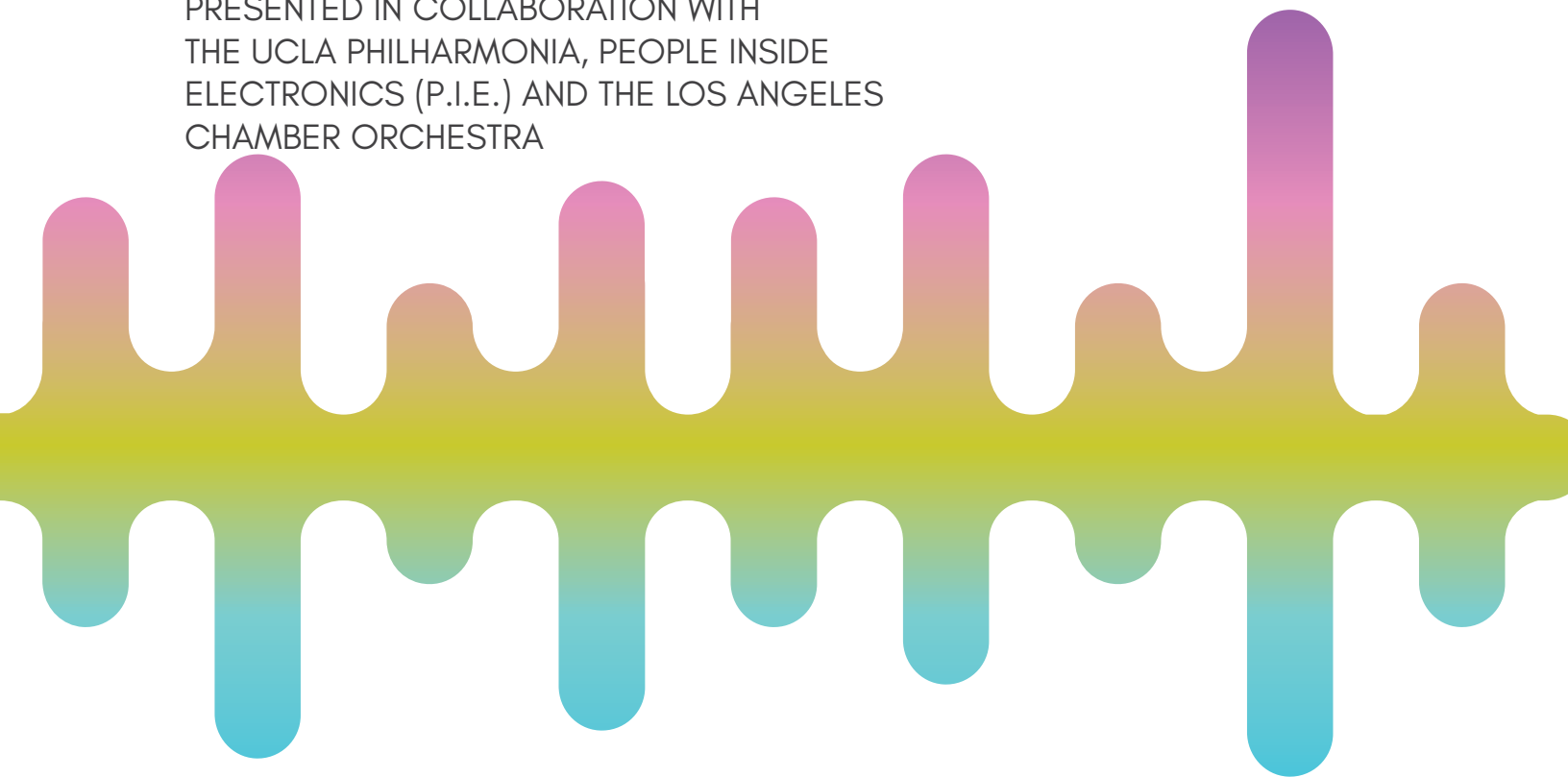


# HEAR NOW

MUSIC FESTIVAL

8th ANNUAL FESTIVAL OF NEW MUSIC  
BY CONTEMPORARY LOS ANGELES  
COMPOSERS

PRESENTED IN COLLABORATION WITH  
THE UCLA PHILHARMONIA, PEOPLE INSIDE  
ELECTRONICS (P.I.E.) AND THE LOS ANGELES  
CHAMBER ORCHESTRA



los angeles  
**chamber**  
orchestra



# Welcome to the 8th Annual HEAR NOW Music Festival

In collaboration with People Inside Electronics and the UCLA Philharmonia, we have put together a festival in which the composers' approaches to their materials are extremely varied. The programs are full of contrast, resonance, and unexpected but wonderful juxtapositions. This year we received 125 submissions, and, as usual, the quality was so high we could have easily programmed several more stellar concerts. Finally, we programmed 26 works, each amazing and unique.

We hope you will be as pleased with the outcomes as we are.

Looking toward the future, we are planning to expand HEAR NOW, and grants from the NEA, LA County and the City of Los Angeles are helping us in this direction. One step is our new collaboration with the Harmony Project, an organization which gets orchestral instruments into the hands of students from underserved communities. Mastering their instruments through practice these students learn discipline, cooperation, consideration, patience and tolerance. Starting the week after this year's festival, and focusing on creativity and innovative thinking, HEAR NOW will have regular sessions with the Harmony Project.

Another facet of our expansion will be a HEAR NOW concert of Los Angeles composers in the series, Music at the Wende Museum, in Culver City, February, 2019. The Wende is a museum of the Cold War, a collection of artifacts that tell both global and personal stories.

Also, the extraordinary French ensemble, TM+, will travel from Paris to perform a third chamber music concert of LA composers in the 2019 HEAR NOW Festival. TM+ will also be in concert and give master classes at California State University/LA.

To shine the light of spirit and being into our world, the project of art has never felt more necessary.

HEAR NOW wants to thank our composers for imagining this music, our stunning instrumentalists for manifesting it, and our supporters and audience for joining us on this adventure.

- Hugh Levick, *Artistic Director*



# The HEAR NOW MUSIC FESTIVAL 2018 is Dedicated to the LYRIS QUARTET

We are very pleased to dedicate the 2018 Festival to HEAR NOW's founding and resident string quartet, the Lyriss.

From the inception of HEAR NOW in 2011 the Lyriss has been an example of excellence. Performing with grace, warmth and stunning beauty the thorniest of compositions, the Lyriss has, for the past 8 years, opened the minds, heart and ears of our audiences to the real excitement and value of music being written here and now.

Members of the Lyriss have collaborated with many renowned artists: Natalia Gutman, David Geringas, Martha Argerich, Alban Gerhardt, Boris Pergamenschikov, Guillame Sutre, Myung-Whun Chung, and Richard Stoltzman. The Lyriss has also worked closely with some of the world's great living composers: Krystof Penderecki, Andrew Norman, Oliver Knussen, Steven Mackey, John Adams, Bruce Broughton, Peter Knell, Kurt Rohde, Paquito D'Rivera, Wadada Leo Smith, and Gerard Schurmann.

This season, the Lyriss was invited by the LA Philharmonic to perform on their Green Umbrella series and on their tribute concert to composer Steven Stucky. Innovative multimedia concerts with artists Andrew Burke and Ana Prvacki are on the horizon, as well as opening for Kraftwerk and Ben Harper.

Having worked closely with The Long Beach Opera for many years, the Lyriss also gave the west coast



premiere of David Lang's "The Difficulty of Crossing a Field". And this year will mark their fifth season as the resident ensemble for the critically acclaimed series Jacaranda: Music at the Edge.

Everyone who works with the Lyriss Quartet comes away astonished by the singular and original vision they bring to the music they play. Their talent and dedication have allowed them to become one of the few great string quartets based in Los Angeles, one of the most acclaimed centers of today's music.

HEAR NOW is honored to have had the significant musical stature of the Lyriss Quartet as a foundation for its beginnings. And we know that the Lyriss will be an essential, exhilarating launching pad for many of our future adventures.

The HEAR NOW Music Festival is supported by awards from National Endowment for the Arts/Artworks program, Aaron Copland Fund for Music, Inc., Berklee College of Music, the Cultural Affairs Department of the City of Los Angeles, and the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission. It is supported through the generosity of our donors who collectively make the HEAR NOW Music Festival dream a reality. Thank you!

The design and printing of this year's festival program book has been sponsored by Christine Clark, President of Theodore Front Musical Literature, to whom we are most grateful.



The **Aaron Copland** Fund for Music 



Many of the works on this year's program, and others by these and prior year's composers, are available on the website of Theodore Front Musical Literature, [www.tfront.com](http://www.tfront.com).

# Thursday at 8:00 PM April 26, 2018 Orchestra Concert

SCHOENBERG HALL, UCLA

Presented in collaboration with  
the **UCLA Philharmonia**,  
**Neal Stulberg, conductor**

**THE LYRIS QUARTET:**

Alyssa Park, *violin*  
Shalini Vijayan, *violin*  
Luke Maurer, *viola*  
Timothy Loo, *cello*

**Night Train (2016)**

(World Premiere)  
BENEDIKT BRYDERN

**LINES/ANGLES (2001)**

(United States Premiere)  
PETER KNELL

**Thank You for Waiting (2012)**

A.J. McCAFFREY

**INTERMISSION**

**Tjur (2003)**

JEFFREY HOLMES

**Salmagundi (2017)**

BRUCE BROUGHTON  
The Lyriss Quartet

Made possible by the David and Irmgard Dobrow Fund. Classical music was a passion of the Dobrows, who established a generous endowment at The UCLA Herb Alpert School of Music to make programs like this possible. We are proud to celebrate this program as part of the 2017-2018 Dobrow Series.

# Notes by the Composers

## **BENEDIKT BRYDERN: Night Train**

My first encounter with musical “planes, trains and automobiles” started in high school when we studied Arthur Honegger’s wonderful composition *Pacific 231* in class. I was blown away by the sheer orchestral force illustrating the train. Machines have always inspired composers and musicians, either imitating movement musically or actually constructing musical furniture as orchestrations, etc. In the late 1980s, John Adams captured my attention with his adrenaline-fueled composition *Short Ride in a Fast Machine*, incorporating minimalist ideas. *Night Train* started many years ago as a showpiece for 8 cellos (a mini tone poem) which I expanded later in form and orchestration. The rather bumpy train ride is reflected in the constant meter changes of the “groove,” introduced by violoncellos and bassoons and complemented by the brass throughout the piece. Strings and woodwinds with their blurry, moving notes describe the scenery flying by outside the windows. After an abrupt stop, the journey seems to continue in slow motion through a mysterious landscape, picks up speed and comes to a final stop. Whether this is our destination or just an emergency stop, we’ll never know. Before the train leaves the Terminal though, it has to enter it in reverse. Therefore, everything you hear the first two minutes is literally the composition backwards before the train rolls out again.

