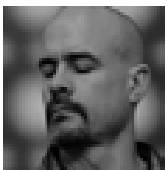


LEFT
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SEASON 29

Myth & Memory: Berio Folk Songs with New Companions

Carl Schimmel

Ladle Rat Rotten Hut

18 mins

Nikki Einfeld soprano • **Lance Suzuki** flute • **Leighton Fong** cello
Haruka Fujii percussion • **Allegra Chapman** piano • **Matilda Hofman** conductor

INTERMISSION

NEW FOLK SONG COMPANIONS – WORLD PREMIERES

(details on following page)

25 mins

Nikki Einfeld soprano • **Lance Suzuki** flute • **Jerome Simas** clarinet
Phyllis Kamrin viola • **Leighton Fong** cello • **Jim Kassis** percussion
Haruka Fujii percussion • **Michael Goldberg** guitar • **Matilda Hofman** conductor

Luciano Berio

Folk Songs

24 mins

Black Is the Colour
I Wonder as I Wander
Loosin yelav
Rossignolet du bois
A la femminisca
La donna ideale
Ballo
Motettu de tristura
Malurous qu'ò uno fenno
Lo fiolairé
Azerbaijan Love Song

Emily Marvosh contralto • **Lance Suzuki** flute • **Jerome Simas** clarinet
Phyllis Kamrin viola • **Leighton Fong** cello • **Jim Kassis** percussion
Haruka Fujii percussion • **Michael Goldberg** guitar • **Matilda Hofman** conductor

program, continued

NEW FOLK SONG COMPANIONS – WORLD PREMIERES

Ingrid Stözel	<i>Mondspiel</i> I. <i>Der Mond ist aufgegangen</i> II. <i>Verstohlen geht der Mond auf</i>
Linda Catlin Smith Seong Ae Kim	<i>The River</i> 2 Folk songs for soprano and chamber ensemble I. <i>Some Die</i> II. <i>Kanda</i>
Linda Catlin Smith Chris Castro	<i>Wayfaring Stranger</i> <i>Two Songs for the Opp</i> I. <i>Stay Drunk</i> II. <i>Play Guitar</i>
Hiroya Miura	<i>Two Ryukyu Folk Songs</i> I. <i>Tsuki nu Kaisha</i> II. <i>Asadoya Yunta</i>

**Thanks to the following Left Coast contributors
for their support of the Berio and New Companions Project.**

Marilyn Schuster and Susan Van Dyne
Tom Laqueur and Carla Hesse
Cathy and Jim Koshland
Carol Christ
Sally Smith and Christian Rowley
Will and Linda Schieber
Anna Presler
Sherrod Blankner
Elizabeth Peña
Hema Manickavasagam
Michael Smeltzer
Mark Theodoropoulos and Nancy Hall
Hilary Fox
Eric Zivian
Elizabeth Reed
Jimmy Lopez

notes and biographies

Carl Schimmel

Ladle Rat Rotten Hut

Ladle Rat Rotten Hut is a whimsical version of “Little Red Riding Hood” that was first published in 1953 by Howard L. Chace, a professor of Romance languages at Miami University in Ohio. Chace called his new “language” Anguish Languish (instead of “English Language”). The text is a type of homophonic transformation, akin to a mondegreen (a mishearing of song lyrics, for example), although whereas many homophonic transformations use words from a foreign language (as in Luis d’Antin van Rooten’s version of “Humpty Dumpty,” which begins: “Un petit d’un petit..”), *Ladle Rat Rotten Hut* converts English to English (“Anguish”). I first heard *Ladle Rat Rotten Hut* in the early 1980s when a storyteller performed it for my elementary school, and I was instantly taken with the cleverness of the wordplay. By the time I was studying music composition in graduate school, I already had an idea that I would like to use it someday as part of a musical work. My opportunity came when I received a Fromm Foundation commission in 2019 to write for Left Coast Chamber Ensemble.

My version of *Ladle Rat Rotten Hut* contains additional “musical numbers” which are sprinkled throughout the story and which heighten the emotional content of the composition. They are both humorous and macabre, and together they highlight one of the strange central topics in “Little Red Riding Hood” – that of providing food and becoming food, of eating and being eaten... These “arias” are constructed from words used in the original – words that are now to be understood in their original and literal English meaning. So not only are they like songs in musicals in that they break out of the “perceived” time of the story and serve as windows into the “real” emotional lives of the characters, they also break out of the “Anguish Languish” and employ the English Language in its pure form. Similarly, the instruments in the ensemble, and the percussion instruments in particular, provide a musical illustration of both the “true” underlying text (e.g., the little girl) and the text in its literal sense (the “ladle gull”). The resulting composition is, I hope, a surprising and entertaining exploration of the many ways that sound – both music and language – can convey a complex(ity) of meanings.

- Carl Schimmel

LADLE RAT ROTTEN HUT

PREFACE

Heresy ladle furry starry toiling udder warts—warts welcher altar girdle deferent firmer once inner regional virgin. This is a sentence which is not in the English language – it is in the Anguish languish. It means: “Here is a little fairy story told in other words—words which are altogether different from the ones in the original version.” The tale, “Ladle Rat Rotten Hut,” is an Anguish Languish version of... Little Red Riding Hood. Oriole ratty?
Den less gat stuttered!

(Translation)

PRELUDE

Wants pawn term dare worsted ladle gull hoe lift
wetter murder inner ladle cordage honor itch offer
lodge, dock, florist. Disk ladle gull orphan worry
putty ladle rat cluck wetter ladle rat hut, an fur disk
raisin pimple colder Ladle Rat Rotten Hut.

Once upon a time there was a little girl who lived with her mother in a little cottage on the edge of a large dark forest. This little girl often wore a pretty little red cloak with a little red hat, and for this reason people called her Little Red Riding Hood.

