UCDAVIS  DEPARTMENT OF MUSIC PRESENTS THE

The 51% MAJORITY: MODERN WORKS by FEMALE COMPOSERS

8 pm, Sunday, 13 April 2008
Studio Theatre, Mondavi Center

7 pm, “Demystifying the Music,”
a pre-concert talk with
Assistant Professor
Sandra Graham

Performers
Terrie Baune, violin
Tod Brody, flute
Chris Froh, percussion
Peter Josheff, clarinet
Thalia Moore, cello
David Moschler, conductor
Michael Seth Orland, piano

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Department of Music presents the

EMPYREAN ENSEMBLE

Directors
Kurt Rohde
Laurie San Martin

Core Players
Terrie Baune, violin
Tod Brody, flute
Chris Froh, percussion
Peter Josheff, clarinet
Thalia Moore, cello

Guest Artists
David Moschler, conductor
Michael Orland, piano

Pre-Concert Speaker
Sandra Graham

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EMPYREAN ENSEMBLE

Through compelling performances and diverse programming, Empyrean Ensemble offers audiences an opportunity to hear original works by emerging and established composers alike. It has premiered over 200 works and performed throughout California, including appearances at many prominent music festivals and concert series. Empyrean has two full-length CDs released under the Centaur and Arabesque labels and has been the featured ensemble on others. Founded in 1988 by composer Ross Bauer as the ensemble-in-residence at UC Davis, Empyrean Ensemble now consists of a core of some of California’s finest musicians with extensive experience in the field of contemporary music.
PROGRAM

The 51% Majority: Modern Works by Female Composers

The Memory Palace (2006) for clarinet, cello, and piano
(world premiere)
Peter Josheff, clarinet; Thalia Moore, cello; Michael Orland, piano
Ann Callaway

Piano Etudes (1992)
Scalen
Unsuk Chin

Piano Etudes (1996–2005) for solo piano
Twitter-Machines (homage to David Rakowski)
Michael Orland, piano
Augusta Read Thomas

Several Concertos (1980) for flute, cello, and piano
Concerto for Violoncello
Concerto for Pianoforte
Concerto for Piccolo
Tod Brody, flute; Thalia Moore, cello; Michael Orland, piano
Dave Moschler, conductor
Judith Weir

Intermission

Circus Maximus (2000)
Frantic
Waltz-like, plain, slow
Driving
Terrie Baune, violin; Thalia Moore, cello; Michael Orland, piano
Laurie San Martin

Sounds of the Forest (1978) for flute and piano
Allegro Rustico
Sounds of the Forest
Tod Brody, flute; Michael Orland, piano
Sofia Gubaidulina

Binge Delirium (2007) for solo percussion
Chris Froh, percussion
Yu-Hui Chang

This concert is co-sponsored by the UC Davis Consortium for Women and Research and is also funded in part by Meet the Composer and the UC Davis Committee on Research.
ABOUT THE CONCERT

We live in a time where the pressure to be commercially viable is an important consideration for any performing arts organization. The last 25 years have seen an explosion of programs created around specific themes. This has many advantages—from aiding the publicist as they manage to properly advertise the event, to giving the audience cues and points of reference as they create a context for experiencing a concert filled with the otherwise highly unfamiliar. Thematic programs can also point out, in many ways, that the concept of having a theme falls short of the actual message delivered by the art being presented. There is no doubt that each individual artist has the potential of presenting their message as only they can: Does the artist’s sex, creed, nationality, sexuality contribute to this potential? These are questions that no one can answer fully—in fact, it would be exasperating to try—because, fortunately, the human experience is so complex and integrated with who we are. Nonetheless, we still should ask these questions through our exasperation toward exhilaration. Regarding tonight’s event, one thing that is undisputed is the explosion of accessibility women now have to present their art in ways that were not possible in the past. The result is invaluable. The addition to the body of work by those who make up 51% of our population proves that, with art, there are no rules where we used to think there really should be.

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

SAN MARTIN: CIRCUS MAXIMUS

Laurie San Martin is an associate professor in the Department of Music at UC Davis, where she teaches theory and composition and co-directs the Empyrean Ensemble. Her music has been performed in the United States and Italy by such ensembles as Speculum Musicae, eighth blackbird, and the SF Contemporary Music Players. She has received an award from the International Alliance for Women in Music, an ASCAP Morton Gould Young Composer’s Award, the Margaret Blackwell Memorial Prize in Composition, and a Charles Ives Scholarship from the American Academy of Arts and Letters. Her music includes solo, chamber, and orchestral music, and she has collaborated with other artists in multimedia and video.

