



UC San Diego
ARTS AND HUMANITIES
Music

SYMPOSIUM

November 14 @ 4pm
Conrad Prebys Music Center
Recital Hall

Moderated by Amy Cimini
Featuring Yayoi Uno Everett,
Adam Greene, and Koji Nakano

CONCERT

November 14 @ 7pm
Conrad Prebys Music Center
Experimental Theater

FEATURING

Still Life After Death
Cinnabar Heart
Letters From Home

CONCERT

November 15 @ 7pm
Conrad Prebys Concert Hall

FEATURING

Singing Inside Aura
SPIRAL XIV: "Nimitta"
SPIRAL XII: "Space Between Heaven & Earth"

CHINARY

75

November 14 & 15, 2017
Celebrating Chinary Ung's 75th Year

Expanded program available at issuu.com/ucsandiegomusic

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Chinary Ung

b. 1942

Chinary Ung is often associated with that group of Asian-born composers whose music incorporates aspects of eastern musical characteristics into a western classical music setting. Aside from specific cultural and generational distinctions, the principal difference between Ung's work and theirs is that for many years he was prevented from engaging directly with the source of his cultural heritage as his native country was being torn apart by the scourge of the Khmer Rouge. Indeed, as the people and culture of Cambodia were being systematically destroyed, Ung took it upon himself to rescue some facet of the traditional music he had known as a child, reconstituting Cambodian musical traditions through his performances on the roneat-ek – the Cambodian xylophone. This project reflects the qualities of responsibility and of hopefulness that are so strongly a part of Ung's personality.

Ung's Cambodian roots are woven into the fabric of his identity, but the musical aspects are, as a result of his peculiar circumstance, keenly related to memory. For many years – through the late 1980's – Ung's music had a plaintive character in its modally-inflected, melodic behaviors, as if he were reaching back to another time uncorrupted by political tumult. Ung's work of this period established him as a major figure in American music, winning citations from virtually every major musical arts institution in his adopted country. For *Inner Voices* he was given the Grawemeyer Award, the first American recipient of this prestigious prize in music composition. That work, along with the *Spirals* series indicates a self-referential artistic project where one seeks spiritual strength and inspiration through meditation and quiet contemplation, traits of Buddhist spiritual exercises. The *Spirals* series in particular shows an affinity for the connection between pieces.

The creative impetus draws from many sources – such as dreams -- and there is a distinct pictorial and spiritual basis to Ung's music. *Aura*, a large work for two sopranos and chamber ensemble written in 2005, refers to the multicolored aura surrounding the Buddha's head. The work's extensive amplification draws the listener into the performance space, as if invited into the healing light of the Buddha. *Rain of Tears*, a concerto for chamber orchestra composed in 2006, commemorates the victims of natural disasters in Bandeh Aceh and New Orleans. Its many variants on rising and falling figures present a staggering interpretation of wave imagery. In this work, Ung invokes the Buddhist concept of *Shunyata*, which he describes as spiritual openness, in order to inspire four distinct statements of compassion.

Ung's extensive orchestral catalog has been commissioned and performed by major orchestras throughout the United States and abroad, including those in Philadelphia, Louisville, Pittsburgh, Tokyo, Sydney, Basel, as well as the Saint Paul Chamber Orchestra, and the American Composers Orchestra. Boston Modern Orchestra Project released a recording of Ung's orchestral music in 2015. Ung's work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts, and the Ford, Koussevitsky, Joyce, and Barlow Foundations. In 2014 he was given the John D. Rockefeller 3rd Award by the New York-based Asian Cultural Council.

Ung recently participated in the Pacific Rim Festival at University of California Santa Cruz, where his work entitled *Singing Inside Aura III*, for Amplified Singing Violist and Korean Traditional Orchestra, received

performances at both UC Berkeley and UC Santa Cruz. This piece, commissioned by the Gugak Center, is projected to receive another performance in Seoul, Korea, December 2017. Additionally, the National Endowment of the Arts has extended support for the forthcoming *Therigatha Inside Aura*, dedicated to the peacemakers of tomorrow. This spring, Chapman University will present a *Chinary Ung Portrait Concert* at the new Musco Center for the Arts, and he begins his residence at Scripps College in March 2018, where *Therigatha Inside Aura* will be performed and recorded.

By any measure, Chinary Ung is an astonishingly prolific composer, yet his focus is rarely turned inward. Indeed, one notes in his activities as a cultural leader and educator a profound sense of responsibility to a broader cultural and societal context. In the years since the holocaust Ung has worked with numerous institutions and individuals who share his dedication toward preserving Cambodian culture and forging cultural exchanges between Asia and the West, such as The Asian Cultural Council. He was President of the Khmer Studies Institute in the U.S.A. between 1980-1985, and was an advisor for the Killing Fields Memorial and Cambodian Heritage Museum of Chicago and a member of the Cambodian-Thai cultural committee.

As an educator, Ung has taught courses in Southeast Asian music and he has instructed generations of young composers at several institutions in the United States, and now, through a series of residencies, in Asia as well. In this regard he follows the example of his mentor, Chou Wen-chung. He holds appointments at University of California, San Diego, where he is Distinguished Professor of Music, and at Chapman University, where he is a Presidential Fellow and Senior Composer in Residence. For the 2017-2018 academic year he is the Karel Husa Visiting Professor in Composition at Ithaca College. He and his wife Susan direct the Nirmita Composers Institute each summer, with the goal of providing compositional direction and opportunity to musicians from Southeast Asia.

His music is featured on recordings released on Bridge, CAMBRIA, CRI, New World, Argo, and oodiscs, among others. Chinary Ung's compositions are published exclusively by C.F. Peters Corporation and they are registered under BMI.

-Adam Greene

Chinary Ung Celebration 75

Tuesday, November 14, 2017
4:00 pm
Conrad Prebys Music Center Recital Hall

SYMPOSIUM

Moderated by Amy Cimini

GUEST SPEAKERS

Yayoi Uno Everett

Imagery and Symbolism in Chinary Ung's Aura (2005)

Adam Greene

*Chinary Ung's "Singing Inside Aura" Project:
Variation, Recontextualization, and Recomposition in Three Recent Scores*

Koji Nakano

*Tracing Cultural Legacies and Traditional Sensibilities in the
"Futuristic Folk Music" of Chinary Ung*

ABSTRACTS

Yayoi Uno Everett

Imagery and Symbolism in Chinary Ung's Aura (2005)

Aura (2005) has a special place in Ung's repertoire as he considers the piece to be his "teacher." Central to the work is the idea of radiating light that associated with the Buddha's enlightened state, known in the Khmer language as *chaw pean raingsei*. My analysis aims to illustrate how the sonic journey through Aura is comparable to passing through the five elements to get to the inner sanctuary of Neak Pean, an ancient Cambodian stone monument originally designed for healing, and how Ung's music integrates nature imagery, symbolism, and ritual to convey aspects of earthly suffering and worship of the divine. I will conclude by addressing broader issues of interculturalism and globalization in thinking about Ung's music and its place in the arena of contemporary music today.

Adam Greene

*Chinary Ung's "Singing Inside Aura" Project:
Variation, Recontextualization, and Recomposition in Three Recent Scores*

In the Fall of 2012 Chinary Ung began work on "Singing Inside Aura," a piece for "singing violist" and chamber orchestra. Dedicated to his wife, Susan, who would be tasked with the challenging soloist's role, the project was the first orchestral foray in a series of works dating back to 1997 that incorporated a significant amount of vocalization – singing, chanting, whistling – into the instrumentalist's part. Rather than marking a single point along a straight line of compositions, "Singing Inside Aura" would become a central core around which new possibilities might radiate. Just months after its premiere, Ung wrote a version for a chamber ensemble of 7 performers along with the singing violist. Not content to simply downscale the original orchestral materials, Ung's work in the chamber version contained a substantial amount of recomposition, even while the soloist's material is virtually unchanged. Ung has subsequently written a version of the piece for Korean orchestra, and there are plans for a future piece for percussion quartet. The project has now dominated Ung's creative output for five years, and therefore deserves special attention as it demonstrates, perhaps paradoxically, how flexible Ung's compositional approach can be while also being relentlessly self-referential.

Koji Nakano

*Tracing Cultural Legacies and Traditional Sensibilities in the
"Futuristic Folk Music" of Chinary Ung*

The process of navigating deeply held cultural values when composing a new piece can be transformative. Over the past several decades, Cambodian- American Composer Chinary Ung has composed a diverse array of cross-cultural works, and he continues to expand and deepen his international role as a leading Asian composer and educator. In this paper, I discuss Ung's approach to composing, which enables him to be inspired by Cambodian traditional music and culture while continuing to practice Western composition. I also examine what Ung calls his "futuristic folk music"—new sounds sourced in the architecture, philosophy, and traditional music of Cambodia. In closing, I will discuss how the concept of "futuristic folk music" can be deployed to encourage composers and musicians of any culture to engage actively in a creative process that incorporates their living traditions, cultures, and art forms.

ABOUT THE GUEST SPEAKERS

YAYOI EVERETT is currently Professor of Music at University of Illinois at Chicago. Her research focuses on the analysis of postwar art music, film, and opera from the perspectives of semiotics, literary criticism, multimedia theories, and cultural studies. Her publications include monographs *Reconfiguring Myth and Narrative in Contemporary Operas* (2015), *The Music of Louis Andriessen* (2006), and a co-edited volume *Locating East Asia in Western Music* (2004). She has also published analyses of music by Kaija Saariaho, Elliott Carter, György Ligeti, Chou Wen-chung, Toru Takemitsu, Toshio Hosokawa, Toshi Ichianagi, and Lei Liang. She has received grants from the Japan Foundation, Society for Music Theory, Boligasco Foundation, and National Endowment for the Humanities. She has served as Associate Editor of *Music Theory Spectrum* and as President of Music Theory Southeast.

Award-winning composer **KOJI NAKANO**'s compositions reflect the relationship between beauty, form, and imperfection through the formality of music. He is recognized as one of the major voices among Asian composers of his generation.

Dr. Nakano obtained his Bachelor's Degree and Master's Degree in composition from the New England Conservatory of Music in Boston. From 2002 to 2003, he studied with Dutch composer Louis Andriessen in Amsterdam and at the Royal Conservatory of The Hague as the Japanese Government Overseas Study Program Artist. In 2006, he received his Ph.D. in composition from the University of California San Diego.

In 2008, Dr. Nakano became the first composer to receive the S&R Washington Award Grand Prize. His portrait concert has been presented at the Kennedy Center for the Performing Arts and at Tenri Cultural Institute of New York, among other venues. In the winter quarter of 2013, Dr. Nakano was a visiting faculty member at the University of California at Santa Cruz, where he taught world music composition. He has also been a guest professor in composition at Taipei National University of the Arts, National Taiwan University of Arts, and Seoul National University. In 2016, he was named the Scripps Erma Taylor O'Brien Distinguished Visiting Professor at Scripps College in the U.S.

