



SOUTHWEST CHAMBER MUSIC



ASCENDING DRAGON MUSIC FESTIVAL

2010





When the Dragon meets the Clouds, peace is at hand.

— Ancient Vietnamese Proverb



ASCENDING
DRAGON
United States



THĂNG
LONG
Vietnam

S O U T H W E S T
C H A M B E R
M U S I C

Southwest Chamber Music is honored to present the *Ascending Dragon Music Festival and Cultural Exchange*. Sponsored by the U.S. State Department, this project celebrates the 1000th anniversary of the founding of Hanoi and the 15th anniversary of the normalization of relations between the U.S. and Vietnam.

This is the largest cultural exchange in the history of our two countries, which I hope will inspire us to continue to build new friendships and opportunities as we look towards a peaceful future together.

Our journey together takes place in Pasadena, Los Angeles, Hanoi and Ho Chi Minh City between February 26 and May 3, 2010. Concerts, educational programs, community events, and arts administration workshops will help shape and encourage new artistic leadership in Vietnam. Four world premieres and 17 U.S. premieres will bring exciting new musical works to American and Vietnamese audiences.

I would like to thank everyone who has made *Ascending Dragon* possible, especially Congressman Adam Schiff, Mayor Bill Bogaard, Pasadena City Council Members, Cultural Affairs Department of the City of Los Angeles, City of Pasadena Cultural Affairs Division, James Irvine Foundation, Aaron Copland Fund, Pasadena Hilton, Hilton Hanoi Opera, Rick Wartzman of the Drucker Institute, Richard Diaz of the Riordan Volunteer Leadership Program, Randy and Pam Schoenberg, Ellen and Harvey Knell, Sue Bienkowski and Wang Chung Lee, Betsey and Sid Tyler, and the Southwest Chamber Music staff and Board of Directors.

In Vietnam, our friendships over the past five years have been nourished by Dr. Ngô Văn Thành and Dr. Trần Thu Hà, who were assisted by wonderful help from their staff, teachers and government officials. We also thank the U.S. Embassy in Hanoi, Ambassador Michael Michalak, U. S. Consulate in Ho Chi Minh City, Embassy of Vietnam, Vietnamese Ambassador Lê Công Phụng, and the administration at the U.S. State Department. We are especially grateful for the tireless dedication of our Communications Director Thu Nga Dan.

Finally, many thanks to the Southwest Chamber Music and Vietnam National Academy of Music composers, musicians, and administrators for all of their hard work and friendship that has made this historic collaboration possible.

When the Dragon meets the Clouds, peace is at hand.



Jan Karlin
Executive Director



Jeff von der Schmidt, Alexandra du Bois and Kurt Rohde at the Armory Center for the Arts on October 18, 2009, for the Opening Night Benefit previewing the *Ascending Dragon* Music Festival.

My personal motto for *Ascending Dragon* is a proverb of Gandhi. He questioned the notion of revenge with the saying “*An eye for an eye makes the whole world blind.*” That’s a challenging statement to confront as an artist, and I understand it as a call to action. My goal with this project is to demonstrate that Vietnam is a country and not a war. There are still strong and passionate emotions for me about this Southeast Asian country. I was shaped, as were so many Americans of my generation, by the double crucible of the Vietnam War and the Civil Rights Movement. I could never have dreamt in the 60s and 70s that I would be part of an ensemble representing the United States in Vietnam for the 1000th anniversary of the founding of Hanoi.

I’ve guided Southwest Chamber Music for 23 years towards just this type of project—we have a long history of celebrating classical music in unorthodox places. Ordinary just isn’t my style. This accounts for my being an entrepreneur with Southwest Chamber Music in the tradition-weary world of classical music.

Ascending Dragon has been the most rewarding challenge I’ve had to program. Any festival is a departure from normal concert life—in a festival all the pieces have to fit together, creating a larger narrative for the audience and musicians. This is even more appealing when you factor in the reality that *Ascending Dragon* is the most ambitious, probably the first, formal festival of contemporary music ever on the Vietnamese cultural scene. Our four composers-in-residence, Alexandra du Bois and Kurt Rohde from the United States, and Vũ Nhật Tân and Phạm Minh Thành from Vietnam, are a perfect fit. In selecting these four gifted individuals, I was looking for multiple talents: accomplished musical voices, accomplished instrumental talents, and a deep moral character. I dream that these four composers represent the best national characteristics of their respective countries and will work together to bring my vision of *New Classical Music*, a world where the wisdom of tradition blends with the diversity of the 21st century, as a moving experience for audiences in Vietnam and the United States.

I think rehearsals and concerts side-by-side with Vietnamese musicians over a six-week time period in Asia and North America, with music by Takemitsu, Copland, Debussy, Ravel, Messiaen, Schoenberg, Stravinsky, Cage and Carter, as well as numerous works by our featured young composers, will help convince people of the importance of *New Classical Music* in shaping global human reconciliation in the world.

I know that together with our musical friends in Vietnam we will all point the way to a better world, where people make music together to understand each other. Maybe some people will hear what we are saying about reconciliation in this still frightening world. We’ll be a living example of how countries move forward to create a better future out of a complicated past.

—Jeff von der Schmidt, Artistic Director



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January 27, 2010

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Ms. Jan Karlin, Founding Executive Director
Mr. Jeff von der Schmidt, Founding Artistic Director
Southwest Chamber Music
2500 E. Colorado Blvd., Mezzanine
Pasadena, CA 91107-6654

Dear Ms. Karlin and Mr. von der Schmidt:

It is with great pleasure that I join with you and Southwest Chamber Music in the celebration of the opening ceremony of the *Ascending Dragon Music Festival and Cultural Exchange*.

This six-week cultural exchange will bring nineteen Americans to Vietnam in March 2010 and nineteen Vietnamese to the United States in April - May 2010 for public concerts. In Vietnam, Americans will join in celebrating the 1000th anniversary of the City of Hanoi. In Pasadena, Vietnamese musicians will participate in an *Ascending Dragon Music Festival* in Southern California. American participants will perform concerts and conduct educational sessions in both Hanoi and Ho Chi Minh City, and Vietnamese participants will perform concerts and educational activities in schools and at community centers throughout Los Angeles County. Composers from each country are creating new compositions to be performed for the Music Festivals in Vietnam and the United States. There will be cultural leadership forums that will involve all participants in workshops on leadership, arts administration, and creativity to identify manners in which cultural leadership can be mentored and facilitated.

Grammy © Award-winning Southwest Chamber Music is to be commended for its leadership and participation in the largest cultural exchange in history between the United States and Vietnam. My best wishes for a successful opening ceremony of the *Ascending Dragon Music Festival and Cultural Exchange*.

Sincerely,

Handwritten signature of Adam B. Schiff in black ink.

ADAM B. SCHIFF
Member of Congress



HỌC VIỆN ÂM NHẠC QUỐC GIA VIỆT NAM
VIETNAM NATIONAL ACADEMY OF MUSIC

Địa chỉ: 77 Hào Nam, Đống Đa, Hà Nội, Việt Nam
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Mr. Jeff von der Schmidt
Artistic Director
Southwest Chamber Music

Hanoi, September 2008

Dear Mr. Jeff von der Schmidt,

I am extremely happy to hear good news from your recent mail. Congratulations to you for all efforts you spent in order to bring the Ascending Dragon Cultural Exchange Program to Vietnam. I do think the program will be very fruitful and significant for both sides. It will be great chances for musical meeting as well as friendship strengthening.

Fortunately, This morning we had opening ceremony of school year 2008-2009 and I took this opportunity to share this wonderful news with our faculty and staff. They all join me in this big joy.

I look forward very much to seeing three of you in our Academy in March 2009.

Your truly

Prof. Dr. Ngo Van Thanh
Rector



Board of Supervisors County of Los Angeles

MICHAEL D. ANTONOVICH
SUPERVISOR

January 26, 2010

Ms. Jan Karlin,
Southwest Chamber Music
2500 E. Colorado Blvd.
Pasadena, CA 91107

Dear Ms. Karlin:

CONGRATULATIONS to the Southwest Chamber Music for producing "Ascending Dragon Music Festival and Cultural Exchange". This cultural exchange program will take place in Vietnam and in the United States during April and May 2010.

In addition to the exchange of musicians and performances, the Festival will also provide arts education and administration workshops. Community performances and workshops will be held in schools and community centers throughout Los Angeles County.

This cultural exchange brings together diverse cultures and peoples who cherish music and wish to share and learn.

Sincerely,

MICHAEL D. ANTONOVICH
Supervisor
MDA:ob



ANTONIO R. VILLARAIGOSA
MAYOR

January 20, 2010

Southwest Chamber Music
2500 East Colorado Boulevard, Mezzanine
Pasadena, CA 91107-6654

Dear Friends,

On behalf of the City of Los Angeles, it is my pleasure to welcome and acknowledge the members and guests attending the opening ceremony of *Ascending Dragon Music Festival and Cultural Exchange with Vietnam*. This festival not only builds cultures through musical expression, but also continues my commitment to the art community to establish Los Angeles as the preeminent cultural destination.

Congratulations to the Southwest Chamber Music for receiving the prestigious grant from the U.S. State Department Bureau of Educational and Cultural Affairs and for producing the largest musical cultural exchange between the United States and Vietnam.

I applaud and commend Jeff von der Schmidt and Jan Karlin for their devotion to artistic excellence and innovation. Both have met the challenge of composing a magnificent festival that incorporates educational activities, exceptional concerts, and presents talented musicians; all of which will illuminate the soul of Los Angeles.

I extend my best wishes for a memorable celebration and future successes.

Very truly yours,

A handwritten signature in black ink, appearing to read "Antonio R. Villaraigosa".

ANTONIO R. VILLARAIGOSA
Mayor



OFFICE OF THE MAYOR

April 15, 2010

Jan Karlin
Southwest Chamber Music
Pasadena, California

Dear Jan:

It is with great pleasure that I extend, on behalf of Pasadena, a cordial welcome to the distinguished artists and administrators from Vietnam working here pursuant to the cultural exchange sponsored by the Bureau of Educational and Cultural Affairs of the U.S. Department of State. This is a significant program, and a source of great pride to the City of Pasadena.

From time to time, you have been kind enough to inform me and the City Council about the elements of this exchange. We look forward to meeting the delegation and to extending our welcome on a personal basis. It is an honor to host the opening ceremony for *Ascending Dragon*.

To you and Jeff, and to Southwest Chamber Music, I convey congratulations. Your commitment to cultural excellence and the enhancement of international relations through cultural exchange reflects my fondest hopes for Pasadena as a capable and compassionate City.

Sincerely,

BILL BOGAARD
Mayor

BB:jls

THE ASCENDING DRAGON ENSEMBLE

Comprised of musicians from Southwest Chamber Music and the Vietnam National Academy of Music, the Ascending Dragon Ensemble is a rich blending of musicians from the United States and Vietnam performing together in honor of the 1000th anniversary of the founding of the City of Hanoi. The original name of Hanoi was Thăng Long, or Ascending Dragon.

Flute

Lisa Edelstein
Lê Thu Hương

Oboe

Jonathan Davis

Clarinet

Jim Foschia
Nguyễn Quốc Bảo

Bassoon

Allen Savedoff

Horns

Joseph Ognibene
Andrew Pelletier
Phạm Quốc Chung

Trumpet

Daniel Rosenboom

Trombones

Amy Bowers
Michael Millar

Percussion

Lynn Vartan
Doãn Mai Hương
Vũ Chí Nguyễn
Dave Gerhart
Ken McGrath

Harp

Alison Bjorkedal

Đàn bầu / Monochord

Bùi Lệ Chi

Keyboards

Ming Tsu
Tạ Quang Đông
Vũ Nhật Tân
Namhee Han
Đan Thu Nga
Trần Thu Hà

Violins

Lorenz Gamma
Shalini Vijayan
Alexandra du Bois
Bùi Công Duy
Nguyễn Thị Mỹ Hương
Nguyễn Thu Bình
Nguyễn Trọng Bình
Phan Thị Tố Trinh
Ngô Văn Thành

Violas

Jan Karlin
Nguyễn Anh Tuấn
Kurt Rohde
Melissa Howe

Violoncello

Peter Jacobson
Bùi Thị Hà Miên

Double Bass

Tom Peters
James VanDemark
Constance Deeter



ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

Armory Center for the Arts
Saturday, February 27, 8:00 p.m.
Pre-concert talk at 7:30 p.m.

