Sunday, November 7, 2010, 3pm
Hertz Hall

**Ensemble Zellig**

Anne-Cécile Cuniot  
*flutes*

Etienne Lamaison  
*clarinets*

Silvia Lenzi  
*cello*

Jonas Vitaud  
*piano*

**PROGRAM**

Philippe Hersant (b. 1948)  
*Five Miniatures (1995)*  
*for alto flute*

Don Freund (b. 1947)  
*Crunch Time (2010)*  
*for bass clarinet, cello and piano*  
*West Coast Premiere*

Philippe Leroux (b. 1959)  
*PPP (1993)*  
*for flute and piano*

Gerald Shapiro (b. 1942)  
*Change and End (2010)*  
*for clarinet and cello*  
*West Coast Premiere*

Philippe Hersant  
*Six Bagatelles (2007, 2010)*  
*new transcription for clarinet, cello and piano*  
*West Coast Premiere*

Edmund Campion (b. 1957)  
*Auditory Fiction (2010)*  
*for flute, clarinet, piano, cello and computer*  
*West Coast Premiere*

*Commissioned by Mécénat Musical Société Générale.*

This performance and premieres are funded, in part, by the French-American Fund for Contemporary Music, a program of FACE with major support from the Cultural Services of the French Embassy, SACEM, CulturesFrance, the Florence Gould Foundation, ADAMI, FCM, Mécénat Musical Société Générale and Spédidam.

This performance is also made possible, in part, by the Cultural Services of the French Consulate San Francisco.

*Cal Performances’ 2010–2011 season is sponsored by Wells Fargo.*
Don Freund (b. 1947)

Crunch Time (2010), for bass clarinet, cello and piano

My introduction to the playing of Ensemble Zellig has been through their CDs. They are brilliant, of course, but what impressed me the most was their captivating exuberance in playing rough, primal music unapologetically. So in writing Crunch Time for them, I took advantage of the opportunity to write something determinedly ugly, joyfully violent, defiant, even brutal. The piece begins with raw intensity, fortississimo crude dissonances pounding against one another. This leads to a faster section, rugged riffs rocking with hard-hitting syncopations. And finally a tune, but not a pretty one—this is marked “insolent, punk” and refuses to go anywhere or go away.

Don Freund

PROGRAM NOTES

Philippe Hersant

Six Bagatelles (2007)

New transcription for clarinet, cello and piano (2010)

The Six Bagatelles for viola (or cello), clarinet and piano are a cycle of short pieces, rather like Ephémères, the 24 pieces for piano written by Philippe Hersant in 2003. This kind of cycle is quite a frequent aspect of his work, for example the Onze Caprices for two violins (written in 1994 and later arranged for two cellos in 2003), the Huit Duos for viola and bassoon, the Poèmes chinois for choir and piano (2003). If musical miniatures appear to be freed from need to conform to the kind of discipline required in more longer works, there is in this case a tenuous thread holding together the set of pieces. Rather like the short story, and with only a handful of notes, a succession of varied musical microcosms is assembled to form a coherent form of musical expression. The composer therefore seems freer, but his freedom requires a high degree of attention on the part of both composers and their performers.

The first Bagatelle consists of two sections. Against a backdrop of solemn discords from the piano, each of these parts gives rise to a playful contrapuntal game, with the piano eventually reluctantly agreeing to join in before finally retreating into silence. The second Bagatelle combines this contrapuntal game with contrasts between the different instrumental registers. The piano provides a background of rapid arseneque-like figuration in the bass “with plenty of pedal” over which emerges a restful contrapuntal pattern of melodic lines played by the clarinet and cello. Here, too, melodic intention is short-lived. The third Bagatelle introduces a melody in popular style, a kind of lively children’s rhyming song played by the clarinet against a background of chromatic ostinato provided by the cello and piano. Perhaps it is the fourth Bagatelle which best conveys a sense of mystery and poetic dimension. Because of its concision, the inventive melodic writing for the cello and clarinet which react “at the slightest provocation” to quote André Boucourechliev, and the resonance of the piano which uses the treble register to echo the

Philippe Hersant (b. 1948)

Five Miniatures (1995), for alto flute

In recent years, I have been particularly attracted to the short form, the aphorism (eleven caprices for two violins, eight duets for alto and bassoon, etc.). The Five Miniatures for alto flute are part of this series of works. I have used a number of playing techniques unique to the flute (multiphonics, harmonics, breathing sounds, etc.).

