

Friday, October 23, 2015, 8pm  
Hertz Hall

## eco ensemble

David Milnes, *conductor*

Anssi Karttunen, *cello*

Lauren Snouffer, *soprano*

Nikolas Nackley, *baritone*

### PROGRAM

Kaija Saariaho (b. 1952) Sept papillons (2000)  
Papillon 1 Dolce, leggiere, libero  
Papillon 2 Leggiere, molto espressivo  
Papillon 3 Calmo, con tristezza  
Papillon 4 Dolce, tranquillo  
Papillon 5 Lento, misterioso  
Papillon 6 Sempre poco nervoso, senza tempo  
Papillon 7 Molto espressivo, energico

Anssi Karttunen, *cello*

Saariaho Five Songs from *The Tempest Songbook*  
(1993–2004)  
Ariel's Hall (*soprano*) (2000)  
Caliban's Dream (*baritone*) (1993)  
Miranda's Lament (*soprano*) (1997)  
Prospero's Vision (*baritone*) (2002)  
Ferdinand's Comfort (*soprano & baritone*) (2004)

Lauren Snouffer, *soprano*  
Nikolas Nackley, *baritone*  
Tod Brody, *flute*  
Peter Josheff, *clarinet*  
Travis Andrews, *guitar*

Daniel Cullen, *mandolin*  
Dan Levitan, *harp*  
Hrabba Atladottir, *violin*  
Leighton Fong, *cello*  
Richard Worn, *double bass*

INTERMISSION

PROGRAM

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Saariaho Notes on Light (2006)

- I. Translucent, secret
- II. On fire
- III. Awakening
- IV. Eclipse —
- V. Heart of light

Anssi Karttunen, *solo cello*

Stacey Pelinka, *flute*

Kyle Bruckmann, *oboe*

Peter Josheff, *clarinet*

Daniel Zimardi, *bassoon*

Alicia Telford, *horn*

Brad Hogarth, *trumpet*

Weston Olencki, *trombone*

Tiffany Bayly, *tuba*

Daniel Kennedy, *percussion*

Bonnie Pei, *percussion*

Ben Prima, *timpani*

Ann Yi, *piano*

Karen Rosenak, *celesta*

Dan Levitan, *harp*

Hrabba Atladottir, *violin*

Dan Flanagan, *violin*

Ellen Ruth Rose, *viola*

Leighton Fong, *cello*

Richard Worn, *double bass*

*Special thanks to the Center for New Music and Audio Technologies (CNMAT).*

**eco ensemble**

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**Kaija Saariaho (b. 1952)**  
**Sept papillons (2000)**

*Sept papillons* was the first piece Saariaho wrote after her opera *L'Amour de loin*, and it was partly written during the rehearsals of the opera in Salzburg. One can sense the desire to find a new world, which has nothing to do with the opera neither in style nor in language. From the metaphors of the opera which all have an eternal quality—love, yearning, and death—she moved now to a metaphor of the ephemeral: butterfly.

Also, from the long times-spans of the opera she moved to these seven miniatures, which each seem to be studies on a different aspect of fragile and ephemeral movement that has no beginning or end.

*Sept papillons* was commissioned by the Rudolf Steiner Foundation and was first performed by Anssi Karttunen in Helsinki in September 2000.

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**Saariaho**  
**Five Songs from *The Tempest Songbook* (1993–2004)**

When I composed *Caliban's Dream* in 1993 for the 50th anniversary of Brian Ferneyhough, I used for the first time some lines from William Shakespeare's play *The Tempest* for my music. I didn't know then that I had started a series of works—to be written over the years, and always as a birthday tribute—which I would later call *The Tempest Songbook*. After *Caliban's Dream* appeared, *Miranda's Lament* (1997) for the 60th birthday of Paavo Heininen, then *Ariel's Hail* (2000) for the 40th birthday of Anssi Karttunen, *Prospero's Vision* (2002) to celebrate Peter Sellars's 55th birthday, and *Ferdinand's Comfort* (2004) for Roger Reynolds. The most recent addition is *Bosun's Cheer* for Aleksis Barrière in 2014. All the persons mentioned here have been important for me and my

music. Also, all the first performances of these pieces have been surprises, and no one of them shares the same birthday.