Circus Maximus was composed from November 1999 through January 2000 for the Left Coast Ensemble, which premiered the piece on January 24, 2000, in the Green Room of the War Memorial in San Francisco. Circus Maximus begins energetically; a steady repeated F-sharp pedal in the cello becomes the background to many energetic and frantic gestures between the piano and the violin. The piano wins this battle, and, becoming carried away, runs off into a climactic passage that leads back to a pseudo-return of the opening. This first movement ends abruptly, evading
the implication of further development. The second movement is slow, sparse, and somewhat quirky. For the most part, the violin is the soloist and the cello the accompanist; the piano’s presence is minimal. While the phrases are long and lyrical, the music has a peculiar feel: the expectations created in the first movement are not pursued. The final movement, marked “driving,” begins and ends with a very fast piano ostinato. The middle section is lyrical and flexible and picks up the string texture heard at the ending of the second movement. This movement in particular was written with pianist/composer Eric Zivian in mind. Zivian is the pianist with the Left Coast Ensemble, and his tremendously powerful and eloquent playing inspired the opening passage of this movement. —LSM

**Chin: Etudes**

*UnsuK Chin* was born in Seoul, studied with György Ligeti in Hamburg, and is now resident in Berlin. Winner of the 2004 Grawemeyer Award for her *Violin Concerto*, her output features both electronic and acoustic scores. Her music is modern in language but lyrical and non-doctrinaire in communicative power. She has an acute ear for instrumentation, orchestral color, and rhythmic imagery. Her work *Acrostic-Wordplay* has been performed by ensembles in Europe, Asia, and North America. Interpreters include the Ensemble InterContemporain, Ensemble Modern, Kronos Quartet, pianist Rolf Hind, violinist Viviane Hagner, and conductors Kent Nagano, Simon Rattle, and George Benjamin. She is currently composer-in-residence with Seoul Philharmonic Orchestra (2006–08) and was recently awarded the Heidelberger Künstlerinnenpreis (2007).

Chin has been composing a number of etudes for solo piano since the late 1990s. A former student of Ligeti, Chin’s *Etudes* offer a similar approach to the genre: Each work focuses on a specific concept that permeates the entire piece, treating this concept in a manner that is relentlessly singular in its focus. In Chin’s *Etudes*, as in Ligeti’s, the title of the etude serves as the description regarding the element that will unfold in the work. For the work on tonight’s performance, Chin uses one of the most immediately recognizable gestures in all music—scalen or scales—and elegantly weaves a thread that gradually combines, distorts, and accumulates in fantastic ways, some predictable, some without a hint of foreshadowing.

**Thomas: Piano Etudes**

*Augusta Read Thomas* is one of the most widely known American composers. She has held numerous prestigious positions, including composer-in-residence with the Chicago Symphony Orchestra, chair of the board of the American Music Center, and professor of music at Northwestern University. Thomas studied with Jacob Druckman at Yale University and with Alan Stout and Bill Karlins at Northwestern University. Her music has been presented worldwide by some of the most well-known conductors and orchestras, including the London, Boston, and Philadelphia symphonies. While she is widely known for her orchestral works, she also has an
extensive array of chamber music.

**Twitter-Machines** was composed in homage to David Rakowski, a world-class composer who has written a large number of stellar piano etudes. **Twitter-Machines** responds to Rakowski’s first etude, **E-Machines**, in which single notes are repeated very quickly. The etude repeats chords of various shapes and sizes as quickly as possible, and these twittering chords are often interrupted by grace-note figures (anywhere from one to nine grace notes), which are played on the beat and which “mess up the pulse,” forcing the pianist to be slightly late for the main notes that follow. As the repeated chords delineate a certain tight bandwidth of pitch, florid arabesques that cover the entire range of the piano are set in relief against those oscillating machinelike harmonies. —ART

**GUBAIDULINA: SOUNDS OF THE FOREST**

Sofia Gubaidulina is, together with Schnittke and Denisov, one of three major Moscow composers of the post-Shostakovich era. Of half-Tatar, half-Slavic extraction, her music strikingly combines the spiritual and the dramatic, with daring and transparently original colors. She is one of the earliest Soviet composers to show a deep interest in religious themes. Her music can at one extreme be improvisatory, such as *Garden of Joys and Sorrows* for flute, viola, and harp, and at the other extreme be strictly organized on ancient mystical principles, such as the orchestral works *Symphony: Stimmen... verstummen* and *Zeitgestalten*. She is particularly interested in setting visionary and prophetic texts by T.S. Eliot, Marina Tsvetaeva, and Gennadi Aigi. Her aural imagination developed through sonic experiments in her film music, and she has been commissioned by the world’s finest performers, including Gidon Kremer, Yuri Bashmet, Mstislav Rostropovich, the Kronos and Arditti quartets, Gennady Rozhdestvensky, and Sir Simon Rattle.

