

Thursday, November 8, 2012, 8pm
Hertz Hall

Composer Portrait Esa-Pekka Salonen

PROGRAM

Esa-Pekka Salonen (b. 1958) knock, breathe, shine (2010)

Kacy Clopton, *cello*

Salonen Homunculus (2007)

- I. Scherzo
- II. Slow movement
- III. Main movement
- IV. Chorale

Calder Quartet

Benjamin Jacobson, *violin*

Andrew Bulbrook, *violin*

Jonathan Moerschel, *viola*

Eric Byers, *cello*

Salonen Dichotomie (2000)

- I. Mécanisme
- II. Organisme

Gloria Cheng, *piano*

Salonen Mania (2000)

Kacy Clopton, *cello*

Eco Ensemble

David Milnes, *conductor*

Hrabba Atladottir, *violin I*

Tod Brody, *flute, piccolo*

Kyle Bruckmann, *oboe, cor anglais*

Dan Flanagan, *violin II*

Hall Goff, *trombone*

Karen Gottlieb, *harp*

David Granger, *bassoon*

Sandra Gu, *piano*

Peter Josheff, *clarinet, bass clarinet*

Loren Mach, *percussion*

Leonard Ott, *trumpet*

Ellen Ruth Rose, *viola*

Alicia Telford, *horn*

Richard Worn, *double bass*

This concert will be performed without intermission.

The Philharmonia Orchestra's residency under the baton of Esa-Pekka Salonen is made possible, in part, by Ann and Gordon Getty, whose gift was made in honor of Jan Shrem and Maria Manetti Shrem. Additional support is provided by the Barbro Osher Pro Suecia Foundation and by Patron Sponsors Shirley D. and Philip D. Schild.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

As this program book was going to press, we learned of the death of composer Elliott Carter at the age of 103. Elliott Carter was a towering, defining figure in American musical culture, and a composer whose music both traced and redefined the music of our time. He will be sorely missed.

Esa-Pekka Salonen (b. 1958)

knock, breathe, shine (2010)

Twenty-four years separate Salonen's first piece for solo cello, *YTA III*, and *knock, breathe, shine*. A lot has changed in his music between the two pieces, but much remains the same—his obsession for the extreme, for one. Although he wrote that *YTA III* was “the ugliest and most violent piece” he had composed, much of *knock, breathe, shine* is definitely not ugly. There are many gestures in this piece that resemble a rather normal cello piece, but most of what is seemingly familiar comes in such strange context that the piece is like no other. It is as if the composer imagined a classical cello piece, twisted and turned it around until only a skeleton is left, then builds new flesh around it. In this piece one meets beautiful friends in unusual places. The fascination for virtuosity has certainly not left Esa-Pekka Salonen; again he shows what the cello could do, even if the cellist has a hard time keeping up.

knock, breathe, shine has three movements. “knock”—like its name lets us expect—has a lot of pizzicatos of different kinds, which eventually get very mixed up, the bow getting more and more in their way. “breathe” is about breathing, about singing, about melodies. Singing even at altitudes with no oxygen. It is about the power of a melody. “shine” shows us all the brilliance of what one could do on the cello if one were able to play it while sitting on a roller coaster.

The title “knock, breathe, shine” comes from the 14th sonnet by John Donne (1572–1631). Although the title seems to describe the music to the letter, it was chosen well after the piece was finished; therefore the piece is not descriptive.

Anssi Karttunen, 2011

Homunculus (2007)

Homunculus is a short (ca. 15-minute) work for string quartet, which I wrote during the autumn months of 2007 for the Johannes Quartet.

I wanted to compose a piece that would be very compact in form and duration, but still contain many different characters and textures. In other words, a little piece that behaves like a big piece.

In *Homunculus* the four main characters (in order of appearance) are “Scherzo,” irregularly pulsating, jagged music; “Slow movement,” continuous metamorphosis of an easily identifiable slow phrase; “Main movement,” intricate mid-tempo web of four voices densely woven together; and “Chorale,” a static, somewhat melancholy progression of chords. These characters, which in a traditional string quartet form would each form their own movement, are here interrupted by each other, and interspersed throughout the single movement of *Homunculus*. They keep developing and changing throughout the piece, however, so when a character reappears it is rarely, if ever, an exact repetition of a previous appearance.