For time being, there are seven songs in *The Tempest Songbook*, and there might be more to come.

Kaija Saariaho, 2015

**Saariaho**  
**Notes on Light (2006)**

Kaija Saariaho's works are not narrative in the sense that they would describe a specific event or tell a story. Nevertheless, through the musical textures and also through their titles they tend to evoke the listener's imagination and provoke emotions. The title of the cello concerto, *Notes on Light*, gives a visual stimulus which is emphasized by the headings of the five movements. The piece starts "Translucent, secret" and the imaginary journey ends with "Heart of Light." The only direct literary reference in the work is the quotation from T. S. Eliot's *The Waste Land* on last page of the score, as the composer's guiding post scriptum after the music has finished.

It is more fruitful to see *Notes on Light* in the context of Kaija Saariaho's own oeuvre than in the historical line of the concerto tradition. Before starting to write she studied the cello concerto repertoire, especially the concertos of Elgar, Dvořák, and Schumann, but finally there is practically nothing that has been filtered to *Notes on Light*. The key elements of the great romantic concertos—virtuosic cello writing and expressive melodic lines on the A string—are absent in Saariaho's aesthetics.

Kaija Saariaho's music is born from a contact with musicians. Of her two previous concertos the first, *Graal théâtre* (1994), was written for Gidon Kremer, whose playing inspired her to dedicate a work for him. Camilla Hoitenga was the soloist designed for the flute concerto, *Aile du songe* (2001).

If one would name one performer who has accompanied Kaija Saariaho most faithfully throughout her career, it is Anssi Karttunen, who has worked very closely with her since the last 25 years or so. According to the composer, it is Mr. Karttunen's personality that inspires her most while writing for the cello. "Through his playing, Anssi can create magical atmospheres like no one else," she confirms, and adds that in fact, the collaboration most often starts only when the piece is written. "Then, Anssi may propose technical adjustments to certain details after trying them out." For Mr. Karttunen, Kaija Saariaho is able to write very delicate, even fragmentary textures, yet he is able to make the music carry up to the audience.

Although *Notes on Light* is Saariaho's first cello concerto in the traditional sense of the word, she has proposed other works where cello plays a central role, like ...à la fumée (1990) for flute, cello, orchestra, and electronics, and *Amers* (1992) for cello, chamber ensemble, and electronics, both naturally for Mr. Karttunen. *Notes on Light* is clearly a synthesis of all the music for cello Kaija Saariaho has written so far, both musically and technically.

As regards the form, *Notes on Light* may mark an endpoint in Saariaho's production. The two previous concertos were divided into two main movements, whereas the most recent one is set in five separate parts. The pieces that have followed the concerto, *Mirage* (2007) for soprano, cello (again!), and orchestra and *Laterna magica* (2008) for orchestra, premièred by the Berlin Philharmonic in 2009, are in one continuous movement. In *Notes on Light*, the five movements allow the composer to play on contrasting elements, juxtaposing different characters abruptly. The material out of which the music is derived is seemingly simple, but Kaija Saariaho is able to put it in different guises and to light it from different angles, showing the richness of the underlying structure.

The orchestra, deprived of other brass instruments except the horns, is always

transparent, leaving the cello to be heard even in the very quiet passages. Energy is not created through making a lot of noise but through more subtle means. Yet, at times, especially in the second movement, the music achieves an almost violent driving force. The relationship of cello and orchestra is not as if a hero was having a battle with a crowd, as in the traditional concerto, but more a picture of an object seen in different lights. Every turn of the kaleidoscope gives a new image, another note on light. When you come to the end, all that is left is silence, the other side of sound. Or darkness, the heart of light.

