Area audiences as a violinist, violist and conductor, performing both old and new music. Thomson received his bachelor and master of arts degrees in Music from the UC Berkeley, where he studied viola with Detlev Olshausen and conducting with Michael Senturia. He was awarded a Hertz Fellowship by the University and spent 1984–85 in London, studying viola with Simon Kuhn and conducting with Harry Newstone and Lawrence Leonard. Thomson continued his playing career on his return to Berkeley, while pursuing a Ph.D. in musicology. He was a founding member of the New Music ensemble Earplay in San Francisco; he joined Philharmonia Baroque Orchestra in 1991 and American Bach Soloists shortly thereafter. More recently he conducted the Prometheus Symphony for six years, and later became music director of Earplay and associate conductor of the Berkeley Symphony Orchestra. Much in demand throughout the Greater Bay Area, he has appeared as guest conductor with the Marin Symphony, the San Francisco Conservatory Orchestra, the San Francisco Contemporary Chamber Players, the Palo Alto Chamber Orchestra and the New Century Chamber Orchestra. He is currently director of youth programs for the Marin Symphony and conductor of the Marin Symphony Youth Orchestra. He spends summers at the Carmel Bach Festival where he is principal violist and member of the noted Festival String Quartet. He joined San Domenico as director of the Virtuoso Program in 1999.
Please consider supporting the Empyrean Ensemble. Our future performances, recording, commissions and educational programs can be realized and expanded only through your generous contributions. With our goal of raising more than $30,000 to help finance our current season, your fully tax-deductible donation in any amount is greatly appreciated. We also encourage matching grants. Please make your checks payable to “UC Regents,” and be certain to specify “Empyrean Ensemble Fund” on your check and mail it to: Empyrean Ensemble Fund, Department of Music, One Shields Avenue, UC Davis, Davis, CA 95616. Thanks again for your help.