



earplay new
chamber
music

Earplay presents

The Poetry of Physics

February 5, 2024
Old First Church

WELCOME!

Thank you for joining Earplay tonight at Old First Church! We are thrilled to present to you, our dedicated supporters, an adventurous program featuring the finest in new chamber music. You heard it here first!

Tonight's concert opens with the luminous textures of Kaija Saariaho's piano trio *Light and Energy*. Next is the world premiere of Miguel Chuaqui's *Ad Hoc*, an Earplay commission dedicated to the memory of Andrew Imbrie. Suzanne Sorkin's highly charged *String Trio in Two Movements* is a West Coast premiere.

After intermission, Inés Thiebaut's *pant rhei* is a flowing dialog between piano and electronic sounds, inspired by Heraclitus. Finally, Yotam Haber's *Estro Poetico—armonico II*, a delicate and poetic reimagining of an 18th Century psalm setting, receives its West Coast premiere.

Please join the composers, players, and Earplay board members at a reception downstairs after the concert.

Earplay looks forward to seeing you again on March 18th and May 20th for our next concerts at Old First. And please visit our website **earplay.org** and our YouTube channel for the latest Earplay news. Thanks again for making our performances of the finest chamber music of our time possible through your loyal support.

— Earplay Board of Directors



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Cover: Stephen Ness

Monday, February 5, 2024 at 7:30 p.m.
Old First Church, San Francisco

Earplay presents
The Poetry of Physics

EARPLAYERS

Terrie Baune, violin
Tod Brody, flutes
Mary Chun, conductor
Peter Josheff, clarinets
Thalia Moore, cello
Ellen Ruth Rose, viola
Brenda Tom, piano

GUEST ARTISTS

Matt Ingalls, clarinets
Keisuke Nakagoshi, piano

Pre-concert conversation at 6:45 PM:

Bruce Bennett, moderator
with composers
Miguel Chuaqui,
Suzanne Sorkin,
and **Inés Thiebaut**

Vaccination is encouraged and masks are encouraged in Old First Church. Please power down your cellphone before the performance. No photography, videography, or sound recording is permitted. Programs are subject to change without notice.

Earplay's season is made possible through generous funding from California Nonprofit Performing Arts, San Francisco Grants for the Arts, and generous donors like you.

PROGRAM

KAIJA SAARIAHO

Light and Matter (2014)

Terrie Baune

Thalia Moore

Keisuke Nakagoshi

MIGUEL CHUAQUI

Ad Hoc (2023)

World premiere / Earplay commission

Matt Ingalls

Ellen Ruth Rose

SUZANNE SORKIN

String Trio in Two Movements
(2004)

West coast premiere

Terrie Baune

Ellen Ruth Rose

Thalia Moore

INTERMISSION

INÉS THIEBAUT

panta rhei (2022)

Keisuke Nakagoshi

YOTAM HABER

Estro Poetico—armonico II (2014)

West coast premiere

Tod Brody

Matt Ingalls

Terrie Baune

Thalia Moore

Keisuke Nakagoshi

PROGRAM NOTES

Light and Matter (2014) by **Kaija Saariaho**

for violin, cello, and piano

I have written many trios for different combinations, but have been hesitant to compose for a traditional piano trio, maybe because of its long and weighty tradition.

When I finally decided to approach this instrumentation, my first musical ideas were of light and rapid nature, and I started to imagine a one movement perpetual motion piece. During the composition, I developed the form into three continuous sections, including more varied tempi and textures. The starting point for the music is light kinetic energy, which is then developed into more dramatic gestures and rapid exchanges among the three instruments. The piece advances in spinning motion, moving from the original luminous fabric into more thematic patterns or towards the inertia of slow choral textures, before returning into the original weightlessness and starting a new flickering spin. As a result, we hear three musical elements — kinetic texture, thematic motives and slowly moving choral material — in constantly changing combinations and orchestrations.

I wrote this piece in New York, while watching from my window the changing light and colors of Morningside Park. Besides providing me with the name for the piece, perhaps that continuous transformation of light on the glinting leaves and the immobile trunks of the solid trees became the inspiration for the musical materials in this piece.

Light and Matter was commissioned by the Aeolian Chamber Players, the Library of Congress, Britten Sinfonia, and Norrbotten NEO.

— K. S.



Kaija Saariaho (1952-2023) is not only among the most important Finnish composers of her time, but must be ranked as one of the leading composers of the late twentieth and early twenty first centuries.