– Benedikt Brydern



**BENEDIKT BRYDERN** studied violin and piano at the Richard-Strauss Academy of Music in Munich, Germany, and composition with Stefan Zorzor. He was selected for Schleswig-Holstein Music Festival to perform in the Festival Orchestra under Leonard Bernstein in 1988, and returned in 1990 to be part in the TV series “Orchestra!” hosted by Sir Georg Solti and Dudley Moore. In 1992, he received a Rotary International Ambassadorial Scholarship to continue his studies in the United States, where he completed the “Scoring for Motion Pictures and Television” program at the USC Thornton School of Music. His teachers included David Raksin, Elmer Bernstein, and Bruce Broughton. He won two Marmor Composition Awards sponsored by the Stanford University Music Department, the 2002 William Lincer Foundation Chamber Music Competition, and in 2004 the Composer’s Symposium at the Bach Festival in Eugene, Oregon, commissioned BB to compose a string trio in honor of George Crumb. His compositions have been performed by the Atlanta Symphony Orchestra, the Sacramento Philharmonic, the Oakland East Bay Symphony and many chamber music ensembles worldwide, and has been published by Ries & Erler, Mel Bay, Edition Kossack and Peer Music International. As a past president of the Rotary Club of Hollywood and a past board member of the Harmony Project, a non-profit organization providing free music lessons to low income children in the Los Angeles area, he connects with the community and shares his passion and love for music.

## **PETER KNELL: LINES/ANGLES**

*LINES/ANGLES* was composed between August and November 2001. The title is reflected both in the surface materials and at the structural level. The materials consist of sustained notes or chords (“lines”) and disjunct melodic gestures (“angles”). The linear sections unfold through shifting timbre, texture, and harmonic density; the angular sections are propelled by rhythm and counterpoint. Initially, the lines and angles are kept separate, but over the course of the piece they are juxtaposed and finally integrated: the angles stretched into lines and the lines reassembled into angles. Structurally, this dichotomy is realized through formal stasis

(“lines”) and disjuncture (“angles”). The final third of the piece was composed in the wake of the September 11 attacks on the United States; indeed, the brutal brass passage was sketched on the very day. I dedicate *LINES/ANGLES* to the victims of terrorism and of the “War on Terror.” *LINES/ANGLES* was commissioned by the Winnipeg Symphony Orchestra. It was first performed on February 9, 2002, under the baton of Gary Kulesha.

– Peter Knell



Praised for being “gratefully idiomatic” (*Los Angeles Times*) and for its “subtle virtuosity” (*MusicWeb International*), **PETER KNELL’s** (b. 1970) music is meticulously crafted for both instruments and voices, making full use of their expressive and coloristic potential. He is deeply invested in musical structure as a crucible to intensify the affective experience of the listener, and he has consistently been rewarded by the enthusiastic reception of his work by audiences and performers. Peter has received numerous national and international awards for his music, as well as commissions from the Fromm Music Foundation, Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment, Lyris Quartet, and Dale Warland Singers, among others. Peter’s music has been performed by the Swedish Radio Symphony, Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat “Transilvania”, Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, Jacaranda, the Doric Quartet, and by soloists including James Dunham, Martin Chalifour, Vijay Gupta, Peabody Southwell, and Ingeborg Danz. It has been broadcast nationally in Russia, Canada, Hungary and Finland, and in several US cities.

His music is available on the Ars Produktion, Sono Luminus, Hungaroton, and OehmsClassics labels. Peter holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA). He was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland.

## **A.J. MCCAFFREY: Thank You for Waiting**

Often in my pieces I imagine a “ghost in the machine” – that is, some enormous device mechanically cranking out music that has an underlying spirit or emotion driving the whole process. In *Thank You for Waiting*, the “machine” is a melody that unwinds throughout the work in various states of strength and decay. When the tune first emerges, it seems simple enough, but after a while these notes get wound tighter and tighter, spinning out in increasingly manic phrases as the momentum of the music becomes more relentless. Ultimately I wanted to reveal a comic, mischievous, or even distressed tone to the music as the initially mundane developmental proceedings gradually overheat and begin to go off the rails.

Because these melodies give the impression of going on endlessly, never landing or completing themselves, the title of the piece is an expression of hope on my part: that the unsettled, hyperactive and/or satirical nature of the musical material can be heard as a texture in and of itself, and that the “waiting” on the part of the listener is its own reward. It’s a phrase that I feel implies a small amount of bureaucratic absurdity to go along with its generous sentiment, which seems appropriate for this work. It is also an honest and genuine statement of gratitude to my spouse and children, who all did lots of waiting of their own for me while I finished the piece.

– A.J. McCaffrey



Hailed by the American Academy of Arts and Letters as a composer of music “imbued with an extraordinary wit and intelligence,” **A.J. McCaffrey** (b. 1973) strives to write music that tells a story. A.J. has been commissioned by the LA Philharmonic, the Tanglewood Music Center and the Royal Scottish National Orchestra, and his music has been performed by the American Composers Orchestra, members of the Boston Modern Orchestra Project, and the Scottish Chamber Orchestra.

Critics have singled out A.J.’s distinctive musical personality for attention. The Boston Globe praised his work for the New Fromm Players as “loopy and charming”, and the Glasgow Herald described him as having “a voice that leaps out and grabs you.” His 2013 Underwood Emerging Composers Commission, *Motormouth*, was premiered by the American Composers Orchestra at Carnegie Hall in November 2014, the same year he received the prestigious Goddard Lieberon Fellowship from the American Academy of Arts and Letters.

A.J. holds degrees in music from Rice University, The Royal Scottish Academy of Music and Drama and the University of Southern California, and has been a fellow at the Tanglewood Music Center and the Aspen Music Festival and School. A passionate educator, A.J. was one of the founding instructors for the LA Philharmonic’s groundbreaking Composer Fellowship Program. In the fall of 2014, he joined the music faculty of the California State University at Northridge. A.J. currently lives in Los Angeles with his family.

**JEFFREY HOLMES: Tjur**

*Tjur* (Swedish for “bull”) is truly a giant beast charging across a celestial landscape, at war with cosmic forces. The image of a primitive warrior is portrayed, testing his skills against the ancient aurochs, on a cosmic battlefield amongst the stars. It is cast upon a large sonic landscape of varying textures and orchestral timbres, that collectively lead to a massive and violent climax. Technically, this work is constructed using basic elements of my musical language: non-octavating scales; symmetrical chord structures; several types of microtonalities; and a variety of manipulations of one rhythmic meta-tala...all existing within a carefully controlled proportional formal architecture. *Tjur* is dedicated to the memory of my Swedish Grandfathers, and is intended to be loud enough to be heard

by them up in Valhöll on the day of Ragnarök.

- Jeffrey Holmes



**JEFFREY HOLMES** composes post-spectral, teleological music incorporating elements of mysticism and lyrical expression. His creative inspiration is rooted in primitive myths, transcendent legends, and dramatic elemental landscapes in their primal and violent natural states. His music has been called “Captivating... haunting and slightly disorienting” by the Los Angeles Times, and “Interesting and musically arresting, music to be really heard and deserving of reflection” by the Society of Composers, INC. Jeffrey Holmes has received commissions, performances, and awards from the Los Angeles Philharmonic Association, Carnegie Hall, the American Composers Forum, ASCAP, the Guitar Foundation of America, the Jebediah Foundation New Music Commissions, the Talea Ensemble, the JACK Quartet, bass-baritone Nicholas Isherwood, the Firebird Ensemble, the Penderecki String Quartet, Ensemble Sound-Initiative (France), the East-Coast Contemporary Ensemble, Piano Spheres, the Lyris String Quartet, Mark Menzies and the “Inauthentica” Chamber Orchestra, California Institute of the Arts Orchestra, the Eclipse String Quartet, Duo Amantis, the Los Angeles Guitar Quartet (LAGQ), the Los Angeles Percussion Quartet, and others. His works have been performed at festivals including the Darmstadt Ferienkurs für Neue Musik (Germany), Los Angeles Philharmonic’s “Green Umbrella” (Los Angeles), Cap Ferret Music Festival (Cap Ferret, France), and the Deal Festival (East Kent, UK). His music is published by Edition Svitzer (Copenhagen, Denmark), Doberman-Yppan/Les Productions d’OZ (Quebec), and Theodore Front Musical Literature

and J.W. Pepper (USA), and has been recorded on both MicroFest Records, and the Sono Luminus label, distributed internationally by Naxos.

**BRUCE BROUGHTON: Salmagundi**

The exotic sounding word “Salmagundi” referred originally to a type of mixed English salad. It is used here in its modern sense as a mixture or collection of miscellaneous items, e.g., a string quartet with a symphony orchestra.

In keeping with the “salad” conceit, the first movement tosses the principal theme, heard immediately by the quartet after a brief introductory accompaniment by the strings, to and fro, contrasted by a slower section of descending string figures.

The second movement begins with a theme stated primarily by the quartet, accompanied lightly by the orchestral strings. There are three variations that follow: fast, moderate, and slow, each with its own distinctive character. The movement closes with a soft reference to the original theme from the solo clarinet.

The last movement, entitled “Games” is a double fugue in which the themes are played, alluded to, mixed up and combined in a quick and playful manner.

- Bruce Broughton



**BRUCE BROUGHTON** (b. 1945) is best known for his many motion picture scores, which include *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures, *Harry and the Hendersons* and *Lost in Space*. His television themes include Seth MacFarlane’s *The Orville*,

*JAG*, Steven Spielberg’s *Tiny Toon Adventures* and *Dinosaurs*. His scores for television range from mini-series such as *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O* and *How the West Was Won*.

With 24 nominations, he has won a record ten Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music accompanies many of the Disney theme park attractions throughout the world, as well as *Ferrari Land* in Barcelona, Spain. His score for *Heart of Darkness* was the first recorded orchestral score for a video game.

As a concert composer, ensembles such as the Cleveland Orchestra, the Chicago Symphony, the National Symphony and the Los Angeles Chamber Orchestra have performed his works. His works for wind ensembles, bands and chamber groups have been performed and recorded throughout the world.

He is a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past president and founding member of The Society of Composers and Lyricists.