ARIA (“Ladle Rat Rotten Hut”)

Ladle Rat Rotten Hut! Ladle Rat Rotten Hut!
Evanescent!
Resplendent!
Winsome!
Small!
Ladle Rat Rotten Hut --
Wetter putty rat cluck inner putty rat hut,
Pimple colder
Ladle Rat Rotten Hut
la la la la la la ahhh....

lyrics

Wan moaning Ladle Rat Rotten Hut's murder colder inset.
"Ladle Rat Rotten Hut, heresy ladle basking winsome
burden barter an shirker cockles. Tick disk ladle
basking tutor cordage offer groin-murder hoe lifts
honor udder site offer florist. Shaker lake! Dun stopper
laundry wrote! Dun stopper peck floors! Dun daily-
doily inner florist, an yonder nor sorghum-stenches, dun
stopper torque wet strainers!"

ARIA ("Dun stopper torque wet strainers!")

Dun stopper torque wet strainers!
Dun stopper torque wet strainers!
Yonder nor sorghum stenches,
dun stopper torque wet strainers!

"Hoe-cake, murder," resplendent Ladle Rat Rotten Hut,
an tickle ladle basking an stuttered off.

ARIA ("Armor goring tumor groin-murders")

Armor goring tumor groin-murders!
Tumor groin-murders, goring tumor groin-murders!
Wizard ladle basking,
winsome burden barter an shirker cockles -- shirker
cockles!
Armor ticking arson burden barter and shirker cockles
an cake!
Rum cake! Butter cake! Rum butter cake! Butter rum
raisin cake!
Butter rum raisin nut cake! An burden barter and shirker
cockles!
An cake! Butter cake! Butter rum raisin nut cake!
An sorghum sausage soda! An ketchup!
Armor goring tumor groin-murders – groin-murders –
groin-murders....

Honor wrote tutor cordage offer groin-murder, Ladle
Rat Rotten Hut mitten anomalous woof.
"Wail, wail, wail!" set disk wicket woof, "Evanescent
Ladle Rat Rotten Hut! Wares are putty ladle gull
goring wizard ladle basking?"
"Armor goring tumor groin-murder's," reprisal ladle gull.
"Grammar's seeking bet. Armor ticking arson burden
barter an shirker cockles."

REPRISE ("Armor goring tumor groin-murders")

Armor goring tumor groin-murders!
Tumor groin-murders, goring tumor groin-murders!
Wizard ladle basking,
winsome burden barter an shirker cockles --
shirker cockles!

"O hoe! Heifer gnats woke," setter wicket woof, butter
taught tomb shelf, "Oil tickle shirt court tutor cordage
offer groin-murder. Oil ketchup wetter letter, an
den—O bore!"

One morning, Little Red Riding Hood's mother called her inside.
"Little Red Riding Hood, here is a little basket with some
bread and butter and sugar cookies. Take this little
basket to the cottage of your grandmother who lives
on the other side of the forest. Shake a leg! Don't stop
along the road! Don't stop to pick flowers! Don't dilly-
dally in the forest, and under no circumstances, don't
stop to talk with strangers!"

"Okay, mother," responded Little Red Riding Hood,
and she took the little basket and started off.

On the road to the cottage of her grandmother, Little
Red Riding Hood met an enormous wolf.
"Well, well, well!" said this wicked wolf, "If it isn't
Little Red Riding Hood! Where's our pretty little girl
going with her little basket?"
"I'm going to my grandmother's," replied the little girl.
"Grammar's sick in bed. I'm taking her some bread and
butter and sugar cookies."

"O ho! Have a nice walk," said the wicked wolf, but he
thought to himself, "I'll take a short cut to the cottage
of her grandmother. I'll catch up with her later, and
then – O boy!"

notes and biographies

ARIA ("Oil tickle ladle shirt court")

Oil tickle ladle shirt court!
Tickle shirt court, tickle ladle shirt court!
Oil ketchup wetter letter,
oil ketchup, oil ketchup!
Oh, Ladle Rat Rotten Hut --
Oil chew your butter-ball flesh!

Soda wicket woof tucker shirt court, an whinny
retched a cordage offer groin-murder, picked
inner windrow, an sore debtor pore oil worming worse
lion inner bet. Inner flesh, disk abdominal woof
lipped honor bet, paunched honor pore oil worming,
an garbled erupt. Den disk ratchet ammonol pot
honor groin-murder's nut cup an gnat-gun, any
curdled ope inner bet.

ARIA ("Wail, wail, wail")

Moaning....
Wail, wail, wail....
Noise an murder.
Inner flesh.... Flesh.
Goring flesh.
Battered flesh.
Wet flesh.
Sodden fur.
Wet whiskered lip.
Abdominal bloat.
A sore gut.
A tomb.

Inner ladle wile, Ladle Rat Rotten Hut a raft
attar cordage, an ranker dough ball. "Comb ink,
sweat hard," setter wicket woof, disgracing is verse.
Ladle Rat Rotten Hut entity bet rum, an
stud buyer groin-murder's bet.

"O Grammar!" crater ladle gull historically, "Water
bag icer gut! A nervous sausage bag ice!"

(Nervous.... Nervous....)

"Battered lucky chew whiff, sweat hard," setter
bloat-Thursdays woof, wetter wicket small honors phase.

(Sweat hard....)

"O, Grammar, water bag noise! A nervous sore suture
anomalous prognosis!"

(Nervous.... Noise.... Murder....)

"Battered small your whiff, doling," whiskered dole
woof, ants mouse worse waddling.

(Sweat hard.... Nervous.... Worse....)

Murder.... Murder....)

"O Grammar, water bag mouser gut! A nervous
sore suture bag mouse!"

So the wicked wolf took a short cut, and when he
reached the cottage of the grandmother, peeked in
the window, and saw that the poor old woman was
lying in her bed. In a flash, this abominable wolf
leaped on her bed, pounced on the poor old woman,
and gobbled her up. Then this wretched animal put
on the grandmother's night cap and nightgown, and
curled up in her bed.

