

# after sleepwalking

MUSIC BY WOMEN AND  
NONBINARY COMPOSERS

ENSEMBLE FOR THESE TIMES  
Sunday, January 25, 2026, 5:00 p.m.  
Piedmont Piano

ENSEMBLE FOR

E4TT

THESE TIMES

[e4tt.org](https://e4tt.org)

## *Welcome to E4TT's first concert in 2026!*

We start the new year with the seventh edition of our popular series of music by women and nonbinary composers. In 2026, we feature works by a diverse group of six living composers, one from our second two-year collaboration with Luna Composition Lab and part of their 10<sup>th</sup> Anniversary Celebration. We're thrilled to perform at a new-to-us venue, Piedmont Piano Company, and to welcome back guest violinist Maya Victoria.

If you're joining us remotely, the livestream will be at:

<https://www.youtube.com/live/7iEapdQsRr4>

We have an exciting spring coming up. Save these dates!

- **Sunday, March 1:** *E4TT/RMF New Music Piano Summit*, our first-ever Call for Scores for piano four-hands, online and at the Berkeley Piano Club, a collaboration with the Ross McKee Foundation featuring E4TT emerita pianist extraordinaire Dale Tsang.
- **Friday, April 17:** *Women Crossing/Liminality*, our annual commissions concert and our sixth multimedia collaboration with SFCM TAC, at the SFCM Bowes Center (Free, RSVP recommended).
- **Saturday, May 16:** *El Tiempo Latine*, celebrating the release of our new CD of music by modern Latine composers, online and at the Center for New Music in SF (Free, RSVP recommended).
- Last but not least, E4TT's podcast, *For Good Measure*, continues in 2026, available wherever you get your podcasts.

*Happy New Year and thank you for joining us!*

# PROGRAM

Nanette McGuinness, narrator | Megan Chartier, cello  
Maya Victoria, violin, Margaret Halbig, piano

Elisa Kain Johnson (b. 2004)	Divide and Concur (2022) ^* Chartier, Halbig, Victoria
Andrew Yee (b. 1984)	The Light After (2021) Chartier
Shawne (S.A.) Workman (b. 1967)	<i>Cinq petits morceaux</i> (2018) Halbig
Jungyoon Wie (b. 1990)	For the Sleepwalkers (2023) # Chartier, Halbig, McGuinness, Victoria
Anna Clyne (b. 1980)	A Thousand Mornings (2020) * Chartier, Halbig, Victoria
Joan Tower (b. 1938)	<i>Très Lent (Hommage à Messiaen)</i> (1994) Wild Run (2018) * Chartier, Halbig

POST-CONCERT TALK WITH Shawne (S.A.) Workman

^Call for Scores winner

\*West Coast Premiere

#California Premiere

# TEXT

“For the Sleepwalkers” (1981) by Edward Hirsch (b. 1950)

Tonight I want to say something wonderful  
for the sleepwalkers who have so much faith  
in their legs, so much faith in the invisible

arrow carved into the carpet, the worn path  
that leads to the stairs instead of the window,  
the gaping doorway instead of the seamless mirror.

I love the way that sleepwalkers are willing  
to step out of their bodies into the night,  
to raise their arms and welcome the darkness,

palming the blank spaces, touching everything.  
Always they return home safely, like blind men  
who know it is morning by feeling shadows.

And always they wake up as themselves again.  
That's why I want to say something astonishing  
like: *our hearts are leaving our bodies.*

*Our hearts are thirsty black handkerchiefs  
flying through the trees at night, soaking up  
the darkest beams of moonlight, the music*

*of owls, the motion of wind-torn branches.  
And now our hearts are thick black fists  
flying back to the glove of our chests.*

We have to learn to trust our hearts like that.  
We have to learn the desperate faith of sleep-  
walkers who rise out of their calm beds

and walk through the skin of another life.  
We have to drink the stupefying cup of darkness  
and wake up to ourselves, nourished and surprised.

