



# Clarinet Party

Boards of Canada/Jeff Anderle

*Zoetrope*

**Jeff Anderle, Jerome Simas, and Carey Bell** Clarinet in Bb

Olly Wilson

*Echoes for Clarinet and Electronics*

**Jeff Anderle** Clarinet in Bb

David Garner

*Suite for Bass Clarinet and Piano* - WORLD PREMIERE

1. Charleston Noir
2. A (flat) Stroll
3. Lindy: Unswung Hero
4. Beau du Rap
5. Retro Funk

**Jerome Simas** Bass Clarinet • **Eric Zivian** Piano

INTERMISSION

Sebastián Tozzola

*Seven Pasos for Bass Clarinet Duo*

**Jeff Anderle and Jerome Simas** Bass Clarinet

Jessie Montgomery

*Peace*

**Carey Bell** Clarinet in A • **Eric Zivian** Piano

W.A. Mozart

*Divertimento No. 5 in Bb Major KV 439b/V*

1. Adagio
2. Menuetto
3. Adagio
4. Romanze - Andante
5. Polonaise

**Carey Bell, Jeff Anderle, and Jerome Simas** Bass Horn in F

Sunday, April 10, 2022, 7:30PM

Berkeley Hillside Club

Monday, April 11, 2022, 7:30PM

SF Conservatory of Music

# notes and biographies

## Boards of Canada/Jeff Anderle

### Zoetrope

Scottish brothers Michael Sandison and Marcus Eoin began playing together as children, eventually forming the electronic music band Boards of Canada in the 1980s. They have released multiple albums, including *Music Has the Right to Children* (1998), *Geogaddi* (2002), and *Tomorrow's Harvest* (2013.) Allmusic describes their sound as "evocative, mournful, sample-laden, downtempo music often sounding as though produced on malfunctioning equipment excavated from the ruins of an early-'70s computer lab." The musicians themselves, in addition to relating their sound to the influences of musicians, Joni Mitchell, the Beatles, Meat Beat Manifesto, and the Incredible String Band, have expressed their fascination with music's magic, saying "We do actually believe that there are powers in music that are almost supernatural. I think you actually manipulate people with music."

**Z**oetrope is a song by the Scottish electronic music duo Boards of Canada from their album *In a Beautiful Place Out in the Country*. I have always loved the piece and felt it would work well on clarinet, so I had this arrangement made to release on a solo album of mine in 2018. In the original, various digital delay effects were used to create the piece which has been re-created with 16 clarinet and bass clarinet tracks plus these three solo voices."

- Jeff Anderle

## Olly Wilson

### Echoes for Clarinet and Electronics

**C**omposer Olly Wilson was born in St. Louis in 1937 and died in Oakland in 2018, having served on the faculty of the University of California, Berkeley for over thirty years before his retirement in 2002. He played several instruments, including both piano and clarinet, and integrated electronic music in his compositions. He founded the electronic music studio at Oberlin College as a faculty member there early in his career and his interest in this musical resource persisted. As he described it, "With electronic media you can work with sound like a sculptor or painter." In addition to receiving commissions from ensembles like the Boston and SF Symphonies, and being awarded

a Guggenheim Fellowship to study African music in Ghana, Wilson was a revered teacher, instructing and guiding generations of composers.

**E**choes was commissioned by the clarinetist Phillip Rehfeldt and the composer Barney Childs in 1974 as part of a project to stimulate the composition of contemporary chamber music for "clarinet and friend" (i.e. clarinet and piano, clarinet and electronic tape, etc.). As the title implies, *Echoes* is based on a continuous interaction between the clarinet and the electronic sound source which share common pitches, timbres, and musical gestures, while simultaneously developing a larger musical shape. The work contains three organically related sections which gradually evolve from one another in a single continuous movement. The tape portion was produced at the University of California, Berkeley, Electronic Music Studio. In performance, the output of the clarinet is amplified and mixed with that of the pre-recorded electronic tape which is then projected from multiple speakers, placed on the stage or (ideally) around the hall. The work was given its premiere by Phillip Rehfeldt at Redlands University in January 1975, and is recorded by Mr. Rehfeldt on CRI SD 367."