In a little while, Little Red Riding Hood arrived
at the cottage, and rang the doorbell. "Come in,
sweetheart," said the wicked wolf, disguising his voice.
Little Red Riding Hood entered the bedroom, and
stood by her grandmother's bed.

"O Gramma!" cried the little girl hysterically, "What
big eyes you've got! I never saw such big eyes!"

"The better to look at you with, sweetheart," said the
bloodthirsty wolf, with a wicked smile on his face.

"O Gramma, what a big nose! I never saw such an
enormous proboscis!"

"The better to smell you with, darling," whispered the
wolf, and his mouth was watering.

"O Gramma, what a big mouth you've got! I never
saw such a big mouth!"

notes and biographies

Daze worry on-forger-nut ladle gull's lest warts. Oil offer sodden, caking offer carvers an sprinkling otter bet, disk hoard-hoarded woof lipped own pore Ladle Rat Rotten Hut an garbled erupt.

INSTRUMENTAL REPRISE ("Wail, wail, wail")

Lessen, poisoned gulls, tudor mural offer starry:
Yonder nor sorghum stench shut ladle gulls stopper torque wet strainers.

REPRISE ("Dun stopper torque wet strainers")

Dun stopper torque wet strainers.
Dun stopper torque wet strainers!

A hard lesson, a small lesson....

Yonder nor sorghum stench (sorghum stench!) shut ladle gulls torque wet strainers!

These were the unfortunate girl's last words. All of a sudden, kicking off the covers and springing out of bed, this hard-hearted wolf leaped on poor Little Red Riding Hood and gobbled her up.

Listen, boys and girls, to the moral of her story:
Under no circumstances should little girls stop and talk with strangers

MORAL:

Under no circumstances should little girls stop to talk with strangers.

Carl Schimmel, winner of the Guggenheim Fellowship, the Bearn Prize, the Lee Ettelson Award, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, has received honors and awards from many organizations, including MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed throughout the world, by ensembles such as the Minnesota Orchestra, the Louisiana Philharmonic Orchestra, the Buffalo Philharmonic Orchestra, Alarm Will Sound, Da Capo Chamber Players, the Left Coast Chamber Ensemble, and many others. He is Associate Professor of Music Theory and Composition at Illinois State University.

Ingrid Stözel

Mondspiel

Mondspiel is a reimagining of two famous German evening songs for soprano, flute, clarinet, viola, and cello. The words for "Der Mond ist aufgegangen" and "Verstohlen geht der Mond auf" have inspired many composers throughout western music history, including Franz Schubert and Johannes Brahms. I grew up with the folk melodies as well as the art songs and choral settings. As I sat down with the poems, I found new ways of reimagining what a melody in my own compositional voice would sound like, yet with the goal to capture the essence of a folk song. For "Der Mond ist aufgegangen," a through-composed idea for two stanzas emerged that for me expressed the nuanced differences in the meaning. My version of "Verstohlen geht der Mond auf" is a lively and playful setting that harkens back to its origin as a festive harvest song.

Mondspiel was commissioned by the Left Coast Chamber Ensemble as companion songs to Luciano Berio's *Folk Songs* and uses a subset of the instrumentation. Poetic translations of both of these evening songs are widely available. I am providing my own more literal translation.

- Ingrid Stözel

notes and biographies

I. Der Mond ist aufgegangen

Text by Matthias Claudius (1740 -1815)

Translation by Ingrid Stölzel

Der Mond ist aufgegangen,
die goldnen Sternlein prangen
am Himmel hell und klar;
der Wald steht schwarz und schweiget,
und aus den Wiesen steigt
der weiße Nebel wunderbar.
Seht ihr den Mond dort stehen?
Er ist nur halb zu sehen
und ist doch rund und schön.
So sind wohl manche Sachen,
die wir getrost belachen,
weil unsre Augen sie nicht sehn.

The moon has risen,
the golden stars shine
Bright and clear in the sky;
The forest stands black and silent,
And from the meadows rises
a white marvelous fog.
Do you see the moon up there?
You can only see half of it
and yet it is round and beautiful.
So are perhaps some things
that we confidently laugh at,
because our eyes do not see them.

II. Verstohlen geht der Mond auf

Text by Anton Wilhelm von Zuccalmaglio (1803–1869)

Translation by Ingrid Stölzel

Verstohlen geht der Mond auf,
blau, blau Blümelein!
Durch Silberwölkchen führt sein Lauf;
Rosen im Tal, Mädels im Saal, o schönste Rosa!
O Schöne, Mond, durchs Fensterlein!
Blau, blau Blümelein!
Schön Trude lock mit deinem Schein!
Rosen im Tal, Mädels im Saal, o schönste Rosa!

Surreptitiously the moon rises,
Blue, blue little flower!
Through silvery clouds leads his path;
Roses in the valley, girl in the hall, oh most beautiful Rosa!
Oh moon, look through the small window;
Blue, blue little flower!
Entice beautiful Trude with your glow;
Roses in the valley, girl in the hall, oh most beautiful Rosa!

Composer Ingrid Stölzel has been described as having “a gift for melody” (*San Francisco Classical Voice*) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day” (*I Care If You Listen*). Stölzel’s compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide. Her music has been recognized in numerous competitions, including the Ettelson Composer’s Award, Red Note Competition and Avalon International Competition. Stölzel is Associate Professor of Composition at the University of Kansas School of Music.

notes and biographies

Linda Catlin Smith

Wayfaring Stranger; The River

Wayfaring Stranger and The River were both written as companion pieces to Luciano Berio's Folk Songs. Wayfaring Stranger is based on the very popular song, set in a constantly changing array of chords, that become another kind of wayfaring...The River is an arrangement of a song co-written by Richard Sacks and myself for a dance piece, set to text by the playwright Maristella Rocca. - Linda Catlin Smith

Wayfaring Stranger

Text by Anonymous

I'm just a poor wayfaring stranger
I'm travelin' through this world of woe.
Yet, there's no sickness,
no toil or danger
in that bright land to which I go.
I'm going there to meet my father,
I'm going there, no more to roam.
I'm just going over Jordan,
I'm only going over home.

