



ENSEMBLE FOR THESE TIMES
CENTER FOR NEW MUSIC, SF
SATURDAY, JANUARY 25, 7:30 PM

E4TT.ORG

Welcome to E4TT's first concert in 2025!

We start the new year with the sixth in our popular series of music by women and nonbinary composers. In 2025, the program features works by a diverse group of nine living composers, with two commissions and three works chosen from our two-year Call for Scores collaboration with Luna Composition Lab, as well as pieces by several of E4TT's favorite composers. We're excited to welcome back a regular guest artist, coloratura soprano Chelsea Hollow, and to welcome cellist Griffin Seuter in her first guest performance with E4TT, as well as composers Madeline Clara Cheng and Lucy Chen for the pre-concert talk.

If you're joining us remotely and for future viewing, the livestream will be at <https://youtube.com/live/llm04rHSDrA>

Don't miss our next program, "*Call for Scores: Piano Solo, Vol. 2*," on **Saturday, February 22** (Berkeley Piano Club) and **Sunday, March 2**. (Community Music Center, SF), also livestreamed, featuring E4TT emerita pianist extraordinaire Dale Tsang performing eleven works chosen in our second solo piano Call for Scores.

Next will be "*Women in Transit*," on **Friday, April 4**, an exciting multimedia commissions concert at the SF Conservatory of Music's Bowes Center (and livestreamed online) and our fifth collaboration with the SFCM Technology and Applied Composition Department. In-person and online attendance will be free.

We close our season on **Friday, May 9**, at the Community Music Center in SF (and online), with our first appearance as part of the SF International Arts Festival, "*Mujeres Ahora*," music by living Latina composers.

Finally, E4TT's podcast, "*For Good Measure*," continues in 2025. Available wherever you get your podcasts.

Happy New Year and thank you for joining us!

PROGRAM

CS—Chelsea Hollow, Coloratura S Nanette McGuinness, Soprano
C—Griffin Seuter, Cello P - Margaret Halbig, Piano

Olivia Bennett (b. 2002) Prelude to the Afterlife (2021) ^{*/P}
Gabriella Cariddo (b. 2004) Because I Could Not Stop for
Death (2022) ^{*/S/P}
Jodi Goble (b. 1974) Twelve Chairs (2015) ^{S/P}
Lucy Chen (b. 2005) Exhalation ^{*/C/P/W}

Intermission

Akshaya Avril Tucker (b. 1992) Midnight Snack (2019) ^{CS/P}
Devon Lee (b. 2007) What I Know About Living
(2022) ^{*/CS/P/WC}
Carla Lucero (b. 1964) “*Sin vos*” from *Juana* (2019) ^{CS/P}
Madeline Clara Cheng (b. 2005) The Fisherman’s Post ^{*/CS/C/P/W}
Gabriela Lena Frank (b. 1972) Manhattan Serenades (1995) ^{C/P}

*LCL - Luna Composition Lab alum
W - World Premiere WC - West Coast Premiere

E4TT’s 2024/25 season is supported in part, by grants from the Ross McKee Foundation, the San Francisco Arts Commission, SF Grants for the Arts, the Alice M. Ditson Fund, The Amphion Foundation, Inc. and the California Arts Council, a state agency. Ensemble for These Times is honored to be a fiscally sponsored affiliate of InterMusic SF, a non-profit organization dedicated to small-ensemble music in the San Francisco Bay Area.

TEXTS AND TRANSLATIONS

“Because I Could Not Stop for Death” (Emily Dickinson, 1830-1886)

<https://bit.ly/3DZZH4V> OR



“Twelve Chairs”
(Rita Dove, b. 1952)

First Juror
Proof casts a shadow.
Doubt is to walk
onto a field
at high noon,
one tendril
held to
the
wind.

Second Juror
A stone to throw
A curse to hurl
A silence to break
A page to write
A day to live
A blank
to fill

Third Juror
between the lip and the kiss
between the hand and the fist
between rumor and prayer
between dungeon and tower
always
between

Fourth Juror
Cancel the afternoons
evenings mornings
all the days to come
until the fires
fall to ash
the fog clears
and we can see
where we
really
stand

Fifth Juror
How long will
this take?
I am not my
brother,
thank you;
my hands are
full already
taking care
of
myself

Sixth Juror
I’m not anyone more
than anyone else.
I did my job, then
looked into
their eyes.
What had I
become?