An Eye for An Eye Makes the Whole World Blind Alexandra du Bois (b. 1981)

Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin, *viola*, Peter Jacobson, *violoncello*

Trăng (U.S. Premiere) Vũ Nhật Tân (b. 1970)

Peter Jacobson, *violoncello*

Meditation & ... ABC Vũ Nhật Tân

Shalini Vijayan, *violin* & Peter Jacobson, *violoncello*

— INTERMISSION —

Under the Influence Kurt Rohde (b. 1966)

Jim Foschia, *bass clarinet*
Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin, *viola*, Peter Jacobson, *violoncello*
Jeff von der Schmidt, *conductor*

A Mi K Giao Tranh (U.S. Premiere) Nguyễn Thiện Đạo (b. 1940)

Tom Peters, *double bass*

Mémoire de la Rivière (U.S. Premiere) Tôn Thất Tiết (b. 1933)

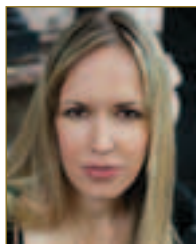
Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin, *viola*, Peter Jacobson, *violoncello*



AN EYE FOR AN EYE MAKES THE WHOLE WORLD BLIND

by ALEXANDRA DU BOIS

Inspired by the proverb of Mahatma Gandhi, *Oculus pro oculo totum orbem terrae caecat* (*An eye for an eye makes the whole world blind*) was commissioned by the Kronos Quartet as part of the Kronos: Under 30 Project through the support of the Hopkins Center at Dartmouth College, the Clarence E. Heller Charitable Foundation, and the Kronos Performing Arts Association.



The growth of hours before dawn can be seen in two ways: there is dawn in its clarity, renewal, and splendor of life, when the mourning dove has not yet begun to sing or is just beginning her song. The piece opens with a slow interpretation of the call of the mourning dove that recurs throughout the work; dawn is born in the stillness from which the earth gradually awakens. Dawn is also a time when human beings prepare to do intense work: far from their homes, men and women in the early hours of morning are preparing a fighter jet to circle the sky—readying vehicles, guns, missiles—silently, quickly. Dawn is both lovely and ominous: beauty and peace coexist in equal proportion with preparation for destruction and terror. Dawn, in both its physical and symbolic nature, is used as a theme throughout the work.

The mourning dove's call occurs for the last time near the end of the work, followed by the weeping sounds of the violins and viola, the cello's entrance with a heartbeat pulse, and finally a *tutti* unresolved chord. Besides the mourning dove's call, several other musical quotes may be heard. This piece was written in the final months of the buildup to the invasion of Iraq in 2003 and works through the imagery associated with the impending destruction and sorrow I felt was about to occur. It was under the weight of this air of foreboding that I composed *An eye for an eye makes the whole world blind* for the Kronos Quartet. Kronos Quartet premiered the work on April 5, 2003 at the Spaulding Auditorium at Dartmouth College with consecutive performances throughout Europe.

David Harrington of the Kronos Quartet has stated of this quartet: "This music attempts to be a conscience in a time of oblivion. She dared, in 'An Eye for an Eye,' to counter abuses of moral authority with an internal, personal sound using the string quartet as a witness, a reminder, that music and creativity are part of a continuing web of responsibility. Alexandra du Bois, for one, looked out at the world and heard an urgent, inward sound revered by western composers since 1750 as the repository of some of their deepest thoughts. 'An Eye for an Eye,' written by one of our youngest composers, is unflinching in its purpose and eloquent in its parameters. Alexandra du Bois found a voice when many people were speechless."

—Alexandra du Bois

TRĂNG (U.S PREMIERE) MEDITATION &... ABC

by VŨ NHẬT TÂN

Trăng for Solo Cello was written in 1996 and is an intense calligraphic work with long and short brush strokes exposing Vũ Nhật Tân's Vietnamese persona. The title means Moon in Vietnamese. *Meditation &... ABC* is an intense duo for violin and cello from 2002. The work received its U.S. premiere on a Southwest Chamber Music concert in March 2008. Richard Ginell of the Los Angeles Times observed that "Tân seems to be a determined modernist. His *Meditation &... ABC* quickly became a series of gliding microtonal gestures that sometimes sounded like sirens interrupted by shooting wars of snapped and plucked strings." The gliding acceptance of the music is a strong evocation of the various states of Buddhist meditation, all eventually resolving into a long high E natural for the violin.



—Jeff von der Schmidt

UNDER THE INFLUENCE

by KURT ROHDE

Under the Influence is a six minute work for bass clarinet and strings written for the Left Coast Chamber Ensemble. It is dedicated to Jerome Simas, clarinetist with the Left Coast Chamber Ensemble. Composed during Winter 2002-2003 in San Francisco and Berlin, it is the second movement in a series of short works for mixed ensemble called *Play Things*. The first movement of this set, also called *Play Things*, is for cello and piano, and was premiered by the Left Coast Chamber Ensemble in May 2002, by cellist Leighton Fong and pianist Aglika Angelova.



This second movement was composed shortly after the completion and performance of a work of mine called *Double Trouble*, a chamber concerto for two violas and small ensemble. Since this new quintet was composed in such close proximity to the chamber concerto, and addresses the same issues that I am attempting to confront in my recent music, it seemed only natural that this new piece was in effect "under the influence" of the previous piece and these issues.

At one moment, my new quintet is up-close and rugged, then suddenly thin and distant the next. The opening bass clarinet line is a fragmented, stilted tune, sort of a wild jazz riff. The music surrounding it is nothing more than an elaborate doubling of the freaked out clarinet melody. What results is an intricate counterpoint, tense but interlocking and related, suddenly giving way to high, distant harmonics, played in fifths. These harmonics are complementary to the opening, and they also serve as a type of residual resonance left over from all of the activity.

—Kurt Rohde

A MI K GIAO TRANH
(U.S. PREMIERE)

by NGUYỄN THIỆN ĐẠO

A Mi K Giao Tranh was written by Nguyễn Thiện Đạo during the closing days of the Vietnam/American war in 1975, published in 1976, and premiered in 1979 at the Festival de Middelburg by Japanese bassist Takehisa Aiba. It has been championed by the great Italian bassist Fernando Grillo.

The title is a multi-lingual wordplay in French, Italian, Chinese and Vietnamese. The first part of the title—*A Mi K*—refers to French philanthropist and contemporary music champion Mica Salabert. The dedication is “a Mica Salabert,” or, phonetically, “A Mi K.” It can also mean “amica,” the Italian word for “friend.” “Giao Tranh” is an archaic Vietnamese and Chinese expression for battle, or even a disagreement between friends. Thus, *A Mi K Giao Tranh* can be interpreted as meaning “Friendship and War.” The work is quite violent in nature, often swinging wildly between activity and stillness, sound and silence, noise and pitch.

A Mi K Giao Tranh clearly shows the influences of Đạo’s most renowned teachers Iannis Xenakis and Olivier Messiaen. The work uses microtonal elements, improvisation, extensive natural harmonics, noise, and playing in the extreme high register. The effect is one of intense drama, and is emblematic of the turbulent time in which it was written.

—Tom Peters



MÉMOIRE DE LA RIVIÈRE
(U.S. PREMIERE)

by TÔN THẮT TIẾT

Mémoire de la Rivière is part of a series of three works composed between 1991 and 2000 for string quartet or string trio. My string quartet *Phong Vũ* (or *Dialogue avec la Rivière*) and string trio *Et la rivière chant l'éternité* draws inspiration from the Perfume River that bathes the city of Huế.

Yet the theme of the piece is not the river itself, but rather a meditation on the passing of time which, like a river, flows on forever:

Gusts of wind
Rain
Centuries come to pass
You remain
A silent witness
O Perfume River
Your whispering
Endless
Tell me
Dialogue with the River

Here, however, the meaning of eternity—in reference to the city of Huế—is very relative for nothing is eternal, even this world, according to the natural laws of the universe.

The whole composition revolves around the note D which acts as its magnetic pole and represents WATER, one of the five elements according to the Chinese I-ching.

—Tôn Thất Tiết



ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

The Colburn School
Monday, March 1, 8:00 p.m.
Pre-concert talk at 7:30 p.m.

Đôi (U.S. Premiere)

Nguyễn Thiện Đạo (b. 1940)

Allen Savedoff, *bassoon* & Lynn Vartan, *percussion*

Quatuor pour la fin du temps

Olivier Messiaen (1908-1992)

Liturgie de crystal
Vocalise, pour l'Ange qui annonce la fin du Temps
Abîme des oiseaux
Intermède
Louange à l'Éternité de Jésus
Danse de la fureur, pour les sept trompettes
Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
Louange à l'Immortalité de Jésus

Lorenz Gamma, *violin*, Jim Foschia, *clarinet*
Peter Jacobson, *cello*, Ming Tsu, *piano*

— INTERMISSION —

Les jardins d'autre monde (U.S. Premiere)

Tôn Thất Tiết (b. 1933)

Tableau I
Interlude 1
Tableau II
Interlude 2
Tableau III
Interlude 3
Tableau IV

Alison Bjorkedal, *solo harp*
Lisa Edelstein, *flute*, Jonathan Davis, *oboe*, Jim Foschia, *clarinet/bass clarinet*, Allen Savedoff, *bassoon*
Shalini Vijayan, *violin*, Jan Karlin, *viola*, Peter Jacobson, *cello*, Lynn Vartan, *percussion*
Jeff von der Schmidt, *conductor*



ĐÔI (U.S. PREMIERE)

by NGUYỄN THIÊN ĐẠO

Dôi for Bassoon and Percussion was first performed February 17, 1990 in Villiers-sur-Marne for the *Festival Futur Musique*. The soloists were Alexandre Ouzounoff, bassoon and François Verly, percussion and it was commissioned by the Commande de Futur Musique. The composer was first filled with images from his childhood with long meditations on nature, possessed by “celestial and wholly imaginary polyphony” and then Vietnamese and Chinese poetry. Thiên Đạo sees himself as “heir to two civilizations; oriental and occidental.” His music represents “a synthesis by constructing music based on micro-intervals, sound colors, rhythmic structure and time duration.” *Đôi* is a stunning sonic combination, with the bassoon crawling out from the depths to encounter an array of low percussion—deep timpani, 5 octave marimba, and ceremonial Southeast Asian gongs from Vietnam, Laos and Thailand, moving towards higher pitches in vibraphone and crotales, with a telling final gesture from a lone Japanese temple bowl.

—Jeff von der Schmidt

QUATUOR POUR LA FIN DU TEMPS

BY OLIVIER MESSIAEN

Liturgie de crystal (*Liturgy of crystal*). Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

Vocalise, pour l'Ange qui annonce la fin du Temps (Vocalise for the Angel who announces the end of Time). The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.

Abîme des oiseaux (Abys of the birds). Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

Intermède (Interlude). Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

Louange à l'Éternité de Jésus (Praise to the Eternity of Jesus). Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle ... “In the beginning was the Word, and Word was with God, and the Word was God.”