- Olly Wilson

## David Garner

### Suite for Bass Clarinet and Piano

**I** have long wanted to write a "modern" dance suite analogous to the Baroque dance suites of Bach, Telemann, Handel and others. These suites were not really meant to be danced to, but rather used the dance-form as a "jumping-off place" to explore the rhythm and affect of the dances. They incorporated the musical language of the times. I first worked with Jerome Simas in connection to the premiere and recording of my *Trio for Five Instruments*, which bassist Stephen Tramontozzi commissioned. When Mr. Simas subsequently approached me to write him a bass clarinet piece, a dance suite was the very first thing that came to mind. The bass clarinet is an amazingly versatile and agile instrument--indispensable in large orchestral writing. There are many fine pieces written for it in the concert music realm, as in the works by Marc Eychenne and Jon Russell. The dances of the 20th and 21st centuries are influenced by "popular" music,

But do not retain the direct lineage to indigenous folk music that the Baroque dances have. Instead, “modern” dances seem to be the children of the blues, jazz, and rock and roll. I chose to explore 5 “modern” dances: the Charleston, the Stroll, Lindy-Hop, Doo Wap and Funk. As with earlier suites, these dances are not meant to be danced to, but rather explore the affect and idiom of each. I am extremely grateful to Jerry and Eric for their hard work and artistry in bringing this suite to life. It is also important to acknowledge the SF Conservatory of Music, without whose support this work would not have been possible.

- David Garner, April, 2020

Touted in the press as “a heady and alluring revelation”, the music of composer David Garner reflects his historical knowledge, theatrical flair and humor. A full professor at the SF Conservatory of Music, Garner has taught composition, chamber music and music theory there since 1979. Trained as a pianist and cellist, he has performed on both the solo classical concert stage and jazz-rock fusion clubs. A composition autodidact, Garner’s recent accomplishments include the 2015 American Prize in Composition/Chamber Music, several Global Music Awards and most recently, has been showcased with the Del Sol String Quartet online with 3232 Music. In 2007 he co-founded the award-winning Ensemble for These Times, which continues to gain recognition for innovative and original programming and recording. Garner’s works are recorded on the Pentatone Classics and Centaur Records labels.

### Sebastián Tozzola

#### *Seven Pasos for Bass Clarinet Duo*

Multi-instrumentalist and composer Sebastián Tozzola specializes in the bass clarinet and is bass clarinet soloist in the Orquesta Filarmonica of Buenos Aires, Teatro Colón. He also pursues his love of Argentinian folk music, tango, jazz, and film scores, in composition and performance. He can be heard as a session musician, in a duo with pianist Anais Crestin, in Juan Pablo Navarro’s contemporary Tango septet, and in recordings of his own compositions for bass clarinet and bass guitar. In those duo recordings, he plays both parts.

**7** *Pasos*, for two bass clarinetists, exploits the delicious possibilities of bass clarinet. In the introductory section, marked “Very Rhythmic,” meters change frequently. This creates quick switches between a swinging feeling and vertical angular shapes, and carries us to the main part of the piece, marked, “Groove, exaggerating accents.” It is in a faster tempo and is written in 7/4 meter. Zippy, sharply articulated voices in rhythmic unison alternate with areas where there are smoother melodies, first in one clarinet part and then the other. Tozzola also sets the players free for twelve bars of improvisation, with the option to repeat this section as desired before returning to the earlier material.

### Jessie Montgomery

#### *Peace*

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*).

Written just a month after the Great Sadness of the first quarantine orders due to COVID-19, facing the shock felt by the whole globe as well as personal crisis, I find myself struggling to define what actually brings me joy. And I’m at a stage of making peace with sadness as it comes and goes like any other emotion. I’m learning to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience.”