Seventh Juror
In the mind of the crow
burns a golden cry
In the heart of the mole
an endless sky
In the eye of the trout
shines a galaxy
and I who see this
tell no one
I who am
a corridor
longing to be
field

Eighth Juror
Look around:
magic everywhere.
Behind you
tears and shadow.

Ahead the path
clean flame.
Look up: the air
is singing.
Underfoot
your shadow
waits.

Ninth Juror
Not the eyes:
never look into
the eyes.
The soul either
strikes out
or trembles beneath
the blow.

Tenth Juror
Tragedy involves
one.
History
Involves many
toppling
one
after
another.

“Midnight Snack” (Jason Mulligan)

In the half-light, midnight waters
a violet glow

Oh, that I might taste that flower
luminous nectar, life-giving power
I have come so far

Soon, I will leave these shores
will sink to the sea floor
Pray for me, friend
that the sentient blossom
doesn't eat me first!
Voracious glare in its purple eyes
gaping petals unhinged at the stem
Growing wider and wider
poised to attack!

And I, poor traveller, a midnight snack!

Eleventh Juror
Don't mop the floor
before the milk's
been spilled.
You can't run off
if your shadow
is pinned
to
the wall.

Twelfth Juror
why is the rose
how is the sun
where is first
when is last
who will
love us
what will
save us

The Alternate
—And who are you?
Nobody.
—What do you do?
I am alive.
—But who'll vouch for you?
Listen closely:
you'll hear the wind.

“What I Know About Living” (from “The Nutritionist”)
(Andrea Gibson, b. 1975) <https://bit.ly/3WqZLB1> OR



“Sin vos” (Alicia Gaspar de Alba, b. 1958, and Carla Lucero, b. 1964) *Without You*

*O, este terrible dolor!
Hay un hueco donde alguna vez mi
alma estuvo.
O, esta sangrante herida.*

*Estoy quebrada, desgarrada
¡loca de desesperación!
¿Cómo nos pudo esto acontecer?
Estamos partiendo, Juana.*

*El Rey ha destituido a Tomás como
Virrey.
Pronto hemos de regresar a Espa-
ña.
Nuestro reinado a ha concluido.*

*¿Cómo he de poder vivir sin vos?
Voy a llevarme vuestro trabajo.
Quiero cada palabra que habéis
escrito,
Cada frase que habéis transforma-
do,
Cada poema con el que habéis a
graciado,
Un humilde pergamino.*

*¿Cuántas mesas más temenos
¿Se-manas? ¿Días?*

*Voy a hacer publicar vuestro traba-
jo en España,
Os lo prometo.
Dadme cada letra, cada frase, cada
poema.
¡No tenemos tiempo que perder!
Yo te salvaré.
Vuestro trabajo os salvará, mi
amada, Juana.
Cada letra, cada frase, cada poe-
ma.*

Oh, this dreadful pain!
There is a hole where my soul once
was.
Oh, this bleeding wound.

I am broken, torn,
Mad with despair.
How could this happen to us now?
We are leaving, Juana.

The King has removed Thomas as
Viceroy.
Soon we will return to Spain.

Our reign here has ended.

How can I live without you?
I will take your work.
I want every letter that you have
written,
Every phrase that you have turned,
Every poem with which you have
graced,
The humble parchment.

How many months do we have?
Weeks? Days?

I will have your work published in
Spain,
I promise.
Give me every letter, every phrase,
every poem.
We have no time to waste!
I will save you.
Your work will save you, my be-
loved Juana.
Every letter, every phrase, every
poem.

**“The Fisherman’s Post” (“Crescent”)
(by A.R. Williamson, b. 2004)**

The best spot for fishing
Is not off the boardwalk or the sand,
Nor is it from the mossy brook edge or the rotting dock.
It is not even from skin and bone, trawling blood.
The fisherman’s post, I am told,
From where the silver line swings down and clears the clouds,
Will yield the best fish.
All water will pull the same bass,
All waves will snap something fierce on your legs.
The ocean, lake, river.
A black well.
The body matters not
When the sky’s cradle is where you fish from.
The fisherman’s post, a seat for dreams.
The pull of the light,
The wax and wane of the tide.
Pools in rock craters will reveal themselves,
A butterfly kiss in the night,
And you will watch the color rise up to meet your hand.
The anemones, the hermit crabs, the shy octopus in the crevice.
You do not hunt them, but they matter all the same.
Perhaps more than what you hope to hook.
The fisherman’s post,
I am told,
Yields the best fish.
When the water matters not
And you sit on pure cold light,
How could it be any different?
How could any fish you pull,
From any depth or darkness,
Be anything less than perfection?

