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2500 E. COLORADO BLVD. #M
PASADENA, CA 91107
PHONE 626.685.4455
FAX 626.685.4458
WWW.SWMUSIC.ORG

FOR IMMEDIATE RELEASE
CONTACT: Ms. Thu Nga Dan
626.685.4455; thunga@swmusic.org

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2010 Summer Festival at The Huntington
July 10 - August 22, 2010

Concerts Feature Four Important Woman Composers
Thea Musgrave, Gabriela Ortiz, Anne Le Baron, Alexandra du Bois

Danzas de Panama of W.G. Still with Dvorák American Quartet
Double Centennials of Mexico Celebrated with Revueltas & Ortiz
French Impressionist Weekend with Ravel & Debussy

Two Exciting New Dining Options!
Bring Your Own Picnic on the Lawn
Or Dine in The Huntington Tea Room

Los Angeles –The 2010 Southwest Chamber Music *Summer Festival at The Huntington* resumes on the Loggia of The Huntington Art Gallery. This popular rite of summer will feature a major work on each weekend by prominent women composers Thea Musgrave, Gabriela Ortiz, Anne Le Baron and Alexandra du Bois. **New this summer - patrons can bring their own picnic to enjoy on the lawn.** Also available are pre-concert full service dinners in The Huntington Tea Room, available when concert tickets are purchased, making our festival a perfect way to spend a summer evening. **These regularly sold-out concerts will take place on July 10, 11, 24, 25 and August 7, 8, 21, 22 at The Huntington in San Marino on Saturday and Sunday evenings at 7:30 p.m.**

In addition to the unique perspective of great music from four great women each weekend, the programs will be rounded out with a tremendous blend of works from Mozart, Beethoven, Brahms, Schubert, Dvorák, Debussy, Ravel, Satie, and Britten. Other highlights

include the *Danzas de Panama* by the dean of African-American composers, William Grant Still, and the celebration of the double centennials of Mexico (1810 Independence and 1910 Revolution) with the fiesta magic of Silvestre Revueltas and his *Música de Feria* joining the music of Mexico's Gabriela Ortiz.

"I don't think you'll find a better commitment any where else in the nation to great music by women than this year's festival," said Jeff von der Schmidt, artistic director of Southwest Chamber Music. "I've not wanted to create a focus themed series about gender. But the 21st century is certainly high time for creative parity in classical music. All four composers – Thea Musgrave, Gabriela Ortiz, Anne Le Baron and Alexandra du Bois plan on attending the festival, which I think will speak for itself to the audience. I'm sure our already enthusiastic concertgoers will applaud these women and their music."

"And I'm happy that most often asked question – 'Can we bring a picnic?' – can finally be answered with a yes! So think of us as the elegant alternative to the Hollywood Bowl."

Performers this summer are Lorenz Gamma, Shalini Vijayan, violins; Jan Karlin, viola; Peter Jacobson, cello; Larry Kaplan, flute; Jim Foschia, clarinet; Ming Tsu, piano; Alison Bjorkedal, harp; Jonathan Davis, oboe.

Opening Concert features music of Abel, Britten, Musgrave, Still, and Dvorák on July 10 & 11

A celebration unique to The Huntington – the festivities begin with a jolly work by Carl Friedrich Abel, whose portrait is in the Main Art Gallery collection. We will continue in a British vein with the *Phantasy* of Benjamin Britten and the U.S. premiere of Thea Musgrave's *Cantilena*. Through his vibrant Panamanian dances, the dean of African American composers, William Grant Still, will unite with Dvorák's *American Quartet*. Though not a well known fact, Dvorák was supported in America by non other than Arabella Huntington.

Revueltas, Ortiz & Beethoven on July 24 & 25

The fiery music of Revueltas and an epic *Rasumovsky* quartet of Beethoven surround the music of Gabriela Ortiz, one of the fore most composers in Mexico today. A vibrant presence in the international scene, her musical language achieves a synthesis of tradition and the avant-garde. Combining high art, folk music and jazz in novel, frequently refined and always personal ways, Ms. Ortiz's compositions are credited for being entertaining and immediate as well as profound and sophisticated.

