

Ellen Ruth Rose (viola) enjoys a varied career as a soloist, ensemble musician, and teacher. She is a member of Empyrean Ensemble, the new music ensemble in residence at UC Davis; Eco Ensemble, the new music ensemble in residence at UC Berkeley; and Earplay, the San Francisco-based contemporary ensemble for which she has also served as artistic coordinator, fostering programs for one of the Bay Area's leading sextets. She has performed as soloist with the West German Radio Chorus, the San Francisco Contemporary Music Players, the symphony orchestras of UC Davis and Berkeley, at the Ojai Music Festival, and at Monday Evening Concerts in Los Angeles. Prior to moving to California in 1998, she worked extensively throughout Europe with Frankfurt's Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble, appearing at the Cologne Triennial, Berlin Biennial, Salzburg Zeitfluß, Venice Biennial, Budapest Autumn, and Kuhmo (Finland) festivals. Rose holds degrees in viola performance from the Juilliard School and the Northwest German Music Academy in Detmold, Germany, and a B.A. with honors in English and American history and literature from Harvard University. Her viola mentors have included Heidi Castleman, Nobuko Imai, Marcus Thompson, and Karen Tuttle. She teaches at UC Davis and UC Berkeley, and her own students have gone on to masters and doctoral programs in viola performance and orchestral and chamber music positions throughout the country, as well as medical school, veterinary school, music history graduate programs, and other places where good violists enrich the world.

THE 45th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC
PRESENTS

EARPLAY

WEDNESDAY, NOVEMBER 9, 7:00 P.M.

Light, Smoke, and the Siren Glow of Mist (2020) Josiah Tayag Catalan (b. 1989)

Tod Brody, flute
Ellen Ruth Rose, viola

Timepiece for Tim (2017) Libby Larsen (b. 1950)
Blue Piece (2010)

Terrie Baune, violin
Keisuke Nakagoshi, piano

Fray* (2016) Laurie San Martin (b. 1968)
I. Freely
II. Dark, Stubborn
III. Lyrical, Ponderous

Terrie Baune, violin
Ellen Ruth Rose, viola
Michael Graham, cello

Intermission

Nadiya (2016)

Reena Esmail (b. 1983)

Tod Brody, flute
Ellen Ruth Rose, viola

Homeland (2018)

Allison Loggins-Hull (b. 1982)

Tod Brody, flute

Second Survival (2009/2016)

Linda Bouchard (b. 1957)

Tod Brody, alto flute
Peter Josheff, bass clarinet
Terrie Baune, violin
Ellen Ruth Rose, viola
Michael Graham, cello
Keisuke Nakagoshi, piano
Mary Chun, conductor

* *Earplay commission*

Michael Graham (cello) studied at the Eastman School of Music and Yale University, where he was a founding member of that institution's first secret chamber music society, Skull and Bows. His playing has been hailed by the *San Francisco Classical Voice* for its "almost painfully pretty...expressive richness." and by the *San Jose Mercury News* as "super-good." Mr. Graham has toured and recorded with artists from Nadja Salerno-Sonnenberg to John Densmore of The Doors, including performances with Yo-Yo Ma, Joan Baez, John Williams, Rita Moreno, Isaac Hayes, and Weird Al Yankovic. He has appeared on ABC's *Regis and Kelley* and NBC's *Late Night with Jimmy Fallon*, and can be heard on Van Morrison's album "Astral Weeks Live from Hollywood Bowl." Mr. Graham performs actively as a member of the Oakland Symphony, the funk chamber music collective Vitamin Em, and Taiwan's acclaimed Ben Feng Music Studio. He teaches cello at Mills College in Oakland.

Peter Josheff (clarinet), composer and clarinetist, has been on the front lines of the northern California new music scene for more than thirty years. Based in the San Francisco Bay Area, Peter is a co-founder of Earplay and of Sonic Harvest. He is a member of the San Francisco Contemporary Music Players, the Empyrean Ensemble (at UC Davis), the Eco Ensemble (at UC Berkeley), and the San Francisco Chamber Orchestra. He performs frequently with Opera Parallèle and West Edge Opera, and is Instructor of Clarinet at the University of California, Berkeley.

Peter's music has been performed by many ensembles and individual performers: the Farallon Quintet, Earplay, Sonic Harvest, the Empyrean Ensemble, Dan Flanagan (violin), Rufus Olivier (bassoon), Haruka Fujii (percussion), Brenda Tom Vahur (piano), and many others. In 2016 the San Francisco Chamber Orchestra commissioned and premiered his song cycle *The Dream Mechanic*. His work of the past two pandemic years includes: *Dream Rose #1* (2021) for percussion ensemble; *Same Old Sadness* (2020) for violin; *Home Brew* (2020) for marimba; *On the Way to the Day* (2020) for cello; *Dewy not, Dewy got* (2020) for bassoon; and *Rag Wrung Dry* (2019) for spoken voice and piano; as well as a bunch of new songs.

In his spare time Peter is an amateur guitarist/singer/songwriter.

Keisuke Nakagoshi (piano) has received training from Emanuel Ax, Gilbert Kalish, Menahem Pressler, and Paul Hersh, and he has performed concert stages across the United States including the Kennedy Center, Carnegie Hall, and Hollywood Bowl. In 2014, he made a solo debut with San Francisco Symphony on Ingvar Lidholm's *Poesis* with Herbert Blomstedt conducting. Keisuke and Swiss pianist Eva-Maria Zimmermann formed a piano duet, ZOFO, and their first CD was nominated for Grammy Award for best chamber music/small ensemble in 2013. Aside from ZOFO, Mr. Nakagoshi is a pianist in residence at the San Francisco Conservatory of Music, and also he serves as pianist in the production team for Opera Parallèle.

