Left Coast Chamber Ensemble (LCCE) is a consortium of 15 Bay Area musicians who create exciting performances of all types of music for all types of audiences. We work as a cohesive collective of artists who share values of integrity, quality, inclusion, service, curiosity, and advocacy. LCCE embraces a dialogue between music of the present together with musical influences of the past, combining a vast repertoire into thematic performances in our established and well-received concert series. We are also committed to continuing and evolving our broad-based education program, sponsoring our annual composition contest, and collaborating with current and diverse artists, thinkers, and scholars.

LCCE brings all types of music including small ensemble, vocal, orchestral, multi-media, and operatic productions to our listeners, conveying an essential and profound experience. With Left Coast Chamber Ensemble, nothing is out of bounds, and anything is possible.

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Nikki Einfeld
Leighton Fong
Michael Goldberg
Matilda Hofman
Phyllis Kamrin
Loren Mach
Tom Nugent
Stacey Pelinka
Andrea Plesnarski
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2019 2020 season 27, program 4 - march 2020

Fairytale Pieces

Chris Castro
Coyote Goes to the Sky and Birds of Fortune
Leighton Fong cello • Stacey Pelinka flute
Loren Mach percussion
Featuring guest storyteller Susan Strauss

Robert Schumann
Märchenbilder (Fairy Tale Pictures) for Viola and Piano, Op. 113
I. Nicht schnell
II. Lebhaft
III. Rasch
IV. Langsam, mit melancholischem Ausdruck
Phyllis Kamrin viola • Allegra Chapman piano

Carl Schimmel
Ladle Rat Rotten Hut
WORLD PREMIERE
Phyllis Kamrin viola • Leighton Fong cello
Stacey Pelinka flute • Loren Mach percussion
Allegra Chapman piano • Nikki Einfeld narrator
Matilda Hofman conductor

Left Coast gratefully acknowledges the support of San Francisco Grants for the Arts.

Chris Castro’s work, commissioned by Left Coast Chamber Ensemble, premiered in March 2019 during the ensemble’s residency at the Doug Adams Gallery at the Graduate Theological Union’s Center for Arts and Religion (CARe).

Carl Schimmel’s commission was made possible by a grant from the Fromm Music Foundation.

Sunday, March 8, 2020, 7:30 PM
Berkeley Hillside Club

Monday, March 9, 2020, 7:30 PM
San Francisco Conservatory of Music

about left coast

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left Coast Chamber Ensemble asked me in December of 2018 to compose two pieces to accompany storyteller Susan Strauss’s Birds of Fortune and Coyote Goes to the Sky. The commission gave me a unique challenge because Susan never tells the stories the same way twice. As a composer who writes strictly notated music, I had to give special consideration to how I would accompany and interact with a changing foreground. Writing both of these works was like trying to hit a moving target.

Susan sent me a recording of her telling each story. I was hesitant to listen too many times, as I didn’t want to have an “urtext version” of the stories in my mind. I listened just enough to possess them, and never listened again.

Each story has integral moments that need to be told to assist the plot; for example, “The moment his cap went on to his head” in Coyote Goes to the Sky. I used these moments as nodes, or weigh stations for my music. I composed long phrases, both atmospheric and notated music, I had to give special consideration to the same way twice. As a composer who writes strictly

Robert Schumann was all too aware that his wife Clara’s musical skills were far more marketable than his; she was one of the era’s greatest pianists, while he made his income as a critic and from the meager proceeds from his compositions. So when in 1850 the chance to head up a substantial German orchestra came his way, he was thrilled to relocate the family to the lovely Rhineland city of Düsseldorf.

It started out well enough. Schumann was a big catch for Düsseldorf and public excitement was high. For his concertmaster he chose Wilhelm Joseph van Walsem, former student of Mendelssohn, Ferdinand David, and Schumann himself at the Leipzig Conservatory. Walsem found immediate and lasting success in Düsseldorf, but the same cannot be said for his boss. The problem was simple enough: Schumann just wasn’t much of a conductor. Performance standards tanked. Schumann and the orchestra toughed it out for three seasons, but in 1853 the administrators fired him. Failure exacerbated the decline in his already frail mental health, and the administrators fired him. Performance standards tanked. Schumann and the orchestra toughed it out for three seasons, but in 1853 the administrators fired him. Failure exacerbated the decline in his already frail mental health, and the decline in his already frail mental health, and

**Benefits / $1,000 - $2,499**
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**Contributors**

We gratefully acknowledge the generous individuals and foundations whose contributions make Left Coast concerts possible.
upcoming events

UC Botanical Gardens Spring Equinox Concert
Celebrate the return of spring with this beautiful, after-hours classical concert in the UC Botanical Garden's award-winning Julia Morgan Hall. The program includes guest harpsichordist Katherine Heather with several Left Coasters in French themed music, including Ravel, Debussy, Blavet, and Telemann - one of his “Paris” Quartets; apparently Telemann was a celebrity in France, and excited lots of attention when he finally visited in the late 1730s. Come early to enjoy the Garden in bloom.