Debussy, Satie, Le Baron & Ravel on August 7 & 8

Spending a summer evening with French Impressionist masters Debussy, Satie and Ravel creates a vivid sonic backdrop for the vibrant world of *Solar Music* by Anne Le Baron. Her music embraces an exotic array of subjects encompassing vast reaches of space and time, ranging from the mysteries of Kazakhstan, to probes into physical and cultural forms of extinction, to legendary figures such as Eurydice, and the American housewife.

Schubert, du Bois, Mozart & Brahms on August 21 & 22

Alexandra du Bois, highlighted by L.A. Times critic Mark Swed as one of the “Faces to Watch in 2010,” is already well known to concert goers as one of the composers-in-residence for our *Ascending Dragon Music Festival* with Vietnam. This program surrounds her music with the genius of Schubert, Mozart, and Brahms. *L'apothéose d'un rêve* by du Bois was composed for the farewell tour of the Beaux Arts Trio and received its world premiere at the Amsterdam Concertgebouw. Ending the summer is the Indian summer magic of the *Trio, Op. 114* for clarinet, cello and piano by Johannes Brahms.

General Concert Information

All concerts begin at 7:30 p.m. and take place at the Loggia at The Huntington Library. No children under 8 years of age will be admitted. Handicapped access is available. A limited portion of the grounds adjacent to the Tea Room and Loggia are open for Summer Festival patrons before the concert.

New! Lawn ticket holders can bring their own picnic and enjoy it under the stars. Pre-concert dinners at The Huntington Tea room are also available to concert-ticket holders only. Dinner reservations can be made online or phone 800-726-7147 through Southwest Chamber Music when tickets are purchased.

Location

The Huntington is located at 1151 Oxford Road, San Marino, just south of Pasadena and only 15 minutes from downtown Los Angeles. Entrance is on Allen Avenue, south of the Orlando Road gate. Parking is included in the price of admission.

Single and Subscription Ticket Prices

Subscriptions to four concerts with Loggia Seating are \$162 per person, a savings of 10% off the single ticket price. Single Loggia tickets are \$45 per person. Subscriptions to four concerts with Lawn Admission are \$100 per person, also a 10% savings off the single ticket price. Single Lawn tickets are \$28 per person. Loggia and Lawn tickets are unreserved festival seating. Lawn admission ticket holders must provide own blanket or lawn chair for seating.

Student Rush lawn admission tickets are available on the day of the concert for only \$10.

For more information, call 1-800-726-7147 (please use this number in all published materials.)

2010 Southwest Chamber Music Summer Festival at The Huntington Concerts begin at 7:30 p.m.

For tickets and information, phone 1.800.726.7147 or www.swmusic.org

Saturday, July 10 and Sunday, July 11

Carl Friedrich Abel	<i>String Quartet, Op. 8, No. 2</i>
Benjamin Britten	<i>Phantasy Quartet for Oboe & Strings</i>
Thea Musgrave	<i>Cantilena for Oboe & Strings (U.S. Premiere)</i>
William Grant Still	<i>Danzas de Panama for String Quartet</i>
Antonin Dvorak	<i>String Quartet, Op. 96 "American"</i>

Saturday, July 24 and Sunday, July 25

Silvestre Revueltas	<i>String Quartet No. 4 "Música de Feria"</i>
Gabriela Ortiz	<i>Aroma Foliado for String Quartet</i>
Ludwig van Beethoven	<i>String Quartet, Op. 59, No. 3 "Rasumovsky"</i>

Saturday, August 8 and Sunday, August 9

Claude Debussy	<i>Danse sacrée et danse profane</i>
Erik Satie	<i>Le Fils des étoiles (arr. Takemitsu)</i>
Anne Le Baron	<i>Solar Music for Flute & Harp</i>
Claude Debussy	<i>String Quartet</i>

Saturday, August 21 and Sunday, August 22

Franz Schubert	<i>Notturmo in E Flat</i>
Alexandra du Bois	<i>L'apothéose d'un rêve</i>
Wolfgang Amadeus Mozart	<i>Sonata for Violin & Piano, K. 304</i>
Johannes Brahms	<i>Trio, Op. 114</i>

Biographies of Featured Composers

“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. Alexandra found a voice where many were speechless”

- David Harrington, Kronos Quartet



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 others. 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 from 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 Ety 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 *From Within Me, Wood Grows* for the *Ascending Dragon Music Festival* premiere at the Hanoi Opera House in March 2010.