**Bob and Barbara say**

*‘Congratulations, Hear Now, on your 2018 festival! We’ve been with you from the beginning, and it just gets bigger and better!’*

[bit.ly/Fishing-in-the-Third-Stream](http://bit.ly/Fishing-in-the-Third-Stream)



# UCLA PHILHARMONIA

Neal Stulberg, *conductor*  
Maxim Kuzin, *assistant conductor*  
Stephen Karr, *assistant conductor*

## Violin 1

Xenia Deviatkina-Loh, *principal*  
Ben Bartelt  
Elvin Hsieh  
Anna Kouchnerov  
Joyce Kwak  
Jelena Lee  
Luna Suzuki  
Charles Thollander\*  
Tiffany Wee  
Sarah Worden  
Ethan Yu

## Violin 2

Ji Eun Hwang, *principal*  
Lavinia Chen  
Mariko De Napoli  
KJ Lee  
Jennifer Lee  
Wendy Lu  
Sara Nemiro  
Boryana Popova  
Aiko Richter  
Jeff Smith  
Cameron Wirtz

## Viola

Viola You Principal  
Rebecca Bacich  
Esther Chae  
Jennie Cheng  
Sandra Na  
Alec Santamaria  
Connie Song  
Lucinda Walstad

## Cello

Jeffrey Ho Principal  
Noemie Bruere  
Jamie Kang  
Da Yoon Kang  
Michelle Mao  
Oshagan Merjanian  
Euan Shields  
Caleb Yang  
Becky Yang

## Double Bass

Jules Levy Principal  
Moses Aubrey  
Mark Gutierrez  
Ema Jordan  
Armando Wood

*Note: in winds and brass,  
principals rotate for each  
piece.*

## Flute

Irwin Hui Flute/Piccolo  
Vanessa Lopez Flute/Piccolo  
Anastasia Petanova Flute

## Oboe / English Horn

Andrew Cowan  
Will Stevens  
Briana Vigil

## Clarinet

Tyler Baillie  
Nicole Galisatus  
Pedro Gomez  
Dalton Tran

## Bass Clarinet

Tyler Baillie

## Bassoon

Miles Mateus  
Anjali Pillaj

## Contrabassoon

Sumner Arano

## French Horn

Andy Arensman  
Will Grace  
Max Paulus  
Annabel Park  
Duncan Smith

## Trumpet

Alex Darouie  
Everett Kelly  
Jessica Lipman

## Trombone

Rebecca Buringrud

Patrick McGihon  
Hin Yau

## Bass Trombone

Rose Doylemason

## Tuba

Will Nakamura  
Vivian Kung

## Harp

Christina Perez

## Timpani

Daniel La France

## Percussion

Dante Luna Principal  
Daniel La France  
Erin Frieze  
Ari Schiller

## Piano

Austin Ho

## Orchestra Manager

Jules Levy

## Librarian

Viola You

HEAR NOW wishes to express its appreciation to Neal Stulberg, conductor; Viola You, orchestra librarian; Jules Levy, orchestra manager, and Ariane Bicho, Director of Marketing, Herb Alpert School of Music; and other UCLA staff for their invaluable work on this program.

# BIOS

## NEAL STULBERG, *conductor*

Heralded by the Los Angeles Times as "...a shining example of podium authority and musical enlightenment," Neal Stulberg has garnered consistent international acclaim for performances of clarity, insight and conviction. Since 2005, he has served as Director of Orchestral Studies at The UCLA Herb Alpert School of Music, and currently serves as both professor and chair of the UCLA Department of Music. Stulberg has led the Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta, Houston, Indianapolis, Milwaukee, National, New Jersey, New World, Pacific, Saint Louis, San Francisco, Utah and Vancouver symphonies, St. Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra, in addition to many important orchestras in Europe, Asia, Israel, Australia, and Mexico. He is a recipient of the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize, and has served as assistant conductor of the Los Angeles Philharmonic under Carlo Maria Giulini and music director of the New Mexico Symphony Orchestra. He also concertizes as a solo and chamber music pianist. A native of Detroit, Stulberg is a graduate of Harvard College, the University of Michigan and the Juilliard School. He studied conducting with Franco Ferrara at the Accademia Nazionale di Santa Cecilia in Rome, piano with Leonard Shure, Theodore Lettvin, William Masselos and Mischa Kottler, and viola with Ara Zerounian.

**UCLA Philharmonia** is the flagship orchestra of The UCLA Herb Alpert School of Music, and one of Southern California's premiere training orchestras. Since 2005, Philharmonia has been led by Professor and Director of Orchestral Studies Neal Stulberg. Its past music directors have included Lukas Foss, Richard Dufallo, Mehli Mehta, Samuel Krachmalnick, Alexander Treger, and Jon Robertson. 2017-18 highlights include an October performance of the Richard Strauss Duett-Concertino featuring Los Angeles Philharmonic principal clarinetist Boris Allakhverdov and principal bassoonist Whitney Crockett; Philharmonia's return engagement with the Hear Now festival featuring a program of works by Los Angeles-area composers; a March performance of Mahler Symphony No. 5 at LACMA's Bing Theater and a staged production of Virgil Thomson's *The Mother of Us All*. UCLA Philharmonia's CDs are available on iTunes, amazon.com, Naxos Music Library, and other retail outlets. If you wish to receive information about Philharmonia's activities, please contact us by e-mail at [uclaorch@gmail.com](mailto:uclaorch@gmail.com), or visit us at [uclaorchestras.com](http://uclaorchestras.com).

# Friday at 8:00 PM April 27, 2018 Electroacoustic Concert

PRESENTED IN COLLABORATION WITH PEOPLE INSIDE ELECTRONICS  
AND THE LOS ANGELES CHAMBER ORCHESTRA

## **BRIGHTWORK newmusic:**

Aron Kallay, *piano*  
Nick Terry, *percussion*  
Shalini Vijayan, *violin* (Special Guest)  
Maggie Parkins, *cello*  
Sara Andon, *flute*  
Brian Walsh, *clarinet*

## **LYRIS QUARTET:**

Shalini Vijayan, *violin*  
Alyssa Park, *violin*  
Luke Maurer, *viola*  
Tim Loo, *cello*

Colin Horrocks, *electronics*  
Isaac Schankler, *electronics*

## **New Age (2017)**

(West Coast Premiere)  
ISAAC SCHANKLER  
Aron Kallay, *piano*

## **clarity (2017)**

(World Premiere)  
TIMOTHY JOHNSON  
Shalini Vijayan, *violin*

## **Internal States (2016)**

TOM FLAHERTY  
BRIGHTWORK newmusic

## **INTERMISSION**

## **Stellar Remnants | Pulsing (2017, rev. 2018)**

ELLEN REID  
Programmed by STEPHANIE CHENG SMITH  
Maggie Parkins, *cello*

*Ellen Reid is the 2017-18 LACO Sound Investment composer. Ms. Smith's installation is supported by an anonymous donor.*

## **This Time Around (2015)**

(World premiere of cello and flute version)  
FEDERICO LLACH  
Maggie Parkins, *cello*  
Sara Andon, *flute*

*Backing track recorded by Jeff Gauthier.*

## **Environmental Disasters for String Quartet, Fake Weather and Lies (2017)**

(World premiere)  
HUGH LEVICK  
Lyris Quartet

*Commissioned by ENVIRONMENT MAZE Project and the Eric Stokes Fund.*

## **Pulsing (2017)**

Sound installation by STEPHANIE CHENG SMITH and ELLEN REID. The installation is part of Reid's Stellar Remnants for cello and flute.

# Notes by the Composers

## **ISAAC SCHANKLER: New Age**

*New Age* is a byproduct of my nostalgia for futures past, including the harmonies of Claude Debussy, the pure tones of early electronic music, and yes, the unapologetic cheesiness of 80s New Age music.

*New Age* was written for and dedicated to the pianist Kathy Supové, and was premiered June 8, 2017 at the DiMenna Center for Classical Music in New York, NY.

- Isaac Schankler



**ISAAC SCHANKLER** is a composer, accordionist, and electronic musician living in Los Angeles. His music has been described as "powerful" (*Sequenza21*), "delightful" (*I Care If You Listen*), "ingenious" (*The Artificialist*), "masterfully composed" (*Boston Musical Intelligencer*), and "the antidote to sentimentality" (*LA Times*).

Schankler's recent performances and commissions include works for the Nouveau Classical Project, the Ray-Kallay Duo, Friction Quartet, gnarwhallaby, the LAPQ, and Lorelei Ensemble. Recent honors include awards and grants from Meet the Composer, the National Opera Association, the American Composers Forum, and the Atlantic Center for the Arts. He is a past winner of the USC Sadye J. Moss Composition Prize and the ASCAP/Lotte Lehmann Foundation Art Song Competition.

As a composer for video games, Schankler has written music for critically acclaimed and

award-winning independent games, including *Ladykiller in a Bind*, *Analogue: A Hate Story*, *Hate Plus*, *Redshirt*, and *Depression Quest*.

As a writer and researcher, Schankler has written for *NewMusicBox*, the multimedia publication of *New Music USA*, and in 2013 was a winner of the ASCAP Deems Taylor Award for excellence in music journalism. His writing has also appeared in the *International Journal of Arts and Technology*, *Computer Music Journal*, and the proceedings of various international conferences.

Schankler is the artistic director of *People Inside Electronics*. He holds a DMA in composition from USC, as well as MM and BM degrees in composition from the University of Michigan. He is currently Assistant Professor of Music at Cal Poly Pomona, where he teaches composition, music technology, and music theory.

## **TIMOTHY JOHNSON: clarity**

*clarity* is a duet for violin and live electronics. Using loopers, synth, and signal processing, the violin accompanies itself. The initial notes are caught in a looper, which is later sped up and down to play melodies with the violin. Despite the looper outputting processed sound with grain delays and such, sometimes it can be difficult to differentiate between the acoustic and electronic. Between the real and unreal.

The violin is not amplified, but has a pickup that sends to the electronic setup. The setup consists of computer, keyboard, interface, and amp. The electronics often affects the sound of the violin and outputs the result, thus amplifying an altered violin sound; sometimes the violin plays alone with its gain turned to zero in the electronics, thus being solely the pure acoustic sound of the instrument.

As a whole, the piece signifies human resilience, and the glory that awaits. We are imperfect, but capable of the impossible.

- Timothy Johnson

**TIMOTHY JOHNSON** has always been involved in music, singing and touring as soloist with



the All-American Boys Choir since age 7, playing piano since age 4. For him, music has the ability to move the masses, and can be combined with other genres to create powerful art for all. In his studies, he's gained mentorships with Grammy-winning Bill Cunliffe at California State University Fullerton, Vadym Neselovski, and later with Fred Hersch at Rutgers University. In addition to nomination and acceptance into the Pi Kappa Lambda music society in 2012, which paired well with his 2009 nomination and receipt of the National Louis Armstrong Award, he moved to Taiwan to learn Chinese and finish his opera: "The Ballade of Jimmy Johanson."

At this point, he's continued his studies at California Institute of the Arts. He's composed music for two full dance concerts, along with several short dance pieces. He's made pieces for film, brass ensemble, strings, choir, and his own small groups. Tom has begun and performed solo projects focused on poetry from his own experiences, including one on overcoming the insecurities that are born in a tyranny of the shoulds: "happy tim." He has implemented technology and digital instruments into his repertoire, and currently writes the music for multiple ongoing projects: "The Happy Tim Project" - an immersive video and audio experience of story-telling and live music for young adult empowerment, "Gestalt" - a punk-jazz trio, and "Unity Gain," a duo setting for violin and electronics, bringing technology and acoustic violin together for accessible experimental music.

