MADNESS AND MUSIC FESTIVAL
Robert and Margrit Mondavi Center for the Performing Arts

OCTOBER 28–31, 2010

Presented by the MONDAVI CENTER and the UC DAVIS DEPARTMENT OF MUSIC
Welcome to the UC Davis Madness and Music Festival,
presented in conjunction with the Mondavi Center for the Performing Arts and the UC Davis Department of Music. We are delighted that you are joining us as we explore the ways music can serve as a refuge, a statement of joy, and a means of survival for the composer, the performer, and the audience member. In particular, our festival celebrates the 200th anniversary of Robert Schumann and juxtaposes his music with that of several modern composers, including our composer-in-residence Lee Hyla, UC Davis faculty members Christian Baldini and Pablo Ortiz, and our eight exceptionally gifted composer fellows.

A variety of different musicians will perform six exciting concerts, which will include the ensembles Alarm Will Sound, the UC Davis Symphony Orchestra, the Empyrean Ensemble, and soloists Hrabba Atladottir, Chris Froh, Susan Lamb Cook, Sara Gartland, Ellen Ruth Rose, and Eric Zivian. The festival is not limited to composers and performers, but includes musicologists and other scholars: Anna Maria Busse Berger and D. Kern Holoman have written new essays specifically for this program booklet, and they will be joined by Christopher Reynolds, Jessie Ann Owens, Dean Simonton of the UC Davis Department of Psychology, and Mitchell Morris (UCLA) in a panel discussion. This in-depth discussion will focus on the nineteenth-century concept of madness, and how the Romantic conception of the creative mind has been transformed in contemporary culture.

So sit back, enjoy the offerings of the next several days, and welcome to Madness and Music. We hope you enjoy the festival!

Christian Baldini • Sam Nichols • Mika Pelo • Kurt Rohde • Laurie San Martin
—Madness and Music Festival co-organizers
Schedule of Events

Note: Program notes follow each concert’s program and appear in performance order.

Thursday, October 28
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7:00 PM  Electronic Music Concert • Vanderhoef Studio Theatre .......... 9–10

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Saturday, October 30
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8:00 PM  Alarm Will Sound Performance • Jackson Hall ......................... 14–16
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Sunday October 31
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Lee Hyla, composer-in-residence, was born in Niagara Falls, New York, and grew up in Greencastle, Indiana. He has written for numerous performers including the Orpheus Chamber Orchestra, the Kronos Quartet (with Allen Ginsberg), the Chamber Music Society of Lincoln Center, Speculum Musicae, the Boston Modern Orchestra Project, the Lydian String Quartet, Triple Helix, Tim Smith, Tim Berne, Laura Frautschki, Rhonda Rider, Stephen Drury, Mia Chung, Judith Gordon, Mary Nessinger, and Boston Musica Viva.

He has received commissions from the Koussevitzky, Fromm, Barlow, and Naumburg Foundations, the Mary Flagler Carey Charitable Trust, Concert Artist's Guild, three commissions from Chamber Music America and two Meet the Composer/Reader's Digest Consortium commissions. He has also been the recipient of the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim fellowship, two National Endowment for the Arts fellowships, the Goddard Lieberson Award from the American Academy of Arts and Letters, the St. Botolph Club Award, and the Rome Prize.

Current commissions include a solo violin piece for Midori and Vadim Repin, from the Midori/Repin commissioning project; a Concerto for Orchestra for the St. Paul Chamber Orchestra, from Meet the Composer; and a piece based on Polish folk songs, for Boston Musica Viva.

His music has been recorded on Nonesuch, New World, Avant, Tzadik, and C.R.I., and it is published exclusively by Carl Fischer. A new CD of chamber music, including Wilson’s Ivory-bill, String Quartet No. 4, The Dream of Innocent III, and Amnesia Redux for piano trio is forthcoming on Tzadik. In fall of 2004 he was resident composer at the American Academy in Rome, and in the winter and spring of 2005 he was a composition fellow at the Camargo Foundation in Cassis, France. Lee Hyla lives in Chicago where he is the Wyatt Chair of Music Composition at Northwestern University.

OCTOBER 28, 2010

1:30 pm
Vanderhoef Studio Theatre

Panel Discussion

An in-depth discussion regarding the concept of madness in the 1800s and today, how the Romantic ideal of the creative mind was compatible in many ways with mental illness, and how this has changed in contemporary culture.

Professor Anna Maria Busse Berger, moderator

Panel Members

Mitchell Morris • Department of Music, UCLA
Jessie Ann Owens • Dean, HARCS Division, College of Letters and Science, UC Davis
Christopher Reynolds • Chair, Department of Music, UC Davis
Dean Simonton • Department of Psychology, UC Davis

This Panel Discussion is made possible in part by a grant from the Davis Humanities Institute.
Assigning attributes to the saints goes back nearly two thousand years. St. Peter has his keys; St. Catherine of Siena, her lily; St. Sebastian, his arrows. Great leaders like Joan of Arc and Richard the Lion-Hearted have universally recognized heraldic emblems. The Romantic composers and especially their chroniclers revealed in psychiatric attributes: Beethoven, just then going deaf, ripped away the title page of his Napoleonic symphony and instead called it “Eroica.” Schubert couldn’t finish his symphony. Berlioz, at least according to Leonard Bernstein, famously self-medicated and then “took a trip” of fantastic hallucinations. Liszt slept his way to the top; Tchaikovsky couldn’t decide where to sleep. And Schumann leapt off a bridge, went mad, and died in an insane asylum while his student Brahms courted his wife Clara.

Titles like “Madness and Music” have an intriguing ring to them. They urge our focus on the most difficult truths of musical art: the agony of discovering new beauty, the artist’s often desperate loneliness, and the uncertainty of the point where artistic temperament amounts to coming unglued. The distinguished University of California psychiatrist and professor Peter Ostwald (1928–96) established a branch of modern inquiry in his Schumann: The Inner Voices of a Musical Genius (Northeastern University Press, 1985). Then he went on to treat two other remarkable cases in Vaslav Nijinsky: A Leap into Madness (Carol Publishing Group, 1991) and Glenn Gould: The Ecstasy and Tragedy of Genius (W. W. Norton, 1997). In recent years, this kind of work has continued with, for instance, the work of William A. Frosch of the Cornell Medical Center: “Moods, Madness, and Music,” the second installment of which asks us to consider the question “Was Handel insane?” Oliver Sacks’s Musicophilia (Alfred A. Knopf, 2007) includes in its 2008 paperback edition substantial rewriting and retelling of the chapter “Lamentations: Music, Madness, and Melancholia.” Schumann’s inner world is, moreover, well documented in his own diaries. Already at the age of twenty-three he is subject to “the worst fear a man can have, the worst punishment Heaven can inflict—the fear of losing one’s reason.” Shortly afterward he records, simply, “I was obsessed with the thought of going mad.”

But on the occasion of the 200th anniversary of his birth, it makes sense to celebrate other critical advances too. A generation ago, Schumann’s work was nearly as myth-bound as Berlioz’s. Like Berlioz with his “flawed” bass lines, it was often thought (and taught) that Schumann’s orchestration was defective. Now, thanks to simple attention to early Romantic orchestral size and deployment, and to such breathtaking accounts as that of the “Rhenish” Symphony with Michael Tilson Thomas and the San Francisco Symphony here in the Mondavi Center two seasons ago, the question of Schumann’s orchestral prowess hardly bears asking at all. A solid body of musicological scholarship, led by scholars John Daverio, Linda Correll Roesner, John Worthen, and UC professors Anthony Newcomb and Christopher Reynolds, has helped to identify and contextualize the many details of compositional practice and biographical circumstance that demonstrate the critical bridge Schumann provides from the Classical to the late Romantic idioms—and how Schumann himself links Leipzig and then the Rhineland to Paris, London, Vienna, and beyond.

Meanwhile Professor Ostwald’s widow, Lise Deschamps Ostwald, has gained first access to the records at the asylum in Endenich, adding a new chapter to the expanded edition of Inner Voices for 2010. All this and more provide the landscape for Rethinking Schumann, ed. Roe-Min Kok and Laura Tunbridge (Oxford University Press, 2010), to appear just as our festival gets under way. Schumann’s voice, always among the most lyric and inventive of his century, seems—two centuries later—more compelling than ever.
In Memoriam: John Daverio
Anna Maria Busse Berger

John Daverio (1954–2003) was a leading expert on German Romanticism and a beloved professor of musicology at Boston University, where we were graduate students together in the late 1970s and early 80s. Without a doubt one of the best young violinists in the Boston area, he could have easily made a career as a professional musician. But he loved research, and it was quickly clear that violin performance was not enough for him, so he switched from the violin program to musicology. After a dissertation on Baroque trio sonatas, accomplished in record time, nineteenth-century Romanticism became the focus of his interests. He began with a brilliant article on Schumann’s Fantasie, op. 17 (winning the American Musicological Society’s Alfred Einstein Award in 1988), which was followed in succession by three important books: Nineteenth-Century Music and the German Romantic Ideology (1993), Robert Schumann: Herald of a “New Poetic Age” (1997), and Crossing Paths: Schubert, Schumann, and Brahms (2002). Probably the most important of these is the Schumann biography; it rehabilitates the composer’s late-period works, previously misunderstood and underestimated. Daverio shows how Schumann’s bipolar disorder influenced his compositional output throughout his life. There are illuminating discussions of the late works, including Scenes of Goethe’s Faust and the opera Genoveva—popular in the nineteenth century but nearly forgotten until Leon Botstein, likely inspired by Daverio’s book, conducted them at Bard College’s summer festivals in 2006 and 2010.

Daverio’s books on Schumann and his contemporaries are impressive because he immersed himself in the subjects of nineteenth-century literature and philosophy. During our time at Boston University, we would discuss novels by Schumann’s favorite writer, Jean Paul, unavailable in English translation. He proved a similar knowledge of the visual arts by showing me reproductions of paintings by Philipp Otto Runge and Caspar David Friedrich, then little known in this country.

John must have had a photographic memory. When we prepared for the doctoral qualifying examinations, he somehow already knew everything there was to be learned, and he became an excellent source of information for me. He was a superb teacher and public lecturer, regularly speaking at Boston Symphony Hall. We managed to invite him to give several lectures at UC Davis. He talked about Clara and Robert Schumann in my undergraduate music history survey class, and the students were mesmerized.

John died at the age of forty-eight. He was found in the Charles River a month after he disappeared. The police established that there was no foul play. As I now think back on my last conversations with him, I realize that he was utterly exhausted and depressed. He had been the Director of the School of Music at BU, chair of the department, and did not know how to care for his frail parents, whom he loved dearly. It seems he was not able to reach out for help. Even though he died seven years ago, I can honestly say that a day does not pass when I don’t think of him. He was my first friend in America, and he introduced me to countless compositions and books. Whenever I had new ideas for research I would call him and discuss them with him; whatever I wrote I sent to him. My children adored him. One could not wish for a more loyal friend.
Shinkoskey Noon Concert

Eric Zivian, piano
and
Hrabba Atladottir, violin

Program

Six Melodies for Violin and Keyboard (1950)
Movement I

Third Party for Solo Piano (1998)

Six Melodies
Movement II

Thema mit Variationen in E-flat Major, WoO 24
(“Geistervariationen”) for Solo Piano (1854)

Six Melodies
Movement III

Glitch for Solo Piano (2010)

Six Melodies
Movement IV

Tre pezzi for Violin and Piano (1993)
Öd und traurig
Vivo
Aus der Ferne

Six Melodies
Movement V
Movement VI

Reception to Follow

Please join us for a brief reception in the lobby following the performance.

