THE UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE

empyrean ensemble
Mika Pelo & Kurt Rohde, directors

Program Three

7 pm, Sunday, 18 April 2010
Vanderhoef Studio Theatre
Robert and Margrit Mondavi Center for the Performing Arts

6:00 pm, pre-concert talk
with director Mika Pelo,
composer Eric Moe,
and videographer Suzie Silver
made possible in part by
the UC Davis Humanities Institute

Haleh Abghari, soprano
Hrabba Atladottir and Michelle Maruyama, violin
Ellen Ruth Rose, viola
Thalia Moore, cello
Peter Josheff, clarinet
Eric Moe, piano/keyboard
Chris Froh, percussion

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EMPIREAN ENSEMBLE

Directors
Mika Pelo
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Featured Players
Hrabba Atladottir and Michelle Maruyama, violin
Ellen Ruth Rose, viola
Thalia Moore, cello
Peter Josheff, clarinet
Eric Moe, piano/keyboard
Chris Froh, percussion

Artist-in-Residence
Haleh Abghari, soprano

Administrative & Production Staff
Philip Daley, publicity manager
Joshua Paterson, production manager
Jessica Kelly, writer
Rudy Garibay, designer

ABOUT EMPIREAN

Through compelling performances and diverse programming, the Empirean Ensemble offers audiences an opportunity to hear original works by emerging and established composers alike. It has premiered more than 200 works and performed throughout California, including appearances at many prominent music festivals and concert series. Empirean has two full-length CDs released under the Centaur and Arabesque labels and has been the featured ensemble on others. Founded by composer Ross Bauer in 1988 as the ensemble-in-residence at UC Davis, the Empirean 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 Mika Pelo and Kurt Rohde.
PROGRAM TWO

7 pm, Sunday, 18 April 2010
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PROGRAM

La Femme Adultère for string quartet and percussion (2010)*
  Philippe Bodin
  Hrabba Atladottir and Michelle Maruyama, violin
  Ellen Ruth Rose, viola
  Thalia Moore, cello
  Chris Froh, percussion

In the Midst of Trespassing for violin, percussion, and electronics (2009)**
  Jesper Nordin (b. 1971)
  Michelle Maruyama, violin
  Chris Froh, percussion

JOZAPHINE FREEDOM for soprano, clarinet, percussion, and piano/keyboard (2009)***
  Eric Moe (b. 1954)
  If you like maraschino cherries...
  It isn’t easy being the daughter of Captain America
  Award Acceptance Speech
  I’m a goddess, not an octopus
  Interview
  It hasn’t been easy
  Haleh Abghari, soprano
  Peter Josheff, clarinet
  Eric Moe, piano/keyboard
  Chris Froh, percussion
  Denise Duhamel, text
  Suzie Silver, video

* World premiere, Empyrean commission (underwritten by the American Composers Forum, with additional funding from the Jerome Foundation)

** West Coast premiere

*** World premiere, Empyrean commission (underwritten by the American Composers Forum, with additional funding from the Argosy Foundation for Contemporary Music)

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COMPOSER BIOGRAPHIES & PROGRAM NOTES

Born in France and based in the United States since 1997, Philippe Bodin holds a Doctor of Music Arts in Composition from Yale University, where he studied with Martin Bresnick and Nicholas Maw. A finalist in the 2007 ACO Underwood Readings, he has received prizes, awards, grants, and residencies from the U.S. (American Academy of Arts and Letters, Barlow Endowment, American Composers Forum, Jerome Foundation, Utah Arts Festival, American Music Center, MacDowell, Yaddo) and abroad (Lutoslawski [Poland], Angelo-Commreno [Italy], and Homage to Mozart [Russia] competitions). He has been commissioned by the Da Capo Chamber Players; the Orkest de Volharding and Electra (the Netherlands); the Eroica, Mannes, Mozave, and Kungsbacka (Sweden) Trios; the Left Coast Chamber, Empyrean, and TM+ Ensembles; and Voxabulaire (France). His work has been performed at Los Angeles’s Monday Evening Concerts, the Asia Pacific Festival, and various festivals and venues in Europe.