**TOM FLAHERTY: Internal States**

*Internal States* reflects, as all music does, inner states that we all experience.

"Doubt" hovers between two harmonic worlds. An unsettled texture breaks into consonant major/minor sonority with some frequency. Just as often it remains locked in a paralyzed isometric state, unsure of where to go. Searching solo lines sometimes find resolution, sometimes continue the search. Just when the music might blossom into a clear resolution it takes an unexpected turn and ends with a quiet truce.

"Reverie" mingles cloudy textures with expressive solo lines in an often dark but ambiguous dreamscape.

"Celebration" dances. A lot.

Internal States was commissioned by Brightwork newmusic, whose expressive and virtuosic playing were a constant inspiration.

- Tom Flaherty



**TOM FLAHERTY** is a composer and cellist who makes music for humans and electronics. He earned degrees at Brandeis University, S.U.N.Y. Stony Brook, and the University of Southern California. He currently teaches composition, theory, electronic music, and chamber music at Pomona College.

Published by G. Schirmer, Inc. and American Composers Editions, his compositions have been recorded on the Albany, Bridge, Capstone, Klavier, Reference, Microfest, populist, New Ariel, and SEAMUS labels, and have received numerous awards, including a Grammy nomination in 2015.

**ELLEN REID: Stellar Remnants | Pulsing (Programmed by Stephanie Cheng Smith)**

*Stellar Remnants* takes its inspiration from the journey of a main sequence star. The electronics that the cellist triggers are manipulated recordings of microtonal bell plates that can accompany the piece as an installation. The piece takes its pitch material from the microtonal bell plates.

World Premiere Laguna Beach Music Festival 2017, (revised 2018).



**ELLEN REID** is a composer and sound artist. Her work has been hailed as "ineffably moving" by Mark Swed of the LA Times, "radiant" by Alex Ross of the New Yorker, and it's been said that her vocal writing would "make you believe that the mythical sirens really existed" (KCRW). Upcoming projects include commissions from the Los Angeles Master Chorale, Beth Morrison Projects, LA Opera and LA Phil. Recent commissions include *Petrichor* for LACO and a sound installation for HBO. She splits her time between LA and New York.

**FEDERICO LLACH: This Time Around**

Visual artist Gaby Goldberg and myself sought to manifest the concept of life cycles in visuals and music by exploring contrasts: from the brightest to the darkest colors, from the emptiest textures to saturation, from the lowest to the highest note.

A rhythmic groove serves as a base for insistent ascending and descending lines that happen at different speeds and are contrasted in these two extreme-ranged instruments, resulting in a music that moves freely between aggressive, subtle, and expressive moods.

The projection shows a split screen with each side in symmetry but in opposite colors. Gaby used motion graphics to display an organic animation of flowers, plants and other imaginary live beings that grow and transform themselves in synchronization with the rhythmic patterns of the music.

The staging of the piece emphasizes the concept of opposites: each performer to one side of the stage with the projection on top of them—no other lighting than the projection and music stand lights.

- Federico Llach



Musically raised in Buenos Aires as a jazz performer and classical composer, **FEDERICO LLACH** creates music that combines the intimacy of concert music with the energy of popular music. His sound palette has been forever changed as a result of his experience with modular synthesizers and electronics of all kinds, something that can also be heard in his acoustic pieces.

Llach has received several awards and scholarships for Composition and Research from: SADAIC for Orchestral Composition, Fondo Nacional de las Artes, UCIRA, Borchard Foundation, Corwin Awards, UCSB Humanities and Social Sciences, Office of Summer Sessions and Paul Sacher Stiftung. His works have been performed by Orquesta Sinfónica Nacional Argentina, Compañía Oblicua, Now Hear Ensemble, PFL Traject, Cuarteto UNTREF, UCSB Orchestra, Formalist Quartet, Aperture Duo and Ensemble Dal Niente at Festival Internacional de Jazz Buenos Aires and Darmstadt Ferienkurse.

Llach has created custom software for composition in the areas of interactive installation, spatialisation, note generation from math functions and note generation from audio analysis. He has also performed archival studies on Mauricio Kagel's groundbreaking yet underperformed *Tremens*, leading to a reposition of the work in 2020-21.

Llach has completed a Phd in Composition at University of California Santa Barbara (UCSB), where he also obtained a MA, and holds BA from Universidad del Arte and Escuela de Música Contemporánea. Llach has founded and directs Now Hear Ensemble, a group of classically trained musicians collaborating with composers working with electronics and intermedia.

**HUGH LEVICK: ENVIRONMENTAL DISASTERS for String Quartet, Fake Weather and Lies**  
This piece begins with a quote from Hannah Arendt -- "When you are lied to all of the time, the consequences are not that you begin to believe the lies, but rather that nobody believes anything any longer."

The string quartet then plays to an accompaniment of storms, eruptions and fires. In the final movement we hear the quartet and a sound collage of presidents — from Kennedy to Trump — lying.

Hurricanes, earthquakes, firestorms, and the lies of power are all unequivocally my definition of Environmental Disasters.

- Hugh Levick



Performed in—among other places - Los Angeles, Paris, NYC, Switzerland, Germany and Spain, **HUGH LEVICK's** music has been described by critic Rodney Punt as "channeling Bach's mental energies and Hindemith's angularities." In 2013 Signature Records, the dynamic and eclectic label sponsored by Radio France Musique, released the Diotima String Quartet recording of Levick's three string quartets. In April, 2017 Signature Records/Radio France released Levick's second CD, which once again featured the Diotima. A third Signature CD of Levick's music is planned for 2020. In 2011 Levick created HEAR NOW, a festival of new music by contemporary LA composers. Levick is also the Artistic Director of the Mona Bismarck American Center Festival of New American Music. The inaugural festival, entitled, HEAR NOW—Paris took place in Paris in December 2016, and featured the compositions of Los Angeles composers. As of 2019 HEAR NOW — Paris will become a bi-annual festival.



# Saturday at 8:00 PM April 28, 2018 Chamber Music Concert

FIRST LUTHERAN CHURCH OF VENICE, VENICE CA

JUDITH FARMER, *bassoon*  
MIKE VALERIO, *contrabass*  
SARAH THORNBLADE, *violin*  
GENEVIEVE LEE, *piano*

**THE LYRIS QUARTET**

**NEW HOLLYWOOD STRING QUARTET**

**BRIGHTWORK newmusic**

**HEX**

**APERTURE DUO**

**Amtrak 71 (2017)**  
(United States Premiere)  
PHILLIP GOLUB  
Sarah Thornblade, *violin*  
Genevieve Lee, *piano*

**Scale 9 (2009)**  
SEAN FRIAR  
BRIGHTWORK newmusic

**Sarabande (2014)**  
ERIC BYERS  
Lyris Quartet  
Mike Valerio, *contrabass*

**Malambo (2016)**  
MIGUEL DEL AGUILA  
New Hollywood String Quartet  
Judith Farmer, *bassoon*

**INTERMISSION**

**The Vast Sea (2017)**  
FAHAD SIADAT  
HEX

**O Mary: a prayer for the year  
of the insane (2006)**  
PAMELA MADSEN  
Lyris Quartet

**tiny, tangled world (2017)**  
SARAH GIBSON  
Aperture Duo

**Abjoydon Crest (2017)**  
PATRICK O'MALLEY  
Chris Stoutenborough, *clarinet*  
Alyssa Park, *violin*  
Tim Loo, *cello*  
Mark Robson, *piano*

**Pulsing (2017)**  
Sound installation by STEPHANIE CHENG SMITH and ELLEN REID Originally part of Stellar Remnants, a piece for cello and electronics. The installation of (Pulsing) was sponsored by an anonymous donor.

# Notes by the Composers

## **MIGUEL DEL AGUILA: Malambo**

Jointly commissioned by a consortium of bassoonists, *Malambo* was premiered in 2016 at Talis Festival, Switzerland. The work features virtuosic writing for the bassoon, often within a language that combines drama, color, driving rhythms, and the melodic inflections of Latin American folk music elements. Since 2016, *Malambo* has had over 100 performances worldwide.

Before I start writing a new work, I often see a blank, empty, imaginary space which, as I compose, starts being populated with things, events, emotions and of course my own music. Sometimes it's not a landscape but the inner thoughts and emotions of a person, and in the case of *Malambo* the music switches between both. Here, we are in the main square of a village in the Argentine Pampas where a celebration is taking place, while the main protagonist (bassoon), struggles with past memories and with the decision of joining the party or isolating.

As the sound of church bells trigger memories, the bassoon/bassoonist sings alone only accompanied by distant birds and insects. Soon the bassoonist decides to join in a dance taking place near him (*malambo*). In the midst of the dance the bells ring again and the bassoon isolates again. Away from the rest it sings an expressive song which grows in intensity until the dissonant bells finally trigger a climax that dissolves in darkness. The dance resumes building up to a joyous, life affirming end.

- Miguel del Aguila



Three-time Grammy nominated American composer **MIGUEL DEL AGUILA** was born 1957 in Montevideo, Uruguay. In more than 115 works that couple drama and driving rhythm with nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. His music has been performed worldwide by nearly 100 orchestras and by thousands of ensembles and soloists throughout the Americas and Europe, and is recorded on 37 CDs. His early years in South America - captured so vividly in his music - were followed by study at the San Francisco Conservatory and then the Hochschule für Musik in Vienna, where early works were premiered and recorded. After ten years in Vienna he returned to the U.S. in 1992. The Los Angeles Times described him soon thereafter as "one of the West Coast's most promising young composers."

He won a Kennedy Center Friedheim Award in 1995, a 3-year term as Resident Composer at the Chautauqua Music Festival (2001-2004), a New Music USA/Music Alive Extended Residency Grant (2005-2007) with New Mexico Symphony, and a New Music USA/Manhattan Project Award (2008) to work with a consortium of commissioning orchestras.

His first two Grammy nominations were for the entire CD "Salón Buenos Aires" (Bridge Records) and the piano quintet *Clocks* on that CD. The third was for his *Concierto en Tango*, a 2015 cello concerto that received over 25 performances soon after its premiere by the Buffalo Philharmonic. He is published by Peermusic and Th. Presser-[www.migueldelaguila.com](http://www.migueldelaguila.com)

## **SEAN FRIAR: Scale 9**

After having spent the better part of a half-year studying intensively for major exams while working on my doctorate in 2009, I found myself wonderfully energized and ecstatic with my new abundance of free time once they were over. This piece was started while I was still in the midst of the euphoric, manic delight of having that heavy weight lifted from my shoulders. The music brims with energy that is in turns playful and volatile, and frequently changes in unexpected ways.

Scale 9 is the scale used to measure mania in the MMPI, a manual widely used by psychologists which provides diagnostic criteria for various mental conditions. I try to capture some of the hallmarks of a manic episode in this piece; especially distraction by irrelevant stimuli, flights of ideas, elevated mood, and accelerated and occasionally out-of-control motor activity.