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time.

Also, this performance is being professionally recorded for the university archive. Photography, audio, or audiovisual recording is prohibited during the performance.
Six Melodies for Violin and Keyboard (1950) was composed while John Cage (1912–92) suffered a period of emotionally intense self-examination and self-negation. In 1942 Cage and his wife, Xenia Kashevaroff Cage, had decided to move to New York City in pursuit of future fortune. His reacquaintance there with Merce Cunningham unexpectedly kindled his affection, and soon after Cage terminated his ten-year marriage. His sexual reorientation and the breakup with Xenia drove him into a state of self-denial and emotional instability. On the advice of several friends he consulted a Jungian analyst. When this failed to help him, he turned to Indian and Chinese philosophy, concentrating on Zen and Buddhism. Consequently, “oriental philosophy,” in Cage’s words, “took the place for me of psychoanalysis.” The psychological conflict between, on the one hand, the wish to transcend into Nirvana and, on the other, savoring the desire for control in a human world, is the main idea of this piece. The enthusiasm for the state of void—that is, the negation of the earthly world and the merging with the divine—is represented in the composition’s atmosphere of stillness and quietness. Cage asks the violinist to play without vibrato and with minimum weight on the bow, to create a detached, yet very beautiful sound. On the other hand, a human craving for control is reflected in his choice of the structure of the piece, organized by a rhythmic durational structure of 3 1/2, 3 1/2, 4, 4, 3, 4. There is a conceptual relationship between this work and 4’33”, his most well-known work, which premiered two years later. In 4’33” he fully gives up control of musical content and structure, creating a rhythmical and structural emptiness perhaps closer to his ideal state.

— Chia Wei Lin

Third Party was commissioned by Judith Gordon specifically as a set-up piece for Liszt’s B-Minor Sonata, which she performed in a recital in May 1998. Although there are no direct quotations from Liszt’s Sonata, I attempted in a highly compressed way to allude to the strong contrasts heard in the Sonata. Third Party is a brief but active piece that takes its introductory material through three contrasting episodes; each of these is marked by a different approach to the instrument. The first is a largely diatonic section characterized by the use of “stopped” notes inside the piano (providing some timbral variety and an additional level of rhythm); the second a somewhat athletic variant covering a wide registral range; and the third an introspective passage with references back to the first. The piece ends with music that has previously been heard as transitional material between the sections, now resolving into a C-major triad.

— Lee Hyla

Near the end of his life, composer Robert Schumann (1810–56) spent two and a half years in an asylum in Endenich, a suburb of Bonn, Germany, at his own behest. Schumann struggled with severe depression throughout his life, and in 1854 developed severe psychosis, leading to a steady decline in his mental health. These symptoms were likely the results of an infection of syphilis contracted in 1832. These ailments may also be explained through mercury poisoning, a common treatment for syphilis at the time. Schumann’s wife, Clara, had largely been prevented from seeing Schumann throughout his stay in Endenich, as this was the convention of the asylum director. Sadly, as a result, Schumann died alone on July 29, 1856.

He began composing his Thema mit Variationen, or “Geistervariationen” (Ghost Variations) in 1854 after hearing a theme that he considered to be brought by an angelic vision. He would tell Clara that this angel was the spirit of either Felix Mendelssohn or Franz Schubert. Alas, the theme that Schumann thought was an otherworldly gift was a reiteration of one of his own prior melodies, used previously in his String Quartet, op. 41, no. 2 (1842) and the slow movement of his Violin Concerto, WoO 23 (1853). He composed the first four variations just prior to an aborted suicide attempt in February, when he jumped from a bridge into the River Rhine. He was rescued and then composed the final and fifth variation of the set. The entire work lasts between nine and ten minutes and is musically a more modest work when compared with Schumann’s previous compositions for solo piano. The variations are considered Schumann’s swan song, in that they represent his final completed original work, though he would continue to edit earlier works and transcriptions until his death. Johannes Brahms published the “Geistervariationen” and would use Schumann’s theme for his own Variations for Piano, Four Hands, op. 23.

— Peter Hill

In composing this piece, Glitch, I wished to communicate the rhythmical profiles of both modern electronic and classical music while incorporating a harmonic language that is mercurial in nature yet contextually relevant. Many of my electronic compositions contain an element that stutters, hesitates, and constantly changes. It is for these sudden interruptions that the piece earns its title, Glitch. When considering the harmonic texture, I chose to have only one note attack at a time to exemplify the thin and pointillistic nature of the popular electronic music I have been so close to. Although the harmonic motion proceeds very quickly, it does so without the support of dense vertical sonorities. In place of simultaneous harmonic structures, I imposed a number of contrasting gestural ideas, i.e., canonic imitation, rapidly repeated notes, and areas of stark rhythmic activity.

— Rameent Szegari

Born in Romania, composer György Kurtág (b. 1926) moved to Hungary in 1946. Although a pupil of Veress, Farkas, Milhaud, and Messiaen, he was profoundly influenced by the music of Bartók. Most of Kurtág’s compositions are miniatures, and Tre pezzi per violino e pianoforte is no exception; it consists of three concise, ingenious movements: Ód und traurig; Vivo; Aus der Ferne. The piece is highly condensed and reminiscent of Webern’s music. Kurtág chooses a few notes, but makes good use of each one. Thus, each note has greater meaning by allowing a single note to be more expressive than if there were numerous notes. The musical ideas of the three movements are characteristic of Kurtág’s music: the single gesture for the first piece is followed by the dramatic second movement and ends with a calm and lyrical third movement. Offering a special world of time and space, Tre pezzi creates a mysterious sense of timbre. For example, the violin part plays with the mute throughout. In the final movement, Aus der Ferne, the violin plays sul tasto (over the fingerboard), while the piano uses the una corda pedal, playing extremely soft and atmospheric. As the violin plays many slow ornamentations around the pitch B, a moody hesitation builds while the music bids the listeners farewell.

— Ching-Yi Wang
Electronic Music / Mixed Media Concert

Program

Silver Streetcar for the Orchestra (1988)  Alvin Lucier (b. 1931)

Chris Froh, amplified triangle
Vanderhoef Studio Theatre

Rainforest IV (1973)  David Tudor (1926–96)

Yocha Dehe Grand Lobby

Rainforest IV Performers

This group of undergraduates prepared this realization of Rainforest IV in Sam Nichols’s Music 198 class during the spring of 2010. Special thanks to Jesse Drew of the Technocultural Studies Program, whose “Electronics for Artists” class was an invaluable resource.

Sharmi Basu
John Brumley
Aaron Cooper
Michael Dorrity
Cody Duncan
Gareth Ewing
Alejandro Gonzalez
Patrick Langham
Adam Morales
Dakota Salazar
Daniel Scrivano

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Alvin Lucier’s 1988 composition *Silver Streetcar for the Orchestra* follows in a series of pieces that explore the sonic capabilities of a single acoustic instrument. The instrument of focus in *Silver Streetcar for the Orchestra* is the triangle. Confronting the audience with the steady tone of the instrument, Lucier forces the listener to find subtleties within the sound. As the performer affects the sound through dampening sections of the triangle and varying the speed with which he strikes the instrument, subtle changes become dramatic events that would otherwise have been overlooked. The triangle is well suited for such exploration as its wide range of overtones can be isolated and dampened by manipulating points of vibration along the surface of the instrument. And much in the way that a repetitive melody or rhythm causes listeners to adjust their ears to small changes between iterations, a steady tone or timbre will become familiar to the point that the slightest deviation receives attention. It is further important to stress spatial importance of the performance space to the listening experience, as Lucier has explored extensively in the works *Vespers* (1968) or *I am Sitting in a room* (1970). Because the size and shape of a room, along with the materials used in the walls and even the number of people occupying the room, can have an effect on the transmitted and reflected sounds and their intermingling, the performance can drastically change from seat to seat and at every concert performance. This is not so much a work for triangle as it is an exploration of the sonic capabilities of the triangle by the performer and audience member. The piece requires concentration and thoughtfulness to truly arrive at a better understanding of the intricacies and capacities of this seemingly simple instrument.

—John Brumley

David Tudor (1926–96) began his musical career as a concert pianist. Throughout the 1950s he performed pieces by many of the leading avant-garde composers of the time (Boulez, Stockhausen, Cage), though he became much more involved with composition and collaborations with John Cage and the Merce Cunningham Dance Company from the 1960s on. His fascination with experimentation and electronics led him to devise modular electronic systems that could be reworked from performance to performance. By using such adaptable setups, his piece *Rainforest* evolved for nearly ten years during the late 60s and early to mid-70s, moving through three different versions before settling on *Rainforest IV*. Other than offering guidelines as to how the *Rainforest* apparatus is constructed, Tudor did not compose an official score for the piece. Its open form allows for wide variation from production to production depending on the group, the performance space, and the available objects. The performance space is filled with resonating objects that have sound pumped into them in much of the same way that speakers are driven, however all objects and sounds driving the objects are left to the performers (though Tudor asks that the performer not use pre-composed material as a sound source). Possible objects can vary widely, and much of the experimentation in the piece comes from selecting objects that resonate and determining which sounds work well in resonating each object. Allowing people to explore the resonating objects, walking through objects, listening to them from different angles, touching them to feel vibrations, and pressing one’s ear to an object are all encouraged. The performers also act as curators of the performance and should be asked questions about what is going on, and how the objects are affecting the sounds. Discovering the individual sounds and characteristics of the objects, just as the performers had done prior to the concert, is up to the audience during the performance. The amount that you take from the piece is directly related to how much you physically interact with it.

—John Brumley
7:00 pm
Vanderhoef Studio Theatre, Mondavi Center

Empyrean Ensemble
Mika Pelo and Kurt Rohde, co-directors

Program

The Island (2009)

Moon Young Ha
(b. 1980)

Peter Josheff, clarinet
Hrabba Atladottir, violin • Thalia Moore, cello

Scritch (2010)

Melinda Wagner
(b. 1957)

Tom Nugent, oboe
Anna Presler and Hrabba Atladottir, violins
Phyllis Kamrin, viola • Leighton Fong, cello
— A Meet the Composer Commissioning Music/USA Commission —

Marchenerzählungen, op. 132 (1853)
Robert Schumann
(1810–56)

Lebhaft, nicht zu schnell
Lebhaft und sehr markirt
Ruhiges Tempo, mit zartem Ausdruck
Lebhaft, sehr markirt

Peter Josheff, clarinet
Ellen Ruth Rose, viola • Michael Seth Orland, piano

Hommage à Robert Schumann, op. 15d (1990)
György Kurtág
(b. 1926)

Merkwürdige pirouetten des Kapellmeisters Johannes
Der begrenzte Kreis . . .
Und wieder zuckt es schmerzlich F. um die Lippen
Felho Valék, Már Sút A Nap . . . Töredék-Töredék
In der Nacht (Presto)
Abschied Meister Raro entdeckt Guillaume de Machaut

Peter Josheff, clarinet
Ellen Ruth Rose, viola • Michael Seth Orland, piano

Intermission

Ciao, Manhattan (1990)
Lee Hyla
(b. 1952)

Tod Brody, flute • Ellen Ruth Rose, viola
Thalia Moore, cello • Michael Seth Orland, piano

Nok-du-kkot (2010)
Eun Young Lee
(b. 1967)

Ellen Ruth Rose, solo viola
Tod Brody, flute • Peter Josheff, clarinet
Hrabba Atladottir, violin • Thalia Moore, cello
Michael Seth Orland, piano • Loren Mach, percussion
Matilda Hofman, conductor

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Scrith was jointly commissioned by the Left Coast Chamber Ensemble and the Empyrean Ensemble as part of a national series of works from Meet the Composer’s Commissioning Music/USA program, which is made possible by generous support from the Ford Foundation, the Rockefeller Brothers Fund, the National Endowment for the Arts, the Francis Goelet trust, the Helen F. Whitaker Fund, Target, the William and Flora Hewlett Foundation, New York State Council on the Arts, and Pennsylvania Council on the Arts.

