

## UPCOMING EVENTS

October 14: Cloud Eye Control: *Under Polaris*

October 21–25: Gregory Maqoma/Vuyani Dance Theatre: *Beautiful Me*

October 28: John Hollenbeck & The Claudia Quintet

November 6–8: *Ramayana: An Indian Epic*: Balinese music and dance

For more information please visit [redcat.org](http://redcat.org)

# THE CALIFORNIA E.A.R. UNIT

## THE LINDAS

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October 10, 2009  
8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

REDCAT

# THE CALIFORNIA E.A.R. UNIT

## THE LINDAS

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Saturday, Oct. 10, 2009

REDCAT (Roy & Edna Disney/CalArts Theater)

PROGRAM

***galura* (2008, U.S. premiere)**

**Linda Buckley**

***generator* (2005)**

**Daniel Salecich**

***Spill Out* (2006/2009, world premiere)**

**Linda Bouchard**

INTERMISSION

***Wanderer* (2009)**

**Linda Catlin Smith**

***After Forgetting* (2009)**

**Keeril Makan**

California E.A.R. Unit:

Eric km Clark – violin

Amy Knoles – percussion

Vicki Ray – piano

Guest Artists:

Peter Jacobsen – cello

James Sullivan – clarinets

Special thanks to Curtis Berak for the use of his harmonium.

The E.A.R. Unit seeks to serve its home base of Los Angeles, reflecting the region's unique cultural diversity, and to represent Los Angeles and Southern California as its new music ambassadors to the world.

The ensemble has earned critical acclaim, garnering awards for its contributions to the field of contemporary American music such as the *L.A. Weekly's* Best Classical Ensemble 1999 and 2003, as well receiving the prestigious Letter of Distinction from the American Music Center in 1999.

The Unit has performed in many main venues such as the Kennedy Center in Washington D.C, and Queen Elizabeth Hall in London. They have toured throughout the world: Brussels, Aspen, Kiev, Paris, Cologne, Tanglewood, New York, Boston, Minneapolis, San Francisco, Santa Fe, Amsterdam, Reykjavik, as well as to other domestic and international hot spots for new music. The ensemble has been featured in documentaries for the BBC and Japanese television, American and National Public Radio, the Canadian Broadcasting Corporation, Danish National Radio, and WGBH's "Art of the States".

From 1987 to 2004 the E.A.R. Unit was Ensemble-in-Residence at the Los Angeles County Museum of Art. Since then, they have been in residence at the Roy and Edna Disney/CalArts Theater (REDCAT) housed in the Walt Disney Concert Hall Complex. The Unit has worked closely with many composers such as Elliott Carter, Steve Reich, Morton Feldman, John Luther Adams, Fred Frith, Tod Machover, Julia Wolfe, Louis Andriessen, John Cage, Mauricio Kagel, Michael Gordon, Charles Wuorinen, Morton Subotnick, and Alison Knowles, among many others.

The E.A.R. Unit has recorded for Nonesuch, New Albion, New World, Tzadik, O.O. Discs, Bridge, Crystal and Cambria labels. Recent CDs include: *GO* on the Echograph label, a recording of some of today's greatest living composers, John Adams, James Sellars, Frederic Rzewski, Julia Wolfe, and John Bergamo; *SETTINGS*, chamber works of Pulitzer Prize-winning Los Angeles composer Mel Powell; and *Indigenous Music*, chamber works of Stephen "Lucky" Mosko. The group is very proud to announce the release of Morton Feldman's *For Christian Wolff* on Bridge records, sizzling hot off the press.

*These performances are funded in part by grants from The Aaron Copland Fund for Music, The James Irvine Foundation, LA County Arts Commission, the National Endowment for the Arts, BMI Foundation, Ann and Gordon Getty Foundation, Amphion Foundation and other generous supporters.*



every previous thought and event in order hoping this will lead me to the forgotten memory; try not to remember and hope that it will pop into my head without my trying; rearrange my memories hoping that an unusual juxtaposition will spark my memory; or simply wrack my brain trying through sheer force of will to pull the memory from the depths of my brain. Sometimes, though, I wonder if I haven't forgotten it all, but the thing I'm trying to remember is so insignificant that it can't be the thing I've been trying to remember.

There may be different levels of forgetting. Sometimes you want to forget something so that you can move on in life. But it's too important to forget at the deepest level; it just needs to be removed from the top level of your brain. The title might also be referring to this.