The River

Text by Maristella Rocca

The river becomes silent
the river becomes silent
the heart turns to ice
the river becomes silent
the heart turns to ice
pity the poor girl
pity the poor girl
how it storms but there is no rain

All you can hear is the silence of
the rocks against the river's rush
All you can hear
is the silence of
the rocks against
the river.

Linda Catlin Smith has had recent performances at the Tectonics Festival in Glasgow (2017), Huddersfield Festival (2017, including a concert performed by Eve Egoyan), and at the Principal Sound Festival (London, 2018). The recording label "another timbre" has recently released 2 of 3 recordings of her music.

notes and biographies

Seong Ae Kim

2 Folk songs for soprano and chamber ensemble

The recent incidents of Asian hate crime, increasing since the outbreak of COVID-19, has been one of my biggest present concerns. The tragedy of the Atlanta spa shootings in March 2021 especially shook me due to the victims being predominantly Asian and women. This mass shooting being an example that highlights the devastating truth that many of the victims of recent Asian hate crimes are often powerless and marginalized people within the community: elderly, women, poor, and undocumented immigrants.

There are two texts that inspired me to create this piece. The first text comes from the Korean ancient/traditional opera "Pansori- Jeok Byuk," which is a lamentation that lures the devastated situation of the recent victims of AAPI hate crime. The second text, "Saeya saeya," was written in 1894 as a rebuke to the social and political oppression occurring in Korea during the Japanese occupation of the Korean peninsula at that time. Pleading for the safety of the AAPI community and peace, I hope that this piece will offer solace to those who are grieving and foster reconciliation and healing.

- Seong Ae Kim

I. Some die (from Pansori Jeok Byuk)

앉아 죽고, 서서 죽고, 웃다 울다 죽고, 맞아 죽고, 밟혀 죽고,
치어서 죽고, 어이없이 죽고, 함부로 죽고

Some die, sitting. Some die, standing. Some die, crying and laughing.
Some are trampled to death. Some are beaten to death.
Some die pushed away. Some die randomly. Some die without reason.

II. Kanda (from Korean folk song Saeya saeya)

새야 새야 파랑새야 녹두 밭에 앉지 마라.
녹두꽃이 떨어지면 청포장수 울고 간다.

Birds, birds, blue birds, do not disturb the green-bean fields.
If the flowers are dropped and lost, the farmers will cry.

Seong Ae Kim is a Korean-born composer based in New York City. She has received commissions from the Forward music project (Amanda Gookin), Parhelion Trio, ensemble mise-en, Multicultural Sonic Evolution, Iktus Percussion, Ensemble Pan, Köhne Quartet, B3M Chamber Ensemble, Rath Duo, and Krechkovsky/Loucks Duo among others. Her recent works spanning the past 5 years have been acutely focused on amplifying self-truth and voicing social justice concerns. Kim's music aims to create safe spaces to share vulnerability, break boundaries, and empower people to stand up for their basic human rights. She holds a Ph.D in music composition from Stony Brook University and an Masters of Arts and Bachelor of Arts in both composition and conducting from University for music and performing arts in Vienna, Austria.

notes and biographies

Chris Castro

Two Songs for the Opp

Two Songs for the OPP are drinking songs. The first song is in an anthem, using a form that repeats the melody (strophic form). It is heavily reliant upon fugal procedures. The second song starts like a recitative and becomes a lullaby. While being stand-alone songs, they are part of a larger work, *Brooklyn Narcissus*.

Brooklyn Narcissus is a song cycle for soprano and chamber orchestra. It sets nine poems by the American poet Paul Blackburn (1926 - 1971). The cycle fuses two ideas: to set writings about drinking, and to set poems about love using jazz standards as the musical material. Each of the nine poems deals with either drinking, love, or both. I have arranged the poems to create a narrative: the protagonist goes out for the evening to drink, sees a jazz show, and returns home. This all occurs as they get progressively more drunk. The two songs on the program are from the middle of the night, framing the orchestral interlude *Choruses III*.

- Chris Castro

TWO SONGS FOR OPP

Text by Paul Blackburn

I.

Stay drunk!

that's my motto.

Then you'll never have to know

if the girl love you or no

(hee hee hee

nor will she

II.

Play gui-

tar, go to the bar

hope there's one hand will caress

and undress

But pints to go

before you sleep

(har, har,

nobody care

Chris Castro is a composer and double bassist from Brooklyn, New York. He is a recipient of Chamber Music America's 2021 Classical Commissioning Award, where one of the jurors described his music as "On par with Varèse," giving him the nickname "The New Colossus of Sound." His new work, *Canções dos Desassossego* (Songs of Disquiet), will be written for the Lyris Quartet and soprano Sharon Harms and premiered in 2023. His music has been performed by Sharon Harms and the Composers Conference Ensemble under James Baker (*Two Songs from Brooklyn Narcissus*), the St. Louis Symphony under David Robertson (*Choruses III*), pianists Sarah Cahill and Eric Zivian (IV - I), piano duo HereNowHear (*Beethausenstro - Castockhoven*) and the Lydian String Quartet (*Choruses IV*). He is the 2022 Guest Composer for the James Tenney Memorial Symposium, composing and collaborating with the New Mexico Contemporary Ensemble. Starting in August he will join the faculty of Chapman University as Assistant Professor of Composition. He has a Ph.D. in Composition and Theory from University of California, Davis and a Bachelor's in Music from the Juilliard School in both double bass and composition.

notes and biographies

Hiroya Miura

Two Ryukyu Folk Songs

Ever since I first visited Okinawa (Ryukyu) as a child, I have been intrigued by many aspects of their culture, especially music. Their folk songs sounded so different from any other folk songs I heard in my childhood in mainland Japan. Later I found out that the Ryukyuan pentatonic scale is fundamentally different— theirs is closer to Javanese Pélog than the major or minor pentatonic modes of Japanese music. I think it is no surprise that their music carries such a distinct flavor, considering their past as an independent island nation, before the Japanese annexation took place in the 19th century. Since the 1400's, Ryukyu was a wealthy kingdom, playing the central role in the vast maritime trade networks extending from the East to Southeast Asia.