Gubaidulina’s *Sounds of the Forest* is a two-movement work for flute and piano. The eight-minute work is a combination of two separate pieces written at different periods in her life: *Allegro rustico* and *Sounds of the Forest*. The first movement is from her earlier period and focuses on more traditional textural treatments of the two instruments (something akin to the Modernist Russian School), while the second movement uses a rhythmic language that is more personal and identified with Gubaidulina (the mystical sounds of nature and imaginary soundscapes).

**CHANG: BINGE DELIRIUM**

Yu-Hui Chang’s compositions have been performed across continents in the Netherlands, Italy, China, Japan, South Korea, Taiwan, and the U.S. by the Taipei Symphony Orchestra, the National Symphony Orchestra of Taiwan, the Sacramento Philharmonic, the San Francisco Chamber Orchestra, Kalistos Chamber Orchestra, Nieuw Ensemble, Earplay, Left Coast Chamber Ensemble, ADORNO Ensemble, Alea
III, Dinosaur Annex, the Group for Contemporary Music, Alexander String Quartet, Lydian String Quartet, Amy Dissanayake, Marilyn Nonken, and erhu virtuoso Jiebing Chen, among others. A native of Taiwan, she began intensive music training in performance and theory at the age of 6, seriously pursuing composition as a career at the age of 14. She came to the U.S. in 1994 and received her graduate degrees from Brandeis University (Ph.D. and Boston University (M.M.). Now a faculty member at Brandeis, Chang taught at UC Davis between 1999 and 2006 and co-directed the Empyrean Ensemble. Her current projects include commissions from the National Concert Hall of Taiwan, the National Chinese Orchestra, the Ju Percussion Group, the Triple Helix Piano Trio, Left Coast Chamber Ensemble, and violist Lois Martin.

“As any person who ever has had the fortune to be among the audience in percussionist Chris Froh’s performance may attest, the experience is electrifying. To merely describe him as a passionate, virtuosic, and energetic performer with machinelike precision would certainly fall short. His sensibility towards the music is so keen that he may make a normally boring rhythmic pattern bounce to life.

When one day Chris mindlessly suggested that I should write a piece for him, I immediately leapt at the opportunity and held him accountable for this slip. The result is Binge Delirium, a piece written with the intension to showcase his extraordinary musicianship. Though scored for non-pitched percussion instruments only, it is melodic and contrapuntal, and, needless to say, demands a high level of technical skill. I hope Binge Delirium will be an enjoyable piece to play, and at the same time possess a good amount of delicacy and complexity.” —YHC

CALLAWAY: THE MEMORY PALACE

Ann Callaway was born in Washington, D.C., and resides in the San Francisco Bay Area. She studied with Alvin Etler, George Crumb, and Jack Beeson, among others. Her music has been broadcast on both coasts of the U.S., and she is the subject of a documentary produced by Swedish Radio. Honors include a Guggenheim Fellowship, an orchestral commission from the National Endowment for the Arts, and residencies at the MacDowell Colony, Yaddo, and Banff. Her music for orchestra includes a concerto for bass clarinet and a tone poem, Amethyst, premiered in 1997 by the Saint Louis Symphony Orchestra. An excerpt from a new piece, The Work Of Sun, was read by the Berkeley Symphony on its Under Construction series.

“At 6 o’clock on an evening in May several years ago, I happened to be standing on the ramparts of a castle overlooking the Main River and the old town of Wuertzburg. I counted at least 10 church steeples in the town below, and it seemed as if the bells in each of them started ringing on the hour. I had never heard such deep throbbing, booming bells. The evening was beautiful, the air soft, and I felt steeped in the centuries-old atmosphere of the castle. Later, on the flight home, I found myself working on some sort of “musical artifact,” and months later it assumed the shape of
a very long chorale tune, or perhaps a pavane, more suited to something I might have written if I had lived in the 1600s. I used both the pavane and an idealization of the deep throbbing church bells of Wuertzburg as material for a theme and variations for clarinet, cello, and piano. There is an old French tune naming various churches (how that got into my Germanic fantasy, I can’t say) that suited my purposes, as well as some more “literal” chiming made by touching the nodes of strings in the contra-octave range of the piano, while the corresponding keys of those strings are struck. It is this effect that both opens and closes the piece.”