Trained as a violinist, **Keeril Makan** received degrees in music and religion from Oberlin and the University of California at Berkeley, and subsequently studied in Helsinki and Paris. His commissions include ones from the Bang on a Can All-Stars, the American Composers Orchestra, and Carnegie Hall. His music has received awards from the American Academy of Arts and Letters, the Fromm Foundation, the Gerbode Foundation, the Hewlett Foundation, Meet the Composer, and ASCAP. He was awarded the Rome Prize from the American Academy in Rome for 2008–9. Makan's work has been featured at the Other Minds Festival in San Francisco and the MATA Festival in New York, and internationally at the Gaudeamus Festival in the Netherlands, Le Domaine Forget in Canada, and Voix Nouvelles in France. He has collaborated with poet Jena Osman and choreographer Benjamin Levy and frequently works with emerging new music artists such as the Del Sol String Quartet, percussionist David Shively, and soprano Laurie Rubin. His baritone saxophone solo *Voice within Voice* appears on Brian Sacawa's CD *American Voices* on Innova. The first CD of his music, *In Sound*, was released on the Tzadik label in June 2008 with performances by the Kronos Quartet and Paul Drescher Ensemble. Makan is Assistant Professor of Music at MIT and makes his home in Cambridge, Massachusetts. Current projects include commissions from the California EAR Unit and the Harvard Musical Association.

**The California E.A.R. Unit** is a chamber ensemble dedicated to the creation, performance, and promotion of the music of our time. The Ensemble comprises performers and composers who began with the goal of developing the first true repertory ensemble for new music in Los Angeles. The California E.A.R. Unit strives to achieve a flexibility and rapport within contemporary music, and earn an international reputation as one of America's finest contemporary chamber ensembles.

The California E.A.R. Unit was founded in 1981. In its twenty-eight year history, the ensemble has presented concerts of electroacoustic and live interactive computer music, music theater, dance, and local and world premieres of over 500 chamber works.

### **galura (2008)**

I first worked with the violinist Darragh Morgan in 1998 at the Irish Ennis Composition Summer School, where I wrote my first piece calling for a live performer with electronics. As a young composer, still in my teens, this experience had a major impact on my work and led to a long fascination with the combining of acoustic and electronic sound. It was perhaps serendipitous to hear the Fidelio Trio perform a few years ago in England—I was immediately struck by the performance, from the subtle expressive nuances of their playing to a visceral, almost punk-like energy. It is these aspects which were in my mind when composing this piece, originally written for the trio. The title *galura* signifies "turbulence" and "emotion" in Javanese; the work has also been inspired by many years of performing Javanese gamelan music.

**Linda Buckley** is a composer currently based in Dublin, who writes for both electronic and acoustic forces. Her work has been described as "strange and beautiful" (Richard Dyer on *Amhrain Amergin*, *Boston Globe*, July 2004) and as a "fascinating interaction between live sound and electronics" (Martin Adams on *Stratus*, *Irish Times*, Nov. 2006). The diverse instrumentations of her work include Javanese gamelan, choir, multi-channel tape, prepared piano and orchestra. Her music has been performed by the Crash Ensemble, Fidelio Trio, Orkest de Ereprijs, Janus Trio, Rothko Trio and Rolf Hind, and at international festivals including the Bang on a Can Summer Institute of Music at MassMoCA and the Gaudeamus Music Week, Amsterdam. Awards include the Mary V. Hart Award (UCC, 2000), 2nd prize in the International Young Composers Meeting (Apeldoorn, 2005) and Artist's Bursaries from the Arts Council of Ireland. Linda is a member of the Spatial Music Collective, dedicated to the composition and performance of spatial acoustic and electroacoustic music.

### **generator (2005)**

Urban-speed time-out

...steps out of its urban roots, taking the listener on a discovery of the concept of time and of a *Zeitraum*, or 'time-space'. Through expanding the inevitable outcome of a musical idea, the result in *generator* is an inexhaustible source of new ideas. A time-space emerges, where the music takes on its own time, experienced either in real-time or what the listener believes to be 'real-time'.

Devoid of deliberate musical gestures, the work allows for time for reflection.

In this reflection-state the outcome becomes increasingly irrelevant, and the most gratifying experience usually manifests itself in the process within the time-space. Sometimes, however, an outcome can be significantly memorable as to force a further reflection on the music that has passed, although it may be experienced solely as a non-linear reflective-state.

Like stepping into a massive cathedral where one is overwhelmed by its awesome defiance of nature, *generator* demonstrates the stepping into a time-space that is both necessary and time-less.

**Linda Buckley**

**Daniel Salecich**

**Daniel Salecich** was born in 1979, Bundaberg, Australia. Since graduating with 1st class honours (performance) and a University Medal in Violin and Composition from The University of Queensland, Brisbane, Australia, Salecich has undertaken postgraduate studies at the Universität für Musik und darstellende Kunst, Graz, Austria and doctoral studies at the University of Queensland in Australia, completed in December 2007. He was financially supported with the help of a major Australian postgraduate scholarship spanning over three years and a Graduate Research School Travel Award from his home university.

