UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE

empyrean ensemble
Laurie San Martin
& Kurt Rohde,
directors

GRADUATE COMPOSERS CONCERT: MUSIC FROM UC DAVIS

8 pm, Monday, June 2, 2008
Studio Theatre, Mondavi Center

7 pm, "Demystifying the Music," a pre-concert talk with
Laurie San Martin
& the composers

Performers
Terrie Baune, violin
Tod Brody, flute
Peter Josheff, clarinet
Thalia Moore, cello
Anna Presler, violin
Kurt Rohde, viola & conductor
Ellen Ruth Rose, viola
Karen Rosenak, piano

music.ucdavis.edu/empyrean
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 over 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.

*World premiere, written for the Empyrean Ensemble.
**World premiere, commissioned for the Empyrean Ensemble with help from the Argosy Foundation.

This concert is being recorded professionally for the university archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers, and wristwatches. Flash photography and audio and video recording are prohibited during the performance.
**ERIC SAWYER: GEMINI**

The music of Eric Sawyer receives frequent performances on both coasts, including at New York’s Weill and Merkin concert halls, and at Tanglewood, as well as in England, France, Germany, and most recently, in Romania and Bulgaria. Recent performances include works by the Brentano String Quartet, San Jose Chamber Orchestra, Ensemble Phoenix, Radius Ensemble, Laurel Trio, Ives Quartet, Arden Quartet, Lighthouse Chamber Players, and Earplay. His opera Our American Cousin is scheduled for a world premiere performance later this month by the Boston Modern Orchestra Project. Sawyer has received the Joseph Bearns Prize, a First Music commission from the New York Youth Symphony, and awards from the Tanglewood Music Center and the American Academy of Arts and Letters, and has held fellowships from the MacDowell Colony and Harvard University. He appears frequently as a solo and chamber pianist and is founding director of the critically acclaimed contemporary ensemble Longitude. Following four years as Chair of the Longy School of Music Composition department, Sawyer joined the composition faculty of Amherst College in fall of 2002. His teachers have included Leon Kirchner, Ross Bauer, Tison Street, Andrew Imbrie, Thomas Benjamin, and George Edwards. His chamber music disc String Works is available and his cantata The Humble Heart forthcoming on compact disc from Albany Records.

Gemini for two violas postulates a split personality of the instrument, with each viola seeking unity by association with the other. The piece explores a number of dualities of temperament, register, sound production, and inversional and antiphonal relationships. I share the Gemini birth sign with my wife, Cheryl, to whom the piece is dedicated. —E. Sawyer

**ANDY TAN: THREE IMAGES**

Andy Tan was born in the city of Guangzhou, People’s Republic of China. He is currently a first year M.A. student in music composition. He has studied composition with Ross Bauer and Kurt Rhode. Tan’s music has been performed by the Arianna String Quartet, New York New Music Ensemble and the Empyrean Ensemble. One of his most recent works, Sonata Breve for Cello and Piano, is published by J.B. Elkus & Son. In November 2006, his concertino Harpsody was premiered by the renowned Mexican harpist Mercedes Gómez with the UC Davis Symphony Orchestra. Tan is also a member of the American Society of Composers, Authors and Publishers (ASCAP). Tan is an accomplished violinist and was a member of the San Francisco Symphony Youth Orchestra and the UC Davis Symphony.

Heat, sand, and mirage are three of the most vital elements of the desert. They are mysterious but menacing—seductive but deadly. Heat is a phantom who brings you the most immediate desert sensation. Sand has a highly undetectable profile. Unpredictability is her expertise. Mirage is the master of improvisation. He creates lagoon, paradise, or perhaps a lost kingdom, but welcomes you with thirst and fatigue. Of course, this three-movement suite is not meant to be deadly, nor is it meant to greet you with thirst and fatigue.