La Femme Adultère was written during winter 2010 for Empyrean Ensemble. The title comes from an eponymous short story by Albert Camus, excerpted from a short story collection entitled The Exile and The Kingdom. The two paragraphs that specifically inspired me to write this piece describe the sudden and unexpected emotional, spiritual, and physical communion of a woman with the Sahara desert on a cold winter night.

—PB

The music of Jesper Nordin is starting to make a mark on the international music scene with its characteristic “soundworld” and powerful emotional impact. This has led to his selections as one of the composers to be published by Edition Peters as Die Neue Generation. His music, with its traces of traditional Swedish folk music, rock music, and improvisation, is performed and broadcast throughout the world. His orchestral music has been performed by symphony orchestras including the BBC Scottish Symphony, the Basel Symphony, and the Swedish Radio Symphony. His chamber music is much performed by ensembles like l’itinerare, ASKO, the San Francisco Contemporary Music Players, and Ensemble Orchestral Contemporain. From 2004 to 2006, Nordin was composer-in-residence at P2, Swedish Radio’s serious music channel. In 2006, Swedish Radio also released the portrait-CD Residues, which includes several of his orchestral pieces as well as works for choir, solo instruments, and electronics. The CD has been hailed as a “milestone for contemporary music lovers” in France and as “a central album of the Swedish music from the first decade of the 21st century” in Swedish press. For more information, visit www.jespermnordin.com.

In the Midst of Trespassing is the first piece composed specifically for Trio Trespassing (Niklas Brommare, percussion; Daniel Frankel, violin; Jesper Nordin, electronics). The basic materials in the piece are the improvisations of the group that are then sculpted and remixed. The work is an enlargement of an earlier piece, The Dangers of Trespassing, which was commissioned by Mairie de Paris for the cultural centre Le Cent Quatre. Trio Trespassing was founded by percussionist Niklas Brommare and composer Jesper Nordin after their collaboration on the piece Vintage at IRCAM in 2003. After being joined by violinist Daniel Frankel, the idea of the ensemble became to walk between borders of different styles of music. Trespassing plays compositions interwoven and interrupted by improvisations. From its base in contemporary music, they trespass into traditional folk music, classical music, electronic music, and beyond.

—JN

Eric Moe, composer of what the New York Times calls “music of winning exuberance,” has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, and Meet the Composer USA; fellowships from the Wellesley Composer’s Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the UCross Foundation, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, the Carson McCullers Center for Writers and Musicians, and the American Dance Festival. As a pianist and keyboardist, Moe has premiered and performed works by a wide variety of composers, including John Cage, Roger Zahab, Marc-Antonio Consoli, Mathew Rosenblum, Jay Reise, and Felix Draeseke. A founding member of San Francisco’s Earplay ensemble, Moe currently co-directs the Music on the Edge new music concert series in Pittsburgh. Moe studied composition at Princeton University and went on to earn graduate degrees at UC Berkeley. He is currently professor of composition and theory at the University of Pittsburgh and has held visiting professorships at Princeton University and the University of Pennsylvania. More information is available at www.ericmoe.net.

Denise Duhamel’s most recent poem, Two and Two (University of Pittsburgh Press, 2005), is the winner of Binghamton University’s Milt Kessler Book Award. Kinky, a book of poetry based on the inner life of Barbie dolls, is in its eighth printing. Her work has been adapted for stage several times by the Medicine Show in New York City, in such productions as Bee Opera (music by Sorrel Hayes, directed by Barbara Vann), Oy! (written with Maureen Seaton, directed by Barbara Vann), and Guises and Dolls (directed by Barbara Vann). Booklist has said of Duhamel’s poems, “So overwhelming is her relish for life that embarrassment, or titillation when the subject is sexual, just doesn’t stand a
chance. Life-affirming without being treacly, Duhamel is a character who assures us the world is full of character.” Her poetry is at home in such diverse anthologies as *Bum Rush the Page; Aloud: Voices from the Nuyorican Poets Cafe;* and six editions of *Best American Poetry.* Duhamel has read her work on NPR and was a featured poet on *Fooling with Words,* a PBS special hosted by Bill Moyers. A recipient of an NEA Fellowship, she is an associate professor at Florida International University.