BERKELEY  UC Botanical Gardens
Thursday, March 19, 5:30pm

Left Coast Gala
You're cordially invited to join Left Coast for a night out! Our Spring Gala features renowned soprano Nikki Einfeld singing some of her favorite songs and arias. Wine and a light supper provided, and bid on the ever-popular “Left Coast to Go” at our auction! Stay tuned for details. Contact susan@leftcoastensemble.org if you want to reserve your seat!

BERKELEY  Maybeck Studio for the Performing Arts
Saturday, May 9

Doug Adams Gallery Free Concert and Discussion with Tonia Ko and Kurt Rohde
Celebrated composer Tonia Ko is composing a new work for solo viola and electronics for violinist Kurt Rohde. The composer describes her new work, commissioned by the Fromm Foundation of Harvard University, as being “based on the intense protests in Hong Kong, which I experienced when I was home with my family in the Summer of 2019.”

BERKELEY  Doug Adams Gallery
Tuesday, April 28th, 5pm

Graduate Theological Union at the Center for Art and Religion, Berkeley

Left Coast Subscription Series: Set 5: Living in Color
Sarah Gilson’s I prefer living in color, the winner of Left Coast’s 20th annual composition contest, inspires a dive into music rich with imagery. Gabriella Smith’s Anthrozoa depicts the vibrant life among the coral reefs, and into music rich with imagery. Gabriella Smith’s Anthrozoa

BERKELEY  Berkeley Hillside Club
Sunday, May 31, 2020, 7:30 PM

San Francisco Conservatory of Music

MONDAY, June 1, 2020, 7:30 PM

BERKELEY  Maybeck Studio for the Performing Arts
Saturday, May 9

he attempted suicide a year later. Committed to a sanitarium at his own request, Schumann's physical health deteriorated precipitously—tertiary syphilis might be behind that—and he died on July 28, 1856 at age 46.

Some good did come of the Düsseldorf debacle: the “Rhenish” Symphony No. 5, a major revision of what would become the fourth symphony, a glorious cello concerto. And right at the coup of his Düsseldorf life, an utterly winning set of Fairy Tale Pictures dedicated to concertmaster Wasielewski. Schumann, ever sensitive to current literary trends, might well have been responding to the mid-century bounty of folk-tale collections such as Das Knaben Wunderhorn. But which folk tales inform these pieces? Schumann doesn’t say, nor do the movement titles. Thus let them be what you will; create your own cast of cinderellas and rapunzels and wicked witches, or set that all aside and focus on just the music: it’s vintage Schumann, teeming with energy and an inexhaustible flow of wonderful ideas.

- Scott Foglesong

Carl Schimmel
Ladle Rat Rotten Hut

Ladle Rat Rotten Hut is a whimsical version of “Little Red Riding Hood” that was first published in 1953 by Howard L. Chace, a professor of Romance languages at Miami University in Ohio. Chace called his new “language” Anguish Languish (instead of “English Language”). The text is a type of homophonie transformation, akin to a mondegreen (a mishearing of song lyrics, for example), although whereas many homophonie transformations use words from a foreign language (as in Luis d’Antin van Rooten’s version of “Humpty Dumpty,” which begins: “Un petit d’un petit…”), Ladle Rat Rotten Hut converts English to English (“Anguish”). I first heard Ladle Rat Rotten Hut in the early 1980s when a storyteller performed it for my elementary school, and I was instantly taken with the cleverness of the wordplay. By the time I was studying music composition in graduate school I already had an idea that I would like to use it someday as part of a musical work. My opportunity came when I received a Fromm Music Foundation commission in 2019 to write for Left Coast Chamber Ensemble.

notes and biographies

My version of Ladle Rat Rotten Hut contains additional “musical numbers” which are sprinkled throughout the story and which heighten the emotional content of the composition. They are both humorous and macabre, and together they highlight one of the strange central topics in “Little Red Riding Hood” – that of providing food and becoming food, of eating and being eaten…. These “songs” are constructed from words used in the original – words that are now to be understood in their original and literal English meaning. So not only are they like songs in music that they break out of the “perceived” time of the story and serve as windows into the “real” emotional lives of the characters, they also break out of the “Anguish Languish” and employ the English Language in its pure form. Similarly, the instruments in the ensemble, and the percussion instruments in particular, provide a musical illustration of both the “true” underlying text (e.g., the little girl) and the text in its literal sense (the “ladle gull”). The resulting composition is, I hope, a surprising and entertaining exploration of the many ways that sound – both music and language – can convey a complex(iy) of meanings.