PROGRAM NOTES

The program begins with Olivia Bennett’s reflective “Prelude to the Afterlife, described as:

thematically focused on the idea of contemplating the here after. Marked musically by crystalline arpeggiated sections and a turbulent, quadruple forte climax in

its center, this piece represents the difficulty and frustration of pondering the great questions of life and death. This piece evokes religious and mystic imagery, putting forth questions that have no simple answer.

(Pianist James Palmer)

Reflecting Gabriella Cariddo’s interest in historical practice and 21st century tonal music, her “Because I Could Not Stop for Death,” is a beautifully crafted *Lied* that wouldn’t have been out of place in a 19th century salon or a program with music by Clara Schumann.

About “Twelve Chairs,” composer Jodi Goble writes,

Rita Dove wrote the thirteen tiny poems of Twelve Chairs in collaboration with sculptor Larry Kirkland. Each poem is inscribed on the back of a stylized marble chair, as part of an art installation in the Federal Court House in Sacramento, California, and is meant to express the point of view of a different member of a grand jury: Jurors 1-12, plus an alternate. The chairs are arranged in a circle in the public front lobby of the courthouse—anyone can see them, touch them, occupy them—and they can be experienced in any order the viewer wishes. When Ms. Dove published Twelve Chairs in her 2004 book of poetry American Smooth, she as signed each poem a juror number but made a point to mention that the poems, too, can be read in any order. So, too, the musical settings can be rearranged as the performers wish. Ms. Dove uses the space restraints of the original format to her advantage in this cycle: the poems are spare and straightforward, each one a personality portrait drawn in a single sure stroke. The members of her jury struggle with doubt, with fear, with indecision, with the perceived immensity of their responsibility. Some welcome their civic service, are even joyful about it, while others are frustrated and impatient. Taken as a whole, the cycle reminds us that human beings bring their most es-

sential selves into all of their decisions, and that consensus is a delicate negotiation we can never take for granted.

“Exhalation,” Lucy Chen’s commission for E4TT, ends the half. Chen writes:

Inspired by Ted Chiang’s “Exhalation,” my piece reflects his exploration of life’s impermanence. In Chiang’s story, cyborg inhabitants rely on air tank “lungs” that flow air through their brain-like mechanisms. The reader and narrator discover that the cyborgs’ memories and thoughts were the patterns of airflow through their brains, and that the amount of usable air left in the universe was slowly depleting... The end of “Exhalation” calls on the reader to appreciate their life in the present, as the cyborg narrator realizes his civilization’s eventual end. Reading “Exhalation in my childhood bed, I became so aware of the air flowing through me and giving me life, of my quick-witted mind filled with thoughts and memories. I wanted my piece to evoke this feeling, as I call on the audience to remember the beauty of our fragile life on this planet with the people we love—to cherish every breath, every exhalation.

Akshaya Avril Tucker’s “Midnight Snack” was inspired by a poem by Jason Mulligan (itself a response to Goethe’s famous *Das Veilchen*, which both Mozart and Clara Schumann set, as well as the ancient Mesopotamian epic, “Gilgamesh”). Tucker says, “In this story, a hero travels a long way to eat a certain flower that grants miraculous, eternal life. But, along the way, he starts imagining it as a monster, and gets cold feet...”

Devon Lee’s “What I Know About Living” takes its inspiration from Andrea Gibson’s stream-of-consciousness poem, “The Nutritionist, which Lee originally set for women’s chorus and then revised extensively for solo voice.

The aria “*Sin voz*” comes from Carla Lucero’s Spanish-language chamber opera, *Juana*, about the great Mexican poet, nun and feminist icon, Sor Juana Inés de la Cruz.