Based in Phoenix and Pittsburgh, *Suzie Silver* is an artist who works primarily in video, sound, and performance. Developed from multifarious but related interests, Silver’s work is based on her fascinations with gender, sexuality, and visual pleasure, blurring genres of video and performance art with mass media forms. Currently, her interests carry her long-standing engagement with popular culture and spectacular beauty of all kinds into projects exploring fantasy, notions of the paradisical, and the allure of imaginary landscapes. Silver’s work has exhibited and screened at such venues as the Whitney Museum of Art, the New Museum, Documenta, ICA Boston, ICA London, the Pacific Film Archives, the Anthology Film Archives, the London Film Festival, the Seoul Film Festival, and gay and lesbian film/video festivals in cities worldwide, including Melbourne, London, Tel Aviv, San Francisco, Chicago, New York, Sao Paulo, and Auckland. Silver has performed nationally at venues including Chicago Filmmakers and Club Lower Links, the Pittsburgh Center for the Arts, the NYSCC at Alfred University, and the Transformer Gallery in Washington, D.C. Silver received a bachelor’s degree in Visual Art from UC San Diego and a master’s degree from the School of the Art Institute of Chicago. Currently, Silver is associate professor in electronic and time-based art at Carnegie Mellon University. She has been a recipient of the James D. Phelan Art Award in Video, as well as awards from the Jerome Foundation and the Lyn Blumenthal Fund for Independent Video. Since 2003, she has developed an ongoing collaboration with sculptor Hilary Harp. Their their shared website is [www.harpsilver.com](http://www.harpsilver.com).

**JOZAPHINE FREEDOM** is an exploration of celebrity culture in the form of a one-woman “entertainment,” combining features of opera with cabaret and art song. *JOZAPHINE FREEDOM* was written for the immensely versatile soprano Haleh Abghari, and features her in surreal scenes from the life of a contemporary celebrity—cabaret act, award acceptance speech, press conference, infomercial. The text, written at my request by Denise Duhamel, places these vignettes along a familiar narrative arc: a star is born; the coronation (Grammy/Oscar); fall from grace; rehabilitation. Franz Kafka’s last story, “Josephine the Singer, or the Mouse Folk,” which, among other things, deals with the elusive nature of popular and critical success and achievement, provides a subtext and background. The phenomenon of media-stoked fame—which transforms ordinary mortals into mythic and clay-footed heroes—is investigated both playfully and seriously. Both topic and tone are natural terrain for the celebrated poet Denise Duhamel, whose work is steeped in popular culture in order to examine it. (Her output includes works such as *Kinky,* a book of poetry based on the inner life of Barbie dolls, and “Ten Qualities as a Cosmo Girl I Really Want in My Man”). Also straddling the divide between high art and popular culture is the video art of Suzie Silver, whose work expresses a love for “spectacular beauty of all kinds.” Commissioned by the Empyrean Ensemble, *JOZAPHINE FREEDOM* was composed in the summer of 2009 at the Montana Artists Refuge and completed at the Ucross Foundation in Wyoming. Additionally, the Argosy Foundation for Contemporary Music helped fund this project. I am exceedingly grateful to these institutions for their support.

—EM
**JOZAPHINE FREEDOM** (2009)
by Denise Duhamel

*If you like maraschino cherries...*
If you like maraschino cherries, you’ll love my nipples.  
I was the first to wear a bikini made of twinkle lights.  
My hair extensions are spun with gold filigree.  

