



BERKELEY PIANO CLUB

June Graycroft Day

November 18, 2020

"A Favourite Piece"

Raimondo De Madrazo Y Garreta (1841—1920)

BERKELEY PIANO CLUB

WEDNESDAY, NOVEMBER 18, 2020

10:00 AM

Wendy Clymer, Program Chair

Nora Adachi, Audio Chair

Ellen St. Thomas, Lectures Chair

June Craycroft Day

VIRTUAL PROGRAM

To Greet the Sun (2004)Katherine Hoover
(1937—2018)

*"To greet the sun is to give thanks for the great richness of
the Earth and the gift of life. Various cultures have done this
in differing ways, from dawn prayers to dances and
ceremonies, to researching the sun's awe-inspiring power."*

— K. Hoover

SUSAN WALLER, flute



Trio for Flutes, Op. 6 (1974).....Hoover

Allegro

Andante

Vivo

Largo

Allegro molto

SUSAN WALLER, flute

KATY WILSON, flute

JANET WOODHAMS, flute



Nocturnes for Mezzo-Soprano and Piano Quartet

..... Elinor Armer (b. 1939)

On the Edge of Night

Summer Night

Interpretation of Dreams

Dawn

"The Persephone Chamber Ensemble"

LOIS BRANDWYNNE, piano

ILANA BLUMBERG THOMAS, violin

WENDY CLYMER, viola

AMY BRODO, cello

KINDRA SCHARICH, mezzo-soprano

On The Edge of Night.....Rainer Maria Wilke (1875—1926)
Translation by Anita Barrows and Joanna Macy

My room and the vastness around it,
awake in the oncoming night,
are one. I am a string
stretched taut
across resonating distances.
All things are the body of the violin,
filled with murmuring darkness.
There, grieving women lie down to dream.
There, the resentments of generations
Surrender to sleep...
A silver thread, I reverberate:
then all that's below me comes to life.
And what has lost its way
will be summoned by my sound
at last brought home
to fall endlessly
into the source of everything.....

Summer Night.....Afred, Lord Tennyson (1809—1892)

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the goldfin in the porphyry font:
The firefly wakens: waken thou to me.
Now droops the milk-white peacock like a ghost
And like a ghost she glimmers on to me.
Now lies the earth all Danae to the stars
And all thy heart lies open to me.
Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.
Now folds the lily all her sweetness,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

Interpretation of Dreams.....Dawn McGuire, M.D.

Occasionally we still dream each other's dreams.
Our subtle bodies touch and trade of mysteries,
while Night lingers in a tux on deck,
the ice in his glass throwing spangles of light everywhere.
He trades his red sash for a kiss from a girl, and she
undresses him, and girds the earth round with red.
So it begins, Morning, while Night, forever
on the make, is recovering his wooing clothes
To drink again, and slip the drunken deathless
longings to his bastard children down below.

Dawn.....William Carlos Williams (1883—1963)

Ecstatic bird songs pound
the hollow vastness of the sky
with metallic clinkings—
beating color up into it
a far edge,—beating it, beating it
with rising, triumphant ardor,—
stirring it into a warmth,
quickenings in it a spreading change,—
bursting wildly against it as
dividing the horizon, a heavy sun
lifts himself—is lifted—
bit by bit above the edge of things,—
runs free at last
out into the open—lumbering,
glorified in full release upward—
Songs cease.



June Goethe Craycroft was born in Parkersburg, Iowa in 1915, spent her formative years in Omaha, Nebraska, and attended college in Mississippi and Nebraska. Under the tutelage of Rudolf Ganz, she received her Masters of Music degree from the University of Chicago. She played both violin and piano with the Omaha Symphony and composed and published children's songs. It was her love of children and music which in 1949 led her to France to teach war orphans and to later study composition in Paris with Nadia Boulanger and George Migot. For many years, June lived both in Paris and New York, continuing to concertize and compose. In 1960 she married Kenneth Craycroft in Montreux, Switzerland and returned to the United States to reside in Fresno, where her husband's business (Craycroft Tile and Brick Company) was located. She became active in the Fresno Musical Club, the Fresno Philharmonic, and many other nonprofit organizations. She became a member of Berkeley Piano Club in 1985.