Risto Nieminen

At first sight, *Notes on Light*, with its five movements, doesn't quite resemble the average cello concerto. However, after taking a closer look I soon found the elements that I believe make a great concerto: (1) The relation of soloist and orchestra goes through many very different situations. (2) The cello is given the chance to show its full versatility. (3) When the soloist has important things to say, the orchestra gives it space and also gets its moments to lift the music up into exuberant colors.

The solo cello is not just the hero of *Notes on Light*; he or she also has to stand up for his or her rights, fight, lead, collaborate with and sometimes submit to the orchestra. All these make *Notes on Light* a rich voyage that could well lead us into the very heart of light.

I see two intervals of a semitone as important mottos of the piece. The first is a slide down from F-sharp to F-natural, which starts the piece, and to which one returns from different paths along the concerto. The second is a rising figure of C-sharp to D-natural, which often interrupts the action and stops the soloist. These two motives seem to be even stronger landmarks than any melodic element. In the last movement the single note of F-sharp proves to be the center of the whole work.

Through the voice of the cello, the first movement introduces the secret world of the piece, translucently colored by the orchestra

in small ensembles. The second movement opposes the soloist and the orchestra in a fiery dialogue. The music is energetic and obsessive, the soloist refusing to speak at the same time with the orchestra. The third movement finally awakens both into building together large, colorful gestures.

In the fourth movement, the orchestra eclipses the soloist with dark waves of sound. The soloist offers his C-sharp–D motive twice, in vain. He finally shakes the shadows away with the third try which leads us directly to

the fifth movement, and the two embark on a voyage towards light. Finally, F-sharp is the note that becomes the heart of light, lifting the cello in the end high up to the spheres of absolute brightness...or total darkness.

On the last page of the score, Saariaho has included a quote from T. S. Eliot's *The Waste Land*:  
“...I could not  
Speak, and my eyes failed, I was neither  
Living nor dead, and I knew nothing,  
Looking into the heart of light, the silence.”

© Anssi Karttunen, Paris, 2008

**Kaija Saariaho**

**Five Songs from *The Tempest Songbook***

*Texts from The Tempest by William Shakespeare*

**Ariel's Hail**

All hail, great master, Grave Sir, hail! I come  
 To answer thy best pleasure; be it to fly,  
 To swim, to dive into the fire, to ride  
 On the curled clouds; to thy strong bidding task  
 Ariel, and all his quality...  
 I boarded the King's ship. Now on the beak,  
 Now in the waist, the deck, in every cabin,  
 I flamed amazement: sometime I'd divide,  
 And bum in many places...  
 ... Then I beat my tabor,  
 At which like unbacked colts they pricked their ears,  
 Advanced their eyelids, lifted up their noses  
 As they smelt music, so I charmed their ears.

**Caliban's Dream**

*Caliban*

Be not afeard; the isle is full of noises,  
 Sounds, and sweet airs, that give delight and hurt not.  
 Sometimes a thousand twangling instruments  
 Will hum about mine ears; and sometime voices  
 That, if I then had waked after long sleep, Will make  
 me sleep again; and then, in dreaming,  
 The clouds methought would open, and show riches  
 Ready to drop upon me, that when I waked  
 I cried to dream again.

**Miranda's Lament**

*Miranda*

If by your art, my dearest father, you have  
 Put the wild waters in this roar, allay them.  
 The sky it seems would pour down stinking pitch,  
 But that the sea, mounting to th' welkin's cheek<sup>2</sup>,  
 Dashes the fire out. O, I have suffered  
 With those that I saw suffer! [A brave vessel,  
 Who had, no doubt, some noble creatures in her,  
 Dashed all to pieces.] O, the cry did knock  
 Against my very heart! Poor souls, they perished,  
 Had I been any god of power, I would  
 Have sunk the sea within the earth, or ere  
 It should the good ship so have swallowed and  
 The fraughting souls within her.

