

**MONDAY
EVENING
CONCERTS**

ÉLÉGANCE BRUTALE

May 20, 2019 | 8:00 PM
Zipper Concert Hall

MONDAY EVENING CONCERTS **MAY 20, 2019**

Debussy, Takemitsu, Hosokawa, Boulez : Brutal Elegance

[Video Prelude: Olivier Messiaen Lectures on Debussy]

Claude Debussy – **Syrinx** (1931) [3']

Christine Tavalacci, flute

Toshio Hosokawa – "**Haiku**" for Pierre Boulez (2000) [4']

Gloria Cheng, piano

Claude Debussy – **Musique de scene pour Les Chansons de Bilitis** (version completed by Pierre Boulez) (1901/1954) [17']

Eva Doležalová, reciter
Conor Hanick, celesta
Christine Tavalacci, flute
Michael Matsuno, flute
Cristina Montes Mateo, harp
Allison Allport, harp

Toru Takemitsu – **Rain Tree** (1981) [13']

Derek Tywoniuk, marimba
Eric Derr, marimba
Jonathan Hepfer, vibraphone

[Katie Elkam, Kevin Good, Brandon Carson, Ben Rempel, Brandon Snyder, Cody Putman: ENSEMBLE "L'EAU QUI BRILLE"]

Intermission

Pierre Boulez – **sur Incises** (1998) [40']

Gloria Cheng, piano
Conor Hanick, piano
Todd Moellenberg, piano
Cristina Montes Mateo, harp
Allison Allport, harp
Catherine Litaker, harp
Nick Terry, percussion
Derek Tywoniuk, percussion
Eric Derr, percussion
Jonathan Hepfer, conductor

ON THE HORIZON FOR MEC:

JUNE 1: Philip Glass's *Glassworks* at LA Phil Noon-to-Midnight

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PROGRAM NOTES by Trevor Bača

The music on tonight's concert — five of the most glitteringly beautiful pieces in the contemporary chamber repertory — descends from a vein of French musical tradition deeply concerned with musical color and with precision in the music's execution. The elegance of this music — from the languorous sensualism of Debussy's *Syrinx* and *Billitis* to the unending scintillation of Boulez's *sur Incises* — is incontestable. But it is perhaps the brutality of this music — the sudden loudnesses needed to coax a vast inventory of resonances from the Boulez and from Hosokawa's *Haiku*, and the pieces' severe and sometimes unexpected silences — in which the moments of greatest brilliance and surprise in tonight's program may be found.

The degree to which French music since Debussy has concerned itself with phenomena of musical color is extraordinary, as evidenced in the archival footage shown tonight of Olivier Messiaen (1908–92) teaching at the piano in his class at the Paris conservatory. What is meant in musicians' discussions of musical color is complex. Differences in instrumental timbre — Boulez's ceaseless re-orchestration of the same sonority for chains of different instruments in *sur Incises* — constitute a first approach to the concept. But nuances of performance — the relative warmth of a player's sound, the articulative details with which individual notes and chords are attacked — and elements of harmony also contribute to the phenomenon. The "blues tinged with orange" that Messiaen finds in playing through Debussy's *Pelléas et Mélisande* (1902) are, for example, largely effects of harmony; in the booklength description of his compositional approach — *Téchnique de mon langage musicale* — Messiaen gives notated examples of multicolored "stained-glass windows" he creates in the addition of sharped and flattened notes to preexisting series of chords. (Questions of *which* colors is it, exactly, that musicians hear — why "blue tinged with orange" instead of "blue tinged with green"? — largely confuse the issue in catnip for biographers. The decision mentally to bookmark musical color with a word or phrase from the painter's palette is surely secondary to hearing a sound in its color-like specificity.)

To these historically received categories of musical color — timbre, harmony, performative nuance — music written since WWII has added a newly important concern for musical **resonance**. The category of musical resonance — the highly specific way that notes and chords fade away after they are produced — was of tremendous appeal to Boulez and Takemitsu throughout their careers, and continues to hold an important position in the music of Hosokawa today. Listening intently to the resonance of notes and chords in a sense *inverts* the usual way we hear sounds. Rather than relying on the highly characteristic attack of a note to determine where a sound comes from (or what, fundamentally, a sound *is*) we instead focus on the the ghostly qualities that determine how long a sound hangs in the air and how delicately sounds taper to silence — a bit like considering the memory of a thing rather than the thing itself.