In 1976, she began composition studies at the Sibelius Academy with Paavo Heininen. She obtained a degree in composition from the academy in 1980, but continued studies there for

another year. Afterward, she enrolled at the Musikhochschule in Freiburg, Germany, to study with British composer Brian Ferneyhough and Germany's Klaus Huber.

In the mid-1980s, Saariaho's works began garnering much attention and she received many prestigious awards, such as the Kranichsteiner Prize in 1986, the Prix Italia in 1988, and the following year the Ars Electronica for her works *Stilleben* (1987-1988) and *Io* (1986-1987). She also attracted several impressive commissions, including one from the Lincoln Center, which resulted in the chamber work *Nymphea* (1987), which was premiered by the Kronos Quartet. By the early 1990s, her music was beginning to appear with greater frequency on the concert stage and with some regularity on record labels. Saariaho had become one of the few composers to write in a modern, though not particularly dissonant, style who has achieved a good measure of popularity.

— excerpted from Robert Cummings



Ad Hoc (2023) by **Miguel Chuaqui**
for clarinet and viola
World premiere / Earplay commission

Ad Hoc is dedicated to my teacher Andrew Imbrie, and it takes its title from something I remember him saying in lessons whenever my composition processes seemed to become too methodical and constrained: "I sure hope that whatever system you're using, you're using it on an 'ad hoc' basis, Miguel"--because, when it came to writing music, Mr. Imbrie was all about freedom and letting oneself be unencumbered by dogma. He rarely showed an interest in the question of how a student came up with material or where a student's "itches came from," no matter how cleverly derived the student might have thought they were. Almost all of his advice in composition lessons was indeed ad hoc, "in the moment," focused on what was on the page and on how the passage sounded in the context of what came before it and after it. So, in this piece the clarinet--the teacher--begins by patiently "listening" to the viola, which seems to be "stuck," and very gently coaxing it towards freer and more expressive musical gestures, like the wonderful teacher Mr. Imbrie was.

— M. C.





Miguel Chuaqui was born in Berkeley, California, and grew up in Santiago, Chile. He studied piano at the Escuela Moderna de Música and the Pontificia Universidad Católica de Chile. He completed his undergraduate studies at the University of California at Berkeley, studied electroacoustic music at CNMAT (Center for New Music and Audio Technologies), and went on to complete a Ph.D. in Composition with

composer Andrew Imbrie. His music, which includes orchestral, chamber, vocal, and electroacoustic works, has been performed in venues in the U.S. and abroad by ensembles such as Speculum Musicae, Parnassus, Earplay, Left Coast Ensemble, Empyrean Ensemble, Octagon, New York's Riverside Symphony, New York Virtuoso Singers, Colorado Chamber Players, Canyonlands Ensemble, Ulysses String Quartet, Abramyan String Quartet, NOVA Chamber Music, Ensemble Bartok Chile, SEAMUS (Society for Electro-Acoustic Music in the U.S.), and NYCEMF (New York City Electroacoustic Music Festival).

Chuaqui has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Parma Recordings, Centaur Records, New World Records, and Albany Records, as well as on all online platforms. His research interests include collaborations with colleagues in areas as diverse as Modern Dance and the School of Medicine (interactive software development for therapeutic musical applications).

Miguel Chuaqui served as the Director of the School of Music at the University of Utah from 2015 to 2022. Prior to this appointment, he served as Interim Director, and as the head of the Composition Area.



String Trio in Two Movements (2004) by **Suzanne Sorkin**
for violin, viola, and cello
West Coast premiere

The two movements are bound together by a strident violin melody that is gradually revealed over the course of the work. Each time a fragment of the violin melody emerges, it is placed in a different timbral context. In this way, timbre is used as both a variation procedure and a structural device. The entire melody sings forth at the end of the second movement.

— S. S.



Suzanne Sorkin is active as a composer and educator. She has received awards and commissions from the Fromm Music Foundation at Harvard University, Chamber Music America, Chamber Music Quad Cities, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter)induction, American Composers Forum, ASCAP, Meet the Composer, and

others. Her compositions have been performed in a number of festivals and concerts, including Piano Spheres, Washington Square Contemporary Music Society, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including Melomanie, Mannes Trio, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. Residencies awarded to her include Millay Colony for the Arts, Virginia Center for the Creative Arts, Ragdale Foundation, Artists' Enclave at I-Park, ART342, Brush Creek Foundation for the Arts, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. She received her Ph.D. in music composition from the University of Chicago through the support of a four-year Century Fellowship in the Humanities. Her principal composition teachers have included Shulamit Ran, Marta Ptaszynska, John Eaton, and Justin Dello Joio.

