

Saturday, January 21, 2012, 8pm  
Hertz Hall

## Eco Ensemble

David Milnes, *conductor*

Jeff Anderle *clarinet*  
Hrabba Atladottir *violin*  
Kyle Bruckmann *oboe*  
Laurie Camphouse *flute*  
Leighton Fong *cello*  
Christopher Froh *percussion*  
Hall Goff *trombone*  
Diane Grubbe *flute*  
Peter Josheff *clarinet*  
Bill Kalinkos *clarinet*  
Adam Luftman *trumpet*  
Stacey Pelinka *flute*  
Kurt Rohde *violin*  
Alicia Telford *horn*  
Ann Yi *piano*

### PROGRAM

G rard Grisey (1946–1998) *Talea (ou la machine et les herbes folles)* (1986)

Tristan Murail (b. 1947) *L'Esprit des dunes* (1993–1994)  
Yotam Mann *electronics*

### INTERMISSION

Edmund Campion (b. 1957) *Flow. Debris. Falls* (2010)  
Joanna Chao *piano*  
Jeff Lubow, Ilya Rostovtsev, Jay Clويد *electronics*

Marc-Andr  Dalbavie (b. 1961) *In advance of the broken time* (1994)

*Disklavier courtesy of Yamaha Artist Services.*

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G rard Grisey (1946–1998)  
*Talea (ou la machine et les herbes folles)* (1986)

“We are musicians and our model is sound not literature, sound not mathematics, sound not theater, visual arts, quantum physics, geology, astrology or acupuncture.” This famed utterance by Grisey highlights the importance of the acoustics of sound as a new source of compositional inspiration. With scientific research into the world of sound as a central interest, Grisey’s ideas as well as his music have been taken to heart by a still-growing number of composers in his native France and abroad. He remains one of the most influential French composers of the generation after Pierre Boulez.

Born in Belfort, France, near the Swiss and German borders, Grisey studied composition in Olivier Messiaen’s class at the Paris Conservatoire from 1962–1972. Henri Dutilleux, composition teacher at the Ecole Normale de la Musique also taught the young Grisey in 1968, the year before the composer began work on electroacoustics with Jean-Etienne Marie. In 1972, Grisey attended the Darmstadt summer school, where he was able to take courses by composers Iannis Xenakis, Gy rgy Ligeti and Karlheinz Stockhausen.

Together with his close colleagues Tristan Murail and Michael Levinas, Grisey formed the group L’Itin raire in 1976. The three composers dedicated their work to the advancement of “spectral” music, which uses “spectra,” or series of a given sound’s harmonic overtones, as material for their compositions. Grisey and others later became wary of using this term to refer to a specific compositional methodology. For Grisey, “Spectralism is not a system like serial music or even tonal music. It’s an attitude.... It considers sounds, not as dead objects that you can easily and arbitrarily permutate in all directions, but as being like living objects with a birth, lifetime and death.”

Directional transformation of sound colors became central to Grisey’s works, both in electronic and acoustic compositional contexts. His *Les Chants de l’Amour* for 12 voices and electronics (1982–1984) was an important early work at IRCAM. While teaching composition

at UC Berkeley from 1982–1986, Grisey completed work on *Les Espaces Acoustiques*, a cycle of six pieces totaling 90 minutes, which grow from a solo viola in “Prologue” to full orchestra and four solo horns in “Epilogue.” Grisey then returned to France inspiring many younger composers at the Paris Conservatoire until his untimely death in 1998.

The title *Talea* references a compositional technique that involves the repetition of rhythmic patterns. This technique is generally associated with 14th- and 15th-century motet writing, but can also be found in the work of modern composers such as Alban Berg, Olivier Messiaen and John Cage.

We may think of rhythmic organization in *Talea* as stemming from two musical concepts, speed and contrast. During a performance of the piece, musical time is marked both by the speed at which notes are played, particularly perceivable during certain exuberant passages, as well as by the deliberate transformation of a sound from one color to another. Speed and contrast could then be thought of as two ways of expressing a single temporal phenomenon: the passing of time during the performance of a musical piece.

During the second part of its two consecutive sections, *Talea* restates previously heard material in a different context, particularly relating to speed and contrast, which are both transformed. For example, the contrast between the parts playing simultaneously suggests a polyphonic (or multi-voiced) texture in the first half of the piece. Slowly we can hear this texture move toward homogeneity in the second half, where contrast (or a lack thereof) between the voices is perceived differently.