Danse de la fureur, pour les sept trompettes (Dance of fury, for the seven trumpets). Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs

and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps (A mingling of rainbows for the Angel who announces the end of Time). Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colors and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

Louange à l'Immortalité de Jésus (Praise to the Immortality of Jesus). Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

—Olivier Messiaen

LES JARDINS D'AUTRE MONDE

(U.S. PREMIERE)

by TÔN THẮT TIẾT

The *Tableaux* or scenes are sonic representations and spiritual evocations of the graves of the four successive emperors who reigned in Huế, the former capitol of Vietnam, from the beginning of the 19th century until 1883.

Each emperor, during his reign, built a grave which was intended and designed as a palace for his next life. And so each monument has its own characteristics and conveys a particular atmosphere. The first emperor's is austere yet majestic. The second is rather geometric, its straight lines giving it a mystical aura. The third reflects peacefulness and is so simple as to be almost without character (but this emperor reigned for a mere eight years). The fourth and last grave is a garden full of life, the life from the Great Beyond where Time ceases to exist. Strolling through this garden, I sometimes imagined the music, the songs or plays that could have been performed for this 'poet' prince during his lifetime. (Unfortunately the country would have been happier with a more dynamic head of state at the time, a ruler more open to the outside world like the Japanese Meiji emperor!).

Composed in memory of, and as a tribute to, the city of Huế, *Les jardins d'autre monde* is written for a nine-piece instrumental ensemble and alternates four *Tableaux* (or scenes) and three Interludes (for an oboe/harp/percussion trio) to ensure its continuity.

Les jardins d'autre monde was commissioned by the French Ministry of Culture for the ensemble *Alternance*.

—Tôn Thất Tiết



ASCENDING DRAGON MUSIC FESTIVAL AND CULTURAL EXCHANGE

CONCERTS, WORKSHOPS, AND SPECIAL EVENTS IN VIETNAM

THURSDAY, MARCH 11 AT 11 A.M.

Concert at the Vietnam National Academy of Music, Hanoi
Alexandra du Bois *An Eye for an Eye Makes the Whole World Blind (Asian Premiere)*
Vũ Nhật Tân *Trăng / Meditation*
Kurt Rohde *Under the Influence (Asian Premiere)*
Nguyễn Thiện Đạo *A Mi K Giao Tranh*
Tôn Thất Tiết *Mémoire de la Rivière*



Hanoi Opera House

SATURDAY, MARCH 13 AT 8 P.M.

Concert at the Vietnam National Academy of Music, Hanoi
Olivier Messiaen *Quatuor pour la fin du temps*
Tôn Thất Tiết *Les jardins d'autre monde*
John Cage *Atlas Eclipticalis*

TUESDAY, MARCH 16 AT 4 P.M.

Concert at the Vietnam National Academy of Music, Hanoi
Vũ Nhật Tân *Ký Ức*
Nguyễn Thiện Đạo *Au dessus du vent*
Toru Takemitsu *Archipelago S. for 5 Ensembles*
Kurt Rohde *Oculus (Asian Premiere)*



Vietnam National Academy of Music, Hanoi

WEDNESDAY, MARCH 17 AT 7 P.M.

Performance Improvisation at the Thăng Long Gallery, Hanoi

FRIDAY, MARCH 19 AT 8 P.M.

Concert at the Hanoi Opera House, Hanoi
Phạm Minh Thành *Thăng Long (World Premiere)*
Kurt Rohde *Still Distant, Still Here (World Premiere)*
Elliott Carter *On Conversing with Paradise (Asian Premiere)*
Vũ Nhật Tân *Phổ (World Premiere)*
Alexandra du Bois *Within Earth, Wood Grows (World Premiere)*
Aaron Copland *Appalachian Spring*

SUNDAY, MARCH 21 AT 8 P.M.

Concert at the Ho Chi Minh City Conservatory, Ho Chi Minh City
Alexandra du Bois *An Eye for an Eye Makes the Whole World Blind*
Vũ Nhật Tân *Trăng / Meditation*
Kurt Rohde *Under the Influence*
Nguyễn Thiện Đạo *A Mi K Giao Tranh*
Tôn Thất Tiết *Mémoire de la Rivière*



Ho Chi Minh City Conservatory

CULTURAL LEADERSHIP WORKSHOPS IN VIETNAM

MONDAY, MARCH 8 AT 12 P.M. at the Vietnam National Academy of Music
From Dream to Reality: Artistic Vision with Jeff von der Schmidt, Artistic Director/Southwest Chamber Music

TUESDAY, MARCH 9 AT 12 P.M. at the Vietnam National Academy of Music
One Day at a Time: Nuts and Bolts of American Arts Administration
with Jan Karlin, Executive Director/Southwest Chamber Music

FRIDAY, MARCH 12 AT 12 P.M. at the Vietnam National Academy of Music
Introduction to Peter Drucker: Philosophy of Business and the Arts
with Rick Wartzman, Executive Director/Drucker Institute

WEDNESDAY, MARCH 17 AT 11 A.M. at the U.S. Embassy in Hanoi
Win-Win: Art and Business Partnerships
roundtable discussion hosted by the U.S. Embassy

TUESDAY, MARCH 23 AT 11 A.M. at the U.S. Consulate in Ho Chi Minh City
Win-Win: Art and Business Partnerships roundtable discussion hosted by the U.S. Consulate



City Hall, Ho Chi Minh City

SPECIAL EVENTS AND WORKSHOPS IN LOS ANGELES COUNTY

THURSDAY, FEBRUARY 26 AT 8 P.M. at the Pacific Asia Museum, Pasadena
Preview of Ascending Dragon with Jeff von der Schmidt, Artistic Director/Southwest Chamber Music

THURSDAY, APRIL 15 AT 4:30 P.M. at Pasadena City Hall
Opening Welcome Ceremony and Reception (invitation only)
hosted by Mayor Bill Bogaard and Pasadena City Council Members

SATURDAY, APRIL 10 AT 7 P.M. THROUGH MAY 3
at the Armory Center for the Arts
Ascending Dragon exhibition of Vietnamese visual artists

FRIDAY, APRIL 16 AT 12:30 P.M.—Cultural Leadership Workshop
L.A. Arts: Introduction to Los Angeles Arts Organizations

SUNDAY, APRIL 18 AT 3 P.M.
at the historic home of composer Arnold Schoenberg
Special performance (invitation only) hosted by Barbara and Ron Schoenberg

TUESDAY, APRIL 20 AT 10 A.M. at Hamilton High School in West Los Angeles
Improvisation and Jazz workshop (invitation only) hosted by Department Chair Jim Foschia

THURSDAY, APRIL 22 FROM 10-3 P.M. at the Drucker Institute in Claremont
Developing Cultural Leadership: Discussions at the Drucker Institute hosted by Rick Wartzman, Executive Director of the Drucker Institute at Claremont Graduate University with participation by Philip Nowlen, Executive Director of the Getty Leadership Institute at CGU; and Laura Zucker, Academic Director of CGU's Arts Management Program.

FRIDAY, APRIL 23 and MONDAY, APRIL 26 at L.A. County schools
Project Muse in-school concerts with Vietnamese musicians and composers

FRIDAY, APRIL 30 FROM 2-5 P.M. at The Colburn School
Win-Win: L.A. Corporate Philanthropy and the Riordan RVLDP Program
with Rick Wartzman, Executive Director/Drucker Institute and
Richard Diaz, Executive Director/Riordan Volunteer Leadership Development Program



City Hall, Pasadena, California

ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

Armory Center for the Arts
Friday, April 16, 8:00 p.m.
Pre-concert talk at 7:30 p.m.

Chanson d'orage (West Coast Premiere) Alexandra du Bois (b. 1981)

Lorenz Gamma & Shalini Vijayan, *violins*

Sonata for Violin & Piano (U.S. Premiere) Phạm Minh Thành (b.1978)

Lorenz Gamma, *violin* & Ming Tsu, *piano*

Obsession Toccata Kurt Rohde (b. 1966)

Shalini Vijayan, *violin*

Trung dzuong Tôn Thất Tiết (b. 1933)

Ming Tsu, *piano*

— INTERMISSION —

Khoi Truong Chi (U.S. Premiere) Nguyễn Thiện Đạo (b. 1940)

Bùi Lệ Chi, *đàn bầu*

Green Silk Improvisation (U.S. Premiere) Vũ Nhật Tân (b. 1970)

Vũ Nhật Tân, *piano*, Bùi Lệ Chi, *đàn bầu*
Jim Foschia, *winds*, Lynn Vartan, *percussion*
Shalini Vijayan, *violin*, Peter Jacobson, *cello*, Tom Peters, *double bass*



CHANSON D'ORAGE (WEST COAST PREMIERE)

by ALEXANDRA DU BOIS

Chanson *d'orage* was commissioned by the Savannah Music Festival 2009 and was written for violinists Daniel Hope and Lorenza Borrani. I met Daniel Hope in 2006 when, as the violinist of the Beaux Arts Trio, he premiered my piano trio, *L'Apothéose d'un Rêve*, in the Amsterdam Concertgebouw, the Netherlands. In *Chanson d'orage* (Thunderstorm of Song), there is a blending of the nature of song—melody and line, with aspects of an approaching storm; but this storm is not of physical weather, but of the nature and weather of the heart. *Thunderstorm of Song* (or *Song Storm*), encompasses the great need we have to speak directly with our hearts, and the conflict which can arise when there is a complexity of feelings to express. The two violins encompass this idea both independently and together as one singing voice. Robert Hilferty described this work in *Gramophone Magazine*: “The 10-minute folie a deux begins with the violin lines tightly intertwined. The instruments seamlessly switch roles as accompanist and melody-messenger. They frequently converge, wrestle, caress, and capitulate. Entanglement is the name of the game, with moments of singing lyricism. It's a virtue that du Bois's music is simple without being simplistic, maintaining a buoyant intensity that doesn't wear you out.”

—Alexandra du Bois

SONATA FOR VIOLIN & PIANO (U.S. PREMIERE)

by PHẠM MINH THÀNH

The *Sonata for Violin and Piano* by Phạm Minh Thành is a study of rich contrasts between speeds and articulations, angular counterpoint with soft and pensive melody. The sonata is formed in panels of fast/slow/fast/slow tempi, with ample virtuosic display for the violin demonstrating Minh Thành's extensive study at the Tchaikovsky Conservatory.



OBSESSION TOCCATA

by KURT ROHDE

Four is part of an unfinished work for solo violin I composed in 2007. The movements are titled *Obsession Toccata*, *Lost Pavane*, *Hideous Waltz*, and *Night Vase (after McCormack)*.

Only the first and last movements survive. Originally written for violinist Iris Stone, the pieces were meant as a set of hyper-dramatic character pieces, each based on a single event, object or memory. The first movement, *Obsession Toccata*, features the violin in midst of a panicked frenzy, with fragments from the Bach E major Partita first movement (*Prelude*), and the first movement (*Obsession*) from Ysaÿe *Solo Sonata*, Op. 27, No. 2. The finale movement, *Night Vase (after McCormack)*, is a reflection on a painting by painter Frances McCormack. It is subdued, restrained, and introspective, almost to the point of fragility.

—Kurt Rohde

TRUNG DZUONG

by TÔN THẮT TIẾT

Truong *Dzuong* was composed in 1980 as homage to Vietnam, a country ravaged by war, and to the boat people. The work was written “to the memory of all those who suffer and perish in the China Sea” and bears the following epigraph:

“Abyss, how many lives have disappeared
into the silence of your heart?”

The world-wide lack of response to the plight of the boat people was also in Tôn Thất's mind as he wrote *Trung dzuong*. The first sounds to be heard are slow, low, barely perceptible, portraying a motionless and disturbing sea from which a few deadened cries gradually emerge. Waves appear and gather strength until the sea explodes in fury. After this outburst of violence, the end of the work appears as a song of hope for Vietnam. Repeated high chords sound like the tolling of bells, like a call. An expressive melody begins in the middle register and drops progressively to low C, the work's harmonic grounding. Tôn Thất often superimposes a low C and a high chord to suggest the immensity and peacefulness of the universe.