- Jessie Montgomery, May 2020

## notes and biographies

### W.A. Mozart

*Divertimento No. 5 in Bb Major KV 439b/V*

The basset horn does not show up as often as some of its better-known siblings in the clarinet family, but more than one composer has had a soft spot for its distinctive sound. Johannes Brahms, for instance, wrote to Clara Schumann in 1855 about hearing an aria “...sung by Mrs. Guhrau with orchestra. To my great joy she was accompanied by two basset horns. I don’t think any instrument suits the human voice better.” Anton Sadler, the clarinetist for whom Mozart wrote the Clarinet Quintet and Clarinet Concerto, was also a fan and wrote basset horn trios of his own. The instrument’s narrow bore combined with its length results in increased resistance and mellow tone.

According to basset horn specialist Róbert Šebesta, “It is probable that W. A. Mozart’s basset horn trios were written for “Hausmusik” evenings at the home of the Dutch botanist Nikolaus Joseph Franz von Jacquin. Mozart was often to be found at the von Jacquin household in the early 1780s, where chamber music would be performed by Mozart, von Jacquin’s son and daughter, and other musicians living in Vienna, such as the basset horn virtuosos Anton and Johann Stadler... These were musicians of refinement and taste who clearly inspired Mozart to produce chamber music at its most subtle and inventive.”

Mozart’s K. 439b includes 25 movements for wind trio which were played in his day using varying instrumentation and groupings, as determined by the musicians. The 1812 edition issued by music publisher Simrock grouped the pieces into six divertimenti. The fifth of these, the one on tonight’s program, differs from the others in that it starts with an Adagio, includes a Polonaise and a Romanze, and has only one Minuet movement instead of two.

## upcoming events

### Living in Color | May 22 & 23 2022

Inspired by the irresistible fun of *I prefer living in color*, Sarah Gibson’s 2019 Left Coast Composition Competition winning work for percussion and ensemble, this program celebrates composers particularly adept at exploiting instruments’ timbral possibilities—from Errolyn Waller’s stormy characters in *Dervish* and Gabriel Fauré’s dreamy landscapes in the *Op. 120 Piano Trio*, to the evocative sounds of myths conjured by Karol Szymanowski.

**Berkeley:** Sunday, May 22, 2022, 7:30PM

Berkeley Hillside Club, 2286 Cedar St

**SF:** Monday, May 23, 2022, 7:30PM

Noe Valley Ministry 1021 Sanchez St

### Myth & Memory: Berio Folk Songs with New Companions | June 5 & 6 2022

Luciano Berio celebrates the rich materials of folklore in Folk Songs, arranging songs from all over the globe — from *Black is the Color of My True Love’s Hair* to the *Azerbaijan Love Song*. We will hear new companion folk songs, world premieres from Linda Catlin Smith, Hiroya Miura, Chris Castro, Seong Ae Kim, and Ingrid Stölzel.

These new commissions remix additional folk songs to complement Berio’s masterpiece, and Carl Schimmel gives us a topsy-turvy resetting of the classic Little Red Riding Hood story for the 21st century.

We are especially excited to present Bero Folk Songs and the new companion commissions in the venue where Berio’s work was premiered in the 1960s, Littlefield Hall at Mills College.

**Oakland:** Sunday, June 5, 2022, 7:30PM

Littlefield Concert Hall, Mills College

**SF:** Monday, June 6, 2022, 7:30PM

SF Conservatory of Music, 50 Oak Street

## musician biographies

**CLARINET Jeff Anderle** is a pioneer in the world of low reeds, helping to popularize the role of the modern clarinet and bass clarinet through his innovative and diverse performances, ensembles, and commissions. He is the bass clarinetist in Splinter Reeds and half of the bass clarinet duo Sqwonk, as well as a member of the SF Contemporary Music Players. He is a former member of the virtuosic, heavy metal bass clarinet quartet Edmund Welles, as well as REDSHIFT contemporary music ensemble and the Paul Drescher Electro/Acoustic Band. In addition, he makes regular guest appearances with a wide range of music institutions from orchestras to diverse chamber music ensembles. Jeff is a founding co-director of Switchboard Music, and serves on the faculty of the SF Conservatory of Music where he teaches clarinet, chamber music and professional development, and is the chair of the woodwind department. He is a Selmer Paris performing artist.

