

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 dismantled, 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, perhaps the most 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 is preparing a recording of Ung's orchestral music to be released in the next year. His work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts, and the Ford, Rockefeller, Koussevitsky, Joyce, and Barlow Foundations.

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 he is currently an advisor for the new 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. Dr. Ung is presently Distinguished Professor of Music at the University of California, San Diego, where he arrived in 1995.

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 70**

Tuesday, 5 p.m.
November 12, 2013

S Y M P O S I U M

Curated by Lei Liang

GUEST PANEL

Topher Levin

“Proportional and Geometric Architectures in Chinary Ung's **Spiral I**”

Adam Greene

“Still Life After Death: Transcendent Spiritualism in the Music of Chinary Ung”

Yayoi Uno Everett

“Embodiment of ‘Radiating Light’ in Chinary Ung's **Aura**”

LEI LIANG

Heralded as "one of the most exciting voices in New Music" by *The Wire* magazine, **Lei Liang** (b. 1972) is a Chinese-born American composer whose works have been described as "hauntingly beautiful and sonically colorful" by the *New York Times*, and as "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the *Washington Post*.

Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series.

Other commissions and performances come from the Taipei Chinese Orchestra, the Heidelberger Philharmonisches Orchester, Thailand Philharmonic, Berkeley Symphony, the Fromm Music Foundation, Meet the Composer, Chamber Music America, the National Endowment for the Arts, Mary Flagler Cary Charitable Trust, MAP Fund, pipa virtuoso Wu Man, the Arditti Quartet, Shanghai Quartet, the Meridian Arts Ensemble, San Francisco Contemporary Music Players, New York New Music Ensemble and Boston Musica Viva. Lei Liang's music is recorded on Naxos, Mode, New World, Innova, Telarc and Bridge Records (forthcoming). As a scholar he is active in the research and preservation of traditional Asian music.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin and Mario Davidovsky and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from Harvard Society of Fellows and the Paul and Daisy Soros Fellowship. Lei Liang currently serves as Associate Professor of Music and Chair of the Composition Area at the University of California, San Diego. Lei Liang's music is published exclusively by Schott Music Corporation (New York).

TOPHER LEVIN

Topher Levin is a versatile writer and musician whose writing has been featured in KCMetropolis.org, KC Camp Magazine, the Kansas City Public Library's Unbound Blog, and the front page of BuzzFeed.com. His music has been performed across the US and in Europe and his trio for clarinet, piano, and percussion was published in the SCI Journal of Scores. Topher earned master of music degrees from the University of Missouri-Kansas City Conservatory of Music and Dance in composition and music theory and a bachelor of music from James Madison University. His mentors include Patricia Brady, John S. Hilliard, Mary Jo Lorek, Reynold Simpson, and Chen Yi. He serves as the Organizational Advancement Coordinator for the Youth Symphony of Kansas City and is an active Board member of the newEar Contemporary Chamber Ensemble. He grew up in the Shenandoah Valley of Virginia and currently lives in Overland Park, Kansas.

ADAM GREENE

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, and the Summer Institute for Contemporary Piano Performance (at the New England Conservatory of Music). As a student of Franco Donatoni in the mid-1990's he was enrolled in courses in composition and contemporary music at the Civica Scuola, Milan. His awards include a commission grant from the Fromm Music Foundation at Harvard, as well as prizes from ASCAP, American Composers Forum, and NACUSA.

Greene's scholarly interests include issues regarding perception, metaphor, and meaning. He has been invited to several institutions to present his work on the music of Chinary Ung, and he presented a biographical portrait of the composer for the "Imagining Cambodia" conference at Northern Illinois University in 2012. He co-authored two articles with Chinary and Susan Ung for *Music of the Spirit* (Australian Music Centre: 2008).

YAYOI UNO EVERETT

Yayoi Uno Everett is Associate Professor of Music at Emory University. She received a PhD in Music Theory from the Eastman School of Music and previously taught at University of Illinois at Champaign-Urbana and University of Colorado at Boulder. Her research focuses on the analysis of postwar art music, opera, and film through the perspectives of semiotics, cultural studies, and East Asian aesthetics and she has received grants and fellowships from the National Endowment of Humanities, Bogliasco Foundation, Japan Foundation, Asian Council, and the Fox Center for the Humanities at Emory. In addition to a forthcoming monograph on contemporary operas, she has published articles on the music by Chou Wen-chung, Lei Liang, Toshio Hosokawa, Toru Takemitsu, Kaija Saariaho, György Ligeti, John Adams, Olivier Messiaen, and Elliott Carter.