Like much of Grisey’s work, *Talea* highlights colorful transitions between different sounds. In the composer’s own words on the piece: “By including not only the sound but, moreover, the differences perceived between sounds, the real material of the composer becomes the degree of predictability, or better, the degree of ‘preaudibility.’ ... It is no longer the single sound whose density will embody time, but rather the difference or lack of difference between one sound and its neighbor; in other words, the transition from

the known to the unknown and the amount of information that each sound event introduces.”

**Tristan Murail (b. 1947)**  
*L'Esprit des dunes* (1993–1994)

In a recent interview on his *Winter Fragments* (2000), Murail discusses his compositional goals in the following way: “Finally, my ultimate aim would be to create and master an entirely personal ‘language’—which is not a very precise term but I use it because there’s nothing better—which I could use to communicate, a language which would be as flexible and versatile as, for example, the musical idioms of the end of the tonal period, a language that would rediscover certain universal and permanent categories of musical expression, without wading through some sort of nostalgia, or taking one of the ‘postmodern’ paths with which we are bombarded today.”

Murail’s musical language is often characterized by a complex mixture of textural musical material. His textures are given shape by the natural characteristics of sounds and the transformation between them. *Territoires de l’oubli* (1977), written for solo piano, asks the performer to play with her fingers, fists and knuckles, creating dense textures and stark contrasts while keeping the damper pedal down for the entire piece. Doing so allows the piece’s sounds to resonate indefinitely in the space of its performance.

Born in Le Havre, France, Murail began his studies in economics, political science and Arabic. He then attended the Paris Conservatoire, where he studied composition with Olivier Messiaen. Having received the Prix de Rome, he spent two years at the Villa de Medici before returning to Paris, where he founded the ensemble L’Itinéraire with Gérard Grisey and Michael Levinas. *Désintégrations* (1982–1983) marks Murail’s first piece composed with electroacoustic sound transformation, which interested him while he was working at IRCAM. Between 1991 and 1997, he was heavily involved in the studio’s activities as a composition instructor and a project developer. He

played an important role in the creation of the “Patchwork” program, meant to help facilitate electroacoustic composition. Murail has taught numerous important composers while giving summer courses at Darmstadt, the Abbaye de Royaumont and the Centre Acanthes. Since 1997 he has lived in New York, where he is a professor of composition at Columbia University.

Murail has always been inspired by the beauty and mystery of the desert landscape. His earlier work *Sables* (1975) also used the desert as a stimulus for musical creation. In *L'Esprit des dunes*, the composer reflects on different sounds he associates with the desert to create musical material for the piece. Murail uses brief extracts from melodies originating from Mongolian diaphonic singing (or throat singing) and from Tibetan chants as one type of source material.

Another type of material exploited in this piece comes from electronically synthesized elaborations of sounds made by certain objects, including rain sticks, maracas, the friction of polystyrene and the tearing of paper (among others). After collecting and analyzing these sounds, Murail was able to put them into a compositional context using his own software “Patchwork” to explore how these sounds could be transformed. We will hear all these various sounds interact with the piece’s melodic material. This interaction is at times spiritual, confrontational, or organic, expressed with an engaging continuity that is so characteristic of Murail’s work.

The prevailing enunciation of this melodic material sets this piece apart from a majority of Murail’s pieces from this time. As composer Julian Anderson remarked: “Of Murail’s works to date, none (with the possible exception of the quartet *Vues aériennes*) features such elaborately developed melodic writing as *L'Esprit des dunes*. As the piece unfolds, we experience these melodies’ transformation through a myriad of harmonic and textural contexts.”

*Notes by Alexander Stalarow*

**Edmund Campion (b. 1957)**  
*Flow. Debris. Falls* (2010)

Edmund J. Campion, born in Dallas, Texas, in 1957, received his doctoral degree in composition at Columbia University and attended the Paris Conservatory, where he worked with composer Gérard Grisey. In 1993, he created the piece *Losing Touch* (Billaudot Editions, Paris) at IRCAM. He was then commissioned by IRCAM to produce a large work for interactive electronics, *Natural Selection* (2002). Other projects include a Radio France Commission, *L'Autre*, the full-scale ballet *Playback* (commissioned by IRCAM and the Société des Auteurs et Compositeurs Dramatiques) and *ME*, for baritone and live electronics, commissioned by the MANCA Festival in association with the Centre National de Création Musicale.