—Laurence Bancaud

KHOI TRUONG CHI (U.S. PREMIERE)

by NGUYỄN THIỆN ĐẠO

Since the late 1990s Nguyễn Thiện Đạo has consciously devoted his talents to new works for traditional Vietnamese instruments. *Khoi truong chi* for dan bau was written in 2004 and celebrates perhaps the most recognizably Vietnamese instrument internationally. The dan bau, according to the Vietnamese treatise *Dai Nam thuc luc tien bien* originated in 1770 and is of purely Vietnamese origin. As with many Asian instruments, the goal of the tone is to reach a specific human emotion, and for the dan bau it is a direct pathway into the heart. There is an old saying that the dan bau is so powerful it is best to keep young people away from the emotional appeal of its numerous love songs.

—Jeff von der Schmidt

GREEN SILK IMPROVISATION

(U.S. PREMIERE)

by VŨ NHẬT TÂN

Green *Silk* is an improvisational music created by a stimulating mix of cultures. Composer Vũ Nhật Tân is the group's leader, and he is joined by Bùi Lệ Chi, one of the most celebrated dan bau players of Vietnam. Joining these two artists are Southwest Chamber Music members who represent an exciting new generation of players who don't see stylistic borders to their instruments, and all of whom bring a rich global perspective to their artistry. Violinist Shalini Vijayan's experience has included improvisation with Meredith Monk and personal insight into the music of India; Jim Foschia is one of the most highly respected jazz teachers in the Western United States; Peter Jacobson has extensively studied the music of North India and plays in numerous indie bands; Tom Peters is an adept technology master; and Lynn Vartan has traversed the globe finding exotic instruments from the world of percussion.

ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

The Colburn School
Saturday, April 17, 8:00 p.m.
Pre-concert talk at 7:30 p.m.

Danse sacrée et danse profane Claude Debussy (1862-1918)

Alison Bjorkedal, *harp*
Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin, *viola*, Peter Jacobson, *violoncello*
Tom Peters, *double bass*

Phố (U.S. Premiere) Vũ Nhật Tân (b. 1970)

Phố was commissioned by Sue Bienkowski & Wang Chung Lee

Archipelago S. for 21 Players Toru Takemitsu (1930-1996)

Group A
Jonathan Davis, *oboe & oboe d'amore*
Shalini Vijayan, *violin*, Jan Karlin, *viola*, Peter Jacobson, *cello*
Tom Peters, *double bass*, Alison Bjorkedal, *harp*, Lynn Vartan, *percussion*

Group B
Phạm Quốc Chung & Joe Ognibene, *horns*, Daniel Rosenboom, *trumpet*
Amy Bowers & Michael Millar, *trombones*

Group C
Lê Thư Hương, *flute & alto flute*, Allen Savedoff, *bassoon*
Phan Thị Tố Trinh, *violin*, Nguyễn Anh Tuấn, *viola*, Bùi Thị Hà Miên, *cello*
Tạ Quang Đông, *celesta*, Doãn Mai Hương, *percussion*

D (Right) Jim Foschia, *clarinet*

E (Left) Nguyễn Quốc Bảo, *clarinet*

— INTERMISSION —

Au dessus du vent for Solo Harp & Strings (U.S. Premiere) Nguyễn Thiện Đạo (b. 1940)

Alison Bjorkedal, *harp*

Within Earth, Wood Grows (U.S. Premiere) Alexandra du Bois (b. 1981)

Within Earth, Wood Grows was commissioned by the Schoenberg Family Charitable Fund

DANSE SACRÉE ET DANSE PROFANE

by CLAUDE DEBUSSY

The *Danse sacrée et danse profane* were composed in 1904 at the specific request of the famous Paris piano manufacturing firm of Pleyel. The works were to help popularize the new chromatic harp—an instrument that abandoned the harp's pedal mechanism in favor of a separate string for each semitone. The chromatic harp proved to be a failure, but Debussy's *Danse sacrée et danse profane* remain among the most popular pieces in the harp repertoire.



These two dances, composed in the period after the completion of his opera *Pelléas et Mélisande* and during the composition of *La Mer*, present sacred and secular aspects of Debussy's creative personality. The *Danse sacrée* returns to antiquity for its atmosphere, much as in his *Le Martyre de Saint-Sébastien*. The *Danse profane* is an Impressionistic vision of a pagan world of mythical rite and revelry.

—Jeff von der Schmidt

PHỐ (U.S. PREMIERE)

by VŨ NHẬT TÂN

My new piece is titled *Phố* (*Street*) in that I want to “paint” our crowded and very noisy streets in all Vietnamese cities in a piece of music and sound for about 10 minutes. My instrumentation is flute, oboe, clarinet, bassoon, dan bau, piano, 4 violins, 2 violas, 2 celli and double bass.

—Vũ Nhật Tân

ARCHIPELAGO S.

by TORU TAKEMITSU

“My music is like a garden, and I am the gardener. Listening to my music can be compared to walking through a garden and experiencing the changes in light, pattern, and texture. I do not like to emphasize too much with my music. Someone once criticized my music as getting to be very old fashioned. Maybe I am old, but I am looking back to the past with nostalgia. Composers are sometimes afraid to use tonality, but we can use anything from the tonal to the atonal—this is our treasure. I can say that because I am Japanese!”



Archipelago S. for 21 players was commissioned by the Aldeburgh Festival and is dedicated to Julian Bream for his 60th birthday. The first performance was by Oliver Knussen and the London Sinfonietta on June 18, 1993. The title describes an imaginary archipelago made up of five real islands widely separate in the natural world, each island's name beginning with an “S”: islands in Stockholm, Seattle, and the Seto Inland Sea of Japan. The composer imagined the islands “calling out to each other across the great distance separating them...experienced as a metaphor for the universe.” The ensemble is divided into five groups and dispersed throughout the concert hall—three ensembles and two independent clarinets on the left and right sides of the audience. Each of the five instrumental groups sections describes the five islands: “I mentally sketched the beautiful scenes of each island until gradually a clear musical theme took shape.”

Shortly before his death in 1996, Takemitsu sent cards to several friends with various versions of “...I will be reborn as a whale, and I long to swim in the ocean that has no West and no East.”

—Peter Grilli

AU DESSUS DU VENT (U.S. PREMIERE)

by NGUYỄN THIÊN ĐẠO

Au dessus du vent was written in 1985 and commissioned by Radio France at the request of Denise Mégevand. It is scored for solo harp, 6 violins, 2 violas, 2 cellos and 1 double bass. The music floats in clouds of sound from the highest beginning to the lowest bass, sounds which will weave enveloping chords around the solo harp. The harp sonority is itself expanded with plectra and percussion beaters as the strings coalesce in microtonal blurs of intense beauty, not far from the synesthesia of Đạo's beloved mentor, Olivier Messiaen. The floating quality of the music is best described by the translation of the title—above the wind.

—Jeff von der Schmidt

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WITHIN EARTH, WIND GROWS (U.S. PREMIERE)

by ALEXANDRA DU BOIS

My new work for Southwest Chamber Music, which is titled *Within Earth, Wood Grows*, is inspired partly by these lines of poetry by Thich Nhat Hanh, the great Vietnamese teacher, poet, writer, monk and peace activist (b.1926):

My joy is like spring, so warm it makes flowers
bloom in all walks of life.

My pain is like a river of tears, so full it fills the four oceans.

Please call me by my true names,
so I can hear all my cries and laughs at once,
so I can see that my joy and pain are one.

Please call me by my true names,
so I can wake up,
and so the door of my heart can be left open,
the door of compassion.

This piece, musically, is inspired by that which is simple in its deep complexity. When I started this piece, I was overwhelmed by not only the vast possibilities that were available to me through instrumentation (I was given a list of over 12 instruments out of which to find the perfect combination of sounds) but also the personal and global scope of mapping the new work, internally. I do consider myself a composer whose works are deeply connected to emotions—or emotion-based. Although I did not live through the Vietnam War (or the “American War,” as I now call it), the emotions I have always held in connection with this war are very harsh, very sorrowful and very ugly. I hold images of children (and now, their children, and their children) afflicted by Agent Orange, American Veterans with indescribable memories, and many other devastating “memories.”

This is why I have chosen to write a piece that is bright and boldly beautiful, with that darkness and deep pain resonating and echoing *within* the peacefulness of sound and melodic line, richness of texture and also gesture—for example, a wind gust that starts gently

as just a few leaves blowing on the top of one tree and moves, growing in flurry, throughout a whole patch of forest. In this work, I am meditating on the blending of compassion, joy, terror and pain. This is a personal piece, and all of those ‘memories’ I mentioned shape the lines, harmonic progressions, textures and form of the work.

A more theoretical and musical description that is guiding the work includes the pairing of instruments: the pairing of two instruments will always represent the United States and Vietnam, and/or two close friends. Some of these pairings include; two Bb clarinets; clarinet and bass clarinet; percussion and violin; percussion and viola; string quartet divided into two distinct halves; dan bau against/(with) full ensemble; horn with strings, and various other—but distinct—pairings that grow, evolve and then move back into pairings again. As I write this musical work, I sketch the written word on many pieces of paper, as I do in all pieces, but here, when I speak and write about this piece to and with others and myself, I find it hard to avoid “clichés.” However, I have come to accept that a cliché can be okay, because this work is a kind of dichotomy—one, that only when the piece is finished, will be clearer to me.

As I write this piece, I am also inspired by these lines of text from Etty Hillesum’s journal entry from August 1943, at Kamp Westerbork in the Netherlands, where she was a volunteer just months before she was killed at Auschwitz: “Many feel that their love of mankind languishes [here] because it receives no nourishment—meaning that people here don’t give you much occasion to love them. ‘The mass is a hideous monster; individuals are pitiful,’ someone said. But I keep discovering that there is no causal connection between people’s behavior and the love you feel for them. Love for one’s fellow man is like an elemental glow that sustains you. The fellow man himself has hardly anything to do with it.”

To be asked to write a piece for Southwest Chamber Music that will be premiered in Hanoi in combination with Vietnamese musicians is an honor and creative endeavor that I never dreamed of. But with this piece I am finding new sounds and new musical places that I hope will help move all of us towards unity and understanding, one note (and piece) at a time.

—Alexandra du Bois



ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

The Colburn School
Saturday, April 24, 8:00 p.m.
Pre-concert talk at 7:30 p.m.

Still Distant, Still Here (U.S. Premiere)

Kurt Rohde (b. 1966)

Still Distant, Still Here was commissioned by The James Irvine Foundation

Atlas Eclipticalis

John Cage (b. 1912-1992)

— INTERMISSION —

On Conversing with Paradise (U.S. Premiere)

Elliott Carter (b. 1908)

Evan Hughes, *bass-baritone*

Appalachian Spring

Aaron Copland (1900-1990)

STILL DISTANT, STILL HERE
(U.S. PREMIERE)
by KURT ROHDE

Still Distant, Still Here was composed at my home in San Francisco during the Winter of 2010. The work is for large mixed ensemble and was commissioned by and is dedicated to Southwest Chamber Music as part of the *Ascending Dragon Project*, sponsored by the United States State Department, with the generous support of the James Irvine Foundation. The work is 10 minutes long.

I have as of late been taken by the work of poet Paul Mann. Two of my recent work (*Endless for chorus a cappella* and *ONE for Speaking Pianist*) use his poems as texts. What intrigues me about his poems is that they are generally direct, incisive, and bare; they stick with you long after having read them. While I may not always know exactly what they “mean”, they feel meaningful. Reading a poem of Mann’s is like being told part of story for the first time, only making you want to hear more.



Zakhor, recall
always how taken

from chains of sheker
husk within husk

Bring us to remember year
after year bring us

to You

still distant, still here

When Jeff von der Schmidt asked me to participate in the *Ascending Dragon Project*, I was very startled and honored, but felt like I really had very little to offer in terms of a cultural exchange. Then I thought about how Mann’s poems touched me, and realized it was more about the connection than the exchange.

