



Ensemble for

These (Summer) Times

Welcome to Ensemble for These (Summer) Times, E4TT's summertime listening series of biweekly, topical programs intended to bring you a bit of light, joy, thoughtfulness, and hopefully sanity via relevant new music this summer...

2: July 28: Giving Voice to the Voiceless

From E4TT's start, when we focused on, "Bringing new, nearly new, forbidden, and forgotten music to light," a major part of E4TT's mission has been to give voice to unheard/under-represented creators. Others have shared this space with us—indeed, several preceded us—and we are heartened to see numerous groups joining us in the past 2-3 years. Program #2 is a 40-minute virtual snapshot of a few of the works by exiled, oppressed, POC, LGBT, and women creators we've performed over the past decade.

Link to #2: <https://youtu.be/-M6X-DdD2Ho>

Link to Interview with soprano Chelsea Hollow: <https://youtu.be/O8XrBhREFC4>

Listening series info

- ⊕ Each listening program will focus on a different theme.
- ⊕ The series is biweekly; each program will expire when the next is posted.
- ⊕ Anticipated future dates are August 11 and August 25; both will be paired with interviews with E4TT collaborating artists.

Thank you from all of us at E4TT for joining us this summer, and hope you enjoy. As always, stay safe and be well!

Program #2: Giving Voice to the Voiceless

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| 1. Alexandre Tansman (1897-1986) | <i>Oberek</i> (1 ^{er} Recueil, 1918-28) |
| 2. Hans Winterberg (1901-1991) | <i>Jede Stunde ohne Dich</i> (before 1974)
Text: Marie-Luise Pfeifer-Winterberg (1923-1991) |
| 3. Mario Castelnuovo-Tedesco (1895-1968) | Homage to Paderewski (1941) |
| 4. Bronisław Kaper (1902-1983) | Hi-Lili, Hi-lo (from the film, <i>Lily</i> , 1953) |
| 5. Vítězslava Kaprálová (1915-1940) | <i>Grotesque Passacaglia</i> (1935) |
| 6. Audrey Call (1905-2001) | The Witch of Harlem (1937) |
| 7. Carlos Dos Santos (b. 1990) | <i>Eu durmo comigo</i> (2015)
Text: Angélica Freitas (b. 1973) |
| 8. Missy Mazzoli (b. 1980) | A Map of Laughter (2014) |
| 9. Brennan Stokes (b. 1990) | Demeter Mourning (2019)
Text: Rita Dove (b. 1952) |
| 10. Libby Larsen (b. 1950) | By a Departing Light (1997)
Text: Emily Dickinson (1830-1886) |
| 11. Elena Ruehr (b. 1963) | Prelude #3 (2002) |
| 12. Stacy Garrop (b. 1969) | from "Noir Vignettes"
Last Cigarette (2014) |
| 13. David Garner (b. 1954) | <i>Allerseelen</i> (2012)
Text: Mascha Kaléko (1907-1975) |
| 14. David Garner | <i>Mein blaues Klavier</i> (2015)
Text: Else Lasker-Schüler (1869-1945) |

Performers

- 1: Xin Zhao, piano
- 2, 10, 13: [Nanette McGuinness](#); soprano; [Dale Tsang](#), piano
3. [Karen Rosenak](#), piano
4. Nanette McGuinness, soprano; Karen Rosenak, piano
- 5, 11: Dale Tsang, piano
6. [Ilana Blumberg](#), violin; Dale Tsang, piano
7. [Chelsea Hollow](#), soprano; [Taylor Chan](#), piano
8. Taylor Chan, piano
9. Nanette McGuinness, soprano; Ilana Blumberg, violin; Dale Tsang, piano
12. [Anne Lerner](#), cello, Dale Tsang, piano
14. Nanette McGuinness, soprano; [Laura Gaynon](#), cello; Dale Tsang, piano

Credits and Permissions

Jede Stunde ohne Dich kindly provided by Peter Kreitmeir "Allerseelen": From *In meinen Träumen läutet es Sturm* published 1977 by Deutscher Taschenbuch Verlag, Munich/Germany. © 1975 rights for composition: Gisela Zoch-Westphal, Zurich/Switzerland. "Mein blaues Klavier," "Gebet," and "Herbst" from Else Lasker-Schüler, *Gesammelte Werke in drei Bänden, Erster Band*, © Suhrkamp Verlag, Frankfurt am Main 1996. "Demeter Mourning" from *Mother Love*, W.W. Norton & Company, New York. © 1995 by Rita Dove. Used by permission of Rita Dove. All rights reserved.

About the Composers

ALEXANDRE TANSMAN was born in Łódź. A virtuoso pianist of Jewish origin, he moved first to France and then Los Angeles. There he composed and scored films, including *Paris Underground*. After the war, he returned to France, continuing to write classical works that combined Jewish and French influences.