Tsuki nu Kaisha (Beauty of the Moon) is a beloved lullaby from the Yaeyama Islands. Sometimes known as a “nighttime lullaby” in the region, the song features a lyrical contour and Romantic text. I was intrigued by the unusual melodic structure in which the fourth verse is sung on an entirely different melody. *Asadoya Yunta (Asado's Work Song)* is a work song originated in Taketomi, one of the smallest islands in the same Yaeyama Islands. Based on the real woman, Kuyama Asadoya (1722-1799), the text comically describes the failed pursuit of Kuyama by a stodgy government official. The long, captivating narrative (the original has twenty-three verses!) and the memorable melody have made *Asadoya Yunta* the most popular Ryukyuan folk song, leading to many covers by a range of contemporary artists from Ryuichi Sakamoto to Blondie.”

- Hiroya Miura



Ensemble for These Times

Émigrés & Exiles in Hollywood: Encore!

Saturday, June 18 @ 7:30pm
at the Berkeley Piano Club and online
E4TT.org/encore.html

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notes and biographies

Tsuki nu Kaisha

- 1
Tsuki nu kaisha tuka mika
Miyarabi kaisha tu nanatsu
Ho-i, cho-ga
- 2
Ari kara ari oru ufutsuki nu yu
Uchinan Yaiman tira shori
Ho-i, cho-ga
- 3
Andagi na-nu ufutsuki nu yu
Baga kera asa byora
Ho-i, cho-ga
- 4
Tiranu ufu danga ichu bana
Kugani bana saka ryori
Ho-i, cho-ga
- 5
Pira manu ya-nu antan ga
Muriku bana nu saka ryori
Urituru karituru natsu kibashi
Pira manu ya-nu hana bun na
Ho-i, cho-ga
- 6
Miyarabi ya-nu mun nan ga
Hanashi miti sashina kiri otoshi
Urituru karituru natsu kibashi
Pira banu ya-nu mimai su
Ho-i, cho-ga
- 7
Kamadu nu futsu nu appya ma
No-du no-du nmasa-ru
Tabaku nu shichaba du nmasa-ru
Cha numi ba-ya ngasanu
Ho-i, cho-ga

Beauty of the Moon

- 1
The moon is pretty on the 13th day.
A girl is pretty at 17.
Ho-i, cho-ga.
- 2
Full moon rising from the east,
please shine on Okinawa and Yaeyama.
Ho-i, cho-ga.
- 3
On such a beautiful moonlit night,
let's all party tonight.
Ho-i, cho-ga.
- 4
On the temple's big banner.
Let the silken blossoms bloom, let the golden blossoms bloom.
Ho-i, cho-ga.
- 5
On the east side of my beloved's home,
let some jasmine bloom.
Pretending to pick this or that,
let many blossoms bloom at your home.
Ho-i, cho-ga
- 6
Near the girl's house gate,
drop a flower-dyed hand towel.
Pretending to pick this or that
Go see the girl's home.
Ho-i, cho-ga
- 7
(asking) mother by the wood stove,
"What do you find delicious?"
"The lower tobacco leaves are,
not like the bitter tea leaves."
Ho-i, cho-ga

notes and biographies

Asadoya-bushi

1.

asadooyaa nu kuyamani (yoo) mizashishu nu kuyotara (yoo 'uyaki yoo nu yubanaure)

Kuyama of Asadoya was proposed by the central government official

2.

mizashishu ya bana 'npa yo 'ataroshyouya ya kure 'oisu (yoo 'uyaki yoo nu yubanaure)

She refused, "she would instead give herself to the local governor."

3.

'Npa ti kara misasami yo beeru ti kara yukusami (yoo 'uyaki yoo nu yubanaure)

"If you don't like me, that is ok. If you say no, I understand."

4.

'Npa ti sunu mirumiyo n beeru ti sunu shikumin (yoo 'uyaki yoo nu yubanaure)

Being upset, as if to show off his frustration to the one who refused him,

5.

hiya nakasuji ni hariooriyo huNkadu ni tubyaooriyo (harinu chindara chindara yo)

He dashed off to Nakasuji, flying down the streets.

6.

hiya michi maari shi miriba du yo mura kuri shi shikiba duyo (harinu chindara chindara yo)

Going around the blocks, asking the villagers.

7.

hiya 'apare hwa ni 'ikayutiyo miyarabi ni sunayuti yo (harinu chindara chindara yo)

He meets a pretty girl, smitten by her beauty.

Hiroya Miura, a native of Sendai, Japan, has been active as a composer and performer in North America. Acclaimed by Allan Kozinn of *New York Times* as "acidic and tactile," Miura's compositions explore "the continuous change of balance" amongst the traditions, players, instruments, and sound objects.

Miura composed works for various ensembles including American Composers Orchestra, le Nouvel Ensemble Moderne, Momenta Quartet, and members of Reigakusha (gagaku ensemble based in Tokyo), which were presented in venues and festivals such as Lincoln Center's Alice Tully Hall, Carnegie Hall, Yomiuri Hall, Tanglewood, Ostrava Days (Czech Republic), and Havana Contemporary Music Festival (Cuba). He holds D.M.A. degree from Columbia University, and he is Associate Professor of music at Bates College, where he teaches music theory and composition, and directs the college orchestra. He is Artistic Director of Columbia University's IMJS/Japanese Cultural Heritage Initiatives, and serves on Advisory Board for the Composers Conference.

notes and biographies

Luciano Berio

Folk Songs

Berio's Folk Songs were created and first performed during Luciano Berio's residency at Mill's College in Oakland in 1964, for mezzo-soprano Cathy Berberian. In Berio's frequent turning to folk songs as inspiration, he seems to have been considering the artifice of music in more urban cultures: "I return again and again to folk music because I try to establish contact between that and my own ideas about music. I have a utopian dream, though I know it cannot be realized: I would like to create a unity between folk music and our music — a real, perceptible, understandable conduit between ancient, popular music-making which is so close to everyday work and music."