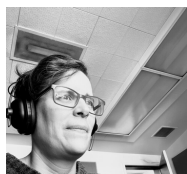
Suzanne Sorkin has taught composition, music theory, and music history at Vassar College. She is currently an Associate Professor of Music at Saint Joseph's University in Philadelphia, where she teaches composition and music theory, and holds the Dirk Warren '50 Sesquicentennial Faculty Chair (Humanities and Performing Arts).



panta rhei (2022) by **Inés Thiebaut**
for piano and electronics

One of my favorite Pre-Socratic philosophers Heraclitus loved to write and think about the concept of flow (*rheî*), the stream of things. He is the one that talked about not being able to step on the same river twice, and that nothing ever just is, it is always becoming. This piece is always becoming. It is cyclical, yet different every time. It is also a reflection on the symbiosis of the piano and the electronics, how they both need each other throughout, starting and finishing each other's gestures and colors. At the very end, when the electronics give out, the piano doesn't know how to continue, and the flow stops. These interacting and dependent streams were intentional attempts to honor Charles Ives, as is my metaphor of nature. I've always experienced his music in the transcendental way intended, with added touches of humor I hope to have honored in this piece as well. I want to take the opportunity here to deeply thank Jason Hardink for sharing his incredible talent with me, I can't think anyone better than him to bring this music to life.

— I. T.



Inés Thiebaut (b.1979) was born and raised in Madrid, Spain. She spent several summers of her youth making music in the woods of Traverse City, MI, a deeply formative and personal experience that facilitated her move to the US in her early 20s. Inés has lived in Boston MA, Brooklyn NY, Salt Lake City UT, and currently in the East Bay of San Francisco, where she is an Assistant Professor of Music at California State University East Bay. Her music has been influenced by her interest in Greek philosophy, postmodernism, new complexity and the timbres of early analog synthesis.

Her chamber music has been performed in the USA by, among others, the MIVOS Quartet, TRANSIT New Music, Ensemble MISE-EN, and The Cadillac Moon Ensemble. Her recent works for the concert hall include a chamber piano concerto for the NOVA Chamber Music Series, a piano and electronics piece [both premiered at the hands of pianist Jason Hardink, the latter as part of his Concord/Revisited project], and a piano, violin, cello and electronics work for the Greek Galan Trio (to be premiered in Spring 2024).

Her compositional interests also lie beyond the concert hall, as she is always eager to collaborate with other art forms. She has composed music and sound designed for several productions of the Traverse City-based

theater company Parallel45, as well as several short films and dance projects in Spain, Portugal, and the US.

Inés received her Ph.D in composition from the CUNY Graduate Center. Her dissertation is titled *Symmetry and Interval Cycles in the Quartettos of Mario Davidovsky*. She has presented her research on symmetry at SMT, SCI, and MTSMA.

She also holds a Bachelor of Music degree in music theory from the Professional Conservatory of Music Adolfo Salazar (Madrid, Spain), a Composition and Film Scoring Bachelor of Music degree from Berklee College of Music (Boston) and a Master of Arts in Composition from Queens College (New York). While at CUNY she studied with composers Jason Eckardt, Douglas Geers, Jeff Nichols and Hubert Howe, and theorists Joseph Straus, and Poundie Bernstein. During her career, Inés has also studied composition with composers Fabian Panisello and Marcela Rodriguez.

Ines has taught extensively, and has held adjunct positions at the Aaron Copland School of Music (Queens College, CUNY, 2008-2012) and at the John J Cali School of Music (Montclair State University, 2013-2014). Before her move to the East Bay, Inés held a 3-year Visiting Assistant Professor position at the University of Utah.