It is with such a contemporary understanding of musical color — musical color intimately informed by the resonant after-effects of notes and chords — that the brutal elegance of the music on tonight's program becomes erotic and hypnotically inescapable.

Claude Debussy (1862-1918) – *Syrinx*

Toshio Hosokawa (b. 1955) – "*Haiku*" for Pierre Boulez

Debussy's ***Syrinx* (1913)**, for unaccompanied flute, was composed in the summer of that year as the only moment of incidental music to be included in a play by Gabriel Mourey. Originally given the title *La flûte de Pan*, Debussy's publisher later changed the name of the piece to avoid confusion with one of the *Billitis* poems, also included in tonight's concert. *Syrinx* was the nymph of Greek mythology pursued, unhappily, by the god Pan who cut his first set of panpipes from the reeds into which *Syrinx* changed herself to avoid capture by the god. The sensuousness of Debussy's writing — centered at the lowest and darkest octave of the instrument and made supple in grace notes — seems less to do with the violence of Pan's cutting-down of the reeds than with the god's remembrances of a love that could have been. It is, perhaps, poignant to think that *Syrinx* was written five years before the composer's death and almost 20 years after the flute solo that opened Debussy's orchestral masterpiece *Prélude à l'après-midi d'une faune* in 1894; Debussy himself was looking back in an invocation of that same faun that had haunted the sensuousness of his musical sensibilities since at least his early thirties.

Japanese composer Toshio Hosokawa wrote the piano miniature ***Haiku* (2000)** on the occasion of Pierre Boulez's 75th birthday in 2000 and then revised the score for performance by French pianist Pierre-Laurent Aimard, in 2003, in the version that we hear tonight. Proceeding aphoristically — as haiku — Hosokawa scores the sometimes brutal loudnesses

of this music to resolve in the resonance of alien notes. The effect of this device — a type of “attack masking” where loud sounds obscure the birth of quieter sounds underneath — was much favored by Boulez in his own piano writing, as early as the serially informed masterpieces of the 1950s and 60s and as late as the spectacular *sur Incises* played at the end of the program tonight. It was in holding up a mirror to these moments of Boulez’s own writing that Hosokawa found fit to honor the older composer then at the height of his career.

Claude Debussy – *Musique de scene pour Les Chansons de Bilitis*

The erotic poetry of Pierre Louÿs’s *Chansons de Bilitis* first found its way into Debussy’s music in 1897 when the composer began work on a setting of three of Louÿs’s poems for voice and piano. The resulting *Trois chansons de Bilitis* (1898) — a model of the antique elegance and eroticism that was to occur not infrequently in Debussy’s music — pleased Louÿs enough for the poet to ask Debussy to write more music to be played together with a stage reading of a dozen of the poems. Debussy set the piece that resulted — the ***Musique de scene pour Les Chansons de Bilitis* (1901)** — for narrator with two flutes, two harps and celesta. It is this version of the Bilitis settings presented tonight. Debussy’s scoring responds to Louÿs’s imagery in short, fairy-like waves washing ashore the one after the other. The way Debussy animates this music — evocative phrases written with the improvisatory character of music torn from a sketchbook — fits perfectly the charged-but-evanescent quality of Louÿs’s eroticism. After the premiere in 1901 the part for celesta was lost and has had to be reconstructed for contemporary performances; why Debussy chose not to supply a new part himself isn’t known. Whatever the case, the music was evidently enough to the composer’s liking for Debussy to recast parts of it as the *Six épigraphes antiques* (1915) for two pianos, written almost fifteen years later.

Toru Takemitsu (1930-1996) – *Rain Tree*

Glisteningly in its moments of musical arrival, Takemitsu’s ***Rain Tree* (1981)** coaxes its aqueous beauty from effects of both lighting and instrumentation. Scored for a trio of keyboard percussion equipped with crotales, *Rain Tree* takes its place beside more than a dozen other pieces in Takemitsu’s catalog to concern itself with images of rain, water or the sea as central conceits. The image in this case is drawn from a passage by Japanese novelist, and Nobel laureate, Kenzaburo Oe:

It has been named the 'rain tree'; for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves — finger-like — store up moisture while other trees dry up at once. What an ingenious tree, isn't it?