*Prospero*

Be collected.  
 No more amazement, Tell your piteous<sup>1</sup> heart  
 There's no harm done.

**Prospero's Vision**

You do look, my son, in a moved sort,  
 As if you were dismayed. Be cheerful sir,  
 [Our revels now are ended.] These our actors,  
 As I foretold you, were all spirits, and  
 Are melted into air, into thin air,  
 And like the baseless fabric of this vision  
 The cloud-capped towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve,  
 And like this insubstantial pageant faded  
 Leave not a rack behind. We are such stuff  
 As dreams are made on; and our little life  
 Is rounded with a sleep. Sir, I am vexed;  
 [Bear with my weakness, my old brain is troubled.  
 Be not disturbed with my infirmity.  
 If you be pleased, retire into my cell, And there  
 repose;] a turn or two I'll walk,  
 To still my beating mind.

**Ferdinand's Comfort**

*Ferdinand*

Where should this music be? 't'ha'ir or th' earth?

Sitting on a bank,  
 Weeping again the King my father's wrack,  
 This music crept by me upon the waters,  
 Allaying both their fury and my passion  
 With its sweet air.  
 Thence I have followed it,  
 Or it hath drawn me, rather. But 'tis gone.  
 No, it begins again.

*Ariel*

Full fathom five thy father lies,  
 Of his bones are coral made;  
 Those are pearls that were his eyes;  
 Nothing of him that doth fade,  
 But doth suffer a sea-change  
 Into something rich and strange.

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In this setting, the following texts have been substituted:

1. the face of the sky
2. pitying



Maarit Kyösti

**K**AIIJA SAARIAHO is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy there with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive Ears Open group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at IRCAM in Paris—the city which has been most of the time her home ever since.

At IRCAM, Ms. Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990)—the latter with solo alto flute and cello, and both with live electronics—suggest their preoccupation with color and texture.

Before coming to work at IRCAM, Ms. Saariaho learned to know the French

“spectralist” composers, whose techniques are based on computer analysis of the sound-spectrum. This analytical approach inspired her to develop her own method for creating harmonic structures, as well as the detailed notation using harmonics, microtonality and detailed continuum of sound extending from pure tone to unpitched noise—all features found in one of her most frequently performed works, *Graal théâtre* for violin and orchestra (1994–1997).

Later, Ms. Saariaho has turned to opera, with outstanding success. *L'Amour de loin*, with a libretto by Amin Maalouf based on an early biography of the twelfth-century troubadour Jaufré Rudel, received widespread acclaim in its première production directed by Peter Sellars at the 2000 Salzburg Festival, and won the composer a prestigious Grawemeyer Award. *Adriana Mater*, on an original libretto by Mr. Maalouf, mixing gritty present-day reality and dreams, followed, again directed by Mr. Sellars, at the Opéra Bastille in Paris in March 2006. *Émilie*, an opera and monodrama for Karita Mattila had its première in Lyon in March 2010.

Around the operas there have been other vocal works, notably the ravishing *Château de l'âme* (1996), *Oltra mar* (1999), and the song-cycle *Quatre instants* (2002). And the oratorio *La Passion de Simone*, portraying the life and death of the philosopher Simone Weil, formed part of Mr. Sellars's international New Crowned Hope festival in 2006–2007. The chamber version of the oratorio was premièred by La Chambre aux echos at the Bratislava Melos Ethos Festival in 2013.

The experience of writing for voices has led to some clarification of Ms. Saariaho's language, with a new vein of modally oriented melody accompanied by more regular repeating patterns. This change of direction has been carried over into orchestral works including *Aile du songe* for flute and chamber orchestra (2001) and the stunning *Orion* for large orchestra (2002), *Notes on Light* (2006) for cello and orchestra, and the Bergman inspired *Laterna Magica* (2008), written for Sir Simon Rattle and the Berlin Philharmonic Orchestra, *Dom le vrai sens* (2010) was written for clarinetist Kari Kriikku, *Maan Varjot* (2013) for organ and orchestra, among others.

