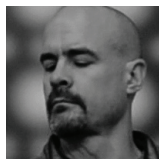


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24



House of the Beehives

Dušan Bogdanović *Canticles for Two Guitars* (1998) 10 min
Michael Goldberg, Marc Teicholz guitar

Maurice Ravel *Sonata for Violin and Cello* (1922) 20 min
I Allegro
II Très vif
III Lent
IV Vif, avec entrain
Anna Presler violin • **Leighton Fong** cello

David Coll *Ghost Dances* (2016) 5 min
WORLD PREMIERE
Stacey Pelinka flute • **Andrea Plesnarski** oboe • **Phyllis Kamrin** violin
Leighton Fong cello • **Michael Goldberg, Marc Teicholz** guitar

INTERMISSION

Melody Eötvös *House of the Beehives* for Flute, Oboe, and Electronics (2015) 19 min
WINNER OF THE LCCE COMPOSITION CONTEST
I Hermit (chorale)
II Bees (toccata)
III Into the Woods (the wall)
IV The Encounter ...to see the terror and shame in her eyes
V The Hermit (Like a sinking memory-go-around)
Stacey Pelinka flute • **Andrea Plesnarski** oboe

Sebastian Currier *Broken Consort* (1996) 15 min
Stacey Pelinka flute • **Andrea Plesnarski** oboe • **Phyllis Kamrin** violin
Leighton Fong cello • **Michael Goldberg, Marc Teicholz** guitar

Left Coast gratefully acknowledges the support of San Francisco Hotel Tax Fund Grants for the Arts.

Saturday, February 4, 7:30 pm
The Hillside Club, Berkeley

Monday, February 6, 7:30 pm
San Francisco Conservatory of Music

notes and biographies

Dušan Bogdanović

Canticles for Two Guitars (1998)

C*anticles* was commissioned in 1998 by the Gruber-Maklar duo. Though the influences are recognizable, *Canticles* is not necessarily based on any specific religious chant; it is a sort of an intuitively composed spiritual world. The same vocal theme is presented throughout, transformed by quasi-improvised rhythmic and melodic variations that combine African and Balkan rhythmic profiles with melismatic, free-flowing lines, which are, in turn, based on the Palestrina-type of counterpoint. Almost entirely polymetric, the texture includes a multitude of voices which intertwine, yet preserve their identity within a harmonious whole.

-Dušan Bogdanović

Arichly gifted composer, improviser and guitarist, Dušan Bogdanović was born in Yugoslavia, and studied composition, orchestration, and guitar performance at the Geneva Conservatory in Switzerland. After having taught at the Belgrade Academy and the San Francisco Conservatory, he is currently Professor of Guitar at the Haute École de Musique (Geneva Conservatory). He has explored musical languages that are reflected in his compositional style today: a unique synthesis of classical, jazz and ethnic music. As a performing soloist and in collaboration with other artists, Bogdanović has toured extensively throughout Europe, Japan, and the United States.

He has over fifty published compositions ranging from guitar and piano solo works to chamber and orchestral ensembles (Berben, GSP, Doberman-Yppan et al.), as well as close to twenty recordings ranging from Bach Trio Sonatas to contemporary works (Intuition, GSP, Doberman-Yppan, M.A. Recordings et al.). His theoretical work for guitar, at Berben Editions, includes *Polyrhythmic and Polymetric Studies*, as well as a bilingual publication covering three-voice counterpoint and improvisation in the Renaissance style. His latest book, *Ex Ovo*, a collection of essays for composers and improvisers published by Doberman-Yppan, is soon to be followed by *Harmony for Guitar*, which is in preparation by the same publisher.

Maurice Ravel

Sonata for Violin and Cello (1922)

The music is stripped to the bone," said Maurice Ravel of his *Sonata for Violin and Cello*. As if harmony were some sort of seducer, he said he had rejected its "allure" in this work, and focused on melody instead. From his description one might expect a thin or sparse sound. Instead, Ravel, a virtuoso orchestrator, flaunts his almost magical abilities; he makes two instruments sound lush while letting every melodic voice speak clearly.