The first piece is a homage to Edgard Varèse; the first measures evoke the beginning of Amériques. The second is a short scherzo. Harmonic sounds and staccatos alternate in the third piece, which takes its inspiration from Burundi music. The fourth, which has a rather Japanese atmosphere, evolves in a climate of instability, with quarter tones, glissando effects and multiphonic. The fifth is played in one movement with no silence, using the technique of circular breathing and with a great deal of breathing sounds: the piece is vaguely inspired by a Berber improvisation.

These Five Miniatures were written at the request of Jean-Luc Menet, and they are dedicated to him.

Philippe Hersant

PROGRAM NOTES

Philippe Leroux (b. 1959)

PPP (1993), for flute and piano

Percussive, propulsive, playful—any number of “P’s” come to mind when hearing Leroux’s PPP for flute and piano. In this particular pairing of instruments, there is nothing resembling a conventional duet or even an improvisatory dialogue. Like two pistons (or often three: flute, right hand, left hand), they pound delicately, and so pervasively that when the flute breaks into its solo recognizable melodic statement, the effect is simply astonishing. Surrounding this singular moment, phrases expand and contrast in a manner wholly plastic, growing and shrinking before our ears. A similar emphasis on gradual or progressive change infects both timbre and pitch as the flute moves smoothly from breathy sounds to clear ones or slides from one note to a neighboring note.

Composer Julien Copeaux considers the three “P’s” of Leroux’s title to represent three paradoxes: a strange stasis that is revealed only through transformation; a taming of potentially disruptive elements by reiterating them rather than dismantling them; and finally an understanding of trills or tremolo and the carefully measured rhythmic divisions that make up most of the score—invites active, not passive hearing. As Copeaux puts it, “violence [is] substantiated by the score—invites active, not passive hearing. As Copeaux puts it, “violence [is] substantiated by the score—invites active, not passive hearing.

Beth E. Levy

© San Francisco Contemporary Music Players

PROGRAM NOTES

Gerald Shapiro (b. 1942)

Change and End (2010), for clarinet and cello

My commission requested a piece for clarinet and cello, nothing else specified. I decided on several short movements and began the first. As you will hear, it has one of those sensa misura passages at the end, a little cadenza-like flourish only tangentially related to what came before, which reminded me of the endings of some of Bach’s fugue preludes. It’s an interesting structural trick, introducing new material right before the end. Usually that’s the place where you want to be most reassuring, so the most repetitive. I decided to do a set of movements exploring that and, tentatively, gave the piece its title. At the same time, I wanted to make one single sound out of the two instruments—to fuse them together as though there were only one instrument and one player. I began the second movement, a canon except for its “change and end,” with that idea in mind as well.

Then my dear 93-year-old mom started her final decline. Suddenly the idea of change and end became a personal, and very compelling, metaphor. I wrote the rest of the piece during the next two months, while my mother was dying, and just after her death. She was always on my mind, thoughts of her inextricably mixed with the musical ideas of my piece. The ensuing movements tended to be more serious, of course, although the next-to-last is as frankly joyous as anything I’ve ever written. The idea of using cannons, often associated with memorials, became ever more important to the set, playing a part in both the fourth and the last movements as well as the second. The idea of making a single sound out of the two disparate instruments also took on an added resonance for me, and played a formative role in shaping the rest of the inner movements. As the piece took shape, the “change” of Change and End got spread out more inside some of the movements, and dropped entirely from the fourth. The last movement is one continuous process of change, from strict adherence to 16th-century contrapuntal rules, to freely composed music in my own voice. The first four notes of its theme, B–E–A–G, are taken from my mother’s name.

Change and End is lovingly dedicated to the memory of my mother, Beatrice Gunner Shapiro.

