

E4TT

ENSEMBLE FOR  
THESE TIMES

Saturday  
April 8, 2017  
7:30 p.m.

## *The “Guernica” Project*



### Ensemble for These Times

Nanette McGuinness, soprano  
Dawn Harms, violin  
Anne Lerner-Wright, cello  
Dale Tsang, piano

Zazpiak Bat Dance Group

[E4TT.org](http://E4TT.org)

## The "Guernica" Project

Welcome... As the highlight of our 9th season, Ensemble for These Times (E4TT) commemorates the 80<sup>th</sup> anniversary of Picasso's iconic, monumental painting—itsself inspired by the horrific bombing of the Basque city on April 26, 1937, by Nazi and Italian fascist forces in support of Francisco Franco's right-wing overthrow of the Spanish Republic—with a call-and-response commission by composer Jeffrey Hoover. We encountered Jeffrey Hoover's music in our first Call for Scores in 2015/16, which resulted in 275 submissions, including Hoover's *Burning Giraffe* for cello and piano, which you'll hear today. Struck by his compositional sensibility, as well as his creative proclivity for combining musical composition with painting, E4TT commissioned Hoover to write "Guernica," a musical interpretation of the Picasso masterpiece, and a commemoration of the massacre and conflagration that the painting depicts. Picasso's *Guernica* made its debut at the International Exhibition of Paris just months after the bombing. The work makes a powerful political statement, and nearly 80 years later, continues to resonate viscerally with today's viewers. Today's program also includes two more works from our Call for Scores, *Ha nacido el dolor* by Spanish composer Mercedes Zavala and *Alta mar* by Spanish composer Mario Carro. Finally, the program will conclude with Derek Bernel's *Death with Interruptions*.

We are honored to have Jeffrey Hoover here at the April 8 premiere to speak about his work, and equally honored to have the Zazpiak Bat Dancers (on April 8) and violinist Dawn Harms (on both April 2 and 8) join us.

*David, Nanette, Dale, and Anne*

*This concert is supported in part by a grant from the Ross McKee Foundation. Ensemble for These Times is grateful to the Museo de la Paz in Gerniko-Lumo for permission to show images from the museum's archives.*

Photo credits: Bernel by Richard Bowditch; Garner by Tessa Urdike; McGuinness by Russ Fischella; Tsang by Michael Halberstadt

### Program

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|--|--|---------|
| I. ZAZPIAK BAT DANCE GROUP   | <i>Aurreku: San Juan Zortziko</i>                                  | 4 min.  |
| II. MERCEDES ZAVALA (B. 1963)  | <i>Ha nacido el dolor*</i> (2011)                                  | 2 min.  |
| III. DAVID GARNER (B. 1954)  | Albeniz** (rev. 1987)  | 3 min.  |
| IV. HOOVER   | Guernica*** (2016, premiere)                                       | 17 min. |
|  | 1. Ultimate Betrayal 2. Marketplace<br>3. Eyewitness 4. The Canvas |         |
| ~Intermission~   |  |         |
| V. MARIO CARRO (B. 1979)   | <i>Alta mar*</i> (2005)  | 5 min.  |
| VI. JEFFREY HOOVER (B. 1959)   | <i>Burning Giraffe**</i> (2015)                                    | 9 min.  |
| VII. DEREK BERMEL (B. 1967)  | <i>Death with Interruptions***</i> (2014)20 "                      |         |
| * soprano/piano; ** piano; *** soprano, violin, cello, piano; *soprano/<br>cello; ** cello/piano; *** violin/cello/piano |  |         |

### Program notes

"*Ha nacido el dolor*" is the second song in a four-song cycle by Mercedes Zavala, to "*La sed*" by contemporary poet Ada Sales (b. 1965). Composed in 2005, "*La sed*" was revised in 2011.

"Albeniz" by David Garner comes from a set of pieces written in the style of five different well-known 20th century composers (Debussy, Gershwin, Saties, Albeniz, and Ravel). Composed in 1983, they were revised in 1987.