Praised by The New York Times as “vivid and dramatic,” the music of Carl Schimmel is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which is influenced in part by his mathematics background. Winner of a 2018 Guggenheim Fellowship, a Fromm Foundation Commission, Columbia University’s Joseph Beame’s Prize, the Lee Ettelson Award, and the 2017 Goddard Lieberson Fellowship from the American Academy of Arts and Letters, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Bogliasco Foundation, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall’s Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues worldwide. He has received performances and commissions from the American Composers Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic Orchestra, California EAR Unit, the Left Coast Chamber Ensemble, Alarm Will Sound, and many others. A graduate of Duke University (Ph.D), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is Associate Professor of Music Theory and Composition at Illinois State University.
Suppose you are reading the text aloud. How would you pronounce the following words?

- Ladle Rat Rotten Hut
- Wetter putty rat cluckinner putty rat hut
- Pimple colder Ladle Rat Rotten Hut

Once upon a time there was a little girl who lived with her mother in a little cottage on the edge of a large dark forest. This little girl often wore a pretty little red cloak with a little red hat, and for this reason people called her Little Red Riding Hood.

One morning, Little Red Riding Hood’s mother called her inside.

“Little Red Riding Hood, here is a little basket with some bread and butter and sugar cookies. Take this little basket to the cottage of your grandmother who lives on the other side of the forest. Shake a leg! Don’t stop along the road! Don’t stop to pick flowers! Don’t dilly-dally in the forest, and under no circumstances, don’t stop to talk with strangers!”
PIANO Described as “brilliant” by the San Francisco Classical Voice, pianist Allegra Chapman is founding co-director of Bard Music West, a San Francisco music festival that explores the worlds of composers from the past 100 years. From 2019-2021, she is a resident curator at the Center for New Music in San Francisco. She has performed at prestigious venues including Alice Tully Hall, Herbst Theatre, and San Francisco Jazz Center and collaborated with renowned artists including members of ICE and the Orion and Telegraph String Quartets. She performs regularly with Eco Ensemble, Left Coast Ensemble, and San Francisco Contemporary Music Players. Allegra is on faculty at NSTF Studio in Xi’an China and the San Francisco Conservatory of Music’s Pre-College division. She studied with Jeremy Denk and Peter Serkin at the Bard Conservatory of Music, and with Seymour Lipkin and Julian Martin at The Juilliard School.

NARRATOR Canadian Lyric Coloratura soprano, Nikki Einfeld has been widely recognized for her “high flying virtuosity” (NY Times) as well as “a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor” (San Francisco Chronicle). Highlights of Ms. Einfeld’s recent operatic engagements include appearances with Calgary Opera as Gilda in Rigoletto, the Contraltorin Jonathan Dove’s Flight with Opera Paralleale, Diana in The Chastity Tree with West Edge Opera, and Curley’s Wife in Carlisle Floyd’s Of Mice and Men. Other recent world premieres include Allen Shearer’s Howard’s End America as Margaret, the title role in Death with Interruptions by Kurt Rhode, and several roles in San Francisco Opera’s Delores Claiborne. A highly adept interpreter of repertoire spanning from the baroque to contemporary music, Ms. Einfeld performs regularly on the concert and recital stage. Appearances include The San Francisco Symphony, Berkeley Symphony, Winnipeg Symphony Orchestra New Music Festival, Victoria Symphony, and Empyrean Ensemble. She is member of the Left Coast Chamber Ensemble where her collaboration yielded a Best Chamber Music/Opera Performance win from San Francisco Classical Voice in 2016 and 2018.

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ARIA (“Oil tickle ladle shirt court”) Oil tickle ladle shirt court! Tickle shirt court, tickle ladle shirt court! Oil ketchup wetter letter, oil ketchup, oil ketchup! Oh, Ladle Rat Rotten Hut -- Oil chew your butter-ball flesh!

So the wicked wolf took a short cut, and when he reached the cottage of the grandmother, peeked in the window, and saw that the poor old woman was lying in her bed. In a flash, this abominable wolf leaped on her bed, pounced on the poor old woman, and gobbled her up. Then this wretched animal put on the grandmother's night cap and nightgown, and curled up in her bed.


MORAL: Under no circumstances should little girls stop to talk with strangers.