

PROGRAM
BOOK



Summer Festival

at The Huntington

July 9-August 21, 2011

GRAMMY® AWARD-WINNER

SOUTHWEST CHAMBER MUSIC



SOUTHWEST CHAMBER MUSIC celebrates its 25th anniversary in the upcoming 2011-2012 season and looks forward to the 20th anniversary of its *Summer Festival at The Huntington* in 2013. Highlights of the 25th anniversary season include the world premiere of *Ten Freedom Summers* by Wadada Leo Smith, a three-part cycle inspired by the main events and figures of the Civil Rights Movement. Blending Southwest's ensemble with Smith's Golden Quartet, *Ten Freedom Summers* will be premiered over three evenings at REDCAT in Walt Disney Concert Hall on October 28-30, 2011. Working closely with the Cage Trust in New York, the ensemble will continue its nationally recognized *Cage 2012* festival in March celebrating the centennial of Los Angeles-born composer John Cage. Concerts will take place at the Japanese American National Museum, Art Center College of Design, Pacific Asia Museum and The Colburn School. The season concludes in May with a festival of new works commissioned to celebrate the ensemble's 25th anniversary, including compositions by Unsuk Chin, Charles Wuorinen, Anne Le Baron, Lei Liang, Vu Nhat Tan, Tôn Thất Tiêt, Gabriela Lena Frank, Gabriela Ortiz, Hyo-shin Na, Kurt Rohde, and Alexandra du Bois. National and international co-commissioners include the Nieuw Ensemble in Amsterdam, the Tanglewood Music Center of the Boston Symphony, members of the New York Philharmonic, FONCA in Mexico City, and the Vietnam National Academy of Music in Hanoi, Vietnam.

Founded in 1987, Grammy® Award-winning Southwest Chamber Music provides concert and educational programming that combines European classics, contemporary work by American composers, and new music from Latin America and Asia. Our highly-rated education programs—*Project Muse* in-school concerts and the *Mentorship Program* for student musicians—continue to serve more than 700 students annually at schools throughout Los Angeles County with in-depth programming that engages students through multiple visits by musicians and composers. They have been cited as model programs in the field by the California Arts Council and the National Endowment for the Arts.

Southwest experienced a transformative season in 2009-2010 as international cultural ambassadors for the United States. The U.S. State Department selected our ensemble from a highly competitive field to produce the *Ascending Dragon Music Festival and Cultural Exchange* from March to May 2010, the largest cultural exchange between Vietnam and the United States in the history of the two nations. *Ascending Dragon* involved six weeks of performances in Hanoi, Saigon, and Los Angeles, with performances at the Hanoi Opera House, the Vietnam National Academy of Music, the Ho Chi Minh City Conservatory in Saigon, the Colburn School, and the Armory Center for the Arts.

Ascending Dragon received significant media attention in both Vietnam and the United States. Mark Swed of the Los Angeles Times traveled with the ensemble to Vietnam, posting numerous articles from Hanoi and Saigon, as well as in Los Angeles. Wall Street Journal-Asia, the Harvard Business Review, Voice of America, CNN International, Pasadena Star News, and the American Record Guide all created important stories. Over 25 print and online media outlets in Vietnam covered the project, including all national television stations. Summing up the impact of *Ascending Dragon* between Vietnam and the United States, Mr. Swed wrote in the Los Angeles Times, "Good can only come out this exchange." A two hour national radio broadcast highlighting *Ascending Dragon* concerts was produced and broadcast by KUSC and WFMT in January 2011.

In December 2009, Southwest Chamber Music traveled to Mexico, representing the United States at the *Guadalajara FIL Arts Festival*, a festival produced alongside the world's largest Spanish book fair. The festival invites one host country each year, which in 2009 featured arts organizations from Los Angeles. Sponsored by the National Endowment for the Arts and Los Angeles Cultural Affairs Department, Southwest reunited with members of the Tambuco Percussion Ensemble of Mexico City performing music of John Adams, William Kraft, Carlos Chávez, and Aaron Copland. Southwest Chamber Music also performed in May 2007 at the UNAM Center in Mexico City with a cycle of five concerts of the complete chamber works of Carlos Chávez, joined by the Tambuco Percussion Ensemble.