"Guernica" was commissioned by Ensemble for These Times (E4TT) to mark the 80th anniversary of the bombing of Gernika and Pablo Picasso's monumental painting *Guernica* (1937) In the first movement, one hears the languages of those involved in this attack: Spanish (the Francoists seeking to attack Basque Republican forces during the Spanish Civil War), German, Italian, and Latin (making the connection between Gernika's people to the Catholic Church, while alluding to one the buildings that survived the aerial bombing). The texts, chosen by the composer, were inspired by George Steer's first-hand account of the aerial bombing of Guernica, published in *The Times* in London. The second movement is a setting of "The Market-Place" by English poet Walter de la Mare. The clamoring and activity of the market place eventually gives way to a foreboding mood with the emptying of the space in late afternoon/early evening. The third movement shares the cries of the people, sung in Basque, as Gernika is attacked. The fourth movement is an interpretation of Picasso's canvas mural, further developing musical ideas heard in the first three movements.

"Alta Mar" is a song from Mario Carro's "The Sea", for soprano and string quartet. The third song of the cycle, it is the only one that does not use the complete quartet, but simply the cello. The text, by Ernestina de Champourcin (1905-1999), a fa-

mous poet of the Spanish "Generación del 27" is a beautiful love dialogue love between soprano and the cello, with the sea in the background.

Hoover writes about "Burning Giraffe," "I remember the first time I saw the image of Salvador Dalí's painting *The Persistence of Memory*. It was in a book on the shelf in my parent's home. As strange as it was, with watches bending and melting... and the ants... I could make some sense of it. However, it was *The Burning Giraffe* (1937) that grabbed me — Dalí's cold, open landscape often seen in his paintings, with long-cast shadows, and flames of the distant immolation. Two perhaps recently freed sepulchral figures approach: do they see the burning giraffe? Who is standing in back of the giraffe? Was this a story that unfolds in time, or is what we see happening all at once? This painting has always been for me personally the touchstone by which I test other works by Dalí." Evoking in sound a surreal landscape with cast shadows, *Burning Giraffe* includes several special techniques for the cello, including harmonic glissandos, modulating the string tone color through bowings, unusual double stops, and occasionally the fusion of sound between the piano and the cello. The work is infused with Balkan and African rhythmic structures, as well as jazz inspired harmonies and textures.

"Death with Interruptions" is a piano trio, written in variation form. The title, which comes from the novel by the Portuguese writer José Saramago, describes the chaos that ensues when one day people mysteriously stop dying. Writes Bernmel, "Soon afterwards Death herself enters the narrative and falls madly in love with a cellist. I was intrigued by Saramago's portrait of death as a character, viewed through a multitude of prisms: the mysterious, the impulsive, the ridiculous, and the dispassionate. A simple melody begins the trio and it moves through a series of transformations in mood, texture, and speed. Variations continually return to the musical heartbeat present in the opening song. Through disparate textures and tempi, the obsessive rhythm emerges as a fixed element bridging musical landscapes. I began writing the work in the months following the passing of my father Albert Bernmel, to whom it is dedicated; he was a playwright, a teacher, a translator, and a great lover of farce, who never seemed to believe that Death would visit one day."

### Texts & Translations

(from) *La sed*  
*Ha nacido el dolor como nace la calma*  
*Con la misma insolencia. Un rumor*  
*de capullos pone piedras de sombra*  
*sobre el mar de mis ojos. Sólo*  
*queda en silencio ver si el día*  
*perece*  
*y se ilumina el canto.*  
(by Ada Sales, b. 1965)

(from) *Thirst*  
Sorrow was born like calm is born  
With the same insolence. The murmur  
Of blossoms puts shadow stones  
Over the sea of my eyes.  
All that remains is to see in silence if the day  
perishes  
And the song lights up.