In the profusion of large and small works which Ms. Saariaho has produced in recent

## ABOUT THE ARTISTS

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years, two features which have marked her whole career continue to stand out. One is a close and productive association with individual artists—not least Mr. Maalouf and Mr. Sellars, as well as the conductor Esa-Pekka Salonen, the flautist Camilla Hoitenga, the cellist Anssi Karttunen, the soprano Dawn Upshaw, and the pianists Emmanuel Ax and Tuija Hakkila. The other is a concern, shown equally in her choice of subject matter and texts and in the profusion of expression marks in her scores, to make her music not a working-out of abstract processes but an urgent communication from composer to listener of ideas, images, and emotions.

Ms. Saariaho has claimed the major composing awards in the Grawemeyer Award, the Wihuri Prize, and the Nemmers Prize, and in 2011 was awarded the Sonning Prize. In May 2013, Ms. Saariaho was awarded the Polar Music Prize. In 2015, she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programs, Ms. Saariaho was the music mentor of the 2014–2015 Rolex Mentor and Protégé Arts Initiative and is in residence at UC Berkeley as the Bloch Professor of Music in autumn 2015.

In 2012, her *Circle Map* was commissioned by the Royal Concertgebouw Orchestra, the Boston Symphony Orchestra, Gothenburg Symphony Orchestra, Orchestre National de France, Royal Scottish National Orchestra, and Stavanger Symphony Orchestra. The piece has been inspired by six poems of Rumi. These poems recited in Persian are used as the material for the electronic part. *Circle Map* was premiered by the Royal Concertgebouw Orchestra, conducted by Susanna Mälkki, at the Westergasfabriek Gashouder in Amsterdam on June 22, 2012.

In 2015, the song cycle *True Fire* was premiered by Gerald Finley and Los Angeles Philharmonic, conducted by Gustavo Dudamel. Her next opera, *Only the Sound Remains*, will be premiered in March 2016 at the Dutch National Opera. Other performances will follow in Paris, Helsinki, Madrid, and Toronto. Ms. Saariaho's harp concerto *Trans* will receive its world première in August 2016 by Xavier de Maistre and the New Japan Philharmonic, conducted by Ernest Martínez-Izquierdo at the Suntory Hall in Tokyo.

The music of Kaija Saariaho is published

exclusively by Chester Music and Edition Wilhelm Hansen, part of the Music Sales Group of Companies.



Irmedi Jämsä

The Finnish cellist **Anssi Karttunen** is one of the most reputable and versatile musicians on today's classical music scene. Exceedingly active both as a soloist and chamber musician, his repertoire covers all of the standard works for cello, as well as a myriad of forgotten masterpieces and his own arrangements. He plays on modern, classical, and baroque cellos, as well as the violoncello piccolo.

His concert with the Helsinki Philharmonic under Tan Dun at the Helsinki Festival kicked off the 2015/16 season. Other highlights of the season are his tour of China with the Mahler Chamber Orchestra under Esa-Pekka Salonen, a re-invitation to the New World Symphony (with Dutilleux's *Tout un monde lointain* under Susanna Mälkki), his début recital at the Wigmore Hall with pianist Nicolas Hodges, which will include the première of a new work by Sean Shepherd, as well as the Spanish, French and Finnish premières of Magnus Lindberg's Cello Concerto No. 2 which he first performed in October 2013 with the Los Angeles Philharmonic under Mr. Salonen. In the following season, he will play this work with the Konzerthaus Orchestra Berlin and the London Philharmonic Orchestra. At UC Berkeley, he will teach and perform as a Regents' Lecturer in the autumn of 2015.