Co-founder of the Asian Young Musicians' Connection (AYMC), Dr. Nakano commissions emerging composers to create music that is performed by worldwide professional musicians at AYMC's annual concerts, lectures, and workshops. Currently, he is the Head of International Affairs for the Faculty of Music and Performing Arts at Burapha University in Thailand, where he teaches composition as a full-time faculty member. At Burapha, he is also Director of International Programs for the Annual Music and Performing Arts International Festival and directs the Experimental Thai Music Laboratory for Young Composers.

ADAM GREENE's compositions have been commissioned and presented by performers and institutions committed to the promotion of new and innovative musical experiences, including SONOR, Ensemble Resonanz, the Formalist Quartet, and Speculum Musicae. His collaborations with adventurous and generous soloists have been vital in forging an approach towards the musical score that places sometimes extreme physical and technical demands in a meaningful dramatic and expressive context.

Born in Chicago in 1970, Adam Greene took degrees in Music and Anthropology at Connecticut College, and earned a Master's in Composition at the New England Conservatory of Music. After studies in Italy with Franco Donatoni he moved to California, where, at UC San Diego, he received the Ph.D. Greene's principal mentor in composition was Roger Reynolds. He took additional studies with Brian Ferneyhough and Arthur Berger, and he had important encounters with Ligeti, Carter, Martino, Babbitt, and Davidovsky.

Adam Greene's music has been performed throughout the United States as well as in Europe and Asia. He has participated in several festivals and residency programs that have featured his works, such as UCROSS, the Atlantic Center for the Arts, the International Ferienkurse für Neue Musik (Darmstadt), the Composers Conference at Wellesley, the Summer Institute for Contemporary Piano Performance (at the New England Conservatory of Music), and the Long Beach Summer Arts program. His awards include a commission grant from the Fromm Music Foundation at Harvard, as well as prizes from ASCAP, American Composers Forum, American Composers Orchestra (EarShot), and NACUSA. Recordings of his music can be found on Aucourant Records.

Chinary Ung Celebration 75

Tuesday, November 14, 2017
7:00 pm
Conrad Prebys Music Center Recital Hall

C o n c e r t O n e

STILL LIFE AFTER DEATH (1995)

Timur Bekbosunov, director
Steven Schick, conductor
Kyle Adam Blair, assistant conductor
Stacey Fraser, soprano
James Hayden, bass
Keir GoGwilt, violin
Tyler J. Borden, cello
Michael Matsuno, flute
Madison Greenstone, clarinet
Mari Kawamura, piano
Fiona Digney, percussion
Lee Frank, costume designer

CINNABAR HEART (2009)

Charya Burt, dance
Christopher Clarino, marimba

LETTERS FROM HOME (2017)

Kalean Ung, artist
Chinary Ung, composer (assisted by Ran Duan and Jacob Sudol)
Marina McClure, director
Jenny Park, stage manager
Chris Porter, sound designer

Jason W. Mann, lighting designer
Raymond Jones, assistant lighting designer

Please join us for a post-concert discussion
moderated by Anthony Davis.

Panel: Stacey Fraser, Kalean Ung, Charya Burt, Timur Bekbosunov, and Marina McClure

Join us after the program for a reception in the North Courtyard.

Chinary Ung Celebration 75

Wednesday@7, November 15, 2017

7:00 pm

Conrad Prebys Concert Hall

C o n c e r t T w o

SINGING INSIDE AURA (2013)

Steven Schick, conductor

Matthew Kline, assistant conductor

Michael Matsuno, flute

Robert Zelickman, clarinet

Daniel King and Benjamin Rempel, percussion

Kyle Adam Blair, piano

Susan Ung, viola/voice

Nico Hueso, violin/voice

Tyler J. Borden, cello/voice

SPIRAL XIV: "NIMITTA" (2012)

Brian Walsh, clarinet

Nick Terry and Justin DeHart, percussion

Shannon Wettstein, piano

Intermission

SPIRAL XII: "SPACE BETWEEN HEAVEN AND EARTH" (2008)

Gil Rose, conductor

Elissa Johnston, solo soprano I

Kathleen Roland-Silverstein, solo soprano II

Susan Narucki and Stacey Fraser, sopranos

Hillary Jean Young and Anne Harley, altos

Jon Lee Keenan, Todd Strange, and Joseph Lopez, tenors

Abdiel Gonzales and Jonathan Nussman, baritones

James Hayden and Reid Bruton, bass

Wilfrido Terrazas, flute

Paul Sherman, oboe

Robert Zelickman, clarinet

Fiona Digney and Benjamin Rempel, percussion

Shalini Vijayan and Batya MacAdam-Somer, violins

Susan Ung, viola

Peter Jacobson, cello

Matthew Kline, double bass

Jacob Sudol, producer

Join us after the program for a reception in the North Courtyard.

PROGRAM NOTES

Still Life After Death

Still Life After Death (1995) is a music theatre theater work inspired by an ancient Cambodian ritual that traditionally takes place at an individual's deathbed. A Buddhist monk would be invited to a home to preside at this ritual, which assists a dying person in his or her transit from life to death. The monk chants short phrases in the ancient language of Pali, and the dying person would repeat each phrase after the monk, until the very last breath. In *Still Life...*, the female vocalist represents the dying person and the male vocalist represents the Buddhist monk.

—Susan Ung

One of the main concepts of the staging was to develop a neutral awareness in the gestures and movement of performers, allowing them to move beyond the recognizable and familiar associations. As the lead character—the living—embarks on a ritualistic, spiritual journey towards the end of life, the search to obtain insight into the great beyond eventually points to the dissolution of self. A fully realized and awakened state sheds physical attachments and maps a way out through the process of acceptance. Matter, mind, perception and consciousness are encouraged by the Monk, the ever-present, undetectable companion. Both roles, essentially representing Life and Death, move in and out of the shadows to change places, always keeping the balance.

—Timur Bekbosunov

Cinnabar Heart for solo marimba/voice

The color cinnabar (also known as vermilion and China red) has some interesting connotations. In China it is the color of long life. In the Buddhist tradition it is associated with compassion. The title *Cinnabar Heart*, then, is intended as an expressive frame for the piece; however I hope to invite considerable interpretive flexibility on the part of the performer. In Southeast Asia a performer and composer are one in the same.

Cinnabar Heart is brief piece of music that asks the performer to sing on syllables mostly drawn from Pali, which is a sacred, unspoken language. I am drawn to these syllables primarily for their sounds as opposed to their meaning, so it would be beside the point to mention many details regarding a text.

The piece is designed as a single line extending in a continuous, flowing manner. Its progression is highly flexible, and the performer is often asked to use her discretion with regard to musical time. The expansion and contraction of time should be palpable as rhythmic patterns are revealed and concealed.

Cinnabar Heart was commissioned by Zeltsman Marimba Festival, Inc., through the special project ZMF New Music. Beverly Johnston premiered the work June 30, 2009 at Lawrence University in Appleton, Wisconsin, and recorded the piece for a double-CD, *Intermediate Masterworks for Marimba* (Bridge Records). The printed music appears in Volume 2 of *Intermediate Masterworks for Marimba*, a 2-volume collection of 24 concert pieces published by C.F. Peters Corporation.

Letters From Home

The genocide committed by the Khmer Rouge regime was one of the worst mass killings in the 20th century. Up to two million Cambodian people were killed: roughly twenty percent of the country's population.

About a year ago, my father revealed to me that he had a box of letters written to him from refugee camps by the surviving members of our family, those who had lived through the genocide. My father had not opened this box for almost 40 years, as the memories of this time were painful. Together, we sorted through them and he translated them. I wove these letters into a play to pay tribute to our family members, and it is also about my own journey of being a first-generation American and the daughter of an immigrant.

In writing this piece it was clear to me that I was exploring how cultural trauma is passed down generation to generation. Whose responsibility is it to tell these stories? What is the remedy for the wounds inflicted by our history?

I was working through how to tell the stories of the previous generation, who are only now beginning to find the ability to talk about what happened. There are challenges in writing and performing lived experiences of real people, people that I know and love. This maneuvering was delicate but the momentum surrounding the stories seemed urgent to me; my father is turning 75 this month and I am heartbroken to see many of our current political leaders' views in regards to immigrants, refugees, and people fleeing their countries because their homeland has been destroyed.

When I was writing *Letters From Home*, my dad kept saying, "you have the words. I do not." He would then make a joke, "I'm just a composer, but you are the actor. You know how to work with words." My father's work as a composer, especially in recent years, often requires the musicians to sing and sometimes for the trained singers to play an instrument. The text my father uses in his music is not in a particular language. It is a mixture of made-up phonemes, and various words and sounds. Although my father is a very goofy and silly man, his music is deep, intense, and complicated to perform. My sister and I would argue that this may be the only outlet for his trauma. Perhaps there are no words to encompass what he is trying to write. I like to imagine that through the collaboration between his music, these letters, and my words, a space for healing is made.

I chose to write this piece in vignettes that shift around in time. This river of consciousness reflects the manner in which I processed the letters. In many ways, the letters were the missing piece in finally understanding a family member or an experience.

More importantly, it opened up a portal for me to have many deeper conversations with my father. The collaboration and experience of this was invaluable to our relationship. I also became interested in my own experiences in performing female, Shakespearian archetypes as an actor. Many of the roles I have played echo universal stories of pain, suffering, and loss. It became clear to me that these archetypes of wife, mother, daughter were also ways for me to connect to my family's history.

The work you are about to see is still a work in progress. Perhaps in some ways, it always will be. I perform it with the sincere intention to connect with you, the audience, within this personal story.

My father and I hope that you enjoy *Letters From Home* and we thank you for coming.

—Kaleang Ung

Singing Inside Aura

The use of singing, chanting, and other vocal behaviors while playing an instrument is the most important development of Chinary Ung's music during the past decade. A high point in this practice was reached with *Spiral XI: Mother and Child* (2007), for viola, a work written for Susan Ung. Over the course of the past several years, Mrs. Ung has made the work her own, effectively codifying a performance practice around

her immersion in the peculiar demands introduced in that particular piece. As she puts it, one must be of two minds at once when singing and playing simultaneously.

The inherent complexity of this engagement is an enormous task for the performer, and the collaboration between the Ungs has formed a vital and vibrant approach, achieving a level of performance that transcends the binary condition of singing and/or playing to form a separate, distinct dimension that is at once elemental and spiritual. By ‘elemental’ one refers to the body: this is a physical test requiring the instrumentalist to coordinate playing with the voice, which requires a level of breath control that cannot be achieved through standard practice instrumental training. Though the issue of power is mitigated somewhat by the use of amplification for the voice, the problem of breath control is still a weighty challenge. The spiritual dimension that emerges lies partly in the achievement of this physical challenge, and partly in the character of the material itself, which is often chant-like and oracular.