- Sean Friar



**SEAN FRIAR (B. 1985)** grew up in Los Angeles, where his first musical experiences were in rock and blues piano improvisation. His music keeps in touch with the energy and communicative directness of those musical roots, now along with an expansive and exploratory classical sensibility that is "refreshingly new and solidly mature... and doesn't take on airs, but instead takes joy in the process of discovery [and] in the continual experience of suspense and surprise..." (Slate Magazine).

He enjoys composing for ensembles within and outside traditional concert music. His output ranges from works for orchestra and chamber ensembles to a junk car percussion concerto and music for laptop orchestra. He has received commissions from the LA Philharmonic, Berlin Philharmonic Scharoun Ensemble, American Composers Orchestra, Alarm Will Sound, Ensemble Modern, Cabrillo Festival, New York Youth Symphony, and others. His music has been featured at festivals around the world including Aspen, Bang on a Can, Bowdoin, Cabrillo, Carlsbad, GAUDEAMUS, and more.

A recent winner of the Rome Prize, Friar has received awards from Copland House, Fromm Foundation, American Academy of Arts and

Letters, Chamber Music America, ASCAP, Composer's Inc., and New Music USA. His music can be found on New Amsterdam Records, Innova Recordings, and Crescent Phase Records. Friar holds a Ph.D. in Composition from Princeton University, and undergraduate degrees in Music and Psychology from UCLA. He is currently Assistant Professor of Practice in Composition at the USC Thornton School of Music.

## **ERIC BYERS: Sarabande**

To me the Sarabande of Bach's Fifth Cello Suite is the most profound. The movement is soulful and intimate. Yet there is also something cold and infinite, like the stars of a constellation whose spare framework only suggests a more elaborate form expanding through boundless space. *Sarabande* was commissioned by Sybarite5.

- Eric Byers



Praised as "ideally eloquent" by the Los Angeles Times, cellist **ERIC BYERS** captivates audiences as a soloist, chamber musician, and composer. At 18, he made his solo debut with the Cincinnati Symphony Orchestra. In 2018 he debuted with the Los Angeles Philharmonic in a last-minute substitution. His performance of the third movement of B.A. Zimmerman's Cello Concerto was lauded as "rapturously played" and "utterly convincing" by the Los Angeles Times. His solo repertoire spans J.S. Bach to today's most innovative composers including Esa-Pekka Salonen, Thomas Adès, Andrew Norman, Caroline Shaw, and Peter Eötvös.

Byers is a founding member of the Calder Quartet which was awarded the 2014 Avery Fisher Career Grant and the 2009 ASCAP Adventurous Programming Award. The quartet performs the work

of today's emerging and established composers in addition to the core classical repertoire.

First inspired to compose while on retreat in Joshua Tree at Lou Harrison's straw bale house, Byers is a self-taught composer whose works have been performed at Kennedy Center in Washington D.C., SummerStage in New York's Central Park, and Hear Now Festival in Los Angeles. Sybarite5's album 'Outliers' featuring two of Byers' pieces, debuted at #1 on the classical billboard charts.

Byers has taught chamber music at the Colburn School (2008-2011) and at Oberlin College Conservatory (2014-2016). He holds a Bachelor of Music degree from USC Thornton School of Music, a Professional Studies Certificate from Colburn Conservatory, and an Artist Diploma from The Juilliard School.

**PHILLIP GOLUB: Amtrak 71**

*Amtrak 71* probably has something to do with how it felt to be an American living abroad during the climax of the 2016 election and the beginning of the Trump administration. *Amtrak 71* is a train route that runs along the Mississippi River from Chicago to New Orleans. These two capitals of black America gave rise to musics that refuse categories, resist expectations, protest status quos, and ultimately reveal unrelenting joy in the face of profound absurdity. These musics have inspired many composers and changed the course of music history many times. *Amtrak 71* is inspired by some of those sources, and some of those works that were themselves inspired by those sources, particularly the work of Roscoe Mitchell and Michael Finnissy.

- Phillip Golub



**PHILLIP GOLUB (B. 1993)** is a composer and pianist from Los Angeles, CA. His music strides the boundary between the improvised and the notated. A wide array of influences—Charles Ives, Cecil Taylor, Thelonious Monk, Michael Finnissy, Anthony Braxton, Salvatore Sciarrino—and traditions—jazz, Maqam, the New York School, Spectralism, 20th century American poetry—inform his practice. Phillip's music has been performed by groups and individuals such as the Plus-Minus Ensemble and the EXAUDI Vocal Ensemble, at venues such as Merkin Hall (NYC), Berlin's Neue Synagoge, and The Broad Stage (Santa Monica, CA), and on festivals such as Tribeca New Music (NYC), and Lake Champlain Chamber Music Festival. He has performed at Milton Court Concert Hall (London), the Brighton Fringe Festival, as well as venues such as Spectrum (Brooklyn, NY), and The Lilypad (Cambridge, MA). His teachers include Michael Finnissy, Julian Anderson, Vijay Iyer, Jason Moran, and Bruce Brubaker. Phillip holds degrees from Harvard University (B.A. English), The Guildhall School of Music & Drama (M.Mus. Composition), and The New England Conservatory (M.M. Jazz Performance).

**FAHAD SIADAT: The Vast Sea**

*The Vast Sea* is a product of my recent listening and was deeply influenced by Stockhausen's masterpiece for sextet *Stimmung*, lyrics from flamenco songs, and the Sardinian *Tenores di Oniferi*. The abstract narrative is a sailor's tale of a journey at sea and a terrible storm. The first movement is the swift motion of the ship across the waves and an invocation to Gabriel to show them mercy on their journey. The second movement is the ocean at night, and the last movement is the sea storm. The piece ends with a repetition of the invocation to Gabriel, this time left ambiguous whether it is a prayer of thanks or a final plea for mercy as the storm breaks.

- Fahad Siadat

**FAHAD SIADAT** is a performer and composer specializing in contemporary and experimental music, particularly improvisation and the use of extended vocal techniques. As a composer, he focuses on music for the voice, but has written for such ensembles as The New Century Players, TOCCATA Symphony Orchestra, and the California E.A.R. Unit. He is co-artistic director of The Resonance Collective in New York,



an interdisciplinary music/dance ensemble, and has worked as a conductor with the Columbia University Glee Club, the Brooklyn Youth Chorus, and C4: The Choral Composer/Conductor Collective. In 2012, he founded See-A-Dot Music Publishing, Inc., a company devoted to the advocacy of new choral works and emerging composers. He is currently the conductor of the Contemporary Vocal Ensemble, artistic director for HEX vocal ensemble, a founding member of the Contemporary Choral Collective of Los Angeles, and a board member of C4.

*The vast sea  
Black waves  
Green foam  
And Gabriel with  
His mercy and joy*

*The sea, the sea  
The passing sea  
Black waves, green foam  
Sea foam yearning  
Green foam yearning*

*Black sky churning  
And Gabriel with  
His mercy and joy*

**PAMELA MADSEN: O Mary: a prayer for the year of the insane**

*O Mary* is based on the text translation of a poem by Anne Sexton into a microtonally-inflected complex language for strings. Composed for the Arditti Quartet, this work was written for the Acanthes Festival, Avignon-Villeneuve, France and the space where it was premiered – the ancient ruins of the 6th Century Chartreuse

Monastery across the bridge from Avignon, near the Papal Palace founded by Pope Innocent VI in 1356.

Having been in residence in Avignon (Messiaen's birthplace) the previous summer, I noticed that birds would swoop into the open ruins of Chartreuse during concerts when certain pitches, intensities, harmonies were evoked. I composed this work in homage to those birds, to Messiaen, and to the tragedies this ancient space witnessed -- and sure enough, during the premiere performance the bird swooped down and began to cry. The amplified version of this work was premiered by Ethel (2005) and complete revised version by JACK Quartet (2011).

- Pamela Madsen



**PAMELA MADSEN** is a composer, sound artist, performer, theorist, and curator of new music. From her massive landscape inspired projects and intimate chamber music creations to her multi-media collaborations and organization of new music events, she has created a body of work with a profound breadth of vision. She is inspired by site-specific locations that intersect with the need for healing through sound. She travels to research, document, curate, and create new work that she then presents in an immersive concert hall experience with live performers, spatialized sound, and projected images. Her focus involves collaboration and creating sonic landscape works through the intersection of image, music, text, and technology.

With a Ph.D. in Music Composition from UCSD, doctoral studies in Music Theory at Yale University, Mellon Foundation award for Archival Research at Darmstadt Institute for New Music, post-doctoral

studies and research in Music Technology at IRCAM (Institute for Research in Coordination of Music and Acoustics) in Paris, and Deep Listening with Pauline Oliveros, her work encompasses a vast sphere of interest. Her multi-media operas/music dramas and site-specific environmental works have been commissioned and premiered by such new music performers and ensembles as: Ashley Bathgate, cellist Bang on a Can, Eclipse String Quartet, LAPQ, loadbang, Nicholas Isherwood Either/OR, soundSCAPE, Zeitgeist, Ethel, Laurie Rubin, Tony Arnold, Aiyun Huang and others, multi-media collaborations with IMAX filmmaker Greg MacGillivray, documentary filmmaker Carolyn Coal, TED Fellow photographer Camille Seaman, video artists Quintan Ana Wikswo, Jimena Sarno, and visual artist Judy Chicago.

**SARAH GIBSON: tiny, tangled world**

In his painting *Snails Space*, David Hockney zooms in on an L.A. landscape and paints what he calls a “tiny, tangled world blown up to a preposterous size.” In this same painting, he also references his belief that art should “overcome the sterility of despair.” Considering the current state of division and despair in our country, I was attracted to the idea of zooming in on the subtle differences between the violin and viola through harmonics, unisons, melodic phrases, and other aspects...and to approach the idea of unity and disparity between two instruments of the same family.

- Sarah Gibson



**SARAH GIBSON** is a Los Angeles based composer and pianist whose works have received recognition including the Victor Herbert ASCAP award, the American Composers Orchestra

Underwood New Music Readings, and first place in the 2010 Percussive Arts Society Composition Contest. Sarah’s music has been performed by the American Composers Orchestra, Lindsay Kesselman, Eighth Blackbird, What’s Next?, LA Signal Lab, Aperture Duo, and the University of Southern California Symphony, among others. She is the Los Angeles Chamber Orchestra’s *Sound Investment* composer for the 2018-2019 season. Sarah is co-founder of the new music piano duo, HOCKET, with fellow pianist/composer Thomas Kotcheff.

Sarah holds degrees in composition and piano from Indiana University and the University of Southern California. Currently, she is a Lecturer at USC and is also Lead Teaching Artist for the esteemed Los Angeles Philharmonic Composer Fellowship Program under Artistic Director, Andrew Norman.