Mr. Karttunen is a passionate advocate of contemporary music. He has performed over 140 world premières, collaborating with such composers as Kaija Saariaho, Mr. Lindberg, Rolf Wallin, Luca Francesconi, and Tan Dun. An astounding 29 concertos have been written for him. He premiered Mr. Lindberg's Cello

Concerto No.1 with the Orchestre de Paris (1999), Mr. Salonen's *Mania* with Avanti! (2000), Martin Matalon's cello concerto with the Orchestre National de France (2001), and Luca Francesconi's *Rest* with the RAI Torino (2004). Ms. Saariaho wrote the concerto *Notes on Light* for Karttunen, which he premiered with the Boston Symphony Orchestra, who commissioned the work, in February 2007. Performances of *Notes on Light* with the Finnish Radio Symphony Orchestra, Swedish Radio, NDR Symphony Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, and the New World Symphony followed. In November 2014, he premiered a new cello concerto by Jukka Tiensuu with the Tampere Philharmonic. New projects currently planned include new works by Pascal Dusapin, Thierry Pécou, Denis Cohen, Fred Lerdahl, and Oliver Knussen, as well as a very special project with John Paul Jones.

Mr. Karttunen has worked with world-renowned orchestras such as the Philadelphia Orchestra, BBC Symphony, NHK Orchestra, Southwest German Radio Symphony Orchestra, Munich Philharmonic, Ensemble Modern, Rotterdam Philharmonic Orchestra, Danish National Radio Symphony Orchestra, Oslo Philharmonic, and Helsinki Philharmonic. He also performs regularly as a soloist and chamber musician at Europe's most important music festivals, including Edinburgh, Salzburg, Lockenhaus, Berlin, Venice, Strasbourg, and Helsinki. His Zebra Trio, with violinist Ernst Kovacic and violist Steven Dann, performs concerts on both sides of the Atlantic. He also closely collaborates with the Argentine choreographer Diana Theodoridis, with whom he is currently planning a fifth joint project.

His recordings traverse a broad musical spectrum, from Beethoven's complete works for cello and piano on period instruments, to 20th-century solo pieces, to concertos performed with the London Sinfonietta and the Los Angeles Philharmonic Orchestra under Mr. Salonen. He has released recordings of concertos by Mr. Lindberg, Ms. Saariaho, and Mr. Salonen with Sony Classical. With Deutsche Grammophon, he released a DVD of Tan Dun's *The Map* for cello, video, and orchestra. Two of Mr. Karttunen's recordings were

nominated for a Gramophone Award 2013: a CD of Mr. Lindberg's chamber music works with the composer and clarinetist Kari Kriikku on Ondine, and Dutilleux's *Tout un monde lointain* with the Orchestre Philharmonique de Radio France under Mr. Salonen on Deutsche Grammophon, which was chosen as best contemporary recording of the year 2013.

Born in 1960, Mr. Karttunen studied with Erkki Rautio, William Pleeth, Jacqueline du Pré, and Tibor de Machula, among others. From 1999 to 2005, he was principal cellist with the London Sinfonietta. Between 1994 and 1998 he was the Artistic Director of the Avanti! Chamber Orchestra, and from 1994 to 1997 of the Suvisoitto Festival in Porvoo, Finland. He was the artistic director of the Helsinki Biennale 1995 and 1997 and the Festival Musica Nova Helsinki in 2015.

He frequently teaches master classes, for example in 2012 together with Ms. Saariaho at Carnegie Hall, at the 2012 Cello Biennial Amsterdam, and regularly since 2008 at the workshop series Creative Dialogue, offered in collaboration with the Sibelius Academy in Santa Fe. He began teaching at the École Normale de Musique in Paris last season.

Anssi Karttunen plays on a Francesco Ruggeri cello.



Heralded by the *San Francisco Chronicle* as "sonorous and heroic" and acclaimed by *The Boston Globe* for his ability to "continually impress with his beautiful voice and acting," baritone **Nikolás Nackley** is in demand

for his work on the concert and operatic stage in the United States and abroad.