June's philanthropy was legendary. Among her many endowments were a children's wing at Fresno Valley Hospital, The Fresno Rescue Mission Shelter for Abused and Neglected Children, and the Russian Gallery at the San Francisco Palace of the Legion of Honor. Her generosity also extended to Berkeley Piano Club. In 2002, upon learning that there was a dire need to raise funds to address safety and seismic conditions at the clubhouse and the front house, June wrote an extremely generous check to establish a building fund for both properties. It was unanimously decided by the BPC board that henceforth, the second meeting in November would forever be "June Craycroft Day," a day to remember this remarkable woman as well as a day to honor women composers.



Katherine Hoover was raised in a nonmusical family. Her mother was a painter and father was a scientist, and they discouraged her from pursuing music as a career, but for Katherine, music was the most important part of her life. She recalls being able to read music as early as four years old, before she could even read words. After her family moved to Philadelphia, she began playing the flute. Discouraged from pursuing a music major, Katherine began her academic studies at the University of Rochester in 1955. Two years later, she transferred to the Eastman School of Music where she studied with flutist Joseph Mariano, began studying composition, and graduated in 1959 with a Bachelor of Music in Music Theory and a Performer's Certificate in Flute. She then moved to Manhattan and spent the next ten years focusing on performing and teaching. From 1961-1967 she taught flute at the Juilliard Preparatory School as well as a few other small schools, including the Third Street Music School. It was at the Third Street Music School that she was asked to compose a piece for a school concert - a duet for violins - which was very well received.

In 1969, she began teaching flute and theory at the Manhattan School of Music, a position she held for fifteen years. She published her first composition in 1972. The dozens of works she eventually produced have been performed by some 60 groups, among them the Santa Fe Symphony, the Colorado Quartet, the New Jersey Chamber Music Society, the Sylvan Wind Quintet and the New York Virtuoso Singers. In 1994, she conducted the Harrisburg Symphony in the premiere of her orchestral tone poem "Night Skies." Prominent flutists like Carol Wincenc, Julius Baker, and Eugenia Zukerman have also performed her pieces. She founded Papagena Press in order to publish her works and won a long list of awards for her compositions. She also wrote poetry and published a collection entitled, "This way About." She was very involved with women's arts organizations and worked to bring the works of women composers to the public's notice.



Elinor Armer comes from a family of writers, artists, and inventors. Born in Oakland in 1939, raised in Davis, and educated in the San Francisco Bay Area, she has spent her life on the West Coast and closely identifies with Northern California. Early influences on her style include radio sound effects, '40s jazz, classical 78s, and piano/ear-training lessons starting at age 8. Armer earned a BA at Mills College, studying composition with Darius Milhaud and piano with Alexander Libermann, and an MA in composition from San Francisco State University, working with Roger Nixon.

Widely performed throughout the U.S. and abroad, Armer's music reflects her persona in its high-hearted originality. It includes solo, chamber, orchestral, vocal and choral works, and is marked by harmonic beauty, strong narrative line, rhythmic energy, sensitivity to language, emotional expressiveness, and humor.

As a music educator Armer is legendary. For all of her adult life she has taught piano, theory, composition, and music history at every level, in schools and at her home studio in Berkeley. For decades she has been affiliated with the San Francisco Conservatory of Music, where in 1985 she established the Composition Department which today enjoys a world-class reputation. Armer continues to teach composing at the Conservatory, which has recently endowed the Elinor Armer Scholarship in Composition, offered for the first time this year.