Gerald Shapiro

PROGRAM NOTES

Philippe Hersant (b. 1948)

Five Miniatures (1995), for alto flute

In recent years, I have been particularly attracted to the short form, the aphorism (eleven caprices for two violins, eight duets for alto and bassoon, etc.). The Five Miniatures for alto flute are part of this series of works. I have used a number of playing techniques unique to the flute (multiphonics, harmonics, breathing sounds, etc.).

The first piece is a homage to Edgard Varèse; the first measures evoke the beginning of Amériques. The second is a short scherzo. Harmonic sounds and staccatos alternate in the third piece, which takes its inspiration from Burundi music. The fourth, which has a rather Japanese atmosphere, evolves in a climate of instability, with quarter tones, glissando effects and multiphonics. The fifth is played in one movement with no silence, using the technique of circular breathing and with a great deal of breathing sounds: the piece is vaguely inspired by a Berber improvisation.

These Five Miniatures were written at the request of Jean-Luc Menet, and they are dedicated to him.

Philippe Hersant
other instruments, this Bagatelle “harks back to original innocence” in order to create “thoughts beyond words.”

However, this “realm of dreams” soon gives birth to a generous texture in the fifth Bagatelle with its rapid rhythms, its locomotive-like clattering and dissonant harmony.

Against this background, the sarcastic melody of the clarinet appears in diabolic guise: both repetitive and minimalist, it neither develops nor concludes, but rapidly leads to an empty void. In opposition to the violence of this piece, the sixth Bagatelle concludes the cycle with gently flowing harmonic sweetness. The ceaseless harmonic alternation in the piano accompaniment moves inexorably forward with pendulum-like regularity. A slow perpetuum mobile puts paid to all notion of temporal perception, while the cello and the clarinet hover above like bees in search of honey until their very last breath.

Jean-Marc Bardot

Edmund Campion (b. 1957)

Auditory Fiction (2010), for flute, clarinet, piano and cello

Auditory Fiction, written for the Zellig Ensemble, is cinema for the ears. The piece is an imaginary narrative that involves the use of a new tool for shaping musical time. Hitchcock movies and the music of Bernard Hermann come to mind. Hermann’s music provides the clock(s), the carrier through which the action is unfolded, augmenting and making reference to the technology of cinema. In Auditory Fiction, the musicians play their parts by following in-ear click-tracks which coordinate four independent, flexible, shifting sequences of time. Each instrument in Auditory Fiction can act independently in time or join together with the quartet in perfect sync. The image of birds flocking comes to mind. Closely layering temporal events can trick the auditory system and cause things to be heard that are not actually present. Decades ago, the composer Steve Reich pioneered the technique of phase shifting in live performance, but it is only with the new technology that full compositional control of smoothly varying tempos has become possible. This new technique presents a major challenge for both the composer and the performers—the problem of navigating a musical space that is always in temporal flux. The tempo-editing tools were developed at the Center for New Music and Audio Technologies first by Matthew Wright and currently by John MacCallum. Jeff Lubow and David Coll also assisted in the production. The piece was commissioned by Mécénat Musical Société Générale and written for Ensemble Zellig.

Edmund Campion
Mr. Leroux was awarded the Hervé Dugardin Prize in 1996, his piece (d’)Aller was nominated as “best contemporary composition of the year.” In 2001, he received the SACEM Award. Continuo(s) was the subject of a study published by Harmattan.

He has written numerous articles on contemporary music, given lectures and taught composition courses at Bergen Grieg Academy, Columbia University in New York, UC Berkeley, Fondation Royaumont, IRCAM, the American Conservatoire in Fontainebleau, and the Paris and Lyon conservatories, among others. Mr. Leroux teaches electronic music composition at IRCAM.

Mr. Shapiro has composed more than 60 works in all genres. He is a recipient of numerous prizes and commissions, and his music is regularly performed around the world. His principal works for orchestra include Mount Hope in Autumn and From the Log of the Alice for the Rhode Island Philharmonic; In Times Shadow for the Toledo Symphony; (e)Vol(ve) for the Brown University Orchestra; Toccata for flute, harp, piano and strings, for the Icelandic Philharmonic; and two pieces for string orchestra, both written for the Baltic Philharmonic Chamber Orchestra: The Vinkland Sagas for narrator and string orchestra, and Intrigue for violin solo and string orchestra.

