

ENSEMBLE FOR

E4TT

THESE TIMES

CALL FOR SCORES: SOLO PIANO, VOL. 2

WITH

Dafe Tsang

SATURDAY, FEBRUARY 22, 2025, 7:30 P.M.

BERKELEY PIANO CLUB, 2724 HASTE ST, BERKELEY

SUNDAY, MARCH 2, 2025, 2:00 P.M.

COMMUNITY MUSIC CENTER, 544 CAPP ST, SF

E4TT.ORG

Welcome... to "Call for Scores: Solo Piano, Vol. 2," the third program in E4TT's 2024/25 season and our first ever to be performed on both sides of the Bay.

If you're viewing the concert remotely and for future viewing, the livestreams will be available at:

2/22: <https://youtube.com/live/6GTVoJFCa7I?feature=share>

3/2: <https://youtube.com/live/zp0SO76U0DM?feature=share>.

In our second solo piano Call for Scores, we received 110 excellent scores from 55 composers and chose eleven. A huge thank you to E4TT emerita pianist extraordinaire Dale Tsang and our congratulations to the composers whose stellar works were chosen for this program.

E4TT's season continues on **Friday, April 4** with our annual multimedia commissions concert, "**Women in Transit**," a collaboration with the SF Conservatory of Music's Technology and Applied Composition Dept. Then we close our season on **Friday, May 9**, with "**Mujeres Ahora**," our first appearance as part of the SF International Arts Festival, a program of music by 21st century Latina composers.

We also invite you to follow our podcast, "**For Good Measure**," conversations every Monday with BIPOC and/or women creatives—available wherever you get your podcasts—and to check out E4TT's five award-winning albums, including our latest, "Emigres & Exiles in Hollywood."

Thank you for joining us online and in-person!

PROGRAM

Dale Tsang, piano

- Kian Ravaei (b. 1999) The Sea Serpent, from *Marvels of
Creatures and Strange Things Existed*
(2021)
- Dorothy Hindman (b. 1966) Wanting - Night Music, from *Forward
Looking Back* (1992)
- George Gianopoulos (b.1984) Fughetta on Monk's "Well You Needn't
from *Five Pieces* (2009-2013)
- Ye-Chong Jeon (b. 1999) Drum of Creation from *Shiva Nataraja*
(2022) **WC**
- Alexa Canales (b. 1992) (un)ravel (2023)
- Albert de la Fuente (b.1989) Sonata, Movement 1 (2020-21) **W**

- Intermission -

- Jon Jeffrey Grier (b. 1953) Quantum Entanglement (2024) **W**
- Judith Shatin (b. 1949) Scirocco (1985) **WC**
- Evans Kocja (b. 1991) Prelude No. 1 for Piano (2021)
- Lilyanne Dorilas (b. 2002) Black Amber (2024) **W**
- Michael Coleman Eastern Shore Rag (2002, ed. 2019) **WC**

W - World Premiere **WC** - West Coast Premiere

About the Music

Today's program begins with Kian Ravaei's "The Sea Serpent," from his *Marvels of Creatures and Strange Things Existing*, a set of six preludes for piano that takes its name from Zakariya al-Qazwini's thirteenth-century cosmographical treatise, containing descriptions of every living thing in existence, including many creatures which we may now consider mythological. "The Sea Serpent" in particular evokes a sinuous serpent who drags sailors to the depths of the ocean.*

"Wanting—Night Music" is the fifth movement in Dorothy Hindman's *Forward, Looking Back*. She describes the movement as "Debussy through a prism, a variation on a nocturne, with its own interruptions... [There is]... a unifying motive, but it isn't revealed completely until the final bars of the word."

Writes George N. Gianopoulos, "'Five Pieces for Solo Piano, Op. 15' is a very personal work for me. It represents the culmination of my understanding of the concert grand piano. Through intense study of how composers developed the instrument since its creation and the technical advancement of performers, this cycle explores the full emotional range of the keyboard. The Fughetta on Monk's 'Well You Needn't' is an homage to the jazz pianist and composer Thelonious Monk. Playing very fast and loose with fugal elements, I attempted to fuse Monk's unique and quirky harmonic and rhythmic trademarks with my own language into a short and fun piece."

*All program note descriptions from the composers unless otherwise stated.

The term Shiva Nataraja translates to "Lord of the Dance" and is a revered depiction of the Hindu god Shiva. In Ye-Chong Jeon's iconic representation, Shiva is portrayed with four hands, each of which holds a symbolic object that represents a key aspect of his divine attributes. In my composition, these symbols are directly reflected in specific movements. In the second movement, II. Drum of Creation, the music embodies the rhythm of life and the perpetual creation of the cosmos. Following the introduction, the musical style adopts a minimalist approach, with gradual development as each new pitch is introduced and repeated within the cycle, symbolizing the ongoing process of creation.