The piece begins in an antiphony of crotales ringing from opposite sides of a largely dark stage; the players at stage left and right lit separately in pools of light from above, an effect which highlights the intimacy of the music while furthering the sense of distance from which the subsequent music will emerge. The first two percussionists recede into the darkness as the vibraphone at center stage expands the material of the introduction harmonically, the resonance of crotales glimmering in the dark like Oe’s water drops after rain.

Later sections of the piece introduce a type of rhythmic regularity, initially intercalated, hesitantly, with rests. The disappearance of the percussionists at opposite sides of the stage signals the start of the music’s third part — a protracted solo for vibraphone to the hidden accompaniment of marimbas that only gradually emerge from darkness at about the midpoint of the piece. The music introduces an extended motor rhythm prior to its coda — a nod, perhaps, to Reich’s minimalism, otherwise a rarity in Takemitsu’s music — before flowing back into pulselessness and winding its way to conclusion in a glowing D-flat major. Though Takemitsu was fond of brief concluding sections from the beginning of his career, the harmonic inclination to let his pieces discover a latent tonality as the music reaches its end — a return to “the sea of tonality” — was relatively new in the composer’s music in the early 1980s, the conclusion of *Rain Tree* providing an early — and beautiful — example of the tendency that would manifest increasingly in Takemitsu’s music before his death in 1996.

Pierre Boulez (1925-2016) – *sur Incises*

It was in response to a request from the organizers of the Umberto Micheli piano competition in Milan that Boulez composed the short piano piece *Incises* in 1994. Fast, toccata-like and with little of the concern for rhythmic irregularity that had characterized Boulez’s writing for the piano in the early decades of his career, the structure of this three-minute solo was the result of a rigorous process of sketching: Boulez formalized the precise shapes of the runs of notes and, likewise, the exact counts of the repeated pitches that constitute much of the blizzard-like surface of this stunningly

difficult music. Over the next four years, Boulez expanded *Incises* enormously. What started out as a three-minute piano piece exploded into a forty-minute chamber work for three trios, each built of a harpist, a pianist and a percussionist. Such was the birthing process of ***sur Incises (1998)***, presented in concert tonight.

The surface details of the earlier piano piece — explosive runs leading to and from countless tremolo-like regions of repeated notes — survive in *sur Incises*, though amplified in truly extraordinary ways: the sheer *number of notes* in the music is, in fact, one of the first things that sets *sur Incises* apart from other chamber music. So how to listen to a forty-minute piece with tens of thousands of notes of figuration?

Listening by register can help orient *sur Incises* considerably. The ranges of the piano, harp and keyboard percussion instruments all largely overlap. Boulez exploits this fact relentlessly in driving the always note-filled textures of the music down to the extreme lower parts of these instruments (allowing isolated high notes to shine out over the texture like sparks from a smoldering fire) only to then drive the music the opposite direction up into the glittering stratosphere (where left-over resonant notes in the bass assume a dramatically different effect because of the exposure of their resonance). Listening for the shifting speeds at which this music changes register — up then down then up again — provides an almost-universal thread through the labyrinth: Boulez here seems to prefer register changes that happen at about the rate at which characters introduce new ideas into dialogue in a movie or a play, approximately every 10 to 20 seconds. Listening for these changes can reintroduce coherence into the music, no matter how detailed the volcanic changes in the music's surfaces.

Listening for resonance can be an extremely pleasurable way of hearing this music. The central fact of this music's instrumentation is that the many instruments on stage are all what qualify in Boulez's thinking as *instruments of resonance*: harps, pianos, vibraphones, marimbas, crotales, even steel drums (otherwise unusual in Boulez's music) all fade away once sounded, leaving behind contrails of decaying sound that fascinated Boulez from the first year of his career to his last. Listening for the every-varying ways that Boulez writes out different effects of instrumental resonance in *sur Incises* can be hypnotic: phrase-final chords appear first in the piano; only to recur moments later in the piano and the vibraphone at the same time; only to recur moments after that in the piano and the vibraphone and the marimba at the same time; and on and on, using written-out effects of orchestration to illumine the colored shadows of the sounds of struck instruments as they fade away.