The music is economical, not only in instrumentation, but also in musical materials; in the first two minutes, we hear most of the themes used in the piece. The violin begins with an accompaniment alternating between major and minor. (This creates an aural effect equivalent to iridescence; from the vantage point of the first beat the implied harmony has one color, but from the vantage point of the very next beat the color has changed.) A cello melody slips around on top of the shifting harmony. Having fixed this simple but distinctive sound in our heads, Ravel moves on to reveal a second melody outlining large, jagged intervals that will feature prominently in later movements.

In 1920 Ravel published the duo's first movement in a special issue of *La Revue Musicale*, one dedicated to the memory of Claude Debussy. Beautiful and elusive, it can be heard as a specific tribute to Debussy's late career simplicity. When the opening music returns late in the first movement, the accompaniment has become more stable, the tempo slower, and the dynamic softer. It is version of the first tune, but one burnished by memory. Finally the cello and violin end by finishing each other's sentences, handing off melody and harmony in a seamless conversation.

The frolicking second movement contrasts splendidly with the first. Ravel transforms his free-floating accompaniment into the most precise sound possible; plucked notes traded between the instruments outline his major/minor alternation. The tunes scamper and rush around on top, so that the music gives the impression of a fantastic game.

A lonely cello melody starts the third movement, which is in a large ABA form. When the violin enters it echoes the cello tune, with both players instructed to play up high on a single string for a long time. This gives the music a straining, pleading quality even when it is relatively quiet. Then an intense contrasting B section explores the jagged intervals introduced in the first movement, speeding up and getting louder as it heats up. When Ravel brings the A section back, the effect of repetition is similar to that in the first movement: the music returns as a gentler, less definite memory of the original. It is played with mutes and the intervals are less thorny.

The last movement introduces new jaunty material and revisits all the old tunes too, with a crazed pileup of material in the last minutes of the music. Here one cannot help being dazzled by Ravel's mastery and sleight of hand, as he makes two small wooden instruments sound like a whole room full of people talking and efficiently disputing the meaning of every melody we heard in the piece.

-Anna Presler

David Coll

Ghost Dances (2016)

Ghost Dances takes its title from the American Indian religion based on the visions and practices of the prophet Jack Wilson (also named Wovoka), a Nevada-born Paiute. The Ghost Dance lasted five days and its participation promised many things, including an afterlife joined with one's relatives. All those who practiced the religion must be peaceful and nonviolent. I wrote this short work as a study meant to access some small effect of the delirium imbued in such an experience, amidst contemplation of larger societal forces at work, both in the late nineteenth century and now. This work is dedicated to my late teacher Luc Brewaeys and in gratitude to Michael Goldberg, for his countless hours of help.

-David Coll

David Coll is a composer of concert music, installation art, and interdisciplinary projects that engage physical presence with technology to create works of dramatic, introspective, and often playful effect. His work has been recognized through commissions, prizes, and awards from Milano Musica, NewMusicUSA, the Zellerbach Foundation, ISCM World Music Days, IRCAM, the Salvatore Martirano Foundation and Royaumont, among others. Groups that perform his works in the USA include line upon line percussion, Ogni Suono saxophone duo, ICE, and Wild Rumpus; and abroad, 2e2m, RepertorioZero, and Itinéraire. Coll's music has been featured at festivals including Gaudeamus (2005 & 2009), World Music Days, MATA, Voix Nouvelles, Tzllil Meudcan, and the New Music Gathering. It has been performed at venues including the Centre Georges Pompidou, the Espace de Projection, the Piccolo Teatro, Roulette, the Mondavi Center, the Krannert Center, and the Muziekgebouw aan 't IJ.

As an educator, Coll has lectured at institutions including MIT, Columbia College, and Washington University. He was a Visiting Professor at Hanyang University (Seoul, Korea) and this year is a lecturer at the University of California, Berkeley. He holds a Ph.D. from the University of California, Berkeley, with further education at IRCAM (Cursus and Cursus 2), the Orpheus Institute, and the University of Illinois.