In December 2006 the ensemble performed at Cambodia's Royal University of Fine Arts in Phnom Penh, the 2006 World Culture Expo at the temples of Angkor Wat, and the Vietnam National Academy of Music in Hanoi. The 2006 tour featured the music of Grawemeyer Award-winning, Cambodian-American composer Chinary Ung. These were the first residencies by an American ensemble since the end of the Vietnam War and Khmer Rouge era in Southeast Asia.

In March 2003 Southwest Chamber Music became the first American ensemble to perform at the Arnold Schoenberg Center in Vienna. The ensemble has also been presented by the Library of Congress in Washington D.C., Cooper Union in New York City, Santa Fe Chamber Music Festival, Getty Center, Orange County Performing Arts Center, Ojai Festival, and Luckman Fine Arts Center. Guest conductors appearing with the ensemble have included Oliver Knussen, Stephen L. Mosko, and Charles Wuorinen.

As a two-time GRAMMY® Award-winner, Southwest Chamber Music has one of the most significant recorded discographies of any American chamber ensemble. The ensemble's 25 recordings are available from Cambria Master Recordings, with world-wide distribution by Naxos (Classics Online). In September 2010 Southwest received its seventh Grammy nomination from Latin Grammy for its 3-CD survey with the Tambuco Percussion Ensemble of the *Encounters* of William Kraft. Southwest received six consecutive nominations for its four volume cycle of the *Complete Chamber Works of Carlos Chávez* on Cambria Master Recordings, including Best Classical Album, and won 2003 and 2004 Grammy Awards in the Best Small Ensemble category. The *Composer Portrait Series* received a 2002 ASCAP-Chamber Music America Award for a "landmark set of 12 compact discs featuring American music of our time."

More information about Southwest Chamber Music is available at www.swmusic.org.

SOUTHWEST CHAMBER MUSIC PLAYERS



Alison Bjorkedal, *harp*
Kira Blumberg, *viola*
Jim Foschia, *clarinet*
Lorenz Gamma, *violin*
Peter Jacobson, *cello*
Jan Karlin, *viola*

Luke Maurer, *viola*
Andrew Pelletier, *French horn*
Tom Peters, *double bass*
Limor Toren-Immerman, *violin*
Lynn Vartan, *percussion*
Shalini Vijayan, *violin*



Jeff von der Schmidt
conductor and artistic director

The Summer Festival at The Huntington is generously sponsored by E. Randol and Pamela Schoenberg, Carol and Warner Henry, and Ellen and Harvey Knell.

**SOUTHWEST CHAMBER MUSIC
SUMMER FESTIVAL AT THE HUNTINGTON**

**Program I
Saturday, July 9 & Sunday, July 10**

String Quintet No. 1 in B flat major, K. 174

Allegro moderato
Adagio
Minuetto ma allegretto
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin & Luke Maurer, *violas*
Peter Jacobson, *cello*

Chanson d'orange for Two Violins

Alexandra du Bois
(b. 1981)

Lorenz Gamma & Shalini Vijayan, *violins*

— INTERMISSION —

String Quintet No. 2 in C major, K. 515

Allegro
Allegretto
Andante
Allegro

Wolfgang Amadeus Mozart

Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin & Luke Maurer, *violas*
Peter Jacobson, *cello*

SOUTHWEST CHAMBER MUSIC
SUMMER FESTIVAL AT THE HUNTINGTON

Program II
Saturday, July 23 & Sunday, July 24

Gobi Canticle for Violin & Cello

Lei Liang
(b. 1972)

Lorenz Gamma, *violin* & Peter Jacobson, *cello*

Quintet in A major for Clarinet & Strings, K. 581

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Larghetto
Minuetto
Allegretto con variationi

Jim Foschia, *clarinet*
Lorenz Gamma & Limor Toren-Immerman, *violins*
Jan Karlin, *viola* & Peter Jacobson, *cello*

— INTERMISSION —

Trang (Moon) for Solo Cello

Vu Nhat Tan
(b. 1970)

Peter Jacobson, *cello*

String Quintet No. 3 in G minor, K. 516

Wolfgang Amadeus Mozart

Allegro
Minuetto
Adagio ma non troppo
Adagio - Allegro

Lorenz Gamma & Limor Toren-Immerman, *violins*
Jan Karlin & Kira Blumberg, *violas*
Peter Jacobson, *cello*

SOUTHWEST CHAMBER MUSIC
SUMMER FESTIVAL AT THE HUNTINGTON

Program III
Saturday, August 6 & Sunday, August 7

String Quintet No. 4 in C minor, K. 406

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Minuetto
Andante
Allegro

Lorenz Gamma & Shalini Vijayan, *violins*
Luke Maurer & Kira Blumberg, *violas*
Peter Jacobson, *cello*

