

**MONDAY
EVENING
CONCERTS**

ROBERT SCHUMANN &
CHAYA CZERNOWIN:
**'A DREAM WHICH
HAUNTS YOU STILL'**

March 25, 2019 | 8:00 PM
Zipper Concert Hall

MONDAY EVENING CONCERTS **MARCH 25, 2019**

Robert Schumann & Chaya Czernowin: 'A Dream That Haunts You Still'

[Prelude: Alfred Cortot gives a masterclass on *Der Dichter Spricht* from Schumann's *Kinderszenen*, Op. 15] [3']

Robert Schumann – **Piano Quintet in E-flat Major, Op. 44** (1842) [30']

- I. Allegro brillante
- II. In modo d'una marcia. Un poco largamente
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

Movses Pogossian, violin
YuEun Kim, violin
Liam Brolly, viola
Coleman Itzkoff, violoncello
Marisa Gupta, piano

Intermission

Chaya Czernowin – **HIDDEN** for string quartet and electronics (2013-14) [45']

JACK Quartet
Christopher Otto, violin
Austin Wulliman, violin
John Pickford Richards, viola
Jay Campbell, violoncello

Serge Lemouton, IRCAM computer music production
Carlo Laurenzi, IRCAM computer music designer

HIDDEN was commissioned by the IRCAM-Centre Pompidou.
It was premiered June 21st, 2014, Paris, IRCAM, Espace de projection by the JACK Quartet

This project is supported in part by an award from the National Endowment for the Arts

This concert is made possible by generous support from the Cultural Services of the French Embassy in the US.
This concert is part of their artistic season, Ceci n'est pas...



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PROGRAM NOTES by Trevor Bača

"It seems to me that this last piece, *The Poet Speaks*, which is the title Schumann gave to this immortal work should be conceived as a kind of intimate reverie. It's not just about making a beautiful sound and expressive phrasing. You also need to create a sense of dreaming. The truth is, you need to dream this piece, rather than play it... (Cortot begins to play 'The Poet Speaks')

These two phrases are not connected. They are two different elements of the same musical state. Here, like a question... And here again, another, tenderly asking the way... And from this point, you should convey the music not just through the notes but through some kind of inspiration drawn from its immortal spirit. Now the sonorities should fade away... grow fainter and dimmer... and you are left simply... in the presence of a dream which haunts you still."

Alfred Cortot (Masterclass on Schumann's *Der Dichter Spricht* from *Kinderszenen*, Op. 14) (1953)

Alfred Cortot hears in Schumann's *Kinderszenen* the intimacy of dreams, the rhetoric of questions vanishing before they can be answered, the complexity of moments the pianist finds beautiful in the contradictions of the music's phrases. Cortot hears tenderness requiring a transcendence on the part of the pianist — a point of departure beyond the notes, beyond the sounds, approaching a type of evanescent immortality. The dream Cortot coaxes from Schumann — the phantasm Cortot summons as he teaches — is a dream of transfigured alterity. It is the dream that music is other. The dream that music's truths arise from elsewhere. It is the dream that allows for Romanticism's understanding of music as threshold-of-death. It is the dream to which Schumann returns, after the *Kinderszenen*, in the transcendence of piano quintet's second movement. It is the dream that will animate a decades' long search in Czernowin's music for what comes behind music, beneath music, peeled away and exposed after music itself is gone. It is a dream that will allow us to hear moments in music separated by almost two hundred years as sharing a point of departure that is outside music, and beautiful because of it.

Robert Schumann (1810-1856) – *Piano Quintet in E-flat Major, Op. 44*

The question, in Schumann's piano quintet, is entirely to do with the astonishing effects of the second movement. Composed in 1842 and premiered the next year with Clara Schumann — the composer's wife and the piece's dedicatee — at the piano, Schumann's **Piano Quintet**, op. 44, encompasses four movements: a declamatory allegro in sonata form; a halting funeral march, transfigured in its dancer-like second theme; a rocket of a scherzo; and a concluding rondo that looks back, deliriously, at earlier moments in the piece before expiring in two exuberant outbursts of fugue. Written in E-flat — the key of Beethoven's *Eroica*, and frequently the bearer of brilliance in music of the Enlightenment and the Romantic — the piece carries a formal inventiveness that would point the way for Brahms and Mahler, and probably well beyond.