At the end, the “Scherzo” music brings the piece to a violent climax on a C major chord in an impossibly high register followed by a long glissando down. All of the other characters appear one more time. *Homunculus* ends with a prolonged chorale, which in my ears sounds somewhat sad and deeply nostalgic.

The title of the piece refers to the arcane spermists' theory, who held the belief that the sperm was in fact a “little man” (*homunculus*) that was placed inside a woman for growth into a child. This seemed to them neatly to explain many of the mysteries of conception.

I decided to call my piece *Homunculus* despite the obvious weaknesses of the 17th-century theory, as my goal was to write a small-scale piece that would nevertheless contain all of the elements of a “fully grown” string quartet.

Esa-Pekka Salonen, July 24, 2009

Dichotomie (2000)

Dichotomie was originally intended to become a short encore-type of piece. I wanted to write a surprise new work for Gloria Cheng for a concert dedicated to my music in Los Angeles in January 2000. I soon realized that the material I had invented had a tendency to grow into two very different kinds of music. It became obvious that this was going to be a longer piece in two movements, since the material seemed to have that sort of genetic code. I missed my deadline for the January concert, and kept working during the early months of 2000. I put the piece aside for the summer, and finally completed it in October of the same year.

The first movement, “Mécanisme,” is indeed like a machine, but not a perfect one: more like one of the Tinguely sculptures (or mobiles; they really defy all attempts to categorize them), which are very active, extroverted, and expressive, but produce nothing concrete. I imagined a machine that could feel some sort of *joie de vivre*, and in that process—i.e. becoming human—would lose its cold precision.

“Organisme,” the second movement, behaves very differently. Again, the music is busy on the surface, but it breathes a lot slower and deeper. The music is completely continuous; all of the different sections grow into each other organically. A metaphor I had in mind was indeed a tree, not a huge one, more like a slender willow that moves gracefully in the wind but returns always to its original shape and position.

Mania (2000)

I have always been interested in virtuosity. There is a very strange kind of beauty in the idea of a performer doing extremely difficult things for other people to enjoy.

The best kind of virtuoso is a musician who is willing to go to places nobody has gone before; a virtuoso of mind as well as fingers.

Most of my instrumental music is about challenging fellow performers, sometimes pushing

them to their physical (or mental) limits, but always with respect and empathy. The best thing about conducting to me (apart from the music itself) is the thrill of sensing the energy of talented and dedicated people on stage. When composing, I try to imagine that particular kind of radiation, especially when the lonely existence in my studio feels frustratingly slow and devoid of adrenaline, which performers of course enjoy sometimes more than they would wish.

Mania was written for Anssi Karttunen, a close friend and a much admired colleague, whom I have known since the distant days of playing first horn in my early teens in the Junior Orchestra of the Sibelius Academy, where Anssi was the solo cellist.

In the late 1980s, I wrote a short solo piece for him, *YTA III*, which is still the most extreme piece of music I've composed: bizarre and violent, very ugly, but a virtuoso vehicle nevertheless.

In the spring of 2000, I finally decided to write a concertante piece for Anssi and a small orchestra, a plan I had had for a decade or so. I wanted to compose music which consists of a number of relatively simple gestures, or archetypes, which are constantly evolving and changing; not so much through traditional variation techniques, but through a kind of metamorphosis. A maggot becomes a cocoon, which becomes a butterfly: very different gestalts indeed, but the DNA is the same.

Mania is about movement that never stops. The tempo fluctuates between extremes, gestures become other gestures. Transitions are quite often seamless, telescopic (N.B. not tele-scopical): A new thing starts before the previous one has ended. (Not entirely coincidentally, this is the main formal principle in the late works of Sibelius, especially in the Seventh Symphony and *Tapiola*.)

The role of the cello varies from a clear solo/ accompaniment situation to merely being a part of a chamber ensemble—and all of the shades between these extremes. Therefore, *Mania* has little to do with a traditional concerto form.