Rather, its mission is to guide you through this Gobi excursion. Welcome aboard. —A. Tan

**DAVIDE VEROTTA: SONATA PER IL VIOLINO, OP.1**

Davide Verotta was born in Italy and studied piano in Milano with Isabella Zielonka, Ernesto Esposito, and Giacinto Salvetti, and then in San Francisco and Florida with Peggy Salkind, Robert Helps, and Julian White. Studies in composition started much more recently with Carlos Sanchez-Gutierrez, Josh Levine, Richard Festinger, and Kurt Rohde. He is currently pursuing a Ph.D. in Composition at UC Davis. He performs regularly in the Bay area as a piano soloist and is a pianist with the San Francisco Composers’ Chamber Orchestra, a member of the composers’ group Irregular Resolutions, and teaches piano in his piano studio and at the Community Music Center in San Francisco. Verotta’s interest in music is intertwined with a lifelong academic occupation in mathematical modeling of biological systems. Although it might generate the familiar reaction (‘Ah! Musicians and Math’), Verotta admits that the precise relationship of music and mathematics still eludes him. For more information visit his web site at davide.gipibird.net

I have little to say about the violin sonata. It is in four movements and it was written in winter of 2008 while studying with Kurt Rhode. The violin is my favorite instrument, after the pianoforte, and sonatas are my favorite musical forms because of their parallel-similarity with a novel. So there you have it, a conjunction of favorites in a work that mixes a good dose of sorrow with a drop of impish quality and some exhilaration. —D. Verotta

**CHING-YI WANG: PLANT THE SEED OF HOPE: A JOURNEY**

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 in 2002. In 2004 she received a scholarship from TNUA that was awarded only to the top ten graduate students. From 2005–06 she was a lecturer of theory and composition in the applied music department at TNUA.

The art of composing requires honesty and confidence. The process of composing is itself a trip about hope. I believe that music has its own meaning and would stand for itself, but somehow I occasionally worry too much about the structure. I am grateful to Professor Ross Bauer, who encourages me to listen to my inner sound and let music go by itself. The title, *Plant the Seed of Hope, a Journey*, was given after I completed this piece. In it, there are sections of alternating counterpoint and rhythm. Essential major third motives are prosperous everywhere, and the bassoon usually plays in its high register, which is very expressive. In addition, I studied the command of rhythm by using irregular and changing meters in this work.

---

**SUE-HYE KIM: STRING QUARTET NO. 2**

Sue-Hye Kim was born in Seoul, where she began music theory training and composition studies at Seoul National University (and earned both a bachelor's and master's degree), where she studied with Yong-Jin Kim and Gang-Yul Ih. She went to Paris in 1997 and was admitted to the Conservatory National Superior of Music and Dance of Paris (CNSMDP) where she studied electronic music with Laurent Cuniot, Yann Geslin, and Luis Naon; composition with Allain Gaussin, Guy Reibel, and Frederic Durieux; orchestration with Marc-Andre Dalbavie and Michele Reverdy; and analysis with Michael Levinas. Kim earned a prize in orchestration (2001) with an Honor of Jury's Unanimity (First Place) and a prize in composition (2003) with an Honor of Jury's Unanimity (Second Place). She has attended several international festivals and has received several prizes. Her music has been performed in South Korea, Thailand, France, Germany, and in the U.S. Kim was recently selected to be a composer-in-residence for the Berkeley Symphony Orchestra. She is currently working toward her Ph.D. in composition and theory at UC Davis.

My *String Quartet No. 2* was composed in 2008. The String Quartet as a genre has a long history in music that has created certain expectations within its tradition. In my piece, I tried to use this instrumentation both in a traditional and new manner by experimenting with using unusual sounds, especially percussive sounds. The piece consists of seven small sections, including an introduction and coda. The work begins with a unison “C” on all four instruments. Soon after, each player begins to wander away little by little . . . these wanderings transform into excursions, only to return to the unison “C” in the closing coda.

---

Composer and violist **Kurt Rohde** lives in San Francisco. Recipient of the Rome Prize and the Berlin Prize, he has also received awards from the American Academy of Arts and Letters, as well as a Guggenheim Fellowship. Recent commissions include a new work for the San Francisco based choral group Volti, a new string quartet for the Cypress String Quartet, a new piece for violinist Iris Stone, a piano concerto for Sara Laimon and the New York based ensemble Sequitur, as well as a new work for violinist Axel Strauss. Rohde is a graduate of the Peabody Conservatory at Johns Hopkins University, the Curtis Institute of Music and SUNY Stony Brook. He studied composition with Donald Erb, Ned Rorem, Andrew Imbrie, and viola with Karen Tuttle, John Graham, and Caroline Levine. He is Artistic Director of the Left Coast Chamber Ensemble, co-director of the Empyrean Ensemble, and teaches composition and theory at UC Davis. Rohde has taught composition at UC Santa Barbara, been composer-in-residence at the Yellow Barn Music Festival and guest composer at the Wellesley Composers Conference.