**PATRICK O’MALLEY: Abjoydon Crest**

The title “Abjoyndon Crest” is a combination of the words “abandon” and “join.” I set out to write a fast, spirited, energetic romp of a work – something that embodies a sense of freedom and motion. Yet in all of the activity, an element gets lost very early on in the piece. Eventually this element is rejoined to the ensemble, rejuvenating the material. The “crest” in the title refers to the many upward scales in certain passages, as well as a trill motif that I associate with waves.

The gestures and themes of this piece are often relegated to one of three groups: piano, strings, and clarinet. These were arranged in patterns that provide a “cause and effect” structure to the music, with one instrument causing changes in the others. Despite the energy and sometimes chaos of the work, a sentimental feeling always exists under the surface, asserting itself when things get a bit too rowdy. The work ends with the instruments finally joining together with a sense of jolly cooperation.

- Patrick O’Malley

**PATRICK O’MALLEY** (B. 1989) is a composer whose works explore the musical interplay between emotion, color, energy, and landscape, seeking to find balance between past influences and new ideas. His pieces span many of the contemporary mediums for classical music, and



been performed across the United States as well as in Europe. Often when writing a new piece, O’Malley considers the listener’s imagination as much as every other musical element – an admittedly and enjoyably subjective endeavor.

Most recently, O’Malley has been recognized and/or performed by organizations including ASCAP, the Hear Now Festival, the Columbus and Milwaukee Symphonies, the Kaleidoscope Chamber Orchestra, Los Angeles Philharmonic’s Next On Grand National Composers Intensive with wild Up, and The American Prize (1st place for orchestral music, 2015). He was named Composer of the Year by the Sioux City Symphony for 2018, and he has been a fellow at various music festivals and residencies including Copland House, the Los Angeles Film Conducting Intensive, the Aspen Music Festival, Avaloch Music Farm, Bowdoin Festival, Wyoming Festival, Fresh Inc. Festival, and the FUBiS composition course in Berlin. He also serves as the arranger and a conductor for the newly formed video game concert series *Journey LIVE* with Fifth House Ensemble and composer Austin Wintory. O’Malley is pursuing a doctoral degree in music at the University of Southern California where he studies with Andrew Norman and Sean Friar. He divides his time between living in Los Angeles, California, and Lake Charlevoix, Michigan.

# Sunday at 8:00 PM

## April 29, 2018

### Chamber Music Concert

FIRST LUTHERAN CHURCH OF VENICE, VENICE CA

#### THE LYRIS QUARTET:

Alyssa Park, *violin*  
Shalini Vijayan, *violin*  
Luke Maurer, *viola*  
Timothy Loo, *cello*

#### Route 33 (2014)

GERNOT WOLFGANG  
Gloria Cheng, *piano*

#### Und Heute, Fünf Schwäne (2010)

(Los Angeles Premiere)  
WILLIAM ROPER  
Holly Sedillos, *soprano*  
Rachel Beetz, *flute*

#### Hourglass (2017)

(United States Premiere)  
TOMÀS PEIRE SERRATE  
Lyris Quartet

#### Is Money Money (2000)

ANNE LeBARON  
Selection of texts by Gertrude Stein  
Kirsten Ashley Wiest, *soprano*  
Chris Stoutenborough, *clarinet*  
Jim Sullivan, *bass clarinet*  
Erik Rynearson, *viola*  
Charlie Tyler, *cello*  
Eric Shetzen, *bass*  
Nicholas Olof Jacobson-Larson,  
*conductor*

#### INTERMISSION

#### Encounters XII (2003)

WILLIAM KRAFT  
Alison Bjorkedal, *harp*  
Nick Terry, *percussion*

#### Bridges of Love (mvts. 2 and 3) (2009)

SHARON FARBER  
Text by Hellen Keller  
Hila Plitmann, *soprano*  
Don Foster, *clarinet*  
Virginie D'avezac, *viola*  
Robert Thies, *piano*

#### see everything the sun glow (2016)

ANDREW MOSES  
Justine Aronson, *soprano*  
Sara Andon, *flute*  
Jim Sullivan, *clarinet*  
Sara Parkins, *violin*  
Brian Head, *electric guitar*  
Mark Robson, *piano*  
Nicholas Olof Jacobson-Larson,  
*conductor*

#### Pulsing (2017)

Sound installation by STEPHANIE CHENG SMITH  
and ELLEN REID. The installation is part  
of Reid's Stellar Remnants for cello and flute.

## Notes by the Composers

#### GERNOT WOLFGANG: Route 33

*Route 33* for solo piano is about 8 minutes in length and was written in 2014 for GRAMMY® Award winning pianist Gloria Cheng.

When I finished the piece, it didn't have a title. The composition felt to me as if it were describing an imaginary road trip, interrupted by a series of unrelated dreams. But no name had presented itself to me yet. To take my mind off the problem I started doing some housekeeping - counting the number of synthetic scales that I had used within the piece was one of the tasks. The result was 33, and there I thought I had something. Route 66 ... Route 33 ... I could live with that, although it seemed entirely too cute. So I did research into where Route 33 might actually be. It turned out that this road starts at the Pacific Ocean, in the Southern California city of Ventura, and ends near Tracy, CA which is a small town East of the San Francisco Bay. And on its way North it just happens to graze the town of Ojai known for its internationally acclaimed annual Contemporary Classical Music Festival, to which - to top everything off - my dedicatee Gloria Cheng has had a long standing professional connection (she has been a featured performer there many times). Too many aligning things here to be coincidental, I thought, and settled on the title *Route 33*.

The composition itself is divided into six interconnected sub-chapters: 1. *Smooth Sailing* - 2. *Dream 1: Disjointed* - 3. *Open Road* - 4. *Dream 2: Gentle* - 5. *Dream 3: Storm* - 6. *Awaking Slowly*.

- Gernot Wolfgang



GRAMMY® nominated composer **GERNOT WOLFGANG** has been described as a "master composer with important things to communicate to his listeners" (Fanfare Magazine). He has so far received more than 40 commissions from organizations and individuals such as the Los Angeles Chamber Orchestra, the Santa Barbara Chamber Orchestra, the European Broadcasting Union, a variety of American chamber music festivals and concert series, and Los Angeles Philharmonic principals David Breidenthal (bassoon), Joanne Pearce Martin (keyboard) and Michele Zukovsky (clarinet).

He received awards and grants from the American Composers Forum, American Music Center, Berklee College of Music, Billboard Magazine, BMI, the Fulbright Commission, the State of Tyrol (Austria) and the Austrian Ministry of Education and the Arts.

Gernot also works as an orchestrator of film and TV scores. He is currently associate artistic director of the HEAR NOW Festival of New Music by Contemporary Los Angeles Composers.

#### WILLIAM ROPER: Und Heute, Fünf Schwäne

The swan, with its long neck, acts as a bridge between the worlds, making it an oracular bird.

My first stay in the Bavarian town of Schwandorf (Swan village) was in 2006. I was composer in residence at the Oberpfälzer Künstlerhaus. A visual artist was also in attendance. We were both struck by the fact that although we had been there for seven weeks we had yet to see a swan. How could this be? Finally, during our eighth and last week I saw swans in abundance. One day I saw five.

The piece is an homage to Jean Sibelius, whose fifth symphony is quoted at the end. One day while composing this symphony, Sibelius saw 16 swans. They inspired that famous theme in the finale. He wrote in his diary, "One of the great experiences of my life! God, how beautiful."

The subtitle suggests that no matter how down you may get, the sun may shine in your backdoor someday.

- William Roper



**WILLIAM ROPER**, a Los Angeles native, studied at the Cleveland Institute of Music, Cal State University Northridge, Carnegie-Mellon University and independently in New York City. He has received awards from the NEA, California Arts Council, L. A. Department of Cultural Affairs, Brody Arts Fund, ArtMatters Inc., American Composers Forum and Meet the Composer. He has been a resident artist at Djerassi RAP, Oberfalzer Kunstlerhaus, Japan/U.S. Friendship Commission. He has various dance ensembles and performing/presenting organizations, and has collaborated with artists in video, theater, performance and dance. He has performed throughout North & South America, Europe, and Japan, both as soloist and in ensembles as diverse as free improvisation groups to the Los Angeles Philharmonic. He has released 12 CDs as a leader or co-leader.

**TOMÀS PEIRE SERRATE: Hourglass**

*Hourglass* is inspired by the symbolism behind the time measuring device: its inevitability, the simultaneous presence of past and future or the different speed rates at which the inner contained material moves. This piece was commissioned and premiered at the HighSCORE Festival 2017, in Pavia, Italy, by the Quartetto Indaco.

- Tomàs Peire Serrate

**TOMÀS PEIRE SERRATE** was born in Barcelona. He studied piano at the Sant Cugat del Vallès conservatory, where he grew up, and History at the Universitat Autònoma de Barcelona. After few years performing and teaching he decided to focus on composition, first studying at the Escola Superior de Música de Catalunya (Barcelona) and in 2009 at the Sibelius Academy of



In 2011 he moved to New York with the La Caixa Fellowship to pursue a Master's in Scoring for Film and Multimedia at the New York University, where he graduated in 2013 obtaining the Elmer Bernstein Award. That year he moved to Los Angeles to explore the film music industry and participate as a composer and orchestrator in various projects. In the fall of 2015, Tomàs initiated his PhD studies at UCLA, where he is having the privilege to study with Bruce Broughton, Mark Carlson, Richard Danielpour, Peter Golub, Ian Krouse, and David S. Lefkowitz. His research at UCLA is about music, space and media, with particular interest in new technologies and virtual reality. His concert works have been performed in Europe, the United States, and Asia.

**ANNE LeBARON: Is Money Money**

*Is Money Money*, for soprano, clarinet, bass clarinet, viola, cello, and contrabass, along with an assortment of call bells, launches with Gertrude Stein's assertion: "All the trouble really comes from this question is money money." The composition was in response to a commission with the mandate that the piece be about money. The texts I selected are from Stein's "Money" and "All About Money," first appearing in 1936 in *The Saturday Evening Post*. The first performances of *Is Money Money* were given by the ensemble Sequitur at Joe's Pub in The Public Theater, New York, on Feb. 3, 4, and 5, 2000.