Rich and powerful musical language and a strong sense of drama have made Scottish-American composer **Thea Musgrave** one of the most respected and exciting contemporary composers in the Western world.

Her compositions were first performed under the auspices of the British Broadcasting Corporation and at the Edinburgh International Festival. As a result her works have been widely performed in Britain, Europe and the USA, and at the major music festivals, such as Edinburgh, Warsaw Autumn, Florence Maggio Musicale, Venice Biennale, Aldeburgh, Cheltenham and Zagreb; on most of the European and American broadcasting stations; and on many regular symphony concert series.

Born in Edinburgh, Scotland on 27 May 1928, she studied first at the University of Edinburgh and later at the Conservatoire in Paris, where she spent four years as a pupil of Nadia Boulanger, before establishing herself back in London as a prominent member of British musical life with her orchestral, choral, operatic, and chamber works. In 1970 she became Guest Professor at the University of California, Santa Barbara, which anchored her increasing involvement with the musical life of the United States. In 1971 she married the American violist and opera conductor Peter Mark, and has resided in the U.S. since 1972. In 1974 she received the Koussevitzky Award, resulting in the composition of *Space Play*, which after its London premier was performed in New York by the Lincoln Center Chamber Players. She has also been awarded two Guggenheim Fellowships, in 1974-75, and again in 1982-83, and was recognized with honorary

degrees by Old Dominion University (Virginia), Smith College, Glasgow University and in May 2004, the New England Conservatory of Music in Boston. She was awarded a C.B.E. on the Queen's New Year's Honour List in January 2002. As Distinguished Professor at Queens College, City University of New York from September 1987-2002, Musgrave has guided and interacted with many new and gifted young student composers.

With such a large and varied career and catalogue, Thea Musgrave is frequently interviewed and questioned about being a "woman" composer, to which she has replied; "Yes, I am a woman; and I am a composer. But rarely at the same time."



Gabriela Ortiz is one of the foremost composers in Mexico today, and one of the most vibrant musicians emerging in the international scene. Her musical language achieves an extraordinary and expressive synthesis of tradition and the avant-garde; combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being both entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity. Although based in Mexico, her music is commissioned and performed all over the world.

Recent commissions and premieres include her new videopera *Unicamente la Verdad* with The Indiana University Contemporary Vocal Ensemble under Carmen Helena Téllez, *Altar de Piedra* for three percussion players, timpani and orchestra for Los Angeles Philharmonic Orchestra with Esa-Pekka Salonen and Kroumata percussion ensemble; *Zócalo-Bastilla* for violin, percussion and orchestra premiered by violinist Pierre Amoyal, percussionist Ricardo Gallardo and OFUNAM Philharmonic; *Altar de Muertos*, a string quartet commissioned by Kronos Quartet; *Zócalo Tropical* for flute, percussion and orchestra premiered by flutist Luis Julio Toro, and percussionist Ricardo Gallardo and Orquesta Simon Bolivar; *100 Watts* commissioned by Trio Neos; *Seis piezas a Violeta* for string quartet and piano premiered by The Cuarteto Latinoamericano and pianist Arturo Nieto and *Baalkah*, a new work for Kronos Quartet and soprano Dawn Upshaw.

Anne LeBaron's compositions embrace an exotic array of subjects encompassing vast reaches of space and time, ranging from the mysterious Singing Dune of Kazakhstan, to probes into physical and cultural forms of extinction, to legendary figures such as Pope Joan, Eurydice, Marie Laveau, and the American Housewife. Widely recognized for her work in instrumental, electronic, and performance realms, she has earned numerous awards and prizes, including a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, a Fulbright Full Fellowship, an award from the Rockefeller MAP Fund for her opera, *Sucktion*, and a 2009-2010 Cultural Exchange International Grant from the Los Angeles Department of Cultural Affairs for *The Silent Steppe Cantata*. Also an accomplished harpist, LeBaron is renowned for her pioneering methods of developing and implementing extended harp techniques, electronic enhancements, and notation in compositional and improvisational contexts. She currently teaches composition and related subjects, such as Concert Theater and HyperOpera, at the California Institute of the Arts.



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