Dr. Campion is currently Professor of Music at UC Berkeley, where he also serves as Co-Director of the Center for New Music and Audio Technologies (CNMAT). His prizes and honors include the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. Recent projects include a Fromm Foundation commission for Outside Music, written for the San Francisco Contemporary Music Players, and a French Ministry of Culture Commande d’Etat for *Ondoyants et Divers* (Billaudot Editions, Paris), written for Les Percussions de Strasbourg. *Ondoyants et Divers* was premiered on WDR German Radio in fall 2005. Practice, commissioned by the American Composers Orchestra, was premiered in New York’s Zankel Hall in March 2006. Recent commissions include a new work with dance in collaboration with the Drumming Ensemble of Portugal and *From Swan Songs* (2008) for the violin and piano duo of David Abel and Julie Steinberg.

Dr. Campion writes of the work on tonight’s program: “*Flow. Debris. Falls* might be the musical equivalent of a B-movie developed under the radar of the censor-prone larger Hollywood studios. In these B-movie scenarios, stories that on the surface appear to be genre conforming,

become subversive vehicles, sites for the creator’s imagination to run without censure. It would please me if David Lynch liked the title, as it is meant to invoke a location in America where normality exists mostly as an ornamental feature masking a more sinister underbelly.

“Like most concertos, the work can be heard as a narrative—the old story of a solo instrument in dialog with an orchestra is played out. But this time there is a technological agent, a ghost soloist whose part is generated through real-time analysis of the soloist’s live performance. The technology-born avatar invades the scene, producing a trail of dust and debris that calls into question the various roles of the live performers. This is/is not a piano concerto. Occupying the nether regions of expectation, the human-computer interaction pushes the conforming envelope of the music into unexpected places: ‘Frankenstein meets the Hydra from Area 13.’

“As in much of my work, the piece is concerned with the manifestation of the unlikely—an attempt to alter the perception and emotion of the listener by presenting the ears with the impossible, the forbidden, at times the Grotesque. As with all strange and independent creations, the ludic aspect is only one thread in a patchwork quilt. In the end, I try to use raw imagination, shaped with a fine-toothed mill of discipline, to produce organized sound that is an honest reflection of my experiences in life and art—experiences that are simultaneously hilarious, tragic, unseemly and beautiful.”

**Marc-André Dalbavie (b. 1961)**  
*In advance of the broken time* (1994)

Influenced by a variety of musical styles, Marc-André Dalbavie has emerged over the last 15 years as one of the most often performed composers of his generation. Having studied composition at the Conservatoire de Paris with composer Tristan Murail (among others), Dalbavie became a strong presence in an emerging group of distinguished French composers. In the late 1980s, Dalbavie studied orchestral conducting with Pierre Boulez, and was also an important presence at Paris’ electronic music studio,

IRCAM. Dalbavie used the studio's available technology for his *Diadèmes* (1986), a piece whose success has strongly established his reputation as an exciting new composer.

Influences of electronic music and "spectral" compositional techniques are readily audible in Dalbavie's music, which is ever conscious of the acoustics of sound, timbre (or tone color), and the transformation of tone color over time. In the mid-1990s, Dalbavie began focusing on orchestral spacing, as well as on the visual experience of live performance. His 1996 Violin Concerto features various performing groups placed in the seating area traditionally reserved for the audience. Meanwhile the soloist remains on stage surrounded on both sides by brass and percussion groups. This piece had a profound impact on Dalbavie and led him to further explore the nature of orchestral spacing. In an interview with Paul Griffiths of *The New York Times* from February 2002, Dalbavie said of the concerto: "The relationship between the stage and the public is transformed. You start to look around. That interested me, and I decided I wanted to explore it systematically."

Numerous prestigious orchestras have commissioned works by Dalbavie, such as the Chicago Symphony, Cleveland Orchestra, Berlin Philharmonic, Philadelphia Orchestra, Royal Concertgebouw Orchestra of Amsterdam, Orchestre de Paris, BBC Symphony, Montreal Symphony and Tokyo Philharmonic. Dalbavie has also been the recipient of numerous awards, including the esteemed Prix de Rome in 1994, and was honored by the French Ministry of Culture as a Chevalier des Arts et Lettres in 2004. More recently, his opera *Gesualdo* premiered at the Opernhaus in Zurich in October 2010, directed by Patrice Caurier and Moshe Leiser. He is currently working on a ballet with choreography by Peter Martins for New York City Ballet.