**CLARINET Carey Bell** became SF Symphony Principal Clarinet and occupant of the William R. & Gretchen B. Kimball Chair in 2007. A former member of the SF Contemporary Music Players, he has held principal positions with the SF Opera Orchestra and the Syracuse Symphony, and served as acting principal clarinet of the SF Ballet Orchestra, and as guest principal clarinet with the Philadelphia Orchestra. After graduating with degrees in performance and composition from the University of Michigan at Ann Arbor, he continued his clarinet training at DePaul University and was a member of the Civic Orchestra of Chicago. He joined the faculty of the SF Conservatory of Music in 2016.

**CLARINET Jerome Simas** was appointed to the San Francisco Symphony as bass and utility clarinet in 2012. He was a fellow at the New World Symphony, served as principal clarinetist with the Oakland and California symphonies, and performed as a guest clarinetist with other US orchestras including the San Francisco Opera, Cleveland Orchestra, and Naples Philharmonic. As a chamber musician, he has performed with the Left Coast Chamber Ensemble, San Francisco Symphony's chamber concert series, Sierra Chamber Society, and Marlboro Music. He won first Prize at the International Clarinet Society's Young Artist's Competition and Grand Prize at the Fischhoff National Chamber Music Competition. He is a member of the collegiate faculty of the San Francisco Conservatory of Music where he teaches clarinet and chamber music.

**PIANO Eric Zivian** grew up in Toronto, Canada, where he graduated from the Royal Conservatory of Music. At age fifteen, he left home to attend the Curtis Institute of Music, where he received a Bachelor of Music degree. He holds graduate degrees from the Juilliard School and the Yale School of Music. He studied piano with Gary Graffman and Peter Serkin and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer. He has given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay Area. He has played concertos with the Toronto Symphony Orchestra, the Santa Rosa Symphony, the Philharmonia Baroque Orchestra and the Portland Baroque Orchestra. Since 2000, he has performed extensively on original instruments and is the music director and co-founder of the Valley of the Moon Music Festival. A longtime member of Left Coast, he has performed with the Empyrean Ensemble and Earplay. He is a frequent guest artist on the SF Conservatory's faculty chamber music series. Eric Zivian's compositions have been performed widely in the United States and in Tokyo, Japan. He was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, *Three Character Pieces*, which was premiered by the Seattle Symphony.

# about left coast

Left Coast Chamber Ensemble (LCCE) is a consortium of thirteen Bay Area musicians who create exciting performances of all types of music for all types of audiences. We work as a cohesive collective of artists who share values of integrity, quality, inclusion, service, curiosity, and advocacy. LCCE embraces a dialogue between music of the present with musical influences of the past, combining a vast repertoire into thematic performances in our established and well-received concert series. We are also committed to continuing and evolving our broad-based education program, sponsoring our annual composition contest, and collaborating with current and diverse artists, thinkers, and scholars.

LCCE brings all types of music including small ensemble, vocal, orchestral, multi-media, and operatic productions to our listeners, conveying an essential and profound experience. With Left Coast Chamber Ensemble, nothing is out of bounds, and anything is possible.

## LEFT COAST MUSICIANS

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Leighton Fong  
Michael Goldberg  
Matilda Hofman  
Phyllis Kamrin  
Loren Mach  
Stacey Pelinka  
Anna Presler  
Kurt Rohde  
Jerome Simas  
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Tanya Tomkins  
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