Recently my works have been inspired by personal experiences. When I started composing this piece, The Island, I ran into someone I had met two years ago. Since then, I never thought that I would meet the person again, but it happened. Probably, to most people, this does not sound very special. However, this happening gave me a chance to remember the last two years of my life, and this piece is based on that remembrance.

— Moon Young Ha

It was my initial plan to compose a companion piece for Schubert’s “Trout” Quintet, performed last June. Ultimately, several schedule-related train wrecks (all mine), along with pressing family issues, caused a significant metamorphosis. Along the way, it was suggested that I might compose a companion piece for Britten’s Phantasy. With this piece and Mario Davidovsky’s marvelous Quartetto No. 2 in mind, I set about to write a work for oboe and strings, which became Scrith. In the hands of a fine player, the oboe is so agile—yet, it is also capable of producing sustained lines of melancholic beauty. I wanted to showcase these attributes. The resulting piece is certainly a vehicle for virtuosic oboe playing, while being no less tricky for the strings! It consists of a series of episodes—skittering, playful, sometimes agitated rhythmic passages sharply contrasted with scarcely slow chorale textures. While the piece is sectional in this way, I tried to maintain a kind of narrative throughout; that is, I wanted to place the building blocks of contrasting textures securely within the context of my own developmental style. And I wanted each of the five parts to “fit” and work together, as if slipping into the fingers of a glove.

— Melinda Wagner

Composed October 9–11, 1853, and published the following year, Märchenzähungen, op. 132, was Schumann’s final piece of chamber music. At the time, Schumann was enjoying a successful stint as the music director in Düsseldorf and had recently welcomed the young composer Johannes Brahms as a privileged visitor. Perhaps due in part to the inspiration he found in the talented and promising Brahms, Schumann set to work on this four-movement trio for clarinet (or violin), viola, and piano.

Märchenzähungen can be translated as “fairy tales,” and although the title implies some sort of nonmusical program, Schumann never revealed what it may have been, if there was one at all. Aside from the title, the primary reason listeners tend to identify a programmatic nature in the piece is Schumann’s treatment of the main motif. Much like Carnaval, op. 9, Schumann unites a multimovement work by developing a motif throughout. The motif first appears in the violin in the lively opening movement in B-flat major—it is the brief, staccato descent at the end of the viola’s rising, legato entrance.

The rest of the movement develops the motif between the clarinet and viola. The passionate second movement turns to the relative key of G minor whose turbulence is temporarily offset by an expressive shift in the middle section to E-flat major. This drama beautifully prepares the tender third movement in G major. Here Schumann abandons the antiphonal relationship between the instruments in favor of conjoining the clarinet and viola in a lyrical fashion above the persistent piano. The final movement returns to B-flat major and offers an emphatic conclusion to this musical tale.

— Garrett Shatzer

Kurtág’s Hommage à Robert Schumann, for clarinet, viola, and piano, op. 15d, was composed between the years 1975 and 1990. In his customary “fragmentary” manner, Kurtág names Robert Schumann as the object of his homage. Schumann is a notable case of the creative powers vs. psychological problems, as manifest in his bipolar disorder. He often imagined two musical personalities: Florestan and Eusebius. These contrasting characters are akin to the two poles of mood swings he encountered during his bipolar episodes. Florestan was impulsive, Eusebius was dreamy. The composer used additional literary personae to illuminate his critical and aesthetic perspectives in the Neue Zeitschrift für Musik.

At the outset of Kurtág’s piece is the movement title: the Marvelous Pirouettes of the Conductor Johannes Kreisler. Kreisler is a double reference to the work Kreisleriana by Schumann and the character in E. T. A. Hoffmann’s fictional story The Tales of Hoffmann. Kurtág presents short, sporadic musical material here. The clarinet plays a subtly howling-up-and-down motive followed by some percussive prodding in the piano, creating a sonic emblem of both the imagined conductor’s movements and the psychological state of Schumann. The image of a dancing night adventurer (Florestan) setting off with a couple friends is interspersed throughout.

The next movement, Eusebius: The Closed Circle, has a more abstract sonic image. Quasi-canonic structures of the Closed Circle, which does not actually close, allude to the work of Kafka. Hence, we have an imagining of the musical material by way of a strict, nearly bureaucratic procedure inspired through the lens of a dreamy musical character. The third movement, and Again Florestan’s Lips Quiver Painfully, draws us back to the more impulsive world. Several quick outbreaks of fragmentary material derived from the first movement dissolve into a canonic passage of harmonics in the viola followed by the piano. What seems to be developing is a
dialectic of moods and musical shapes. In the next movement we hear a return to the Eusebian mood. The title translates: *I was a cloud, now the sun shines.* The musical material, as in the second movement, is again a convolution of the initial theme of the first movement. The fifth movement (*In the night*) draws up from a windy climbing in the piano to a mad storm. Here we find some truly dark humor. It is difficult not to hear the dropping motion of the final cadence in collusion with Schumann’s suicide attempt. The final movement is a horrendous synthesis of the dual qualities of Schumann’s personae. Its title, *Abschied*, means farewell and the subtitle is *Master Raro Discovers Guillaume de Machaut*. Here quas-isorhythmic and medieval procedures abound, and we are left with a sense of eternal regression. Kurtág has completely drawn us into the scenario of Schumann’s last days of life.

—Scott Perry

*Ciao, Manhattan* is a brief, quiet, and introspective piece that was written in New York City and Rome in the summer of 1990. The piece begins in a confined registral space and expands slowly; these expansions are marked by variations on a tune first passed between alto flute and viola very near the beginning. After a series of these variations, the last of which is a duo for viola and cello with an active piano accompaniment, elements of the earlier accompaniment are profiled. After the texture nearly dissolves, the piano leads the piece into a brief climactic section that, in turn, is followed by a final variation on the opening tune. *Ciao, Manhattan* was commissioned by the Meet the Composer/Reader’s Digest Consortium Commissioning Program and was written for the Dinosaur Annex Ensemble of Boston.

—Lee Hyla

This *Min-yo* (folk song) is generally considered to refer to Bong-Jun Jeon (1854–95), who was called General Mung-Bean.

*Nok-du-kkot* (Mung-bean flower)

*Bird, bird, blue bird,*  
*do not sit on the Mung-bean tree.*  
*If the Mung-bean flower sheds too soon,*  
*the green jelly peddler leaves weeping.*

He converted to Christianity after the Donghak peasant revolution. The General defended the common Korean people against corrupt politicians in the 1890s and fought against Japan after the First Sino-Japanese War. I dedicate this piece to all victims of war and oppression. I hope that, although one’s individual circumstances may be agonizing, our desire for genuine justice will stand firm and strong, and that together we will be able to work toward real peace.

—Eun Young Lee
OCTOBER 30, 2010

8:00 pm
Jackson Hall, Mondavi Center

Alarm Will Sound
Alan Pierson, Artistic Director

Program

Cock/ver 10
Aphex Twin
(b. 1971)
arr. Stefan Freund

Introduzione all’oscur
Salvatore Sciarrino
(b. 1947)

Pre-Pulse Suspended
Lee Hyla
(b. 1952)

Intermission

Le voci sottovetro
Sciarrino

Gagliarda del Pincipe di Venosa
Tu m’uccidi, o crudele
Canzon francese del Principe
Moro, lasso

Carmen Arcadiae Mechanicae Perpetuum
Sir Harrison Birtwistle
(b. 1934)

Omgjiya Switch 7
Aphex Twin

Dowland Remix
John Orfe
(b. 1976)

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Cock/ver 10 was one of the first pieces of Aphex Twin’s electronica arranged for Alarm Will Sound’s Acoustica project. I chose to arrange this particular piece for chamber orchestra because of its radical textural contrasts and intense rhythmic vitality. While working on the piece I was intrigued by its seductive tunes, disruptive effects, and funky bass lines. In order to replicate the breakneck drum tracks, two drum set players are used; one with a traditional set, and another with a mounted bass drum and kick drum. This allows these drums to be played with mallets, allowing for greater precision and quickness. Use of extreme registers, extended techniques, and secundal harmonies create a thorny atmosphere that is anything but reminiscent of a traditional chamber orchestra. Though I wanted to remain faithful to portraying the sound of the original, the arrangement contains several of my own orchestrational signatures including hockets, reinforcement, mixed articulations, and lots of doublings.

—Stefan Freund

Composed for twelve instruments, Introduzione all’oscur (1981), is described by its Italian composer, Salvatore Sciarrino: “Music reverses the relationship between absence and presence, accelerates or slows the pulse and appears regularly as a mysterious atmosphere.”

Written for twelve instruments and first performed on September 29, 1984, at Tanglewood, Pre-Pulse Suspended was commissioned by the Fromm Foundation in association with the Berkshire Music Center.

Transcribed from Gesualdo’s vocal and instrumental works, this collection, Le voci sottovetro (its title means “voices behind glass”) rescores the sixteenth-century madrigals with the voice treated as though it is one of the instruments. The purpose of these transcriptions is to illustrate the belief that “old music is changing and can be filled with new life when touched by the spirit of modernity.”
**Carmen Arcadiae Mechanicae Perpetuum** is by way of homage to Paul Klee, and the title is one he could have invented. It consists of six mechanisms that are juxtaposed many times without any form of transition. The dynamics of the piece have a time-scale independent of that of the mechanisms, creating an independent dynamic life of their own. This process is also applied to the registers of the piece.

—Harrison Birtwistle

**omgjya Switch 7** is incredibly dense, fast, and percussive. It was one of the last tracks on Alarm Will Sound’s *Acoustica* project to be arranged, and I welcomed the challenge. At first, I thought it would have been better suited for a large percussion ensemble than a chamber orchestra. Indeed, my final version uses three very busy percussionists, with other members of the ensemble playing percussion in addition to their own instruments. The wind and string instruments are often used in a percussive way as well.

My first approach to the track was to transform it into an original, twenty-first-century contemporary chamber orchestra piece. Alan Pierson opened the floodgates for me, encouraging me to write what I *really* heard as specifically as possible, and not to be concerned with how the sound would be made or with the technical challenges of making it. The rehearsal phase was luxurious. I joined the ensemble and worked with them for a week, refining ideas day and night. The fruits of one day’s experimentation were turned into notated music the next morning. We exhausted every resource. I even wheeled a shopping cart down from an art classroom to demonstrate a percussive effect that eventually ended up unused. Other ideas I would never have thought of turned out to be ideal: we found a duck call and an engraving tool lying around which ended up being the best choices for the final raucous passage.

