FAULT LINES:
NEW WORKS
by CALIFORNIA COMPOSERS

7 pm, Sunday, 16 November 2008
Studio Theatre, Mondavi Center

6 pm, “Demystifying the Music,”
a pre-concert talk with
Sam Nichols

Performers
Peter Josheff, clarinet
Hrabba Atladottir, violin
Gloria Justen, violin
Darcy Rindt, viola
Thalia Moore, cello
Michael Seth Orland, piano

music.ucdavis.edu/empyrean
UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE EMPYREAN ENSEMBLE

Directors
Mika Pelo
Kurt Rohde
Laurie San Martin

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

Guest Performers
Gloria Justen, violin
Darcy Rindt, viola
Michael Seth Orland, piano

Pre-Concert Speaker
Sam Nichols

Administrative & Production Staff
Philip Daley, events & publicity manager
Joshua Paterson, events & production manager
Rudy Garibay, graphic designer
Jessica Kelly, writer/editor
David Moschler, Empyrean student production manager

ABOUT THE EMPYREAN ENSEMBLE

Through compelling performances and diverse programming, the 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. The ensemble is co-directed by composers Laurie San Martin, Mika Pelo, and Kurt Rohde.
PROGRAM

Three Epigrams (1991)  
Hrabba Atladottir, violin  
Michael Seth Orland, piano  

Peregrinations (1997)  
Peter Josheff, clarinet  

Scary Monster for string trio (2001)  
Gloria Justen, violin  
Darcy Rindt, viola  
Thalia Moore, cello  

Naïve Little Pieces (2007–08)  
Ice on the Pond  
Morning Birds  
Icicles  
Wake-up Call  

Soliloquy (2007–08)  
Joie (2007–08)  

INTERMISSION

Elégie for solo viola (1945)  
Darcy Rindt, viola  

Trio for violin, cello, and piano (1977)  
Introduction  
Trio  
Postlude  

PLEASE NOTE

Robin Estrada’s new work will be performed at the January 2009 Empyrean Ensemble concert. Josh Levine’s work will be performed at a later date. We apologize for any inconvenience caused by these changes.

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.
**Bruce Christian Bennett** (b. 1968) is a native of Seattle, currently residing in Pacifica, California. In addition to an active performing and composing career, he works as a technical writer at Digidesign and teaches composition, orchestration, counterpoint, and 20th-century music at San Francisco State University. He was a visiting artist at Reed College (2005–06) and visiting assistant professor of music at Tulane University (2003–05). He received his Ph.D. in music composition from UC Berkeley in 1999, his M.M. in composition from the San Francisco Conservatory of Music in 1993, and his B.A. in music from Reed College in 1990. He has received several honors, including a 2003 commission from the Fromm Foundation. His works have been played throughout the United States and abroad by such groups as the Del Sol String Quartet, Earplay, the New Orleans New Music Ensemble, Sirius, and members of the San Francisco Contemporary Music Players.

*Three Epigrams* was composed as a short set of hommages, but with a sense of humor—witticisms, each with their own little musical joke. Each epigram has its own 12-tone series: the first with an opening tetrachord based on the open strings of the violin emphasizing open fifths; the second is partitioned into trichords emphasizing augmented triads; and the third is parsed into tetrachords featuring the major seventh chord. The first epigram is inspired by the free-atonal music of Webern (such as Op. 7 or Op. 11); the second is reminiscent of rhythmic vitality of early Stravinsky and Bartók; and the third alludes to Satie’s *Gymnopedies*.