# ABOUT THE MUSIC

Elisa Kain Johnson writes about “**Divide and Concur**” :

*Imagine a community. At first the people in this community are aware of their differences but do not view them as important aspects of their lives. However, over time, these differences become more pronounced, and the people begin to congregate into groups with others like them. Now, when ideas and beliefs cross over between groups, it is clear where these crossings have occurred. With this grouping comes more division. Now, one must belong to one group and reject others. When one's group lines itself up to fit within its societal role, one goes with it. When one's group pulls away from other groups, one goes with it. Eventually, this societal division becomes so stark it looks as though there are separate communities.*

*What if instead of differences, these people sought common ground? After all, they have shared ideas and beliefs in the past and share the commonality of simply being human. Humans are different and will continue to express their differences, but perhaps humans could learn to celebrate and embrace their differences rather than push them away and create division.*

*What I have just described is the process of meiosis, the division of egg and sperm cells in humans. Was that surprising? I simply replaced the scientific terms, removing the biological context and inserting the societal ones. Hopefully the connection is clear.*

*So, why did I choose to compose music about my high school biology curriculum? I find it fascinating that meiosis, something so fundamental to human existence, so fittingly represents division and unity in our society, and I wanted to capture that connection in music.*

Andrew Yee's "**The Light After**" is dedicated to her friend, Mel Baker. Yee writes:

*The piece is a remembrance of the sorrow felt in the isolation of lockdown. I recorded a 6-cello version of the slow movement of the Quartet for the end of time, and it haunted me for some time. When I was asked to write a piece about light after darkness, this memory came to me.*

S.A. Workman shares the following about her "**Cinq petits morceaux**":

*Five little morsels. Five flavors, just a taste of each. Put together, I hope these brief improvisations serve up a palatable homage to early 20th-C explorations for solo piano, inspired in particular by my first glimpse of Prokofiev's hearty and delicious Visions Fugitives.*

In talking about "For the Sleepwalkers," **Jungyoon Wie** says:

*As a composer, I read this poem from the perspective of a creator. Creating music requires traveling to an unfamiliar, vulnerable space, which I try every day in my creative process. Going on this journey can seem very daunting because it means throwing myself to the realm of uncertainty and the possibility of a failed attempt. It feels like I'm waving my arms with eyes closed and trying to find something while not knowing what that is.*

*The poem “For the Sleepwalkers” describes what happens when I finally have completed this travel. It is as if my heart left my body and I gained access to a space where everything flows.*

*The experience of the poem, I think, is for anybody who can connect with their unconscious. It is fluid, open, and bold, which reminds me of Jorja Fleezanis.*

Anna Clyne describes “**A Thousand Mornings**”:

*Composed in the height of the COVID-19 Lockdown in 2020, **A Thousand Mornings** draws inspiration from a poem by Mary Oliver of the same title. The short but evocative poem is written as a stream of consciousness, a process that is mirrored in the music, which moves in twists and turns between different musical realms. In her poem, Oliver reminds us of the beauty and predictability of nature and that we will always get through difficult and dark times.*

Oliver’s poem can be viewed online at:

<https://www.boosey.com/cr/music/Anna-Clyne-A-Thousand-Mornings/104646>

Joan Tower talks about the genesis for “**Très lent**” by saying:

*“Très lent” was written as an homage to Olivier Messiaen, particularly to his Quartet for the End of Time, which had a special influence on my work. When I was the pianist for the Da Capo Chamber Players, we frequently performed Messiaen’s quartet over a seven-year period.*

*I grew to love the many risks Messiaen took—particularly the use of very slow “time,” both in tempo and in the flow of ideas and events. “Trés lent” is my attempt to make “slow” music work. It is affectionately dedicated to my longtime friend and colleague, who never stops growing as a musician and cellist, André Emelianoff.*

A brief one-movement work, “**Wild Run**” is a fast and “wild run” composed as a companion piece to “*Trés lent*.”

