

Saturday, February 23, 2013, 8pm  
Hertz Hall

**Eco Ensemble**  
David Milnes, *conductor*

PROGRAM

Michael Jarrell (b. 1958) Staub (Assonance IIIb) (2009)

*alto flute* Stacey Pelinka  
*bass clarinet* Bill Kalinkos  
*horn* Alicia Telford  
*trumpet* Brad Hogarth  
*percussion* Loren Mach  
*cello* Leighton Fong  
*double bass* Richard Worn  
*electronics* John MacCallum

George Lewis (b. 1952) Ikons (2010)

*flute* Stacey Pelinka  
*clarinet* Peter Josheff  
*bassoon* David Granger  
*trombone* Marc Bolin  
*percussion* Loren Mach  
*violin* Jennifer Curtis  
*cello* Leighton Fong  
*contrabass* Richard Worn

INTERMISSION

John MacCallum (b. 1976) The Delicate Texture of Time (2013)  
*World Premiere*

*flute, piccolo, alto flute* Jill Heinke  
*clarinet, bass clarinet* Bill Kalinkos  
*alto saxophone, soprano saxophone* David Wegehaupt  
*percussion 1* Joel Davel  
*percussion 2* Loren Mach  
*violin* Jennifer Curtis  
*viola* Ellen Ruth Rose  
*cello* Leighton Fong

Cindy Cox (b. 1961) Pianos (2013)  
*World Premiere*

*solo pianosampler* Gloria Cheng  
*flute, piccolo, bass flute* Tod Brody  
*oboe, English horn* Kyle Bruckmann  
*clarinet 1* Bill Kalinkos  
*clarinet 2, bass clarinet* Peter Josheff  
*bassoon* David Granger  
*horn* Alicia Telford  
*percussion* Loren Mach  
*harp* Naomi Hoffmeyer  
*violin 1* Dan Flanagan  
*violin 2* Jennifer Curtis  
*viola* Ellen Ruth Rose  
*cello* Leighton Fong  
*double bass* Richard Worn

*The audio engineer for this evening's concert is Brendan Aanes. The sound system is provided by Meyer Sound Laboratories, Incorporated.*

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

**Michael Jarrell (b. 1958)**  
**Staub (Assonance IIIb) (2009)**

Michael Jarrell has held a number of prominent positions and residencies throughout Europe. His music, often informed by innovations in acoustic technology, has achieved great respect and success in Europe and in the United States. Born in 1958 in Geneva, Jarrell studied composition at the Geneva Conservatory with Eric Gaudibert and at various workshops in the United States, including Tanglewood in 1979. He completed his training with Klaus Huber at the Freiburg Staatliche Hochschule für Musik in Brisgau.

Since the early 1980s, Jarrell has been the recipient of numerous prizes, including the Prix Acanthes, the Beethovenpreis from the City of Bonn, the Marescotti Prize, the Gaudeamus and Henriette Renié prizes, and the Siemens-Förderungspreis. Between 1986 and 1988, Jarrell was a composer in residence at the Cité des Arts in Paris. During this time, he took part in the computer music course at IRCAM, Paris's state-funded center for electro-acoustic music research, production, and performance. After his Parisian sojourn, Jarrell spent a year composing at the Villa Médici in Rome, and then joined the Istituto Svizzero di Roma for 1989–1990.

Jarrell was composer in residence with the Lyon Orchestra in the early 1990s before becoming a professor of composition at the University in Vienna in 1993. He also held a residency at the Lucerne festival in 1996, and then was heralded by the Musica Nova Helsinki Festival, which dedicated the festival to him in 2000. Jarrell has received numerous commissions, including one from the Salzburg Festival for a piano concerto entitled *Abschied* in 2001, the same year that he was named a Chevalier des Arts et des Lettres by the French government. On the occasion of Pierre Boulez's 85th birthday in 2010, Jarrell composed *La Chambre aux échos* for the Ensemble Intercontemporain, conducted by Susanna Mälkki. In 2012, his cello concerto *Emergences (Nachlese VI)*, composed for Jean-Guihen Queyras, was premiered in Salt Lake City and Lyon. Since 2004, Jarrell has served

as Professor of Composition at the University of Geneva.

*Staub (Assonance IIIb)* (2009) was originally part of a multimedia production at the Voix Nouvelles festival in Royaumont, France entitled *Chute(s)*, with video art by Paolo Pachini. The Eco Ensemble had the pleasure of performing another work from this music/film installation, Martin Matalon's *Tunneling* (2009), at their concert in March 2012. Presenting these works as concert pieces draws particular attention to their exciting harmonic world created through a rich exploration of timbre, or tone color. This emphasis on timbre is heavily indebted to acoustic research that has had a profound influence on contemporary music in France in particular, but that has asserted itself around the world.