About our second commission by a Luna Composition Lab alum, “The Fisherman’s Post,” by Madeline Clara Cheng, the composer writes:

*Having grown up in the Bay Area my whole life, I am no stranger to the ocean. I’ve always been fascinated by the beauty of marine life along the coast. When I first encountered this poem, I was struck by the lovely imagery that so vibrantly encapsulates the quiet wonder that the sea sparks within me. From the scattered consonants calling to mind rough cliffs against waves to the textures and patterns described in nature’s marvels, this text succinctly captures the celestial feeling of a quiet night at sea, a chill hanging in the air. I especially resonated with the undercurrent of local secrets and folk legends, with knowledge and tradition being passed down from generation to generation. I hear this poem as an intimate storytelling of a trade known to humanity throughout history, and of an ethereal world with marvelous creatures tucked away in the night. While I considered taking a more literal text painting approach—which shows in moments such as the cello’s seagull effect and snap pizz mimicking the waves—I decided to create an overall abstraction of the feeling that this poem sparks in me. I sought to evoke the quiet stillness of the night in the beginning and ending sections, while also materializing the shifting and rocking of the waves in the middle. Drawing from more folk and musical theatre styles allows the text to flow without rushing. I was particularly inspired by Dave Malloy’s “No One Else” from the musical *Natasha, Pierre & the Great Comet of 1812*, another celestial love song. After all, this piece at its core is really just a love song to the passing of knowledge in humanity the awe of discovery and exploration, and the fascinating world around us.”*

The program closes with an early work by Gabriela Lena Frank, who writes, “Although lighthearted in nature, *Manhattan Serenades* demands a high level of agility from both pianist and cellist. Elements of jazz define the work, including improvisation and triple swing tempos not exactly notated.

About the Composers

OLIVIA BENNETT is a composer and gardener from Southwest Missouri. Olivia received her bachelor’s degree in music composition from Rice University, where she studied with Pierre Jalbert, Richard Lavenda, Kurt Stallmann, and Karim Al-Zand. Bennett has been an active composer for 14 years, attending festivals such as the Lucerne Festival in Switzerland and hearing her music performed by ensembles around the world. She is currently working as an Administrative Apprentice at Juilliard, enjoys the NYC culture, and has worked in multiple farms and gardens.

GABRIELLA CARIDDO is a harpsichordist and composer from New York City interested in exploring historical performance practice and composing tonal music in the 21st century. She is a graduate of the Special Music School as well as Manhattan School of Music’s precollege program. Cariddo currently is pursuing a triple degree at Eastman School of Music and the University of Rochester in Music Theory, Religion, and German while also studying harpsichord with Edoardo Bellotti. As a composer, she aims to incorporate her knowledge of early music techniques into her original works and bring new light to ideas that have been lost to history.

JODI GOBLE’s song cycles and chamber operas have been performed across the United States and internationally and featured on National Public Radio. She is the 2013 winner of the Iowa Music Teachers Association Commission Competition and the 2024 winner of the NATS Art Song Composition Award. Her works have recently been performed at the Collaborative Arts Institute of Chicago’s Spring Lieder Lounge, the ASEAN Festival of Contemporary Music, Calliope’s Call, Songfest, the National Opera Center in New York City, the

Fondation des États-Unis in Paris, San Francisco Opera’s Atrium Sessions, Jordan Hall, Omaha Under the Radar, the Art Song Preservation Society of New York, and the Savannah VOICE Festival, where she is composer-in-residence. Goble is Full Teaching Professor of Voice at Iowa State University and the official pianist for the Metropolitan Opera’s Laffont Competition in Iowa.

LUCY CHEN is a sophomore at Stanford University, and she has studied composition with Wang Lu and Yiming Wu. Her works have been recognized by Broadcast Music Inc., Morton Gould Awards, YoungArts, and more. Lucy was a composer apprentice for Carnegie Hall’s NYO-USA, premiering an original work at venues across North America. As a Luna Composition Lab Fellow, she worked with the International Contemporary Ensemble to premiere a quintet. Lucy also premiered three orchestral pieces with the Maryland Classic Youth Orchestra under director Kristofer Sanz. At Stanford, she’s part of the Stanford Symphony Orchestra and various chamber groups, as well as working on an original musical. Besides composition, Lucy plays piano and violin, and has founded the Young Artists Music Society to spread music resources with the community.