I was the first to wear a bikini made of twinkle lights,  
the first to tattoo Jozaphine on my eyelids.  
My hair extensions are spun with gold filigree.  
My back-up dancers are all born in the USA.  

Now everyone tattoos Jozaphine on their eyelids  
in red white and blue cursive letters.  
My back-up dancers are all born in the USA.  
My boyfriend have to be almost as fantastic as I am.  
In red white and blue cursive letters  
men write me love notes full of promises.  
Only enticing Toms win this game of cat and mouse.  

I feel bad for girls who aren’t me.  
Sometimes I feel bad for girls who aren’t me.  
Only enticing Toms win this game of cat and mouse.  
Have you tried a Jozatini, the cocktail inspired by my voice?  

It isn’t easy being the daughter of Captain America—  
It isn’t easy being the daughter of Captain America—  
Sometimes I feel as frozen as he was  
all those years in the North Atlantic.  
He left me his shield  
but he could never shield me  
from the flash bulbs  
or the gossip magazines.  
Oh daddy why didn’t you ever avenge me?  

Now it’s up to me to carry on the fight.  
I’m not an experiment, a mouse in a lab.  
You won’t catch me in your trap.  
No! I am Jozaphine Freedom! I am your consciousness,  
your morning cereal, your cell phone ring tone.  
It isn’t easy being the daughter of Captain America—  
but here I am reporting for duty  
on the front lines of fame.  

**Award Acceptance Speech**  
I have to thank my father  
for passing on his superhero genes,  
thank my magnificent triplets born just last week.  
My trainer who helped me to shed  
my hideous baby weight so I could fit in this dress.  
And most of all thank you, USA, for buying me,  
for becoming me! When you close your eyes  
and I see my name on your lids,  
I know I have entered your dreams.

I’m a goddess, not an octopus  
I’m a goddess, not an octopus.  
I only have two arms to carry my three little girls.  
My divorce papers scatter in the wind—  
I can’t help it if I eat a donut once in a while.  
I only have two arms to carry my three little girls.  
They cry in unison so the nannies keep quitting.  
I can’t help it if I eat a donut once in a while.  
People say I used Captain America’s frozen sperm.  

My babies cry in unison so the nannies keep quitting  
Motherhood doesn’t come naturally to everyone.  
People say I used Captain America’s frozen sperm  
And that’s why my no-good husband left.  

Motherhood doesn’t come naturally to everyone—  
My sleeping pills let me sleep through the night.  
And that’s why my no-good husband left.  
He was too lazy to get up and change a diaper.  

My sleeping pills let me sleep through the night,  
dreaming of my dead father.  
He was too lazy to get up and change a diaper,  
so my mother clobbered him.  

I dream of my dead father  
and my parents’ divorce papers that scatter in the wind.  
So what if it’s true—that I clobbered my husband.  
I’m an octopus, not a goddess.

**Interview**  
[defensively]  
The tattoo artist said that it was safe for my toddlers to get their eyelids inked.  

Of course, my babies wanted to be just like their mother.  
My lawyer says I can’t talk about that…  

My father’s estate hasn’t been settled yet…  
A fugly skank with a tramp stamp and a muffin top? No, I wasn’t aware the tabloids were saying that about me.

[smiling as there is finally an “easy” question]  
Oh yes, my mouse ears. They are on the display at the Jozaphine Museum in Montecito.

**It hasn’t been easy**  
It hasn’t been easy, opening up my chain of Captain America Gyms and Rehabs. Or starting my foundation,  
See How They Run, for sightless children.  
My father’s signed shield is up now on e-bay  
and all the proceeds will go to my charities.  
I have adopted four mutts, two urban parks,  
and an accent that makes me sound like a new Jozaphine.  
My husband number four is the biggest singer in Australia.  
Now it’s up to me to win back your love.  
Look at my love handles—they’re just like yours!  
I am Jozaphine Every Woman! I am your consciousness,  
your Jozatini Bells, your Joz-Feel-Good lip gloss.  
I am no longer AWOL—  
here I am reporting for duty again  
on the front lines of fame.