**CHINARY UNG
CELEBRATION 70**

Wednesday @ 7
November 13, 2013

C O N C E R T P R O G R A M

Introduction

CINNABAR HEART (2009)
Stephen Solook, marimba

SPIRAL I (1987)
Felix Fan, cello
Matthew Gold, percussion
Aleck Karis, piano

SPIRAL XI: "Mother & Child" (2007)
Susan Ung, viola

Intermission

AURA (2005)
Elissa Johnston, high soprano
Kathleen Roland, low soprano
John Fonville, flute
Paul Sherman, oboe
Anthony Burr, clarinet
Batya MacAdam-Somer, violin (*Emerald*)
Peter Clarke, violin (*Ruby*)
Linda Piatt, viola (*Topaz*)
Susan Ung, viola (*Amethyst*)
Jennifer Bewerse, cello
Mark Dresser, double bass
Nicholas Terry, percussion

Grant Gershon, conductor

*Please join us for a post concert reception in CPMC North Courtyard
Guest Speakers Welcome.*

Program Notes

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.

Chinary Ung

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Spiral I (1987) for violoncello, piano, and percussion was the first in what would become a series of fourteen pieces for a variety of ensembles. There are two ideas that figure strongly in the Spirals works, one melodic, one formal. Ung's melodies often consist of a few notes of a modal scale that are accented with elaborate, expressive figuration. In this regard, the spiral approach is an animating device that imbues a core idea with nuance and dimension while also extending the material through segmentation. As a formal practice, fragments of musical materials have the tendency to reappear, where they are subject to reinterpretation. In a broader sense, Ung's capacity to derive new areas of interest from the spiral concept has allowed the series to extend outward to include instrumentation ranging from a solo viola to a full orchestra.

In **Spiral XI: Mother and Child**, for viola, the performer invites the listener into an intimate space through the use of her voice. She begins to play a languid, lyrical passage full of longing, dominated by the rich sounds of the instrument's lower registers. Then, she starts to sing. The vocal line is at once wedded to yet independent of the viola line — they are in the same hemisphere but take slightly different paths towards a single expressive goal. It is a highly unusual scenario for a work that is classified ostensibly as a *solo*, but the overall sense one gathers from experiencing this music is not its newness or strangeness, but rather its unity, its intimacy, and its timelessness.

Ung's mentor and friend of more than 40 years, the composer Chou Wen-chung, had this to say regarding the recent work:

Naturally, the practice of accompanying one's own voice with something as simple as hand-clapping has been around as long as human history. But in *Spiral XI* the virtuosity demanded of the soloist is in the intertwining of the performer's two "voices," as if they were the two "vehicles" for attaining enlightenment in Buddhism.

Clearly, the interpretational demands of this music are not only technical. Ung draws the performer's voice into the work in order to gain something more, something greater than the instrument alone can provide. Chou's interpretation—that the voice and instrument represent different means or traditions towards a common goal: enlightenment—is particularly striking and apt, given Ung's preoccupation with spiritual concepts in his recent work.

Ung composed *Aura* (2005) for two sopranos and chamber ensemble knowing that it would be performed in his native Cambodia. Whereas in earlier work he strove to, as he put it, "take the village into the concert hall" in *Aura* the situation was reversed, and Ung built materials into the score that would be appreciated by Cambodians, such as an idiosyncratic transcription of the *Sathukar*, the most sacred piece of Cambodian ceremonial music. The context for drawing from such an exalted source was the guiding image of the aura of light emanating from the head of the Buddha, or *Chaw Peak Raingsei*, as it is termed in Khmer. This illumination is described as consisting of six colors of light, and while Ung's music is characteristically rich in timbre, the breadth and scope of this major work is intended to embrace the spiritual implications of the Buddha's aura, which was said to radiate infinite compassion. *Aura* was commissioned by Southwest Chamber Music with generous support from Susan Bienkowski and Wang Chung Lee.