**Beth Custer** is a composer, performer, teacher, and record label owner. She is a founding member of the notorious silent film soundtrack purveyors Club Foot Orchestra, fourth-world ambient/dance group Trance Mission, the trip-hop duo Eighty Mile Beach, and the Latin-jazz-rock influenced Doña Luz 30 Besos. She leads the Beth Custer Ensemble and the quartet of esteemed clarinetists Clarinet Thing. Custer has composed for the Joe Goode Performance Group for more than 15 years. Other commissions include those of MacArthur Fellow Trimpin, Kronos Quartet, SPAK, Left Coast Chamber Ensemble, Pacific Film Archive, Overtone Industries, Zeitgeist, and Earplay, and those from filmmakers Cathy Lee Crane, Melinda Stone, and Betsy Bahya. As a freelance clarinetist, Custer has performed and/or recorded with Fred Frith, Jonathan Richmond, Miya Masaoka, Pamela Z, Left Coast Chamber Ensemble, Carla Kihlstedt, Mark Orton’s Aurora Septet, Jin Hi Kim, Will Bernard, Grassy Knoll, Violent Femmes, and many others. She has received several awards, including a Civitella Ranieri composer residency in a castle outside of Rome.
**COMPOSER BIOGRAPHIES AND PROGRAM NOTES**

**Scary Monster** string trio originally was commissioned by the Left Coast Chamber Ensemble and premiered at Yerba Buena Center for the Arts in 2001. It was my second commission with Left Coast, in between Vinculum Symphony and Bernal Heights Suite. We recorded and released it in 2005 on my label, BC Records. Scary Monster string trio was conceived as a movie soundtrack without a movie. There are some extended string techniques peppering euphoric/melancholic melodies over bi-tonal harmonic movement and askew rhythms. Enjoy the movie!

**Gloria Justen**, composer and violinist, lives and works in Philadelphia and in San Francisco. She is concertmaster of the Chamber Orchestra of Philadelphia and has been a frequent performer with the Philadelphia Orchestra and new music ensembles in that city. This season she will be playing with the San Francisco Chamber Orchestra and the Magic*magic Orchestra, and touring internationally with the Philip Glass Ensemble. Justen composes both traditionally and by creating electronic sound collages, and she has created pieces in collaboration with dancers and visual artists.

**Naïve Little Pieces**, **Soliloqui**, and **Joie** are parts of a body of work created mostly in 2007–08. These pieces are idiomatic for violin and have a strong continuity with the classical tradition, which is my foundation. A singing tone is celebrated, and long slides and other effects are explored. **Naïve Little Pieces** is inspired by bird calls and simple combinations of tones which give me pleasure. **Soliloquy** and **Joie** grew organically from their initial motifs.

**Wayne Peterson’s** catalog of more than 60 compositions includes works for orchestra, chorus, and chamber ensemble. In addition to being awarded the 1992 Pulitzer Prize in Music, Peterson has been honored with fellowships and commissions from the Guggenheim, Koussevitzky, Fromm, Gerbode, and Djerassi Foundations, in addition to Meet The Composer. He also earned an award of distinction from the American Academy and Institute of Arts and Letters. Peterson has been active as a guest composer at Indiana University, University of Minnesota, Brandeis University, UC Santa Barbara, the Wellesley Composer’s Conference, and the Festival of New Music at Sacramento State University. Peterson has been professor of music at San Francisco State University for more than three decades, and from 1992 to 1994 was a guest professor of composition at Stanford University. He received his Ph.D. from the University of Minnesota and was a Fulbright Scholar at the Royal Academy of Music in London (1953–54). Peterson’s music is published by C.F. Peters Corporation, Boosey and Hawkes, Seesaw Music, Trillenium Music, and Lawson-Gould.
**Peregrinations** for clarinet was commissioned by clarinetist Allen Blustine. This single movement draws upon almost all the multifaceted resources of the clarinet. Its moods are highly volatile. The motifs and rhythmic gestures presented in a quiet, somewhat tentative opening statement are germane to all that follows. Sustained, lyric moments emerge from time to time only to be unexpectedly shattered by menacing figures that demand the utmost virtuosity. Eventually their energy flags. The phrases disintegrate and are gradually overtaken by a series of closing, chorale-like tremolos based on the tranquil beginning.

**Igor Stravinsky** (1882–1971) was one of the most influential composers of the 20th-century. Born in Russia, Stravinsky grew up in a musical family but was instead urged to study law. These studies were brief and he returned to music, studying composition with Rimsky-Korsakov. Stravinsky first achieved international success with a string of three ballets written for Diaghilev’s Ballets Russes. He went on to write in a variety of styles including neo-classicism; his works in the neo-classical style were the best known works of this genre and were highly influential to many important composers. Stravinsky lived in Russia, Switzerland, France and moved to the United States in 1939. He settled in the Los Angeles area for nearly the remainder of his life (through 1969). While he and Arnold Schoenberg (the founder of dodecaphonic technique, or serialism), lived across town from each other, it was not until after Schoenberg’s death that Stravinsky began utilizing serialist techniques in his compositions.