TONIGHT'S PERFORMERS

Earplay, the San Francisco-based contemporary chamber ensemble, nurtures new chamber music by linking audiences, performers, and composers through concerts, commissions, and recordings. Founded in 1985 by a consortium of composers and musicians, Earplay has performed over 600 works by more than 350 composers in its 36-year history, including 158 world premieres and 93 new works commissioned by the ensemble.

Earplay concerts feature the Earplayers, a group of artists whose lyrical and ferocious style provides eloquent, vivid performances of today's finest chamber music. Within Earplay collaborations, composers and musicians freely experiment with musical structure, rhythm, and sounds, challenging the audience to broaden its concept of music with new emotional and auditory experiences. Earplay sponsors the annual Donald Aird Composers Competition, open to composers of any nationality and any age, and performs the winning piece on one of its main stage concerts in San Francisco.

Earplay also presents a new video monthly on the Earplay YouTube channel and posts audio and video recordings of many past performances on its website. For more information about Earplay's history and current projects, please visit earplay.org.

Terrie Baune (violin) is concertmaster of the Eureka Symphony and the North State Symphony, and co-concertmaster of the Oakland Symphony. She is a member of the professional new-music ensemble Earplay, Music Director of the TBAM Festival in Trinidad, CA, and the Director of the Humboldt Chamber Music Workshop.

Terrie's professional credits include four years as a member of the National Symphony of Washington, DC, and two years as a member of the Auckland Philharmonia of New Zealand, where she also performed with the Gabrielli Trio, a New Zealand National Ensemble. She has held concertmaster positions with the Fresno Philharmonic, the Santa Cruz County Symphony, and the Rohnert Park Symphony, and has performed as concertmaster with many other orchestras including the Kalamazoo Symphony Orchestra, El Paso Opera, the Santa Rosa Symphony, and the Vallejo Symphony.

For over twenty years Terrie was concertmaster of The Women's Philharmonic, during which time she participated in over a hundred premieres; made several recordings, including one as soloist in the Maddalena Lombardini Violin Concerto #5; and performed as soloist in the world premiere of Chen Yi's *Chinese Folk Dance Suite* for Violin and Orchestra, a piece commissioned by the Koussevitzky Foundation and written for her and the WP. Well known for her work with living composers, Terrie has had solo pieces written for her by Libby Larsen, Pablo Ortiz, Richard Festinger, Ross Bauer, and many other composers.

Terrie graduated from the Oberlin Conservatory of Music with a Bachelor of Music degree, having won the Oberlin Concerto Competition and Grand Prize at the Fischhoff Chamber Music Competition. She attended summer programs in Taos, New Mexico, and received a full fellowship to the Aspen Festival. She has taught violin, viola, and chamber music as well as string pedagogy at Stanislaus State University and Sonoma State University, and does private teaching and chamber music coaching in Northern California.

Tod Brody (flute) has been Earplay's flutist since 1996. He serves in a similar capacity with Northern California new music groups Eco Ensemble, San Francisco Contemporary Music Players, and Empyrean Ensemble, and has enjoyed an extensive career that has included performances of numerous world premieres and many recordings. He is also principal flutist of the San Francisco Chamber Orchestra, the Sacramento Opera, and the California Musical Theater, and makes frequent appearances with the San Francisco Opera and San Francisco Ballet orchestras, and in other chamber and orchestral settings throughout the San Francisco Bay Area.

In addition to his career as a performer, Tod has, for many years, served in leadership positions with music organizations. He has served as Executive Director of the San Francisco Bay Area Chapter of the American Composers Forum, and as the first Executive Director of the contemporary opera company Opera Parallèle. Since 2016, he has been Executive Director of the Marin Symphony.

A fierce advocate of new work, **Mary Chun** (conductor) has worked with many composers such as John Adams, Olivier Messiaen, Libby Larsen, William Kraft, and Tan Dun. At the invitation of composer John Adams, she conducted the Finnish chamber orchestra *Avanti!* in the Paris, Hamburg, and Montreal premiere performances of his chamber opera *I Was Looking at the Ceiling and Then I Saw the Sky* to critical acclaim. Passionate about new lyric collaborations, she has music-directed a number of world premieres, including Libby Larsen's opera, *Every Man Jack*; Mexican-American composer Guillermo Galindo's *Decreation/Fight Cherries*, a multi-media experimental portrait of the brief life of the brilliant French philosopher Simone Weil; Carla Lucero's *Wuomos*, the tragic true tale of the notorious female serial killer; and Joseph Graves's and Mort Garson's *Revoco*. Mary was the Resident Music Director of Cinnabar Theater from 2011–2020 and is the Music Director for SEVENAGES Investment Company, a Beijing/Shanghai-based production company that produces blockbuster Broadway musicals in Mandarin translation. She has worked extensively with West Edge Opera, where she conducted Thomas Ades's controversial opera *Powder Her Face* to international critical acclaim. Other conducting engagements include opera tours with the Košice Opera throughout Germany, Switzerland, and Austria, in addition to concerts in Belgium and the Czech Republic.