A German Jew born and raised in what is today's Czech Republic, **HANS WINTERBERG** survived Theresienstadt during WWII, only to find himself a man without a country, as ethnic Germans were declared *personae non gratae* in then-Czechoslovakia. He eventually settled in Germany with his works were hidden in German archives until he died, due to a private arrangement with one of his heirs. For more information, read, "The Ominous Case of the Hans Winterberg Puzzle," in Michael Haas' blog, [Forbidden Music](#).

MARIO CASTELNUOVO-TEDESCO was born into a Sephardic Tuscan family. Considered one of the foremost modern composers for the guitar, he immigrated to the U.S. in 1939. He worked on some 200 scores for MGM, including *And Then There Were None* and *Time Out of Mind*, and wrote for world renowned cellists Jascha Heifetz and Gregor Piatigorsky.

Born in Warsaw, **BRONISŁAW KAPER** was an Oscar-winning composer of movies and musical theater, with over 200 film and TV scores to his credit and multiple nominations (*Lili*, *Mutiny on the Bounty*, *A Night at the Opera*). After working in Berlin and Paris, he was invited to the U.S. for a seven-year MGM contract. He is primarily known today for the LA Philharmonic's annual award in his name given to gifted young musicians.

VITEZSLAVA KAPRÁLOVÁ was born in Brno, in what was part of the Austro-Hungarian empire; the daughter of a composer and singer, she died of TB in exile in France, on the eve of the Nazi invasion of Paris. A child prodigy, she studied composition and conducting with Nadia Boulanger and Martinu—whose mistress she was for a time—conducted the BBC Orchestra and Czech Philharmonic, among others, to critical acclaim, and was posthumously granted membership in the Czech Academy of Arts and Sciences. kapralova.org.

American violinist and composer **AUDREY CALL** studied at the Paris Conservatory, performing in Chicago and New York. After moving to California, she played on radio shows and for Hollywood soundtracks. Unusual for her generation, she was one of only a handful of composers who wrote for the violin in jazz style.

Brazilian composer **CARLOS DOS SANTOS** earned his degree in percussion from the University of São Paulo, where he was percussionist in the Contemporary Music Ensemble Group Nuevo as well as timpanist of the Chamber Orchestra of USP (OCAM), the Youth Orchestra of the State of São Paulo and the Youth Orchestra Tom Jobim. Dos Santos won the Funarte Prix Music Biennial Contemporary for classical composition in 2011 and 2013, among numerous other awards at the University of São Paulo.

Named Mead Composer-in-Residence with the Chicago Symphony for 2018-2020 and on the faculty of Mannes College of Music, **MISSY MAZZOLI** was deemed "one of the more consistently inventive, surprising composers now working in New York" by *The New York Times*. Mazzoli's music has been performed by ensembles that include the LA Opera, BBC Symphony, Kronos Quartet, JACK Quartet, Eighth Blackbird, Roomful of Teeth, Los Angeles Philharmonic, American Composers Orchestra, and Opera Philadelphia, and at the BBC Proms and the Bang-on-a-Can New Music Marathon, and Cabrillo Festivals. missymazzoli.com

Emerging composer, pianist, tenor, and teacher **BRENNAN STOKES** earned a Bachelor's of Music in Piano Performance from Pacific Union College and has been active in playing and singing in school ensembles and church choirs throughout his education. He earned his Master's Degree in Music Composition at the SF Conservatory of Music in the studio of David Garner. He has had masterclasses in piano with Leon Bates and Sonstraud Speidel and in composition with Jack Perla and David Conte.

One of America's most performed living composers, **LIBBY LARSEN** has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award winning and widely recorded, including over fifty CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory. A vigorous, articulate advocate for the music and musicians of our time, Larsen co-founded the Minnesota Composers (now the American Composer's) Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has held residencies with the Minnesota Orchestra and the Charlotte and Colorado Symphonies. libbylarsen.com

An award-winning faculty member at MIT whose work has been described as "sumptuously scored and full of soaring melodies," (*The New York Times*) and "unspeakably gorgeous" (*Gramophone*), **ELENA RUEHR** has been a Guggenheim Fellow, a fellow at Harvard's Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project. Ruehr's oeuvre includes compositions for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance and silent film. elenaruehr.org

STACY GARROP has received awards from the American Academy of Arts and Letters, Barlow Prize, Fromm Music Foundation grant, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Boston Choral Ensemble, Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Utah Arts Festival, and Pittsburgh New Music Ensemble. Her music centers on dramatic and lyrical storytelling and she has been commissioned by Chanticleer, Chicago *a cappella*, Piedmont East Bay Children's Chorus, San Francisco Choral Society, Volti, Kronos Quartet, Minnesota Orchestra, and the Albany Symphony. garrop.com

E4TT composer and founding member **DAVID GARNER** 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, Crystal Philippi, David Krakauer, and Matt Haimowitz. Garner's opera, "Mary Pleasant at Land's End," is in the final stages of preproduction. 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. davidgarner.us

To read about Ensemble for These Times, visit E4TT.org/about/html.