Stravinsky’s **Élégie** for viola solo was composed in memory of Alphonse Onnou—first violinist and founder of the famous string quartet Quatuor Pro Arte—and is also arranged by the composer for solo violin. Stravinsky uses the instrument efficiently as always, employing constant double-stops—never more and never less—for all but two measures of this relatively short piece. This self-imposed limitation of double-stops helps to creates a unique sense of dueling counterpoint for a solo instrument. It begins and ends solemnly, proceeding in a steady and dirge-like manner, yet with no discernible—or printed—meter.
Born in St. Louis, Missouri in 1937, Olly Wilson’s early musical training was in jazz piano and classical double bass, as well as composition with Robert Wykes, Robert Kelley, and Phillip Bezanson. He received his Ph.D. from the University of Iowa in 1964 then taught at Oberlin Conservatory of Music (1965–70). During 1971–72, he lived in and studied music of West Africa, and has since published many scholarly articles on African and African American music. Wilson is professor emeritus of music at UC Berkeley, where he has served as music department chair. Wilson’s compositions include works for chamber ensembles and electronic media, but he is primarily known and celebrated as a composer of orchestral music. His works have been performed by most major orchestras of the United States, as well as by several European orchestras. Commissions include those from the Chicago Symphony, New York Philharmonic, Koussevitzky Foundation, Lila Wallace-Readers Digest, and the National Endowment for the Arts. In 1995, Wilson was elected to the American Academy of Arts and Letters.

Trio for violin, cello, and piano was commissioned by the San Francisco Chamber Music Society’s Norman Fromm Composers Award, and composed especially for the San Francisco Trio. It consists of a central movement framed by a very short introduction that is repeated at the conclusion as a postlude. The central movement opens with a largo section in which the germinal elements of the basic musical materials are presented in a manner characterized by a static quality. This static quality is brought about primarily by the lack of a discernable pulse and a slow rate of change of musical events. Following a brief pause, the largo section gradually evolves into a contrasting allegro with a strong rhythmic pulse eventually emerging as the main musical motive. The remainder of the movement is based on the simultaneous development of these two musical ideas and an exploration of their interaction. This exploration includes various means of organizing musical time along a continuum of static to propulsive rhythmic quality.
After completing her violin studies at the College of Music in Iceland, Hrabba Atladottir went on to study in Kärnten, Austria, under Professor Helfried Fister. In Austria, Atladottir won the Jeunesse Young Soloists Prize and was a soloist with orchestras such as the Kärnten Symphony. In 1999, Atladottir earned a master’s degree at the Universität der Künste under Professor Axel Gerhardt. During her advanced studies, she worked as a freelance chamber musician and soloist, as well as working with the Berlin Philharmonic Orchestra, the Deutsche Oper, and the Deutsche Symphonie-Orchester. After Berlin, Atladottir went to New York to work with orchestras at the Metropolitan Opera and New York City Opera, as well as the Orchestra of St. Luke’s, the New Jersey Symphony, Ensemble Sospeso, and Either/Or. Atladottir has toured with the Berlin Philharmonic Orchestra and popular music artists Björk and Nigel Kennedy. She also leads her own acclaimed tango band in Iceland, L’amour Fou.

Peter Josheff has premiered hundreds of solo and chamber works by a wide range of composers and has had numerous pieces composed for him. He has appeared on many recordings, in concert series and festivals, both nationally and internationally. He performs with Earplay, the Paul Dresher Ensemble, the Empyrean Ensemble, the Berkeley Contemporary Chamber Players, and frequently with the San Francisco Contemporary Music Players. Also active as a composer, Josheff 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. His most recent compositions grow out of a decade of collaboration with Bay Area poet Jaime Robles, including Memento (2001), Diary (2002), 3 Hands (2003) and House and Garden Tales (2005). The latter was premiered by Earplay at Herbst Theater in San Francisco and featured bass-baritone Jeremy Galyon. Viola and Mallets (2007) was commissioned by Empyrean and premiered by the ensemble in April 2007. Josheff’s most recent work, Inferno (2008), a chamber opera, will be produced by San Francisco Cabaret Opera in June 2009.