***Estro Poetico—Armonico II* (2014) by Yotam Haber**

for flute, clarinet, violin, cello, and piano

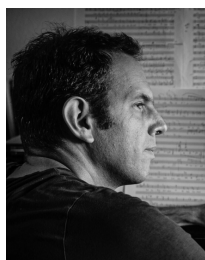
West Coast premiere

Estro Poetico-Armonico II takes as its launching point the fifty psalm settings, *Estro Poetico-Armonico* (1724), by Benedetto Marcello, a contemporary of Bach, who paraphrased or elaborated on the liturgical music of the Venetian Jewish tradition. I came across his music when I was living in Rome, working on *Death will come and she shall have your eyes* (2008) for string orchestra, mezzo-soprano, and archival recordings of Italian cantors from the 1940s-1960s. I was inspired by the Jewish communities of Rome and Venice that were segregated for many generations since their initial arrival in Italy after the destruction of the second temple in Jerusalem. Without any real musicological substantiation, not really requiring one, I imagined that one generation passed on to another these ancient musical traditions, and through a kind of telephone-game-evolution, the music lost or gained its essence on each transference. When I came across the first edition of Marcello's psalms, I read his introduction with great astonishment and pleasure: he too, spoke of an

imagined musical filament connecting the music sung in the Venetian synagogue of his day with “an ancient music passed down from Mount Sinai”. The theory, of course, can’t be proven, nor should it be, in order to appreciate the beauty and brilliant inventiveness of his cantatas. EPA2 is my re-imagining/re-hearing/re-creating, as the telephone game continues, generation after generation.

This work was commissioned by the Fromm Music Foundation.

— Y. H.



His music hailed by *New Yorker* critic Alex Ross as "deeply haunting," by the *Los Angeles Times* as one of five classical musicians "2014 Faces To Watch," and chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestra's Project 440, **Yotam Haber** was born in Holland and grew up in Israel, Nigeria, and Milwaukee. He is the recipient of a Chamber Music America Commission, the Benjamin

Danks Award from the American Academy of Arts, a Fromm Music Foundation commission, a NYFA award, the Rome Prize, and a John Simon Guggenheim Memorial Foundation Fellowship.

Haber's first monographic album of chamber music, *Torus*, was hailed by New York's WQXR as "a snapshot of a soul in flux – moving from life to the afterlife, from Israel to New Orleans – a composer looking for a sound and finding something powerful along the way." A new portrait album will be released in 2023 on Sideband Records featuring Talea Ensemble, Don-Paul Kahl, the American Wild Ensemble, and vocalist Taylor Ward.

Current projects include *New Water Music*, an interactive work for the Louisiana Philharmonic and community musicians to be performed from boats and barges along the waterways of New Orleans, and a chamber opera *The Voice Imitator* with librettist Royce Vavrek.

Haber is Associate Professor of Composition at the UMKC Conservatory and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.



EARPLAYERS



In addition to being a member of Earplay, **Terrie Baune** (violin) is co-concertmaster of the Oakland-East Bay Symphony, concertmaster of the North State Symphony, and a former member of the Empyrean Ensemble. Her professional credits include concertmaster positions with the Women's Philharmonic, Fresno Philharmonic, Santa Cruz County Symphony, and Rohnert Park Symphony. A member of the National Symphony Orchestra for four years, she also spent two years as a member of the Auckland Philharmonia Orchestra of New Zealand, where she toured and recorded for Radio New Zealand with the Gabrielli Trio and performed with the New Zealand Symphony Orchestra.



Tod Brody (flutes) 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 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.





“... One cannot resist the charm, energy and *allégresse* that was displayed on the podium by Mary Chun.” — *Le Figaro*, Paris

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, to name a few. 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 *Ceiling/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 *Wuornos*, the tragic true tale of the notorious female serial killer; and Joseph Graves' and Mort Garson's *Revoco*.

Mary was the Resident Music Director of Cinnabar Theater from 2011 to 2020 and is the Music Director for SEVENAGES Investment Company, a Beijing/Shanghai-based production company that produces blockbuster Broadway musicals in Mandarin translation. This season, Mary conducts and records the world premiere of Alice Ping Yee Ho's newest opera, *Chinatown*, with City Opera Vancouver and the world premiere of *By Georges! a day in the life of the Chevalier de St. Georges*, an operetta commissioned in celebration of the 70th anniversary of Lamplighter Music Theater in San Francisco. Later this year she returns to Shanghai to music direct the Mandarin version of *Mozart the Rock Opera*. She will also conduct the world premieres of Nick Benavides' new opera *Dolores* about the life of activist Dolores Huerta, and Carla Lucero's new opera *Touch* with Opera Birmingham, based on the lives of Helen Keller and Anne Sullivan.