JOZAPHINE FREEDOM ©2009 by Denise Duhamel.  
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**About the Artists**

Soprano Haleh Abghari, guest artist-in-residence, is a native of Iran and makes her home in New York City. She has performed as a singer, actor, and voice-over artist in the U.S., Canada, and Europe to critical acclaim. The New York Times hailed her work in Georges Aperghis’ *Recitations for Solo Voice* as “a virtuoso and winning performance,” and the Washington Post described her voice as “high, dry, sweet and piercingly pure soprano.” Her portrayal of King George III in Eight Songs for a Mad King by Peter Maxwell Davies with the New York New Music Ensemble was cited as one of the “Performances of 2007” by MusicWeb International. In addition to working with numerous living composers, Abghari has collaborated on many projects and installation-performance pieces with visual and performance artists. Her awards include a Fulbright Scholar Grant to work on the vocal music of György Kurtág in Budapest. Her major teachers were Phyllis Bryn-Julson, Adrienne Csengery, and Paul Hillier, and she pursued her music studies at UC Davis, the Peabody Conservatory, the Mannes College of Music, and the Banff Centre for the Arts in Canada. Season activities for 2009–10 include soloist in *Four Settings* by Melinda Wagner at the Monadnock Music Festival, guest soloist with the New York New Music Ensemble in a 75th-birthday concert for Mario Davidovsky, appearance at the San Francisco MOMA with animation artist Martha Colburn, a concert of music by Georges Aperghis with Bent Frequency in Atlanta, guest performer with ICE (International Contemporary Ensemble at Rensselaer Polytechnic Institutes Experimental Media Performing Arts Center (EMPAC), residency at the Montalvo Arts Center, and tonight’s premiere of Eric Moe’s work as artist-in-residence at UC Davis.

Icelandic violinist Hrabba Atladottir studied in Berlin, Germany, with Axel Gerhardt and in Klagenfurt, Austria, with Helfried Fister. After finishing her studies, she worked as a freelance violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper, and Deutsche Symphonie Orchester. Atladottir also participated in a world tour with pop artist Björk and a German tour with violinist Nigel Kennedy. In 2004, she moved to New York and continued to freelance, performing on a regular basis with the Metropolitan Opera, the New York City Opera, the Orchestra of St. Luke’s, and the New Jersey Symphony Orchestra, among other groups. She performs a great deal of new music, most recently with the Either/Or ensemble in New York in connection with their Helmut Lachenmann festival.

Chris Froh is a freelance percussionist specializing in new music written for solo and chamber settings. He received his bachelor’s and master’s degrees at the University of Michigan and has also studied at the Eastman School of Music and the Toho Gakuen Conservatory of Music, where he was a special audit student of marimbist Keiko Abe. Froh was a founding director of the Ann Arbor, Michigan-based Brave New Works ensemble, where he produced and performed in dozens of concerts. Since moving to the Bay Area in 1999, he has been heard in a variety of settings, from solo percussionist with the Berkeley Repertory Theater to marimba player for a video game about monkeys and pirates for LucasArts. He is a member of the Empyrean Ensemble, the San Francisco Contemporary Music Players, new music improvisation group sSound, and Gamelan Sekar Jaya. He has also performed with Earplay, the Berkeley Contemporary Chamber Players, and Santa Cruz New Music Works and at the Other Minds, Berkeley EdgeFest, Festival Nuovi Spazi Musicali, and Pacific Rim music festivals. He performs abroad frequently, including regular tours of Japan with marimbists Keiko Abe and Mayumi Hama. He has taught percussion at California State University, Sacramento, and currently teaches at UC Davis.

Peter Josheff, clarinet, 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, 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 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 have grown 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 the Herbst Theater in San Francisco and featured bass-baritone Jeremy Galyon. *Viola and Mallets* (2007) was commissioned by the Empyrean Ensemble and premiered by them in April 2007. Josheff’s most recent work, *Inferno* (2008), a chamber opera, was produced by the San Francisco Cabaret Opera in June 2009.