The first movement — *Allegro brillante* — proceeds according to the plan of a movement in straightforward sonata-allegro form: an exposition of two theme areas intertwined; a fast, whirling development in the minor given over almost entirely to the piano; and a recapitulation of the exposition's material with a transposed version of the second theme that seems almost impossibly higher — and impossibly more poignant — than at the beginning of the movement. The relative brevity of the music's phrases dovetail in their beginnings and endings in a way that looks forward to a counterpoint that Brahms, much later, would bring, sometimes, to too much perfection; in the Schumann, the flowing accumulation of phrases still carries a freshness of discovery that affords the music its sudden changes of direction — and that give the music its speed. The open spaces — strings tacet — Schumann provides for the piano's unexpected bits of modulation in the first theme area offer refuge from the music's declamatory, unrestrained opening; in the yearning, objectless-nostalgia of the second theme it is perhaps the chromatic inflection at the melody's peak that so longingly haunts the mind.

"In the style of a march, a bit broadly," Schumann writes at the start of the second movement, a funeral march in character: the slow tempo and the halting rhythm, and its rests, showing as much. The bearer of multiple musical meanings at one time, the funeral march — Beethoven's, Schumann's, Mahler's — asks a question of perspective. "Are we watching the procession from the outside? Are we watching the funeral procession of someone we do not know?" Or, instead, "Do we find ourselves among the marchers? Do we know the dead?" And, either case, "Is the march that we witness — whether from inside or out — our own?" The transcendent — because always deathly — quality of the march puts poignance at hand — any interlude is probably an episode of looking back, of remembering the what-can-no-longer-be — and, in fact, this is precisely what we find in the second theme: a bitingly sweet remembrance that

Schumann sets, rhythmically, as three-against-four, the unexpected dancer-like wavering of the piano's triplets shimmering beneath the soaring lyricism of the first violin; these episodes of dreamy transport must surely also be the starting point of Mahler's formal inventiveness decades hence. (This second theme is also Ingrid Bergman's entry point into this movement — the cold 'reality' of the funeral march revealed only later, after the expiration of the second theme and its remembrances, reversing Schumann's temporal thinking.) But it is in Schumann's interpolation of the existential refusal of the *agitato* at the movement's middle — the piano and the quartet set in true opposition, knowing that fate is *not here*, insisting that fate is *not yet* — that the form of this music begins to transcend music. If the material of the *agitato* is well within an adolescence of Romanticism — the storm and stress perhaps the echoes of a waning Classicism — then the formal function of the *agitato* is something else entirely: the return of both the march and dancer's theme are left utterly transfigured in the furious wake of the *agitato*'s refusal-to- accept. Whatever else our experience of the music's pair of themes at the close of the movement, we are obliged to recognize that we experience these themes — whether from outside or within — only after a failure to overcome, after a failure to knock off course a fate over which we have, evidently, no command.

It is with this collection of questions — about perspective, about transcendence, about refusal and resignation — that we must think through our encounter with the final of an alien chord Schumann writes onto the end of the second movement: scored entirely in string harmonics, pauses before and after, utterly enigmatic. What can possibly be the meaning of such a moment? The music has already ended, the march has reached its end. So the chord in harmonics is not part of the music. It is outside-music. It is part of our experience of the time this music occupies but it is not part of the music in itself. To what else to ascribe a singularity — especially of timbre — that will not return to music for many years? Through what better door, in a pairing of Schumann with Czernowin's *HIDDEN*, to enter into a work 180 years later, through almost the same chord, almost the same outside-music?