*Alta mar*  
*Quisiera llegar pronto*  
*porque el mar nos aleja.*

*High Seas*  
I would have liked to arrive quickly  
For the sea keeps us apart.

*Este navegar juntos*  
*extiende entre los dos*  
*una enorme distancia.*  
*Y así, hombre con hombre*  
*nos vamos separando*  
*porque el mar está cerca:*  
*¡el mar más mar que nunca!*  
*No podemos mirarnos*  
*yo lo mismo que antes*  
*y nos urgen la costa,*  
*el árbol o una tierra*  
*quebrada de tan despera.*  
*Y nos separa el mar*  
*hostil pero tan bello...*  
(by Ernestina de Champourcin, 1905-1999)

This sailing together  
Extends between the two of us  
An enormous distance.  
And thus, shoulder to shoulder  
We are drifting apart  
Because the sea is near:  
The sea more sea than ever!  
We cannot see each other  
The same as before now  
And they urge us—the shore,  
The tree or a land  
Uneven with such roughness.  
And the sea separates us,  
Hostile, but so beautiful...

### *Guernica*

*¿Puede usted ayudar nos a destruir los vascos*  
*Wir können dir helfen! Possiamo aiutare pure!*

Can you help us destroy the Basques?  
We can help!  
We can destroy the cradle of the  
Basque race!  
We shall destroy the cradle of the  
Basque race!

### *Kyrie eleison, Christe eleison*

Lord have mercy, Christ have mercy  
The rhythm of life  
The rhythm of death  
With guns and bombs and fire,  
This will be our plan:  
Monday is market day in Gernika!

### *Giorno di mercato? Dia de Mercado!*

Market day? Market day!  
In late afternoon,  
When the market is full  
We will destroy this town!  
Lord have mercy  
Christ have mercy

### *Wenn der Markt voll ist*

Lord have mercy, Christ have mercy  
Christ have mercy

### II. The Marketplace

My mind is like a clamorous marketplace.  
All day in wind, rain, sun, its babel wells;  
Voice answering to voice in tumult swells.  
Chaffering and laughing, pushing for a place,  
My thoughts haste on, gay, strange, poor, simple, base;  
This one buys dust, and that a bauble sells;  
But none to any scrutiny hints or tells  
The haunting secrets hidden in each sad face.

The clamour quietens when the dark draws near;  
Strange looms the earth in twilight of the West,  
Lonely with one sweet star serene and clear,  
Dwelling when all this place is pushed to rest,  
On vacant stall, gold, refuse, worst and best,  
Abandoned utterly in haste and fear.

### *High Seas*

I would have liked to arrive quickly  
For the sea keeps us apart.

III. *Alta? Ama?*  
*Non zaudete? Amatox?*  
*Zeruko Jainkoa, babes gaitzazu!*  
*Hil zorion nagoela.*  
*Nire seme-alabak.*  
*Nire haur ederrak.*  
*Nora Joan zarete?*

Father? Mother  
 Where are you? Mama?  
 God in Heaven, save us  
 I am dying.  
 My son and daughter!  
 My beautiful children!  
 Where have you gone?

IV. *¿Puede usted ayudar nos a destruir los vascos*  
*La muerte llega hoy.*  
*Alta? Ama?*  
*Non zaudete? Amatox?*  
*Hil zorion nagoela.*  
*Nire seme-alabak.*

Can you help us destroy the Basques?  
 Death comes today.  
 Father? Mother  
 Where are you? Mama?  
 I am dying.  
 My son and daughter!

### About the Composers



Spanish composer **Mercedes Zavala** studied piano and composition at the Madrid Music Conservatory, and also travelled to Senegal to study percussion. Formerly president of the Society of Spanish Women in Music, she is head of the Composition Department at the Conservatorio Teresa Berganza in Madrid. With nearly 80 works to her name, she has served as both pianist and composer for Grupo Secuencia, exploring theatrical and sociological aspects of musical performance. Zavala's music has been performed in Europe, Israel, Australia, New Zealand, and the U.S., and is published by Periferia Sheet Music.