As a technical detail of composition it can be interesting to note Boulez's use, spectacularly, of the six-note SACHER hexachord as the harmonic basis of *sur Incises*. Following centuries-old techniques for creating musical cyphers, the six letters of the last name of Swiss conductor and contemporary music benefactor Paul Sacher can be read as six musical notes: E-flat ("Es" in German nomenclature) + A + C + B-natural ("H" in German nomenclature) + E + D ("ré" in French nomenclature). The chord resulting from this process is rich in different intervals. The sound of the SACHER chord — and Boulez's treatment of its "root" pitch of E-flat — suffuse the music. The chord also constrains the always-multiplying number of transformations to which Boulez subjects his musical material — we walk, harmonically, through a palace of a thousand rooms with each region distinct from the last while all clearly the same edifice. And it is perhaps for the aural effects of these always-related-but-always-different transformations of harmony that listening to *sur Incises* according to register and resonance may provide a more vivid experience of the music.

(program notes by Trevor Bača)

American composer Trevor Bača (*1975) grew up in Texas. His concerns as a composer include lost and secret texts; broken and dismembered systems; sorcery, divination and magic; and the effects, action and beauty of light. Currently assistant professor of musicology at the University of Wisconsin-Madison, in the fall Bača begins teaching at Yale University.

TEXTS and TRANSLATION

LES CHANSONS de BILITIS

I. Chant pastoral / Shepherd's Song

*Il faut chanter un chant pastoral, invoquer Pan, dieu du vent d'été.
Je garde mon troupeau et Sélénis le sien, à l'ombre ronde d'un olivier qui tremble.*

*Les heures sont lentes.
Un aigle passe dans dans le ciel.*

Il faut chanter un chant pastoral, invoquer Pan, dieu du vent d'été.

The song to sing is a shepherd's song, the god to call is Pan, god of the summer wind.
I keep my flock and Sélénis keeps hers, in the circular shade of a trembling olive tree.

The hours pass too slowly.
An eagle glides across the sky.

The song to sing is a shepherd's song, the god to call is Pan, god of the summer wind.

II. Les Comparaisons / Comparisons

*Bergeronnette, oiseau de Kypris, chante avec nos premiers désirs!
Le corps nouveau des jeunes filles se couvre de fleurs comme la terre.*

*Parfois, nous comparons ensemble nos beautés si différentes
nos chevelures déjà longues,*

Bergeronnette, oiseau de Kypris, chante avec nos premiers désirs!

**Little sparrow, bird of Kypris, sing with our childish desires!
The girls' youthful bodies are strewn with flowers like the earth.**

**At times, we compare each other's different beauties,
our hair, long already.**

Little sparrow, bird of Kypris, sing with our childish desires!

III. Les contes / Fables

*Je suis aimée des petits enfants;
dès qu'ils me voient, ils courent à moi
et s'accrochent à ma tunique et prennent mes jambes dans leurs petits bras.*

*ils me supplient avec les yeux.
Je sais bien ce que cela veut dire.*

*Cela veut dire:
"Bilitis chérie, redis-nous, car nous sommes gentils,
l'histoire du héros Perseus ou la mort de la petite Hellé."*

**I am beloved by little children;
as soon as they see me, they run to me
and cling to my tunic and hold onto my legs in their little arms.**

**They plead to me with their eyes.
I know well what that means.**

It means:

**"Sweet Bilitis, tell us once again, for we have been good,
the story of the hero Perseus or the death of little Hellé."**

IV: Chanson / Song

*Ombre du bois où elle devait venir, dis-moi, où est allée ma maîtresse?
Elle a suivi les bords du fleuve.
Beau fleuve qui l'as vue passer, dis-moi, est-elle près d'ici?
Elle m'a laissé pour la route.
O route blanche, route de la ville, dis-moi, où l'as-tu conduite?
Elle est entrée au palais du roi.*