—Evan Hause

**Dowland Remix** is a rave recomposition of John Dowland’s *Lacrimae* ("Flow My Teares"). It was literally the composer’s signature song (he signed as “Jo. Dolandi de Lachrimae”). Published in 1596 in his *Second Book of Songs*, the *Lacrimae* became one of the favorite improvisational themes of the sixteenth and seventeenth centuries; over 100 manuscript and printed arrangements exist. A techno/industrial setting of the *Lacrimae* for emo, rave, and goth audiences seemed appropriate, if not overdue. Written for Alarm Will Sound, *Dowland Remix* was premiered in July 2009 at (le) Poisson Rouge in New York City.

—John Orfe

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**ALARM WILL SOUND**

Alan Pierson, Artistic Director, conductor  
Gavin Chuck, Managing Director  
Jason Varvaro, Production Manager

Erin Lesser – flute, alto flute, piccolo  
Christa Robinson – oboe, English horn,  
Bill Kalinkos, clarinet  
Elisabeth Stimpert – clarinet, bass clarinet  
Lynn Hileman – bassoon, contrabassoon  
Matt Marks – horn  
Jason Price – trumpet  
Michael Clayville – trombone  
Chris Thompson – percussion  
Chris Froh – percussion  
Loren Mach – percussion  
John Orfe – piano  
Caleb Burhans – violin, electric guitar  
Caroline Shaw – violin, voice  
John Pickford Richards – viola, accordion  
Stefan Freund – cello  
Miles Brown – bass, electric bass

Alarm Will Sound’s season is made possible by foundation support from the Amphion Foundation, the BMI Foundation and Meet the Composer, Inc.
Eric Zivian, piano

Program

Fantasy for Piano (2010)

Colori notturni (2006)

Mercurial (2010)

Fantasie in C Major, op. 17 (1836)

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time.

Also, this performance is being professionally recorded for the university archive. Photography, audio, or audiovisual recording is prohibited during the performance.

My Fantasy for Piano is loosely based on the opening movement of Schumann’s Fantasie in C Major, in both some of its textures (the initial texture among others) and its structure (though my piece is quite a bit shorter). There are no direct quotations: rather, I used Schumann’s Fantasie as a kind of inspiration or springing-Zoff point.

—Eric Zivian

Colori notturni was written four years ago as a response to my love for the music of Robert Schumann and Luciano Berio, and for pianist Jacob Greenberg of the International Contemporary Ensemble as a single, prelude-like piece. It is very delicate in nature and explores different gradations of sonorities within a rather motionless, yet lyrical context. The seeds of Colori notturni are extracted from Berio’s Encores and from Schumann’s ”Geistervariationen,” the last composition he wrote—supposedly dictated to him by the angels.

—Christian Baldini

Schumann’s temporary recovery from manic depression in 1834 marks the beginning of the second stage of his career during which some of his greatest piano compositions were written, including Carnaval, op. 9, Faschingsschwank aus Wien, op. 26, and the Fantasie, op. 17. During the conceptual stage of the piece, the original title of Schumann’s Fantasie was “Sonata for Beethoven.” Schumann composed his work in 1836 as a tribute to Beethoven for the dedication of his statue in Bonn, the city of Beethoven’s birth. Even though admiration for Beethoven is explicit in many of Schumann’s compositions, the Fantasie is not as overtly descriptive as in, for example, certain movements of Carnaval, which aesthetically reflects the musical characters of selected composers for an imaginary masked ball, in which Beethoven is one of the participants.

Apparent in the Fantasie is Schumann’s masterful treatment of rhythm at a level comparable to the music of Beethoven, Berlioz, and Brahms. In addition to rhythmic displacement and polyrhythms, one perceives an intrinsic and vital component in the multiple layers of pulse moving simultaneously throughout the work. Different layers of regularly recurring accents, both dynamic and rhythmic, are juxtaposed against one another, generating a musical surface in a constant state of interaction. This interaction is made all the more substantial by Schumann’s brilliant sense of pacing in the harmony, producing an additional musical layer. Schumann’s Fantasie is considered one of the greatest of all his works for piano solo, representing a compositional peak of which he was keenly aware. In May 1839 Schumann agreed with the music critic Hermann Hirschbach that he had attained the zenith of his creative powers in the first movement of the Fantasie.

—Hendel Almétus
10:00 am and 2:45 pm
Vanderhoef Studio Theatre, Mondavi Center

Alarm Will Sound Reading Sessions

Part I
10:00 am

Alarm Will Sound will read pieces by the following Madness and Music Festival Composer Fellows:
Matthew Barnson
Andreia Pinto Corriea
Karen Power
Gregg Wramage

Part II
2:45 pm

Alarm Will Sound will read pieces by the following UC Davis Department of Music graduate students:
Hendel Almétus
Scott Perry
Ching-Yi Wang

7:00 pm
Jackson Hall, Mondavi Center

UC Davis Symphony Orchestra
Christian Baldini, music director and conductor

Program

Sensemayá (1938) Silvestre Revueltas
(1899–1940) Jean Ahn
Four Hardy Songs (2010) (b. 1956)
Henley Regatta
A Beauty’s Soliloquy
Without Ceremony
Her Secret
Sara Gartland, soprano

Intermission

Cello Concerto in A Minor, op. 129 (1850) Robert Schumann
Nicht zu schnell
Langsam
Sehr lebhaft

Susan Lamb Cook, cello

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Silvestre Revueltas was born on New Year’s Eve, 1899, and died of pneumonia and exhaustion complicated by alcohol in October 1940. During his short life, Revueltas, along with his close friend and composer Carlos Chavez, became central to the promotion of Mexican contemporary music early in the twentieth century. Stylistically, he is often compared to Stravinsky and developed his own individual use of ostinati, octatonic harmonies, and thematic primitivism. His creative voice combines Mexican folk culture and twentieth-century European contemporary music.

**Sensemayá: a Chant for Killing a Snake** was composed in 1938 and is based on a poem by the Cuban poet Nicolás Guillén. The dramatic unfolding of Revueltas’s seven-minute orchestral composition is almost entirely generated by pronounced rhythmic figures and a reflection of the structure and thematic interplay found in the poem. The poem is constructed of two alternating sections: one with a repeated chant of incantation, followed by narrative sections describing the snake and the sacrificial ritual. In the final stanza of the poem, the chant and the narration are combined to create a feeling of increasing intensity as the themes fall into direct juxtaposition.

Revueltas’s piece follows the same process of development. The seemingly complex rhythms heard in the ostinati and melodies are actually derived from the poem’s words. In the opening gesture, a 7/8 ostinato in the low strings, bassoons, and percussion, one can listen for the repeated word “Sensemayá” with the “á” accented by the claves on the final eighth note of each measure. Another aural road sign is the dramatic entrance of the high strings with their unmistakable repeated utterances of the chanted refrain: “Mayombe-bombe-mayombe!” The narrative sections of the poem are depicted by serpentine octatonic and pentatonic melodies in the winds and brass that grow outward from the opening tuba solo. These melodies eventually collide with the chant theme in the thrilling climax of this orchestral roller-coaster.

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I dedicate this piece to my son and my daughter who are missing their mommy’s soothing voice today while I share their special lullaby with all of you.

—Jean Ahn

I have been writing songs (and choral pieces) set to texts by Thomas Hardy for quite awhile. I am fascinated by his poetry. The texts depict different forms of madness, caused by the absence of love, by old age, or by the death or disappearance of loved ones. At the request of Paul Hillier, I wrote a chamber version of these *Four Hardy Songs* for violin, cello, and soprano, included in a larger work. This version, for string orchestra and soprano, was written for the UCDSO, specifically for this festival. The title alludes to Richard Strauss’s *Four Last Songs*, and the song style is emotional and direct, and somewhat Romantic in sensibility.

—Pablo Ortiz

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**Four Hardy Songs**

Thomas Hardy (1840–1928)

**Henley Regatta**

She looks from the window: still, it pours down direly,
And the avenue drips. She cannot go, she fears;
And the Regatta will be spolit entirely;
And she sheds half-crazed tears.

Regatta Day and rain come on together
Again years after. Gutters trickle loud;
But Nancy cares not. She knows not of weather,
Or of the Henley crowd:

She’s a Regatta quite her own. Inanely
She laughs in the asylum as she floats
Within a water-tub, which she calls “Henley,”
Her little paper boats.

---

**A Beauty’s Soliloquy**

Too late, too late! I did not know my fairness
Would catch the world’s keen eyes so!
How the men look at me! My radiant rareness
I deemed not they would prize so!

That I was a peach for any man’s possessin
Why did not some one say
Before I leased myself in an hour’s obsession
To this dull mate for aye!

His days are mine. I am one who cannot steal her
Ahead of his plodding pace:
As he is, so am I. One doomed to feel her
A wasted form and face!
I was so blind! It did sometimes just strike me
All girls were not as I.
But, dwelling much alone, how few were like me
I could not well descry;

Till, at this Grand Hotel, all looks bend on me
In homage as I pass
To take my seat at breakfast, dinner,—on me
as poorly spoused, alas!

I was too young. I dwelt too much on duty:
If I had guessed my powers
Where might have sailed this cargo of choice beauty
In its unanchored hours!

Well, husband, poor plain man; I’ve lost life’s battle!—
Come—let them look at me.
O damn, don’t show in your looks that I’m your chattel
Quite so emphatically!

**Without Ceremony**

It was your way, my dear,
To be gone without a word
When callers, friends, or kin
Had left, and I hastened in
To rejoin you, as I inferred.

And when you’d a mind to career
Off anywhere—say to town—
You were all on a sudden gone
Before I had thought thereon,
Or noticed your trunks were down.

So, now that you disappear
for ever in that swift style,
Your meaning seems to me
Just as it used to be:
“Good-bye is not worth while!”

**Her Secret**

That love’s dull smart distressed my heart
He shrewdly learnt to see,
But that I was in love with a dead man
Never suspected he.

He searched for the trace of a pictured face,
He watched each missive come,
And a note that seemed like a love-line
Made him look frozen and glum.

He dogged my feet to the city street,
He followed me to the sea,
But not to the neighbouring churchyard
Did he dream of following me.

In September 1850, Robert Schumann moved with his wife and six children from Dresden to Düsseldorf where he had accepted a post as municipal music director. During this year of remarkable productivity, he composed in a genre that had received little attention for several decades: the cello concerto. Schumann drafted his new work in five days, completed the orchestration in another eight, and titled it Concert Piece for Violoncello with Orchestral Accompaniment, now simply known as the Cello Concerto in A Minor. The composer tried with no success to interest a cellist in performing the concerto. Turned down by two publishers, the work was finally accepted by Breitkopf and Hartel, but Schumann never heard it performed. He made the final corrections to the publication just days before his suicide attempt in the Rhine River in 1854.

Seamless in many respects, the music makes no pause between movements. The slow middle movement in F major is short enough to feel like a contemplative interlude between the first and final movements. Dissatisfied with Schumann’s orchestration, the cellist Mstislav Rostropovich commissioned Shostakovich to reorchestrate the piece in 1963. Maestro Baldini and the UCDSO present Schumann’s original orchestration with cellist Susan Lamb Cook playing the “accompanied cadenza” that Schumann wrote for the final movement.