Mr. Shapiro’s chamber music includes two piano trios, two string quartets, Dance Suite No. 3 for piano, violin and clarinet, Mouvements Perpetuelles for percussion quartet, and a quintet for clarinet, piano and strings. Music for saxophones is well represented in Mr. Shapiro’s catalogue, including two saxophone quartets, a trio for saxophones and piano, Four Fugues for Three Saxophones and Breath Etude for saxophone solo. Piano music includes a set of twelve fugues entitled Fugue Radio: All Fugues All the Time, a Sonatina and many shorter pieces. Vocal music includes Phoenix and Prayer for the Great Family for vocal quartet and live electronics; a song cycle for soprano and piano, Love Songs in Age, and Four Love Songs, a choral setting of poetry from the Song of Solomon.
Performances of these and other works by Mr. Shapiro have taken place on programs in the Ravinia Festival in Chicago, the New York Summer Festival at Lincoln Center, the Grand Teton Festival in Wyoming, the Montecana Festival in Switzerland, the Blue Lagoon Festival in Iceland, the Zenith Festival in The Hague, Saxophones en Fête in Paris, the World Saxophone Congress in Zagreb and the De Stemp Festival in Amsterdam. Other performances have taken place at Brown, Wesleyan and Rice universities, the Eastman School of Music, the University of Michigan, UC Berkeley and the Monday Evening Concerts at the Los Angeles County Museum. Mr. Shapiro’s music is published by Editions Billaudot and is available on the Naxos and Neuma record labels.

**PERFORMERS**

Since its inception in 1999, **Ensemble Zellig** has focused on innovation and experimentation. Like Woody Allen’s film chameleon Zelig, the flexibly sized ensemble is fully at ease traveling through time and musical styles.

Founded by performers Silvia Lenzi and Etienne Lamaison and composers Thierry Pécout and Gualtiero Dazzi, Ensemble Zellig brings together well-known soloists and enthusiastic chamber musicians with a taste for musical experimentation and boundary-crossing performances.

Diverse artistic encounters with guest performers cross-fertilize Zellig’s programs, primarily with the stage director Ivan Morane, but also with pianists Alexandre Tharaud and David Greilsammer, oboist François Leleux, choreographer Karine Saporta, poet Paul de Brancion and composer Christophe Alary, among others.

Zellig is devoted to promoting intercultural exchange as well, traveling the world through the imagination of the many composers on its programs. The Ensemble has played—and often premiered—works by Thierry Pécout, Philippe Leroux and Philippe Hersant (France), Edmund Campion, Don Freund and Gerald Shapiro (United States), José Manuel Lopez (Spain), Robert Rosen (Canada), Gabriela Ortiz (Mexico), and Atsuhiko Gondaï and Akiko Murakami (Japan). The ensemble regularly appears in France’s major festivals and venues, including Radio-France, Auditorium du Louvre, GEMEM in Marseille and Les 38ème Rugissants in Grenoble, and has toured to Portugal, Spain, Mexico, Ecuador, Colombia and the United States.

Starting in 2009, after a long-term partnership with composer Thierry Pécout, Ensemble Zellig began an ambitious program of commissions and residencies for composers. In 2010, they premiere works by Edmund Campion, Donald Freund, Gerald Shapiro and Philippe Hersant. In 2011, Oscar Strasnoy will join the ensemble as Composer in Residence. In 2012, commissions will include a new work for ensemble and music students by Frédéric Pattar, and a composition for ensemble and speaker by Jacques Rebotier. This concert marks Zellig’s West Coast debut.