My piece is about nothing specific: there is no program or “theme.” It does attempt to portray the feeling of a vast distance being traversed. The character is meant to be fragile, but enduring. It is a threnody.

—Kurt Rohde

ATLAS ECLIPTICALIS

by JOHN CAGE

Atlas Eclipticalis was composed in 1961/62 and commissioned by the Montreal Festivals Society. During this period Cage was experimenting extensively with new types of musical notation. He, like many other composers, felt that new ideas were hampered by traditional notation since it was meant to serve older styles. The title refers to the great array of stars encircling the sun, and he used Czechoslovakian star maps from the Wesleyan Observatory for his basic source. Applying I-ching chance procedures he selected specific stars and traced them as notes onto transparent paper, superimposing staff lines. The brightness of a star determined the size of the note and indicated duration. Then he made combinations of one to ten notes also by chance procedures.

Cage composed eighty-six instrumental parts, and any or all may be performed. The conductor, instead of specifying the meter and pulse, indicates passing time like a large clock. The piece is not improvised by the performers, as extensive instructions specify the interpretation of the notation.

For Cage, *Atlas Eclipticalis* corresponds to the Buddhist state of “nirvana”—where time ceases to exist because of the extinction of all desires and passions.

—Stephen. L. Mosko



APPALACHIAN SPRING

by AARON COPLAND

Appalachian Spring was composed in 1943-44 as a ballet for Miss Martha Graham from the Elizabeth Sprague Coolidge Foundation. It was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., on October 30th, 1944.

The present version is scored for the original chamber ensemble of thirteen instruments. It is a condensed version of the ballet (identical with the original suite derived from the ballet for symphony orchestra), which retains all essential features but omits those sections in which the interest is primarily choreographic.

The action of the ballet concerns “a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the 19th century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple is left quiet in their new house.”

In 1945 *Appalachian Spring* received the Pulitzer Prize for Music as well as the award of the Music Critics Circle of New York for the outstanding theatrical work of the season 1944-1945.

—Aaron Copland



ON CONVERSING WITH PARADISE

(U.S PREMIERE)

by ELLIOTT CARTER

Ezra Pound, one of America’s leading poets and influences in the early twentieth century, lived in Italy during the Second World War. During that time he was occasionally allowed by the Fascist controlled radio to broadcast in English his rather fanatical ideas that the American bankers and banking system were the destroying the U.S., a country he loved. When the American Army liberated Italy he was arrested as a traitor and imprisoned in a camp near Pisa where he continued to write *Cantos* that he had worked on for most of his life. Later, at his trial in Washington, D.C. he was declared insane and interned at St. Elizabeths’ Asylum, during which time he was visited by many of the most respected American poets.

I have set parts of *Pisan Canto* 81 and unfinished *Canto* 120, where he despairs of not having written the perfect poem, which to him was paradise. My title is a quote from William Blake that Pound considered as a title for an early book of his own poems.

—Elliott Carter



ON CONVERSING WITH PARADISE

by ELLIOTT CARTER

Pisan Canto 81, Canto 120 by Ezra Pound

Zeus lies in Ceres' bosom...
before sunrise...

AOE!

a leaf in the current

at my grates no Althea

Yet

Ere the season died a-cold
Borne on a zephyr's shoukler
I rose through the aureate sky

*Laves and Jenkyns guard thy rest
Dolmetch ever be thy guest,*

Has he tempered the viol's wood
To enforce both the grave and the acute?
Has he curved us the bowl of the late?

*Laves and Jenkyns guard thy rest
Dolmetch ever be thy guest*

Hast 'ou fashioned so airy a mood
To draw up leaf from the root?

Hast 'ou found a cloud so light

As seemed neither mist nor shade?

Then resolve me, tell me aright
If Waller sang or Dowland played.

Your eyes two wol slaye me suddenly
I may the beauté of hem nat susteyne

And for 180 years almost nothing.

Ed ascoltando al legger mormorio
there came new subtlety of eyes into my tent,
whether of spirit or hypostasis,
but what the blindfold hides
or at carneval

nor any pair showed anger

Saw but the eyes and stance between the eyes,
colour, diantasis,

careless or unaware it had not the

whole tent's room

nor was place for the full Eidsias

interpass, penetrate

casting but shade beyond the other lights

sky's clear

night's sea

green of the mountain pool

shone from the unmasked eyes in half-mask's space.

What thou lovest well remains,

the rest is dross

What thou lov'st well shall not be reft from thee

What thou lov'st well is thy true heritage

Whose world, or mine or theirs

or is it of none?

First came the seen, then thus the palpable

Elysium, though it were in the halls of hell,

What thou lovest well is thy true heritage

The ant's a centaur in his dragon world.

Pull down thy vanity, it is not man

Made courage, or made order, or made grace,

Pull down thy vanity, I say pull down.

Learn of the green world what can be thy place

In scaled invention or true artistry,

Pull down thy vanity....

Thou art a beaten dog beneath the hail,

A swollen magpie in a fitful sun,

Half black half white

Nor knowst'ou wing from tail

Pull down thy vanity

How mean thy hates

Fostered in falsity,

Pull down thy vanity,

Rather to destroy, niggard in charity,

Pull down thy vanity,

I say pull down.

But to have done instead of not doing

this is not vanity...

To have gathered from the air a live tradition
or from a fine old eye the unconquered flame

This is not vanity.

Here the error is all in the not done,

all in the diffidence that faltered...

- *Pisan Canto LXXXI*

I have tried to write Paradise

Do not move

Let the wind speak

that is paradise

- *Canto CXX*





Jeff von der Schmidt, Elliott Carter, and Evan Hughes discussing the interpretation of *On Conversing with Paradise* in New York City, January 16, 2010.

Hailed by the New York Times for his “appealing clarity and emotional heft,” Bass-Baritone Evan Hughes, has become a striking new voice on the recital and operatic stage. After winning the grand prize in the Marilyn Horne Foundation Competition, Hughes gave critically acclaimed recitals in New York City for the “*On Wings of Song*” series, broadcast on WQXR, and for “*the Song Continues Gala*” making his Carnegie Hall debut. The New York Times called him a “naturally communicative artist” possessing an “earthy and warm” voice. Returning to Carnegie Hall in collaboration with Dawn Upshaw and Ensemble ACJW, Hughes performed David

Bruce’s klezmer-inspired *Piosenki*, led by Stephen Prutsman. He also performed the work along side Ms. Upshaw with the St. Paul Chamber Orchestra.

This season Evan will sing Elliott Carter’s *Syringa* under the baton of James Levine with the Metropolitan Opera Chamber Ensemble at Carnegie Hall. He will also perform the Asian and United State premiere of *On Conversing with Paradise* by Elliott Carter in Hanoi, Vietnam, and Los Angeles with Southwest Chamber Music.

At the Tanglewood Music Festival, Evan sang Leporello in Mozart’s *Don Giovanni*, and Schwartz in Wagner’s *Die Meistersinger* with the TMC Orchestra, both under the baton of James Levine. He was also seen in collaboration with the Mark Morris Dance group singing Brahms’ *Liebeslieder Waltzer* and in Carter’s *Syringa* for the festival of contemporary music, honoring Carter’s 100th birthday. The Boston Globe commented that “this performance was as clear and warmly focused as they come.”

Evan made his European recital debut in Denmark with pianist Mikael Eliassen in Skagen’s *Sommersmusik* series. He has also performed recitals for the William Walton Foundation at *La Mortella* in Ischia, Italy, and with the American Academy in Berlin, Germany.

Evan is completing his studies at the Curtis Institute of Music this spring. He has been a fellowship artist at the Music Academy of the West and received his B.A from UCLA. He was recently a winner in the district Metropolitan Opera National Council Auditions. Legendary mezzo-soprano Marilyn Horne called him “one of the bright lights of talented young singers today.”

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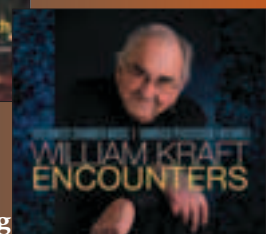
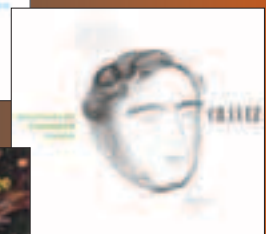
— Jim Svejda, KUSC, review of “Kraft Encounters”

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— CHAMBER MUSIC MAGAZINE



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ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

The Colburn School
Friday, April 30, 8:00 p.m.
Pre-concert talk at 7:30 p.m

Ma mère loye Maurice Ravel (1875-1937)
Pavane de la Belle au bois dormant
Petit Poucet
Laideronnette, Impératrice des Pagodes
Les entretiens de la Belle et de la Bête
Le Jardin féérique

Trần Thu Hà & Đan Thu Nga, *piano four-hands*

Thăng Long (U.S. Premiere) Phạm Minh Thành (b.1978)

Bùi Lệ Chi, *đàn bầu*
Nguyễn Thu Bình & Nguyễn Trọng Bình, *violins*
Nguyễn Anh Tuấn, *viola*, Bùi Thị Hà Miên, *celli*
Tom Peters, *double bass*, Doãn Mai Hương, *percussion*

Thăng Long was commissioned by Ellen & Harvey Knell

A Requiem for the Living (West Coast Premiere) Alexandra du Bois (b.1981)

Lorenz Gamma & Shalini Vijayan, *violins*, Jan Karlin, *viola*
Tom Peters & Constance Deeter, *double bass*

— INTERMISSION —

Oculus Kurt Rohde (b. 1966)

Epigram
Echoes
Litanies
Chorale
Stretto
Cenotaph
Strata
Epigram

Lorenz Gamma, Ngô Văn Thành, Bùi Công Duy, Nguyễn Thị Mỹ Hương,
Shalini Vijayan, Nguyễn Thu Bình, Nguyễn Trọng Bình,
Phan Thị Tố Trinh & Alexandra du Bois, *violins*
Jan Karlin, Nguyễn Anh Tuấn & Kurt Rohde, *violins*
Peter Jacobson & Bùi Thị Hà Miên, *celli*
Tom Peters, *double bass*

Jeff von der Schmidt, *conductor*

MA MÈRE L'OYE

by MAURICE RAVEL

The original version of *Ma mère l'oye* (*Mother Goose*) is for piano four-hands and was written in 1908. It was inspired by the fairy tales of Charles Perrault (1628-1703), Mme d'Aulnoy (1650-1705) and Mme Le prince de Beaumont (18th century). The five movements are *Pavane de la Belle au bois dormant* (*Pavane for a Sleeping Beauty*), a sad and melancholy dance; *Petit Poucet* (*Tom Thumb*), the tale of the boy who lays bread crumbs to find his way home but finds them eaten by birds; *Laideronnette, Impératrice des Pagodes* (*Laideronnette, Empress of the Pagodas*), the story of a daughter of a king who is cursed with ugliness but whose beauty is restored by the love of a prince; *Les entretiens de la Belle et de la Bête* (*The Conversations of Beauty and the Beast*), a waltz alternating between elegant charm and macabre shadows; and *Le Jardin féerique* (*The Fairy Garden*), where Ravel says “good-bye” to the innocence childhood with a simple chorale. Ravel remarked that “My intention of awaking the poetry of childhood in these pieces naturally led me to simplify my style and think out my writing. I made a ballet of this work, which was performed at the Théâtre des Arts. I wrote the work for my young friends Mimie and Jean Godebski.”

—Jeff von der Schmidt



THĂNG LONG

by PHẠM MINH THÀNH

Thăng Long was commissioned by Southwest Chamber Music for its *Ascending Dragon Music Festival and Cultural Exchange* in celebration of the 1000th Anniversary of the city of Hanoi. This composition, inspired by Buddhism, is written for dan bau (monochord), pagoda bells and wood blocks, two violins, viola, cello, and double bass with a structure of slow/fast/slow. Though I don't use any of the chants or verses from Buddhism, the usage of dan bau as the soloist will create the voice and the peaceful atmosphere that one can find in a pagoda in Vietnam.