The text that is spoken, sung, and chanted by the soloist and ensemble is drawn mostly from Khmer and Pali. For the most part, these words and syllables are chosen for their sonic character as opposed to their meaning. There are exceptions, however, such as in the Coda. There, Pali words are used in a chant-like passage. These words include *Akasa* (space), *Monomaya* (the power of spiritual creation), and *Nana Vpphara* (the power of penetrating knowledge).

Ung completed *Singing Inside Aura*, for amplified singing violist and chamber orchestra, in early 2013. It was dedicated to his wife, Susan, who premiered the work with BMOP in Boston in February 2013. The chamber ensemble version of the piece that we will hear this evening is no mere arrangement; it is a thorough re-composition that invests a substantial degree of energy in the septet of instruments that accompanies the viola solo. Indeed, the level of complexity of these parts is equivalent to that of the solo part itself.

Spiral XIV “Nimitta”

Chinary Ung wrote *Spiral* – a piece for piano, ‘cello, and percussion -- more than twenty-five years ago, finding fertile territory in the metaphor of something winding continuously around a fixed point. This concept yielded two important ideas for a musical work: orientation and recursion, and it was somehow fitting that a series of *Spiral* pieces emerged. In each *Spiral* piece there tends to be a central, recurrent idea that is re-imagined over the course of the work and the spiral idea itself is re-imagined in each new instantiation. After eight pieces for a variety of instrumental forces composed over a period of ten years, Ung was satisfied that the idea was exhausted and he left the series on hiatus for nearly a decade. But how can one complete something that is continuous? As if to prove the persistence of the guiding metaphor, Ung returned to the series in 2007, but this time he joined the *Spirals* idea with a more recent innovation in which performers produce vocal sounds and play their instruments simultaneously. Given the often-extravagant nature of Ung’s instrumental writing, this intensification of responsibilities is a demanding enterprise for the performer.

Other composers – notably, Crumb and Takemitsu – have asked performers to use their voices, but not to the same degree of variety and complexity as has Ung. Difficulty and virtuosity aside, Ung’s musical approach stands alone for its attempt, as Ung puts it, to “bring the village to the concert hall.” Folk music traditions worldwide combine singing and playing, so the use of vocalization in Ung’s music is a return to this framework, even as he makes full use of the instrumental expertise afforded to performers who have specialized in their instruments through years of practice.

It is a hallmark of Ung’s music to refer to Southeast Asian traditions insofar as the sound world often contains similar figurative gestures (like microtonal bends) and modal scales. *Spiral XIV* inevitably invokes

ensemble traditions such as the Khmer *Pinpeat* and Balinese *Gamelan* through its use of mallet instruments and bells in the two percussion parts. In some ways, these are the surface aspects that align this music with Ung's native Cambodia, but the deep structure lies in the spiritual association of the voice. As musicians perform their instruments and vocalize they engage in two simultaneous threads of inquiry associated with a single character, each of equal weight and importance. The challenge of inhabiting these multiple simultaneous dimensions is akin to a transcendental spiritual exercise. In Pali the word *Nimitta* means a sign or image received through meditation. This image could be of the future or the past, or it may be a manifestation of ultimate consciousness. *Nimitta* is the result of a practice, or discipline, not unlike that which is required to perform the music.

I will leave the reader with one final image to contemplate. Roughly two thirds of the way into *Spiral XIV* there is a duo for the two percussionists, who play non-pitched instruments along with vocalizations. In the score appears the phrase "Intertwining Dragons," which is a reference to the ancient Cambodian site *Neak Pean* in which a small temple sits atop a small island in the middle of a large pool of water. The site is believed to have been a sort of hospital, and a soak in the surrounding waters would restore one's health. The base of the temple is surrounded by sculptures of intertwining serpents. Snakes and dragons have special status in Khmer mythology. They are excellent protectors, they cannot be tamed, and their ability to molt is a sign of constant renewal. Thus, the percussionists are transformed into fierce protectors – immortal avatars of healing.

Spiral XII "Space Between Heaven and Earth"

Although most of Chinary Ung's compositions are instrumental music (with the caveat that the recent work usually includes vocalization along with instrumental parts) he has occasionally dabbled in the theatrical. His *Still Life After Death* was initially an un-staged duodrama that feels epic despite its short duration. More recently, *Aura* was a sort of oratorio, in which two sopranos engage in a mystic journey among a dynamic, vocalizing chamber orchestra. With *Spiral XII: "Space Between Heaven and Earth"* (2008) Ung ventured into the domain of the spectacle, in which a mixed chorus of 40 singers played alongside a vocalizing chamber orchestra that was particularly rich with Asian percussion instruments while Cambodian dancers performed new work choreographed by Sophiline Cheam Shapiro.

This current arrangement eliminates the dance component and reduces both the instrumental ensemble and the chorus, which is now re-conceived as a group of 13 soloists. Through these leaner resources, Ung takes a focused approach through the same material, in a work of more than 40 minutes. The piece addresses, as he puts it, "the richness of the culture of Cambodia" in two sections. Part I: "Song Offerings" is intended to be music for the spirits. This sets the stage for the much longer Part II: "Space Between Heaven and Earth," which invokes the Buddhist principle of emptiness in order to relieve suffering, particularly that of the Cambodian people.

The "space" that Ung invokes in Part II is often registral; the lowest notes in the string ensemble are sustained while fluttering, spiraling figures abound in the high woodwinds. Whereas the *shunyata* or "bubble" of Buddhist teaching would only require that empty space be formed between these boundaries, it is in Ung's nature to fill it – to think about who might benefit from its peaceful presence. In this case, the Bass singers have a prominent part, thereby rooting this space towards the ground, to the human realm, where all the suffering takes place and yet where compassion is also found.

Adam Greene is a composer living in San Diego. He holds degrees in music composition from the University of California San Diego (Ph.D.) and the New England Conservatory of Music (M.M.).

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Thank you to Jacob Sudol for assisting with the recording of Spiral XII as well as to Bridge Records for releasing the album. A special thank you to the inimitable Gil Rose without whom the performance and recording of Spiral XII would not be possible.

Thank you my wife Susan Ung for her endless support over the years, and participation in this project, as well as my daughter Kolean and all of her wonderful work, and most importantly the heart and passion that went into creating Letters From Home. I would also like to thank the Staff of the Department of Music for their work, and the tireless Production crew who made this festival a reality. A special thanks to the Concert Committee, Wednesdays@7, the Composition and Integrative Studies areas and the Dean’s Office which provided the funding for this performance and to the Academic Senate for their support of the recording.

About the Performers

TIMUR BEKBOSUNOV, “*the extravagantly transgressive tenor, dangerously seductive*” (LA Times), has made solo appearances with LA Philharmonic, Bang on a Can All-Stars, Sarasota Opera, PROTOTYPE Festival, Utah Opera, Long Beach Opera, Santa Cecilia Academy, Budapest Palace of the Arts and the Industry LA, among others. He has collaborated with many composers, including Thomas Adès, Evan Ziporyn, David Lang, Silvano Bussotti, David T. Little, Mohammed Fairouz, Anne LeBaron, the late Gian-Carlo Menotti, Peter Eötvös, Veronika Krausas, Charles Bernstein, Erling Wold, Tobias Picker and Nick Urata. His band Timur and the Dime Museum, described by NPR’s Here & Now as “post-punk screaming opera”, has appeared on America’s Got Talent, opened for Tiger Lilies, DeVotchKa, and collaborated with the Klaus Nomi songwriter, Kristian Hoffman. The band appeared as part of PROTOTYPE in 2013, and in 2014, premiered and toured an environmental rock-opera COLLAPSE by Daniel Corral at Redcat Theater, Miami Light Project and Operadagen Rotterdam. Produced by Beth Morrison Projects, COLLAPSE received its NY debut as part of BAM 2015 Next Wave Festival. TIMUR is a co-creator of “Silent Steppe Cantata” by Anne LeBaron, a large-scale composition about Kazakhstan. His voice is featured on the Hollywood soundtrack of “Ruby Sparks” and on recordings by Naxos USA, Milan Records, Nonesuch, Deutsche Grammophon and ANTI-. He is currently developing “Love, Honor, Obey,” a new project in collaboration with comedian Margaret Cho; and “Nueva Cancion: Songs of Protest,” a recipient of NPN grant. In 2019, his band will premiere “Artaud in the Black Lodge” by David T. Little. He is a faculty member of the California Institute of the Arts and a creative director of Ace Pictures Entertainment, a Malaysia-based film investment company.

KYLE ADAM BLAIR is an active pianist, vocal coach, and music director in the San Diego area, specializing in the performance of American contemporary music. His focuses include the performance of new works in collaboration with composers and the performance of works from the middle-to- late 20th century. As a soloist, Blair is set to release his first solo album soon, entitled Palm Sunday. The album consists of five solo piano works by noted American composer Stuart Saunders Smith; one of which, the title track Palm Sunday, was commissioned by Blair in 2012. Blair also recently premiered and recorded all twelve of Bruno Ruviano’s Pós-Tudos, a set of piano etudes combining musical and technical challenges with extensive musical borrowing which are available for download on BandCamp. As a collaborator, Blair released a free-jazz improvisation album in 2013 with percussionist Krzysztof Golinski under the duo name Minderbinder, entitled “No One is Trying To Kill You, Sweetheart.” His other collaborations have included two concerts with Bang-On- A-Can All-Stars, numerous appearances with the La Jolla Symphony under the direction of Steven Schick, and premieres of numerous solo and chamber works of California composers. In addition to concertized musical performances, Blair actively pursues opportunities to collaborate in theatrical realms. He has been involved in music direction and preparation with kallisti productions of The Threepenny Opera and the premiere of Stephen Lewis’s opera Noon at Dusk, as well as music direction and composition for UCSD Theatre & Dance productions of The Cherry Orchard, Movers and Shakers, Anansi, and Though It May Shift as well as Casagemas and Borealis for the Wagner New Play Festival. Blair is currently a candidate for the Doctor of Musical Arts degree in Contemporary Music Performance at UC San Diego under the mentorship of Aleck Karis.