—AC

**WEIR: SEVERAL CONCERTOS**

Judith Weir’s music has achieved considerable popularity with audiences and critics alike. She trained with John Tavener and with Robin Holloway at Cambridge University. Her music is characterized by a distinctive textural clarity and a lucid but idiosyncratic harmonic idiom. Often drawing on sources from medieval history, as well as the traditional stories and music of her native Scotland, she is best known for her operas and theater works, although she has also achieved considerable international renown for her extensive catalogue of orchestral and chamber works. From 1995 to 2000, she was artistic director of the Spitalfields Festival in London. She held the post of Composer in Association for the City of Birmingham Symphony Orchestra from 1995 to 1998. In 1997 she received the Lincoln Center’s Stoeger Prize.

**Several Concertos** consists of three movements, in each of which one instrument assumes the role of soloist, while the other two instruments are laced in the background of the music.

In the first movement, **Concerto for Violoncello**, the cello moves in and out of a fast, high texture set up by the flute and piano. Next comes the **Concerto for Pianoforte**, in which the piano part combines detailed and delicate passagework with the traditional huge virtuoso piano-playing style. The soloist is instructed to execute the considerable number of wide note clusters in the movement by “placing the relevant limbs carefully and ceremoniously on the keys as if in an oriental martial art.” Finally, in **Concerto for Piccolo**, the piccolo is given music of a more relaxed and lyrical character than is normal in Western classical piccolo music. The second half of the movement, in which the piccolo—marked cantabile—is accompanied by tremolando muted cello and dampened piano, was inspired by a recording of Rumanian music for the panpipes.

**Several Concertos**, commissioned by Lontano with funds provided by the Arts Council of Great Britain, was written during 1980 and first performed in Dundee in 1981. It lasts about 15 minutes.
Composer, violist, and Empyrean co-director Kurt Rohde lives in San Francisco. He has received awards from the American Academy of Arts and Letters, the National Endowment for the Arts, and the Rome and Berlin Prizes. He is also artistic director of the Left Coast Chamber Ensemble and teacher of composition and theory at UC Davis.

Terrie Baune, violin, is concertmaster of the North State Symphony, co-concertmaster of the Oakland East Bay Symphony, and a member of San Francisco’s Earplay. Baune is also associate director of the Humboldt Chamber Music Workshop and a faculty member of the Sequoia Chamber Music Workshop, both summer programs at Humboldt State University. Her professional credits include four years as a member of the National Symphony Orchestra of Washington, D.C., and three years in New Zealand, during which time she was a member of the Auckland Philharmonia Orchestra, performed with the New Zealand Symphony Orchestra and the New Zealand Chamber Orchestra in the Wellington International Festival of the Arts, and toured and recorded with the Gabrielli Trio, a string trio that was designated as a Radio New Zealand National Ensemble. In 2001 she and the Women’s Philharmonic gave the world premiere of Chinese Folk Dance Suite for violin and orchestra by Chen Yi, a work commissioned by the Koussevitsky Foundation to be written for Baune and the orchestra.

Tod Brody, flute, has enjoyed a career of great variety. He was a member of the Sacramento Symphony for many years, where he was a frequent soloist on both flute and piccolo. He currently teaches flute and chamber music at UC Davis, where he performs with the Empyrean Ensemble. As a member of Empyrean, Earplay, and the San Francisco Contemporary Music Players, Brody has participated in many world premieres and has been recorded on the CRI, Centaur, Arabesque, New World, Capstone, and Magnon labels. When not performing contemporary music, he often can be found in the orchestras of the San Francisco Opera and 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.

Chris Froh is a San Francisco freelance percussionist specializing in new music written for solo and chamber settings. He began his training as a fellow with the National Symphony Orchestra as a section percussionist. He studied with John Beck at the Eastman School of Music and in Japan with Keiko Abe. He completed his studies and obtained his master’s degree at the University of Michigan, where he studied with Michael Udow and Julie Spencer. Froh is a core member of the San Francisco Contemporary Music Players and new music/improvisation ensemble sfSound Group. As a guest artist, he has performed with a broad array of ensembles, including Alarm
ABOUT THE ARTISTS

Will Sound, Earplay, the Berkeley Contemporary Chamber Players, and Gamelan Sekar Jaya. Festival appearances include the Festival Nuovi Spazi Musicali (Rome), Festival of New American Music, Pacific Rim Festival, Other Minds Festival, and the International Computer Music Conference (ICMC). He continues his close ties to Japan, touring with marimbist Mayumi Hama and as a soloist with Keiko Abe and the Galaxy Percussion Group. Froh teaches percussion at UC Davis.

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

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

David Moschler is very excited to start his first year of study toward a Master of Arts in Conducting at UC Davis. He hails from North Carolina, where he earned bachelor’s degrees in music and physics at UNC Chapel Hill. While an undergraduate, Moschler studied tuba performance and conducting, and stayed very active as music director for many local theater companies.

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