Composer **AKSHAYA AVRIL TUCKER** draws inspiration from the music and dance traditions of South Asia, having trained as a cellist and Odissi dancer from a young age. Her music, called “affirming” (*The Washington Post*), often explores meditative and gestural soundscapes. She has received commissions from Carnegie Hall, Piano Spheres, Brooklyn Rider, violinists Johnny Gandelsman and Lucia Lin. Her music has been performed by A Far Cry, members of the Orchestra of St. Luke’s and the San Francisco Symphony, Los Angeles Chamber Orchestra and many more. In 2019, she won an ASCAP Morton Gould Young Composer Award. She is an alum of the Gabriela Lena Frank Creative Academy of Music.

DEVON LEE is a composer and double bassist from New York City. They study with Daniel Felsenfeld and Huang Ruo at the Juilliard Music Advancement Program and are an alum

of the Luna Composition Lab and Very Young Composers Program. Lee has had their music played by organizations like the New York Philharmonic, Juilliard, the Knights, Chamber-QUEER, and the New World Symphony, and has been featured on WQXR and in the Cincinnati May Festival. Devon loves to participate in musical communities and writes pieces that reflect how they experience the world in hopes that resonate with others. Lee also likes to draw, knit, and crochet.

Originally from Los Angeles, Bay Area Composer/Librettist **CARLA LUCERO** studied composition at California Institute of the Arts. Her operas *WUORNOS*, *Juana* (co-Librettist, Alicia Gaspar de Alba, Opera UCLA), *Las tres mujeres de Jerusalén* (LA Opera), *t o u c h* (Co-Librettist, Marianna Mott Newirth, Opera Birmingham), and *¡Chicanísima!* (Quinteto Latino), deconstruct gender, color, culture, sexual and disability stereotypes. Lucero received OPERA America's Commissioning Grant in 2022 for *t o u c h* and 2023 for *The Tower of Babel*, for LA Opera's 2026 season, and also OPERA America's Discovery Grant in 2019 for *Juana*. Opera Parallèle received the 2024 Repertoire Development Grant for her new opera in development with Jarrod Lee, premiering in their 2025/2026 season. Additionally, *TEA*, libretto by Velina Hasu Houston, commissioned by Hawaii Opera Theatre, will premiere in their 2026/2027 season.

Berkeley-born composer **GABRIELA LENA FRANK** has been Composer-in-Residence with the Philadelphia, Detroit, and Houston Symphony Orchestras. Founder of the Gabriela Lena Frank Creative Academy of Music, she was included in the Washington Post's list of the 35 most significant women composers in history in 2017. She explores her multicultural heritage and identity through her compositions and has traveled extensively throughout South America in creative exploration. Her music often reflects her own personal experience as a multiracial Latina and also refracts her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. Frank has received the Heinz Award, a Latin Grammy, and Guggenheim and USA Artist Fellowships.

MADELINE CLARA CHENG is a Bay Area-based artist studying composition, business law, and music industry as a Presidential Scholar at the University of Southern California. A 2023 YoungArts Award Winner, she has been commissioned by the Cincinnati Symphony Orchestra's May Festival, Ensemble for These Times, the UUCWC Crossing Chorale, and recently *Hearing in Color* and *La Caccina* as their 2024-25 Young Composer-in-Residence. Her compositions have been performed at Amsterdam's Concertgebouw and Norway's Bergen International Festival, and by ensembles such as the Los Angeles Chamber Orchestra and the International Contemporary Ensemble. Madeline also enjoys designing escape rooms, music directing, and playing saxophone and piano—sometimes simultaneously.

About E4TT

Winner of The American Prize in 2021 for Chamber Music Performance, ENSEMBLE FOR THESE TIMES (E4TT) consists of award-winning soprano/ Artistic Executive Director Nanette McGuinness, cellist Abigail Monroe, pianist Margaret Halbig, and co-founder/ Senior Artistic Advisor composer David Garner. E4TT made its international debut in Berlin in 2012; was sponsored by the U.S. Embassy in Budapest for a four-city tour of Hungary in 2014; and performed at the Krakow Culture Festival in 2016 and 2022, and at the *Conservatorio Teresa Berganza* in Madrid in 2017. E4TT has performed locally at the German Consulate General, the San Francisco Conservatory of Music, Old First Concerts, JCC Peninsula, Trinity Chamber Concerts, and Noontime Concerts, among other venues.