Berio also describes the way his own style interacts with the early origins of the songs, and the ways they have been reinterpreted over the centuries: "I have given the songs a new rhythmic and harmonic interpretation: in a way, I have recomposed them. The instrumental part has an important function: it is meant to underline and comment on the expressive and cultural roots of each song. Such roots signify not only the ethnic origins of the songs but also the history of the authentic uses that have been made of them."

1. Black is the color

Black is the color
Of my true love's hair,
His lips are something rosy fair,
The sweetest smile
And the kindest hands;
I love the grass whereon he stands.
I love my love and well he knows,
I love the grass where on he goes;
If he no more on earth will be,
'Twill surely be the end of me.
Black is the color, etc.

2. I wonder as I wander

I wonder as I wander out under the sky
How Jesus our Savior did come for to die
For poor orn'ry people like you and like I,
I wonder as I wander out under the sky.
When Mary birthed Jesus 'twas in a cow stall
With wise men and farmers and shepherds and all,
But high from the Heavens a star's light did fall
The promise of ages it then did recall.
If Jesus had wanted of any wee thing
A star in the sky or a bird on the wing
Or all of God's angels in Heav'n for to sing
He surely could have had it 'cause he was the king.

3. Loosin yelav

Loosin yelav ensareetz
Saree partzòr gadareetz
Shegleeg megleeg yeresov
Pòrvetz kedneen loosni dzov.
Jan a loosin
Jan ko loosin
Jan ko gòlor sheg yereseen
Xavarn arten tchòkatzav
Oo el kedneen tchògatzav
Loosni loosov halatzvadz
Moot amberi metch mònadz.
Jan a loosin, etc.

The songs come from different sources, from anthologies, recordings and live performances, as well as from various origins, including the USA, Armenia, France, Sicily and Sardinia. The first two are in fact not actual folk songs, but rather only written in the style of a folk song; for two songs Berio created his own melodies to original texts (*Ballo and La donna ideale*), and the text of the final song was taken down phonetically from a recording, and has therefore been, at least until now, untranslatable. Perhaps Berio was hoping to provoke the listener to consider the nature of folk songs and the way they are heard, transmitted and interpreted in contemporary culture.

Berio described the set as a tribute to the artistry and the vocal intelligence of Cathy Berberian.

3. The moon has risen

The moon has risen over the hill,
over the top of the hill,
its red rosy face
casting radiant light on the ground.
O dear moon
with your dear light
and your dear, round, rosy face!
Before, the darkness lay
spread upon the earth;
moonlight has now chased it
into the dark clouds.
O dear moon, etc.

4. Rossignolet du bois

Rossignolet du bois,
Rossignolet sauvage,
Apprends-moi ton langage,
Apprends-moi-z à parler,
Apprends-moi la manière
Comment il faut aimer.
Comment il faut aimer
Je m'en vais vous le dire,
Faut chanter des aubades
Deux heures après minuit,
Faut lui chanter: 'La belle,
C'est pour vous réjouir'.
On m'avait dit, la belle,
Que vous avez des pommes,
Des pommes de renettes
Qui sont dans vot' jardin.
Permettez-moi, la belle,
Que j'y mette la main.
Non, je ne permettrai pas
Que vous touchiez mes pommes,
Prenez d'abord la lune
Et le soleil en main,
Puis vous aurez les pommes
Qui sont dans mon jardin.

5. A la feminisca

E Signuruzzu miù faciti bon tempu
Ha iu l'amanti miù'mmezzu lu mari
L'arvuli d'oru e li ntinni d'argentu
La Marunnuzza mi l'av'aiutari.
Chi pozzanu arrivòri 'nsarvamentu
E comu arriva 'na littra
Ma fari ci ha mittiri du duci paroli
Comu ti l'ha passatu mari, mari.

6. La donna ideale

L'omo chi mojer vor piar,
De quattro cosse de'e spiar.
La primiera è com'el è naa,
L'altra è se l'è ben accostumaa,
L'altra è como el è forma,
La quarta è de quanto el è dotaa.
Se queste cosse ghe comprendi
A lo nome di Dio la prendi.

4. Little nightingale

Little nightingale of the woods,
little wild nightingale,
teach me your secret language,
teach me how to speak like you,
show me the way
to love aright.
The way to love aright
I can tell you straight away,
you must sing serenades
two hours after midnight,
you must sing to her: 'My pretty one.
This is for your delight.'
They told me, my pretty one,
that you have some apples,
some rennet apples,
growing in your garden.
Allow me, my pretty one,
to touch them.
No, I shall not allow you
to touch my apples.
First, hold the moon
and the sun in your hands,
then you may have the apples
that grow in my garden

5. May the Lord send fine weather

May the Lord send fine weather,
for my sweetheart is at sea;
his mast is of gold, his sails of silver.
May Our Lady give me her help,
so that they get back safely.
And if a letter arrives,
may there be two sweet words written,
telling me how it goes with you at sea.

6. The ideal woman

When a man has a mind to take a wife,
there are four things he should check:
the first is her family,
the second is her manners,
the third is her figure,
the fourth is her dowry.
If she passes muster on these,
then, in God's name, let him marry her!

notes and biographies

7. Ballo

La la la la la ...
Amor fa disviare li più saggi
E chi più l'ama meno ha in sé misura
Più folle è quello che più s'innamora.
La la la la la ...
Amor non cura di fare suoi dannaggi
Co li suoi raggi mette tal cafura
Che non può raffreddare per freddura.