Spinoff for Violin, Double Bass & Conga Drums

Charles Wuorinen
(b. 1938)

Shalini Vijayan, *violin*
Tom Peters, *double bass*
Lynn Vartan, *conga drums*

— INTERMISSION —

String Quintet No. 5 in D major, K. 593

Wolfgang Amadeus Mozart

Larghetto - Allegro
Adagio
Minuetto
Allegro

Lorenz Gamma & Shalini Vijayan, *violins*
Luke Maurer & Kira Blumberg, *violas*
Peter Jacobson, *cello*

SOUTHWEST CHAMBER MUSIC
SUMMER FESTIVAL AT THE HUNTINGTON

Program IV
Saturday, August 20 & Sunday, August 21

Quintet in E flat major for Horn and Strings, K. 407

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Allegro

Andrew Pelletier, *horn*
Lorenz Gamma, *violin*
Jan Karlin & Luke Maurer, *violas*
Peter Jacobson, *cello*

Ten Thousand Cereus Peruvianus for Harp & String Quartet

Wadada Leo Smith
(b. 1941)

Alison Bjorkedal, *harp*
Shalini Vijayan & Lorenz Gamma, *violins*
Jan Karlin, *viola* & Peter Jacobson, *cello*

— INTERMISSION —

String Quintet No. 6 in E flat major, K. 614

Wolfgang Amadeus Mozart

Allegro di molto
Andante
Allegretto
Allegro

Lorenz Gamma & Shalini Vijayan, *violins*
Jan Karlin & Luke Maurer, *violas*
Peter Jacobson, *cello*

Mozart and More...

BY JEFF VON DER SCHMIDT, ARTISTIC DIRECTOR



"I pay no attention whatever to anybody's praise or blame. I simply follow my own feelings."

WOLFGANG AMADEUS MOZART

We live in a world where our collective narrative is constantly shifting. Technology has transformed the way we communicate with no end in sight. We recently saw longstanding prejudices triumphantly overcome in our own nation. Just a few months ago, no one gave any thought to revolutions in the Middle East. But now everyone is watching, unsure of the outcomes.

What am I getting at, you might ask, in what is usually a series of obligatory program notes for a summer concert series?

I think each succeeding generation often sees the end of its known world clearly in sight. But though the changes swirling around the end of the 18th century rarely dominate an audience's perception of his music, Wolfgang Amadeus Mozart witnessed two revolutions—the American and the French—that completely shifted the global narrative of his life, just as the influence of technology and the Arab Spring is reshaping ours. When I look at the compositional date of 1787 for the great *String Quintets K. 515 and 516*, I feel compelled to point out the proverbial elephant in the living room. And that giant pachyderm is the approaching French Revolution.

Mozart's operas with Lorenzo da Ponte give us proof that Mozart made keen observations of his rapidly changing world. When considered as a triptych, *Così fan Tutte*, *Don Giovanni*, and *The Marriage of Figaro* examine the unpredictable nature of the changes—human and political—that would eventually lead France's ruling class to Joseph Guillotine's more humane technology of death.

In programming a complete look at Mozart's extraordinary cycle of string quintets—the *Quintet K. 614* is his last will and testament in chamber music—I've thought about creating a metaphor between Mozart's era to our own as a strong motivating idea. To emphasize this concept, I've juxtaposed contemporary composers Alexandra du Bois, Lei Liang, Vu Nhat Tan, Charles Wuorinen, and Wadada Leo Smith with this complete retrospective of the string quintets of Mozart. All of these composers, alive and well in our own time, are involved in major commissions for Southwest's 25th anniversary season beginning in October of 2011. And, programming Mozart was also a wonderful way to anticipate the 20th anniversary of these Huntington summer concerts, which is approaching in the summer of 2013.

Chou En Lai was once asked what he thought of the results of the French Revolution. "Too early to tell," was his inscrutable reply. But if one carefully examines the composers juxtaposed with Mozart this summer, I believe one finds a new creative landscape encouraged both by our concerts and you as our audience. You'll be hearing a woman under thirty of considerable reputation, composers from China and Vietnam, the son of a Finnish immigrant, and an African-American composer born in Leland, Mississippi in 1941. I'd like to think the Mozart of the da Ponte operas would be pleased at this creative and cultural progress in society. The verdict that seemed to elude Chou En Lai is becoming clearer, at least in the creative world of music.