Melody Eötvös

House of the Beehives (2015)

Originally inspired by Italo Calvino's *Difficult Loves*, this work explores several different facets of the fascinating yet grisly tale "The House of the Beehives." I won't reveal much about the story here except for that I've grouped the tale into four thematic areas, the first of which returns at the end, full circle:

- I Hermit (chorale)
- II Bees (toccata)
- III Into the Woods (the wall)
- IV The Encounter ...to see the terror and shame in her eyes
- V The Hermit (Like a sinking memory-go-around)

The result is a prickly, paganesque unfolding that begins with the opening chorale theme, and slowly sinks into an uncertain world that wavers somewhere in between the lost and the found - unmasking the central character as an alienated but profoundly content human being.

-Melody Eötvös

Melody Eötvös is an Australian composer now based in Bloomington, Indiana. Her work draws on both multimedia and traditional instrumental contexts, as well as substantial extra-musical references to a broad range of philosophical topics and late 19th century literature. Eötvös has been the recipient of various awards including the Soundstream National Composer Award (2012), a Virginia B. Toulmin Foundation Orchestral Commission administered by the League of American Orchestras, and the EarShot Foundation (Carnegie Hall 2015). Current commissions include an orchestral work for the Tasmanian Symphony Orchestra, Synergy Percussion + Vox (Sydney), the Chou's composition award commission (China), and a piano and clarinet work for Guy Yehuda (USA).

Eötvös holds Doctor of Music (2014) from Indiana University Jacobs School of Music, and a Masters of Music (2008) from the Royal Academy of Music, London.

Sebastian Currier

Broken Consort (1996)

The Cynus Ensemble, which premiered this piece described Sebastian Currier's work as follows, "He is a New York composer whose music defies easy categorization. It is more synthetic than eclectic, blending a variety of elements into a seamless personal whole. (As just one example, his Theo's Notebook, the musical diary of an imaginary composer, is one of the most original piano works of the 1990's.) *Broken Consort* (1996) gains its name from the aforementioned Elizabethan term, and while Currier was inspired by that ancient sound, his own take on this ensemble timbre is utterly twentieth-century. The piece combines a highly continuous flow with lightning-fast splices of material, cinematic in nature. There is a Stravinskian propulsion that seems to unite the most disparate materials; like the music of that master, this dances with a vengeance."

Broken Consort is a one movement piece which changes from a mechanical ordered state to one of uncontrolled chaos, and back to order again, but with a lyrical element that was absent in the beginning.

-Sebastian Currier

Heralded as "music with a distinctive voice" by the New York Times and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the Washington Post, Sebastian Currier's music has been performed at major venues worldwide by acclaimed artists and orchestras, including Anne-Sophie Mutter, the Berlin Philharmonic, the New York Philharmonic, and the Kronos Quartet.

musician biographies

ARTISTIC DIRECTOR, VIOLIN **Anna Presler**, a longtime member of Left Coast, teaches at the Sacramento State School of Music and was a member of New Century Chamber Orchestra for twenty years. Ms. Presler was a fellow at Banff Art Centre, International Music Seminar at Cornwall, and Tanglewood Music Center. She holds degrees from Yale University, San Francisco Conservatory of Music and North Carolina School of the Arts.

VIOLIN **Phyllis Kamrin** holds degrees from Curtis Institute and New England Conservatory. She is a member of the string quartet within LCCE, and of Alma Duo, an ensemble with guitar. She has played with Sierra String Quartet, New Century Chamber Orchestra, and Philharmonia Baroque. Ms. Kamrin can be heard on Kameleon, VQS, and Harmonia Mundi. Ms. Kamrin is the Director of Adult Chamber Music at the Crowden School.

CELLO **Leighton Fong**, longtime member of LCCE, is Principal Cello of California Symphony. He plays regularly with Eco Ensemble and Empyrean Ensemble, and was a member of San Francisco Contemporary Players. Mr. Fong studied at San Francisco Conservatory of Music, New England Conservatory, Bern Conservatory in Switzerland, and Royal Danish Conservatory in Copenhagen. He has taught at UC Berkeley since 1997. Recent highlights include a performance of the Henri Dutilleux Cello Concerto with the UC Davis Orchestra.