8. Motettu de tristura

Tristu passirillanti
Comenti massimbillas.
Tristu passirillanti
E puita mi consillas
A prongi po s'amanti.
Tristu passirillanti
Cand' happess interrada
Tristu passirillanti
Faimi custa cantada
Cand' happess interrada

9. Malurous qu'ò uno fenno

Malurous qu'ò uno fenno,
Maluros qué n'ò cat!
Qué n'ò cat n'en bou uno
Qué n'ò uno n'en bou pas!
Tradèra ladèrida rèro, etc.
Urouzo lo fenno
Qu'ò l'omé qué li cau!
Urouz inquéro maito
O quèlo qué n'ò cat!
Tradèra ladèrida rèro, etc.

10. Lo fiolaire

Ton qu'èrè pitchounèlo
Gordavè loui moutous,
Lirou lirou lirou ...
Lirou la diri tou tou la lara.
Obio n'ò counouhèto
É n'ai près un postrou.
Lirou lirou, etc.
Per fa lo biroudèto
Mè domond' un poutou.
Lirou lirou, etc.
E ièu soui pas ingrato:
En lièt d'un nin fau dous!
Lirou lirou, etc.

11. Azerbaijan love song

7. Dance

La la la la la ...
Love makes even the wisest mad,
and he who loves most has least judgement.
The greater love is the greater fool.
La la la la la ...
Love is careless of the harm he does.
His darts cause such a fever
that not even coldness can cool it.

8. Song of sadness

Sorrowful nightingale
how like me you are!
Sorrowful nightingale,
console me if you can
as I weep for my lover.
Sorrowful nightingale,
when I am buried,
sorrowful nightingale,
sing this song
when I am buried

9. Wretched is he

Wretched is he who has a wife,
wretched is he who has not!
He who hasn't got one wants one,
he who has not, doesn't!
Tralala tralala, etc.
Happy the woman
who has the man she wants!
Happier still is she
who has no man at all!
Tralala tralala, etc.

10. The spinner

When I was a little girl
I tended the sheep.
Lirou lirou lirou ...
Lirou la diri tou tou la lara.
I had a little staff
and I called a shepherd to me.
Lirou lirou, etc.
For looking after my sheep
he asked me for a kiss.
Lirou lirou, etc.
And I, not one to be mean,
Gave him two instead of one.
Lirou lirou, etc.

[Transcription defies translation.]

musician biographies

SOPRANO Canadian Lyric Coloratura soprano, **Nikki Einfeld** has been widely recognized for her “high flying virtuosity” (*NY Times*) as well as “a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor” (*SF Chronicle*). Highlights of Ms. Einfeld’s recent operatic engagements include appearances with Calgary Opera as Gilda in *Rigoletto*, the Controller in Jonathan Dove’s *Flight with Opera Parallele*, Diana in *The Chastity Tree* with West Edge Opera, and Curley’s Wife in Carlisle Floyd’s *Of Mice and Men*. Other recent world premieres include Allen Shearer’s *Howard’s End America* as Margaret, the title role in *Death with Interruptions* by Kurt Rhode, and several roles in SF Opera’s *Delores Claiborne*. A highly adept interpreter of repertoire spanning from the baroque to contemporary music, Ms. Einfeld performs regularly on the concert and recital stage. Appearances include The SF Symphony, Berkeley Symphony, Winnipeg Symphony Orchestra New Music Festival, Victoria Symphony, and Empyrean Ensemble. She is member of the Left Coast Chamber Ensemble where her collaboration yielded a Best Chamber Music/Opera Performance win from *SF Classical Voice* in 2016 and 2018.

CONTRALTO **Emily Marvosh** has been gaining recognition for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn society under the direction of Harry Christophers. Her contributions to 21st century repertoire and performance include world premiere performances with Juventas New Music and the Manchester Summer Chamber Music Festival, and in 2013, Miss Marvosh created the roles of Viviane and the Mother in the world premiere of Hugo Kauder’s *Merlin* with the Hugo Kauder Society. Miss Marvosh can be heard on two recent GRAMMY-nominated recordings: Brahms’s *Ein Deutsches Requiem* with Seraphic Fire, and *Prayers and Remembrances* with True Concord Voices and Orchestra. She holds degrees from Central Michigan University and Boston University.

FLUTE **Stacey Pelinka** began performing with the Left Coast Chamber Ensemble in 1998. She is also a member of the Eco Ensemble, with whom she toured to Venice for the 2014 Biennale. She plays principal flute with SF Opera’s Merola Program productions and is a member of the Santa Rosa Symphony, the Berkeley Symphony, the San Francisco Chamber Orchestra, and the Midsummer Mozart Festival. A certified Feldenkrais Method® practitioner, Stacey enjoys applying principals of the method in teaching and performing. She teaches flute at UC Berkeley and UC Davis, and Feldenkrais at the SF Symphony. Stacey attended Cornell University and the SF Conservatory, where she studied with Timothy Day.

FLUTE **Lance Suzuki** has been consistently praised for his “gorgeous flute tone” (*NY Times*) and his “captivating” (*NY Concert Review*) and “mesmerizing” (*NY Classical Review*) performances. He has performed as a chamber musician and soloist at venues such as Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Marlboro and Bard Festivals, and live on NPR’s *Performance Today*. He has premiered numerous new works with the Metropolis and Argento ensembles, and in Carnegie Hall workshops led by Dawn Upshaw, John Harbison and Osvaldo Golijov. He appears regularly as Principal Flute of the Wintergreen Festival Orchestra and the Mark Morris Dance Group Ensemble and is a resident artist with Chamber Music Hawai’i. A graduate of the Manhattan School of Music and University of Southern California, he currently serves as President of the Hawai’i Flute Society, a community organization providing educational and artistic resources for flutists around the State of Hawai’i.

musician biographies

CLARINET Jerome Simas was appointed to the SF 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 SF Opera, Cleveland Orchestra, and Naples Philharmonic. As a chamber musician, he has performed with the Left Coast Chamber Ensemble, SF 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 SF Conservatory of Music where he teaches clarinet and chamber music.