Dalbavie's music has been championed by critics for engaging listeners with his rhythmic clarity, rich melodic material, and alluring textures. While presenting his musical ideas with notably clarity, Dalbavie's music remains decidedly introspective. In an interview with Vivian Goodman on NPR's *All Things Considered* in

February 2006, Dalbavie speaks to his music's affective potential: "I'm deeply convinced that art is the explosion of meaning," he says. "Each person finds his own meaning in music. I don't want the public to understand what I wanted to do for myself. If they find a different meaning I am happy."

Can a sound be experienced as having direction? Dalbavie's *In advance of the broken time* opens with an extended reflection on the characteristics of one note, which, as it is passed among various instruments in the ensemble, is perceived as being in directional transformation. Here Dalbavie presents a musical line not in melodic terms, but rather spatially, while exploring its thickness, shape, balance and direction. Sounds in *In advance of the broken time* are perceived not as being complete entities, but as beings in constant transformation in a specific space. This piece's consciousness of the space that its musical material occupies may be one of ways of understanding Dalbavie's reference to the "ready-made" *In advance of the broken arm* (1915) by Marcel Duchamp.

Dalbavie is best known as a composer for larger performing forces that allow him to explore complex textures through his unique approach to orchestration. Better suited to virtuosic interaction, Dalbavie took advantage of the small ensemble context of this chamber piece to highlight close rhythmic communication between the performers. The slightly delayed doubling among the voices, creating an audible echo effect, is one of the ways Dalbavie expresses this interaction.

The clear form of *In advance of the broken time* is perceived as being a byproduct of a musical idea's journey, rather than a frame for its presentation. Each of the various steps along the path of this piece (slow reflection, lively arpeggiation and synthesis) emerge organically from preceding musical material, a hallmark of Dalbavie's style.

*In advance of a broken time* was premiered in Paris by TM+ and has since seen performances in Europe and the United States. A recording was released in 2006 by Soupir with Ensemble L'itinéraire.

*Notes by Alexander Stalarow*

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, he 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 receiving 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.

Clarinetist/bass clarinetist **Jeff Anderle** is currently enjoying an extremely diverse musical life. He is half of the bass clarinet duo Sqwonk, which infuses aspects of classical, folk and popular music into its own distinct style, and is a member of Edmund Welles, the world's only composing bass clarinet quartet, performing "heavy chamber music." An exponent of contemporary classical music, Mr. Anderle is currently the clarinetist of the bicoastal ensemble Redshift. He has also performed extensively in the Bay Area in diverse venues as a member of the Paul Drescher Electro/Acoustic Band and Magik\*Magik Orchestra, as well as with the San Francisco Ballet, San Francisco Contemporary Music Players, Del Sol String Quartet, Left Coast Chamber Ensemble, and Earplay. In addition, Mr. Anderle is a founding co-director of Switchboard Music, which presents an annual marathon concert featuring composers, ensembles and bands that fuse different genres and styles of music. He is on the faculty at the San Francisco Conservatory of Music, and works for Clark Fobes making clarinet equipment.

Icelandic violinist **Hrabba Atladottir** studied in Berlin, Germany and worked as a freelancing violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper and Deutsche Symphonieorchester. Ms. Atladottir also participated in a world tour with the Icelandic pop artist Björk, and a German tour with violinist Nigel Kennedy.

In 2004, Ms. Atladottir moved to New York, and continued to freelance, playing on a regular basis with the Metropolitan Opera, New York City Opera and the Orchestra of St. Luke's, among other orchestras. She also played with

the Either/Or ensemble in New York in close collaboration with Helmut Lachenmann. Since August 2008, Ms. Atladottir has been based in Berkeley, where she has been performing as a soloist and with various ensembles such as the Left Coast Chamber Ensemble, the Emyrean Ensemble and the Berkeley Contemporary Chamber Players, to name a few. She teaches violin at UC Berkeley.

Oboist and composer **Kyle Bruckmann's** work extends from a Western classical foundation into genre-bending gray areas encompassing free jazz, electronic music and post-punk rock.