A REQUIEM FOR THE LIVING (WEST COAST PREMIERE)

by ALEXANDRA DU BOIS

Ask myself, are we beyond iniquitousness when we endorse new slayings of hundreds of persons around the world and in our own country everyday and following this saying that our country has ‘lost its innocence...’ Why do we mourn only the dead when we keep on killing?

The genesis of this quintet began with a personal meditation on images of the ocean: an empty seashore beneath the dark gray skies of an impending storm; the static, kinetic electricity pulsing off waves far out at sea; and a lone person within this setting, surveying the vast stretch of the ocean, listening to the slight whistle of the wind and the distant call of seagulls and a foghorn. The contemplation of both this haunting experience of solitude within a turbulent seascape, as well as the image of Katsushika Hokusai's iconic woodblock print *The Great Wave at Kanagawa* (part of the series *Thirty-six Views of Mount Fuji* and said to have also served as the impulse behind Claude Debussy's orchestral work *La Mer*, and Rainer Maria Rilke's verse series *Der Berg*), provided the initial inspiration for this piece.

Although commenced during the summer of 2001, a significant portion *A Requiem for the Living* was written during the immediate aftermath of the attacks on September 11, 2001. After 9/11, the piece began to take on deeper emotional colors and was completed during the fall of 2001. The original impetus of the ocean and a solitary mind and heart still remained as a backdrop to the work, but the piece took on a more solemn character: it commemorates the lives taken on 9/11, as well as the lives that were later lost in Afghanistan and, ultimately, Iraq. *A Requiem for the Living* was premiered at Auer Hall at the Indiana University Jacobs School of Music on 19 March 2002, coincidentally one year to the day before the United States dropped the first bomb on the city of Baghdad.

—Alexandra du Bois

OCULUS

by KURT ROHDE

Oculus for Strings was composed shortly after I moved to San Francisco after finishing graduate school back East. I began the piece in 1995, and completed it in 1996. It was the first piece of music I had composed in nearly seven years, after I left composing behind upon graduating from the Curtis Institute of Music. The work was composed for the New Century Chamber Orchestra, a group I have been a member of since 1995. The ensemble has recorded the work, and they have been very generous in performing a number of my earliest works upon my return to composing after my somewhat long silence. *Oculus for Strings* is dedicated to Paula Gambas.

The piece is cast in eight contrasting, interconnected panels, and it lasts 26 minutes. The opening pizzicato theme in the opening provides the “codex” for the entire work. All eight panels (movements) take up a specific element of the opening music and spin it in ways that are meant to be spontaneous, free-form, lyrical, skittering and dancing. Throughout the composition of the work, I imagined the opening space that one sees out through when viewing up towards an oculus. I was struck with the realization that there was also the view looking down through the oculus: two perspectives through this one portal, a place of transition, unconcerned, removed, separate, but connecting both sides completely.

—Kurt Rohde



ASCENDING DRAGON MUSIC FESTIVAL
SOUTHWEST CHAMBER MUSIC

The Colburn School
Monday, May 3, 8:00 p.m.
Pre-concert talk at 7:30 p.m.

Prélude à l'après-midi d'un faune Claude Debussy (1862-1918)

Poèmes (U.S. Premiere) Tôn Thất Tiết (b. 1933)

Lisa Edelstein, *flute*, Jan Karlin, *viola*, Alison Bjorkedal, *harp*

Five Orchestra Pieces, Op. 16 Arnold Schoenberg (1874-1951)

Vorgefühle
Vergangenes
Der Wechselnde Akkord (Der Traunsee am Morgen)
Peripetie
Das obligate Rezitativ

— INTERMISSION —

I Wonder as I Wander (West Coast Premiere) Alexandra du Bois (b. 1981)

Lisa Edelstein, *flute*, Lynn Vartan, *percussion*, Alison Bjorkedal, *harp*

Niệm (U.S. Premiere) Tôn Thất Tiết

Lisa Edelstein, *flute*, Alison Bjorkedal, *harp*

Ký Ức (U.S. Premiere) Vũ Nhật Tân (b. 1970)

Lê Thư Hương, *flute*, Nguyễn Quốc Bảo, *clarinet*
Lynn Vartan & Doãn Mai Hương, *percussion*, Tạ Quang Đông, *piano*
Nguyễn Trọng Bình, *violin*, Bùi Thị Hà Miên, *cello*

Dumbarton Oaks Igor Stravinsky (1882-1971)

Tempo giusto
Allegretto
Con moto

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

by CLAUDE DEBUSSY

The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.



—Claude Debussy

POÈMES (U.S. PREMIERE)

by TÔN THẮT TIẾT

Poèmes for flute, viola, harp and traditional Vietnamese *Ca Trù* trio is based on poems by the great 8th century Chinese poet Li Po. The piece is a succession of scenes, after the technique of classical Chinese painting: a few brushstrokes are enough to depict the communion between Man and Nature.

Scented clouds rise from the mountain
From above
A shower of flowers,
I can hear the music of the sky...
Then the loud screaming of monkeys
Forgotten all worldly concerns,
I am in harmony with the surrounding landscape...

The *Ca Trù* and flute/viola/harp trio combination blurs the notions of time and space. Indeed, Time disappears:

Peach blossoms
A quiet brook
This sky, this earth
Are they indeed of this world?

Poèmes was composed shortly after *Chants d'ivresse* for soprano, flute, string orchestra and *Ca Trù*. These pieces have several elements in common, notably the combination of both contemporary and traditional music and the poetry of Li Po.

—Tôn Thắt Tiết

FIVE ORCHESTRA PIECES, OP. 16

by ARNOLD SCHOENBERG

The titles I shall give do indeed give nothing away, being partly technical, partly obscure. Here they are:



- I Vorgefühle (Presentiments, Premonitions) (everyone has those)
- II Vergangenes (The Past) (which everyone also has)
- III Farben (Chord Colorings) (technical)
- IV Peripetia (Surely that's general enough?)
- V Das obligate Rezitativ (perhaps better than "fully worked-out" or "endless").
Obligato Recitative.

I cannot unreservedly agree with the distinction between color and pitch. I find that a note is perceived by its color, one of whose dimensions is pitch...If the ear could discriminate between differences of color, it might be feasible to invent melodies built of colors (*Klangfarbenmelodien*).

The changes of chord (in movement III) are to happen very gently, the instrument entering must not receive any perceptible emphasis, so that one only notices the change because the color has altered.

—Arnold Schoenberg

I WONDER AS I WANDER (WEST COAST PREMIERE)

by ALEXANDRA DU BOIS

(Appalachian/John Jacob Niles—Arr. Alexandra du Bois)

Through John Jacob Niles we meet a young Appalachian girl, Annie Morgan; in his words, "a tousled, unwashed blond, and very lovely," who sang three lines of a melody for him in 1933. Haunted by her hard life and the beautiful song she sang, Niles brought "I Wonder As I Wander" into being, and its plaintive melody has captivated us ever since. In my arrangement, dedicated to the memory of my dear childhood friend, Lane Schroeder, I also added several lines of original material which opens the piece.

—Alexandra du Bois



NIỆM (U.S. PREMIERE)

by TÔN THẮT TIẾT

N*iệm* for solo flute and harp, is inspired from Buddhist sources and encourages a meditative attitude. The *niệm* is a prayer, a Buddhist meditation. The work is both a scream and a prayer spoken in a chaotic world. A non-religious prayer, for a fairer world without hate where Man could live in fraternity. Sounds brush against or strike a wall of silence as though to awaken Man's conscience.

Niệm is written in a somewhat stark manner, unfolding like the echo of some faraway rite. The melody in the flute appears from the depths of silence and rises up with a meditative, invocatory character. It loses itself in nothingness as the human spirit, through meditation, melts into the cosmic spirit.

—Tôn Thất Tiết

KÝ ỨC (U.S. PREMIERE)

by VŨ NHẬT TÂN

K*ý ỨC*, which means *Memory* in Vietnamese, was composed in 1993 and revised in 1996. The score is inscribed with a descriptive statement, in French, that reads *Dans l'abîme profond du silence est le récit régulier de la mémoire*, (which translates as *In the deep abyss of silence is the story of daily memory*). Scored for a Pierrot ensemble plus two percussionists,

the music is highly colorful, with the percussion in particular highlighted with temple blocks, various deep gongs, marimba, vibraphone, and thundering bass drum and timpani. The instrumental ensemble invokes a reverent Buddhist tradition when the players clap their hands. This gesture is to wake Buddha up so that one's prayers and thoughts are heard. There is a particularly seductive group cadenza with tremendous arabesques of sounds from the ensemble, blending and contrasting with improvisation and fixed notation.

—Jeff von der Schmidt

DUMBARTON OAKS

by IGOR STRAVINSKY

I played Bach very regularly during the composition of the concerto and I was greatly attracted to the *Brandenburg* Concertos. Whether or not the first theme of my first movement is a conscious borrowing from the third of the *Brandenburg* set, however, I do not know. What I can say is that Bach would most certainly have been delighted to loan it to me; to borrow in this way was exactly the sort of thing he liked to do.



—Igor Stravinsky

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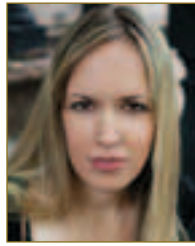
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BIOGRAPHIES

Composer **ALEXANDRA DU BOIS** discovered music through the violin, playing the instrument from the age of two years old and later began composing at age fifteen. Her music has been performed on four continents at venues including Carnegie Hall, Merkin Hall, The Concertgebouw in Amsterdam, Barbican Hall in London, The Théâtre de la Ville in Paris, among many other. Alexandra du Bois' music has been commissioned by ensembles such as the Kronos Quartet, Bargemusic, Orchestra of St. Luke's, The Beaux Arts Trio, Merkin Concert Hall, The Piano Project at the Kaufman Center in New York and many others.



In 2003 Alexandra du Bois was chosen out of over 300 composers from 32 countries as the inaugural recipient of the Kronos: *Under 30 Project* commission. As a result, du Bois wrote *Oculus pro oculo totum orbem terrae caecat* (An eye for an eye makes the whole world blind) for the Kronos Quartet. Alexandra du Bois' second commission from Kronos Quartet resulted in *Night Songs*. For this work, Alexandra was inspired by the life, journals and letters of the young writer Etty Hillesum (1914-1943), who died in Auschwitz in 1943 and left one of the great moral documents of the 20th century. The Kronos Quartet premiered *Night Songs* at Stanford University and Carnegie Hall's Zankel Hall in 2006. Southwest Chamber Music will perform several of du Bois' compositions during the *Ascending Dragon Music Festival* here in Los Angeles and in Vietnam. She is writing *Within Earth, Wood Grows* for the *Ascending Dragon Music Festival* premiere at the Hanoi Opera House in March 2010.

Composer and violist **KURT ROHDE** lives in San Francisco. His music has been described as being "filled with exhilaration. It's a mirror of our times. It is dark music, lit up by peckings, clackings, snaps and slides. It sounds eerie, but lyrical; sustained, but skittish; free-form, yet dancing." San Jose Mercury News, Richard Scheinin. Conductor Kent Nagano has also remarked that "Kurt Rohde is an artist whose creative talent reminds one of our great personalities of the past. Both a fluent and brilliant solo and ensemble performer, he is also flexible, prolific and a deeply gifted composer." Recipient of the 2008 Rome Prize, Kurt Rohde has also received the Charles Ives Fellowship and the Hinrichsen Award from the American Academy of Arts and Letters, and commission awards from the Koussevitzky Foundation of the Library of Congress, the Fromm Foundation of Harvard University, the Barlow Endowment for Music Composition, the National Endowment for the Arts, and the Hanson Institute for American Music. Kurt Rohde was a recipient of the Berlin Prize Fellowship from the American Academy in Berlin. He has served as composer in residence at the Yellow Barn Music Festival, and as guest



composer at the Wellesley Composers Conference. He has received numerous commissions from Kent Nagano in both the United States and Europe. Southwest Chamber Music will include his *Oculus for String Orchestra*, *Under the Influence*, and *Obsession Toccata* in its repertory for *Ascending Dragon*. *Still Distant, Still Here* will have its world premiere at the Hanoi Opera House in March 2010.