**Shadow of the woods where she did not appear, tell me, where did my mistress go?
She followed the river banks.
Beautiful river who saw her pass, tell me, is she near?
She left me for the path.
O white road, road to the city, tell me, which way did you lead her?
She entered the royal palace.**

V. La partie d'osselets / Game of Jacks

*Comme nous l'aimions toutes les deux, nous l'avons joué aux osselets.
Et ce fut une partie célèbre.*

*Je jouai, j'eus l'Epiphenôn, elle le terrible coup de Khios,
moi l'Antiteukhos, elle le Trikhias,
et moi le coup d'Aphroditê qui gagna l'amant disputé.*

*Mais la voyant pâlir, je la pris par le cou
et je lui dis tout près de l'oreille (pour qu'elle seule m'entendît):
"Ne pleure pas, petite amie, nous le laisserons choisir entre nous."*

**Since we both loved him, we played jacks for him.
And it was a famous game.**

**I threw, got the Epiphénôn, but she landed a Chios,
then I the Antiteukhos, and she the Trikhias,
and I an Aphrodite that won me the disputed lover.**

**But seeing her grow pale, I embraced her neck
and said close to her ear (so that she alone could hear me):
"Weep not, little friend, we shall let him choose between us."**

VI. Bilitis

*Une femme s'enveloppe de laine blanche. Une autre se vêt de soie d'or.
Une autre se couvre de fleurs, de feuilles vertes et de raisins.*

Moi je ne saurais vivre que nue.

*Mes cheveux sont noirs de leur noir et mes lèvres rouges de leur rouge.
Mes boucles flottent autour de moi libres et rondes comme des plumes.*

**A woman drapes herself in white wool. Another dresses in silk and gold.
Another covers herself in flowers, green leaves and grapes.**

As for me, I can only live naked.

**My hair is black with its blackness and my lips red with their redness.
My curls float around me free and round as feathers.**

VII. Le Tombeau sans nom / The nameless tomb

*Mnasidika m'ayant prise par la main
ma mena hors des portes de la ville.
jusqu'à un petit champ inculte
où il y avait une stèle de marbre.
Et elle me dit:
"Celle-ci fut l'amie de ma mère."*

Alors je sentis un grand frisson,
et sans cesser de lui tenir la main
je me penchai sur son épaule,
afin de lire les quatre vers
entre la coupe creuse et le serpent:

"Ce n'est pas la mort qui m'a enlevée,
mais les Nymphes des fontaines.
Je ne dis pas mon nom."

Longtemps nous sommes restées debout, et nous n'avons pas versé la libation.
Car comment appeler une âme inconnue d'entre les foules de l'Hadès?

**Mnasidikia, taking me by the hand,
led me out through the city gates.
to an untended field
where a marble column stood.
And she said to me:
"Here lies my mother's lover."**

**At this I felt a deep shiver,
and still holding her hand
I leaned over her shoulder
in order to read the lines of verse
between the hollow cup and the snake:**

**"It is not death that took me,
but the fountain nymphs.
I do not tell my name."**

**We remained standing there for a long time, and did not pour the libation.
For how can one call an unknown soul from the throngs of Hades?**

VIII. Les courtisanes égyptiennes / The Egyptian courtesans

Je suis allée avec Plangon chez les courtisanes égyptiennes, tout en haut de la vieille ville.

*Leurs chambres sont silencieuses, sans angles et sans encoignures,
tant les couches successives de chaux bleue ont émoussé les chapiteaux
et arrondi le pied des murs.*

Elles se tiennent, les mains posées sur les genoux.

I went with Plangon to see the Egyptian courtesans, at the very top of the old city.

**Their bedrooms are silent, with no corners or ridges,
as successive layers of blue lime have blunted the moldings
and rounded the base of the walls.**

They stand motionless, with their hands on their knees.

IX. L'eau pure du bassin / The pure water in the basin

*Eau pure du bassin, miroir immobile, dis-moi ma beauté.
- Bilitis, ou qui que tu sois, Téthys peut-être ou Amphitrité,
tu es belle, sache-le.*

*Ton visage se penche sous ta chevelure épaisse,
gonflée de fleurs et de parfums.*

*- Eau claire du bassin, ta fraîcheur repose.
Reçois-moi, qui suis lasse en effet.
Emporte le fard de mes joues, et la sueur de mon ventre
et le souvenir de la nuit.*

Pure water in the basin, motionless mirror, tell me of my beauty.
-Billitis, or whoever you may be, Thetys perhaps or Amphitrite,
you are beautiful, know that.