A dedicated purveyor of modern music, **TYLER J. BORDEN** has performed with contemporary luminaries such as the JACK Quartet, Tony Conrad, Steve McCaffery, and Ensemble Offspring (Australia). He has performed at Alvin Lucier’s 85th Birthday Festival (Switzerland), Musikprotokoll (Austria), June in Buffalo, Darmstadt Ferienkurse für Neue Musik, VIPA Festival (Valencia, Spain), Queens New Music Festival (NYC), and the MATA Inteval Series (NYC). Tyler has worked with established composers such as Brian Ferneyhough, Catherine Lamb, Josh Levine, Alvin Lucier, Steve Takasugi, and La Monte Young, but he is particularly interested in the music of his generation and has worked extensively with young composers such as Paul Hembree, Ben Isaacs, Hunjoo Jung, Jenna Lyle, and Rob Phillips. Currently, he is core member of [Switch~ Ensemble], which focuses on the performance of electroacoustic works and has worked closely with many composers, including Philippe Leroux,

James Bean, and Timothy McCormack. As a creative force, Tyler regularly collaborates in various capacities, most of which are improvisational in nature. He has performed in that capacity throughout North America and Europe and his improvisations were included in Guggenheim Fellow Kasumi's film *Shockwaves*. Tyler J. Borden grew up in Rochester, NY and studied at Ithaca College and SUNY Buffalo, where his primary cello teachers were Elizabeth Simkin and Jonathan Golove, respectively. He is currently pursuing his DMA at UC San Diego with Charles Curtis.

REID BRUTON's low bass voice can be heard on the soundtracks of over 100 major motion pictures including *Star Wars*, *Frozen*, *Avatar*, *Minions*, *Planet of the Apes* and the Boston Pops Christmas CD singing "You're a Mean One Mr. Grinch". He has appeared on many TV shows including *The Simpsons*, *The Academy Awards Show*, *Family Guy* and *The Tonight Show*. At L.A. Opera Reid has sung in the chorus of over 90 productions as well as many supporting roles in such operas as *Macbeth* and *Carmen* conducted by Placido Domingo and most recently *La Boheme* conducted by Gustavo Dudamel. He is also a member of the L.A. Master Chorale with whom he solos regularly at Disney Concert Hall. His Hollywood Bowl debut was shared with Phillip Glass in 2009 as the soloist for Glass' film score *Koyaanisqatsi*, and most recently he appeared at the Bowl as the Jailor in *Tosca*. He has sung backup for artists Barbra Streisand, Adele, Lady Gaga, Andrea Bocelli, The Red Hot Chili Peppers and many others.

CHARYA BURT is an acclaimed master dancer; choreographer, vocalist and teacher of Classical Cambodian Dance who has injected new life into the dance form by creating classically inspired, inventive new works. Her training began shortly after the fall of the Khmer Rouge Regime with the foremost surviving dance masters of Cambodia at the Royal University of Fine Arts where she would eventually serve on the dance faculty. As a member of Cambodia's Royal Dance Troupe, Charya toured nationally and internationally. After emigrating in 1993, Charya has been performing throughout the United States, including the Getty Museum in Los Angeles, the Kennedy Center in Washington DC, and countless times as a featured dancer at the San Francisco Ethnic Dance Festival. Her original works have been presented by the Jacob's Pillow Dance Festival, World Arts West, CounterPULSE, UC Santa Barbara, the San Francisco Asian Art Museum, the Oregon Shakespeare Festival, and many others. Charya holds a B.A., Cum Laude, from Sonoma State University and has conducted dance workshops at schools and colleges around the country. Among her many honors Charya is a recipient of the prestigious Isadora Duncan Award for Individual Performance, has received multiple grant awards from The Center for Cultural Innovation, Irvine Dance in California, and the Creative Work Fund and is a four-time master artist awardee from the Alliance for California Traditional Arts. Her work has been chronicled in KQED Arts, *Cambodian's Dark Past Behind Her, A Dancer Steps into the Light* (2014) and in the US Department of State's Living Legacy Preserving Intangible Heritage, *Classical Cambodian Dance Thrives in California* (2010). Highlights of Charya's recent choreographic works include *Intersections Through Time* (2010), *Caressing Nostalgia* (2011), *Blossoming Antiquities: Rodin's Encounter with the Celestial Dancers of Cambodia* (2013), *Silenced* (Phase One 2014), *Of Spirits Intertwined* (Restaged 2015), and *Heavenly Garden* (2016). Charya's mission is to continue to preserve and advance her art form and to create innovative works firmly rooted in tradition. She is currently artist-in-residence at the Khmer Arts Academy in Long Beach and artistic director of Charya Burt Cambodian Dance, based in the San Francisco North Bay.

CHRIS CLARINO is currently a DMA percussion student at UC San Diego, and a student in the American Sign Language/English Interpreter Training Program at Palomar College. His interests involve exploring relationships between American Sign Language and percussion. He currently performs with the percussion ensemble red fish blue fish and the La Jolla Symphony Orchestra.

From Sacramento, California, **JUSTIN DEHART** is a GRAMMY™-nominated performer of contemporary musical styles from classical to pop, and from world to electronic. Justin is a current member of Los Angeles Percussion Quartet (LAPQ) and his musical resume includes performances with the San Diego symphony, pipa master Wu Man, and various pop legends, including Cheap Trick. His debut solo album entitled *Strange Paths* on Innova Recordings (works by Brian Ferneyhough, Iannis Xenakis, Michael Gordon and Stuart Saunders Smith) was lauded as "mesmerizing" by Percussive Notes for his "palette of sounds and intricate weaving of lines." Justin

was awarded a Fulbright Scholarship for percussion studies in India and his talents have been featured at concerts around the globe. Justin holds a B.M. degree from CSU Sacramento, a M.F.A. from the California Institute of the Arts, and a D.M.A. from UC San Diego. A Senior Lecturer in Music at the University of Canterbury, in Christchurch, New Zealand, Justin is a Yamaha Performing Artist and an endorser of Black Swamp Percussion, REMO, Sabian, and Innovative Percussion Inc.

FIONA DIGNEY is an Australian-born multi-faceted percussionist who holds both education and performance degrees from Australia, the Netherlands, and USA, and is currently based in California while she undertakes doctoral studies under the guidance of Prof. Steven Schick. She has enjoyed a wide-ranging freelance career performing in solo, ensemble, and theatrical settings in Australia, China, Canada, the Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe including an upcoming new theatre percussion concerto, and has been involved in many new music ensembles. Theatre credits include *Caligula* with Cripple Creek Theatre Company in New Orleans, *The Cherry Orchard* and *Perestroika* in San Diego, *Caesar* with Het Zuiderlijk Toneel in the Netherlands and Belgium, *Becoming the System* with Diamantfabriek in the Netherlands, and the European premiere of Anne Washburn's highly acclaimed post-electric play, *Mr. Burns* at the Almeida theatre, London. Fiona has performed with West Australian Symphony Orchestra, San Diego Symphony Orchestra, La Jolla Symphony, Tetrafide percussion quartet (AUS), Ensemble 64.8 and *red fish blue fish* (USA), as well as a soloist at Club Zho and the launch of the Totally Huge New Music Festival (AUS). Fiona also works as a producer and stage manager, most recently for the Ojai Music Festival, CA.

Canadian soprano **STACEY FRASER**'s eclectic musical interests have led her to sing on international operatic, concert and theatre stages across the United States, Canada, Asia and Europe. Described as having a "wonderfully controlled soprano voice" by Alex Ross of the *New York Times* and "an astonishing presence" by Jennifer de Poyen of the *San Diego Union Tribune*, she has appeared as a soloist for the San Diego Opera, the La Jolla Playhouse, the Kennedy Center, National Concert Hall Taiwan, ISCM Taiwan, Musicasa Concert Hall in Tokyo, Japan, the Thailand Composition Festival, the Americké Jaro Festival in Prednasek, Czech Republic, Red Square Gallery Hong Kong, Festival Eduardo Mata in Oaxaca, Mexico, Vancouver Symphony, Kazan Co-Op Theatre in Halifax, Canada, South Dakota Symphony, La Jolla Symphony, San Bernardino Symphony, Banff Centre, Tanglewood Music Center, Asia Society NYC, Alice Tully Hall at Lincoln Center and La MaMa Experimental Theatre in New York City. Mark Swed of the *Los Angeles Times* recently stated in a review of an LA concert of the iconic solo Sequenza works by Luciano Berio that, "Stacey Fraser made the Sequenza into a seamless aria, sure of musical direction while missing none of the humor or the frightening shocks of horror." As a stage director her innovative, modern and zany adaptations of the standard operatic repertoire include, La Tragedie de Carmen for Opera on Tap San Francisco, Candide for Pasadena Opera, Trouble in Tahiti, Hänsel und Gretel, Così fan tutte, Maria de Buenos Aires by Astor Piazzolla, Concert Suite from Frida, Monkey See Monkey Do and Tango by Robert Xavier Rodriguez and her acclaimed Tarantino inspired production of Donizetti's Don Pasquale for CSUSB Opera Theatre. Recordings include Lotusblume for ein Klang Records, Created at Scripps Volume 1 featuring works by Marjorie Merryman and Yii Kah Hoe, Manuel Garcia's Le Cinesi for Harmonicorde and The Redlands Codex for Advance Recordings. She is currently Professor of Music and Director of Opera Theatre at California State University San Bernardino.

Violinist **KEIR GOGWILT** was born in Edinburgh, Scotland and grew up in New York City. Solo appearances with the Chinese National Symphony, the Orquesta Filarmonica de Santiago, the Bowdoin International Music Festival Orchestra, the Manhattan School of Music Chamber Sinfonia. Festival appearances include the Luminato, Spoleto, Rockport Chamber Music, Yellow Barn, Portland Bach, PS 122 COIL, and the Music Academy of the West. Upcoming highlights for the 2017-2018 season include the Ades Concerto with Steve Schick and the La Jolla Symphony, as well as Matthew Aucoin's "The Orphic Moment" with the Orchestra of St. Luke's. He has recorded for Tzadik Records and has presented his research in conversational performances and presentations at Fordham University, the Scottish Poetry Library, the Peabody Essex Museum (together with Matthew Aucoin),

the Darmstadt Summer Courses for New Music (with Roger Reynolds), and the Orpheus Institute in Ghent. His collaborations with dancer Bobbi Jene Smith feature his own music and poetry. He has served as associate concertmaster of the Canadian Opera Company, as faculty on the Wellesley Composer's Conference, and as backup strings for Chance the Rapper on SNL. He graduated from Harvard in 2013 where he was awarded the Louis Sudler Prize in the arts.

Puerto Rican baritone **ABDIEL GONZÁLEZ** has been praised for his “rich, lush baritone” and for having a “superb voice, which commanded the stage.” Most recently he had the pleasure of being the Baritone Soloist in Vaughn Williams' *Five Mystical Songs* with the Los Angeles Master Chorale. He also sang the role of the Traveler in Britten's *Curlew River* with Jacaranda as part of the Britten100/LA celebration, and was the Baritone soloist in Orff's *Carmina Burana* with the Los Robles Master Chorale this past June. Mr. Gonzalez was excited to make his debut with the Los Angeles Philharmonic last season, soloing in Stravinsky's *Renard* under the baton of Esa-Pekka Salonen. The concert stage has seen him as a soloist in Händel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Stravinsky's *Pulcinella*, Haydn's *Creation*, Mozart's *Requiem* and *Mass in C Minor*, Bach's *St. Matthew Passion* and *St. John Passion*, Vaughn William's *Fantasia on Christmas Carols and Five Mystical Songs*, Lizst's *Via Crucis*, Brahms' *Requiem*, and Britten's *War Requiem*. He was a first-place winner in the San Diego District of the Metropolitan Opera National Council Auditions as well as in the Opera 100 Competition. He recently created the role of Frank Shabata in the world premiere of a new opera, *Marie's Orchard*, with Center Stage Opera. Recently, he sung the role of Arman Fleuri in the world premiere of Shostakovich's newly discovered unfinished opera *Orango* with the Los Angeles Philharmonic under the baton of Esa-Pekka Salonen.