VIOLA Phyllis Kamrin received her Bachelor of Music degree from the Curtis Institute and her Master of Music degree from the New England Conservatory. She is a member of the string quartet within the Left Coast Chamber Ensemble, and of the Alma Duo, an ensemble with guitar. She has played with the Sierra String Quartet, winners of the Duisberg Prize, the New Century Chamber Orchestra, and Philharmonia Baroque. Ms. Kamrin can be heard on the Kameleon, VQS, and Harmonia Mundi labels. She is Director of Adult Chamber Music at the Crowden School in Berkeley.

CELLO Leighton Fong, longtime member of LCCE, is Principal Cello of California Symphony. He plays regularly with Eco Ensemble and Emyrean Ensemble, and was a member of SF Contemporary Players. Fong studied at the SF Conservatory, New England Conservatory, Bern Conservatory, and the Royal Danish Conservatory in Copenhagen. He has taught at UC Berkeley since 1997.

PERCUSSION Haruka Fujii Fujii has become one of the most prominent solo percussionists and marimbists of her generation. Ms. Fujii's passion for introducing audiences to new percussion music has put her on stage with diverse orchestras and ensembles. She has appeared as a soloist with the SF Symphony, Munich Philharmonic, Netherlands Chamber Orchestra, Sydney Symphony Orchestra, Orchestra Nationale de Lyon, and the NHK Symphony Orchestra. She is a member of SF Contemporary Players and the New York based Line C3 Percussion Group. In addition to her career as a performing artist, Ms. Fujii has recently joined the percussion faculty of SF Conservatory of Music, and has been a frequent guest instructor at Juilliard Summer Percussion Seminar and several international percussion festivals. Born in Saitama, Japan, Ms. Fujii began her musical studies on the piano at the age of three. Influenced by her mother, noted marimbist Mutsuko Fujii, she developed interest in percussion instruments. She studied music at the Tokyo National University, the Juilliard School, and the Mannes College of Music.

PERCUSSION Jim Kassis moved to the Bay Area from Boise, Idaho in 1986 to study percussion with Tony Cirone at San Jose State University. Through the years, he has performed with various Bay Area ensembles such as Opera San Jose, Oakland Symphony, New Music Works, Cabrillo Music Festival, and The SF Chamber Orchestra. He teaches drums and percussion at The Community School of Music and Arts in Mountain View, CA.

GUITAR Michael Goldberg has performed with Left Coast since 1996. He has recorded on the Arabesque and Kameleon labels, and has performed with the Philharmonic Orchestra of London, Santa Rosa Symphony, Berkeley Symphony, Philharmonia Baroque, Emyrean Ensemble, Diablo Valley Ballet, and many other Bay Area groups. He performed for many years as part of the Alma Duo, an ensemble of violin/viola and guitar. Michael teaches at UC Berkeley and UC Davis. He received his M.M. from the SF Conservatory of Music.

musician biographies

PIANO **Allegra Chapman** is an omnivorous soloist and chamber musician, adventurous curator, and passionate educator. Her performances have been described as “fervid but impeccably controlled” by the *SF Chronicle* and “brilliant” by the *SF Classical Voice*. She is a member of the award-winning Delphi Trio with violinist Liana Bérubé and cellist Tanya Tomkins, and of the voice and piano duo Chordless with soprano Sara LeMesh. Allegra particularly enjoys collaborating in multidisciplinary projects and has worked with renowned choreographer Pam Tanowitz and soloed with the Charles and Moulton Dance Company. In addition to her work with Delphi Trio and Chordless duo, she performs regularly with leading Bay Area ensembles including Earplay, Eco Ensemble, Left Coast Ensemble, and SF Contemporary Music Players. She has also collaborated with members of International Contemporary Ensemble and the Eusebius, Orion, and Telegraph String Quartets. Allegra is currently on faculty at the SF Conservatory of Music’s Pre-College division. Allegra received her Master of Music from The Juilliard School and graduated in the inaugural class of the Bard College Conservatory of Music with degrees in history and piano performance. Allegra owes much to her many wonderful teachers who include Joseph Bloom, Jeremy Denk, Seymour Lipkin, Sharon Mann, Julian Martin, John McCarthy, and Peter Serkin.

CONDUCTOR **Matilda Hofman** has a varied and busy conducting schedule in California and Europe. In Europe Matilda has performed at the Salzburg Festival, Berliner Festspiele, Holland Festival, Ruhrtriennale, Luzern Festival, Paris Autumn Festival, and at the Guggenheim in Bilbao. She has worked with Ensemble Modern, Ensemble Recherche, SWR Sinfonie-orchester, Bochumer Symphoniker and Kammerakademie Potsdam. In California Matilda is thrilled to be a member of the Left Coast Chamber Ensemble, with whom she premieres many new works and chamber operas, and enjoys being part of such a fabulous chamber group. She is Music Director of the Diablo Symphony Orchestra and conductor for Empyrean Ensemble, contemporary ensemble in residence at the University of California at Davis. Matilda has guest conducted for many orchestras in California, including the SF Ballet, and serves as assistant conductor for projects with the SF Symphony. In 2018 she was was conductor for soundSCAPE new music festival in Italy, and in 2019 Matilda will be a resident artist at Oberlin Conservatory of Music, working and performing with the Contemporary Music Ensemble and Sinfonietta. Matilda also enjoys working with choirs, which have included Volti in San Francisco and Chorwerk Ruhr in Germany whom she prepared for their successful debut with the Berlin Philharmonic in MusikFest Berlin, with George Benjamin conducting.

about left coast

Left Coast Chamber Ensemble (LCCE) is a consortium of sixteen 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.

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Nikki Einfeld
Leighton Fong
Michael Goldberg
Matilda Hofman
Phyllis Kamrin
Loren Mach
Tom Nugent
Stacey Pelinka
Andrea Plesnarski
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CONTACT US
55 Taylor Street,
San Francisco, CA 94102
415.617.LCCE (415.617.5223)
www.LeftCoastEnsemble.org
info@LeftCoastEnsemble.org