Your face leans forward under your thick hair,
swollen with flowers and perfumes.

- Clear water in the basin, your coolness gives rest.
Receive me, I am weary indeed.
Take away the color from my cheeks,
and the sweat from my loins, and the memory of the night.

X. La danseuse aux crotales / The crotale dancer

*Tu attaches à tes mains légères tes crotales retentissants, Myrrhinidion ma chérie,
et à peine nue hors de la robe, tu étires tes membres nerveux.*

*Tu commences: tes pieds l'un devant l'autre se posent, hésitent, et glissent mollement
Ton corps se plie comme une écharpe,*

*Tout à coup, tu claques des crotales!
Cambre-toi sur tes pieds dressés, secoue les reins, lance les jambes
et que tes mains pleines de fracas appellent tous appellent tous les désirs en
bande
autour de ton corps tournoyant.*

**You tie to your light hands your resounding crotales, Myrrhinidion my love,
and once naked out of your dress, you stretch your anxious limbs.**

**You begin: one after the other, your feet step forward, pause, and slide softly.
Your body bends like a scarf,**

**Suddenly, you strike your crotales!
You arch yourself on your raised feet, shake your waist. throw your legs
and let your noisy hands call up all desires in a
band
around your spinning body.**

XI. Le souvenir de Mnásidika / The Memory of Mnásidika

Elles dansaient l'une devant l'autre, d'un mouvement rapide et fuyant;

*La langueur de leurs yeux, le feu de leurs joues, la gravité de leurs visages,
étaient trois chansons ardentes.*

*Souvenir de Mnásidika, c'est alors que tu m'apparus,
et tout, hors ta chère image, me fut importun.*

They danced face to face, with swift fleeting movements;

**The languor of the eyes, the fire of their cheeks, the seriousness of their faces,
were three ardent songs.**

**Memory of Mnásidika, it was then you came to me,
and everything, other than your dear image, was unwelcome to me.**

XII. La pluie au matin / The rain in the morning

*La nuit s'efface. Les étoiles s'éloignent.
Voici que les dernières courtisanes sont rentrées avec les amants.
Et moi, dans la pluie du matin, j'écris ces vers sur le sable.*

Les feuilles sont chargées d'eau brillante.

*Oh ! que je suis triste et seule ici !
Les plus jeunes ne me regardent pas ; les plus âgés m'ont oubliée.*

C'est bien. Ils apprendront mes vers, et les enfants de leurs enfants.

Ceux qui aimeront après moi chanteront mes strophes ensemble.

**Night disappears. The stars distance themselves.
The last courtesans have gone in with their lovers.
And I, in the morning rain, write these verses in the sand.**

The leaves are laden with sparkling water.

**Oh! how sad and alone I am here!
The youngest do not look at me; the older ones have forgotten me.
It's good. They will learn my verses, and the children of their children.**

Those who love after me will sing my strophes together.

BIOGRAPHIES

"Pianist **Gloria Cheng** is one of the most adventurous interpreters of contemporary music around, and in a spectacular recital on Friday at the University of Maryland's Gildenhorn Recital Hall — consisting almost entirely of works written in the 21st century — she showed just how surprising, eclectic and emotionally engaging the contemporary piano repertoire can be." —The Washington Post

Pianist Gloria Cheng has long been devoted to creating collaborations that explore meaningful interconnections amongst composers. Her projects have been recognized with two Grammy Award nominations and one win, and an Emmy Award. Cheng has been a recitalist at the Ojai Festival, William Kapell Festival, and Tanglewood Festival of Contemporary Music, and has performed on leading concert series including Carnegie Hall's Making Music, Cal Performances, San Francisco Performances, and Stanford Lively Arts.