The exuberance of the third movement — a scherzo marked *Molto vivace* — bursts forward in wave after wave of rising scales, the players locked rhythmically together, the progress of the music unhindered in past reflection. The tenderness of the strings' second theme evinces incessant changes of mode — major, minor, major again — that invoke neither the disorientation of development nor the nostalgia of recollection, but rather the teetering of a barely contained delirium, a joy yet to come. And it is precisely because of this forward-directed certainty — even in the whirlwind of the trio — that the third movement allows the psychological, and even metaphysical, sense of profundity we carry with us from the second movement to magnify — probably in ways of which we are deeply unaware — as we attend to the brilliance of the third movement: were the scherzo to ask us in any serious way to look back, the effect would be to sap the second movement's profundity-of-memory growing within us until the piece's end.

The delirium of a rondo — a principal material returning again and again amid the ongoing introduction of new ideas — is the delirium of dance. Children know this dancing in circles. The question in the rondo-as-final-movement is to do with the elements of past- or future-time to be chosen as interpolations during that delirious turning. In this fourth movement, Schumann answers the question in a look back over his shoulder. To the already-ongoing sense of intrigue at the start of the movement, the music will insist — joyously and brilliant — on recollections of materials from earlier in the piece: declamatory pronouncements of the first movement, bits of biting lyricism from the second, the rocket-like scalar ascents of the third. But this fourth movement — *Allegro ma non troppo* — is no mere recounting: the rondo finds its own, largely figural, sources of energy that drive the music to conclusion, not the least of which are two episodes veering into the machinery of fugue, the players entering one after the other, revisiting the exuberance of the piece's beginning, and finding at last a conclusion — in joy — grand enough to hold a complete experience of the work in its arms.

Chaya Czernowin (b. 1957) – *HIDDEN*

Cast psychologically as wave-upon-slow-moving-wave of darkness, Czernowin's *HIDDEN* (2014) arrives at the intricately constructed, darkly radiant materials of the music from a phenomenological perspective of observation. Czernowin writes:

***HIDDEN** is an attempt to get at what is hidden underneath expression or underneath music. It attempts to reach even further where there is a barely audible presence, which is on the edge of our perception. We do not know this presence, and it might be foreign, undecipherable. **HIDDEN** is a very slow-moving 45-minute experience transforming the ear into an eye. The ear is given space and time to observe and orient itself in the unpredictable aural landscape. It is an underwater, submerged landscape of rocks, inhabited by low vibrations which are felt rather than heard and with layers and layers of peeling-away fog. Monolithic groups of sonic 'rocks' are seen / heard from various angles. The piece is about observation: it tries to trace / perceive / sense the emergence of expression.*

Crucial to this transformation of the listening ear into the observant eye are the enormous, outsize proportions from which the music is constructed: a single forty-five-minute movement built of lines so pregnant with emergence that they grow to consume six, seven, eight minutes of the music's canvas in enormously complex strokes written directly at the level of the music's form. Despite — and because of — the music's geologic proportions, listening to *HIDDEN* is both bewildering and also somehow impossibly familiar: the music's flows — bit-by-bit accumulations of rock atop unstable slopes, each different from the last — can neither be committed to memory according to a classical regime of listening nor ignored in the threatening richness of their sonic detail. What's the musical — and narrative — experience of diving underwater through enormous caves and around objects so large they can not possibly be alive? Sectioning *HIDDEN* into its component scenes is confounded by the burdens the music places on memory. But at least one path is available in the staged returns of the material given at the beginning of the piece.

The sound of this flashing beacon of *HIDDEN*'s introduction — the glassy, supernatural clarity of string harmonics scored shining high like beams, together with the amplified ghostly presence of the sound of the bow run directly over the wood of the bridge — is worth observing: the effect is not unlike the creaking open — or closed — of a collection of doors. (And in pairing *HIDDEN* and Schumann it is precisely this skeleton key of an introduction that points back to the outside-music of the last, supernatural moment of Schumann's funeral march in the quintet.) This clear presence of pitch will not be the norm for the remaining three quarters of an hour of *HIDDEN*. So why such an invitation to pitch — to memory, to melody, to the left-overs of harmony — at the very beginning of the music? This opening material — this flashing beacon — returns as the piece progresses, and can be used to divide *HIDDEN* into three parts, each roughly fifteen minutes long.