FLUTE **Stacey Pelinka** has performed with LCCE since 1998. She is a member of Eco Ensemble, Santa Rosa Symphony, and Midsummer Mozart Festival, and plays Principal Flute at San Francisco Opera Center. She performs frequently with San Francisco Contemporary Players, sfSound, San Francisco Chamber Orchestra, and Berkeley Symphony. Ms. Pelinka holds degrees from Cornell University and the San Francisco Conservatory of Music.

OBOE, ENGLISH HORN **Andrea Plesnarski**, a longtime member of LCCE, is Principal Oboist of Oakland East Bay Symphony. She graduated from the Curtis Institute, and in 2001, she earned an M.A. in Computer Science from Mills College. Her thesis focus was the creation of a human interface to allow the user to compose and play music. She is Lead Software Engineer at SoftwareAG.

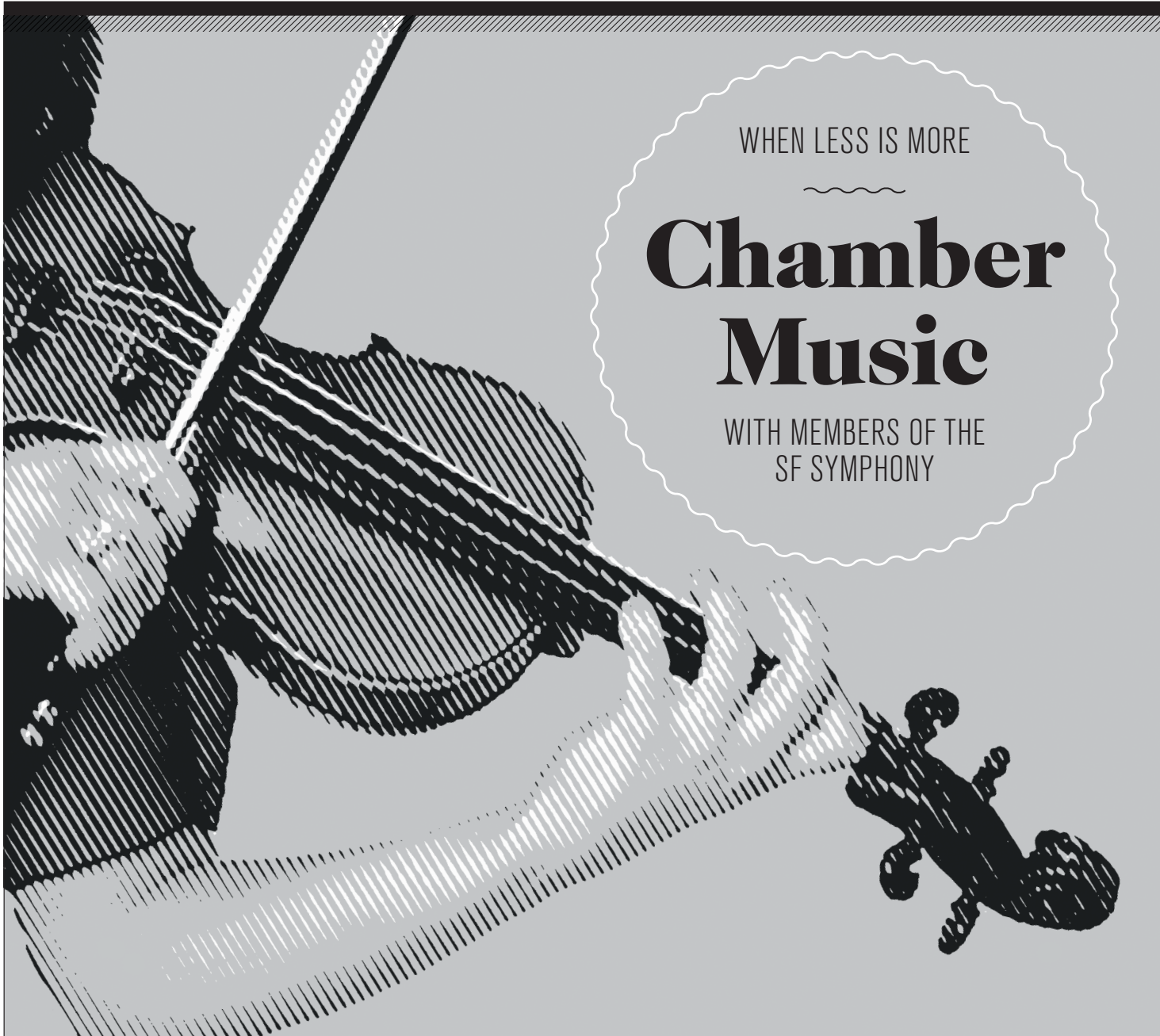
GUITAR **Michael Goldberg** is a member of the Alma Duo, an ensemble of violin and guitar. He has recorded on the Arabesque and Kameleon labels, and has been featured with the Santa Rosa Symphony, Berkeley Symphony, Empyrean Ensemble, and Diablo Valley Ballet. Mr. Goldberg teaches at UC Berkeley and UC Davis. He received his master's degree from San Francisco Conservatory of Music.