As is the case with much of Jarrell's work, the compositional impulse behind *Staub* stems from a desire to engage with a theoretical concept, in this case, that of decay. As Jarrell's background includes training in the visual arts, we may think of decay in this piece as being intimately related to space. The opening of *Staub* depicts the disintegration of musical material. An energetic gesture shared by all the members of the ensemble allows them to maintain their individual identity through an emphasis of their difference in tone color. This bright gesture subsides, giving way to transformations in texture and timbre that explore the duality between the disintegration and decay of an object, with the integration of diverse elements into the same material.

Throughout the duration of the composition, bursts of instrumental activity break through *Staub's* decaying texture. The relationship to the surrounding musical fabric is intensely organic in nature. On one hand these bursts can be understood as the musical substance's last attempts to regain active consciousness. Again Jarrell's duality between disintegration and integration comes into play. Rather than the death of matter or its disintegration into dust, we may consider the transformation of this musical material into a new form, one that incorporates the traces or remnants of its past identity into its new context.

**George Lewis (b. 1952)**  
**Ikons (2010)**

A prolific and highly respected jazz musician, George Lewis has also gained tremendous respect in music scholarship and composition. In the words of Steve Smith of *The New York Times*: "Virtually every consideration of George Lewis, an imposing performer and scholar now serving as a professor and the vice chairman of the music department at Columbia University, will invoke the term trombonist-composer. If you've encountered Mr. Lewis's playing, stressing instrumental prowess seems natural; if you haven't, dip into an album like Anthony Braxton's *Quartet (Dortmund) 1976*, and you will hear instantly why Mr. Lewis is revered among avant-garde jazz aficionados."

Since 1971, Lewis has been a member of the Association for the Advancement of Creative Musicians (AACM). It was there that he studied composition with Muhai Richard Abrams and trombone with Dean Hey. Reflecting upon his involvement with AACM has resulted in his widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), recipient of the 2009 American Book Award. As a composer, improviser, performer, and scholar, Lewis continues to explore electronic and computer music, electronic multimedia installations, text-sound works, and improvisatory and notated forms.

His compositions and installations have been presented by the American Composers Orchestra, Dinosaur Annex, Wet Ink, the Turning Point Ensemble, Ensemble Erik Satie, Works and Process, the S.E.M. Ensemble, the NOW Orchestra, Deutschlandradio Kultur Berlin, Contemporary Art Museum Houston, among others. Lewis has received commissions from a large number of institutions, including the 2010 Vancouver Cultural Olympiad, OPUS (Paris), IRCAM, Musée des Sciences et des Industries La Villette, Harvestworks, Studio Museum in Harlem, the Glasgow Improvisers Orchestra.

Before joining the music faculty at Columbia University in 2004, Lewis has held teaching

positions at UC San Diego, Mills College, the School of the Art Institute of Chicago, and Simon Fraser University's Contemporary Arts Summer Institute. He has served as music curator for the Kitchen in New York, and has collaborated in the "Interarts Inquiry" and "Integrative Studies Roundtable" at the Center for Black Music Research in Chicago.

*Ikons'* unceasing energy drives this piece forward through clearly marked sections by way of a variety of transitions ranging from sudden juxtaposition to subtle additive processes. Certain characteristic musical elements from *Ikons* return in different contexts rendering them fresh, including the colorful use of quarter-tones in the opening passage and the playfully imaginative glissandi in the strings. In the composer's words:

"*Ikons* exists in two forms. The *idée fixe* that marks the rhythmic and harmonic material for the written composition *Ikons* was drawn from spectra generated by simple frequency modulation and stretching; so many of us owe a debt to the pioneering work of Jean-Claude Risset and John Chowning. In the large-scale collaborative installation by me and Canadian artist Eric Metcalfe, sonic material designed as similarly "ikonic" was abstracted from samples of performed sections of the score. Speakers and sensors embedded within seven large pyramidal "ikons" created by Metcalfe allowed the sound samples to respond to visitor movement, creating an interactive environment from the agency and indeterminacy embedded at various levels in the human/computer encounter. Metcalfe once remarked to me that his models for *Ikons* were First Nations visual iconography and the shapes of British Columbia forests—two primordially related sources of affect that undoubtedly influenced the sound of both the written work and the virtual orchestra at a subliminal level. Both parts were first presented in January 2010 as part of the Vancouver Cultural Olympiad."