Alexa Canales' '(u n) r a v e l ' explores two distinct musical ideas that are engaged in conversation. As the piece plays with aspects of time and space, the second idea pushes outside of its confined rhythmic and metric structures and encourages the first idea to do the same. The title alludes to the actions of 'raveling' / 'unraveling.' On a technical level, the ideas become more tangled and intricate. On a narrative level, they become clearer — fully revealing themselves as they loosen in their rigidity and move freely by the end.

Quantum entanglement, in the parlance of modern quantum physics, holds—counter-intuitively—that properties of one particle of an entangled pair depend on properties of the other particle, no matter how far apart they are or what lies between them. Brian Greene is an important theoretical physicist and author of popular writing about science (who has also

studied piano while at Oxford!). In this wistful, wondering-what-might-have-been love poem by Keller Cushing Freeman, the speaker notes how the love that never culminated still echoes despite the distance of years. She observes how a variety of forces, misunderstandings and missteps led to its dissolution, and is left to ruminate, years later... "but, what if?" This is an idea I have pondered for some time—a song without singing. Always when composing a song, the trick is to listen as sensitively as possible to the text and write music that will reinforce it. In Jon Jeffrey Grier's setting, the task is the same, but with the piano itself doing all the heavy lifting. It's as if a poet is venting their feelings in words and emphasizing and underlining them by playing music at the same time. The pianist – excepting a couple of spots nearer the end where they are asked to speak the words in rhythmic unison with the music—is not asked to say the words in way differently than how they ought to say them without the music..."

Composed for speaking pianist, the text of "Quantum Entanglement" by Keller Cushing Freeman reads:

It came to me
from an unexpected source,
this explanation:
One late December day,
reading Briane Greene's
Fabric of the Universe,
I found our story.
Counting on the compelling laws
of attraction, neither Newton, nor I,
had considered the possibility

of negative gravity; of its repelling power. Walking the littered landscape of regret (things said, unsaid, denied) we moved apart.

Light years later
the subtle curvature of space
might bring us back together
in some half-familiar room.
Time's arrow, escaping
from the past into an unpredicted
present, might come to rest

in a parallel universe
where our history
plays out on a field
of infinite possibilities.

Judith Shatin's "Scirocco" is a short, fast, capricious piece named for the fast, intense hot wind that comes from the Sahara and blows into northern Africa and the mideast. The music is full of runs and whirls, of shifting harmonies and twisting rhythms. It is dedicated to pianist Mary Kathleen Ernst who premiered it at the Biblioteca Municipal in Segorbe, Spain on 10/26/1985.

Lilyanne Dorilas writes, "My second solo piano composition, 'Black Amber,' was my chance to implement the language of a third set of non-classical genres I enjoy: instrumental rock. In addition to classical music and jazz, the unpredictable meter changes, industrial rhythms, and striking dissonance of instrumental rock have captivated me since the end of high school.

The band "Animals As Leaders" (part of the "djent" instrumental rock subgenre) were the musical inspiration that I thought would bring out the striking and captivating gemstone's appearance into the sonic realm. A black amber's nebulous warm shades and intense darkness both clash with each other in such a way that it is difficult to tell where one hue ends and another begins. The same could be said about how jazz, Post-Romantic, and instrumental rock influences complement and contrast each other in this piece, creating an electrifying experience for both the musician and the listener."

Evans Koçja's initial intention in his preludes for piano was to create music based on fractal geometry. In this approach, the musical material is self-identical, composed of patterns that repeat at different scales, so that the micro and macro-structures derive from and are just different facets of the same process. This intention automatically led me to organise the pitch material in a particular way, where the form of the music was almost an automatic result of the inner interactions of the tonal material. Prelude No. 1 is a work that belongs to a series of preludes (there exist three of them until now) whose peculiarity is the exploration of the interconnections between the micro- and macro-levels. Each work evolves from simpler to more complex material, from homophonic to polyphonic, where dynamic intensity, rhythmic complexity, harmonic and textural density, and the different voices, whether evident to the ear or hidden in the sub-structure of the harmonic texture, regardless of their development, all come from the same basic cell, as in the fractal drawing. The ostinato character constantly drives the music forward while being the memory of its origin.