Michelle Maruyama, violin, has performed throughout the Bay Area, serving as principal second violin with the Napa Valley and Stockton Symphonies and as assistant principal second violin with the Santa Rosa Symphony. She has also performed with the San Francisco, Marin, and New World Symphonies. The holder of bachelor’s and master’s degrees from the San Francisco Conservatory of Music, Maruyama is an experienced teacher. Currently, she is string coach for the San Francisco Conservatory of Music’s Young People’s Ensemble.

Thalia Moore, cello, is a native of Washington, D.C. She began her cello studies with Robert Hofmecker, 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 continued to concertize extensively, appearing as soloist at Avery Fisher Hall, Carnegie Recital Hall, Kennedy Center Terrace Theater, Herbst Theater, and 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.
ABOUT THE ARTISTS

A champion of contemporary music in the United States and abroad, violist Ellen Ruth Rose is currently a member of the Empyrean Ensemble and Earplay and performs regularly with other California ensembles, including the San Francisco Contemporary Music Players, the Left Coast Ensemble, Santa Cruz New Music Works, and the Berkeley Contemporary Chamber Players. She has worked extensively throughout Europe with Frankfurt's Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble. She has performed as soloist with the West German Radio Chorus, Thürmchen Ensemble, the San Francisco Contemporary Music Players, and Santa Cruz New Music Works; at the San Francisco Other Minds and Ojai Music festivals; and at Monday Evening Concerts in Los Angeles. Over the past several years, she has premiered numerous works by Northern California composers, including Empyrean director Kurt Rohde (Double Trouble, a double-violin chamber concerto), UC Davis faculty composer Pablo Ortiz (Le vrai tango argentin), Steed Cowart (Zephyr), Edmund Campion (Melt me with thy delicious numbers), Aaron Einbond (Beside Oneself), Cindy Cox (Turner), William Beck (Aquarium), Robert Coburn (Fragile Horizons 2007), and Linda Bouchard (4LN). Rose holds degrees in performance from the Juilliard School and the Northwest German Music Academy in Detmold, as well as a bachelor's degree with honors in English and American history and literature from Harvard University. Her teachers have included Heidi Castleman, Nobuko Imai, Marcus Thompson, and Karen Tuttle. She is on the instrumental faculties at UC Davis and UC Berkeley.

ABOUT THE DIRECTORS

Swedish composer Mika Pelo writes music for soloists, chamber ensembles, and orchestras. After finishing studies in Stockholm, Pelo moved to New York to pursue a doctoral degree in composition at Columbia University under the supervision of French composer Tristan Murail. Last 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 Gaudefanus 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, including recent 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 with his partner Tim Allen and labradoodle Ripley. Originally from New York, Kurt attended the Peabody Conservatory, the Curtis Institute, and SUNY Stony Brook. He is the recipient of the American Academy in Rome's Elliott Carter Fellowship in Music Composition, the Berlin Prize, a Guggenheim Fellowship, awards from the American Academy of Arts and Letters, and commissions from the Fromm, Koussevitzky, Hanson, and Barlow Foundations and the National Endowment for the Arts. A member of the New Century Chamber Orchestra and the Left Coast Chamber Ensemble, he is also an associate professor of composition at UC Davis. His recent projects include a work for puppet theatre, a violin concerto for Axel Strauss, a large ensemble work for Southwest Chamber Music, a piano concerto for Sara Laimon and ensemble Sequitur, and a work for speaking pianist for Genevieve Lee (performed here by Ms. Lee in October 2009).
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Empyrean Ensemble 2009–10

iv. 24 May 2010, Studio Theatre, Mondavi Center
World premieres by Hendel Almétus, Ching-Yi Wang, Ben Irwin, Scott Perry, Garrett Shatzer, and Liam Wade.