Texts and Translations
(All translations by the ensemble)

*Jede Stunde ohne Dich ist keine Stunde
ein jeder Tag verloren in dem All.
Und alle Worte, nicht aus Deinem Munde
Verwehen—so wie Rausch und Schall...*

Jeder Fruehling ohne Dich ist ohne Blüten,
das ganze Jahr erfüllt von stiller Klage.

Ich möchte mit Dir sein und Dich behueten
und lieben...bis ans Ende aller Tage...

Jede Stunde ohne Dich ist kein Stunde,
das Licht verloescht und tot ist alle Welt,

bis mich ein liebes Wort erreicht aus
Deinem Munde
und auch das Duenkelste der Nacht erhellt...

Eu durmo comigo

*eu durmo comigo deitada de bruços eu durmo comigo virada pra direita eu durmo comigo/
eu durmo comigo abraçada comigo/ não há noite tão longa em que não durma comigo/
como um trovador agarrado ao alaúde eu durmo comigo/ eu durmo comigo debaixo da no-
ite estrelada/ eu durmo comigo enquanto os outros fazem aniversário/ eu durmo comigo às
vezes de óculos/ e mesmo no escuro sei que estou dormindo comigo/ e quem quiser dormir
comigo vai ter que dormir ao lado.*

I sleep with myself

I sleep with myself/ lying on my stomach I sleep with myself/ I turn to the right I sleep with
myself/ I sleep with myself/ I embrace myself/ No night is too long for me to sleep with my-
self/ Like a troubadour clinging to a lute I sleep with myself/ I sleep with myself under the
starry night/ I sleep with myself when others have birthdays/ I sleep with myself sometimes
with glasses on/ and even in the dark I know that I'm sleeping with myself/ and whoever
wants to sleep with me will have to sleep next to me.

Allerseelen

*Ob wohl die Toten im Grabe nichts spüren?
Ob sie nicht dürsten, ob sie nicht frieren...
Ahnen sie nichts mehr von Freude und Trauer,*

Sind sie so leblos, wie Mörtel und Mauer

Every hour without you is not an hour,
Each day lost within everything.
And all words not from your mouth,
Gone, just like smoke and mirrors...

Every spring without you has no blossoms,
The whole year is filled with quiet
lamentation.

I would like to be with you and look after you
And love...until the end of all days...

Every hour without you is not an hour
The light has gone out and all the world is
dead,
Until a dear word from your mouth reaches me
And then even the darkest night lights up...

All Souls' Day

Do the dead really feel nothing in the grave?
Do they not thirst, do they not freeze...
Do they no longer know anything of joy and
sorrow?

Are they as lifeless as mortar and bricks,

Die ja, so meint man, wie Wolke und Wind As, surely—so we believe—clouds and wind
—Weiß man es wirklich? —emfindungslos sind. —do we really know this?—have no
feeling?

Sehnen sich Tote nie mehr nach dem Einst? Do the dead no longer look after
themselves?

Wissen sie gar nicht, daß du um sie weinst, Do they not know at all that you cry for
them,

Laut um sie klagst in den sternhellen Nächten, Loudly wait for them in the starlit nights,
Mit ihnen bist in den finsternen Schächten, That you are with them in the dark shafts,
Wo sie nun liegen mit Erde und Wurm. Where they now lie with earth and worm.

In meinen Träumen läutet es Sturm, In my dreams, a storm tolls,
Schlägt's an mein Fenster, rasselt's an Türen. Knocks at my window, rattles at the doors.
—Ob wohl die Toten im Graben nichts spüren? —Do the Dead really feel nothing in the
grave?

Mein blaues Klavier

*Ich habe zu Hause ein blaues Klavier
Und kenne doch keine Note.*

*Es steht im Dunkel der Kellertuer,
Seitdem die Welt verroht.*

*Es spielen Sternenhaende vier
—Der Mondfrau sang im Boote—
Nun tanzen die Ratten im Geklirr.*

*Zerbrochen ist die Klaviertuer...
Ich beweine die blaue Tote.*

*Ach liebe Engel oeffnet mir
—Ich aß vom bitteren Brote—
Mir lebend schon die Himmelstuer—
Auch wider dem Verbote.*

My Blue Piano

At home I have a blue piano
But cannot play a single note.

It has stood in the shadow of the cellar door,
Ever since the world became brutal.

Four starry hands played it,
the Maid in the Moon sang in her boat.
Now rats dance to its clatter.

Its keyboard is shattered—
I weep over its blue death.

Ah, dear Angel, open for me
—I have eaten such bitter bread—
Heaven's door. I am already living there
Although it's forbidden

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List current to 7/8

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CASSANDRA

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