—Adam Greene

About the Performers

JENNIFER BEWERSE

Cellist **Jennifer Bewerse** is a devoted champion of the music of our time. As a result of her passion for contemporary classical music, she has had the privilege to work with esteemed composers including Augusta Read Thomas, Jonathan Harvey, Gunther Schuller, and David Del Tredici, has premiered over 50 works, was a guest soloist for the Robert Helps Festival and International Composition Competition, and was the 2010 Performance Prizewinner at the soundSCAPE festival in Italy.

Jennifer is an enthusiastic chamber musician and is currently the cellist of Diagenesis Duo with vocalist Heather Barnes. She is also a founding member of the Bricolage Quartet, formerly in residence as the Boston Conservatory Honors String Quartet.

Jennifer is a graduate of the University of South Florida and The Boston Conservatory. Currently, she is pursuing her Doctorate in Contemporary Performance at the University of California in San Diego with a full scholarship. Her principal teachers include Scott Kluksdahl, Rhonda Rider, and Charles Curtis. For more information, visit www.jenniferbewerse.com

ANTHONY BURR

Dr. Anthony Burr received his D.M.A. in Contemporary Music Performance from UCSD in 2004. He is known internationally as one of the leading interpreters of contemporary music for clarinet, having performed as soloist for many leading institutions including the Chamber Music Society of Lincoln Center, The Ensemble Sospeso (New York), The Munich Biennale, and Elision (Australia). He has collaborated with many leading artists including Laurie Anderson, Alvin Lucier, and MacArthur Fellow John Zorn, and has created a series of live film/music performances with experimental filmmaker Jennifer Reeves. As a composer, he has specialized in the creation of epic scale mixed media pieces, most notably Biospheria: An Environmental Opera.

PETER CLARKE

Peter Clarke was born in Toronto Canada and began playing and attending the Toronto Royal Conservatory of Music at age 5. He moved to the Los Angeles area in 1991 and attended the Colburn School for Performing Arts. Peter attended UCSD and graduated in 2000 earning a B.S. in electrical engineering and a minor in music performance. He is currently Co-concertmaster of the La Jolla Symphony and works as an engineer in San Diego for Peregrine Semiconductor.

MARK DRESSER

Mark Dresser is an internationally acclaimed bass player, improviser, composer, and interdisciplinary collaborator. At the core of his music is an artistic obsession and commitment to expanding the sonic, musical, and expressive possibilities of the contrabass. He has recorded over one hundred thirty CDs and has collaborated with some of the strongest personalities in contemporary music including Anthony Braxton, Ray Anderson, Jan Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Osvaldo Golijov, Gerry Hemingway, Bob Ostertag, Joe Lovano, Roger Reynolds, Henry Threadgill, Dawn Upshaw, and John Zorn. Since 2007, he has been deeply involved in telematic music performance and education. He is a Professor of Music at University of California, San Diego.

www.markdresser.com

FELIX FAN

Felix Fan's versatility has made him one of the most sought after cellists of his generation. As a chamber musician, he has performed with Yo-Yo Ma, Gil Shaham and Janos Starker, in venues such as Carnegie Hall, The Kennedy Center, Musikverein and Royal Festival Hall. Fan's recent solo engagements include the San Diego and Pacific Symphonies, Hong Kong Philharmonic, Macau Symphony Orchestra and the Munich Chamber Orchestra. In 2006, Fan and violinist Cho-Liang Lin recorded Gordon Chin's Double Concerto with Michael Stern and the Kansas City Symphony (Naxos).

Fan's interest in contemporary music has led to collaborations with today's leading composers including George Crumb, Tan Dun, Hans Werner Henze, Oliver Knussen, Kaija Saariaho and Charles Wuorinen. Appearances with the Bang on a Can All-Stars has allowed Fan to work with artists as diverse as Philip Glass, Meredith Monk, Terry Riley and Lee Ranaldo of Sonic Youth. In 2008, Fan joined the [Flux Quartet](#).

In 1998, Fan founded Muzik3, a performance series and commissioning foundation dedicated to the advancement of modern music with an emphasis on integrating theater, dance and video. Muzik3 led to the formation of Real Quiet, a trio consisting of Fan, David Cossin (percussion) and Andrew Russo (piano). Since its inception in 2004, Real Quiet has premiered over 20 works and recorded music by Marc Mellits (Endeavour Records) and David Lang (Naxos). In 2005, Fan performed a series of radio plays written by acclaimed screenwriters Charlie Kaufman and the Coen Brothers, starring actors Steve Buscemi, Philip Seymour Hoffman and Meryl Streep. Fan has also worked with innovative choreographers Karole Armitage, Shen Wei and Christopher Wheeldon.