Part 1, roughly the first fourteen minutes of the piece, comprises a three-and-a-half-minute introduction followed by an enormous elaboration. Carried within the introduction are the first appearances of the gas-like bands of white noise — whispered or hissed — that will come back again and again in the music, sometimes in dialogue with the instruments of the quartet, sometimes witness to the music as if from a background. Following the introduction come minutes of music — to about 6:30 — that introduce the inventory of string sounds, live and prerecorded, that will develop into the mountainous flows of the later parts of the piece: sounds of the hair, or wood, of the bow being dropped from a distance directly onto the string; strings plucked with the nails or the fleshy parts of the fingers; accents of the left hand; foreshortened glissandi; and many combinations of these. When the gaseous underlayers of white noise exit the music, the cleared-out acoustics of the hall come as a revelation. Remaining at the forefront of our perception is a flickering musical line scored as a type of "two-finger pizzicato" — the thumb and forefinger passing back and forth over the string in a type of continuous reiteration — common in Czernowin's string writing, perhaps deriving of mandolin technique. The flicker of this material astonishes, as if of the wet — possibly unsafe — movements of a downed electrical line on the ground. The second half of this first part of the piece — almost seven minutes of music — effects a thorough-going transformation of timbre, texture and register whereby the flicker of this line in two-finger pizzicato doubles and then quadruples in density, first falling and then slowly rising again in register, discovering on its course the buzzing awareness of a hive.

The astonishing transformations of musical density Czernowin gives here — and in the massively composite movements of texture everywhere in *HIDDEN* — respond to the discoveries Xenakis first brought to music in *Metastasis* (1954) and *Pithoprakta* (1956), the first moments of music in the West to imagine the movements of rain, hail, insects massed in their thousands. In those works, both scored for string orchestra, Xenakis sees into a type of musical infinity that became available *looking in towards the center* of a swarm, shaped at its edges by the statistical distributions Xenakis brought to music from his training as an engineer. The elaboration of this category of infinity continues in Czernowin's catalog — prominently in *HIDDEN* — in the new *categories of musical perspective* to which Czernowin subjects these highly composite classes of musical material. For what in Xenakis is always a (musically) objective presentation of material — a positing of musical material to which we relate as observers *on the outside* — Czernowin develops into an unstable category of musical experience that flickers back and forth between subject and object: are we consumed within the material's flow, or do we stand to its outside, or is our perception of the material somehow constitutive of the material as it develops? In Czernowin's music the answer is frequently all of the above, because of the multiplication of points-of-perspective Czernowin imposes to these enormous passages of composite texture, to the 'elementality' of these moments in the music.

Fourteen minutes into *HIDDEN* arrives a striking silence; immediately after this the shining beacon of the piece's introduction returns, the harmonics extended and in greater number than before. Beginning with a further four-minute development of massed pizzicati — transformed into bones, dice, tiles, stones — this second part of the piece (14:15 - 29:00) goes on to introduce what is surely one of the most sonically striking features of the work — the output of extremely

low-frequency oscillators in the electronics. These sounds — so low as to be almost *beneath* sound as “vibrations which are felt rather than heard,” to recall Czernowin’s preface to the score — appear first as the footsteps following a grand pause and develop subsequently into a pair of extremely low pedal points, alternating in pitch and embodied presence. The music deploys these extremely low sounds not so much in dialogue with the members of the quartet but, rather, to swallow the members of the quartet whole. These five minutes of the music — roughly 20:00 to 25:00 — blot out experience of the rest of the world and provide what is surely one of the most striking examples of *difference in visual scale* in music. These lows retreat from the music, not be heard again. Our encounter with the material is singular — a squid, a whale, the opening to a bottomless trench to be seen only once. A four-minute process of diminishment transforms the sounds of the strings that remain into a premonition of falling rain that will serve, later, to close the piece. This second part ends in silence around 29:00.