Since moving to San Francisco in 2003, he has worked with the San Francisco Symphony and most of the area's regional orchestras. He is a member of Quinteto Latino, the Stockton Symphony, and acclaimed new music collective sfSound, and has also performed contemporary concert music with the Eco Ensemble and the San Francisco Contemporary Music Players. From 1996 until his westward relocation, he had been a fixture in Chicago's experimental music underground; long-term affiliations include the electroacoustic duo EKG, the noise-rock monstrosity Lozenge, and the Creative Music quintet Wrack.

Mr. Bruckmann earned undergraduate degrees in music and psychology at Rice University in Houston, studying oboe with Robert Atherholt, serving as music director of campus radio station KTRU, and achieving academic distinction as a member of Phi Beta Kappa. He completed his master's degree in 1996 at the University of Michigan, Ann Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath.

**Laurie Camphouse** is Principal Flutist of the Santa Cruz County Symphony and an active freelance musician in the Bay Area. She often performs with orchestras such as Opera San Jose, San Jose Ballet, Symphony Silicon Valley, Vallejo Symphony, Monterey Symphony, Lamplighters and Santa Rosa Symphony. She maintains a private flute studio in Saratoga and

coaches flute sectionals at Redwood Middle School. She lives in Fairfield with her husband Alex, a hornist, and their two children.

Originally from Portland, Oregon, Mrs. Camphouse moved to California in 1997 to accept the position as Co-Principal Flutist with the USAF Band of the Golden West. She has also held administrative positions such as Education Manager with the former San Jose Symphony, and Program Director for Summer Music West at the San Francisco Conservatory. She holds a Bachelor of Music in flute performance from Indiana University and a Master of Arts from San Jose State University.

Taiwan-born pianist **Joanna Chao** concertizes throughout the United States and abroad, appearing with orchestras such as the Moscow Philharmonic Orchestra, Manhattan Chamber Orchestra, New Britain Symphony and Fremont-Newark Philharmonic. She frequently performs in such major New York venues as Carnegie Weill Hall, Merkin Concert Hall, Miller Theater and Symphony Space. She has also appeared on the New York Philharmonic Ensemble Series, Sarasota Music Festival, Thy Chamber Music Festival and Manchester Music Festival. Her performances were met with critical acclaim and have been featured on KKHI and KQED radio and on cable TV's *Grand Piano*. A strong advocate of new music, she has worked with established and emerging composers, bringing premieres to wide audiences. She has been a member of the Argento Chamber Ensemble since 2002, and has recorded on the Aeon, Gravina, and Bridge Records.

Ms. Chao holds a doctoral degree from the Peabody Institute of the Johns Hopkins University, bachelor's and master's degrees from Juilliard, and has studied at the San Francisco Conservatory of Music Preparatory Division. Her teachers include Oxana Yablonskaya, Ellen Mack, Jerome Lowenthal, Haggai Niv and Jacqueline Divenyi, and she has also worked with Leon Fleisher and György Sebok. She is currently on the faculty of the Juilliard Pre-College Division, the Conductors Retreat at Medomak and the College of New Jersey.

**Leighton Fong** is a longtime member of the Left Coast Chamber Ensemble and also serves as Principal Cello with the California Symphony. He plays regularly with the Eco Ensemble, the Emyrean Ensemble and is an active freelancer in the Bay Area. He has taught at UC Berkeley since 1997. Mr. Fong attended the San Francisco Conservatory, the New England Conservatory, the Bern Conservatory in Bern, Switzerland, and the Royal Danish Conservatory in Copenhagen, Denmark.

Principally committed to influencing and expanding the repertoire for solo percussion through commissions and premiers, percussionist **Christopher Froh** collaborates with leading composers as a member of the San Francisco Contemporary Music Players, Emyrean Ensemble and San Francisco Chamber Orchestra. His solo performances stretch from Rome to Tokyo to Istanbul and are recorded on the Albany, Bridge, Equilibrium and Innova labels. He is currently on the faculty UC Davis.

Trombonist **Hall Goff** has been a noisemaker all his life, vocalizing sound effects for toy trucks, guns, cars, and planes throughout his childhood in New Jersey. After two years as an alto in the Madison (Wisconsin) Boy's Choir, he gravitated to the trombone at age 12 and began listening to Dixieland, bebop, pop vocalists of the day (early 1960s), and all kinds of recorded sound, later being influenced by early Zappa, Chicago Symphony recordings and Firesign Theater. Realizing the value of serious practice in his 16th year was a landmark experience. Mr. Goff attended Oberlin College (BA), and earned a master's degree at Yale School of Music, mentored by John Swallow and Otto-Werner Müller. He has been a member of the San Francisco Ballet Orchestra since 1977, and the San Francisco Contemporary Music Players since 1979, having had the good fortune to play (to this day) as a freelancer with many Bay Area ensembles of all sizes, as well as on various recordings, and behind visiting musical stars of opera, jazz, rock and pop.