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Kacy Clopton began playing the cello at age five in her hometown of Charlottesville, Virginia. She received a graduate diploma and a master's degree from the New England Conservatory (NEC), studying under Natasha Brofsky of the

Peabody Trio. She holds a Bachelor of Music degree from the School of Music at the University of Maryland, where she studied with Evelyn Elsing and Peter Wiley. Ms. Clopton won the 2010 Strings Concerto Competition at NEC and had the honor of performing Prokofiev's *Sinfonia Concertante* in Jordan Hall with Hugh Wolff conducting the NEC Philharmonia. She was a semi-finalist at the Hudson Valley Philharmonic Concerto Competition in 2009. She has won several other prestigious concerto competitions, giving her the privilege of performing the Dvořák Cello Concerto with various orchestras. She has performed frequently at Jordan Hall and Sanders Theatre in Boston, the Millennium Stage and the Terrace Theatre at the Kennedy Center, the National Gallery of Art, and at various museums of the Smithsonian Institution in Washington DC. By invitation from the White House, she has performed for the First Lady of China.

Ms. Clopton has performed in master classes with Anner Bylisma, Pieter Wispelwey, János Starker, Truls Mørk, Bernard Greenhouse, Lynn Harrell, Orland Cole, David Sawyer, Eleanor Schoenfeld, and Yo-Yo Ma. She has collaborated with and been coached by members of the Alban Berg Quartet, the Ying Quartet, the Beaux Arts Trio, the Peabody Trio, the Cleveland Quartet, the Guarneri Quartet, David Takeno, and Roger Tapping. In 2011, she attended the Carteret Solo Cello Festival in France, where she studied under Alexander Baillie. In summer 2010, she attended the Yellow Barn Summer Festival, where she collaborated with Donald Weilerstein, Peter Frankl, and Bonnie Hampton. In 2009, she was a participant in the Sibelius Academy Creative Dialogue (between Finland and the United

States) led by Anssi Karttunen, an ardent proponent of contemporary compositions for solo cello. It was here that she was first introduced to Esa-Pekka Salonen's music, along with music of several other leading contemporary composers.

Ms. Clopton is a passionate and avid chamber musician, and recently left her residence in Lucerne, Switzerland, where she was the cellist of the Excelsa Quartet. For the past two years, the Quartet split their time between a chamber music master's degree at the Conservatory of Hochschule Luzern, and studying with the Alban Berg Quartet at the Hochschule Köln, Germany. In February 2011, Excelsa Quartet won the Prix du "Jeune Jury" et Prix du Public at the Illzach International Chamber Music Competition in France. They also won First Prize and the Grand Prize at the Charles Hennen International Chamber Music Competition in the Netherlands in April 2011. The Quartet participated in the renowned Premio Paolo Borciani, Salieri-Zinetti, and Credit Suisse international string quartet competitions. They have given extensive performances throughout Europe from 2010 to 2012, and recently completed their joint master's degree.

Ms. Clopton currently resides just outside Washington DC, where she freelances, teaches, and is always pursuing new collaborations. She is happy to be reunited with the works of Esa-Pekka Salonen once again.

The **Calder Quartet** (Benjamin Jacobson and Andrew Bulbrook, *violins*; Jonathan Moerschel, *viola*; Eric Byers, *cello*) defies boundaries through performing a broad range of repertoire at an exceptional level, always striving to channel the true intention of the work's creator. Already the choice of many leading composers to perform their works—including Christopher Rouse, Terry Riley, and Thomas Adès—the group's distinctive approach is exemplified by a musical curiosity brought to everything they perform, whether it's Beethoven, Mozart, Haydn, or sold-out rock shows with such bands as The National or The Airborne Toxic Event. Known for the discovery, commissioning, recording, and mentoring of some of today's best emerging



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composers (over 25 commissioned works to date), the group continues to work and collaborate with artists across musical genres, spanning the ranges of the classical and contemporary music world, as well as rock, dance, and visual arts; and in venues ranging from art galleries and rock clubs to Carnegie and Walt Disney concert halls. Inspired by innovative American artist Alexander Calder, the Calder Quartet's desire to bring immediacy and context to the works they perform creates an artfully crafted musical experience.