Fan studied cello with Eleanore Schoenfeld (University of Southern California), Janos Starker (Indiana University), Aldo Parisot (Yale University) and Boris Pergamenschikow (Hochschule fur Musik, Cologne, Germany). In 1994, he was honored by Bill Clinton as a Presidential Scholar. Fan plays the 'Hausman' Stradivarius of 1724.

JOHN FONVILLE

John Fonville, D.M.A., Flutist/composer, is dedicated to extending the language and technique of the flute. Toward that objective he is a master of all the recent technical developments and an explorer in their use in various musical contexts: microtonal music, improvisation, and new compositions that push the boundaries. He performs on a complete set of quarter-tone flutes from bass flute to piccolo and was instrumental in their development. His numerous premiers include composers such as Ben Johnston, Sal Martirano, Joji Yuasa, Roger Reynolds, Hiroyuki Itoh, Paul Koonce and numerous others.

He is a member of the TONE ROAD RAMBLERS, the EOLUS QUINTET, and the Department of Music's PERFORMANCE LAB. Widely recorded, he can be heard on CRI, New World, Neuma, OO Discs, Advance, TR2, Orion, and Opus One. A solo flute CD featuring the compositions of Ferneyhough, Fonville, Johnston, Martirano and Yuasa is on Einstein Recordings.

He is past chairman of the Department of Music.

GRANT GERSHON

Grant Gershon was named Music Director of the Los Angeles Master Chorale in 2001 and also serves as Resident Conductor of LA Opera. Heralded by critics, the *Los Angeles Times* declares that the Chorale "has become the most exciting chorus in the country under Grant Gershon". During his tenure with the Chorale, he has led more than 100 performances at the Walt Disney Concert Hall, including virtually all of the major works in the choral repertoire. A champion of new music as well, Mr. Gershon has led world premiere performances of major works by John Adams, Louis Andriessen, Christopher Rouse, Steve Reich, Gabriela Lena Frank and Chinariy Ung, among many others. His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); and five CDs with the Chorale: *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch), *Daniel Variations* (Nonesuch), *A Good Understanding* (Decca), and, most recently, *Miserere* (Decca), featuring

works by Henryk Górecki recorded in Walt Disney Concert Hall.

The 2013-14 season marks the Los Angeles Master Chorale's 50th season with Mr. Gershon conducting 14 performances at Walt Disney Concert Hall featuring three world premieres by eminent composers Esa-Pekka Salonen, David Lang and LAMC Composer In Residence Shawn Kirchner (June 8, 2014).

In New York, Mr. Gershon has appeared on the *Great Performers* series at Lincoln Center and on the *Making Music* series at Zankel Hall. Other major appearances outside of Los Angeles include performances at the Ravinia, Aspen, Edinburgh, Helsinki and Vienna Festivals. He has worked closely with many leading conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle and Esa-Pekka Salonen. In 2007, Mr. Gershon conducted the Minnesota Opera's world premiere of Ricky Ian Gordon's opera *The Grapes of Wrath*, which was recorded live for PS Classics. In 2008, he made his highly acclaimed LA Opera debut leading eight performances of Verdi's *La Traviata*. In 2010 Gershon led the world premiere performances at LA Opera of Daniel Catán's *Il Postino* featuring Plácido Domingo, which was subsequently broadcast on PBS' *Great Performances*, and released on DVD by Sony Classical. Other highlights include conducting *L'Allegro, il Penseroso ed il Moderato* featuring the Mark Morris Dance Group, and his Santa Fe Opera debut in 2011, conducting Peter Sellars' new production of Vivaldi's *Griselda*. In 2012, Mr. Gershon conducted LA Opera's production of Puccini's *Madame Butterfly*, about which the L.A. Times wrote "the orchestra sounded terrific...[Gershon] illuminated intriguing instrumental details giving them a theatrical life of clarity and vigor".