MADISON GREENSTONE is a contra/bass/clarinetist, improviser, and writer currently based in San Diego, California. Madison has been seen and/or heard performing in abandoned grain silos in Buffalo, deregulated spaces in Berlin, the Vigeland Mausoleum in Oslo, an underground bunker in Helsinki, the Royaumont Abbey in France, in front of a kelp tank in San Diego, in a granite quarry in Manitoga, in an art gallery's darkened projection room, in art spaces at Harvard, and at the Darmstadt Ferienkurse für Neue Musik, among other locales. She maintains collaborative practices, for example, with Michelle Lou under the guise of Shy Bather, Bryan Jacobs with whom she is developing an improvisation practice using mechanical instruments, and T.J. Borden with whom she forms one half of *kraam*. As a writer, Madison has contributed to *Tempo* (Cambridge University Press). Upcoming projects include a solo album featuring her own improvisations and compositions to be released in 2018 on Kendra Steiner Editions. Madison is currently a DMA student at UC San Diego with Anthony Burr, where she has assisted in teaching courses ranging from 16th century counterpoint, to Baroque and 19th century harmony, to J-Pop.

ANNE HARLEY BA (Yale College); MMus (Boston University); Opera Certificate (Boston University Opera Institute); DMA (Boston University) is a prize-winning performer-scholar and an educator based in Claremont, CA. Since 2009, she teaches voice, music history and interdisciplinary humanities at Scripps College. In performance, she specializes in performing challenging and ground-breaking compositions as well as music from early oral and written traditions in Europe, America and Russia. She directs the ongoing project, *Voices of the Pearl* (www.voicesofthepearl.org) which commissions, performs and records new song cycles, setting texts by and about female esoteric master practitioners from all world traditions, in the original languages. This year, the project has been awarded its second NEA award, to commission Chinary Ung to write a major work of vocal chamber music, to premiere at Scripps College and Chapman University in March 2018.

JAMES HAYDEN, bass, is a singer, composer, and vocal arranger, with a particular fondness for contemporary and avant-garde repertoire. He recently made his debuts with the Los Angeles Philharmonic as Commander in Annie Gosfield's *War of the Worlds*, the Boston Court Theater in Philip Glass' *A Madrigal Opera*, and the Industry in their “mobile opera” *Hopscotch*. In the past year he also recorded Patrick Cassidy's new opera, *Dante*, with LA Opera, was the baritone soloist in Vaughan Williams' *Mass in G-Minor* with the LA Master Chorale, and attended Marilyn Horne's artist training program, the Music Academy of the West. A graduate of USC's Vocal Arts program, Hayden appeared in the Thornton School of Music productions of *Dialogues of the Carmelites* as

Javelinot, Lee Hoiby's *The Tempest* as Stephano, and covered Sarastro in *Die Zauberflöte*, receiving additional training at the Operaworks and AIMS in Graz summer programs. Other notable engagements include premiering the role of CIA Spymaster Sidney Gottlieb in Anne LeBaron's *LSD: The Opera*, two appearances on *The Tonight Show* with Jay Leno, and performing two concerts with the Rolling Stones on their 50th Anniversary Tour. His voice can be heard on many movie and video game soundtracks, including *Star Wars: Episode VII*, *Godzilla*, *Minions*, *Jurassic World*, *The Hangover Part III*, and *League of Legends*. When not embodying villains or wise priests on the operatic stage, he writes award-winning pop a cappella charts for ensembles in Southern California and Texas.

HSUAN-KUANG (video projection design) is a multidisciplinary artist and video designer. She has been cooperating with theater artists, musicians, choreographers and filmmakers. As a video designer, her recent stage work includes: "Until, Until, Until..." by Edgar Arceneaux, which wins the Malcolm McLaren Award, "Parallel Lives" by Beth Corning, rated as the Top Ten (2/10) Dance Events by Pittsburgh Post Gazette; new opera "Afterword" by Sean Griffin, invited to Ostrava Days in Czech Republic and the American premiere "Ridiculous Darkness" by Matthew McCray. Hsuan-Kuang holds her MFA in Interactive Media for Performance, with a concentration in Integrated Media at CalArts.

NICO HUESO received his Bachelor's of Music in performance from Kennesaw State University while studying under Atlanta Symphony violist Cathy Lynn. Mr. Hueso has also studied with renowned performers Helen Kim, Juan Ramirez, Francisco Caban, David Grimal, Elias Goldstein, and Henry Hutchinson. Hueso has participated in several prestigious music festivals including the Pablo Casals Chamber Music Festival in Prades, France, the Festival INTERNACIONAL de Huapango in Panuco, Mexico, the Programa Musica de Camera para Niños, FOSJA in San Juan, Puerto Rico, and the GMEA All College Orchestra 2011 as principal violist and soloist. Mr. Hueso has performed in master classes with the Ying Quartet, Eighth Blackbird, Pacifica quartet, and Chilingirian Quartet, and he has been a finalist in the MTNA Chamber music competition. His extensive orchestral and chamber music experience includes performances at the Central Conservatory in Beijing, the People's Theatre in Xi'an, and for the Confucius Institute of China, along with the Atlanta Virtuosi, Albany Symphony Orchestra, Georgia Symphony Orchestra, Old Globe Theatre, Opera Neo, performing recitals at UCSD alongside doctoral candidates, members of the San Diego Symphony, along with principal players of the New York Philharmonic, amongst many others. In addition to classical viola, Hueso freelances and records in multiple genres as a violinist, guitarist, and electric bassist, he has been a guest soloist with the rock band Kansas in 2011 for their Symphony Tour, has performed with Plácido Domingo, rock band Disturbed, members of Mariachi Vargas de Tecalitlán & Nuevo Tecalitlán, tribute groups commemorating artists such as Otis Redding, and has collaborated with a number of up and coming pop and country artists, lending his skills as both a composer and studio musician. In addition to keeping a rigorous teaching and freelancing schedule, Hueso enjoys arranging, improvising and performing chamber music with his colleagues from Atlanta, San Diego, and Puerto Rico Symphonies.

PETER JACOBSON is a cellist, producer, songwriter-singer, chamber musician, teacher and music selector who has recorded, performed and toured with renowned artists. He studied cello with Eleonore Schoenfeld at USC as well as at Cal Arts and the San Francisco Conservatory of Music. In 2013 he won a Grammy as a member of the group Quetzal in the category Best Latin Rock Alternative or Urban Album. Mr. Jacobson frequently plays alongside the San Diego Symphony and has recorded with Dr. Dre. He plays with Grammy winning Southwest Chamber Music, the Arohi Ensemble, Los 440's Quartetto Fantastico and The Hutchins Consort.

Recently cited by the Chicago Tribune for the "exquisite beauty, sensitivity and precision" of her singing, soprano **ELISSA JOHNSTON** enjoys performing repertoire ranging from Bach, Handel and Mozart to Messiaen, Carter, Unsuk Chin and Lachenmann. Last season Elissa sang Schoenberg's String Quartet No. 2 with Quator Diotima at Jacaranda Music, Mozart's Requiem with the Long Beach Symphony, Stravinsky's *Les Noces* with the Los Angeles Master Chorale, and Samuel Barber's *Hermit Songs* at Le Salon de musiques. Elissa has appeared as guest soloist with the Pacific Chorale under conductor John Alexander in Brahms' Requiem, with the Long Beach Symphony under conductor Gemma New in Mahler's 4th Symphony and Samuel Barber's *Knoxville, Summer of 1915*, and

with the San Luis Obispo Symphony in Mahler's 2nd Symphony. In April 2018, Elissa will appear with Pacific Symphony under Carl St. Clair in Philip Glass' *The Passion of Ramakrishna* at Carnegie Hall, as part of Carnegie's yearlong celebration of Philip Glass' 80th birthday. Her recent performances include Handel's *Messiah* in Tokyo and Osaka with the Telemann Chamber Orchestra, Poulenc's *Gloria* with Pacific Chorale, and David Lang's the *little match girl passion* at the Ravinia Festival. With Southwest Chamber Music, Elissa has sung the west coast premiere of Elliott Carter's *What Are Years*, and world premieres of both Ann LeBaron's *Some Things Do Not Move*, and Chinary Ung's *Aura*. Elissa has sung many subsequent performances of *Aura*, on tour in Cambodia and Vietnam with Southwest Chamber Music, with the New York New Music Ensemble at Le Poisson Rouge, as well as with Jacaranda Music and at UC San Diego. Elissa has sung Messiaen's epic song cycle *Harawi* with pianist Vicki Ray at both Jacaranda Music and Pianospheres. Particularly drawn to the music of J.S. Bach, she has recently performed Bach Cantatas 54 and 84 with the Los Angeles Chamber Orchestra, Cantatas 51 and 82 with the Long Beach Symphony, the Mass in B Minor and St Matthew Passion with the L.A. Master Chorale, and has appeared with Los Angeles based Bach's Circle at the Oregon Bach Festival. Her orchestral engagements include appearances with the Los Angeles Philharmonic, Atlanta Symphony, St Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Colorado Symphony, Fort Worth Symphony and the San Francisco Contemporary Players.

MARI KAWAMURA is a concert pianist whose curiosity and wide-ranging interests have taken her in many directions. Her repertoire includes pieces by William Byrd, late Scriabin, Xenakis, Cage and several contemporary Japanese composers. She has been collaborating with composers for many years and has premiered many works by young composers. She has appeared in the major festivals, such as Tanglewood Music Center, Spoleto Festival USA and the Darmstadt International Summer Course and has given both solo and chamber music concerts in various venues, including Jordan Hall (Boston), Regent Hall (London) and Kirsten Kjør Museum (Denmark). Her 2013 performance of Xenakis's *Dikthas* at the SICPP in Boston was described as "an unrelenting volcanic eruption" by NEWMUSICBOX. Kawamura holds a Master's degree from the Royal Academy of Music, where she achieved the DipRAM prize for her outstanding final recital. Kawamura is now pursuing her DMA degree under Aleck Karis at the University of California San Diego.