Flutist **Diane Grubbe** freelances in the San Francisco Bay Area, appearing with Pocket Opera, Symphony Silicon Valley, Golden Gate Opera, Lamplighters, Lyric Opera, Festival Opera and others. Contemporary music performances include appearances with sfSound Group, Earplay and, as the flutist in the wind quintet Quinteto Latino, the upcoming premiere of a newly commissioned work by Mexican-American composer Guillermo Galindo. Ms. Grubbe and Quinteto Latino recently completed a CD of Mexican music featuring works of Carlos Chávez, Mario Lavista, Arturo Márquez, José Luis Hurtado and others.

**Peter Josheff**, clarinetist and composer, is a founding member of Sonic Harvest and Earplay. He is a member of the Emyrean Ensemble, the Eco Ensemble and the Paul Drescher Ensemble, and performs frequently with the San Francisco Contemporary Music Players. He has appeared on many recordings, concert series and festivals, both nationally and internationally.

His recent compositions include *Sutro Tower in the Fog* (2011), *Sextet* (2010), *Caught Between Two Worlds* (2009), *Inferno* (2008) and *Viola and Mallets* (2007). He recently completed an album of his own pop songs called *Nautical Man Nautical Man*. The San Francisco Chamber Orchestra will perform his *Prosperous Soul, Gregarious Heart* (2000) in March 2012.

Originally from Queens, New York, clarinetist **Bill Kalinkos** enjoys a varied freelance career as a member of Alarm Will Sound, Ensemble Signal, Deviant Septet and National Gallery of Art New Music Ensemble. In addition, he has played with San Francisco Contemporary Music Players, East Coast Contemporary Ensemble, Ensemble de Sade, Metropolis Ensemble, Toby Twining Music, Ensemble Pamplemousse and Anti-Social Music. He has been fortunate enough to work with and premiere pieces by some of today's foremost composers including Helmut Lachenmann, Roger Reynolds, Steve Reich, John Adams, Wolfgang Rihm and John Zorn, among others. Past solo performances include Aaron Copland's Concerto with the

Columbia Civic Orchestra and John Adams's *Gnarly Buttons* with Alarm Will Sound. As an orchestral player, Mr. Kalinkos has performed with the Philadelphia Orchestra, the Cleveland Orchestra, New World Symphony, Spoleto Festival USA, the Wordless Music Orchestra and CityMusic Cleveland. He is currently co-principal clarinet of the New Hampshire Music Festival Orchestra and a member of IRIS Orchestra. He teaches at UC Santa Cruz and UC Berkeley, and was recently appointed principal clarinetist of the Oakland East Bay Symphony. As a recording artist, Mr. Kalinkos can be heard on the Cantaloupe, Nonesuch, Euroarts, Naxos, Mode, Orange Mountain and Albany Records labels.

**Adam Luftman** is principal trumpet of the San Francisco Opera Orchestra. He previously held positions with the Baltimore Symphony, New World Symphony and Civic Orchestra of Chicago. During his time off from the opera, Mr. Luftman has been a guest artist with many of the country's finest orchestras including the Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony and Seattle Symphony. During the summer, he has performed at the Grand Teton Music Festival, Tanglewood Music Center, National Repertory Orchestra, National Orchestral Institute, Spoleto Festival, Music Academy of the West and the Pacific Music Festival in Japan. Mr. Luftman has recorded with the Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, for ESPN's *Sunday Night Football* and on many movie and video game soundtracks. In addition to his orchestral work, he has been a featured soloist with many orchestras, performed with the Bay Brass, San Francisco Chamber Brass and New World Brass Quintet, and he is an avid jazz musician. Mr. Luftman is on faculty at the San Francisco Conservatory, UC Berkeley, San Francisco State University and St. Mary's College. He has presented master classes all over the country, including at the Curtis Institute of Music, New World Symphony, Baltimore School for the Arts, UC Davis and Tanglewood. Mr. Luftman

is an honors graduate of the Cleveland Institute of Music and the Interlochen Arts Academy. His teachers have included Michael Sachs, Raymond Mase, Mark Gould and Adolph Herseth.