In the Summer of 2013 Mr. Gershon conducted Handel's *L'Allegro, il Penseroso ed il Moderato* in Edinburgh, Scotland, led a new production of Verdi's *La Traviata* for Wolf Trap Opera with the National Symphony Orchestra, and accompanied a recital of French music with soprano Elissa Johnston, his wife, at Boston Court in Pasadena, California. Mr. Gershon, who is also a tenor, made two appearances at the Ravinia Festival this summer, singing the quartet version of David Lang's *the little match girl passion*, and conducting *The Gospel According To The Other Mary* with the Los Angeles Master Chorale, the Chicago Philharmonic Orchestra and the original cast of soloists. He will also guest conduct the Los Angeles Philharmonic in two performances of Phillip Glass' *the CIVIL warS*, *the Rome Section* at Disney Hall, (April 17 and 19, 2014). Mr. Gershon, who, among other accolades, was named Outstanding Alumnus of the USC Thornton School of Music, is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

MATTHEW GOLD

Matthew Gold is a New York based percussionist and a member of the Talea Ensemble and the Talujon percussion group. He has performed regularly with such ensembles as the Argento Chamber Ensemble, Da Capo Chamber Players, New York New Music Ensemble, Either/Or, and SEM Ensemble, and was previously a co-director of TimeTable Percussion. Mr. Gold is an Artist Associate in percussion at Williams College where he directs the Williams Percussion Ensemble, I/O Ensemble, and I/O Fest, an annual new music festival. He performs regularly with the Mark Morris Dance Group, has been an artist-faculty member of the Institute and Festival for Contemporary Performance at Mannes College and a member of the resident ensemble at the Walden School's Young Musicians Program, and is currently on the artistic faculty of the Wellesley Composers Conference.

ELISSA JOHNSTON

Soprano Elissa Johnston's recent performances include the world premiere of "Some Things Do Not Move" by Ann LeBaron, Bach arias with the L.A. Chamber Orchestra, Bach's *St. John Passion* with the L.A. Master Chorale, Unsuk Chin's *Akrostichon Wortspiel* with the Grammy Award winning Southwest Chamber Music, American songs accompanied by Jeffrey Kahane, and music of Couperin with the L.A. Philharmonic Chamber Music led by Thomas Adès. She recorded Chinary Ung's *Aura* with Southwest Chamber Music and toured with the ensemble in Vietnam and Cambodia. Elissa has performed numerous times with the L.A. Philharmonic's New Music Group, both in Los Angeles and at the Ojai Festival, with conductors Tan Dun, David Zinman, Daniel Harding and Steven Stucky, and has sung Messiaen's epic song cycle *Harawi* with pianist Vicki Ray at Jacaranda Music. Elissa can be heard on dozens of film soundtracks, and is the featured

vocal soloist in *Serenata Schizophrenia* by Danny Elfman which was released on the *Sony Classical* label. This past summer she appeared in recitals with the Oregon Bach Festival, and at the Ravinia Festival singing David Lang's *the little match girl passion*. Upcoming performances include Handel's *Messiah* in Tokyo and Osaka with the Telemann Chamber Orchestra, Bach solo cantatas 84 and 154 with the Los Angeles Chamber Orchestra, and Bach Cantatas 51 and 82 with the Long Beach Symphony.

ALECK KARIS

For over twenty years **Aleck Karis** has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. Among his numerous solo piano discs on Bridge Records are acclaimed recordings of Stravinsky, Schumann, Carter and John Cage. Recently, Karis performed Birtwistle's marathon solo work Harrison's Clocks in London and New York, Feldman's Patterns in a Chromatic Field in New York, and appeared at the Venice Biennale.

At home with both contemporary and classical works, Karis has performed concertos from Mozart to Birtwistle with New York's Y Chamber Symphony, St. Luke's Chamber Orchestra, the Richmond Symphony and the Erie Symphony. He has been featured at leading international festivals including Bath, Geneva, Sao Paulo, Los Angeles, Miami, New York Philharmonic's Horizons Festival, Caramoor, and the Warsaw Autumn Festival. He is the pianist with Speculum Musicae. Awarded a solo recitalists' fellowship by the NEA, Karis has been honored with two Fromm Foundation grants "in recognition of his commitment to the music of our time." Karis has recorded for Nonesuch, New World, Neuma, Centaur, Roméo and CRI Records. His solo debut album for Bridge Records of music by Chopin, Carter and Schumann was nominated as "Best Recording of the Year" by OPUS Magazine (1987) and his Sonatas and Interludes for prepared piano by John Cage received a "Critic's Choice" from Gramophone in 1999. His most recent CD, on the Tzadik label, is an acclaimed recording of "Patterns in a Chromatic Field" for cello and piano, by Morton Feldman. He has also recorded solo music by Davidovsky, Babbitt, Glass, Primosch, Anderson and Yuasa. Chamber music recordings include works by Carter, Wolpe, Feldman, Crumb, Babbitt, Martino, Lieberson, Steiger, and Shifrin.