- Anne LeBaron

Portrayed in *The New Yorker* as "an admired West Coast experimentalist, who is an innovative performer on the harp as well as an unusually inventive composer," **ANNE LeBARON's** compositions have been performed around



*The queen was in the parlor eating bread and honey the king was in his counting house counting out his money.*

*Counting is funny.*

*When you see a big store and see so many of each kind of anything that is in it, and on the counters it is hard to believe that one more or less makes any difference to any one. When you see a cashier in a bank with drawers filled with money, it is hard to realize that one more or less makes any difference. But it does, if you buy it, or if you take it away, or if you sell it, or if you make a mistake in giving it out. Of course it does.*

*Everybody now just has to make up their mind. Is money money or isn't money money. Everybody who earns it and spends it every day in order to live knows that money is money, anybody who votes it to be gathered in as taxes knows that money is not money. That is what makes everybody go crazy.*

- Selections of texts by Gertrude Stein

**WILLIAM KRAFT: Encounters XII**

*Encounters XII* was written in 2003 and premiered August 12 of that year at the Lobero Theater in Santa Barbara on the summer series of concerts of the Music Academy of the West. The remarkable soloists were David Herbert, percussion, and Alison Bjoykedal, harp. The title/pun is meant to combine the character of the Encounters Series (battles, duo-confrontations), but the actual music emphasizes integration rather than confrontation. *Encounters XII* was a unique challenge because of the delicacy and vulnerability of the harp. At the same time, it was a wonderful opportunity to bring out the delicate and poetic side of percussion.

**WILLIAM KRAFT** has had a long and active career as composer, conductor, timpanist/percussionist, and teacher. Among his many accomplishments, he has been commissioned by the Library of Congress, U.S. Air Force Band, St. Paul Chamber Orchestra, the Los Angeles Philharmonic, Kronos Quartet, and the Schoenberg Institute, among others. His works have been performed by the New

the globe at venues in Italy, Mexico, Sydney, Vienna, Sweden, Germany, Brazil, France, Kazakhstan, New York, and Los Angeles, and elsewhere. Her seven operas celebrate legendary figures such as Pope Joan, Eurydice, Marie Laveau, the American Housewife, and Aldous Huxley. She was awarded one of the first Discovery Grants from Opera America for *LSD: The Opera*. Many awards include the Alpert Award in the Arts, a Fromm Foundation commission award, and a Guggenheim; most recently, she was awarded a residency at the Bogliasco Study Center for the Arts and Humanities in Italy. Upcoming performances this spring include the project she pursued at Bogliasco, Partizan, for piano, actor, and electronics, at the Alba Music Festival.

Her orchestral works have been commissioned and performed by the National Symphony Orchestra and the Los Angeles Philharmonic, among others. Recordings of her music are available on Mode, New World Records, Ear-Rational, Innova, Music & Art, and Albany. An accomplished harpist, LeBaron has pioneered extended harp techniques, electronic enhancements, and notation in compositional and improvisational contexts. In the fall of 2017, she toured extensively in Australia and New Zealand, and was featured at the Totally Huge New Music Festival in Perth. She earned a doctorate from Columbia University, and serves on the faculty of the Composition Program in the School of Music at CalArts.

*All the trouble really comes from this question is money money.*

*Everybody is always counting money.*



of the power that love can bring to the handicapped. I especially connected with the following lines:

*"But a little word from the fingers of another  
fell into my hands that clutched at emptiness,  
and my heart leaped up with the rapture of living."*

Helen Keller could only have achieved so much by knowing the kind fingers of her teacher, who opened up her dark, silent world by drawing letters into her hand. The poem expresses how one loving touch can take us from darkness to light.

For the last poem, "Wine of Love," I chose a universal theme that would speak to everyone. I believe that we are all connected, and if we learn to love rather than respond with hatred, this can only become a more positive and beautiful world.

- Sharon Farber



Four-time Emmy nominated composer **SHARON FARBER** is a celebrated film, TV, and concert music composer. She was the winner of the 2013 Society of Composers and Lyricists Award for "Outstanding work in the Art of Film Music," the 2012 Visionary Award In Music by The Women's International Film & Television Showcase, and winner of the Telly Award.

Ms. Farber has been working with networks and cable broadcasters like NBC, CBS, Showtime, and the WB as well as writing music for feature films. She worked on the WB TV series "Batman and Superman" and her score for the film "When Nietzsche Wept" (Millennium Films) was commercially released and recently performed

by the Las Colinas Symphony Orchestra (Texas). Ms. Farber's upcoming projects include a slate of movies for Aegis film group and the thrillers "The Dark Return of Time" and The X-Genie project.

In the concert music world, Ms. Farber has both national and international credits, including The LA Master Chorale, The Northwest Sinfonietta, The Whatcom Symphony, Pacific Serenade Ensemble, Laguna Beach Music Festival, Orange County Women's Chorale, Culver City Symphony Orchestra, The Israeli Chamber Orchestra, The Jewish Symphony Orchestra, iPalpiti Artists International, and more. She recently returned from a four-city tour of the Pacific Northwest with her acclaimed concerto for cello, orchestra and narrator, "Bestemming," based on the remarkable story of Holocaust survivor and hero of the Dutch resistance, Curt Lowens. In 2019 Ms. Farber will embark on a European tour with the piece.

II. Once I Knew

*Once I knew the depth where no hope was,  
And darkness lay on the face of all things.  
Then love came and set my soul free.  
Once I fretted and beat myself against the wall  
that shut me in,  
My life was without past or future;  
And death a consummation devoutly to be wished.  
But, a little word from the fingers of another  
Fell into my hands that clutched at emptiness,  
And my heart leaped up with the rapture of living.  
I do not know the meaning of the darkness,  
But I have learned the overcoming of it.*

III. Wine of Love

*Go and wash off all hatred from your chest.  
Seven times with water  
Then you can become our companion,  
Drinking from the wine of love.*

-Text by Helen Keller

**ANDREW MOSES:**  
**see everything the sun glow**

"Now there is further a difficulty with the light: / I am obliged to perform in complete darkness / operations of great delicacy / on my self." (From John Berryman's "Dream Song 67") Wittgenstein, at the end of the *Tractatus*: "Not how the world is, is the mystical, but that it is." Naked—art

and sacrifice each being at once a wound and the healing of a wound...



**ANDREW MOSES (b. 1999)** is a composer and clarinetist from Los Angeles. His compositions have been performed by ensembles such as the Los Angeles Philharmonic, the International Contemporary Ensemble (ICE), wild Up, the Los Angeles Master Chorale, the Argus Quartet, and the Calder Quartet. Andrew was awarded a Composition Fellowship with the Los Angeles Philharmonic 2013-2015, and continued in 2015-2016 as a Senior Fellow. As a clarinetist, he was winner of the 2014 Young Musicians Foundation National Concerto Competition, the Beverly Hills National Auditions, and the Midland National Young Artist Competition. In addition to being the recipient of the Jack Kent Cooke Young Artist Award, Andrew was twice featured on NPR's "From the Top." Andrew's recent performance with the Los Angeles Philharmonic New Music Ensemble of his own *at a gray sky floating between the dirt* (LA Phil commission) for clarinet and chamber orchestra was described as "intricate in its orchestral interaction and coloration..." (San Francisco Classical Voice) and "reaching an audience in a compellingly direct way..." (LA Times), while his clarinet playing was described as "astonishing..." (LA Times). Past teachers include Andrew Norman and James Matheson; and he currently studies with David Ludwig at the Curtis Institute of Music, where he holds the Anthony B. Creamer III Fellowship.

# 2011 – 2018 Hear Now Festivals

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John Adams  
Thomas Adès  
Julia Adolphe  
Daniel Alcheh  
Bill Alves  
Walter Arlen  
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Juhi Bansal  
Jason Barabba  
Jeff Beal  
Jonathan Beard  
Evan Beigel  
Adam Borecki  
Kathryn Bostic  
Bruce Broughton  
Benedikt Brydern  
Eric Byers  
Frank Campo  
Arturo Cardelús  
Joshua Carro  
Jeremy Cavaterra  
Scott Cazan  
Billy Childs  
Stephen Cohn  
Donald Crockett  
Patricio Da Silva  
Donald Davis  
Miguel del Aguila  
Dante De Silva  
Nicholas Deyoe  
Ian Dicke  
Reena Esmail  
Sharon Farber  
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Anthony Paul Garcia  
Sarah Gibson

Elliott Goldkind  
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Phillip Golub  
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Stephen Hartke  
Ted Hearne  
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David Hertzberg  
Jeffrey Holmes  
Joan Huang  
Riley Hughes  
Vera Ivanova  
Timothy Johnson  
Gabriel Kahane  
Laura Karpman  
Daniel Kessner  
Peter Knell  
Tristan Xavier Koester  
Karl Kohn  
Bryan Curt Kostors  
Thomas Kotcheff  
William Kraft  
Veronika Krausas  
Ulrich Krieger  
Nora Kroll-Rosenbaum  
Anne LeBaron  
Michael Lee  
David Lefkowitz  
Hugh Levick  
Mu-Xuan Lin  
Wen Liu  
Federico Llach  
A.J. McCaffrey  
Pamela Madsen  
Livi Marinescu

Alexander E. Miller  
Caroline Louise Miller  
Damian Montano  
Andrew Moses  
Xavier Muzik  
Shaun Naidoo  
Andrew Norman  
Nick Norton  
Patrick O'Malley  
Jeffrey Parola  
Joseph Pereira  
Ben Phelps  
Vicki Ray  
Ellen Reid  
William Roper  
Daniel Rothman  
Esa-Pekka Salonen  
Dominique Schafer  
Isaac Schankler  
Drew Schnurr  
Adam Schoenberg  
Barry Schrader  
Tomàs Peire Serrate  
Fahad Siadat  
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# Hear Now Music Festival

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### HUGH LEVICK, ARTISTIC DIRECTOR AND FOUNDER

Performed in—among other places— Los Angeles, Paris, NYC, Switzerland, Germany and Spain, Hugh Levick's music has been described by critic Rodney Punt as "channeling Bach's mental energies and Hindemith's angularities." In 2013 Signature Records, the dynamic and eclectic label sponsored by Radio France Musique, released the Diotima String Quartet recording of Levick's three string quartets. In April, 2017 Signature Records/Radio France released Levick's second CD, which once again featured the Diotima. A third Signature CD of Levick's music is planned for 2020. In 2011 Levick created HEAR NOW, a festival of new music by contemporary LA composers. Levick is also the Artistic Director of the Mona Bismarck American Center Festival of New American Music. The inaugural festival, entitled, HEAR NOW—Paris took place in Paris in December 2016, and featured the compositions of Los Angeles composers. As of 2019 HEAR NOW—Paris will become a bi-annual festival.



# About Hear Now

Los Angeles never had an ongoing festival devoted to living LA composers, even though it is a center for music of all kinds and hundreds of composers make Los Angeles their home. Founded in 2011 by Artistic Director Hugh Levick and Timothy Loo of the Lyris Quartet, the HEAR NOW Festival began by presenting two concerts, and since then each festival has grown. The festival answers a two-fold need: for LA composers to be featured in a professional setting with superb performances; and for the audience to begin to know what LA composers are writing. Since 2011 our eight festivals have introduced nearly 150 new and recent works by 113 individual LA-based composers.