E4TT composer and founding member **David Garner** (b. 1954) won The American Prize in 2015 for his String Quartet No. 2. Garner's music has been reviewed as "alluring" and "a heady and touching revelation," and his works have been performed nationally and internationally by artists such as Suzanne Mentzner, Catherine Cook, David Krakauer, and Matt Haimowitz. Garner's opera, "Mary Pleasant at Land's End," commissioned by Opera Parallele, is in the final stages of pre-production. A faculty member in composition, chamber music, music theory and literature at the SF Conservatory of Music, Garner is a member of BMI, American Composers Forum, and the American Music Center.



**Jeffrey Hoover's** compositions — ranging from music for soloist to symphony orchestra — have received recognition through the prestigious Trieste prize, the Russolo competition, the Lancaster Fine Arts Festival, awards from Mu Phi Epsilon, grants, publications, fellowships and more than 20 commissions, and is the author of *The Arts and Society: Making New Worlds* (Kendall Hunt Publishing). Also a visual artist, Hoover is known for creating unique interdisciplinary works where he combines his paintings with his musical compositions. He is a member of the ACME roster of Mu Phi Epsilon, in recognition for achievement as a composer. Born on September 11, 1959 in Anderson, Indiana, Hoover holds a Ph.D. in Fine Arts (Composition and Interdisciplinary Fine Arts) from Texas Tech University, as well as a M.M. in Composition and Musicology and Bch. Sc. in Music Education from Ball State University. Hoover serves as Associate Professor and Director of Integrated Arts at the University of Baltimore



**Mario Carro** studied piano and composition (with Jesus Torres) at the Conservatorio Superior de Musica de Madrid, where he earned his degree in Piano Studies. Known for harmonic transparency, timbral palette and a symbiosis between traditional and modern elements—all in the service of artistic beauty—Carro's works have been performed in Europe and North and South America, by ensembles that include the Pierrot Lunaire Ensemble Wien, Joven Orquesta Nacional de España, Alea III Boston University, Plural Ensemble and Cuarteto Breton, among others, and receiving awards that include the Premio del Colegio de España en Paris/NAEM. Carro teaches at the Escuela Municipal de Musica de Tres Cantos.



Grammy-nominated composer and clarinetist **Derek Bermel** has been widely hailed for his creativity, theatricality, and virtuosity. Artistic Director of the American Composers Orchestra at Carnegie Hall, he is also Director of Copland House's *Cultivate* and curator of Gamper Festival at Bowdoin Music Festival. He has premiered and performed as clarinetist on four continents, has collaborated with an eclectic array of artists and received commissions from the Pittsburgh, National, Saint Louis, and Pacific Symphonies, Los Angeles Philharmonic, St. Paul Chamber Orchestra, Chamber Music Society of Lincoln Center, Tanglewood, eighth blackbird, the Guarneri and JACC String Quartets, and violinist Mildori. Honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and the American Academy of Arts and Letters; commissions from the Koussevitzky and Fromm Foundations; Meet the Composer, and Cary Trust; and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, and Copland House.