Schumann abandoned his professional duties in Düsseldorf in 1853 due to increasing attacks of rheumatism, nervous agitation, and tinnitus: symptoms of the syphilis that he contracted in the early 1830s. He entered the tertiary stage of the illness as the Cello Concerto was being completed. Deborah Hayden, author of *Pox: Genius, Madness and the Mysteries of Syphilis*, describes a flare of “syphilitic genius,” which often precedes the final stage of madness in the disease. Episodes of creative euphoria, joyous energy, and dazzling insight offer a final “Faustian bargain” for the pain and despair the disease has wrought. The melodic richness and formal inventiveness of the Cello Concerto may be the fruits of just such a bargain in Schumann’s last period of lucidity.

—Chantal Frankenbach
**UC DAVIS SYMPHONY ORCHESTRA**

Christian Baldini, music director and conductor

Margaux Kreitman, manager

Abby Green, librarian

*Names appear in seating order.*

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<tr>
<th>Violin I</th>
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<td>Shawyon Malek-Salehi, <em>concertmaster</em></td>
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<td>Drew Cylinder *</td>
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<td>Sunaina Kale, <em>principal</em></td>
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<td>Robert Brosnan, <em>co-principal</em></td>
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<td>Jeffrey Buscheck *</td>
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<td>Peter Kim *</td>
<td>Chia Wei Lin</td>
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* Indicates holder of an endowed seat
ENDOWED SEATS
Made possible by gifts of $10,000 or more.

Shawyon Malek-Salehi – Cynthia Bates concertmaster
Presented by Debra Horney, M.D.

Drew Cylinder – Damian Ting assistant concertmaster
Presented by Damian Siu Ming Ting

Clairelee Leiser Bulkley – Clairelee Leiser Bulkley violin I
Presented by Clairelee Leiser Bulkley & Ralph E. Bulkley

Hewett Lan – Francis Dubois violin I
Presented by Nancy Dubois

Raphael Moore – Raphael S. Moore violin I
Presented by Jolanta Moore in memory of
Dr. Irena Anna Henner

William Liu – Ralph and Judy Riggs violin I

Cynthia Bates – Fawzi S. Haimor principal violin II
Presented by Barbara K. Jackson

Margaux Kreitman – Shari Benard-Gueffroy
assistant principal violin II

Andy Tan – Jocelyn Morris principal viola
Presented by James & Jocelyn Morris

Caitlin Murray and Meredith Powell –
Bakos Family assistant principal viola
Presented by John T. Bakos, M.D., Ph.D., in memory of
Dr. John and Grace Bakos

Isaac Pastor-Chermak – Herman Phaff principal cello
Presented by Herman & Diane Phaff

Stephen Hudson – Tracy McCarthy cello
Presented by Brian & Louanne Horsfield

Carolyn Anderson – Eldridge Moores cello
Presented by Eldridge & Judith Moores

Han-ah Sumner – Louise McNary cello
Presented by Don McNary

Melissa Zerofsky – Barbara K. Jackson principal bass

Susan Monticello – principal flute
Presented by “Babs” Sandeen & Marty Swingle

Abby Green – Phyllis & Thomas Farver flute / piccolo

Sunaina Kale – Wilson and Kathryn Smith principal oboe

Al Bona – W. Jeffery Alfriend, DVM, principal clarinet
Presented by Vicki Gumm & the Kling Family Foundation

Adam Taylor – Kling Family Foundation principal bassoon
Presented by Vicki Gumm & the Kling Family Foundation

Bobby Olsen – Kristin N. Simpson and David R. Simpson
principal horn
Presented by Richard & Gayle Simpson

Andrew Neish – Andrew Mollner principal trumpet
Presented by Joseph Dean Mollner & Andrew Mollner

Ethan Rosenberg – Rebecca A. Brover principal trombone

Sean Raley – Michael J. Malone trombone
Presented by Brian McCurdy & Carol Anne Muncaster

Jeffrey Buscheck – Brian McCurdy bass trombone
Presented by Barbara K. Jackson

Adam Brover – Robert B. Rucker Tuba
Presented by Robert & Margaret Rucker

Wyatt Harmon – Friedman Family principal percussion
Presented by Marvin & Susan Friedman

Emily Ricks – Calvin B. Arnason principal harp
Presented by Benjamin & Lynette Hart

Peter Kim – Gary C. Matteson orchestral piano
Presented by Jane, Dwayne, & Donald Matteson

The Wilson & Kathryn Smith conductor’s podium was presented
in honor of D. Kern Holoman.
UC DAVIS SYMPHONY ENDOWMENT

Mitzi S. Aguirre
Priscilla Alexander
W. Jeffery Allriend, DVM**
Thomas and Patricia Allen
David M. Ashkenaze, M.D.*
Robert and Joan Ball*
Cynthia Bates*
Matthew and Shari Benard-Gueffroy**
Robert Biggs and Diane Carlson
Oscar and Shula Blumenthal
Rebecca A. Brover**
Robert and Hilary Brover**
Gregory A. Brucker
Ralph E. Bulkley and Clairelee Leiser Bulkley**
Walter and Marija Bunter*
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Lynn and Robert Campbell
Don and Dolores Chakerian*
Terry and Marybeth Cook
Elizabeth Corbett
Allan and Joan Crow*
Martha Dickman*
Nancy DuBois*
Jonathan and Mickey Elkus
Thomas and Phyllis Farver**
Ron Fisher
Tyler T. Fong*
Marvin and Susan Friedman**
Edwin and Sevgi Friedrich
Anne Gray*
Vicki Gumm and Kling Family Foundation**
Prof. and Mrs. Said Haimor*
Benjamin and Lynette Hart**
Lorena Herrig*
Barbara D. Hoermann
Prof. and Mrs. D. Kern Holoman**
Debra A. Horney, M.D.**
Brian and Louanne Horsfield**
Ilia Howard*
Margaret E. Hoyt*
Dr. and Mrs. Daniel R. Hrdy*
Sharon Inkelas
Barbara K. Jackson**
Prof. Joseph E. Kiskis Jr.*
Winston and Kay Ko
Family of Norman Lamb*
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Paul and Lois Lim
Susan Linz
Melissa Lyons and Andreas J. Albrecht, Ph.D.*
Natalie and Malcolm MacKenzie*
Douglas W. Macpherson and Glayol Sabha, M.D.*
Marjorie March*
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Katherine Mawdsley and William F. McCoy*
Scott and Caroline Mayfield
Greg and Judy McCall*
Tracy H. and Brendan J. McCarthy
Ulla and Gerald McDaniel
Don and Lou McNary*
Albert J. and Helen McNeil*
Sharon Menke, esq.
Maureen Miller
Andrew Moliner**
Joseph Dean Moliner**
Eileen and Ole Mols*
George Moore
Jolanta Moore**
Raphael S. and Netania Moore*
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Ken T. Murat*
Russell and Alice Olson
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Herman and Dianne Phaff**
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James and Felicity Pine
Jim and Nancy Pollock
Ann Preston
Eugene and Elizabeth Renkin*
Walter Rock and Judy Rigg*
Susanne Rockwell and Brian Sway
Jerome and Sylvia Rosen*
Don Roth
Robert and Margaret Rucker**
Tracey Rudnick
Beverly "Babs" Sandeen and Marty Swingle**
E. N. Sassenrath*
Neil and Caroline Schoire*
Prof. and Mrs. Calvin Schwabe*
Barbara L. Sheldon
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Wilson and Kathryn Smith**
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Sherman and Hannah Stein
Dr. and Mrs. Roydon Steinke
Thomas Sturges*
Joel and Susan Swift*
Richard Swift*
Alice Tackett*
Steven D. Tallman*
Damin Su Ming Ting**
Roseanna F. Torretto
Rosalie and Larry Vanderhoef*
Shipley and Dick Walters*
Barbara D. and Grady L. Webster
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UC Davis Symphony Orchestra 1992–93, 1993–94**
Weyerhaeuser
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Benjamin Hart
Randolph Hunt by Benjamin and Lynette Hart*
Ulla McDaniel
Jerome and Sylvia Rosen*
In memory of
Susan Pylman Akin
William R. Albrecht
Ronald J. Alexander
Hilary Brover
Robert M. Cello
Karen Aileen Detting
Clare M. Driver
John "Al" Driver
Elizabeth Elkus
Carl Flowers
Dr. Irena Anna Henner
Katherine H. Holoman
Norman E. Lamb
Loren LeMaitre
Verna Fournes LeMaitre
Michelle Mantay
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Keith Riddick
Walter H. Rock Jr.
Walter H. Rock Sr.
Dorothy J. Shiely
Richard and Dorothy Swift
William E. Valente
Wim van Muyden, MD
Bodil Wennberg
* = $1,000 or more
** = $10,000 or more

Arthur Andersen LLP Foundation*
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The Swift Fund for the Arts*
UC Davis Symphony Orchestra 1992–93, 1993–94**
Weyerhaeuser
Alarm Will Sound is a twenty-member band committed to innovative performances and recordings of today’s music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as “equal parts exuberance, nonchalance, and virtuosity” by the London Financial Times and as “a triumph of ensemble playing” by the San Francisco Chronicle. The New York Times says that Alarm Will Sound is “one of the most vital and original ensembles on the American music scene.”

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Sir Harrison Birtwistle, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, Wolfgang Rihm, Stefan Freund, Payton MacDonald, Gavin Chuck, Caleb Burhans, and Dennis DeSanctis, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

In 2010 the group developed and performed the Dirty Projectors’ The Getty Address in its new identity as a live performance piece at the Lincoln Center, Disney Hall, and the Barbican. Music that Dirty Projectors front-man David Longstreth created on a computer by meticulous and complicated sampling, looping, and layering is translated and arranged by Matt Marks, Alan Pierson, and Chris Thompson for twenty-three musicians of both bands. For more information, visit Alarm Will Sound’s Web site at www.alarmwillsound.com.

Jean Ahn (Festival Composition Fellow) recently finished her Ph.D. at UC Berkeley. She was born in Korea and received her B.A. and M.M. from Seoul National University in Korea. Her music has been played by various ensembles, including the Volti chamber choir, East Coast Contemporary Ensemble, pianist Lisa Moore, Ensemble Surplus, Aspen New Music Ensemble, Arizona Contemporary Music Ensemble, Korean National Chamber Music Players, the Berkeley University Symphony, Berkeley Contemporary Chamber Players, Beijing Conservatory New Music Players (IAWM Beijing Congress), and Veritas Ensemble, among others.

Recent awards and commissions for her compositions include first prize from the Renee B. Fisher Competition, a commission from San Francisco Arts Commission, a grant from the Zellerbach Family Foundation, a fellowship to Aspen, Korean National Music Composers Award, first prize from Sejong Korean Music Competition, De Lorenzo Prize (Berkeley), and the Pan Music Festival Award. Jean has also studied electronic/computer music at CNMAT (Center for New Music and Audio Technologies), and her music was played at the Spark Festival, Music of Japan 2007, New York Electronic Music Festival, among others. She is currently working on a multimedia piece for Ong Dance Company and is teaching at the University of Pacific in Stockton.

Hendel Almétus is a third year Ph.D student in composition at UC Davis. Born in Haiti, he began his musical training at the age of twelve. He earned a B.M. in composition from Houston Baptist University and an M.A. in composition from the Eastman School of Music. At Eastman he developed an interest in computer music and has since then used various sound synthesis software for some of his compositions. At the 2008 Image Movement and Sound festival in New York, he collaborated with a filmmaker and a choreographer in a multimedia work “Polarity,” performed at the Rochester Institute of Technology. He has written for ensembles that occasionally include electronics. His music has been performed by the Empyrean Ensemble, Schola Cantorum, and various ensembles from the Eastman School of Music.