Rather than become your musical tour guide, unwilling as I am to grab a mid-performance bull horn to signal the highpoints such as “key change here,” “viola melody there,” “recapitulation approaches, slow down to 25 mph for a good view”—allow me to change that relationship. I hope a thumbnail discussion of the causes and events that shaped Mozart’s personality might be equally helpful to increase your appreciation of the juxtaposition of musical wonders hitting your ears this summer.

The ingredients of the French Revolution are sadly not familiar to our hyper-connected world. The thumbnail French recipe list includes massive debt caused by the conspicuous greed of the wealthy nobility married to numerous foreign wars piling up massive food shortages and unemployment. The wars included the Seven Years War and our American Revolution (the old adage that ‘the enemy of my enemy is my friend’ comes to mind as one considers the perspective from Paris on our rebellion with the British). We are familiar with our alliance with France demonstrated by General Lafayette aiding our victory against England. But the Seven Years War needs a bit more description, as it can be considered a forerunner to the global wars of the 20th century.

In a nutshell, the Seven Years War was waged between 1756 and 1763. It included international conflicts throughout Europe, North America (known to us as the French and Indian War), Africa (in Senegal), the Philippines (Manila in particular), India (the Bay of Bengal) and the Caribbean. The main plot of all of these wars is the animosity of particularly France (but also others in Europe) against Great Britain.

France was heavily influenced by the success of our Founding Fathers. In particular, Thomas Jefferson and Benjamin Franklin spent much time in Paris (in fact, when hearing of Franklin’s death, Café Le Procope in Paris would drape its façade in black cloth for a full two weeks in honor of its favorite patron). But the economic damage of the numerous foreign wars between 1756 and the end of the American Revolution would eventually wind up at the doorsteps of Versailles. Unemployment and hunger robbed the French population of their dignity - the light that ignites every revolutionary fire, as true then as it is today in the Middle East.

Now I turn your attention to the quote of Mozart that is the banner of my essay. This independent credo was a startling obscenity in the Versailles-influenced Europe that determined the direction of Mozart’s creative life, in particular his operas. In working with da Ponte, his operas became more and more controversial, leaving no stone unturned in their devastating social commentary (Beethoven found *Così fan tutte* immoral!). I well remember a Vietnamese colleague’s critique of *The Marriage of Figaro* while I was in Hanoi last year—a blisteringly accurate observation about Mozart exposing the abuse of power so prevalent in European thinking. The French continued this attitude in Southeast Asia – in the early 20th century, no Vietnamese was allowed to attend a performance at the Hanoi Opera House. And, if the Marquis de Sade ever had an operatic sibling, he is obviously Don Giovanni.

“Too many notes” says Salieri in Peter Schaffer’s *Amadeus*. This was indeed a major contemporary criticism of Mozart (as it had been of Bach). In listening to all of his string quintets this summer, the main clue I hope to provide is that you imagine a ‘drama without words’ between the players. There had been numerous string quintets before Mozart (one easily thinks of reams of pleasant but ultimately innocuous quintets by Boccherini). But even with his first endeavor, K. 174, the conversation is changed. Rather than create a form where the leadership roles are between 1st violin and 1st viola, all five instruments take part in the discourse. This sense of the dramatic, of treating each member of the ensemble as a unique individual that makes a meaningful contribution to the whole, mirrors the societal changes demanding attention from Mozart’s extraordinary mind.

Another aspect of interest contained in Mozart’s quintets is their structural vision. Beethoven is unthinkable without Mozart’s stunning C major *Quintet K. 515*. Here Mozart shows the way to the full blown musical revolution that Beethoven would accomplish. Incorporating the genius found in the string quartets of Franz Josef Haydn, Mozart expands the ideas of structural symmetry within complete forms and their individual phrase groups. The first movement of *K. 515* is the longest movement of its kind until Beethoven’s *9th Symphony*.