### About Ensemble for These Times

E4TT consists of composer David Garner, soprano Nanette McGuinness, pianist Dale Tsang and season guest cellist Anne Lerner-Wright, joined by guest violinist Dawn Harms. E4TT focuses on 20th and 21st century music that is relevant, engaging, original and compelling—that resonates today and will speak to tomorrow. The ensemble strongly believes in the power of artistic beauty, intelligence, wit, lyricism, and irony to create a deep understanding of our times and the human condition. Formed in 2007/8, E4TT's recent highlights include: appearances at the 2016 Krakow Culture Festival, a tour to Hungary in 2014 sponsored by the U.S. Embassy in Budapest as part of the Daniel Pearl World Music Days; the world premiere of Garner's *Chanson für Morgen* in 2011 in Berkeley, produced in association with the 26<sup>th</sup> Jewish Music Festival; a European debut in 2012 with the *Jüdische Gemeinde Berlin*, and concerts at the German Consulate General in SF, Old First Concerts, JCC Peninsula and Noontime Concerts, among others. **E4TT's debut CD (*Surviving: Women's Words*)** was released on April 8 (Centaur Rec.), and is the premiere recording of four song cycles by David Garner to poetry by four women Holocaust survivors. The CD won a Silver Medal for classical chamber ensemble and album in the 2016 Global Music. Stephen Smoliar (Examiner.com) reviewed the as CD "fascinating," "passionate," and "highly compelling." Erin Heisel (American Record Guide), also called the CD "fascinating" and "compelling," and Grego Applegate Edwards (Gapplagate.com) reviewed it as "extremely well done. Recommended."



**Soprano Nanette McGuinness** has performed on two continents in ten languages in over 25 operatic roles, and in oratorios, symphonies, and concerts. Described in the press as “a glorious soprano” with “a creamy golden tone,” she was a Teaching Artist for the S.F. Opera Guild and Opera San Jose and has performed with JoAnn Falletta, Alan Curtis and Kent Nagano. Reviewed by Chamber Music Magazine as “perfect for song recital lovers,” her CD, *Fabulous Femmes*, featured a number of premiere recordings by American women composers. A first place winner in the Santa Clara University Art Song Festival and the Martinez Opera Competition and Semifinalist in the International Opera Singers Competition, she earned her BA (in Music) from Cornell University, MM from Holy Names and PhD (in Music) from U.C. Berkeley.



Nominated for the 1997 Van Cliburn competition, **pianist Dale Tsang** made her concerto debut with orchestra at the age of 10, performing throughout California under the auspices of the Young Artists Guild as a teenager. In high demand as both a soloist and collaborative pianist, Tsang has performed three Asian tours. Tsang took first prize in the 2001 Carmel Music Society Competition and was a Semifinalist in the 1999 Washington International Competition. She has performed at the Aspen and Sarasota Music Festivals and earned a BM from USC, MM from the University of Michigan and a DMA from Rice University. Tsang is on the faculty of Laney College.



**F4TT season guest cellist Anne Lerner-Wright** completed her B.A. in Music at Northwestern University as a cello performance major after three years as a Spanish Literature major at Bryn Mawr College, earning a M.M. in cello performance at the SF Conservatory of Music, where she earned a Master of Music in Cello Performance. She has performed with numerous Bay Area orchestras and is a sought-after chamber musician and performer of contemporary music. She also conducts two youth orchestras in the Marin Symphony Youth Program and is on the faculties of College of Marin and Dominican University.



**Guest violinist Dawn Harms'** diverse career ranges from chamber musician and violin soloist to concertmaster and conductor. A member of the SF Opera Orchestra, Associate Concertmaster for the New Century Chamber Orchestra, Co-Concertmaster with the Oakland East Bay Symphony, and Music Director of the Bay Area Rainbow Symphony, Harms has appeared as guest conductor with the Palo Alto Chamber Orchestra, the Livermore Amador Symphony, Symphony Parnassus, Fremont Symphony, Grass Valley Summer Music Festival, and the San Francisco Opera Orchestra. She has performed with Nadja Salerno Sonnenberg, Frederica Von Stade, Eugenia Zukerman and Lynn Harrell, has premiered works with and by Jake Heggie, and has been featured on many of his recordings. She performs her own one-woman family show throughout the United States, New Zealand, and Japan.



The **Zazpiak Bat** Dance Group was founded in 1961 and has performed throughout the U.S. and also in Europe, most recently at the 2016 Smithsonian Folk Life Festival in Washington D.C. Based in the Basque Cultural Center, the group has been directed by Valerie Arrechea for the past 30 years.