## **ABOUT THE COMPOSERS**

London-born ANNA CLYNE is a GRAMMY®-nominated composer of acoustic and electro-acoustic music. Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “dazzlingly inventive” by Time Out New York, Clyne’s work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians. Clyne served as composer-in-residence for the Chicago Symphony Orchestra, Baltimore Symphony Orchestra, L’Orchestre national d’Île-de-France, and Berkeley Symphony and currently serves as The Scottish Chamber Orchestra’s Associate Composer. Her music is published exclusively by Boosey & Hawkes. [boosey.com/clyne](http://boosey.com/clyne)

**ELISA KAIN JOHNSON** is a composer, pianist, and singer-songwriter from Seattle, Washington whose music often explores elements of social justice and identity. Her works have been performed by both professional and student musicians, including the Seattle Symphony, Northwest Girlchoir, New England Music Camp Chamber Choir and Chorale, The Overlake School String Orchestra, Thomas More University Chorale, and loadbang.

Johnson has received awards from The American Prize, the Washington State Music Teachers Association, National Federation of Music Clubs, and The Metropolitan Youth Orchestra of New York. A junior at Northwestern University, she is majoring in Music Composition and Biology.

**JOAN TOWER** is widely regarded as one of the most important American composers living today. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington, D.C., among others. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Tower's music is published by Associated Music Publishers.

Based in San Francisco, **JUNGYOON WIE** is a Korean composer, pianist, and educator. Themes of identity, family, and personal story are at the center of her compositional journey. A recipient of the 2020 ASCAP Foundation Morton Gould Young Composer Awards, Wie has collaborated with organizations that include A Far Cry, New Century Chamber Orchestra, Korean Symphony Orchestra, New Jersey Symphony Orchestra, the Cleveland Chamber Symphony, University of Michigan Symphony Orchestra, the Wooster Symphony Orchestra, Next Festival of Emerging Artists, Summermusik, CityMusic Cleveland, American Composers Forum, Wildflower Composers, Magnus Lindberg

and Avanti! Chamber Ensemble (Finland), PRISM Saxophone Quartet, Spring Wind Quintet, and Pittsburgh New Music Ensemble. In 2020, she received a D.M.A. in Composition at the University of Michigan.

A longtime resident of the SF Bay Area, concert and media composer **SHAWNE (S. A.) WORKMAN** enjoys creating through varied combinations of notated music, original text, electronic and virtual instruments, and audio manipulation. Shawne studied composition and media composing with Elinor Armer and Lennie Moore at the San Francisco Conservatory of Music, where she currently teaches music composition, technology and production. Hear more at [saworkman.com](http://saworkman.com).

Two-time GRAMMY® Award-winning cellist and composer **ANDREW YEE** (she/they) loves making art. She is a founding member of the Attacca Quartet whose recordings of the string quartets of Caroline Shaw, “Orange” and “Evergreen,” have each won Grammy® awards. As a composer she has written for film and television including Wu Tsang’s “Moby Dick,” “Love, Jamie” and the BBC show “We Might Regret This.” She has had pieces premiered by the Zurich Chamber Ensemble, the New York Philharmonic, and Caroline Shaw. Her new version of the opera ‘Carmen’ was premiered in Zurich in 2024. She also has a solo project called “Halfie” which draws from her experience as a trans woman and being bi-racial.

# ABOUT E4TT

Winner of The American Prize in 2021 for Chamber Music Performance, **ENSEMBLE FOR THESE TIMES (E4TT)** consists of award-winning soprano/Artistic Executive Director Nanette McGuinness, cellist Megan Chartier, pianist Margaret Halbig, and Senior Artistic Advisor/composer David Garner. The group focuses on 20th and 21st century music that is relevant, engaging, original and compelling—music that resonates with today and speaks to tomorrow, that harnesses the power of artistic beauty, intelligence, wit, lyricism, and irony to create a deep understanding of our times and the human condition. E4TT performed at the 2016 Krakow Culture Festival, at the Conservatorio Teresa Berganza in Madrid in 2017, was sponsored by the U.S. Embassy in Budapest in 2014 for a four-city tour in Hungary, and made its international debut in Berlin. E4TT has performed locally at the German Consulate General, the San Francisco Conservatory of Music, Old First Concerts, JCC Peninsula, Trinity Chamber Concerts, and Noontime Concerts, among other venues.