Tenor Jon **LEE KEENAN** is a native of Las Vegas, Nevada. Influenced at a young age by his father, a classically trained woodwind player and jazz saxophonist, Jon cultivated a taste for a variety of musical styles. While a high school student at the Las Vegas Academy for Performing Arts, Jon found himself winning state solo vocal competitions, writing music and playing guitar with his 8-piece all original ska band, and singing first tenor in the local collegiate vocal ensemble. After earning a triple degree in music at UNLV in Las Vegas, Jon moved out to Southern California to pursue a career in classical singing, studying Vocal Arts at the USC Thornton School of Music. Jon was first introduced to the Los Angeles classical music scene by the Los Angeles Master Chorale with whom he has been featured as a soloist in each season since joining on with the group in 2007. Recent highlights with LAMC include the role of "Evangelist" in Bach's *St. Matthew Passion*, tenor soloist in Handel's *Messiah*, and the narrator in Hugo Distler's *The Story of Christmas*. Currently, Jon is in demand on opera stages and concert halls throughout California and the United States. Recent appearances with Southwest Chamber Music include collaborations on Britten's *A Birthday Hansel* for tenor and harp, and A Sunbeam's *Architecture*, an orchestral song cycle by poet E.E. Cummings and composer Elliot Carter at Red Cat. Recent opera roles with the Pacific Opera Project include "Don Ottavio" in *Don Giovanni* and "Tanzmeister" in *Ariadne auf Naxos*. Over the past few seasons, Jon has helped create several new exciting characters through collaborations with The Industry LA including "Clyde Barrow" in *Bonnie and Clyde* (Andrew McIntosh) and "Little Monk" in Brecht's *Galileo* (Andy Akiho). This past June, Jon performed and recorded the role "Gniphos" in the LA Philharmonic's co-production of Lou Harrison's *Young Caesar* with The Industry LA. This season's highlights include appearances with the Los Angeles Master Chorale in Handel's *Israel in Egypt*; Orange County's Pacific Chorale as the role of "Evangelist" in Bach's *St. John Passion*; tenor soloist in Mozart's rarely heard "Little Masonic" cantata *Laut Verkünde unsre Freude* conducted by Gustavo Dudamel; and the role of "Gunner" in the premiere of Orson Welles classic *War of the Worlds* turned opera by Yuval Sharon, Anne Gosfield and the LA Philharmonic.

DAN KING is a percussionist from Jacksonville, Florida, where he began his studies with Kevin Garry. Dan received a Bachelor of Music in percussion performance and a Bachelor of Arts in History at Oberlin College & Conservatory, where he studied under Michael Rosen. King is now pursuing a Master's degree at UC San Diego, working with Professor Steven Schick and red fish blue fish. Dan has performed with Real Time Opera, eighth blackbird, OPQ, semble n, and Oberlin Dance Company.

MATTHEW KLINE is a double bassist who is committed to avant-garde and experimental music. He has performed with Ensemble Modern, MusikFabrik, Talea Ensemble, Ensemble Zeillig, LA Monday Evening Concerts, Tony Arnold, Felix Fan, Steven Schick, Krzysztof Penderecki and others. He has worked with Roger Reynolds, Chinariy Ung, Hans Abrahamsen, Lewis Nielson, Roscoe Mitchell and has had numerous works written for him. In 2014, Matt created and premiered the double bass version of the Capriccio per Siegfried Palm by Krzysztof Penderecki upon the composer's request. He is a regular guest artist at the soundSCAPE music festival. He also composes extensively for the double bass and in 2010, won the grand prize in the International Society of Double Bassists composition competition. His primary mentors have been Sandor Ostlund, Paul Ellison, Francois Rabbath, Scott McAllister and Mark Dresser. Matt holds both performance and teaching diplomas from Le Institut de Rabbath. He is currently pursuing a DMA in double bass performance at the University of California San Diego.

Amanda Lee is an LA-based costume designer for performance, film and everything in between. Her live performance works include Trisha Brown's *Set/Reset and Reset* (RedCat), Theatre Movement Bazaar's *Hot Cat* (Theatre of Note), Foularks' *Orpheus* (The Getty Villa) and recently Wilderness's *Leaves of Grass* (The 14th Factory). Some of her features are *Bread and Butter* (Lauren Lapkus/ Harry Groener), *Emma's Chance* (Missy Pyle), *The Prince* (Sense8's Aml Ameen) and *Extracurricular Activities* starring *Veeep's* Timothy Simons. She holds an MFA from CalArts and recently styled a series of Steve Aoki's music videos from his *Kolony* album.

JOSEPH LOPEZ received his Bachelors and Masters degrees in Opera Performance from the Bob Cole Conservatory of Music at Cal State Long Beach. In the Metropolitan Opera National Competition he received an Encouragement Award and advanced to the regional level. He was awarded first place in the Center Stage Opera Vocal Competition where he also received the Audience Favorite and the LA Opera Encouragement Awards. Joseph was selected to be the tenor soloist for the Taos Opera Institute and was an artist with the Utah Opera Music Festival where he covered the role of Rodolfo. Other roles include Don Ottavio in *Don Giovanni*, Alfredo in *La Traviata*, Tamino in *Die Zauberflöte*, Foresto in *Attila*, Ferrando in *Così fan tutti*, Franz and Spalazani in *Les contes d'Hoffman*, Tanzmeister in *Ariadne auf Naxos* and Le Doyen de la Faculté in *Cendrillon*. Joseph is a member of the Los Angeles Opera chorus and Los Angeles Master Chorale where he performs regularly at Disney Concert Hall and the Hollywood Bowl with the LA Philharmonic.

BATYA MACADAM-SOMER is a freelance violinist and violist currently based in San Diego. She has participated in the Lucerne Festival Academy, Aspen Summer Music Festival, International Festival Institute at Round Top and the Bach Festival of Leipzig, Germany playing under conductors Pierre Boulez, Kurt Masur, Charles Dutoit, and David Robertson. Her involvement with composers and contemporary music has led to work across the country with organizations including Art of Elan, Glottalopticon, wild UP, WasteLAnd, Red Light, San Diego New Music, Foundation for Modern Music, TACTUS, and the New Music Collective. In addition, she is thrilled to be a member of Quartet Nouveau, a string quartet that presents classical chamber music throughout Southern California, and The G Burns Jug Band, a five piece old time band specializing in prewar blues, folk, and country music. She teaches for the San Diego Youth Symphony's Opus Community Project and Chamber Music Conservatory and coaches for the Mira Mesa High School Orchestra program. Batya earned her DMA in 2014 at the University of California San Diego, focusing on avant-garde and experimental practices, studying under János Négyesi.

JASON W. MANN holds an MFA in Production Design from The George Washington University and is currently an Assistant Professor at Cal State San Bernardino. With his business partner he founded Veritas Scenic, Ltd., a scenic and production solutions shop out of Alexandria, Virginia as well as working as an associate designer

for Design Concept Presentations also based out of Alexandria, VA. Jason has worked as both a Scenic and/or Lighting Designer as well as production coordinator in the Washington, DC metropolitan area, the Northeastern United States and abroad. Television and Broadcast work includes design and coordination for CNN America's Studios Election Coverage, CNN's latest Cross Fire, as well as The Lead with Jake Tapper, various studios for Voice of America in Washington, DC, WETA PBS's McNeil/ Leher News Hour, as well as WETA's In Performance at the White House. Internationally, he served as the onsite Design and Production Coordinator in the United Arab Emirates for the Emirate of Abu Dhabi's CityScape 2010 exhibit, Exhibit designer for The United Nations Environment Programme's exhibit at Rio +20 in Rio de Janeiro, The International Fund for Houbara Conservation Museum and Educational Center in Abu Dhabi, and The Environmental Agency – Abu Dhabi's Museum in Abu Dhabi.

MICHAEL MATSUNO is a flutist and DMA candidate in contemporary music performance at the University of California, San Diego. His creative practice aims to extend the timbral range of the instrument through new techniques applied in both scored music and collaborations with composers. Michael performs frequently as a soloist and chamber musician with UCSD's Palimpsest Ensemble, Red Fish Blue Fish, Renga, and the La Jolla Symphony, and has appeared on San Diego's SoundON Festival, LA's Monday Evening Concerts, WasteLAND, and Jacaranda New Music. Michael received a MA in performance from UCSD and a BM from the University of Southern California Thornton School of Music. His mentors have included John Fonville, Anthony Burr, James Walker, and Nadine Asin.

MARINA McCLURE helms the multidisciplinary art lab The New Wild and is a resident director at The Flea Theater. Her work has been seen throughout the US, Canada and South Africa. Recent: *Tear a Root from the Earth*, a new musical for Afghanistan in collaboration with Qais Essar and Gramophonic (New Ohio's Ice Factory; Kennedy Center); *CasablancaBox* (2017 Drama Desk Nomination for Unique Theatrical Experience); *Wing It!* a giant puppet parade and large-scale community performance for the Tony-winning Handspring Puppet Company in celebration of South Africa's National Day of Reconciliation; an episodic adaptation of Italo Calvino's *Cosmicomics* as a part of The Flea's new initiative for young audiences, Cereals. Upcoming: Klean Ung's *Letters from Home* (ISC in Los Angeles; UC San Diego), Steph del Rosso's *Fill Fill Fill Fill Fill Fill Fill* (The Flea), the premiere of Sara Farrington's *Leisure, Labor, Lust* (The Tank). Marina teaches directing at The National Theater Institute at the O'Neill and frequently directs at Dartmouth College and NYU-Tisch. MFA: CalArts.

With luminous tone and distinctive artistry, American soprano **SUSAN NARUCKI** has earned international acclaim for three decades. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. A dedicated advocate of the music of our time, Ms. Narucki has given over one hundred world premieres, and has enjoyed close collaborations with composers including Andriessen, Kurtág, Carter, Dusapin and Crumb. Her extensive discography includes both a Grammy Award and Grammy Nomination for Best Classical Vocal Performance; her recording, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was selected as Editor's Choice of BBC Music Magazine. Recent appearances include Opera de Montpellier (Carter's *What Next?* and Mathis Nitschke's *Jetzt!*), the International Festival Cervantino, and the West Coast premiere of Andriessen's *Die Materie* with the Los Angeles Philharmonic. Ms. Narucki's creative projects introduce modern music to audiences outside traditional concert hall settings and illuminate broader issues in society. Her work has earned major grants from the Creative Capital Foundation, the MAP Fund for the Performing Arts/Doris Duke Charitable Foundation, UC MEXUS and the National Endowment for the Arts. Her most recent project is the critically acclaimed *Cuatro Corridos* (2013), a chamber opera that addresses human trafficking across the U.S.-Mexican border. With libretto by internationally acclaimed novelist Jorge Volpi and music by Hebert Vazquez, Arlene Sierra, Lei Liang and Hilda Paredes, *Cuatro Corridos* has had over a dozen performances in the United States and Mexico, including performances at CENART, Mexico City and at the 2015 FIL/Guadalajara International Book Fair, the largest Spanish language book fair in the world. The opera has been broadcast

multiple times on CANAL 22, Mexico's art and culture broadcasting network. Ms. Narucki is currently producing *Inheritance*, a chamber opera, which focuses on gun violence in America. A collaboration with composer Lei Liang, librettist Matt Donovan and artist Ligia Bouton, *Inheritance* has been awarded major grants from the Creative Capital Foundation and the National Endowment for the Arts. It is scheduled to premiere in Fall, 2018. Ms. Narucki was appointed Professor of Music at the University of California, San Diego in 2008.