**Stacey Pelinka** enjoys performing a broad spectrum of classical music, especially contemporary chamber music. She is a longtime member of the Left Coast Chamber Ensemble, plays principal flute with San Francisco Opera's Merola Program productions and second flute with the Santa Rosa Symphony, the San Francisco Chamber Orchestra, and the Midsummer Mozart Festival. She freelances throughout the Bay Area, performing frequently with sfSound, the San Francisco Contemporary Music Players, Earplay, and the Oakland and Berkeley Symphonies. A certified Feldenkrais Method practitioner, Ms. Pelinka has presented Feldenkrais workshops at the NFA convention and is on the faculty of Summerflute, a semi-annual somatic master class for flutists. She attended Cornell University and the San Francisco Conservatory, where she studied with Timothy Day.

Originally from New York, composer and violist **Kurt Rohde** attended the Peabody Conservatory, the Curtis Institute and SUNY Stony Brook. He is the recipient of the American Academy in Rome Elliot Carter Fellowship in Music Composition, the Berlin Prize, a Guggenheim Fellowship, awards from the American Academy of Arts and Letters, and commissions from the Fromm, Koussevitzky, Hanson and Barlow foundations, and the National Endowment for the Arts. A member of the New Century Chamber Orchestra and the Left Coast Chamber Ensemble, he is an Associate Professor of music composition at UC Davis. Mr. Rohde will be a fellow at the Radcliffe Center for Advanced Studies in 2012–2013.

French hornist **Alicia Telford** is an alumna of the San Francisco Conservatory of Music and San Francisco State University, where she studied horn with David Krehbiel and Bill Klingelhoffer. She is a well-known freelance

artist and teacher in the Bay Area, a tenured member of the Oakland East Bay Symphony and San Francisco Chamber Orchestra, a regular extra with the San Francisco Opera, Symphony and Ballet orchestras, and a faculty member at UC Berkeley. She performs with her quintet, the Golden Gate Brass, and woodwind ensemble, Bellavente, throughout the United States. She is excited to be performing new music again with Eco Ensemble. Among her many credits as a musician is a full fellowship to the prestigious Tanglewood Music Festival. When she puts her horn in the case, Ms. Telford enjoys working in her garden, reading and exploring the Berkeley hills with her husband and their two dogs.

Pianist **Ann Yi** is an active soloist and chamber musician with a broad range of musical interests, ranging from Baroque to contemporary music. A strong advocate of new music, she is dedicated to working with contemporary composers and bringing experimental and avant-garde music to broader audiences. She has performed numerous solo and chamber works by many innovative composers of our time, including Brian Ferneyhough, Sylvano Bussotti, Stefano Scodanibbio and Alessandro Solbiati.

Ms. Yi has performed extensively with new music ensembles in the Bay Area including the Eco Ensemble, the San Francisco Contemporary Music Players and the sfSoundGroup. Recent performances include appearances at Cal Performances in the West Coast premiere of Pierre Boulez's monumental *Dérive 2* with the Eco Ensemble and the MANCA new music festival in Nice, France, with SFCMP. She has also appeared at San Francisco Museum of Modern Art and on New Music DePaul at DePaul University in Chicago, performing Sylvano Bussotti's piano duo, *Tableaux Vivants Avant La passion Selon Sade*, with Christopher Jones. She holds doctoral and master's degrees in piano performance from Indiana University and a Bachelor of Music from San Jose State University. She studied principally with Evelyne Brancart, and also with Jean-Louis Haguenaer, Karen Shaw, Alfred Kanwischer and Jonathan Bass. Her performances have been recorded for

the Innova and Tzadik labels. Ms. Yi currently resides in Chicago.

The **UC Berkeley Center for New Music and Audio Technologies** (CNMAT) houses a dynamic group of educational, performance and research programs focused on the creative interaction between music and technology. CNMAT's research program is highly interdisciplinary, linking all of UC Berkeley's disciplines dedicated to the study or creative use of sound. CNMAT's educational program integrates a Music and Technology component into the Department of Music's graduate program in music composition and also supports the undergraduate curriculum in music and technology for music majors and nonmusic majors. Learn more at [www.cnmat.berkeley.edu](http://www.cnmat.berkeley.edu).