*Ikons* opens with a chorale featuring two oscillating chords whose quarter-tone inflections create a unique and instantly arresting timbre. The idea of oscillation comes back later in the piece during an extended passage of insistent rhythmic stability that starts in the

flute. Here, quick pivoting between discrete pitches without quarter-tone coloring creates a stark contrast to the texture of the opening material. During this section of relative musical homogeneity, changes in articulation and in register from the order of instruments added to the texture are clearly emphasized. Lewis's penchant for improvisation shines through as the violin embellishes the oscillating 16th-note gesture, as quarter-tone inflections are gradually folded back in the musical texture. Earlier in the piece, a particularly frenetic passage featuring the woodwinds supported by material relating to the opening in the string section also evokes improvisatory virtuosity.

Towards the close of the piece, the various musical ikons that have been presented to us are put into dialogue with each other, creating an engaging polyphonic texture. In this process they are relieved to be related to one another, a notion that might have been hinted at earlier, but that was obstructed by the nature of certain important stark transitions.

**John MacCallum (b. 1976)**

**The Delicate Texture of Time (2013)**

John MacCallum's works are known for their engaging use of complex processes that control and manipulate multiple tempos. His interest in developing unique approaches to tempo creates frenetic cross rhythms that affect his listeners' temporal experience at the local level of intricately pulsed gestures, as well as throughout his pieces as a whole. Often stemming from carefully constrained algorithms that are given the chance to evolve differently (although in predictable ways), MacCallum's compositions also invite audiences to ponder the concept of determinacy in contemporary music.

Based in Oakland, California, since 2004, MacCallum held a position as a Musical Applications Programmer at the Center for New Music and Audio Technologies (CNMAT). His composition *Aberration* (2010) for percussion trio is the culmination of his work there, which involved the development of software tools that

address the composer's interest in controlling multiple, independent tempos. MacCallum's technological innovations are used both as compositional tools and as crucial elements to the performance of his works.

After obtaining a B.M. in composition and theory from University of the Pacific, MacCallum went on to receive his master's degree from McGill University in Montreal before coming to UC Berkeley for his Ph.D. in music composition. During his time at Berkeley, MacCallum was given a French-American Cultural Exchange Fellowship in 2007, allowing him to work at the Centre International de Recherche Musicale and to study composition and electronic music with Michel Pascal at the Conservatoire de Nice and the Université de Nice Sophia Antipolis. Bay Area audiences have had the pleasure of hearing some of MacCallum's compositions at recent performances of *Aberration* (2010) by Rootstock Percussion at the Freight & Salvage in Berkeley and *El Árbol de la noche triste* (2010) at the Mondavi Center by Ellen Ruth Rose of UC Davis's Empyrean Ensemble.

*The Delicate Texture of Time* (2013) owes its title to the following passage from Vladimir Nabokov's *Ada, or Ardor*: "[W]hat I am concerned with is the delicate texture of Time, void of all embroidered events. ... Physiologically the sense of Time is a sense of continuous becoming, and if 'becoming' has a voice, the latter might be, not unnaturally, a steady vibration...."

Nabokov's passage gives us two ways to conceptualize time that are both useful avenues through which to think about MacCallum's piece. As a physiological sense, time can be thought of as a process, one of "continuous becoming." As the eight ensemble players perform *The Delicate Texture of Time*, their individual discrete tempos shift at different rates. At certain moments during the piece, all eight players arrive at the same tempo, suggesting the possibility of a singular synchronicity. This arrival however is fleeting, as the players' tempos gradually drift apart.

When abstracted from its forward-moving process, time can also be thought of as a delicate

texture, its volatile predilection to change. A glimpse of what this temporal texture could sound like opens this piece. While all the players have simple rhythmic patterns in the opening bars, they are all governed by their own tempos, resulting in a complex texture whose concentrated energy holds great potential for moving in a myriad of possible directions. One of these directions occurs two-thirds of the way through this piece, as a number of complex interlocking rhythms come together to create a "virtual tempo" in which no one member of the ensemble is playing.

In order to achieve the multiple approaches to tempo, *The Delicate Texture of Time* requires MacCallum to use click tracks in a variety of ways. The clarinet, saxophone, and two percussionists each use their own click tracks independent of each other that accelerate and decelerate continuously over the course of the piece. Like the others, the conductor also utilizes a click track that varies unceasingly to lead the flute and the strings through the composition.

This piece also calls for a *scordatura*, or alternative tuning for the strings. The cello is tuned to the 5th, 7th, 11th, and 16th partials of the A one octave below the lowest A of the piano (13.75 Hz) while the viola is tuned one octave higher. The violin's lower three strings are tuned to the same partials as the viola, and its E string is tuned normally. Other partials of the low A are folded into the texture of this piece by way of string harmonics.

*The Delicate Texture of Time* makes use of new software developed by the composer at CNMAT. This software builds on previous work by Matthew Wright and has been used extensively in works by Edmund Campion, including *ADKOM*, *Auditory Fiction*, and *The Last Internal Combustion Engine*.