In 2014 HEAR NOW increased its offerings from 2 concerts to 3: an electroacoustic concert in collaboration with People Inside Electronics (PIE), a marathon chamber concert, and a 2-hour chamber music concert. In 2015 HEAR NOW began its collaboration with the Los Angeles Chamber Orchestra (LACO) and their guest soloist, pianist Daria van den Bercken; in 2016,

cellist Joshua Roman and in 2017, Jeffrey Kahane. HEAR NOW continued its collaboration with PIE, and through Pacific Serenades, was able to commission a new work for the festival by Yalil Guerra; and began our biennial collaboration with UCLA Philharmonia which allows us to present orchestral works alongside chamber and electronic works. This year, HEAR NOW works with the Harmony Project to encourage creativity and imagination among their music students with a special workshop and a concert at UCLA's Popper Hall on May 3, with many thanks for their collaborative efforts.

Since its first festival in 2011, in just a few years, HEAR NOW has become an essential musical experience for the concert-going public. The support and encouragement of Hear Now's Honorary Artistic Advisor, Esa-Pekka Salonen, has validated the premise of HEAR NOW among the public. Numerous composers --emerging and mid-career-- have been brought to both critical and public attention, and HEAR NOW has served as an incubator for the discovery of new talent.

## More of HEAR NOW 2018!

Join us for a special Edition of HEAR NOW on May 3 at 8:00pm at UCLA's Popper Hall in the Schoenberg Music Building. We'll be performing several of the chamber music works again at this time. Free. See [hearnowmusicfestival.com](http://hearnowmusicfestival.com) for details.

**TOMÀS PEIRE SERRATE:** *Hourglass*

**PHILLIP GOLUB:** *Amtrak 71*

**WILLIAM ROPER:** *Und Heute, Fünf Schwäne*

**PAMELA MADSEN:** *O Mary: a prayer for the year of the insane*

**GERNOT WOLFGANG:** *Route 33*

**SARAH GIBSON:** *tiny, tangled world*

**PATRICK O'MALLEY:** *Abjoyndon Crest*

## UC Irvine Contemporary Music Collection

Hear Now is thankful for the creation of the Contemporary Music Festivals' Collection at UC Irvine and are honored to be the first festival to be included in this Collection. Special thanks to Scott Stone of the Music Library at UCI and Christine Clark of Theodore Front Music for their initiative and collaboration on this project.

# HEAR NOW Music Festival Resident Ensembles



### BRIGHTWORK NEW MUSIC

Brightwork newmusic is a classical new music sextet based in Los Angeles, California. A flexible and fearless group of world-class musicians, Brightwork consists of piano, violin, cello, flute, clarinet, percussion (an instrumentation which is often called "Pierrot + percussion," and which is to modern chamber music what the string quartet was to earlier centuries), and champions the best of the music that's being written today, while continuing to play the classics of "new" music from the last hundred years.

"We play the music we love, whether this is one of our favorite masterworks of the 20th century, or the latest dazzling score from a composer whose music we just discovered. What the listener can expect at a Brightwork concert—at the very least—is exciting, emotionally engaging music presented in state-of-the-art performances. Brightwork seeks to draw the audience into the creative process."



### LYRIS QUARTET

See P. 3 for a complete bio

The LYRIS QUARTET described as "radiant... exquisite... and powerfully engaged" by Mark Swed of the LA Times was founded in 2008. Members of the quartet have won top prizes at the Tchaikovsky International Competition and Aspen Music Festival. The Lyris Quartet is the founding resident ensemble of the HEAR NOW Music Festival which focuses on the music of living Los Angeles composers. As part of this series, they have collaborated with and premiered works by Stephen Hartke, Don Davis, Arturo Cardelús, and Veronika Krausas, among others. The Lyris Quartet has recorded for Toccata Classics, ARS and Naxos. and have collaborated with renowned artists Natalia Gutman, David Geringas, Martha Argerich, Alban Gerhardt, Boris Pergamenschikov, Guillame Sutre, Myung-Whun Chung, and Richard Stoltzman.

# Acknowledgements

TO SO MANY WHO HAVE HELPED MAKE THIS FESTIVAL A SUCCESS:

**SARAH GIBSON, GERNOT WOLFGANG** and **JASON HEATH** for donating time and energy as Associate Artistic Directors, whose wisdom and experience were essential. **ISAAC SCHANKLER** and **COLIN HORROCKS** of PIE for their collaborative spirit, their knowledge of the electroacoustic field, and discerning viewpoint as they put together the electroacoustic concert. To **NEAL STULBERG, VIOLA YOU,** and **ARIANE BICHO at UCLA** for such excellent collaboration and with whom the orchestra opportunities for HEAR NOW were made manifest. To **TIMOTHY LOO** and **ARON KALLAY** for gathering the superb musicians and planning rehearsal schedules. To **CRISTINA LORD** as Assistant General Manager for her fine organizational and editing abilities. To **BARBARA SCHWAN** and the First Lutheran Church of Venice for their most helpful cooperation and schedule adjustments to accommodate the **HEAR NOW** Music Festival. **THROOP HALL** and **THE UNITARIAN UNIVERSALIST CHURCH** of Pasadena for their cooperation in the electroacoustic concert. **HEAR NOW'S tireless ARTISTIC ADVISORY COMMITTEE** for their hours of conscientious review of the submissions and guidance in preparing the programs. To the **HEAR NOW BOARD OF DIRECTORS** for support and guidance, particularly: **NITA HEIMBAUGH**

for directing, coordinating, and managing **HEAR NOW** special events; **CHRISTINE CLARK**, president of Theodore Front Musical Literature, for supporting a program book of which **HEAR NOW** can be most proud; **DENNIS DREITH** for generously providing wine and hosting a **HEAR NOW** event at his home. **ESA-PEKKA SALONEN, HEAR NOW** Honorary Artistic Advisor for giving us his excellent counsel. Publicist **SYLVI BROWN** for tireless and imaginative efforts on our behalf. **ADAM BORECKI** for his reliability and all means of technical support from website and social media to recording and supertitles. To **HOLLYWOOD PIANO** for furnishing the piano for the Electroacoustic concert; to **LILI GRANDMAIN** and **DENNIS HAGERTY** of **KEYBOARD CONCEPTS** for furnishing the piano in the Venice concerts.

And to **THE COMMUNITY OF LOS ANGELES COMPOSERS** who take the time to prepare their works for submission, answer nagging publicity needs, and for their elegance and generosity in supporting one another. This is for you.

## Thank You

I'm always astonished – humbled – that so many individuals are willing to reach into their pockets to share what they have worked so hard for, so that composers and musicians can gather and be heard. We can be here now, bringing new music to stunning life, because the vision of a festival dedicated to the music of Los Angeles composers moved you to make it happen. Your sustained support ensures that this one-of-a-kind festival continues to showcase, nurture and celebrate the distinctive talent that makes LA the creative capital of the world.

Thank you,  
Hugh Levick, composer and artistic director

Donations can be made online at [www.hearnowmusicfestival.com](http://www.hearnowmusicfestival.com) or by check payable to HEAR NOW Music Festival and mailed to: HEAR NOW 4209 Via Arbolada 3231, Los Angeles, CA 90042

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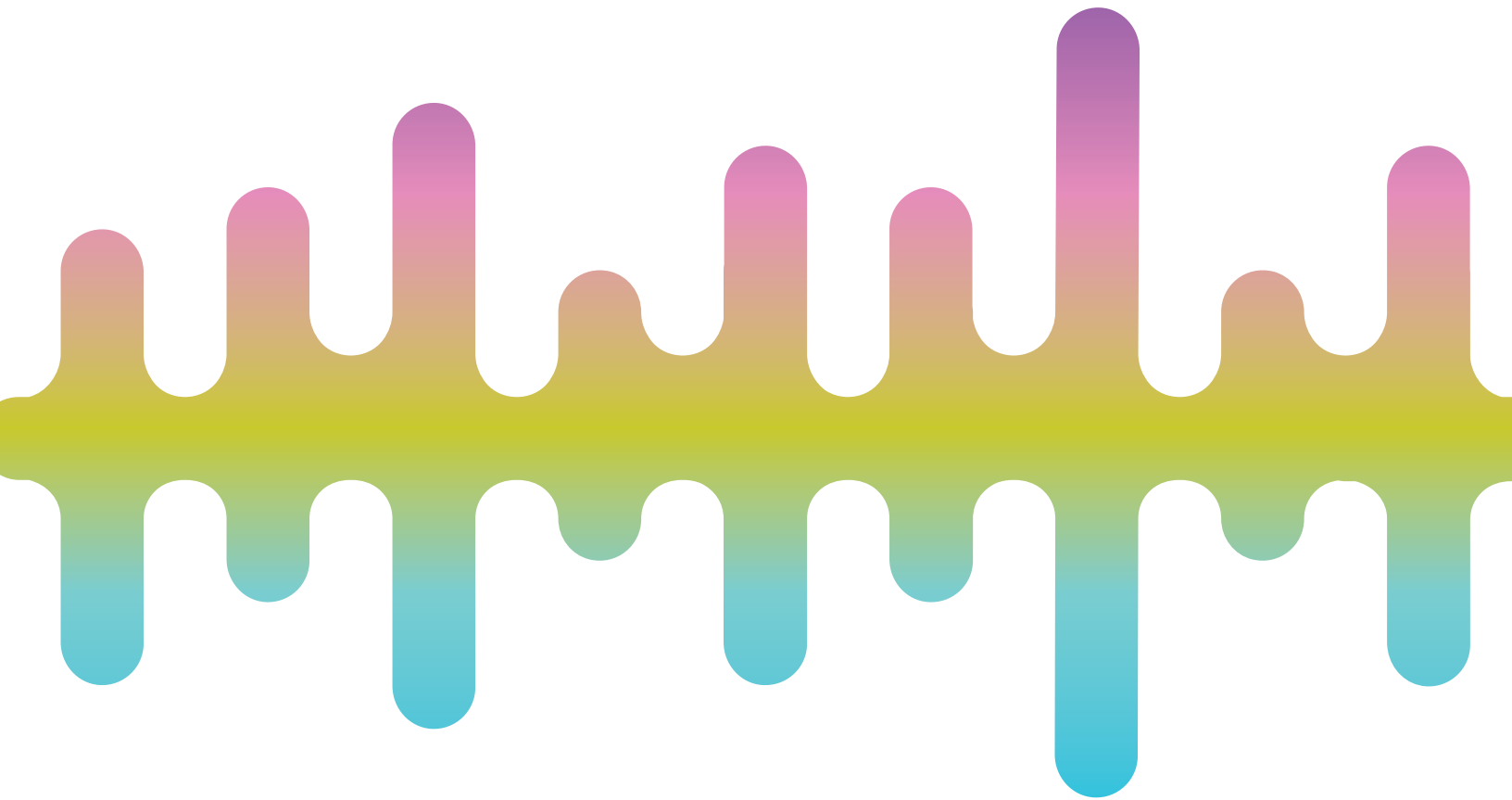
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