GUITAR **Marc Teicholz**, guest guitarist, won first prize in the 1989 International Guitar Foundation of America competition. He has toured extensively throughout the United States, Canada, Europe and Russia, receiving critical acclaim for his recitals and master classes. Teicholz also has toured Southeast Asia under the auspices of the U.S.I.A. Artistic Ambassador program and has appeared as a soloist with orchestras in Spain, Portugal, California and Hawaii. He currently records for Naxos and Sugo records. Teicholz graduated magna cum laude from Yale University and received an M.M. from the Yale School of Music and a J.D. from the Boalt School of Law at the University of California, Berkeley.

music from the inside out

Left Coast's education program, Music From the Inside Out, provides composition workshops to students at Oakland School for the Arts, San Francisco Community Music Center, and French American International School, working in consort with their musician teachers Nick Kanosik, Alex Keitel, and Phillip Lenberg.

If you are interested in attending one of the workshops to observe composition work in progress, please contact us at info@leftcoastensemble.org.



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Left Coast features Melody Eötvös' vibrant *House of the Beehives*, winner of the 2016 Left Coast Composition Contest, in an exploration of diverse sonic worlds.

With music of Maurice Ravel • David Coll • Sebastian Currier • Dušan Bogdanović

Berkeley: The Hillside Club	Saturday	2.4.2017	7:30 pm
San Francisco: SF Conservatory Recital Hall	Monday	2.6.2017	7:30 pm

Set 4: BRAHMS THROUGH THE LOOKING GLASS

A musical conversation across time: Brahms B Major Piano Trio, written in 1854 and revised in 1889, is revisited by contemporary composers. They respond to Brahms with new works that reflect on the older masterpiece.

Music by Johannes Brahms • Jennifer Jolley • Kenneth Lim • Sam Nichols

Berkeley: Berkeley Piano Club	Saturday	3.18.2017	7:30 pm
San Francisco: SF Conservatory Recital Hall	Tuesday	3.21.2017	7:30 pm

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French music stands apart - distinctively sophisticated, refined, brutal and ravishing. In this program of music for soprano, flute, cello and piano, listen and consider the question: "What defines the French sound?"

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San Francisco: SF Conservatory Recital Hall	Tuesday	5.30.2017	7:30 pm
Berkeley: Berkeley Piano Club	Thursday	6.1.2017	7:30 pm

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about left coast

Through stirring presentations of chamber music across the Bay Area, Left Coast dissolves boundaries between old and new music and connects musicians and audience. Imaginative programs offer our audiences multiple ways to engage with the music.

Founded in 1992, the ensemble includes fourteen musicians; the players perform in different combinations, using strings, winds, guitar, percussion, voice, and piano to present a wide range of repertoire. Left Coast presents a season of five concert sets annually, with performances in both San Francisco and Berkeley.

In addition, Left Coast offers *Music from the Inside Out* - an education program for young musicians, and *Intersection* - a workshop for adult amateurs. The group has commissioned over one hundred new works, sponsors an annual composition contest that draws applicants from around the world, and carries on a tradition of performing the very best that today's composers, whether established or emerging, have to offer.

Left Coast gratefully acknowledges the support of San Francisco Hotel Tax Fund Grants for the Arts.

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Share your thoughts on music and more with the Left Coast musicians at our after-concert gathering!

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