Today's program closes with "Eastern Shore Rag," which is a traditionally structured four-section rag for solo piano. The work has a few occurrences of meter other than 2/4 (5/8, 3/4, etc.) to give the work a slightly unpredictable, uneven metric flow at times. Michael Coleman dedicated the work to the Eastern Shore communities along Mobile Bay, Alabama, therefore the reason for the title. They are: Barnwell, Daphne, Fairhope, Montrose, Point Clear, and Spanish Fort. The composer grew up in Fairhope and the melodic shape in the third strain (section) of the "Eastern Shore Rag" is based on the chorus from the song "Fairhope, I Love You." The composer first encountered the sheet music for this tune when working in the Single Tax Office, using it in his Piano Trio No. 1 and now here. The song was written in 1917 by J.M. & A.G. Pilcher, who would have been among the first group of residents of the town since its founding in 1894.

About the *Composers*

Composer **KIAN RAVAEI** (b. 1999) takes tone painting to a new level, synthesizing diverse inspirations ranging from the Iranian music of his ancestral heritage to the pulsating electronic music of late-night dance clubs. He has collaborated with sought-after artists such as Lara Downes, Tessa Lark, and Anthony McGill, and has received a Copland House CULTIVATE Fellowship, a Los Angeles Chamber Orchestra Composer Teaching Artist Fellowship, a Chamber Music Northwest Protégé Project Residency Award, a New Music USA Creator Fund Award, and a Barlow Endowment Commission. He is currently a C.V. Starr Doctoral Fellow at The Juilliard School.

Fusing punk/grunge, spectral techniques, and classical refinement, **DOROTHY HINDMAN** pushes the boundaries of musical possibility with visceral elegance. Hindman's works are performed by luminaries including CAMP, Ex-Sentia, [Switch~ Ensemble], Splinter Reeds, and Bent Frequency in venues including Carnegie Hall, the United Nations, the American Academy in Rome, Havana Contemporary Music Festival, and more. Recent awards include Finalist, Resonate 2024 and the 14th Edition "Città di Udine" International Competition, Winner, NODUS 2022 Fundacio Caixa Castello, a 2019 Mellon Foundation CREATE grant, and ISCM/New Music Miami. Published by Universal Edition and Subito. Hindman teaches composition at the University of Miami.

GEORGE N. GIANOPOULOS, began his musical study at age eighteen upon entering college. Enraptured by his first course, he immersed himself in the studies of classical music, and worked hard towards the beginning of an illustrious musical career. The '23-'24 season will include several world premieres of orchestral and chamber works, as well as dozens of additional performances of existing solo and chamber works around the world. A native of Syracuse, New York and now a resident of Los Angeles, Gianopoulos' music has been performed throughout Europe and America, including performances in China, Israel, Spain, England and Greece and regular performances in Southern California. George has been commissioned by ensembles all over the world including the Long Beach Opera, Santa Barbara Symphony, Piano Spheres, The Glendale Philharmonic, The Chamber Opera Players of Los Angeles, and many others.

South Korean composer **YE-CHONG JEON** is pursuing a Master of Music in Composition at Indiana University Jacobs School of Music, where she works with P.Q. Phan. She completed her Bachelor of Music Degree at Seoul National University in South Korea, studying composition with Shinuh Lee, Uzong Choe and Sebastian Claren. Her compositions have been featured in She Scores, RED NOTE New Music Workshop, New Voices in Michiana, and Vienna Contemporary Composers Festival by Ensemble Dal Niente, Ensemble PHACE, Ensemble CONCEPT/21, etc. She has composed not only for classical music, but also for Korean traditional instruments, juvenile dramas, musical theaters, monodrama, and short film. She draws inspiration from diverse music, cultures, and phenomena.

Composer, pianist, and educator **ALEXA CANALES** is deeply interested in explorations of color, rhythm, and texture in her work. Her compositions have been performed by musicians and ensembles across the United States and in Europe. This includes performances by the SOLI Chamber Ensemble, the Brightwork Ensemble, the Helix! New Music Ensemble, the New Brunswick Chamber Orchestra, and the Boston Percussion Group. She has received commissions from the Wellesley Symphony Orchestra and the Impulse New Music Festival as well as numerous grants in support of her work. Canales holds degrees from Rutgers University (Ph.D.; M.A.) and Boston College (B.A.).

Catalan composer **ALBERT DE LA FUENTE** is from Barcelona (Spain). Born with synesthesia (the ability to perceive colors and sensations when listening to sounds), his music is guided by a strong sense of har-

monic color and a distinct focus on melody. While his approach is mainly based on a deep knowledge of the classical tradition, he is also very receptive to modern trends and non-classical influences, including jazz and various folk traditions. Despite being self-taught in composition, since 2020 he has won several international composition awards, participated in master-classes with renowned musicians, and his music has been performed in Europe and the United States. In 2024 he became a board member of the Association of Catalan Composers.