E4TT has recorded five albums, all of which have medaled in the Global Music Awards: “Surviving: Women’s Words,” “The Hungarians: From Rozsa to Justus,” “Once/Memory/Night: Paul Celan,” “The Guernica Project,” and “Emigrés & Exiles in Hollywood.” The group has produced a weekly podcast, “For Good Measure” since 2022.

# ABOUT THE ARTISTS

“Unafraid to display gutsy abandon,” E4TT cellist **MEGAN CHARTIER** has performed internationally as a soloist, chamber musician and orchestral cellist. Current positions include Opera San Luis Obispo principal cellist, and Vallejo Symphony section cello, following positions as Astralis Chamber Ensemble core cellist and Miami Symphony Orchestra principal cellist; she has recently performed with the San Antonio Symphony One Found Sound, Nu Deco Ensemble, and the Moscow Symphony Orchestra. Semi-finalist in the 2017 PRISMA Concerto Competition, she won 1st prize in the Ann Arbor Society of Musical Arts’ 2015 Young Artist Competition and 2015 Miami Music Festival Concerto Competition. With an undergraduate degree from Eastern Michigan University, and masters from University of Michigan, Ann Arbor; Chartier is on faculty as Cello Lecturer at California Polytechnic State University in San Luis Obispo and is Visiting Assistant Professor of Cello at the University of the Pacific Conservatory of Music.

E4TT pianist **MARGARET HALBIG** is in high demand as a collaborative artist in both the instrumental and vocal fields. She is currently Associate Chair and Voice Coach Managing Supervisor of the Voice Department at the San Francisco Conservatory of Music, where she frequently collaborates with faculty and student instrumentalists. During the summer, Halbig is a faculty collaborative pianist and voice coach at Taos Opera Institute in New Mexico and is also on faculty at the Vocal Academy at the San Francisco Conservatory of Music. An advocate of new and contemporary music, she has been the pianist for the new music collective Wild Rumpus since its inception and frequently plays with the contemporary chamber group Earplay. Halbig earned her

DMA from UC Santa Barbara under the tutelage of Robert Koenig and holds performance degrees from the University of Missouri, Kansas City Conservatory and University of Evansville, Indiana.

Hailed in the press for her "creamy golden tone" and "glorious soprano," E4TT co-founder/Artistic Executive Director **NANETTE MCGUINNESS** has performed operas, concerts, and recitals in 13 languages on two continents in over 25 roles, with the Silesian State (Czech Republic), Opera San Jose (Opera in the Schools), West Bay, Pacific Repertory, and Livermore Valley Opera, San Jose Symphony, Contra Costa Chorale, Monterey Peninsula Chorus, and the Palo Alto Philharmonic, among many. A passionate advocate of music by living composers and women artists, McGuinness has been featured on seven albums with Centaur and Yuggoth Records; her CD of music by 19th and 20th century women composers, "Fabulous Femmes," was called "perfect for the song recital lover" by *Chamber Music Magazine*. She earned her PhD in Music at UC Berkeley (specializing in musicology), MM in Vocal Performance at Holy Names College, and BA at Cornell University.

**MAYA VICTORIA** studied piano and violin in Ashgabat, Turkmenistan, where she toured internationally, graduating with honors and receiving first prize in the national music school competition. Victoria continued her education at the Mimar Sinan University State Conservatory in Istanbul, where she performed with Camerata Saygun and played in concerts, festivals, and competitions as a soloist and chamber musician. She earned a bachelor's degree in 2021, teaches violin and piano, and regularly performs as a soloist and with various ensembles.

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E4TT / RMF

# new music piano summit

PIANO 4 HANDS: CALL FOR SCORES

**NEXT!**

ENSEMBLE FOR THESE TIMES

Sunday, March 1, 2026, 3:00 pm

Berkeley Piano Club



[e4tt.org](http://e4tt.org)