Karis has studied with William Daghljan, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego.

BATYA MACADAM-SOMER

Batya MacAdam-Somer (b. 1983) grew up within the vibrant musical community of Houston, Texas, where she studied violin with Judy Offman and Fredell Lack. As a young musician she performed often both locally as well as nationally, appearing on the Disney Channel as a member of Disney's Young Musician Symphony Orchestra. At sixteen, she began her college studies at the Moores School of Music, University of Houston. Batya went on to earn a BA from the Manhattan School of Music in 2005 in the studio of Sylvia Rosenberg and completed her MA at the University of California, San Diego in 2009. 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 Art of Elan, Glottalopticon, wild UP, Red Light, Foundation for Modern Music, TACTUS, and the New Music Collective. She can be heard playing Michael Roth's soundtrack on the documentary *Jews and Baseball: An American Love Story*, and is thrilled to be a member of the G Burns Jug Band. Batya is currently pursuing a DMA at UCSD, studying under János Négyesi.

LINDA PIATT

Linda Piatt holds a Bachelor of Music from University of Texas at Austin and Master of Music from the University of Minnesota where she studied with violinist and renowned pedagogue Sally O'Reilly, violist Korey Konkol of the St. Paul Chamber Orchestra and violist Thomas Turner – principal violist of Minnesota Orchestra. In Minneapolis Mrs. Piatt was the violist in the Loring String Quartet, and Ted Mann String Quartet. She was also the faculty violist at the "Bravo!"

Repertory Orchestra and began her career in Orange County with Pacific Symphony and Opera Pacific. Some career highlights include performing with American Ballet Theater, San Francisco Ballet, and Joffrey Ballet. She was a member of San Diego Chamber Orchestra/Orchestra Nova for 11 years and performs regularly with San Diego Symphony. Mrs. Piatt enjoys teaching her talented violin and viola students at her home studio in San Diego.

KATHLEEN ROLAND

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, James Mauceri, and Oliver Knussen. Dr. Roland 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. 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. International appearances include a tour with Southwest Chamber Music in Southeast Asia, featuring the music of Chinary Ung, and at the Tonhalle in Dusseldorf with conductor Robert Platz and mdi ensemble milano. This year, the soprano has sung in New York City, San Diego, and Australia. Dr. Roland is a member of the faculty of the Setnor School of Music at Syracuse University, and is the author of a new anthology of Swedish art song, *Romanser: Swedish Art Song for Stage and Studio*.

PAUL J. SHERMAN

Oboist and conductor **Paul J. Sherman**, D.M.A, enjoys a musical career with a wide range of styles and forms. As a performer on modern and period oboes he has performed around the the world and on many recordings with Santa Fe ProMusica, Southwest Chamber Music, L.A. Chamber Orchestra, Musica Angelica, San Francisco Bach Choir and the L.A. Baroque Players among many others. He is Music Director and Conductor for the Santa Clarita Valley Youth Orchestra Foundation, the Pasadena Summer Youth Chamber Orchestra and the USC Baroque Oboe Ensemble. Being deeply involved in contemporary music he has been active in commissioning works for his large ensembles and solo oboe for many years and to date has performed more than twenty commissioned premieres. He is currently on faculty at USC, College of the Canyons and Glendale Community College.