**Laurie San Martin** is an Associate Professor in the UC Davis Music Department where she teaches music theory and composition and co-directs the Empyrean Ensemble. Her music has been performed in the U.S. and Italy by such ensembles as Speculum Musicae, eighth blackbird, and the SF Contemporary Music Players. She has received awards from the International Alliance for Women in Music, the ASCAP Morton Gould Young Composer’s Awards, 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.
Terrie Baune, violin, is currently concertmaster of the North State Symphony based in Chico and Redding, CA, and co-concertmaster of the Oakland East Bay Symphony. She is also a member of two professional new music chamber ensembles: the San Francisco based Earplay Ensemble and the Empyrean Ensemble, which is in residence at UC Davis. Baune 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’s professional credits include four years as a member of the National Symphony Orchestra in Washington D.C., and three years in New Zealand during which time she was a member of the Auckland Philharmonia Orchestra, performed with the New Zealand Symphony Orchestra and the New Zealand Chamber Orchestra in the Wellington International Festival of the Arts, and toured and recorded with the Gabrielli Trio, a string trio which was designated as a Radio New Zealand National Ensemble. In 2001 she and The Women’s Philharmonic gave the world premiere of *Chinese Folk Dance Suite* for violin and orchestra by Chen Yi, a work commissioned by the Koussevitzky Foundation to be written for Baune and the orchestra.

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 often can be found in the orchestras of the San Francisco Opera, San Francisco Ballet, and in 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.

Based in the San Francisco Bay Area, Peter Josheff is active both as a composer and clarinetist. Over the past 20 years, he has established himself as a leading advocate for contemporary music. Josheff has appeared as soloist and chamber musician on many recordings, in concert series, and at festivals devoted to new music, and he has had numerous works written for him. He performs with the San Francisco based new music ensemble Earplay, which he co-founded in 1985. He is also a member of the Paul Dresher Ensemble, Empyrean Ensemble, and the Berkeley Contemporary Chamber Players, and he appears frequently with the San Francisco Contemporary Music Players and Composers, Inc. As a composer, Josheff has received grants from the Zellerbach Family Fund, Meet the Composer, the American Composers Forum, and has been in residence at the MacDowell Colony. For over a decade, Josheff has been involved in a collaboration with poet and librettist Jaime Robles, with whom he has created many works.

Thalia Moore, cello, is a native of Washington D.C. She began her cello studies with Robert Hofmekler, and after only five 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 scholarship student of Lynn Harrell, and received her bachelor’s and master’s degrees in 1979 and 1980. While at Juilliard, she was the recipient of the Walter and Elsie Naumberg Scholarship and won first prize in the National Arts and Letters String competition. Since 1982 Moore has been associate principal cellist of the San Francisco Opera Orchestra. In 1989 she joined the cello section of the San Francisco Ballet Orchestra. She has concertized extensively, appearing as soloist at Avery Fisher Hall, Carnegie Recital Hall, Kennedy Center Terrace Theater, Herbst Theater, and the San Francisco Legion of Honor. She has also performed as guest artist at the Olympic Music Festival in Seattle and the Lake Tahoe Summer Music Festival.

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, helping to bring 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. She is Artistic Director of the Left Coast Chamber Ensemble.

Violist Ellen Ruth Rose holds degrees in performance from the Juilliard 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, Earplay and 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 groups Musik Fabrik and Thürmchen Ensemble, touring throughout Europe. Ruth Rose 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 applied 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.

Fault Lines—New Works by California Composers*

New works by Josh Levine (und suche Ruh’ for solo piano), Sean Varah, and Robin Estrada. Other works include Wayne Peterson’s Peregirations for solo bass clarinet and Igor Stravinsky’s Elégie for solo viola.

Sun, 26 October 2008 8 pm, Old First Concerts, San Francisco
[$12 full-time students & seniors, $15 adult]

Sun, 16 November 2008 7 pm, Studio Theatre, Mondavi Center
[$9 student & child, $18 adult]

America—Music and Film

Pablo Ortiz’s new work for violin, viola, cello, flute, clarinet, piano, and percussion will feature simultaneous film. New works by Derek Keller, and Aaron Travers (Trio). Other works include Charles Ives’ Largo and John Philip Sousa’s arrangement of “Columbia, Gem of the Ocean.”