**Anne-Cécile Cuniot (flute)** received her training at the National Regional Conservatory of Reims and the Paris Conservatory, where she was enrolled in the advanced cycle in the classes of soloists Christian Ivaldi and Michel Moraguès. She performs a large and diverse repertoire as flute soloist of both Ensemble Zellig and the chamber orchestra Pelléas, and as piccolo and flute soloist of Orchestre Colonne, Ensemble Caliopée and Musica Nigella. In addition to appearing with such ensembles as TM+, Ensemble Intercontemporain, Court-Circuit and Musique Oblique and orchestras as the Philharmonique de Radio France, Paris Opera, Orchestre National des Pays de la Loire, the orchestras of Picardy, Lower Normandy and Brittany, and the Lorraine Philharmonic, Ms. Cuniot gives chamber music and solo recitals throughout France and abroad, including at the Ultima (Oslo), Autome en Normandie, Présences (Radio France), de La Meije and Pablo Casals (Prades) festivals.

**Etienne Lamaison (clarinet)** graduated at the National Conservatory in Lyon, where he was the student of Jacques Di Donato, and obtained a diploma in bass clarinet at the Paris Conservatory. He completed his education during a residency at the Banff Centre for the Arts in 1991-1992, and received the Romney Memorial Prize at the Tunbridge (England) International Competition.

Subsequent to his ten-year career as solo clarinet of the Lisbon Orquestra Metropolitana, he has increasingly concentrated on improvisation (contemporary, jazz and world music), composition, theatrical shows, and on performances with visual artists in addition to his activities with Radio France, the National Orchestra of Ile-de-France, Orquestra Metropolitana de Lisboa, ensemble 2E2M and others.

He regularly appears with chamber music ensembles, above all Zellig, with whom he has been touring to Brazil, Colombia, Ecuador, Czech Republic, Japan, Thailand and South Korea. He currently serves as professor at the Academia Nacional Superior de Orquesta in Lisbon and Universidade de Évora (Portugal). Mr. Lamaison is consistently involved in child and adult education projects (e.g., for the Calouste Gulbenkian Foundation), and he has given master classes throughout Portugal, Spain, France and Brazil.

**Silvia Lenzi (cello, viola da gamba)**, was born in Ferrara, Italy. Her earliest music studies were crowned by a unanimous first prize in cello at the Frescobaldi Conservatory in 1988. She undertook advanced study in training programs and residencies at the Romani Foundation in Brescia, the Salzburg Mozarteum, the Banff Centre for the Arts and in Moscow with Natalia Shakovskaya.

She regularly appears as cello and viola da gamba soloist with the National Orchestra of Ile-de-France, the ensemble 2E2M, the Modern Music Ensemble of Moscow, the Tomsk Philharmonic and in such ensembles as the Nuovo Quartetto Aris, Camerata Mozart, Orchestra of the Italian RAI, Bologna Opera Orchestra and the Toscanini Orchestra of Parma. As a result of an ongoing exploration of the potential of the viola da gamba for contemporary music programs, she has developed an innovative and deeply personal musical technique.

**Jonas Vitaud (piano)** started playing piano at age six and won his first Radio France Prize of Honor at age twelve, performing with the orchestra of the French Garde Républicaine. He went on to win a series of First Prizes at the Paris Conservatory and enrolled in higher studies at the Alfred Reinhold Foundation in Leipzig, Germany.

Mr. Vitaud has won prizes in international competitions in both solo and chamber music, such as the Beethoven Piano Competition in Vienna in 2001 (solo) and the ARD competition in Munich (chamber music). He has given concerts at the main French festivals, including Flâneries de Reims, Radio France, Roque d’Anthéron and Opera Bastille. He has appeared in prestigious halls in Germany, England, Spain, Russia, Italy, Poland, China and Japan, with such partners as Aldo Ciccolini, Augustin Dumay, Philippe Cassard, Brigitte Engerer, Alexandre Tharaud, and the Debussy and Ebène string quartets. Deeply involved in contemporary music, Mr. Vitaud has worked with such noted composers as Henri Dutilleux, György Kurtag, Thierry Escaich and Philippe Hersant. He regularly takes part to in radio broadcasts for France Musique and Radio Classique, and he recently released a recording of French trios on Oehms Classics.

Mr. Vitaud is sponsored by the Natexis Banques Populaires Foundation.

**About the Artists**

Ensemble Zellig is a registered French charity and is thankful for its core funding from the City of Paris, the Ile-de-France DRAC, the Val de Marne General Council, Spédidam and SACEM.