STEVEN SOLOOK

Critically acclaimed percussionist **Stephen Solook** is currently pursuing his Doctorate of Musical Arts at the University of California at San Diego. As a vivacious interpreter of contemporary music Steve has worked with such composers as Pulitzer Prize winners Paul Moravec and Roger Reynolds, Chinary Ung, Bruce Adolphe, and David Loeb. With co-founder, Tiffany Du Mouchelle, of the Aurora Borealis duo (for soprano and percussion) they have performed together more then any other duo of its kind. Venturously they encourage the development of and explore equally composed works for this primal combination. Mr. Solook has performed as a soloist throughout the United States, Egypt, Mexico, Papua New Guinea, and is a sought after concerto soloist for many ensembles and composers. As an orchestral musician, Steve has served as principal percussionist/timpanist with multiple New York City ensembles, and is currently a member of the La Jolla Symphony in San Diego, California. As a member of the non-profit organization Cultures in Harmony, Mr. Solook has traveled to perform, teach, and lead workshops in Egypt, Mexico, and Papua New Guinea. Current research, beginning in 2010, has brought Steve to Fiji in a search to locate and document pre-colonial music, as a conservation project with Pacific Blue Foundation. Steve has performed with Bang on a Can All-Stars, Eighth Black Bird, red fish blue fish, Joseph Alessi, Bob Becker, David Krakauer, Steven Schick, Lucy Shelton, Socalled, Gordon Stout, Glen Velez, and the Jose Limon Dance Company. He has had the privilege to work under such conductors as John Rutter, JoAnn Falletta,

Paul Nadler, and Edwin Outwater, and in venues ranging from Los Angeles's Disney Hall and New York City's Lincoln Center to the legendary nightclub CBGBs. Steve can be seen on QPVT and heard on Bridge and Vortex labels, as well as a forthcoming production with Mode records.

NICHOLAS TERRY

Dr. Nicholas Terry is a specialist in contemporary classical music. Based in Los Angeles, he works with leading figures of 20th and 21st century music, performing on hundreds of percussion instruments. With equal experience as an improviser and freely moving between popular and non-Western genres, he frequently performs as a drumset artist and on numerous traditional instruments of Cuba, Brazil, Africa, and India.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra to which Pierre Boulez asserts, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of the Grammy-nominated PARTCH ensemble, a group devoted to the music of American microtonal composer Harry Partch. He currently performs with and directs the Los Angeles Percussion Quartet, recently nominated for *Best Chamber Music/Small Ensemble Performance* for the 55th Grammy Awards. His performances have been released on Albany Records, Innova, New World, ein Klang, Bridge, Capstone, and Sono Luminus.

He is a five-year alumnus of the Lucerne Festival Academy, working alongside members of Ensemble Intercontemporain and numerous renowned composers and performers of contemporary classical music.

Career highlights include performances with Pierre Boulez, Peter Eötvös, Harrison Birtwhistle, Sofia Gubaidulina, Gavin Bryars, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, the California E.A.R. Unit, XTET, the Los Angeles Master Chorale, Fairouz, and Miroslav Tadic. Recent notable performances include Disney Concert Hall, Philharmonie Essen, Ojai Music Festival, Green Umbrella Concert Series, Monday Evening Concerts, Art of Elan, Music & Conversations, Jacaranda Music, Grand Performances, Microfest, Klangspuren Music Festival, and Davies Symphony Hall.

Terry is a graduate of the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM). He is the Director of Percussion Studies and Assistant Professor of Music in the Hall-Musco Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures in non-Western and improvised music. He is an artist endorser for Sabian Cymbals, REMO, and Innovative Percussion.

SUSAN UNG

Susan Ung's interest in contemporary music for the viola began as a collaboration with her husband, Chinary Ung. She studied viola at Northern Illinois University with members of the Vermeer Quartet, and also performed and traveled internationally as a performer on Chinese and Indonesian instruments. She did her graduate work on in viola performance at SUNY Stony Brook with John Graham. She helped manage Ensemble 21, a contemporary ensemble in Phoenix, and has worked with Harvey Sollberger as a manager and Principal Violist of the La Jolla Symphony.

Ms. Ung tours frequently to festivals and concerts in venues across the U.S. She premiered Ung's chamber work, Akasa at the Sante Fe Chamber Music Festival and at La Jolla Summerfest. She has performed in major venues in NYC, Boston, San Francisco and Chicago, among others. She travels frequently for performances and workshops internationally, as well, including in China, New Zealand, Australia, South Korea, Cambodia, Vietnam and Thailand.

She has been part of many premières and recordings of her husband's works, including Khse Buon, Child Song, Aura, Spiral IX, Spiral XI, and a new viola concerto written for her, "Singing Inside Aura", which was commissioned by The Boston Modern Orchestra Project. A chamber version of the concerto was also just premiered and performed at Merkin Hall in NYC with Da Capo Chamber Players.

A c k n o w l e d g e m e n t s

Special thanks **Susan Bienkowski and Wang Chung Lee**, who commissioned **AURA** through the Southwest Chamber Ensemble, and have partially supported this event.

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