Icelandic violinist Hrabbja Atladottir studied in Berlin, Germany, with Axel Gerhardt and in Klagenfurt, Austria, with Hellfried Fister. After finishing her studies, she worked as a freelancing 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 Bjork 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.

The dynamic work of Christian Baldini (Festival Co-Organizer), conductor and composer, has taken him around the world, as guest conductor of the Buenos Aires Philharmonic, the San Francisco Contemporary Music Players, opera for the Aldeburgh Festival, and as a featured composer at the Acanthes Festival in France. After conducting the Sao Paulo Symphony Orchestra, critic Arthur Nestrovski from the Folha de Sao Paulo praised this “charismatic young conductor” who “conducted by heart Brahms’s First Symphony, lavishing his musicality and leaving sighs all over the hall and the rows of the orchestra.”

Baldini’s music has been performed by orchestras and ensembles including the Orchestre National de Lorraine (France), Southbank Sinfonia (London), New York New Music Ensemble, Memphis Symphony Orchestra, Daegu Chamber Orchestra (South Korea), Chronophonie Ensemble (Freiburg), and the International Ensemble Modern (Frankfurt). His music appears on the Praelat Label and has been broadcast on SWR (German Radio) as well as in the National Classical Music Radio of Argentina. He has also conducted and recorded contemporary Italian music for the Rai Trade label.

Baldini’s work has received awards in several competitions including the top prize at the Seoul International Competition for Composers (South Korea, 2005), the Tribune of Music (UNESCO, 2005), the Ossia
International Competition (Rochester, NY, 2008), the Daegu Chamber Orchestra International Competition (South Korea, 2008), and the Sao Paulo Orchesta International Conducting Competition (Brazil, 2006). He has been an assistant conductor with the Britten-Pears Orchestra (England) and a cover conductor with the National Symphony Orchestra (Washington, DC). After teaching and conducting at the SUNY in Buffalo, Baldini is an assistant professor at UC Davis and serves as the music director of the UC Davis Symphony Orchestra. He regularly appears as a guest conductor with ensembles and orchestras throughout South America and Europe. Future engagements include performances with the Israel Contemporary Players and Ensemble Plural (Spain), and conducting rehearsals with the BBC Symphony Orchestra in London on a program dedicated entirely to the music of Brian Ferneyhough.

The music of **Matthew Barnson** (Festival Composition Fellow) has been celebrated internationally and has been featured at the ISCM World New Music Days in Stuttgart and New York’s MATA Festival. He attended the Aspen Music Festival, the Centre Acanthes, Ostrava Days, and June in Buffalo. He is the youngest recipient of a Barlow Commission. Other honors include the Virgil Thomson Scholarship, the Benjamin Franklin Fellowship, and the Aaron Copland Prize. He studied at the Eastman School of Music (with Christopher Rouse, Joseph Schwantner, Steven Stucky, and Augusta Read Thomas), the University of Pennsylvania (Anna Weenzner, James Primrosch), and Yale University (Martin Bresnick, Ingram Marshall, and David Lang). His vocal works have been performed by Erin Morley, Ian Howell, and Nicole Cabell, Seraphic Fire, and the New York Virtuoso Singers. Peter Eötvös, Sarah Hicks, and Jacque Mercier have conducted his instrumental music; the Arditti Quartet played his first two string quartets; and Third Coast Percussion commissioned his first quartet for percussion ensemble. New compositions include a new orchestral work, a new work for the JACK string quartet, and a piano piece for Dustin Gledhill, to be premiered at Wigmore Hall.

**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 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 Arabesque, Capstone, Centaur, CRI, Magnon, and New World labels. When not performing contemporary music, he can often be found in the orchestras of the San Francisco Opera and the 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.

**Anna Maria Busse Berger** (Panel Discussion Moderator) is professor of medieval and renaissance history and theory in the Department of Music. In 2005–06 she was the Lehman Visiting Professor at Villa I Tatti. Busse Berger has published articles and books on notation, mensuration and proportion signs, music and memory, mathematics and music, and historiography. Winner of the American Musicological Society’s Alfred Einstein Award for best article by a young scholar, she has held fellowships at the Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence, the Guggenheim Foundation, the National Endowment for Humanities, the Stanford Humanities Center. Her book Medieval Music and the Art of Memory won the ASCAP-Deems Taylor Award and the Wallace Berry Award from the Society of Music Theory in 2006.

**Susan Lamb Cook** is an active performer and educator in the capitol region. Her solo and chamber music recitals have been broadcast on Capitol Public Radio, and she performs regularly with the Sacramento Philharmonic Orchestra, the Sacramento Opera, and the Sacramento Choral Society and Orchestra. She serves as principal cellist for the Classical Music Festival in Eisenstadt, Austria, and is on faculty for the Vianden International Music Festival and School in Luxembourg. Her recordings include Works for Cello and Piano by Rachmaninoff, The Gold Coast Trio – Works by Beethoven, Beach, Bernstein and Piazzolla, and La Commedia, chamber music by American composer Daniel Kingman for Innova Recordings. With Gold Coast Trio, she has performed as artist-in-residence at Xiamen University in China and the Classical Music Festival in Eisenstadt, Austria, and given master classes at San Francisco State University, Scripps College, and Harvey Mudd College. The trio’s 2006 performance at the Liszt Concert Hall in Raiding, Austria, was featured on Austrian National Television, and their performance of the Beethoven Triple Concerto with the Lake Tahoe Music Festival received critical acclaim. The Gold Coast Trio returned to Xiamen, China, in June 2010 to perform the Beethoven Triple Concerto with the Xiamen Philharmonic Orchestra.

As a pedagogue, Cook is highly regarded as a cellist and chamber musician, and her students perform regularly for competitions and public concerts. She is an active member of the California Association of Professional Music Teachers and the American String Teachers Association, and is coauthor of the Guide to Teaching Strings. Her focus on music education has taken her to public school classrooms around the region. She appeared as artist-in-residence for the Esparto School District. Her work developing the Sacramento Youth Symphony’s Chamber Music Workshop has received recognition from the New York-based organization Chamber Music America and the Amateur Chamber Music Players.

Born in Lisbon, Portugal, **Andreia Pinto Correia** (Festival Composition Fellow) started her musical studies in her native country at the Academia de Amadores de Música and is currently a doctoral candidate in composition at the New England Conservatory, Boston, studying with Michael Gandolfi. She received her Master of Music degree with academic...
ABOUT THE FESTIVAL’S ARTISTS AND COMPOSERS

Leighton Fong, cello, is a longtime member of the Left Coast Chamber Ensemble and also serves as principal cello with the California Symphony. He plays regularly with the Berkeley Contemporary Chamber Players and the Empyrean Ensemble and is an active freelancer in the Bay Area. He has taught at UC Berkeley since 1997. Fong studied at the San Francisco Conservatory, the New England Conservatory, the Bern Conservatory in Switzerland, and the Royal Danish Conservatory in Copenhagen. He joined the San Francisco Contemporary Music Players in 2006.

Principally committed to influencing and expanding the repertoire for solo percussion through commissions and premieres, Chris Froh, percussion, is a member of the San Francisco Contemporary Music Players, the San Francisco Chamber Orchestra, and the Empyrean Ensemble at UC Davis. Known for energized performances hailed by the San Francisco Chronicle as “tremendous” and San Francisco Classical Voice as “mesmerizing,” his solo appearances stretch from Rome to Tokyo to San Francisco. His critically acclaimed solo recordings can be heard on the Albany, Bridge, Equilibrium, and Innova labels. A frequent collaborator with leading composers from across the globe, Froh has premiered works by dozens of composers, including John Adams, Chaya Czernowin, Liza Lim, David Lang, Keiko Abe, and François Parise. He tours Japan by dozens of composers, including John Adams, Chaya Czernowin, Miquel Bernat, Duo Musagete, the AR Ensemble, the Festival do Teatro S. Luiz, Câmara Municipal da Trofa, and The Orquestra de Jazz de Matosinhos. His Concerto for Two Tubas has been recently announced as a finalist for the 2010 Harvey G. Phillips Award for Excellence in Composition; other awards include: 2010 Valparaiso Foundation Residency (Spain), 2010 and 2009 Honorable Mention by the Minnesota Symphony Orchestra, 2009 Tanglewood Music Center Fellowship, 2009 Ear Shot/Memphis Symphony Orchestra Fellowship, 2009 Honorable Mention in ACO Readings, the 2009 and 2008 NEC Contemporary Ensemble Composition Award, the 2008 Toru Takemitsu Award by the Japan Society, 2008 Composers Conference Fellowship, 2008 Orquestra do Igarve Fellowship, 2007/2009 Luso-American Foundation Scholarship, several NEC Merit Awards, and ASCAPPLUS Awards. Pinto-Correia’s brass music is published by Editions BIM/The Brass Press (Switzerland).

A native of Minnesota, Sara Gartland is an Adler Fellow with the San Francisco Opera. She earned favorable notices last summer as Alexandra Blitzstein’s Regina, for which Opera News complimented the “lovely quality” of her voice, and Opera-L.org reported that “Sara Gartland, an apprentice artist, was excellent in the role of Regina’s daughter Alexandra. It is a full melodious voice with power and stamina.” She sang the same role for the Utah Opera this past January. Last summer, she appeared with the San Francisco Opera Center as Suzel in L’amico Fritz as a Merola Opera member. Other recent engagements include performances with Opera Iowa as Norina in Don Pasquale, Atlanta Lyric Theater as Emma Carew in Jekyll and Hyde, the Ohio Light Opera as Elizabeth Bennet in the world premiere of Pride and Prejudice, Valencienne in The Merry Widow, and as Marianne in The New Moon, and at the University of Colorado (Boulder) as Susanna in Le nozze di Figaro, Gretel in Hansel and Gretel, Lauretta in Gianni Schicchi, and the title role of Semeele. She has appeared on the concert stage with the Elmhurst Symphony in Beethoven’s Symphony No. 9, Cheyenne Symphony in Carmina Burana, Central City Opera, and Colorado University’s Boulder Wind Symphony in “Four Maryland Songs.” Gartland earned a master of music from the University of Colorado Boulder and a bachelor of music from the University of Wisconsin, Madison. She was a finalist in the eastern region at the Metropolitan Opera National Council and fourth place in the Denver Lyric Opera Guild.

Moon Young Ha (Festival Composition Fellow) combines classical instruments, video, and electronics to create contemporary concert music. His music has been influenced by multicultural musical background including Western and non-Western classics, jazz, and pop music. His work has been presented at festivals and concerts in France, the Netherlands, the United Kingdom, Serbia, Lithuania, Spain, Canada, Sweden, and the United States. He has collaborated with visual artist/composer Dennis Miller, and his music has been performed by Alarm Will Sound, ensemble s21, LOOS ensemble, orkest de ereprijs, East Coast Contemporary Ensemble, Duquesne Contemporary Ensemble, Mercury Quartet, R & R Electronics, Eric Mandat, Florida International University Symphony Orchestra, and the University of Illinois New Music Ensemble. He is founder, artistic director, and frequent conductor of MEANS, a contemporary music ensemble that was formed for the purpose of performing new music by young composers. He earned his bachelor’s and master’s degrees in music composition at the University of Illinois at Urbana-Champaign, and is currently a Ph.D. student at New York University, Graduate School of Arts and Science.