Sun, 25 January 2009, 7 pm, Studio Theatre, Mondavi Center
[$9 student & child, $18 adult]

Sun, 28 January 2009, 8 pm, Fresno State, Wahlberg Recital Hall

Hot Off the Press

Program includes a West Coast premiere of Mario Davidovsky’s Piano Septet, violin, viola, cello, contrabassoon, piano, flute, and clarinet. Also, new works by Sara Doncaster (Piano Trio), Petros Ovsepyan, Ed Martin (Trio for flute, cello and piano), and UC Davis’ newest faculty member, Mika Pelo.

Sun, 15 March 2009, 7 pm, Studio Theatre, Mondavi Center
[$9 student & child, $18 adult]

New Music from Davis—Graduate Student Composers

All new works written for Empyrean by Hendel Almetus, An Tan, Ching-Yi Wang, Ben Irwin, Sue-Hye Kim, and Garrett Shatzer.

Mon, 1 June 2009, 7 pm, Studio Theatre, Mondavi Center
[$9 student & child, $18 adult]

Tickets to UC Davis Performances are available via the Mondavi Center Box Office. Keep in mind that when you purchase tickets to any 3 performances purchased together you receive 10% off, and 15% for any 5 performances purchased together (can be used in conjunction with any other department performance).

www.mondaviarts.org | 530.754.ARTS | 1.866.754.ARTS | TDD: 530.754.5402
Please consider supporting Empyrean Ensemble. Our future performances, recording, commissions, and educational programs can be realized and expanded only through your generous contributions. Your fully tax-deductible donation is greatly appreciated. We also encourage matching grants. Please send your checks payable to “UC Regents,” specifying “Empyrean Ensemble Fund” in the memo field, to Empyrean Ensemble Fund, Department of Music, One Shields Avenue, UC Davis, Davis, CA 95616. Thank you again for your support.

Anonymous
Timothy Allen
Ross Bauer
Simon Bauer
Bill Beck & Yu-Hui Chang
Fernando Benadon
Hayes Biggs
Mark and Erica Borchetta
Martin Boykan
Anna Maria Busse Berger
Ann Callaway & Richard Mix
Carlos Carrillo
Shuann Chai & David Scott
Eric and Barbara Chasalow
Chih-Hui Chen
Yi Chen & Zhou Long
Luciano Chessa
Mary Chun
Dennis Cook & Susan Lamb Cook
Jonathan & Mickey Elkus
Sarah Freiberg & Jeffrey Ellison
Richard Felciano
James Fessenden & Sheila Ranganath
Richard Festinger
Forrests Music
Adam Frey
Karen Gottlieb
Anne M. Guzzo
Mark Haiman & Ellen Ruth Rose
Jeremy Haladyna
Ellen Harrison & Susan Freier
Hess Family
D. Kern and Elizabeth Holoman*
Martha Callison Horst
Brenda Hutchinson
Andrew & Barbara Imbrie
Russell Irwin
Norman O. Jones*
Caralee Kahn
Louis & Julie Karchin
Marcia & Kurt Kreith
Maya Kunkel
Garretta & Andy Lamore
Beth Levy
Jan Lustig & Stacey Pelinka
Diane Maltester
Gerald and Ulla McDaniel

Hilary & Harold Metzler
John & Phoebe Nichols
Pablo Ortiz & Ana Peluffo
Jessie Ann Owens
Can Ozbal & Teresa Wright
Stacey Pelinka and Jan Lustig
Wayne Peterson & Knier Trust
Marjorie Phillips & Robert Rice
David Rakowski & Beth Wiemann
Major Stuart A. Rodriguez
Kurt Rohde
Martin & Deborah Rokeach
Joan & Arthur Rose
Jerome & Sylvia Rosen*
Karen Rosenak
Marianne Ryan
Joel & Sylvia Saldinger
Marilyn San Martin
Janet Saunders
Eric Sawyer & Cheryl Zoll
David E. Schneider
Allen Shearer
Ellen Sherman*
Magen Solomon
Henry Spiller & Michael Orland
Maria Stevenson
Larry and Rosalie Vanderhoef
Steven Weigt
Drew & Jackie Wheeler
Scott Wheeler
Prof. & Mrs. Olly Wilson
Bethany Beardsley Winham
Yehudi & Susan Wyner

Alice M. Ditson Fund*
Ann & Gordon Getty Foundation**
Argosy Foundation*
Bank of America Matching Gift Program*
Meet the Composer, Creative Connections*
UC Davis Committee on Research*
UC Davis Consortium for Women & Research*

* = $1,000 or more; ** = $5,000 or more