JONATHAN NUSSMAN is a baritone whose varied interests include opera, theater, and art song, with a special emphasis on music from the 20th and 21st Centuries. Appearances include Opera Boston, Guerilla Opera, Juventas New Music Ensemble, Intermezzo, Cape Cod Opera, the Cambridge Symphony Orchestra, Bodhi Tree Concerts, the La Jolla Symphony and soundSCAPE New Music Festival. As a performer of contemporary and experimental works, he frequently premieres pieces by composers from around the world, as well as his own original compositions. In addition to originating prominent roles in nearly twenty world-premiere operas and theatrical works, he has performed extensively in more traditional repertoire, with notable roles including Papageno (*Die Zauberflöte*), Count Almaviva (*Le Nozze di Figaro*), Larry Foreman (*The Cradle Will Rock*), and Sid (*Albert Herring*). Originally from Charlotte, North Carolina, Jonathan has a masters degree from the Boston Conservatory, and is now pursuing a doctoral degree in contemporary vocal performance at UC San Diego.

JENNY PARK is a stage manager at the Independent Shakespeare Company. This summer, she recently was a stage manager on *Measure for Measure* for the Griffith Park Free Shakespeare Festival. She has worked with Kalean Ung in every show since starting at the company and wants to thank Kalean Ung for bringing her along on this beautiful journey.

CHRIS PORTER is an award-winning, Los Angeles-based writer, composer, and sound designer for film and theater with projects that have been seen and heard both across the country and around the globe.. He has previously worked with Independent Shakespeare Company (and Kalean) on *Pericles*, *Othello*, and *The Tempest*. Chris is also the Associate Artistic Director of The Speakeasy Society.

BEN REMPEL is an experimental percussionist from Irvine, CA. He is currently pursuing an M.A. in Music Performance at UC San Diego, where he studies with Steven Schick. Ben has bachelors degrees from Oberlin College in Percussion Performance and Computer Science, where he studied with Michael Rosen and Jamey Haddad.

KATHLEEN ROLAND is a highly-regarded concert soloist well known for her interpretation of the music of the 20th and 21st century. She has been a featured singer with many music festivals, including the Santa Fe Chamber Music Festival, the Britten-Pears Institute and the Tanglewood Music Festival, and has performed with many prominent conductors, including James Conlon, Kent Nagano, Reinbert de Leeuw, and Oliver Knussen. She has been a frequent soloist with the Grammy award-winning Southwest Chamber Music Society of Los Angeles, with whom she has garnered critical acclaim for her performances. Kathleen has performed in New York City, San Diego, Los Angeles and Seattle and international performances include concerts in Sweden, Vietnam, Cambodia, Australia and Germany. Recordings include a CD created with American composer Libby Larsen of her song cycle, *Songs from Letters, from Calamity Jane to her daughter Janey*, and *Aura*, for orchestra and soloists, by Cambodian composer Chinary Ung. Dr. Roland is a Fulbright senior scholar, and an American Scandinavian Foundation grantee (2003 and 2016). She is a member of the faculty of the Setnor School of Music at Syracuse University, and is the author of *Romanser: 25 Swedish Art Song with Guide to Lyric Diction*.

GIL ROSE is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise. In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fifteen ASCAP awards for

adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music. Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He founded Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats, in September 2013. Prior to Odyssey Opera, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several premieres including the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. With Opera Unlimited, a contemporary opera festival associated with Opera Boston, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* and the North American premiere of Peter Eötvös's *Angels in America*. Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010. An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound. Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

Percussionist, conductor, and author **STEVEN SCHICK** was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish". Currently he is Music Director of the La Jolla Symphony and Chorus in addition to serving as SFCMP's Artistic Director. In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances in this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Schick will be music director of the 2015 Ojai Festival. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014. Steven Schick is Distinguished Professor of Music and Reed Family Presidential Endowed Chair at the University of California, San Diego and he was named Artistic Director of SFCMP in 2011.

DR. PAUL J. SHERMAN enjoys a varied career as a conductor, oboist and musicologist. He performs on both modern and baroque period instruments and enjoys a career with many different musical branches including jazz, classical and early music. His doctorate is in oboe performance with minors in conducting, early music and music history from USC. While there he was honored as the university's top wind graduate in 2007. Dr. Sherman has been on the faculty of USC as Instructor of Early Music and Director of the Oboe band, at Chapman University

as Director of the Wind Symphony and Coordinator of winds and brass, and at College of the Canyons as Director of the Symphony of the Canyons. He is Music Director of the Santa Clarita Valley Youth Orchestra Foundation. As a performer, he has appeared with the LA. Chamber Orchestra, Los Angeles Philharmonic, LA Master Chorale, Santa Barbara Chamber Orchestra, Santa Barbara Opera, Southwest Chamber Music, Santa Fe Pro Musica and Music Angelica among many others.

Originally from Northern California, Lyric Tenor **TODD STRANGE** is a well-rounded singer specializing in opera, oratorio, and musical theater in addition to session and concert work. Mr. Strange is a member of the Los Angeles Master Chorale and the Los Angeles Opera, and is a soloist in many regional opera companies and symphonies across the United States. Recently, Todd sang the title role of *Candide* to rave reviews, as well as Taylor in the world premier of *Fallujah*, with Long Beach Opera. Late last year, Todd reprised the role of Taylor(*Fallujah*), making his debut at New York City Opera. Other recent solo appearances include the Tenor Soloist in Stravinsky's *Les Noces* with the Los Angeles Master Chorale, The Industry's First Take, *Almaviva/Barber of Seville* (Bakersfield Symphony), *Nantucket Sailor/Moby Dick*(LA Opera), and *Alfredo/La Traviata*(American Vocal Arts) Mr. Strange recently made his solo voice film debut as the Camel in the recent animated blockbuster, *Sing!* Other film credits include *Minions*, *Rogue One*, and *Frozen*.

JACOB DAVID SUDOL writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. His music has been performed over one hundred times by many prestigious ensembles and performers across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Netherlands, Singapore, China, Thailand, Japan, and Cambodia. His compositions are regularly selected for the most prestigious annual national and international computer music and electronic music conferences. Dr. Sudol has also been invited to give lectures on his music throughout the United States as well as in Taiwan, China, and Cambodia. In addition, Dr. Sudol is currently writing a chapter on his music for a future book to be published by Oxford University Press. In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. At FIU he directs the FLEA (Florida Laptop Electro-Acoustic) Ensemble and in Taiwan he directed CLOrk (Chiao-Da Laptop Orchestra). He also regularly collaborates on interdisciplinary projects with architect Eric Goldemberg, visual artist Jacek Kolasinski, and Cambodian dancer/choreographer Chey Chankethya. He has also worked as a recording engineer and producer for albums released on Mode, Albany, Bridge, and Centaur Records. Dr. Sudol was awarded a Fulbright Fellowship to teach and research at National Chiao Tung University in Taiwan for the Academic 2015-16 Year and is currently an Assistant Professor of Music Technology and Composition and the Music Technology Area Coordinator at Florida International University in Miami.

WILFRIDO TERRAZAS (Camargo, 1974) is a Mexican flutist active since the early 1990s, whose career spans performance, commissioning, collaboration, improvisation, composition and pedagogy. His recent work has been focused on finding points of convergence between notated and improvised music, and in exploring innovative approaches to collaboration and collective creation. He is a founding member of the Mexico City-based improvisation collective *Generación Espontánea* since 2006. As an interpreter, Wilfrido has performed over 300 world premieres, and has been a member of *Liminar* ensemble since 2012. As a composer, his main interest is the exploration of dialogues between composition, improvisation and performance. As such, he has written over 40 works for diverse instrumental forces. Other current projects include *Filera*, *Escudo* (Torre), and the Wilfrido Terrazas Sea Quintet. Since 2014, Wilfrido has been co-curator of *La Semana de Improvisación La Covacha*, a week-long festival dedicated to improvised music in Ensenada. Wilfrido has been a committed educator since his adolescence. Prior to his appointment at UCSD, he taught at the Conservatorio de las Rosas in Morelia and at the Escuela Superior de Música in Mexico City. He is also in demand as a coach and workshop leader throughout Mexico. Wilfrido has given concerts and participated in projects in Argentina, Austria, Belgium, France, Germany, Greece, Italy, The Netherlands, Portugal, Spain, Sweden, United Kingdom, United States, Venezuela, and in over 40 cities in his native country. He has obtained support from the National Fund for the Arts and Culture of Mexico (FONCA) and several other Mexican institutions, has been an artist in residence at Omi International Arts Center,

Atlantic Center for the Arts and Ionion Center for the Arts and Culture; and participated in the recording of more than 30 albums, three of them as a soloist: *Open Cages* (Umor, 2007), *Bóreas* (Shival/CONARTE 2010) and *Bug/ge/d* (Mandorla, 2010). Among his long time collaborators are composers Ignacio Baca Lobera, Thanos Chrysakis, Edgar Guzmán, Nickos Harizanos, Iván Naranjo, Mauricio Rodríguez and Carlos Sandoval; cellist Natalia Pérez Turner, vocalist Carmina Escobar, multimedia artist Yair López and poets Nuria Manzur and Ronnie Yates. Recent collaborations include recording with Roscoe Mitchell and playing with Andrew Drury, Vinny Golia, Stephanie Griffin, Katt Hernandez, Anne La Berge, Wade Matthews, Mary Oliver and Stephanie Richards. Wilfrido Terrazas studied music initially in Baja California and California. He later graduated from the Conservatorio de las Rosas. Among his most influential teachers are Damian Bursill-Hall, John Fonville, Roscoe Mitchell, Guillermo Portillo and Germán Romero.

NICHOLAS TERRY is a percussionist specializing in contemporary classical chamber music. In 2005, he cofounded Ensemble XII, an international percussion orchestra to which Pierre Boulez endorsed as "...representing the next generation in the evolution of modern percussion." In 2008, he founded the Los Angeles Percussion Quartet, who were nominated for Best Chamber Music Performance in the 55th Grammy Awards, featured artists at the 2013 Percussive Arts Society International Convention, included among iTunes 2014 Best of Classical Music, and hailed by the New York Times for their "mesmerizing, atmospheric, and supremely melodic music". He is a founding member of LA's ensemble PARTCH, whose 2014 release on Bridge Records (*Plectra and Percussion Dances*), won Best Classical Compendium at the 57th Grammy Awards. His latest local ensemble, Brightwork Newmusic (a "Pierrot-plus" sextet), is currently at work commissioning new works and performing throughout the region. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. Terry is a graduate of the University of Southern California, California Institute of the Arts, and Eastern Illinois University, and is currently an Associate Professor of Music at Chapman University's Conservatory of Music.