We can hear in *HIDDEN* a final section beginning at around 29:15 with the third — but not the last — appearance of the flashing beacon at the piece’s introduction. The remaining minutes of the music effect a type of development of that opening flash, broken open by two impossibly loud lightning strikes — 31:00 and 32:40 — that the portentous quality of the music has held in wait since the beginning. When these irradiant moments of ferocity arrive, they come as an inevitability: the processual mode of the music is the same as its title — hidden — and the project of dis-covering what the music (or the world) conceals can no more be stopped than it can be hurried. The piece ends in the introduction of a final process — the amalgamation of clocktick regularity scored piercingly high in the violins together with the harrowing, sonically rich howls of the cello underneath.

This narrative maneuver — the introduction, and quickening, of mechanized pulse at the end of an enormous landscape from which mechanization is otherwise absent — looks back to the clocktick conclusion of Czernowin’s only string sextet, written twenty-two years earlier, in 1992. The comparisons to this earlier piece — *Dam sheon hachol* — are many, especially in the ways that the sextet marks the moment in Czernowin’s work at which enormous chordal fields come to prominence at moments of importance in the composer’s music. Because the clocktick conclusion to *HIDDEN* stretches expansively — the process takes almost four minutes to play out — the passage functions as the closing mechanism of the music and also as the final climax of the piece, necessitating its own codetta in the form of a two-minute dissipation of sound into the stochastics of rain, the suggestion of traffic, the passing of aircraft somewhere out of sight. The conclusion to *HIDDEN*, like many of Czernowin’s works, is a question mark. Whether the last minutes of the piece mark a return to something — exteriority, consciousness — or, instead, a departure to a way of relating to the world utterly apart from the music’s secrets, is not to be determined.

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.

BIOGRAPHIES

Born in Glasgow, Scotland, **Liam Brolly** began learning the Viola with James Durrant M.B.E. at the music school of Douglas Academy. He then won a scholarship to the Royal College of Music in London, where he studied with Johnathan Barritt, graduating with First Class Honors. Liam is currently enrolled as an Artist Diploma Candidate at the Colburn School, where he studies with Paul Coletti.

Liam has worked regularly with orchestras including the Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, and the Royal Northern Sinfonia. Liam has played Guest Principal Viola with the Malta Philharmonic Orchestra and is currently on trial with the Royal Scottish National Orchestra as Associate Principal Viola. Liam has played as Guest Viola with the Edinburgh Quartet and has recorded chamber music for BBC Radio 3. Recent engagements include the Tunnel Trust for Young Musicians, Edinburgh International Festival and the BBC Proms. This year, Liam was the proud recipient of the 2018 Jerry Eberhardt Full Scholarship in Viola at the Music Academy of the West, where he studied with Karen Dreyfus, Cynthia Phelps, and Richard O'Neill.

Chaya Czernowin was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then was invited to live in Japan (Asahi Shimbun Fellowship and American NEA grant) Tokyo, in Germany (a fellowship at the Akademie Schloss Solitude) and in Vienna. Her music has been performed throughout the world, by some of the best orchestras and performers of new music, and she has held a professorship at UCSD, and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006–2009), and at Harvard University, USA (2009 and on) where she has been the Walter Bigelow Rosen Professor of Music. Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart and with composer Steven Kazuo Takasugi, she has founded the summer Academy at Schloss Solitude, a biannual course for composers. Takasugi and Czernowin also teach at Tzll Meudcan, an international course based in Israel founded by Yaron Deutsch of Ensemble Nikel.