Closer to home, she has worked with West Edge Opera, where she conducted Thomas Ades' controversial opera *Powder Her Face* to international critical acclaim. Other conducting engagements include opera tours with the Kosice Opera throughout Germany, Switzerland and Austria in addition to concerts in Belgium and the Czech Republic. She has also been invited to conduct the Hawaii Opera Theater, Lyric Opera of Cleveland, Opera Idaho, Texas Shakespeare Festival, Ballet San Joaquin, West Bay Opera, Pacific Repertory Opera, and the Mendocino Music Festival.





A native of Washington D.C., **Thalia Moore** (cello) began her cello studies with Robert Hofmekler, and after only 5 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 student of Lynn Harrell.

Ms. Moore has been Associate Principal Cellist of the San Francisco Opera Orchestra since 1982 and a member of the San Francisco Ballet Orchestra since 1989. Moore has been a member of the Empyrean ensemble since 1999 and has made recordings with the group of works by Davidovsky, Niederberger, Bauer, and Rakowski. As a member of Earplay, she has participated in numerous recordings and premieres, including the American premiere of Shintaro Imai's *La Lutte Bleue* for cello and electronics.



Ellen Ruth Rose (viola) enjoys a varied career as a soloist, ensemble musician and teacher with a strong interest in the music of our times. In addition to her work as violist and Artistic Coordinator of Earplay, she is a member of Empyrean Ensemble, the flagship new music ensemble in residence at UC Davis and Eco

Ensemble, the professional new music ensemble at UC Berkeley, and also performs often in other projects around the Bay Area and beyond. She has performed as soloist with the West German Radio Chorus, the San Francisco Contemporary Music Players, Santa Cruz New Music Works, the Diablo Symphony, the symphony orchestras of UC Davis and Berkeley, the UC Davis Chorus, at the San Francisco Other Minds and Ojai Music festivals, and at Monday Evening Concerts in Los Angeles. In the 1990s, 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, Brussels Ars Nova, Venice Biennial, Budapest Autumn and Kuhmo festivals.

Rose holds an M.Mus. in viola performance from the Juilliard School, an artist diploma from the Northwest German Music Academy in Detmold, Germany and a B.A. with honors in English and American history and literature from Harvard University. She is on the instrumental faculty at UC Berkeley and UC Davis and has taught at the University of the Pacific, the Humboldt Chamber Music Workshop and the Sequoia Chamber Music Workshop. Her own viola teachers have included Heidi Castleman, Nobuko Imai, Marcus Thompson, and Karen Tuttle.



GUEST ARTISTS



Reviled for his "shapeless sonic tinkering" by the *Los Angeles Times*, Oakland musician **Matt Ingalls** is a composer, clarinetist, concert producer, and computer music programmer. Often incorporating elements of improvisation, his music is heavily influenced by his long involvement in computer music. His composerly solo improvisations explore extended clarinet techniques that interact with the acoustic space, often as combination tones. Matt is the founder and co-director of sfSound, a new music series, ensemble, and internet radio station devoted to new ideas and traditions of experimental music, performance art, live electronic music, Bay Area composition, and the various facets of contemporary improvisation.



Keisuke Nakagoshi began his piano studies at the age of ten, arriving in the United States from Japan at the age of 18. Mr. Nakagoshi earned his Bachelors degree in Composition and Masters degree in Chamber Music from the San Francisco Conservatory of Music, where he studied composition with David Conte and piano with Paul Hersh. Graduating as the recipient of multiple top awards, Keisuke was selected to represent the SFCM for the Kennedy Center's Conservatory Project, a program featuring the most promising young musicians from major conservatories across the United States.

Mr. Nakagoshi has performed to acclaim on prestigious concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Symphony Hall in San Francisco. He has received training from some of the most celebrated musicians of our time—Emanuel Ax, Gilbert Kalish, Menahem Pressler, Robert Mann, Paul Hersh, David Zinman—and enjoys collaborating with other accomplished musicians such as Lucy Shelton, Ian Swensen, Jodi Levitz, Robin Sutherland, Lev Polyakin, Axel Strauss, Mark Kosower, Gary Schocker and also conductors such as Alasdair Neale, George Daugherty, Nicole Paiement, Michael Tilson Thomas and Herbert Blomstedt. In 2014, he made a solo debut with San Francisco Symphony on Ingvar Lidholm's *Poesis* with Herbert Blomstedt conducting.

In 2009, Keisuke and Swiss pianist Eva-Maria Zimmermann formed ZOFO, a piano duet team commissioning and performing music for piano four hands and their first CD was nominated for Grammy award for best chamber music/small ensemble in 2013. Mr. Nakagoshi is currently Pianist-in-Residence at the San Francisco Conservatory of Music, and he serves as pianist in the production team for Opera Parallèle.