The G minor *Quintet K. 516* is the yin to the yang of *K. 515*. Each key developed deep psychological and spiritual significance over a long period of musical history. The origins of these symbols come from association of various pitches with religious holidays. A series of letters by the Renaissance German composer Heinrich Schütz provide vivid documentation outlining these tonal archetypes. For example, Schütz discusses that D is an appropriate *locus* for the Dies Irae at Easter Service. As one looks at the use of D minor, one easily sees this serious resonance—the overture to *Don Giovanni*, Beethoven’s *9th Symphony*, Brahms’ *Tragic Overture*, the *Overture to the Flying Dutchman* by Wagner, and the *9th Symphonies* of both Bruckner and Mahler bear this key. D minor could be considered music’s *Hamlet* key.

G minor was a key identified with despair, and even suicide. A look at the key’s appearance in Mozart’s dramatic works is quite informative. In *The Magic Flute*, Pamina’s impassioned *Ach ich fühls*, her response to perceived rejection from Tamino, paints a portrait of her suicidal intent. Papageno also resorts to G minor when he decides that Papagena will never find him, and decides

he must hang himself. So the G minor quintet is a serious work that balances its C major sibling. Though *K. 516* ends in G major, this has more to do with the 18th century expectation of a finale summing up a composition (quite different than the more involved sonata allegro form of first movements). Plunging into total despair would have to wait for Tchaikovsky's *Pathétique*, though Mozart does point the way with his relentless *Symphony No. 40 in G minor, K. 558*.

C minor is a key that symbolizes a confrontation with fate, the opposite of the Masonic key of three flats, E flat major, which was Mozart's favorite (the key for his final chamber piece, the *Quintet in E flat major, K. 614*, is no accident). Examples of C minor and fate in music are not hard to find—Beethoven's iconic Fifth is in C minor, as is the opening *Totenfeier* movement of Mahler's *Resurrection Symphony*. Again, in *The Magic Flute*, when the Queen of the Night is finally vanquished, she is vanquished in a powerful trombone burst of C minor. The *String Quintet in C minor, K. 406* is a transcription of a more famous wind octet. Having this double reed serenade as a parent—the most bizarre party piece of the 18th century—the string arrangement becomes parallel with some of the structural concerns of *K. 516*. But the floating second movement, in the Trinitarian key of E flat major, and the strict canons and counterpoint of the minuet, bear special notice.

The mirror of chamber music Mozart provides in 1789 is against a troubled royal backdrop. The three *Prussian Quartets* are dedicated to the King of Prussia, himself a good cellist. In each instance throughout his career, Mozart moves from composing for string quartets to string quintets. With each quintet he demonstrates a need to express more than the four voices of the quartets could accommodate. It is as if Mozart had to aim higher, with a logical expansion of ideas. After this royal request for quartets, Mozart is commissioned by Johann Tost, an important patron of Haydn. Tost's request was perfectly timed and the results were the *Quintets K. 593* and *K. 614*.

The *Quintet in D major, K. 593* is the most technically virtuosic of all the quintets. The integration of the instruments with each other is at its most impressive. Duets and antiphonal ideas are jettisoned for a richer texture, with all five players sharing virtuosic tasks. The final chamber work by Mozart is the *Quintet K. 614*. To sum up his career, he makes one more attempt at honoring his *creator spiritus*, Franz Josef Haydn. Haydn is the one who made chamber music dramatic, finding ways to create implied scenarios between individuals without “flying apart” as Charles Rosen observed. In his string quintets, Mozart expanded Haydn's ideas far beyond the older composer's vision and created a body of work that Beethoven would never attempt seriously or surpass in any genre.

In closing, I hope you enjoy the added bonuses of the clarinet and horn quintets to complete the picture of Mozart's works for five players. I will speak briefly at each concert about the music performed this summer by Alexandra du Bois, Lei Liang, Vu Nhat Tan, Charles Wuorinen, and Wadada Leo Smith.



SOUTHWEST CHAMBER MUSIC

2011-2012 25th Anniversary Season

Ten Freedom Summers, Parts 1, 2 & 3

by Wadada Leo Smith (world premiere)
Southwest Chamber Music & The Golden Quartet

October 28-30, 2011

REDCAT in Walt Disney Concert Hall



Cage 2012, a celebration of the centennial
of composer John Cage

March 3-24, 2012

Japanese American National Museum

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Pacific Asia Museum, The Colburn School

25th Anniversary Commissions

May 9-24, 2012

The Colburn School

New works by Unsuk Chin, Charles Wuorinen, Vu Nhat Tan,
Lei Liang, Hyo-shin Na, Anne LeBaron, Gabriela Ortiz



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SOUTHWEST CHAMBER MUSIC 2011-2012 SEASON