To celebrate her 75th birthday, Armer produced a nine-concert Diamond Jubilee season in 2014-15, kicked off by a Festschrift of works by former students, plus a new Armer love-song to the Conservatory, 'I Left My Heart' (sub-titled 'Rube Goldberg Variations'), under the direction of Nicole Paiement. Also premiered during this season: 'Romantic Duo', written for violist Don Ehrlich and pianist Lois Brandwynne; *Will You, Won't You?*, a six-song cycle composed for mezzo-soprano Mariya Kaganskaya; *Leonardo's Riddle* for the San Francisco Conservatory Baroque Ensemble, with Adam Cockerham, archlute soloist, under the direction of Corey Jamason. Other performances included three one-woman shows in various Bay Area venues, *Call of the West* with Dawn Harms conducting the Bay Area Rainbow Symphony, and Armer narrating "The Great Instrument of the Geggerets" (From *Uses of Music in Uttermost Parts*, created in collaboration with Ursula Le Guin) performed by Symphony Parnassus under the baton of Stephen Paulson. Armer's *Sacred Forest* (a Le Guin-inspired fantasy) was premiered in 2016, with repeat performances, by the Left Coast Chamber Ensemble, featuring Tom Nugent on English Horn.



Our Speaker...

With a passion for discovery, wide-ranging interests and exceptional musicianship, soprano *Susan Narucki* has enjoyed extraordinary collaborations, earning special recognition as a champion of the music of our time. In a career that spans over twenty years, she has presented over one hundred world premieres in opera, concert and recording. In 2010, she directed the new vocal ensemble Kallisti in a premiere performance of French composer Pascal Dusapin's chamber opera *To Be Sung*. Highlights of recent seasons include: works of Elliott Carter with James Levine and MET Chamber Ensemble at Carnegie Hall, Stravinsky's *Les Noces* with Esa-Pekka Salonen and the Los Angeles Philharmonic, music of Gerard Grisey with the Orchestra of Radio France at the Cite de la Musique and Vivier's *Trois Airs* with Reinbert de Leeuw and the Asko/Schoenberg Ensemble at the Concertgebouw in Amsterdam. Her portrayal of Mama in Carter's *'What Next?'* was praised by the New York Times as "compelling and luminous". Ms. Narucki has appeared with numerous orchestras including the Cleveland Orchestra, San Francisco Symphony, Residentie Orchestra of the Hague, Rotterdam Philharmonic, Concentus Musicus Wien, and New World Symphony, with conductors such as Pierre Boulez, Michael Tilson Thomas, Herbert Blomstedt, Nikolaus Harnoncourt, Vladimir Ashkenazy, and Oliver Knussen.

Ms. Narucki has been a featured soloist with contemporary music ensembles across the globe, including the Asko/Schoenberg, London Sinfonietta, Ensemble Modern, Nieuw Ensemble, ELISION, SMCQ, Remix, ICE, San Francisco Contemporary Music Players, Speculum Musicae, NYNME and Collage. She has been a frequent guest of the Los Angeles Philharmonic's Green Umbrella Series and of the Making Music Series at Carnegie Hall. As part of that series, she presented Kurtag's monumental cycle, *Kafka Fragments* with violinist Daniel Phillips, in a concert honoring the composer. Ms. Narucki made her Netherlands Opera debut creating the role of Catherina Bolnes in *Writing to Vermeer*, the collaboration of composer Louis Andriessen, film director Peter Greenaway and stage director Saskia Boddeke, and traveled with the production to the Adelaide and Lincoln Center Festivals. She was featured in the world premiere of Claude Vivier's *Rêves d'un Marco Polo*. With T&M of Paris, Ms. Narucki gave the premiere of *To Be Sung* (the collaboration of composer Pascal Dusapin and American artist James Turrell), which had more than fifty performances throughout Europe.

A distinguished chamber musician, she has been a guest at the Santa Fe Chamber Music Festival, Norfolk Chamber Music Festival, the Chamber Music Society of Lincoln Center, and Yellow Barn, and has appeared with the Brentano Quartet, the Orion Quartet and the Schoenberg String Quartet. Her numerous recital appearances include Kleine Zaal in Amsterdam's Concertgebouw, Tisch Center for the Arts at the 92nd Street Y, Liszt Academy in Budapest, Princeton University, American Academy in Rome, and at Yale University with pianist Boris Berman.

Ms. Narucki has been a guest faculty member of Yale University and is currently Professor of Music at UC San Diego.