Gloria Justen (see composer bio).

Thalia Moore, cellist, 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 and she joined the cello section of the San Francisco Ballet Orchestra in 1989. She
ABOUT THE ARTISTS

has continued to concertize 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.

Michael Seth 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, the Empyrean Ensemble, and Other Minds and in the San Francisco Symphony’s New and Unusual Music series. He has performed modern works throughout California, including UC campuses at San Diego, Davis, and Santa Cruz; at Sacramento State University; and at Cal Arts. Orland may be heard on recordings of contemporary music released by CRI, Centaur, and Capstone. In addition to frequent appearances as a freelance symphony musician, Orland has accompanied many vocal recitals and vocal master classes given on the UC Berkeley campus by Frederica von Stade and Sanford Sylvan. Orland is on the music faculty at UC Berkeley and also teaches there in the Young Musicians Program. Orland studied piano with Margaret Kohn and is a graduate of the UC Berkeley music department, where he studied composition with Gérard Grisey. He later continued his study of composition with David Sheinfeld.

Darcy Rindt graduated Phi Beta Kappa from UC Santa Cruz with honors in both music and biology. She then moved to San Francisco and worked as a freelance musician while studying for a master's in solo viola performance at San Francisco State University. Rindt has performed with many ensembles, including the New World Symphony, the San Francisco Ballet Orchestra, New Century Chamber Orchestra, and the San Francisco Contemporary Players. She has also acted as principal viola of the Oakland East Bay, Berkeley, Sacramento, and Santa Rosa symphonies. As a member of the Chamberlain String Quartet, she was on the faculty at both San Francisco State and Cal State Hayward. Through San Francisco Performances, the Chamberlain String Quartet performed and became involved with its outreach program to the public schools in San Francisco. Rindt has also been active with the MUSE program through Oakland East Bay Symphony and California Symphony’s school demonstrations. Her primary teachers have been Roy Malan (San Francisco Ballet), Paul Yarborough (Alexander String Quartet), and Cathy Van Hoesen (San Francisco Symphony).
Swedish composer **Mika Pelo** writes music for soloists, chamber ensembles, and orchestras—both with and without electronics. After finishing studies in Stockholm, Pelo moved to New York to pursue a doctorate in composition at Columbia University under the supervision of French composer Tristan Murail. This fall, Pelo joined the music faculty at UC Davis and is co-directing the Empyrean Ensemble with fellow faculty members and composers Laurie San Martin and Kurt Rohde. Pelo gained international attention with the string orchestra piece *Apparition*, which was nominated for the Gaudeamus Prize in Holland in 2000 and performed by the Dutch Radio Chamber Orchestra under the supervision of Peter Eötvös. Pelo's music is performed on both sides of the Atlantic, with upcoming performances by the Serbian Radio Orchestra and the Manhattan Sinfonietta in May 2009. His new string quartet will be performed in Prague and then released on CD with the Swedish string quartet Nya Stenhammarkvartetten. Pelo's music is published by Peters Edition (Germany).

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, and 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, and 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 teacher of composition and theory at UC Davis. He has taught composition at UC Santa Barbara, was composer-in-residence at the Yellow Barn Music Festival, and served as guest composer at the Wellesley Composers Conference.

**Laurie San Martin** is an associate professor in the UC Davis Department of Music, where she teaches music theory and composition and co-directs the Empyrean Ensemble. Her music has been performed in the United States and in Italy by such ensembles as Speculum Musicae, eighth blackbird, and the SF Contemporary Music Players. She has received an 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.
AMERICANA—MUSIC AND FILM

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

Sun, 25 January 2009, 7 pm, Studio Theatre, Mondavi Center
[59 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 for violin, viola, cello, contrabass, 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
[59 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, and Davide Verotta.

Mon, 1 June 2009, 7 pm, Studio Theatre, Mondavi Center
[59 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.