Salecich has worked with various music ensembles and groups in Australia, Austria, Germany, Italy, Spain and France, including the Tasmanian Symphony Orchestra (2003), Melbourne International Chamber Music Festival (Timothy Phillips, 2005), Grazer Hö'9arfest (2005), ForumFESTIVAL Graz (Peter Jacober, 2005), Ensemble Linea (Jean-Philippe Wurtz, Strasbourg, 2006–2007), Komponistenforum Mittersill (2006), III Festival Internacional de Música Carmelo Bernaola (2006), Ensemble Integrales (Hamburg, 2006), Champ Libres (2007), Inteatro Festival (Italy, 2007), Silo String Quartet (2008), Trio Lacroix|Moser|Sterev (2008) and Wien Modern (2008). He has been invited to the Australian Academy of Music (Melbourne 2001), the Australian Orchestral Composer's Forum (Tasmania, 2003) and the National Music Camp (Canberra, 2004) for performances of his own works. His teachers have included Philip Bracanin, Spiros Rantos, Georg Friedrich Haas and Beat Furrer.

### ***Spill Out* (2006/2009, world premiere)**

**Linda Bouchard**

Commissioned by the Canadian Broadcasting Corporation English Radio, *Spill Out* was composed for the Canadian Duo Concertant and was premiered at the Newfoundland Sound Symposium in August 2006. As I was composing the piece, I kept hearing an electronic component to the work but the original commission was to be for acoustic violin and piano so it remained a wish of mine to make another version with electronics. I am grateful for the E.A.R. Unit for giving me the opportunity to add the electronic part and to hear the premiere tonight.

*Spill Out* is built around four phrases of about twenty seconds in duration, each one constructed around specific idiomatic material for each instrument. These phrases are then sampled and then scrambled—but not through any computer process, simply by ear and intuitive musical choices.

The arc of the first half is a progression. Sparse attacks lead to denser material as the phrases become shorter and shorter. The second half reveals the integral phrases and transforms them into a kind of resonant and fluid stuttering.

The role of the electronic part is to serve as a resonant support for the harmonic material of the acoustic instrument, like a shadow echo that transforms and metamorphoses as it is repeated.

Canadian-born **Linda Bouchard** has lived most of her adult life in the U.S. while carrying an active career on both sides of the Atlantic. Linda lived in New York City through the '80s where she composed, led contemporary music groups and opera and made orchestral arrangements for churches and ballet companies. She has composed over 80 works in a variety of genres, from orchestral and chamber works to dance scores, concerti, and vocal pieces.

In the early '90s she moved back to Montreal and was composer-in-residence with the National Arts Center Orchestra where she composed several works for the orchestra and organized 20th-century music events such as the First Orchestral Workshop and the Summer Music Festival: Atonal Departure.

Since 1997, Linda has made San Francisco her home where she lives with her husband and son. In June 2001, Ms Bouchard was invited to participate at IRCAM's "Stage d'Informatique Musicale" in Paris. This is when she started to integrate electronics into her works. In the fall 2005, she founded NEXMAP: New Experimental Music Arts and Performance, a not-for-profit arts organization dedicated to the presentation of international artistic events in the Bay Area.

### ***Wanderer* (2009)**

**Linda Catlin Smith**

I called this work "Wanderer" because of its unhurried and meandering nature, its melodies that move circuitously, like fog or smoke drifting through a landscape. I feel there's an aspect of wandering to the act of composing: the exploration of new material is like ambling through strange terrain, in and out of cul-de-sacs, discovering possible paths. Wandering is like a mode of thought, a musing state; wandering is similar to wondering. This work was commissioned by the California E.A.R. Unit through the Canada Council for the Arts, and is dedicated to the musicians, with my thanks.

**Linda Catlin Smith** grew up in New York and lives in Toronto. Her works have been performed and/or recorded by: Other Minds Festival, the Vancouver, Windsor and Kitchener-Waterloo Symphonies, Tafelmusik, Ensemble Kore, Arraymusic, Vancouver New Music, Continuum, Tapestry New Opera, Evergreen Club Gamelan, Eve Egoyan, Louis Goldstein, Philip Thomas, Colin Tilney, Del Sol Quartet, Penderecki Quartet, Bozzini Quartet, and CBC Radio Orchestra, among many others. Her work is supported by the Canada Council, Ontario Arts Council and Toronto Arts Council; in 2005 her work *Garland* was awarded the Jules Léger Prize. She teaches composition at Wilfrid Laurier University.

### ***After Forgetting* (2009)**

A Meet the Composer/Commissioning Music USA commission

The title, *After Forgetting*, might refer to the mental confusion of feeling like you've just forgotten something, the "it's on the tip of my tongue" phenomenon. I go through a litany of techniques trying to grasp what I think I've forgotten—recite the alphabet and hope that the correct first letter of the forgotten word or idea triggers the memory; go over