**Cindy Cox (b. 1961)**

**Pianos (2013)**

Cindy Cox's imaginative palate of tone colors, innovative integration of live electronics, and playful approach to form grounded in tradition

all contribute to the wide-ranging respect her works have earned, and to the excitement with which they are performed by contemporary music ensembles. As the *San Francisco Chronicle's* Joshua Kosman puts it: "Her music is always buoyant, puckish, rhythmically alive, and crisply engaging."

A Texas native, Cox was born in Houston and pursued her undergraduate degree in piano performance at Texas Christian University, where she was a Nordan Fine Arts Scholar. In 1992, Cox received her doctorate from Indiana University, where she studied composition with Harvey Sollberger, Donald Erb, Eugene O'Brien, John Eaton, and piano with Mozart and Schubert specialist Lili Kraus. Remaining active in both composition and performance, Cox has performed extensively with contemporary music ensembles and has premiered numerous works for solo piano. Cox is a professor at UC Berkeley, where she holds the Jerry and Evelyn Chambers Chair in music.

Cox has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the American Composers Forum, ASCAP, Meet the Composer, and the Gemeinschaft der Künstlerinnen und Kunstfreunde International Competition for Women Composers. She has been a Fellow at the Tanglewood Music Center, the Aspen Music Festival, the MacDowell Colony, and the Civitella Ranieri and William Walton foundations in Italy. Over the last five years, Cox's works have been enjoyed by many across the United States as well as abroad in performances at venues including Carnegie Hall in New York City, the National Gallery in Washington, D.C., the Herbst Theater in San Francisco, the Biblioteca Nacional in Buenos Aires, the Musée d'Art Moderne et d'Art Contemporain in Nice, France, the Teatro Levino de Alcantara in Brasilia, and the Stratford Circus in Theater Square, London, among others. Recent notable commissions include the San Francisco Chamber Orchestra (*Cañon*), the California Symphony (*En espiral*), Amsterdam bass clarinetist Laura Carmichael (*The Shape of the Shell*),

and the Alexander String Quartet (*Patagón*). A previous collaboration with CNMAT, *The Shape of the Shell*, involves extensive live electronics and theatrical/improvisation direction.

*Pianos* (2013), a concerto solo piano/sampler keyboard, twelve musicians, and live electronics, enjoys its world premiere here tonight. Here Cox's extensive personal history with the instrument and her interest in interactive electronics are joined together in order to push the boundaries of extended techniques through the use of technology. In the composer's own words:

"My new work, *Pianos*, is a concerto for solo piano/sampler keyboard and large chamber ensemble with extensive live electronics. Performed by renowned pianist—and former Regent's Lecturer—Gloria Cheng, the piece is a collaboration with CNMAT, and makes use of an extensive archive of sampled piano recordings.

"Several years ago, this database at CNMAT was created from session recordings of one of the Music Department's concert grand pianos in Hertz Hall. Over a period of weeks, four tones (C, E-flat, F-sharp, and A) in every octave were carefully recorded using multiple microphones and with numerous different playing modes: for example, playing with mallets inside the piano, plucking the piano strings (*pizzicato*), and playing with various prepared piano devices, such as caulk, magnets, tape, and even a Super Ball.

"Over the last year, I have taken portions of these recordings, cut them into short audio segments (usually about one to five inches in length) and mapped them onto a sampler keyboard, so that the unusual sounds and timbres could be played with easy facility by a pianist. Playing with mallets or plucking inside a piano is usually a tricky and limited maneuver in a live performance situation; this approach allows a level of ease and virtuosity not technically possible otherwise. My inspiration for *Pianos* is to combine traditional "on the keys" playing (using one of our very fine nine foot grand pianos in Hertz Hall), with the sampler keyboard's "inside the piano" sounds, thus creating an extended sort of super-piano that is capable of a greatly extended range of timbres and colors. The enhanced palette of piano sounds thus interacts

with the accompanying ensemble's varied timbres and sonic possibilities.

"This supporting ensemble consists of flute (doubling bass flute and piccolo), oboe (doubling English horn), clarinet (doubling bass clarinet), bassoon (doubling contrabassoon), horn, percussion, harp, two violins, viola, cello, and double bass. I would like to thank Daniel Cullen, Myra Melford, and Edmund Campion for their work creating the session recordings in Hertz Hall, and Ilya Rostovtsev for his technical assistance creating the sampler software."

*Notes by Alexander Stalarow,  
graduate student in musicology,  
UC Davis*

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.



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 interconnections 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 *solfège* and piano studies in Paris and Barcelona, Ms. Cheng's primary teachers were Isabelle Sant'Ambrogio, Aube Tzerko, and John Perry.

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).