Composer **JON JEFFREY GRIER** holds a D.M.A. in Composition from the University of South Carolina, where he studied composition with Dick Goodwin and Sam Douglas. He was Instructor of Music Theory and Composer in Residence at the Greenville (SC) Fine Arts Center from 1988 to 2019. He serves on the board of the Sigal Music Museum and was the winner of the 2024 Renee Fisher Piano Composition Competition, the 2016 South Carolina Arts Commission Fellowship in Music Composition, the 2016 Composer Commission from the South Carolina Music Teachers Association, the 2014 Carl Blair Award for Excellence in Arts Education, and the Atlanta Chamber Players' 2009 Rapido! Composition Contest. Jon lives in Greenville with wife Marion and rescue mutt Roxanne.

Known for music that spans acoustic, electroacoustic and digital realms, **JUDITH SHATIN** is a sonic explorer, be it acoustic instruments or materials such as zippers and tape, her music is '...bursting with imaginative detail' (San Francisco Chronicle). She pairs timbral innovation with an approach she calls 'paratonality,'

building form on a substrate of connected harmonic motion. Commissions have come from organizations including the Barlow Endowment, Carnegie Hall, the Fromm Foundation and the Library of Congress, as well as ensembles including the Dutch Hexagon Ensemble, Ensemble Berlin PianoPercussion, Kronos Quartet, the National Symphony, Scottish Voices and many others. A noted teacher, Shatin is William R. Kenan, Jr. Professor Emerita at UVA, where she founded the Virginia Center for Computer Music.

EVANS KOÇJA is a Brussels-based composer of contemporary classical music. Initially self-taught, he pursued formal studies in Composition at the University of Arts in Tirana, later studying at the Koninklijk Conservatorium Brussel and the Akademie für zeitgenössische Musik, Hochschule Luzern (2024-25). Beginning with classical guitar at 11, he expanded his skills in composition, harmony, and orchestration, performing in concerts while crafting works for ensembles, orchestra, and theatre. Drawn to spectral music, his style blends diverse aesthetics. He has collaborated with esteemed ensembles such as Antwerp Symphony Orchestra, Divertimento Ensemble, and Klangforum Wien. His work embodies a relentless pursuit of artistic authenticity, shaping a distinctive musical language through continuous exploration of sound and form.

Violinist and composer **LILYANNE DORILAS** is based in Boston, Massachusetts. A 2024 graduate of Case Western Reserve University (CWRU), she earned Bachelor's Degrees in Cognitive Science and Music. She was the first Concerto Competition winner in the

school's history to compose, perform, and premiere a concerto with CWRU's Symphony Orchestra in 2024. Blending all three of her musical influences (African diasporic, European classical, and instrumental rock), Dorilas' piano piece "Black Amber" will have East and West Coast premieres by Dale Tsang and Chelsea Randall in February and March 2025. Dorilas is a passionate advocate for expanding classical music pedagogy and repertoire. In addition to violin and composition, she enjoys speaking Mandarin and writing her historical fiction novel.

MICHAEL COLEMAN has participated as composer/pianist in numerous new music programs and festivals in the U.S and Russia, and has had works performed in Central America, Europe, Eurasia, and Vietnam. Online performances of his works include Festival Osmose (Brussels, Belgium) and "Fifteen Minutes of Fame" (Vox Novus, Manhattan, NY). Recent awards include being named Winner of the III Leopold Auer International Composition Competition (2023) and the An Art Artistry Prize, among others. He received his doctorate from the University of Maryland and holds degrees from the University of New Orleans and the University of South Alabama. Dr. Coleman is on the faculties of Pensacola State College and the University of West Florida, and is the organist/music director at Zion Lutheran Church in Silverhill, Alabama. He is on the composer rosters of RMN Music (London, UK) and Phasma (Athens, Greece), and he is a member of the Birmingham Art Music Alliance and BMI.

ABOUT Dale Tsang

E4TT emerita pianist **DALE TSANG** earned her Bachelor of Music in Piano Performance from the University of Southern California, her MM from the University of Michigan, and her DMA from Rice University. She is a faculty member at Laney College, teaches an inspiring assortment of adult students, and serves as a competition adjudicator for a number of local and statewide piano competitions. A winner of numerous competitions and an active solo and chamber musician, she frequently performs locally and in Europe and Asia. As a core member of Ensemble for These Times, she championed 20th and 21st-century music and collaborated in many commissions, premieres and international performances. She continues to enthusiastically disseminate the music of living composers.

ABOUT Ensemble for These Times

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.

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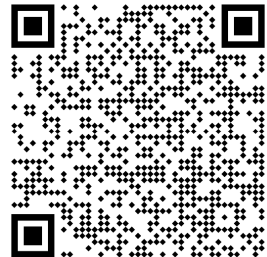
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April 4: <https://E4TT.org/transit.html>

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

Survey

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