Cheng has premiered countless works, including Esa-Pekka Salonen's *Dichotomie*, composed for and dedicated to her, John Adams' *Hallelujah Junction* for two pianos, and the late Steven Stucky's *Piano Sonata*. Recent seasons have seen her in duo-recitals with Thomas Adès that included the premiere of his 2-piano *Concert Paraphrase on Powder Her Face*, with Terry Riley in *Cheng Tiger Growl Roar* for 4-hands, and in coast-to-coast screening/recitals of *MONTAGE: Great Film Composers and the Piano*, a themed recital, CD, and documentary (Breakwater Studios, Vimeo.com) featuring works written for her by Bruce Broughton, Don Davis, Alexandre Desplat, Michael Giacchino, Randy Newman, and John Williams. Cheng has curated programs that include *Music at Black Mountain College* for the Armand Hammer Museum; *BEYOND MUSIC: Composition and Performance in the Age of Augmented Reality* at UCLA, an international gathering of composers and media artists featuring Kaija Saariaho and Jean-Baptiste Barriere; and *Inside the (G)Earbox*, a daylong symposium at UCLA marking the 70th birthday of composer John Adams.

Cheng's 2008 release, *Piano Music of Salonen, Stucky, and Lutosławski*, was awarded the Grammy for Best Instrumental Soloist Performance [without Orchestra]. A second Grammy nomination followed for her 2013 recording, *The Edge of Light: Messiaen/Saariaho*. In 2017 *MONTAGE: Great Film Composers and the Piano* aired on two PBS SoCal stations and won the 2018 Los Angeles Area Emmy Award. Cheng's latest project is *Garlands for Steven Stucky* (Bridge), a CD featuring 32 miniatures composed in honor of the late composer. The CD proceeds will support the Steven Stucky Composer Fellowship Fund established by the Los Angeles Philharmonic to engage young composers in multi-year educational programs with the orchestra.

At Pierre Boulez's 2003 personal invitation, Cheng joined him in performing Olivier Messiaen's *Oiseaux exotiques* with the Los Angeles Philharmonic during its three historic final concerts in the Dorothy Chandler Pavilion. Cheng's concerto debut with the L.A. Philharmonic was in 1998 under the direction of Zubin Mehta. Other concerto engagements have included appearances with the Louisville Orchestra, Indianapolis, Shanghai, Pasadena, Long Beach, and Pacific Symphonies.

In Los Angeles Cheng has been a principal artist with the long-running Piano Spheres series, Jacaranda Music, and a frequent guest with the L.A. Philharmonic Green Umbrella, performing works such as Elliott Carter's *Double Concerto for Piano and Harpsichord* conducted by Oliver Knussen, and John Cage's *Concerto for Prepared Piano* with Jeffrey Milarsky.

Cheng's commissions, premieres, and dedications come from a varied and international roster of composers who include John Adams, Mark Applebaum, Gerald Barry, George Benjamin, Pierre Boulez, Gavin Bryars, Daniel Strong Godfrey, John Harbison, Joan Huang, William Kraft, Veronika Krausas, Magnus Lindberg, James Newton Jr., Bernard Rands, Terry Riley, Carl Stone, Steven Stucky, Stephen Andrew Taylor, Claude Vivier, Andrew Waggoner, and Gernot Wolfgang.

Cheng received her B.A. in Economics from Stanford University, and earned graduate degrees in performance under Aube Tzerko and John Perry. She teaches at the UCLA Herb Alpert School of Music where she has initiated classes and

programs that unite performers, composers, and scholars. She is often invited to speak as an advocate for contemporary music, and in 2012 served as Regents Lecturer at the University of California, Berkeley.

Eva Doležalová is a Czech director, screenwriter, actress, and producer. She speaks English, French, Czech, Italian and Polish.

At the age of 10, Eva Doležalová began acting in Czech films and theatrical productions as an actress, dancer, and co-writer of plays. At 18, she moved to London to study acting at the Royal Academy of Dramatic Art. Eva worked as well on films with well-known directors such as Mike Figgis and Shane Black.

After completing her studies, she moved to Paris where she began to find her own artistic voice and realized her longtime dream for filmmaking, and started pursuing her writing and directing skills.