VŨ NHẬT TÂN is a Vietnamese composer of experimental orchestral/chamber/piano and electro/computer and multimedia works. His compositions have been performed in Australia, Cambodia, China, France, Germany, Mongolia, Switzerland, the U.S., and Vietnam, including the Roaring Hoofs Festival in Ulaanbaatar, and the Louisiana Festival of Contemporary Music in Baton Rouge, among others. Tân studied piano at the Vietnam National Academy of Music in Hanoi, where he earned a certificate in 1987 and degrees in secondary education in composition and musicology in 1991. He then studied composition and musicology there from 1991-95. He later studied computer music and new music at the Staatliche Hochschule für Musik in Cologne in 2000-01, on a scholarship from the Deutscher Akademischer Austauschdienst. In addition, he studied composition with Chinary Ung at the University of California at San Diego in 2002 as a guest student. His honors include Third Prize in the composition for traditional instruments competition of the Vietnam Composers Association in Hanoi and First Prize in the Saint-Germain-en-Laye competition. Most recently, he received a grant from the Asian Cultural Council which enabled him to research contemporary music and ethnomusicology in the U.S. He is also active in electro/computer music and multimedia performances. His *Phở*, a description of the busy streets of Vietnam, will be premiered during *Ascending Dragon* at the Hanoi Opera House in March 2010.



PHẠM MINH THÀNH was born in 1978 in Hanoi. He studied piano and composition at the Vietnam National Academy of Music under the tutelage of composer Do Hong Quan until 2000. From 2000-2006, Minh Thành studied composition at the Tchaikovsky Conservatory with Professor Konstantin Batashov. His compositions have been performed and broadcast throughout Vietnam, as well as in Moscow. He is currently teaching composition at the Musicology/ Composition/ Conducting Department at the Vietnam National Academy of Music of Music. Minh Thành is honored to be part of the *Ascending Dragon Music Festival*.



Born in Huê in 1933, **TÔN THẮT TIẾT** went to Paris in 1958 to study composition at the French National Conservatory of Music. He attended Jean Rivier and André Jolivet classes for composition. Tôn Thất Tiet has written the music of Tran Anh Hung's three films: *The Scent of Green Papaya*, *Cylo* and *At the Height of Summer*. He has also collaborated with Régine Chopinot on two of her dance pieces: *Parole de feu* (1995) and *Danse du temps* (1999). In 1993, he founded the "France-Vietnam Music Association" to promote the development of music in Vietnam. Southwest Chamber Music will be performing his *Mémoire de la rivière*, *Les jardins d'autre monde*, *Niêm* and *Poèmes* during *Ascending Dragon*.



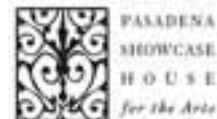
The **VIETNAM NATIONAL ACADEMY OF MUSIC OF MUSIC (VNAM)** is the premier music institution in Vietnam. Founded in 1956, VNAM has over 1800 students in undergraduate, graduate and postgraduate levels. The majority of its 200-plus teachers are graduates from overseas conservatories. The institution has trained over 7,500 students. The Academy also stages numerous concerts throughout the year in the Concert Hall. It participates in many exchange programs with conservatories abroad, sending its musical ensembles overseas to perform and teach and, in turn, hosting performances and teaching visits by many internationally-acclaimed orchestras and soloists. In addition to teaching, the VNAM is the home of the Hanoi Philharmonic Orchestra, which regularly performs at the Hanoi Opera House.

NGUYỄN THIỆN ĐẠO was born in Hanoi, Vietnam, in 1940. He arrived in France in 1953, entering the Conservatoire National Supérieur de Musique de Paris in 1963. His decisive meeting with Olivier Messiaen in 1967, in whose class he received the 1st prize for composition, led him to discover the path that would become his own. At first filled with images from his childhood and long meditations on nature, possessed by "celestial and imaginary polyphony", and then Vietnamese and Chinese poetry, he sees himself as "heir to two civilizations; oriental and occidental". He tried to "work out a synthesis by constructing a music based on micro-intervals, sound colors, rhythmic structure and time duration." Southwest Chamber Music will be performing his *A Mi K Giao Tranh*, *Doi*, *Khoi Truong Chi*, and *Au dessus du vent* for solo harp and strings during *Ascending Dragon*.



The **HO CHI MINH CITY CONSERVATORY** is the center for music education in the southern region of Vietnam. It provides music education in undergraduate, graduate and postgraduate levels. The Conservatory has over 100 teachers, including many famous musicians, composers and researchers, and experienced pedagogues graduated mostly from European conservatories. Apart from its education programs, the Conservatory is the home of the Ho Chi Minh City Symphony Orchestra.

SOUTHWEST CHAMBER MUSIC *would like to thank:*



The mission of **SOUTHWEST CHAMBER MUSIC** is to *build musical bridges between cultures*. As the voice of *New Classical Music*, the ensemble combines the wisdom of tradition with the color of diversity in concerts, recordings, and educational programming which reflects the depth of art music from around the world.

Founded in 1987, Southwest Chamber Music is one of the most active chamber music ensembles in the United States, presenting concert series at the Armory Center for the Arts in Pasadena, The Colburn School in Los Angeles, and a celebrated summer festival at The Huntington Library, Art Collections and Botanical Gardens in San Marino. The ensemble provides weekly music education programs in the Los Angeles and Pasadena Unified School Districts through *Project Muse* in-school concerts and a *Mentorship Program*, as well as *Music Unwrapped* Free Family Series for students of all ages. Southwest Chamber Music takes its name from the Southwest Museum, the oldest cultural institution in Southern California.



The ensemble will celebrate a transformative season in 2009-2010 as international cultural ambassadors for the United States. The U.S. State Department selected Southwest Chamber Music from a highly competitive field to produce the *Ascending Dragon Music Festival and Cultural Exchange* from March to May 2010, the most significant musical cultural exchange between Vietnam and the United States in the history of the two nations. *Ascending Dragon* will involve six weeks of performances in Hanoi, Ho Chi Minh City (Saigon), Pasadena and Los Angeles, with performances at the Hanoi Opera House, the Vietnam Academy of Music, the Ho Chi Minh Conservatory of Music, the Colburn School, and the Armory Center for the Arts. In December 2009, Southwest Chamber Music traveled to Mexico, representing our country at the Guadalajara FIL Arts Festival, a festival produced alongside the world's largest Spanish book fair. Guadalajara invites one host country each year, which this year featured arts organizations from Los Angeles representing the United States. Sponsored by the National Endowment for the Arts and Los Angeles Cultural Affairs Department, Southwest Chamber Music was one of 16 arts organizations in Los Angeles to be selected. Southwest Chamber Music reunited with the Tambuco Percussion Ensemble of Mexico City in a concert of American and Mexican music. In January and February 2010, the ensemble collaborated with the Armory Center for the Arts for its 20th anniversary with a series of concerts of music by John Cage performed inside the Amory Gallery retrospective exhibition devoted to 50 works by artist Robert Rauschenberg. In summer of 2009, the Grammy Award-winning ensemble released a monumental 3-CD set surveying the world of percussion with the *Encounters* by William Kraft.

Southwest Chamber Music's ability to energize classical music includes past projects of international cultural significance. In December 2006, the ensemble produced cultural exchange programs with Cambodia's Royal University of Fine Arts in Phnom Penh, the 2006 World Culture Expo at the temples of Angkor Wat, and the Vietnam National Academy of Music of Music. The 2006 tour to Southeast Asia featured the music of Grawemeyer Award-winning, Cambodian-American composer Chinary Ung. Southwest Chamber Music also performed in May 2007 at the UNAM Center in Mexico City with a cycle of five concerts of the complete chamber works of Carlos Chávez, joined by the Tambuco Percussion Ensemble.

The ensemble has also been presented by the Library of Congress in Washington D.C., Cooper Union in New York City, Santa Fe Chamber Music Festival, Getty Center, Orange County Performing Arts Center, Ojai Festival, and Luckman Fine Arts Center. Guest conductors appearing with the ensemble have included Oliver Knussen, Stephen L. Mosko, and Charles Wuorinen. In March 2003, Southwest Chamber Music became the first American ensemble to perform at the Arnold Schoenberg Center in Vienna, Austria.

As a two-time Grammy Award-winner, Southwest Chamber Music has one of the most impressive recorded discographies of any American chamber ensemble, with the release of its 24th recording in 2009. The group has received six GRAMMY® nominations for its four volume cycle of the *Complete Chamber Works of Carlos Chávez* on Cambria Master Recordings. This recognition from the National Academy of Recording Arts and Sciences includes 2003 and 2004 Grammy Awards in the Best Small Ensemble category for Volumes 1 and 2. Three further nominations for Volume 3 are shared with the Tambuco Percussion Ensemble of Mexico City, including Best Classical Album and Best Small Ensemble nominations in 2005, and a Latin Grammy Best Classical Album nomination in 2006. Finally, Volume 4 was honored with a 2007 Latin Grammy Best Classical Album nomination.

Southwest Chamber Music's *Composer Portrait Series* on Cambria Master Recordings received a 2002 ASCAP-Chamber Music America Award for a "landmark set of 12 compact discs featuring American music of our time." The ensemble has also recorded works of Prokofiev and Poulenc on Cambria, as well as the late works of Krenek for Orfeo Records in Munich. The ensemble's recordings are available from Cambria Master Recordings, with world-wide distribution by Naxos. More information about Southwest Chamber Music is available at www.swmusic.org.

PLAYERS

ALISON BJORKEDAL, harp, received her Doctorate of Musical Arts at the USC Thornton School of Music. She also earned her Master's degree from the Thornton School, where she studied with JoAnn Turovsky and was a teaching assistant for the beginning harp class. Alison received her bachelor's degree from the University of Oregon (magna cum laude) where she studied harp with Sally Maxwell and Laura Zaerr. She performed the world premiere of William Kraft's *Encounters XII* and has recorded that work for Southwest Chamber Music. She performed on the ensemble's *Complete Chamber Music of Carlos Chávez, Volume 4*, which was nominated for a Best Classical Album in 2007 by Latin Grammy.



JONATHAN DAVIS, oboe, plays regularly with the Los Angeles Philharmonic, the Pacific Symphony, the Hollywood Bowl Orchestra, and the San Diego Symphony. He studied with John Ferrillo and Elaine Douvas at Juilliard, where he earned a MM and a DMA and was awarded the first Stephen Alpert Memorial Scholarship. While living in New York, Dr. Davis was a member of the New Haven and Hartford Symphonies, and performed with the New York Woodwind Quintet, the Chamber Music Society of Lincoln Center, the Brooklyn Philharmonic, and as a soloist on NPR's Performance Today. He studied oboe with Fred Cohen at New England Conservatory during high school and continued with Ronald Roseman at Yale University, where he received a B.A. (*cum laude*) in East Asian Studies and the Lustman Prize. He is also a member of the Northwind Quintet, a woodwind quintet that introduces the fun of music to elementary schools, and is active as a studio musician.



LISA EDELSTEIN, flute, is an active freelance musician in the Los Angeles area. She regularly plays with the Pasadena Symphony, the Long Beach Symphony, the Hollywood Bowl Orchestra, the Los Angeles Master Chorale and the San Luis Obispo Mozart Festival. In Pasadena, she is a Hudson Fellow at the California Institute of Technology, where she teaches chamber music to very interesting students.