Matilda Hofman’s work as a conductor ranges widely from opera and the symphonic repertoire to her keen interest in contemporary music. She conducts regularly in the United States, Canada, and the United Kingdom. Next summer she will be second conductor for Luigi Nono’s Prometeo at the Salzburg Festival and the Berlin Festspiel. Hofman has conducted the Winnipeg Symphony Orchestra (New Music Festival, broadcast on CBC radio), the Rochester Philharmonic, and BBC...
Phyllis Kamrin, violin, received her B.M. from the Curtis Institute and her M.M. from the New England Conservatory. She is a member of the string quartet within the Left Coast Chamber Ensemble, and of the Alma Duo, an ensemble with guitar. She has played with the Sierra String Quartet, winners of the Duisburg Prize, the New Century Chamber Orchestra, and Philharmonia Baroque. Kamrin can be heard on the Kameleon, VQS, and Harmonia Mundi labels.

Eun Young Lee (Festival Composition Fellow) received the first prize at Tsang-Houei Hsu International Music Composition Award; the 2008 Max Di Julio Prize at the Nevada Encounters of New Music (N.E.O.N.) Festival; won the SCI/ASCAP student composition commission (2006, 2009, 2010); a recipient of the MacDowell Colony Fellowship 2010, Gerald Oshita Memorial Fellowship for the 2010 Djerassi Resident Artist Program, and Virginia Center for the Creative Arts Fellowship. Her music is chosen for broadcasts through Art of the States, EBU and KBS and is featured in the SCI Journal of Music Scores (vol. 41) and CD series (No. 23). Prominent ensembles—including New York New Music Ensemble, eighth blackbird, Pacifica String Quartet, ALEA III, Timetable Percussion—have performed her music. Her music is featured in festivals/concerts in many countries. She is a Ph.D. candidate at the University of Chicago where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rand, and computer music with Howard Sandroff and Kotoka Suzuki.

Loren Mach, percussion, is passionate about the arts as they relate to our twenty-first century world and all who inhabit it. A graduate of the Oberlin and Cincinnati Conservatories of Music, he has premiered countless marimba and percussion solos as well as chamber and orchestral works. Mach is a member of ADORNO ensemble, the San Francisco Chamber Orchestra, and the Worn Chamber Ensemble. He has appeared with the San Francisco Symphony, the San Francisco Contemporary Music Players, the Empyrean Ensemble, sSound, the Berkeley Contemporary Chamber Players, and most of the area’s many regional symphony and opera orchestras. He has performed at the Cabrillo Festival of Contemporary Music and was guest artist with Dawn Upshaw and eighth blackbird at the 2006 Ojai Music Festival. Mach has enjoyed recent collaborations with Lucy Shelton, Gino Robair, and David Tanenbaum.

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

Phyllis Kamrin, among others. She is passionate about bringing music to underprivileged communities and has developed a mentoring program with education concerts and side-by-sides at the inner-city School of the Arts in Rochester while studying at the Eastman School of Music. Hofman also studied at Cambridge University and the Royal Academy of Music. Conducting mentors have included Sir Colin Davis, David Zinman, JoAnn Falletta, Neil Varon, Ingo Metzamacher, and Kurt Masur.

Ephraim, among others. She is passionate about bringing music to underprivileged communities and has developed a mentoring program with education concerts and side-by-sides at the inner-city School of the Arts in Rochester while studying at the Eastman School of Music. Hofman also studied at Cambridge University and the Royal Academy of Music. Conducting mentors have included Sir Colin Davis, David Zinman, JoAnn Falletta, Neil Varon, Ingo Metzamacher, and Kurt Masur.

D. kern Holoman joined the faculty of UC Davis in 1973, and has taught music history and orchestral performance there ever since. He was founding Dean of Humanities, Arts and Cultural Studies at UC Davis, the first Barbara K. Jackson Professor of Orchestral Conducting, and the fourth conductor of the UC Davis Symphony Orchestra, 1977–2009.


Lee Hyla, composer-in-residence, see page 4.

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.
ABOUT THE FESTIVAL’S ARTISTS AND COMPOSERS

Juilliard, she was the recipient of the Walter and Elise Naumberg Scholarship and won first prize in the National Arts and Letters String Competition. Since 1982, Moore has been associate principal oboist 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.

Mitchell Morris teaches in the Departments of Music, Musicology, and Women’s Studies at UCLA. Among his many research interests are music at (the previous) fin-de-siècle; Russian and Soviet composers; issues of music, gender, and sexuality; problems of musical ethics, and musical ecocriticism. He has also spoken extensively on music’s relationship to psychoanalysis in both musical and psychoanalytic venues. An outspoken advocate of public musicology, he has also collaborated extensively on projects with the Los Angeles Opera for the last decade. His essays have appeared in numerous popular and scholarly publications.

Sam Nichols (Festival Co-Organizer) is a composer who lives and works in Northern California. His music has been performed by Earplay, eighth blackbird, the Empyrean Ensemble, and the Left Coast Chamber Ensemble, among other groups. Recent projects include two commissions from Bay Area groups: Refuge, a string quartet written for the Left Coast Chamber Ensemble, and Unnamed, Jr. a trio for Earplay. Upcoming projects include new solo works for percussionist Chris Froh and cellist David Russell. He is also currently working on The Metamorphosis, a chamber opera for Guerilla Opera. An ongoing collaboration with sculptor Robin Hill has produced two multimedia installations. One of these, Kardex, was featured at the Mondavi Center for the Performing Arts. He attended Vassar College and Brandeis University. He works as a lecturer in the UC Davis Department of Music; he also teaches in collaboration with the Technocultural Studies Program.

Thomas Nugent, oboe, graduated from the San Francisco Conservatory of Music where he studied with Marc Lifschey. Nugent is principal oboe with the Sacramento Philharmonic Orchestra, a founding member of the Left Coast Chamber Ensemble, and is a member of the Pacific Arts Woodwind Quintet. He has performed with the San Francisco Symphony, San Francisco Opera, San Francisco Contemporary Music Players, Sacramento Chamber Music Society, Sierra Chamber Society, San Francisco Camerata, Mendocino Music Festival, Bear Valley Music Festival, Tanglewood Music Center, Spoleto Festival, and the Colorado Philharmonic. He has performed as a soloist with the Sacramento Philharmonic, Bear Valley Festival Orchestra, Mendocino Festival Orchestra, Diablo Ballet, San Francisco Ballet, San Jose Symphony, Oakland Symphony, Marin Symphony, Santa Rosa Symphony, California Symphony, San Francisco Contemporary Music Players, Sacramento Chamber Music Society, Sierra Chamber Society, San Francisco Camerata, Mendocino Music Festival, Bear Valley Music Festival, Tanglewood Music Center, Spoleto Festival, and the Colorado Philharmonic. He has performed as a soloist with the Sacramento Philharmonic, Bear Valley Festival Orchestra, Mendocino Festival Orchestra, Diablo Ballet, San Francisco Choral Artists, and for the American Guild of Organists. Nugent has performed on television commercials, video, and PBS soundtracks. Recent recording projects include the San Francisco Contemporary Music Players, Centering, the Music of Earle Brown, and Carlos Franzetti’s new opera, Corpus Evita, with the San Francisco Camerata. He is on the faculty of the University of the Pacific Conservatory of Music and at Mills College.

Michael Seth Orland, piano, 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 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 Shinfield.

Pablo Ortiz is a professor of composition at UC Davis. He taught composition and was co-director of the Electronic Music Studio at the University of Pittsburgh from 1990 to 1994. Among those who have performed his compositions are the Buenos Aires Philharmonic, the Arditti String Quartet, the Ensemble Contrechamps of Geneva, Music Mobile, Continuum, Les Percussions de Strasbourg, and the Theatre of Voices. His music has been heard at international festivals in Salzburg (Aspekte), Geneva (Estasis), Strasbourg (Musica), Havana, Frankfurt, Zurich, Sao Paulo, and Mexico City. He was commissioned by the Fromm Foundation in 1992, and in 1993 received a Guggenheim Fellowship, and in 1996 a Charles Ives Fellowship from the American Academy of Arts and Letters. Ortiz was commissioned to write two chamber operas, Parodia and Una voz en el viento, by the Centro Experimental Teatro Colon in Buenos Aires, and to write Raya en el mar, by the Koussevitzky Foundation for the San Francisco Contemporary Music Players. He was awarded a grant in 2000 from Fideicomiso para la cultura Mexico-U.S. to write children’s songs. The Gerbode Foundation commissioned Oscuro for Chanticleer and the San Francisco Contemporary Music Players (2004), and he received an Academy Award from the American Academy of Arts and Letters in 2008. Recent premières include Heat Wave, written for Joel Sachs and the New Juilliard Ensemble, Suomulainen tango for orchestra by the Orquesta Nacional de Catalunya, and Tres tangos en marge by the Kovacic, Dann, Karttunen Trio at the Museo Nacional Reina Sofia in Madrid. He currently is working on a ballet with choreographer Diana Theocharidis for the Teatro Municipal General San Martin in Buenos Aires.
ABOUT THE FESTIVAL’S ARTISTS AND COMPOSERS

**Jessie Ann Owens** is dean of the Division of Humanities, Arts and Cultural Studies in the College of Letters and Science, and professor of music. She came to UC Davis in July 2006. Trained as a classicist, she describes her junior-year experience at the Intercollegiate Center for Classical Studies in Rome as transformational. A Fulbright year in Parma deepened her passion for Italy and Italian culture. An organist and choral singer, Owens combined her love of music with her interest in history, receiving her M.F.A. and Ph.D. from Princeton University. She is the editor of the thirty-volume series The Sixteenth-Century Madrigal. Her book Composers at Work: The Craft of Musical Composition 1550–1600 (1998 ASCAP-Deems Taylor Award) was the first systematic investigation of composers’ autograph manuscripts from before 1600.

Owens has taught at the Eastman School of Music and Columbia University as a Mellon Fellow in the Society of Fellows in the Humanities, was a long-term fellow at the Folger Shakespeare Library in 1998–99, and a visiting fellow at All Souls College, Oxford, in 2006. She served as president of the American Musicological Society, 2000–02, and as president of the Renaissance Society of America, 2002–04. In 2003 she was elected Fellow of the American Academy of Arts and Sciences, and in 2008, Honorary Member of the American Musicological Society.

Swedish composer **Mika Pelo** (Festival Co-Organizer) 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 Gaudeamus Prize in Holland in 2000 and performed by the Dutch Radio Chamber Orchestra under the supervision of Peter Eotvos. 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 Stenhamsmarkvartetten. Pelo’s music is published by Edition Peters (Germany).

**Scott Perry** likes to sit around and “think non-thinking.” He is currently attending graduate school at UC Davis. He holds a B.A. from UCSB (CCS) and an M.F.A. from the California Institute of the Arts. His teachers include Beverly Grigsby, Jeremy Haladyna, Kurt Rohde, Wolfgang von Schweinitz, Ulrich Krieger, and David Rosenboom. He was a principal participant in a master class with Roger Reynolds. Intensive short encounters with composers include Mario Davidovksy, Julio Estrada, and Pauline Oliveros.