Eva moved to Los Angeles in January 2016, where she quickly completed her first film, *SOUND OF SUN*, starring Suki Waterhouse, Sean Penn, and herself, released by *NOWNESS*. The film was met with critical acclaim within the industry. Eva has since directed more shorts such as *CARTE BLANCHE*, starring Dylan Sprouse, Suki Waterhouse, Jack Kilmer, Johnny Whitworth... for which she received the Audience Award in Mammoth Film Festival in February 2019. And *BUTCHER BOY*, starring Jack Kilmer & Camille Rowe which was released by *DAZED*. Eva has two original feature films in development with one of them being made in 2019.

Jonathan Hepfer is a percussionist, conductor, and concert curator specializing in avant-garde and experimental music. He began playing classical music at age 17 after discovering the work of John Cage while studying at SUNY Buffalo. Subsequently, Jonathan attended Oberlin Conservatory, UC – San Diego and the Musikhochschule Freiburg (with the support of a two-year DAAD fellowship), where he studied with Michael Rosen (craft), Steven Schick (interpretation) and Bernhard Wulff (metaphysics), respectively. Other major influences have included Jan Williams (aesthetics), Lewis Nielson (ethics), Brian Alegant (analysis), Hamza Walker (visual art), Margaret Morgan (critical theory) and William O'Brien (philosophy).

Jonathan is the Artistic Director of Monday Evening Concerts in Los Angeles. He has taken part in the US premieres of major works by Salvatore Sciarrino, Gérard Grisey, György Kurtág, Rolf Riehm, Jo Kondo, Aldo Clementi, Klaus Lang, Ramon Lazkano, Francisco Guerrero, Thomas Meadowcroft and Simon Steen-Andersen. His collaborators have included such luminaries as Alexei Lubimov, Séverine Ballon, Natalia Pschenitschnikova, and Mario Caroli.

Jonathan is the director of Echoi, a flexible chamber ensemble which he co-founded in 2006. He has collaborated as a soloist, chamber musician and conductor with ensembles such as Talea, Ensemble Mosaik, Ensemble SurPlus, asamisimasa, hand werk, the Formalist Quartet, ICE and Signal. He was also formerly a member red fish blue fish and the Freiburg Percussion Ensemble, which regularly toured central Europe, as well as Vietnam, Indonesia, Mongolia, Taiwan, Mexico and Ukraine.

As a soloist, Jonathan has focused extensively on the works of the composers Pierluigi Billone, Walter Zimmermann, Iannis Xenakis, Brian Ferneyhough, Helmut Lachenmann, Giacinto Scelsi, Claus-Steffen Mahnkopf, Georges Aperghis and Vinko Globokar. He has given solo performances at the Stone in New York, Harvard University, the Tonhalle Düsseldorf (Germany), the Odessa Philharmonic Theater (Ukraine), and the National History Museum in Ulan Bator (Mongolia).

Notable projects have included co-directing Steve Reich's *Drumming* for Jacaranda Music in Santa Monica, performing Pierre Boulez' *Le Marteau sans Maître* in Switzerland, Germany, Japan, Israel and New York (under the direction of the composer), music-directing a live performance of Samuel Beckett's radio play *Words and Music* in Los Angeles, performing Morton Feldman's *Crippled Symmetry* and *For Philip Guston* in Buffalo, San Diego, Freiburg, LA and Marfa (Texas), and performing in a production of Shakespeare's *Othello* at the Old Globe Theater in San Diego, directed by Barry Edelstein.

Jonathan has participated in artistic residencies at Harvard, Oberlin, SUNY Buffalo, and the universities of Minnesota, Huddersfield and Leeds. He has contributed articles to *Percussive Notes* and *Die Musik von Claus-Steffen Mahnkopf*, and has written liner notes on Pierluigi Billone's music for Kairos. Jonathan has also had the privilege of documenting the oral histories of the first generation of eminent European percussion soloists (namely, Christoph Caskel, Sylvio Gualda, Jean-Pierre Drouet, Gaston Sylvestre, Maurizio Ben-Omar), and will (theoretically) be releasing a book about this generation in the near future.

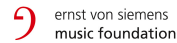
From 2015-2018, he served on the faculty of Cal Arts.

Of particular interest to Jonathan is the alchemical relationship of language and music...

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