JIM FOSCHIA, clarinet, studied with Charles Russo at the Hartt School of Music and the Manhattan School of Music. Currently he performs regularly with the Santa Barbara Chamber Orchestra and has also performed with the Los Angeles Chamber Orchestra, Los Angeles Master Chorale, California



Philharmonic, Pasadena Symphony, Santa Barbara Symphony and the Mozart Camerata. Jim is on the faculty of Hamilton High School Academy of Music and Director of Jazz Studies, teaching instrumental music, instrumental jazz and musical theater. His direction of Hamilton's production of *Chicago* received a 2006 National Youth Theater Award for Best Musical Direction, and he has received various awards for music education from the Mayor of Pasadena, Altadena Links and the U.S. House of Representatives. Mr. Foschia first performed with Southwest Chamber Music in 1999. Mr. Foschia performed on Southwest Chamber Music's *Complete Chamber Works of Carlos Chávez, Volumes 1 and 2*, which received consecutive 2003 and 2004 GRAMMY Awards.

LORENZ GAMMA, violin, has given master classes in the United States, Europe and Asia and has taught violin at five different universities, first as visiting professor at University of California Los Angeles, then at California State University Fresno and California Institute of the Arts. Currently, he is a faculty member at California State University Long Beach and Cal Arts, where he teaches violin and chamber music. Last year, Mr. Gamma also followed an invitation for a post as visiting professor at the Indiana University Jacobs School of Music in Bloomington, teaching interim a full violin class. As former co-leader of the Amar Quartet, one of Switzerland's most active quartets, Mr. Gamma has performed in many of Europe's most important chamber music venues. Prior to his full-time tenure with the quartet, he served as Principal Second Violin of the Zurich Opera Orchestra and as concertmaster of the Northwest Sinfonietta in Seattle. As a soloist Mr. Gamma has performed over twenty different violin concerti and holds an extensive record of radio appearances as recitalist and chamber musician, both in Europe and in the United States. He has recorded chamber music for Cambria, Centaur, EAR, ECM, Innova, Suisa and Tilia Record labels. Mr. Gamma was born in Switzerland, where he received his initial training as a violinist. His further studies took place in the United States, with Franco Gulli (Bachelor), Steven Staryk (Masters) and Mark Kaplan (Doctorate). He has been performing with Southwest Chamber Music since 2002.



PETER JACOBSON, cello, started on the cello at age nine and went on to graduate from the University of Southern California studying under the late Eleonore Schoenfeld. He also studied at CalArts and at the San Francisco Conservatory of Music. Peter has studied North Indian classical music with the late sitar master Rahul Sariputra and at the Ali Akbar College of Music. He won the Jennings Butterfield Young Artist competition, the San Diego Musical Merit competition and



numerous local scholarships and competitions. Peter has performed as a soloist and premiered concertos by Jeffery Holmes and Roger Prytzytulsky. He has played locally and internationally with a list of fine classical ensembles, orchestras, rock bands, fusion projects, hip-hop producers and jazz artists with the intention of celebrating the wonderful effects of music. Currently, he plays regularly with Southwest Chamber Music, Quartetto Fantastico, and the Arohi Ensemble.

JAN KARLIN, violist and Founding Executive Director of Southwest Chamber Music, is a recipient of a James Irvine Foundation “Fund for Leadership Advancement” Award to outstanding Executive Directors in California. Ms. Karlin won a 2004 Grammy Award as producer for Southwest Chamber Music’s recording of the *Complete Chamber Music of Carlos Chavez, Volume II*. She also serves on the Grammy Museum Education Advisory Committee. Ms. Karlin has performed throughout the U. S. and Europe, including the Arnold Schoenberg Center in Vienna, Cooper Union in New York City, Santa Fe Chamber Music Festival, Tanglewood, Schleswig-Holstein, Flanders, Brighton and the Vienna Festivals. Ms. Karlin received her Bachelor’s Degree from Tufts University in Drama and Music, and her Master’s Degree from Boston University as a student of Walter Trampler. She studied chamber music under such notable musicians as Eugene Lehner, Joseph Silverstein and Louis Krasner. A credentialed secondary education teacher, she was Instructor of Viola at the Claremont Colleges for 12 years. Ms. Karlin also performed with the Boston Pops, Opera Company of Boston, Pro Arte Chamber Orchestra in Boston, the Pacific and Long Beach Symphonies in California and the Wiener Akademie in Vienna. Her recordings are available on Cambria Master Recordings, ORFEO, (Munich) and Novalis, and she performed on Southwest Chamber Music’s *Complete Chamber Works of Carlos Chávez, Volumes 1 and 2*, which received consecutive 2003 and 2004 GRAMMY Awards.



TOM PETERS, double bass, is known for his interpretations of contemporary music, with a special interest in music for double bass and electronics. He has commissioned solo works for the bass by composers such as Mary Lou Newmark, Dennis Bathory-Kitsz, Eric Schwartz, Alex Shapiro, Richard Derby, and Robin Cox. In 2008 Tom released a recording of John Cage’s seminal work *26’1.1499” for a String Player*, with KPFK’s John Schneider performing Cage’s *45’ for a Speaker* on the Tiger Barb Records label. An upcoming Tiger Barb Records release for music for double and electronics by women composers is slated for 2010. Tom has performed with Southwest Chamber Music since 1998, and is also a member of the Long Beach Symphony Orchestra, and Ensemble Green. He is featured in a series of solo concerts at Pasadena’s Boston Court Performing Arts Complex, and was featured in a live broadcast



over Nordwest Radio in Germany in 2004. Tom teaches double bass at the Bob Cole Conservatory of Music at California State University, Long Beach, and is a graduate of the Eastman School of Music

ALLEN SAVEDOFF, bassoon, is a member of the Hollywood Bowl Orchestra and the Pacific Symphony. He has performed with the Los Angeles Philharmonic New Music Group, Los Angeles Opera, Los Angeles Chamber Orchestra, Pasadena Symphony, Glendale Symphony, Los Angeles Master Chorale and Opera Pacific. Mr. Savedoff’s studio work includes recording for feature films and television. A graduate of Hartt School of Music, University of Hartford and the University of Michigan, he was formerly on the faculty of Augusta College, Georgia, and St. Cloud State University, Minnesota. He first performed with Southwest Chamber music in 2000 and performed on the ensemble’s *Complete Chamber Music of Carlos Chávez, Volume 2*, which received a 2004 GRAMMY Award.



MING TSU, piano, is widely recognized as a soloist, chamber musician and teacher. She has concertized in Europe, Asia, Mexico, Canada and the United States and her performances have been broadcast on German National Radio as well as on over 60 stations throughout the United States. In 2003, she joined Southwest Chamber Music and since then has recorded with the ensemble the complete chamber works for piano and strings by Carlos Chávez as well as chamber music works by Chinariy Ung and William Kraft. She has collaborated closely with other composers such as György Kurtág, Morton Subotnick, Henri Lazarof, Joan Huang, Eric Flesher, Lei Liang, Patricio Da Silva and Rob Paterson. Ms. Tsu has served on the piano faculty at Pacific Lutheran University and other Seattle schools and has given master classes in the U.S. and abroad. In the summer Ms. Tsu performs and teaches at the California Concert Artists Summer Music Festival as well as at the Beverly Hills International Music Festival. Ms. Tsu is currently the Associate Director of the Los Angeles branch of Junior Chamber Music, one of the most vibrant youth chamber music programs in the United States. Ming Tsu has received degrees in piano performance from the New England Conservatory of Music, Indiana University and University of Washington (Doctor of Musical Arts).



LYNN VARTAN, percussion, is an active performer and educator who is an advocate for diversity in music. As a new music percussionist, Lynn has worked with Michael Colgrass, Donald Crockett, Vinny Golia, Arthur Jarvinen, Ursula Oppens, Joan Tower, Glen Velez and Xtet, and is known for athleticism and exciting energy on stage. She has commissioned and/or performed new music by composers Crockett, Hoey, Krausas, Muhl and Naidoo. As a soloist, she has been featured on the Los Angeles Philharmonic Green Umbrella Series, the Different Trains Series and the USC Contemporary and Percussion Ensembles. In February 2003 Lynn recorded Stephen Hartke's *Tituli* with the Hilliard Ensemble for release on the ECM series. Lynn performed with the Tambuco Percussion Ensemble on Southwest Chamber Music's *Complete Chamber Works of Carlos Chávez, Volume 3*, which was nominated as Best Classical Album for the 2005 GRAMMY Awards.



SHALINI VIJAYAN, deemed "a vibrant violinist" by Mark Swed of the Los Angeles Times, is an established performer and collaborator on both coasts. A native of California, Shalini studied in New York as a scholarship student at the Manhattan School of Music where she received her B.M. and M.M. degrees under the tutelage of Ariana Bronne and Lucie Robert. Always an advocate for modern music, Shalini was a founding member and is Principal Second Violin of Kristjan Jarvi's Absolute Ensemble, having recorded several albums with them including 2001 Grammy nominee, *Absolution*. As a part of Absolute, she has performed throughout the United States and Europe, most notably in London's Barbican Hall and the Konzerthaus in Vienna. A member of the New World Symphony in Miami Beach, Florida from 1998-2001, Shalini served as concertmaster for Michael Tilson Thomas, John Adams, Reinbert de Leeuw and Oliver Knussen. In Los Angeles, Shalini is featured regularly with Grammy Award winning Southwest Chamber Music and can be heard on their *Complete Chamber Works of Carlos Chávez, Vol. 3*. She is also a member of the Pacific Symphony Orchestra and was Principal Second Violin of the Opera Pacific Orchestra from 2003 to 2008. Shalini has been on the faculty of the Sequoia Chamber Music Workshop in Arcata, California since 2003.



JEFF VON DER SCHMIDT, conductor, is Founding Artistic Director of Southwest Chamber Music. A two-time Grammy Award-winning conductor, he has led numerous performances of standard 20th century composers as well as world and local premiere of new work. Mr. von der Schmidt has received six GRAMMY nominations, including consecutive 2003 and 2004 GRAMMY Awards as conductor for the *Complete Chamber Music of Carlos Chávez Volumes 1 and 2*. His performance was nominated for Best Classical Album in 2005 for the *Complete Chamber Music of Carlos Chávez, Volume 3* by both mainstream and Latin Grammys. Recent projects include leading cultural exchanges at the Hanoi National Conservatory in Vietnam and the Royal University of Fine Arts in Phnom Penh, Cambodia featuring *Aura*, a major new composition by Grawemeyer Award winning composer Chinary Ung; and a complete cycle of the chamber music of Carlos Chávez with Southwest Chamber Music and the Tambuco Percussion Ensemble at the UNAM Center in Mexico City in May 2007. His successful 2003 debut at the Library of Congress, with soprano Phyllis Bryn-Julson in Richard Felciano's *An American Decameron*, was greeted with a standing ovation. He has led cycles of the Los Angeles works of Arnold Schoenberg at Cooper Union in New York City and at the Arnold Schoenberg Center in Vienna, where Southwest Chamber Music was the first American ensemble to perform at the Center since its relocation from the University of Southern California. Mr. von der Schmidt received the Henri M. Kohn Award as the outstanding student at the Tanglewood Music Festival in 1980 from Gunther Schuller and Seiji Ozawa, and studied horn with Roland Berger of the Vienna Philharmonic, holding a Certificate in German from the University of Vienna. He has lectured on music at the Getty Center, Los Angeles Philharmonic Green Umbrella Series, Arizona State University, University of Colorado, Ohio State University, Royal University of Fine Arts in Phnom Penh, Cambodia, the Hanoi National Conservatory in Vietnam, and the Hochschule für Musik in Lübeck, Germany.



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