Czernowin's output includes chamber and orchestral music, with and without electronics. Her works were played in most of the significant new music festival in Europe and also in Japan Korea, Australia, US and Canada. She composed 3 large scale works for the stage: *Prima...ins Innere* (2000, Munich Biennale) chosen to be the best premiere of the year by Opernwelt yearly critic survey, *Adama* (2004/5) with Mozart's *Zaide* (Salzburg Festival 2006) Adama has a second version written with Ludger Engles, with an added choir which was presented in Freiburg Stadttheater (2017). The opera *Infinite Now* was written in 2017. The piece, combines/ superimposes materials of the first world war (Luk Perceval theater piece "FRONT") with the short story *Homecoming* by Can Xue. Also this opera was chosen as the premier of the year in the international critics survey of Opernwelt. Czernowin was appointed Artist in residence at the Salzburg Festival in 2005/6 and at the Lucern Festival, Switzerland in 2013. Characteristic of her work are working with metaphor as a means of reaching a sound world which is unfamiliar; the use of noise and physical parameters as weight, textural surface (as in smoothness or roughness etc), problematization of time and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. all this with the aim of reaching a music of the subconscious which goes beyond style conventions or rationality.

In addition to numerous other prizes, Czernowin represented Israel at Uncesco composer's Rostrum 1980; was awarded the DAAD scholarship ('83–85); Stipendiumpreis ('88) and Kranichsteiner Musikpreis ('92), at Darmstadt Fereinkurse; IRCAM (Paris) reading panel commission ('98); scholarships of SWR experimental Studio Freiburg ('98, '00, '01 etc); The composer's prize of Siemens Foundation ('03); the Rockefeller Foundation, ('04); a nomination as a fellow to the Wissenschaftskolleg Berlin ('08); Fromm Foundation Award ('09); and Guggenheim Foundation fellowship ('11); Heidelberger Künstlerinnen Preis ('16); The WERGO portrait CD *The Quiet* (5 orchestral pieces) has been awarded the Quarterly German Record Critics' Award ('16). She was chosen as a member of the Akademie der Kuenste in Berlin in 2017.

Czernowin's work is published by Schott. Her music is recorded on Mode records NY, Wergo, Col Legno, Deutsche Gramophone, Kairos, Neos, Ethos, Telos and Einstein Records. She lives near Boston with composer Steven Kazuo Takasugi.

Born of Thai and Indian parentage, **Marisa Gupta** made her debut performing Prokofiev's 1st Piano Concerto with the Houston Symphony. She has received top prizes at the Concours Maria Canals (Barcelona) and the Viotti Competition (Vercelli), a Solti Foundation Award, a US-UK Fulbright scholarship, and 1st prize at the Haverhill Sinfonia Soloists' Competition (UK). She was a finalist in the BBC New Generations Thinker's Scheme, an Edison Visiting Fellow at the British Library, and has also won awards from the Elgar Society and Vaughan Williams Charitable Trust.

She has appeared as a soloist and chamber musician at the Wigmore Hall, Concertgebouw, Palau de la Música (Barcelona), South Bank Centre (London), King's Place (London), The Bridgewater Hall (Manchester), Warsaw Philharmonic Hall, Ateneul Român (Bucharest), Tokyo Opera City, Munegetsu Hall (Nagoya), and other venues throughout Europe, Japan, and the USA. Prominent artists she has collaborated with include Stephen Kovacevich, Gerard Caussé, Philippe Graffin, Nicolas Dautricourt, Truls Mørk, members of the Berlin Philharmonic, Chamber Orchestra of Europe and many others. Broadcasts include appearances on BBC Radio 3 and BBC TV 4, KUHF and KUSC (USA), Radio 4 (Netherlands), and Ràdio Catalunya. Festival appearances include Ravinia, Rockport, Three Choirs Festival, Prussia Cove, Yellow Barn, City of London Festival, and others. She has worked closely with a number of composers, notably Jörg Widmann, Philippe Hersant, and David Matthews, and has given the US and UK premieres of works by Jean-Frédéric Neuburger, European premieres of major works by Aaron Jay Kernis and Ned Rorem, and the world premiere of *Rhapsodie* by Philippe Hersant.

Marisa received the Diplôme de Soliste from the Conservatoire de Musique de Genève and a Doctorate from the Guildhall School of Music and Drama, focused on the performance of approximately 50 recently discovered solo piano works by the Catalan composer Frederic Mompou.