STAFF

With over 30 years of administration experience, **Lori Zook** (Executive Director) has worked with non-profit arts organizations since 1991, and has held management level positions – with an emphasis on fundraising – since 1998. As a Development Manager at Quinn Associates, a firm serving small to mid-sized non-profit organizations throughout the Bay Area, she assisted multiple clients with grant writing, grants management, prospect research, and strategic planning. She raised millions of dollars for her clients, which included presenters, music ensembles, dance companies, arts education providers, and complex public-private partnership organizations. She served as the executive director of Oakland Opera Theater from 1998-2005. She co-founded the company's Oakland Metro venue in 2001. Lori served on the City of Oakland's Cultural Affairs Commission and was Acting Chair of that body. Under her leadership, the commission became participants in the Oakland Partnership and the East Bay Cultural Corridor project, the latter involving a four-city partnership to develop marketing strategies. She has served on arts funding panels for the City of Oakland and the Arts Council of Silicon Valley, and has been involved in several arts initiatives, including ArtVote, Spokes of a Hub, and the Illuminated Corridor.



AIRD COMPETITION



Earplay's annual Donald Aird Composers Competition prize, first awarded in 2001, is open to composers of any nationality and any age. The competition honors the late composer / conductor / Earplay board member Donald Aird, an ardent supporter of the creation and performance of new music. Earplay performs the prizewinning piece and presents a cash prize of \$1,000 to the winning composer.

The 2023 Aird competition drew entries from 32 countries and 27 states. Earplay will perform the 2023 prizewinner *Flower Mantis* by Koh Cheng Jin on March 18th, 2024 at Old First Church. The 2024 Aird competition will close on March 31st, 2024.



VIBRANT SHORES COMPETITION

Applications are now open for the third annual Earplay Vibrant Shores Competition for composers identifying as Black, Indigenous, Latinx, Pacific Islander, or people of color. The Vibrant Shores Prize includes a \$1,000 cash prize and a performance and live recording of the winning composition.

Congratulations to the winner of the 2023 Vibrant Shores Prize, *Syriac Fugato* by Sami Seif! Earplay will perform the prizewinning work on Monday, May 20th at Old First Church.



SPECIAL THANKS

Terrie Baune
Bruce Bennett

Dave Praz



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\$10,000 +

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COMING SOON

Please join us for Earplay's upcoming concerts of new chamber music!

Life Cycles

Monday, March 18th, 2024 7:30pm at Old First Church

- Chris Castro: new work [World premiere]
- Toshio Hosakawa: *Threnody* [West Coast premiere]
- Koh Cheng Jim: *Flower Mantis* [2023 Earplay Donald Aird prizewinner]
- Haris Kittos: *Dyades* [US premiere]
- Erik Ulman: *Skamandros*

New Conversations

Monday, May 20th, 2024 7:30pm at Old First Church

- Byron Au Yong: new work [World premiere, Earplay commission]
- Erin Gee: new work [World premiere, Earplay/Fromm commission]
- Sami Seif: *Syriac Fugato* [2023 Earplay Vibrant Shores prizewinner]
- George Walker: *Perimeters*



ABOUT EARPLAY



Mission statement:



nurtures new chamber music, linking audiences, performers, and composers through concerts, commissions, and recordings of the finest music of our time.

Founded in 1985 by a consortium of composers and musicians, Earplay is dedicated to the performance of new chamber music. Earplay offers audiences a unique opportunity to hear eloquent, vivid performances of some of today's finest chamber music.

Earplay has performed over 600 works by more than 350 composers in its 39-year history, including over 150 world premieres and more than 90 new works commissioned by the ensemble. This season will reinforce Earplay's unwavering track record of presenting exceptional music in the 21st century.

Concerts feature the Earplayers, a group of artists who have developed a lyrical and ferocious style. Mary Chun conducts the Earplayers, all outstanding Bay Area musicians: Terrie Baune, violin; Tod Brody, flute and piccolo; Peter Josheff, clarinet and bass clarinet; Thalia Moore, cello; Ellen Ruth Rose, viola; and Brenda Tom, piano.

Individual donations are vital to Earplay's success, and we greatly appreciate your generosity! Visit our website earplay.org to make a tax-deductible donation, or make a donation tonight. Together we can keep the music coming!

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