The 2011–2012 season included the Calder Quartet's Cal Performances debut with Thomas Adès, a Calder curated event at the Blum & Poe Gallery in Los Angeles featuring the quartet with iconic composer Terry Riley and DJ/artist Dave Muller, and performances at the Carlsbad Music Festival. On September 11, the Calder performed at a commemoration event at the University of Southern California and in the evening at the Hollywood Bowl. Other season highlights include performances at the Laguna Beach Festival alongside Joshua Bell and Edgar Meyer, the Edinburgh International Festival, the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica, as well as an Austrian debut at the Esterházy Palace. The Calder also toured nationally with So Percussion.

In 2010–2011, the quartet performed at Carnegie Hall, Washington Performing Arts Society, Santa Fe Chamber Music Festival, the

Cleveland Museum of Art with Iva Bittova, a residency at Bravo! Vail Valley Festival, the Melbourne Festival with Thomas Adès, as well as concerts at Stanford Lively Arts and Le Poisson Rouge (New York) with Grammy Award-winning pianist Gloria Cheng. Other recent highlights include performances at Walt Disney Concert Hall on the Green Umbrella series, the Big Ears Festival in Knoxville, New Haven's International Festival of Arts and Ideas, and the world premiere of a new work by composer Andrew Norman for the USC Presidential Inauguration. The Calder Quartet also toured across North America with Andrew W.K. and The Airborne Toxic Event and has been featured on KCRW's *Morning Becomes Eclectic*, *The Late Show with David Letterman*, *The Tonight Show with Jay Leno*, *The Tonight Show with Conan O'Brien*, *Late Night with Jimmy Kimmel*, and *The Late Late Show with Craig Ferguson*.

The group has longstanding relationships with composers Terry Riley, Christopher Rouse, and Thomas Adès. The Calder Quartet first met Riley when they shared a concert as part of the Los Angeles Philharmonic's Minimalist Jukebox Festival in 2006 and recently released a limited edition vinyl release of Riley's Trio and Quartet in commemoration of the composers' 75th birthday. The Calder is also the first quartet in two decades to have a work written for them by composer Christopher Rouse. This work was commissioned by Carnegie Hall, New Haven's International Festival of Arts and Ideas, La Jolla Music Society, and Santa Fe Chamber Music Festival and premiered in the 2010–2011 season. The Quartet's album of Christopher Rouse works, *Transfiguration*, was also released in 2010.

In 2008, the Calder Quartet released its first album, which featured the music of Thomas Adès, Mozart, and Ravel. What started as working directly with Thomas Adès on a performance of *Arcadiana* as part of the Green Umbrella Series at the Walt Disney Concert Hall in 2008 has evolved into collaborating on concerts together at the Stockholm Philharmonic Orchestra's Konserthuset in 2009, the Melbourne Festival in 2010, and at Cal Performances in 2011.

The Calder Quartet formed at USC's Thornton School of Music and continued studies at the Colburn Conservatory of Music with Ronald Leonard, and at the Juilliard School, where it received the artist diploma in chamber music studies as the Juilliard Graduate Resident String Quartet. They have also studied with Professor Eberhard Feltz at the Hochschule für Musik Hanns Eisler in Berlin, and collaborated with such notable performers as Anne-Marie McDermott, Menahem Pressler, and Joseph Kalichstein. The Quartet regularly conducts master classes and has been featured in this capacity at the Colburn School (where the quartet was in residence for four years), the Juilliard School, the Cleveland Institute of Music, the University of Cincinnati College Conservatory, and the USC Thornton School of Music.



Acclaimed, Grammy-winning pianist **Gloria Cheng** is widely hailed as a compelling and eloquent performer of new works. She is often cited for tapping the emotional core of contemporary music, and her recitals and recordings are noted for exploring significant inter-

connections between composers.