Hailed by Alex Ross and *The New Yorker* for his "flawless technique and keen musicality," cellist **Coleman Itzkoff** enjoys a diverse career as a soloist, chamber and orchestral musician, and educator. Itzkoff has been a featured Artist-in-Residence on American Public Media's Performance Today and has soloed with numerous orchestras across the nation. Recently, Coleman gave his acclaimed Walt Disney Concert Hall concerto debut as soloist in Tan Dun's epic "Heaven, Earth and Mankind." A passionate proponent of contemporary music, he is a founding member of the interdisciplinary ensemble AMEC, the American Modern Opera Company. Coleman is a sought after chamber musician and has performed with such distinguished artists as Pamela Frank, Shmuel Ashkenasi, Roger Tapping, David Finckel, Johannes Moser, and Peter Frankl.

Having earned her Bachelor's and a Master's degree from Seoul National University, **YuEun Kim** received her Artist Diploma, as a Starling Fellow on full scholarship at the USC-Thornton School of Music, under the tutelage of violinist Midori Goto.

Since moving to Los Angeles in 2013, she has won first place in USC's Solo Bach Competition and the Strings Concerto Competition, and was a semi-finalist at the Qingdao International Violin Competition and the Michael Hill International Violin Competition. In 2018, she won second prize at the Boulder International Duo Competition with pianist Sung Chang.

YuEun's biggest passion is chamber music, she is a founding member of the Zaffre String Quartet and has been performed at chamber music festivals around the country, including the Perlman Music Program, Yellow Barn, Banff Chamber Music Residency, Four Seasons Chamber Music Festival and collaborated with such distinguished artists as Ida Kavafian, Colin Carr, Roger Tapping, Michael Kanne and Steven Tenenbom.

YuEun has appeared as a soloist with the USC Symphony Orchestra, Symphony Irvine, LA Virtuosi, Temecula Valley Symphony and Sequoia Symphony. She has won the "Beverly Hills National Audition" and has been selected to play at "Sundays Live at LACMA", and joined the roster at 'Classics Alive' management.

In 2017, YuEun undertook a project dear to her: performing Beethoven's complete violin sonatas over three concerts, with pianist Sung Chang. She recently completed a tour in the Bay area with guitarist Ines Thome and solo recitals at LACMA and Dame Myra Hess series in Chicago.

Her 2019 season highlights include regular performances with the chamber ensemble 'Delirium Musicum' of which she is a founding member, solo debut at Seoul Art Center in Korea and the 'Chopin Project' that was inspired by her Youtube video which hit 2 million views.

Hailed by the *New York Times* as the "nation's most important quartet", the **JACK Quartet** is one of the most acclaimed, renowned, and respected groups performing today. JACK has maintained an unwavering commitment to their mission of performing and commissioning new works, giving voice to unheard composers, and cultivating an ever-greater sense of openness toward contemporary classical music. Over the past season they have been selected as Musical America's 2018 "Ensemble of the Year", named to WQXR's "19 for 19 Artists to Watch", and awarded an Avery Fisher Career Grant.

Through intimate relationships with today's most creative voices, JACK embraces close collaboration with the composers they perform, leading to a radical embodiment of the technical, musical, and emotional aspects of their work. The quartet has worked with artists such as Philip Glass, Steve Reich, Julia Wolfe, George Lewis, Chaya Czernowin, and Simon

Steen-Andersen, with upcoming and recent premieres including works by Tyshawn Sorey, Georg Friedrich Haas, Clara Iannotta, John Luther Adams, Catherine Lamb, and John Zorn.

JACK has been covered by all major news outlets, with the Boston Globe calling them "superheroes of the new music world", the Washington Post heralding them as "the go-to quartet for contemporary music, tying impeccable musicianship to intellectual ferocity and a take-no-prisoners sense of commitment", and NPR stating "no one today has the command of [contemporary] music like the young JACK quartet."