Most recently heard in the title role of Monteverdi's *Il ritorno d'Ulisse in patria* with West Edge Opera, Mr. Nackley's other recent credits include the role of Joe Pitt in Peter Eötvös's *Angels in America* with the Los Angeles Philharmonic, Adonis in Blow's *Venus and Adonis* with Marin Baroque, and baritone soloist for the world premiere of Stacy Garrop's *Terra Nostra* with the San Francisco Choral Society. He has worked

under such conductors as Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado. His upcoming engagements include Bach's *Christmas Oratorio* with Marin Oratorio, Mozart's Requiem and Hagen's *Ashes of Roses* with the Santa Clara Chorale, and Orff's *Carmina Burana* with the Merced Symphony Orchestra. Mr. Nackley is on the faculty of the School of Music at San Francisco State University and Santa Clara University.



Recognized for a unique artistic curiosity in world class performances spanning the music of Claudio Monteverdi and Johann Adolphe Haase to György Ligeti and George Benjamin, soprano **Lauren Snouffer**

is celebrated as one of the most versatile and sought after sopranos on the international stage.

Performances of the current season include the Mozart Requiem with Harry Christophers and the Handel and Haydn Society of Boston, Beethoven's *Egmont* with Markus Stenz and the Baltimore Symphony Orchestra, Poulenc's Gloria with the Houston Ballet, and Handel's *Messiah* with Mercury Baroque. On the opera stage, Ms. Snouffer returns to Houston Grand Opera in two productions: She sings Cherubino in *Le nozze di Figaro* conducted by Harry Bicket, in a production by Michael Grandage; and she bows as Carrie Pipperidge in *Carousel* conducted by Richard Bado and directed and choreographed by Rob Ashford.

The 2014–2015 season saw Ms. Snouffer's début with Parnassus Arts Productions as Arasse in Max Emanuel Cencic's new production of Hesse's *Siroe* at the Opéra Royal de Versailles, with performances in Budapest and Vienna; the project was recorded and released commercially on the Decca label. She made her début with the Atlanta Opera as Susanna in *Le nozze di Figaro* and, on the concert stage, with the Portland Baroque Orchestra in *Messiah*, conducted by John Butt. She also joined Franz Welser-Möst and the Cleveland

Orchestra at Severance Hall and Lincoln Center for concert performances of Strauss's *Daphne*. Other appearances included the Fauré Requiem with the Florida Orchestra and a performance as guest soloist for their New Year's concert, *From Vienna to New York*, and a return engagement with the Baltimore Symphony Orchestra as Cunegonde in a semi-staged presentation of Bernstein's *Candide*, conducted by Music Director Marin Alsop.

A recent graduate of the Houston Grand Opera Studio, Ms. Snouffer has bowed with the company in *L'italiana in Algeri*, *Show Boat*, *The Rape of Lucretia*, and *Il barbiere di Siviglia*, among others. She was a winner of a 2013 Sara Tucker Study Grant from the Richard Tucker Music Foundation and a Richard F. Gold Career Grant bestowed by Houston Grand Opera, a grand finalist in the 2012 Metropolitan Opera National Council Auditions, and is a graduate of Rice University and the Juilliard School.

The **eco ensemble** is a group of experienced, highly skilled Bay Area musicians dedicated to performing new music from established and emerging composers. Its mission is to enrich and serve the Bay Area's cultural life through the creation, performance, and dissemination of new music by composers from Berkeley and around the world.

*What does "eco" stand for?* Like other art forms, new music doesn't exist in a vacuum—it is part of the fabric that makes up our cultural landscape. The San Francisco Bay Area generally (and Berkeley in particular) plays an essential role in the eco ensemble's formation: our musicians, composers, media, and audience are all part of the region's vibrant cultural scene. We are both influenced by—and exert influence on—the artistic ecology within which we exist. The name "eco" acknowledges this ecology and locates our work as part of the Bay Area's abundant cultural community.

**David Milnes** serves as conductor 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 Mueller, 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 Festival Internacional 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.