E4TT has released five albums, all of which have medaled in the Global Music Awards: “Emigres & Exiles in Hollywood” (2024) featuring music by composers who fled the Nazis for Hollywood and changed movie music as we know it; “The Guernica Project” (2022), commemorating the 85th anniversary of the horrific carpet bombing of civilians and Picasso's masterwork in response; “Once/ Memory/ Night:

Paul Celan” (2020), honoring the centennial of the seminal 20th century poet; “The Hungarians: From Rózsa to Justus” (2018), with works by Hungarian émigré Miklós Rózsa, and three of his compatriots who perished in the Holocaust; “Surviving: Women’s Words,” (2016), new music to poetry by women survivors.

About the Artists

Dazzling audiences with her easy coloratura, storytelling, and passionate performances, **CHELSEA HOLLOW** loves finding new ways of connecting her art to the world around her. Recent operatic performances include *Birds and Balls* with Opera Parallèle, *Dolores* with West Edge Opera, and Albert Herring with Pocket Opera. Favorite traditional roles include *Die Königin der Nacht*, *Zerbinetta*, and *Olympia*. Concert appearances include Concerto for Two Orchestras (Gubaidulina) with the Berkeley Symphony, *Carmina Burana* (Orff) and Beethoven’s 9th Symphony with the Golden Gate Symphony Orchestra. In 2023, she released her debut album, “Cycles of Resistance,” including 22 commissions in 8 languages chronicling international stories of human resilience. In recognition of this project, Chelsea presented on a panel hosted by the UN Office of Human Rights to discuss Art and Activism.

Pianist **MARGARET HALBIG** is in high demand as a collaborative artist in both the instrumental and vocal fields. She is currently Associate Chair of the Voice Department and Principal Vocal Coach at the San Francisco Conservatory of Music, where she also frequently collaborates with faculty and student instrumentalists. During the summer, Halbig is Collaborative Piano Coordinator of Interlochen Arts Camp. An advocate of new and contemporary music, Margaret is the pianist for Ninth Planet, a San Francisco-based new music collective where she also serves on the board. She is a member of Frequency 49, a wind and piano sextet, which performs all over the Bay Area. Margaret earned her DMA from the University of California Santa Barbara and also holds performance degrees from the University of Missouri, Kansas City Conservatory and University of Evansville, Indiana.

Hailed in the press for her "creamy golden tone" and "glorious soprano," soprano, co-founder, and Artistic Executive Director **NANETTE MCGUINNESS** has performed in 13 languages on two continents in over 25 roles, with the Silesian State Opera (Czech Republic), Opera San Jose, West Bay Opera, Pacific Repertory Opera, and Livermore Valley Opera, among others. Solo concert engagements include Mahler’s Fourth Symphony, *Shéhérezade* (Ravel), *Nuits d’étés* (Berlioz), *Stabat Mater* (Rossini), *Requiem* (Fauré), *Gloria* (Vivaldi), *Lord Nelson Mass* (Haydn), *Vesperae Solennes* (Mozart), and Handel oratorios. A passionate advocate of music by living composers and women artists, McGuinness has been featured on eight recordings with Centaur and Yuggoth Records; her debut CD of music by women composers, “Fabulous Femmes,” was called “perfect for the song recital lover” (*Chamber Music Magazine*). She earned her PhD in Music (specializing in musicology) at UC Berkeley, MM in Vocal Performance from Holy Names College, and BA in Music from Cornell University.

Cellist **GRIFFIN SEUTER** has been involved with a variety of ensembles across the country including the Portsmouth Symphony Orchestra, Nashville Sinfonietta, Gateway Chamber Orchestra, and Ninth Planet. Griffin is a founding member of Merge Ensemble, a Baltimore-based string and percussion collective; she is an avid chamber musician and was a 2021 Recipient of The Christian Teal Award for collaborative playing. Seuter is a graduate of the Blair School of Music at Vanderbilt University where she studied with Felix Wang. She served as a musicology research assistant studying Southeast Asian music theater and as an assistant to Douglas Shadle in his Florence Price research. She is completing her M.M. at the SF Conservatory of Music under the direction of Jennifer Culp.

Upcoming

Feb. 22/March 2: <https://E4TT.org/piano2.html>

April 4: <https://E4TT.org/transit.html>

May 9: <https://E4TT.org/mujeres.html>

Ongoing: <https://E4TT.org/forgoodmeasure.buzzsprout.com>

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