**Alain Pierson** (Artistic Director, Alarm Will Sound) has been praised as “a young conductor of monstrous skill” by *Newsday*, “commanding” by the *New York Times*, and “gifted and electrifying” by the *Boston Globe*. In addition to his work as artistic director of Alarm Will Sound, he is principal conductor of the Dublin-based Crash Ensemble and has appeared as a guest conductor with the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke’s, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project. He also served as a visiting faculty conductor at the Indiana University Jacobs School of Music. Pierson has collaborated with major composers and performers, including Yo-Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan, and Elliot Feld. Pierson has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetpants DVD.

**Karen Power** (Festival Composition Fellow) completed her Ph.D. in acoustic and electro-acoustic composition in 2009, at the Sonic Arts Research Centre, Belfast, with Michael Alcorn. Her initial interest in composition began during her undergraduate degree in University College Cork (UCC). She completed an M.A. in Composition in UCC in 2000 and is currently working as a music technician in Mary Immaculate College, University of Limerick. Until 2004, her compositional output was predominantly instrumental, but Power is exploring electro-acoustic composition, sound-art, and live electronics. Her music is performed throughout Europe. Her recent work, “You Me,” received its premiere in Serbia and an electro-acoustic tape piece “fried rice, curried chip and a diet coke” was a finalist at the 2009 ASCAP/SEAMUS (Society of Electro Acoustic Music in the U.S.) Student Composition Award in the United States, her orchestral piece “one piece of chocolate per bar” had an honorable mention at the International Alliance for Women in Music 28th IAWM (2009) Search for New Music by Women Composers, and her ensemble and tape piece “squeeze birds to improve your garden’s plant variety” was selected for performance on the annual concert of the International Alliance for Women in Music (IAWM) by the NOVA Ensemble, directed by Elizabeth McNutt. She is also an active member of the AIC (Association of Irish Composers) the SPNM (Society for the Promotion of New Music), the IWMA (International Women in Music Association), SEAMUS (Society for Electro Acoustic Music in the U.S.), and a former member of the ICC (Irish Composer’s Collective).

**Anna Presler**, violin, is artistic director of the Left Coast Chamber Ensemble and has played with them for over a decade. A faculty member at Sacramento State University, she performs with the ensemble-in-residence, the Sun Quartet. She is also a member of the New Century Chamber Orchestra. Presler has participated in programs at the Banff Art Center, the International Music Seminar at Cornwall, and the Tanglewood Music Center. She holds a degree in history from Yale University and studied music at the San Francisco Conservatory of Music and the North Carolina School of the Arts.
Chair of the Department and Professor of Musicology, Christopher Reynolds (Ph.D., Princeton University) has held visiting professorships at Yale, Stanford, and UC Berkeley, and in Germany at the University of Heidelberg and the University of Goettingen. He was a recipient of the UC Davis Academic Senate Distinguished Teaching Award (2000–01). Reynolds is the author of two books: Papal Patronage and the Music of St. Peter’s, 1380–1513 (UC Press, 1995), and Motives for Allusion: Context and Content in Nineteenth-Century Music (finalist for the Otto Kinkeldey Award by the American Musicological Society, 2004). He is writing a book on Wagner and Beethoven’s Ninth Symphony. His research has been supported by fellowships from the ACLS, the NEH (twice), Alexander von Humboldt Foundation, and two residencies at the Villa I Tatti in Florence. He is a founding editor of the journal Beethoven Forum.

His article “Porgy and Bess: An American Wozzeck” was first honored by the American Musicological Society (AMS) with the H. Colin Slim Award (2008) for most distinguished article of the year by an established scholar. It also received the Kurt Weill Prize from the Kurt Weill Foundation as the best article on musical theater published during the years 2007 and 2008. Reynolds is in the process of donating his collection of 3,000 songs composed by women to the university library, where it is housed in special collections as the Christopher A. Reynolds Collection of Women’s Songs. He also serves as editor of the AMS Studies in Music book series published with Oxford University Press.

Composer and violinist Kurt Rohde (Festival Co-Organizer) 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 Elliot 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).

Violist Ellen Ruth Rose is a member of the Empyrean Ensemble and Earplay and performs regularly with the San Francisco Contemporary Music Players, the Left Coast Ensemble, Santa Cruz New Music Works, and the Berkeley Contemporary Chamber Players. She has worked throughout Europe with Frankfurt’s Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble and has performed as soloist with the West German Radio Chorus, 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. She has premiered numerous works by northern California composers, including Kurt Rohde (Double Trouble, a double-viola 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 (HLN). Rose holds degrees in performance from the Juilliard School and the Northwest German Music Academy in Detmold, a bachelor’s degree with honors in English and American history from Harvard University. Her teachers have included Heidi Castelman, Nobuko Imai, Marcus Thompson, and Karen Tuttle. She is on the instrumental faculties at UC Davis and UC Berkeley.

Laurie San Martin (Festival Co-Organizer) is a composer, teacher, and an occasional clarinetist and conductor. She teaches music theory and composition at UC Davis and was co-director of the Empyrean Ensemble from 2001 to 2009. Laurie grew up in Berkeley in a musical household, and studied violin, clarinet and piano. She attended UC Davis, UC Berkeley, and Brandeis University where she studied composition, clarinet, and conducting under Luis Raez, Ross Bauer, Martin Boykan, Eric Chasalow, Jung-Ho Pak, Deborah Pittman, David Rakowski, David Schneider, Olly Wilson and Yehudi Wyner. She holds a Ph.D. from Brandeis in theory and composition.

She writes concert music for chamber ensemble and orchestra and incidental music for theater, dance, and video. This spring, gayageum virtuoso Yi Ji-Young and the Lydian String Quartet will premiere a new work at the Pacific Rim Festival in Boston, Santa Cruz, and Korea, and she will have first performances in New York by Sequitur and the Washington Square Contemporary Music Society. Her music has been performed by Speculum Musicae, eighth blackbird, EARPLAY, the Warebrook Contemporary Music Festival, the Left Coast Chamber Ensemble, and the San Francisco Contemporary Music Players. She has received awards from the League of Composers-ISCM, the International Alliance for Women in Music, the Margaret Blackwell Memorial Prize in Composition, the American Academy of Arts and Letters, and the ASCAP Morton Gould Young Composers Awards. As a composition fellow, she has attended the MacDowell Colony, Yaddo, Atlantic Center for the Arts, Norfolk Contemporary Chamber Music Festival, and the Composers Conference at Wellesley College. Her music can be found on the Left Coast Chamber Ensemble’s “San Francisco Premiers” CD (2005). Her piano tango is included on a forthcoming CD performed by Amy Briggs.

Ramteen Sazegari (Festival Composition Fellow) is a composer currently residing in Chicago, Illinois. He earned his undergraduate degree in music composition and English literature at UC Davis, where his primary composition teacher was Kurt Rohde. He also studied composition with Yu-Hui Chang, Andrew Frank, and Sam Nichols. His music has been performed at student composer concerts while he was an undergraduate, and he had a piece premiered by the UC Davis Symphony Orchestra a year after his graduation. He was awarded the 2006–07 Olga Brose Valente Memorial Prize for Excellence in Music Composition and was a finalist in the 2010 DuöSolo Emerging Composer Competition. He earned his master’s degree in music composition from Illinois State University, where his primary
composition teachers were Martha Horst and Carl Schimmel. As a graduate student, his music was performed at a number of concerts while he taught courses in music to undergraduate students.

UC Davis Distinguished Professor of Psychology Dean Keith Simonton (Ph.D., Harvard University, 1975) has published more than 400 publications concerning genius, creativity, leadership, and talent. His books include Genius, Creativity, and Leadership (Harvard UP, 1984), Psychology, Science, and History (Yale UP, 1990), Greatness (Guilford, 1994), Origins of Genius (Oxford UP, 1999), Great Psychologists (American Psychological Association, 2002), Creativity in Science (Cambridge UP, 2004), Genius 101 (Springer, 2009), and Great Flicks (Oxford, 2011). Among his honors are the William James Book Award, the Sir Francis Galton Award for Outstanding Contributions to the Study of Creativity, the Rudolf Arnheim Award for Outstanding Contributions to Psychology and the Arts, the George A. Miller Outstanding Article Award, the Theoretical Innovation Prize in Personality and Social Psychology, the President’s Award from the National Association for Gifted Children, two Mensa Awards for Excellence in Research, and the Robert S. Daniel Award for Four-Year College/University Teaching. In 1985 he became President of the Society for Aesthetics, Creativity, and the Arts, in 2000 President of the International Association for Empirical Aesthetics, and is currently President-Elect of the Society for General Psychology (Division 1, American Psychological Association). Simonton received the 1994 UC Davis Prize for Teaching and Scholarly Achievement.

Ching-Yi Wang is a doctoral candidate in theory and composition at UC Davis. She began her music training in piano at the age of five and started taking composition lessons at twelve. She earned a bachelor and master of fine arts degrees in theory and composition from Taipei National University of the Arts in Taiwan (TNUA) and is currently studying composition with Mika Pelo and has studied with Pablo Ortiz, Ross Pela, and Kurt Rohde. Her music composition “Yu Lin Ling” was awarded the Tune in Taiwan in 2002. Ms. Wang has taught at Tainan National University of the Arts and is a teaching assistant at UC Davis. This spring a new work will be premiered at the Pacific Rim Festival in Boston, Santa Cruz, and Korea. Her music can be found on the Taiwan Composer League’s “Taiwan Contemporary Composers I: Chamber Music” CD, released in 2007.

 Gregg Wramage (Festival Composition Fellow) was recently awarded a commission from the Barlow Endowment to compose a new chamber concerto for the violist Brett Deubner. His orchestral work, La Tristesse Durera, received both the 2007 Copland House Sylvia Goldstein Award and the 2008 international EAMA Prize—a $10,000 award. Millennium Symphony’s recording of La Tristesse Durera was released in 2008, on the first volume of ERM Media’s Made in the Americas CD Series.

North/South Consonance Chamber Orchestra premiered Wramage’s first symphony in New York in 2008, and his music has also been performed by performed by Aspen Sinfonia, eighth blackbird, Collage New Music, New Jersey Symphony, Cabrillo Festival Orchestra, Friends and Enemies of New Music, American Composers Orchestra, Minnesota Orchestra, American Opera Projects, Third Millennium Ensemble, and pianists Bruce Levingston (Lincoln Center) and Carine Gultner (Weill Recital Hall and in Paris). He has been a fellow at Yaddo, Copland House, the Wurlitzer Foundation, the MacDowell Colony, Virginia Center for the Creative Arts, and Atlantic Center for the Arts; he has received the NMYE Josef Alexander Award, the Delius Festival Award, the Starer Prize, the Katz Composition Prize, the Druckman Prize, and a New Jersey State Arts Council Individual Artist Grant. His music has been recorded on Capstone Records and published by Southern Music.

Eric Zivian, pianist and composer, is a graduate of the Curtis Institute, the Juilliard School, and Yale School of Music. He studied composition with Ned Rorem, Jacob Druckman, and Martin Bresnick, and piano with Gary Graffman and Peter Serkin. Zivian has performed new music with Alternate Currents, Earplay, and the Empyrean Ensemble, and Beethoven and Mozart with the Santa Rosa Symphony and the Toronto Symphony. He is a member of the Zivian-Tomkins Duo. He attended the Tanglewood Center as both a performer and composer. Zivian is also a frequent guest artist on the San Francisco Conservatory’s faculty chamber music series.
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