JACK has performed to critical acclaim at Carnegie Hall (USA), Lincoln Center (USA), Berlin Philharmonie (Germany), Wigmore Hall (United Kingdom), Muziekgebouw aan 't IJ (Netherlands), IRCAM (France), Kölner Philharmonie (Germany), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico), and Teatro Colón (Argentina). Additional awards include Lincoln Center's Martin E. Segal Award, New Music USA's Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming. According to Musical America, "many of their recordings are must-haves, for anyone interested in new music." Among their dozens of releases, the most recent Cold Blue Music album of John Luther Adams' Everything That Rises was praised as a "a wise and eloquent performance" by the San Francisco Chronicle, their concept album Imaginist with the Le Boeuf Brothers was nominated for a GRAMMY award in 2018, and their complete Xenakis: String Quartets was named one of TimeOut New York's "Top Recordings of the Year." Other albums include music by Alex Mincek, Elliott Sharp, Laura Elise Schwendinger, Amy Williams, Lei Liang, Helmut Lachenmann and more.

Committed to education, the quartet teaches each summer at New Music on the Point, a contemporary chamber music festival in Vermont for young performers and composers, and at the Banff Centre for Arts and Creativity, where they work with a dozen emerging string quartets. JACK has long-standing relationships with the University of Iowa String Quartet Residency Program, where they teach and collaborate with students each fall and spring, as well as with the Lucerne Festival Academy, of which the four members are all alumni. Additionally, the quartet makes regular visits to schools including Columbia University, Harvard University, New York University, Princeton University, and Stanford University.

Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK operates as a nonprofit organization dedicated to the performance, commissioning, and appreciation of new string quartet music.

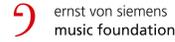
Serge Lemouton studied violin, musicology, writing, and composition before becoming specialized in different domains of computer music in the Sonus department at the Conservatoire national supérieur de musique de Lyon. Since 1992, he has worked as a computer music designer at IRCAM. He works with the researchers at IRCAM, developing computer tools and participates in the production of several composers' musical projects including Florence Baschet, Laurent Cuniot, Michael Jarrell, Jacques Lenot, Jean-Luc Hervé, Michaël Levinas, Magnus Lindberg, Tristan Murail, Marco Stroppa, and Frédéric Durieux. He was responsible for the production and performance in real-time of several works by Philippe Manoury such as K..., La Frontière, and On-Iron, the two Partitas, and the opera Quartet by Luca Francesconi.

Movses Pogossian made his American debut with the Boston Pops in 1990, about which Boston Globe wrote: "There is freedom in his playing, but also taste and discipline. It was a fiery, centered, and highly musical performance..." Prizewinner of several competitions, including the 1986 Tchaikovsky International Competition, he extensively performed as soloist and recitalist worldwide. As chamber musician, Pogossian has collaborated with such artists as Kim Kashkashian, Alexei Lubimov, Jeremy Denk, Rohan de Saram, and with members of the Tokyo, Kronos, and Brentano string quartets. He is Artistic Director of the acclaimed Dilijan Chamber Music Series, currently in its 14th season (www.dilijan.larkmusicalsociety.org). Champion of new music, Pogossian has premiered over 70 works, and worked closely with composers such as Kurtág, Harbison, Saariaho, Mansurian, and Gabriela Lena Frank. Pogossian's discography includes the Complete Sonatas and Partitas by J. S. Bach and solo violin CDs "Inspired by Bach", "Blooming Sounds", and "In Nomine". In his review of Kurtág's "Kafka Fragments" (with soprano Tony Arnold) Paul Griffiths writes: "...remarkable is Pogossian's contribution, which is always beautiful, across a great range of colors and gestures, and always seems on the edge of speaking—or beyond." The recent Bridge Records CD of Complete Violin Works of Stefan Wolpe made the 2015 Top Ten list in Sunday Times (UK). Movses Pogossian is Professor of Violin at the UCLA Herb Alpert School of Music. He participates in the Music for Food project, which raises awareness of the hunger problem and gives the opportunity to experience the powerful role music can play as a catalyst for change.

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