KALEAN UNG is an award winning actress, singer, and interdisciplinary artist based in Los Angeles. She has performed at The Kirk Douglas Theatre, Theatre @ Boston Court, REDCAT, Highways Performance Space, The Actors' Gang, The Getty Villa among others. She has worked with critically acclaimed theatre companies such as Critical Mass Performance Group, Independent Shakespeare Company, Four Larks Theatre and CalArts Center for New Performance. Her recent acting LA credits include: *Measure for Measure* (Isabella), *The Snow Geese* (Viktorya), *A Midsummer Night's Dream* (Titania), *The Tempest* (Ariel), *Richard III* (Margaret), *Othello* (Desdemona) with Independent Shakespeare Co. (ISC), *Paul Sands Presents: Kurt Weill at the Cuddles Hotel* at the Actors' Gang, *Pericles* (Marina) with ISC, *The Temptation of St. Anthony* (Queen Sheba) with Four Larks Theatre (Ovation Award Winner), *Purple Electric Play!* (The Vital Organ) at Machine Project, *Twelfth Night* (Viola) with ISC, *Prometheus Bound* (Chorus) directed by Travis Preston with CalArts Center for New Performance/ Getty Villa, and the title role of *Alceste* directed by Nancy Keystone with Critical Mass Performance Group/ Theatre @ Boston Court. Other LA favorites include: *Camino Real* (Esmeralda) directed by Jessica Kubzansky at the Theatre @ Boston Court and *Jomama Jones: Radiate!* (Sweet Peach) at The Kirk Douglas Theatre Pillsbury House Theatre. Recent opera roles include: *Galileo* (Andrea) with The Industry, *Both Eyes Open* (Catherine) with First Look Sonoma, *Light and Power* (Tesla) with wildUp at the Hammer Museum, *The Mortal Thoughts of Lady Macbeth* (Witch) directed by Yuval Sharon, as well as *Fairy Queen* (Hermia), *The Magic Flute* (Second Lady), *Winters Tale/ Moth* (Bird), and *Dice Thrown* a chance operations opera by John King at CalArts. *Letters from Home* is Kalean's first solo show and was originally produced by Independent Shakespeare Co. She received her Master of Fine Arts in Acting from California Institute of the Arts and her Bachelor of Music in Vocal Performance from the University of California at Santa Cruz.

SUSAN UNG began studying violin late in her teens, and her first viola teacher was Nobuko Imai at Northern Illinois University, beginning in the mid-1970's. Many fine string players from all over the world came to NIU to study with members of the Vermeer String Quartet. While there, she was also a member of NIU's Chinese Orchestra and Balinese Gamelan, and participated in an active improvisation group that utilized other performers who were part of the Ethnomusicology music program there. She met Chinary Ung there in 1978, who was in his first

teaching position and hired for a one-year appointment. They collaborated on the development of materials for Chinary's *KHSE BUON* (1980), a solo work for cello commissioned by Marc Johnson, the cellist in the Vermeer Quartet. Susan was responsible largely for the opening of the work, as it was based on an improvisation inspired by music for the Indian saranghi, a five-stringed bowed instrument in the viola range. Susan did graduate studies in viola performance at Stony Brook University in New York under John Graham, where there were opportunities to work with many fine artists from the New York City area, and where she learned that she wanted to focus on contemporary solo and chamber music. Later, she helped to manage a contemporary ensemble comprised of performers from the Phoenix Symphony and faculty members at Arizona State University, Ensemble 21, which made several recordings in Phoenix. After moving to California she worked with Harvey Sollberger as a manager and principal violist of the La Jolla Symphony.

Violinist **SHALINI VIJAYAN**, deemed "a vibrant violinist" by Mark Swed of the Los Angeles Times is an established performer and collaborator on both coasts. Always an advocate for modern music, Shalini was a founding member and 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 Concertgebouw in Amsterdam. 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. She was also concertmaster for the world premiere performances and recording of Steven Mackey's *Tuck and Roll* for RCA records in 2000. In Los Angeles, Shalini is featured regularly with Grammy Award winning Southwest Chamber Music and can be heard on their Grammy nominated *Complete Chamber Works of Carlos Chávez, Vol. 3*. Most recently, she has been a featured soloist with the Los Angeles Master Chorale in Chinary Ung's *Spiral XII* and Tan Dun's *Water Passion*. Shalini is also a founding member of the Lyris Quartet, and can be heard on their recent album, *Intimate Letters*. As a member of Lyris, she helped found the Hear Now Music Festival in Los Angeles. Shalini is on the performance faculty of the Nirmita Composers Workshop in Siem Reap, Cambodia.

BRIAN WALSH is a Los Angeles based clarinetist who is interested in sound and communication, regardless of genre. The LA times described Walsh's playing as having "found the essence of a licorice stick's lyrical limberness, often murmuring and wailing at the same time". Mr. Walsh frequently performs with such diverse groups as Wild up Modern Music Collective, gnarwhallaby, Brightwork New Music, The New Century Players, and The California E.A.R. Unit. He also leads Walsh Set Trio, a jazz ensemble focusing on the performance of his own compositions. Performances have taken Walsh to Japan, Canada, Italy, England, the Netherlands, Iceland, and all over the United States. As a member of the contemporary music ensemble gnarwhallaby, Mr. Walsh gave the premier of Nicholas Deyoe's *Lullaby 4* at Carnegie Hall. Their Carnegie Hall performance was described as "startlingly versatile" by the New York Times. Mr. Walsh has also been a guest performer as a part of the Los Angeles Philharmonic's Green Umbrella series at Walt Disney Concert Hall, and Monday Evening Concerts. Walsh has premiered pieces by Luigi Nono, Anne LeBaron, Girard Grisey, James Newton, Andrew Nathaniel McIntosh, Tom Johnson and many others. Past collaborators have included Peter Maxwell Davies, Meredith Monk, Gavin Bryars, Bobby Bradford, Nels Cline, Bright Eyes, San Fermin, Father John Misty, James Newton, and Muhal Richard Abrams.

SHANNON WETTSTEIN SADLER, pianist, has championed all that is new and adventurous in classical music as soloist and chamber musician. Shannon is the pianist in the acclaimed flute and piano duo, Calliope, with flutist Elizabeth McNutt and was formerly pianist with the contemporary music ensemble *Zeitgeist*, based in St. Paul and Boston's Auros Group for New Music. Dr. Sadler has premiered countless new works, typically over 60 new works a year for more years than she cares to count, and has collaborated with many of the great living composers, including Brian Ferneyhough, Chinary Ung, Roger Reynolds, Jeffrey Mumford, Frederick Rzewski, and Martin Bresnick. She has performed throughout the North America, Europe, and Asia including New York's Lincoln Center for the Performing Arts, Boston's Isabella Stewart Gardner Museum, the Walker Art Center, and the Aspen Music Festival in Colorado. Recent performances include residencies at the Chinati Foundation, the University of Iowa Center for New Music, the National Flute Convention, the Sounds Modern series at the Ft. Worth Modern Museum, and

the Nirmitta Composers Workshop in Bangkok, Thailand. Dr. Sadler is equally at home teaching advanced young artists and students brand-new to the piano. Her students have experienced great success in competitions at the local, regional, and national level. Her versatility as a performer extends to her work with students. Students grow in their artistry and skill in standard classical repertoire, explore a wide range of recent styles of classical music, and learn to collaborate with others as chamber musicians and accompanists. Dr. Sadler prepares students with the piano skills needed for any music career, whether it is music therapy, music education, performance, composition, or music technology. Dr. Sadler holds a Doctor of Musical Arts degree from the University of California, San Diego specializing in the performance of the most adventurous, challenging, and experimental contemporary classical music. She earned a Bachelor of Music degree with highest distinction from the University of Kansas and a Master of Music with honors from New England Conservatory. Her teachers have included Aleck Karis, Stephen Drury, Sequiera Costa, Richard Angeletti, and Claude Frank. Awards include a Minnesota State Arts Council Individual Artist Grant, the American Composers Forum-Jerome Foundation Composer Commissioning Grant, and the Champions of New Music Award, awarded to *Zeitgeist* by the American Composers Forum. Her recordings are available on the Centaur, Tzadik, Innova, Mode, and Koch International Classics labels. Dr. Sadler joined the faculty of St. Cloud State University in 2015. Prior to that, she was on the faculty of Augsburg College and Bemidji State University. When not at the piano, she enjoys practicing and teaching yoga, cooking and traveling with her husband, Billy, and spending time with her two dogs, Oliver and Emma.

Soprano **HILLARY JEAN YOUNG** was born in Grand Forks, British Columbia. From the studio of Nancy Hermiston, Hillary received their Masters of Music in Opera from the University of British Columbia in May, 2014. Hillary has received several prestigious scholarships and awards, including the Roberto and Mary Wood Scholarship, the San Diego District Metropolitan Opera National Council Auditions Encouragement Award, the LA Songfest New Music Fellowship, and second place in the La Jolla Symphony and Chorus Young Artists Competition. Hillary has appeared as a soloist with the UBC Symphony Orchestra, the Vancouver Symphony Orchestra, and the La Jolla Symphony Orchestra, and has performed internationally in a variety of summer programs, tours, and festivals. Hillary's operatic experience includes roles such as, First Wood Sprite in Dvořak's *Rusalka*, the title role in Janáček's *Přihody lišky Bystroušky*, and La Modista in Rota's *Il cappello di paglia di Firenze*. In addition, their interpretation of Jenny in Weill's *The Threepenny Opera* was hailed as "showing both the acidity and the humanity at the core of this work" (*UT San Diego*). Hillary is currently pursuing a Doctor of Musical Arts in Contemporary Music Performance at the University of California, San Diego under the tutelage of Susan Narucki. Most recently, Hillary and pianist Kyle Adam Blair's performance of Poulenc's *La Voix Humaine* was described as "creating something remarkable: an intertwined sensitivity that resulted in remarkable music-making" (*San Diego Union-Tribune*).

ROBERT ZELICKMAN, clarinetist, has been teaching and performing in San Diego since 1982. He is a member of the bass clarinet quartet JAMB and co-director of Second Avenue Klezmer Ensemble. Robert was a member of Orchestra Nova for 23 seasons and has performed with the San Diego Symphony and the San Diego Opera. Recently, Robert retired from UC San Diego where he lectured on Jewish Music, conducted the Wind Ensemble and performed regularly, premiering many new compositions. He currently performs in recitals and chamber music concerts throughout San Diego. Zelickman earned his BA at UC Los Angeles, and a MFA at Cal Arts. He studied with Hugo Raimondi, Michele Zukovsky and Ronald Rueben.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the overall scene is serene and urban.

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