Ms. Cheng has commissioned, premiered, and been the dedicatee of works by dozens of the most eminent composers of our era. She appears on more than 20 recordings, and has produced four solo discs that showcase the range of her taste in contemporary music. Her most recent Telarc recording, *Piano Music of Esa-Pekka Salonen, Steven Stucky, and Witold Lutoslawski*, garnered international accolades culminating in her 2009 Grammy for Best Instrumental Soloist Performance. A forthcoming disc of solo and chamber works by Olivier Messiaen and Kaija Saariaho, in collaboration with the award-winning Calder Quartet, will appear in March 2013 on the Harmonia Mundi label.

Festival highlights include recitals at Ojai, Bad Gleichenberg (Austria), the Chicago Humanities Festival, the William Kapell Festival, and Tanglewood's Festival of Contemporary Music. She has been featured on leading concert series that include Carnegie Hall's Making Music, Cal Performances, the St. Paul Chamber Orchestra's Engine408 series, Stanford Lively Arts, and at (le) Poisson Rouge.

In Los Angeles Ms. Cheng has appeared on countless Los Angeles Philharmonic Green Umbrella concerts in repertoire that ranged from John Cage's Concerto for Prepared Piano to Elliott Carter's Double Concerto for Piano and Harpsichord. She presents an annual recital on the *Piano Spheres* series founded by Leonard Stein, and collaborates with a number of chamber ensembles, most notably with the Calder Quartet and on the Jacaranda Music series. At the request of film composers, including Don Davis, James Horner, Maurice Jarre, and John Williams, Ms. Cheng has been featured in numerous movie soundtracks that range from the *Matrix* trilogy to *The Adventures of Tin Tin*.

She is on the faculty at UCLA, and is currently completing a 2012 Regents Lectureship at UC Berkeley. Ms. Cheng holds a B.A. in economics from Stanford University, and graduate degrees in music from UCLA and the University of Southern California. In addition to *solfege* and piano studies in Paris and Barcelona, Ms. Cheng's primary teachers were Isabelle Sant'Ambrogio, Aube Tzerko, and John Perry.

The **Eco Ensemble**, under the direction of David Milnes, is a new group of leading Bay Area musicians dedicated to exploring and sharing the work of adventurous composers. Its mission is to bring exciting, contemporary music to both experienced audiences and new listeners.

David Milnes serves as Music Director of the Eco Ensemble, Berkeley's professional new music ensemble in residence, as well as Music Director of the UC Berkeley University Symphony Orchestra since 1996. In his early years, Mr. Milnes studied piano, organ, clarinet, cello and voice, and



briefly entertained a career as a jazz pianist, appearing with Chuck Mangione, Gene Krupa, Billy Taylor, and John Pizzarelli. After earning advanced

degrees in conducting from SUNY Stony Brook and the Yale School of Music, and studying with Otto-Werner Müller, Herbert Blomstedt, Erich Leinsdorf, and Leonard Bernstein, he won the prestigious Exxon Assistant Conductor position with the San Francisco Symphony, where he also served as Music Director of the highly acclaimed San Francisco Symphony Youth Orchestra, which he led on its first European tour in 1986.

Mr. Milnes has conducted frequently in Russia and the Baltics, serving as Music Director of the Riga Independent Opera Company and as a principal guest conductor of the Latvian National Symphony. Recent engagements have included appearances at the MANCA Festival in Nice, France, with the Philharmonic Orchestra of Nice; in Mexico, at the International Festival "El Callejón del Ruido" with the Guanajuato Symphony Orchestra; and in Russia, with the Novosibirsk Symphony Orchestra. He has collaborated in performances with Frederica von Stade, Dawn Upshaw, Bill T. Jones, Paul Hillier, James Newton, David Starobin and Chanticleer, and has appeared at the Santa Fe, Tanglewood, Aspen and Monadnock music festivals.

A dedicated proponent of new music, from 2002 to 2009 Mr. Milnes was Music Director of the San Francisco Contemporary Music Players, with whom he commissioned and premiered many new works from around the world. He has made recordings of music by John Anthony Lennon, James Newton, Edmund Campion, Jorge Liderman, and Pablo Ortiz.