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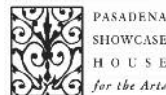
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ALISON BJORKEDAL, harp, received her Doctorate of Musical Arts at the USC Thornton School of Music. She also earned her Master's degree from the Thornton School, where she studied with JoAnn Turovsky. Ms. Bjorkedal received her bachelor's degree from the University of Oregon (magna cum laude) where she studied harp with Sally Maxwell and Laura Zaerr. She performed the world premiere of William Kraft's *Encounters XII* and has recorded that work for Southwest Chamber Music. She performed on the ensemble's *Complete Chamber Music of Carlos Chávez, Volume 4*, which was nominated as Best Classical Album in 2007 by Latin Grammy. Ms. Bjorkedal performed two major harp concertos on tour with Southwest Chamber Music in Hanoi, Vietnam, *Les jardins d'autre monde* by Ton That Tiêt and *Au dessus du vent* by Nguyen Thien Dao. In addition, she gave the U.S. premieres of both concertos in Los Angeles for the ensemble's *Ascending Dragon Music Festival*.



KIRA BLUMBERG, violist, is originally from Hyde Park, New York. She holds a Bachelor of Music degree from Boston University, where she studied with Michael Zaretsky and Steven Ansell, and a Master of Music degree from the Juilliard School, where she studied with Toby Appel. Currently Ms. Blumberg is Principal Viola of the Redlands Symphony Orchestra and a member of the Long Beach Symphony Orchestra. She played with the Los Angeles Music Center Opera Orchestra for seven years and freelances extensively throughout the greater Los Angeles area. She is active in the recording industry, working on many movies including *A Beautiful Mind*, *Bourne Identity*, and *The Spiderwick Chronicles*. She is married to Eric Lindholm, Professor of Music and Orchestra Conductor at Pomona College. Ms. Blumberg is a member of *ensembleGREEN* and an Artist Teacher of viola at the University of Redlands.



JIM FOSCHIA, clarinet, studied with Charles Russo at the Hartt School of Music and the Manhattan School of Music. Currently he performs regularly with the Santa Barbara Chamber Orchestra and has also performed with the Los Angeles Chamber Orchestra, Los Angeles Master Chorale, Opera Pacific, California Philharmonic, Pasadena Symphony, Santa Barbara Symphony and the Mozart Camerata. Mr. Foschia is on the Faculty of Hamilton High School Academy of Music and Director of Jazz Studies, teaching instrumental music, instrumental jazz and musical theater. Recent awards to his Hamilton ensembles include first place at the Irvine Jazz Festival, first Place at the Reno Jazz Festival, and finalist at the Monterey Jazz Festival's



Next Generation Festival. The jazz ensemble will be performing on the main stage at the 2011 Monterey Jazz Festival. His direction of Hamilton's production of *Chicago* received a 2006 National Youth Theater Award for Best Musical Direction, and he has received various awards for music education from the Mayor of Pasadena, Altadena Links, and the U.S. House of Representatives. Mr. Foschia first performed with Southwest Chamber Music in 1999, and has recorded works with the ensemble by Elliott Carter, John Cage, Mel Powell, Richard Felciano, Chinary Ung and Carlos Chávez on Cambria Master Recordings. Mr. Foschia performed on Southwest Chamber Music's *Complete Chamber Works of Carlos Chávez, Volumes 1 and 2*, which received consecutive 2003 and 2004 GRAMMY Awards.

LORENZ GAMMA, violin, has given master classes in the United States, Europe and Asia and has taught at UCLA, Indiana University in Bloomington and California State University Fresno, before joining the faculties at California State University Long Beach as well as the California Institute of the Arts, where he currently teaches violin and chamber music. Living in Los Angeles since 2001 he has also become a much sought-after private violin teacher. His students have won numerous prizes and gone on to continue their studies at such institutions as the Manhattan and Eastman Schools of Music, University of Southern California, Indiana University in Bloomington and many others. As former co-leader of Switzerland's Amar Quartet, Mr. Gamma has performed in many of Europe's most important chamber music venues. Prior to his full-time activity with the quartet he served as principal at the Zurich Opera Orchestra and as concertmaster of the Northwest Sinfonietta in Seattle. As a soloist Mr. Gamma has performed over twenty different violin concertos, and holds an extensive record of radio appearances as recitalist and chamber musician, both in Europe and in the United States. Mr. Gamma also performs with the Los Angeles Philharmonic, New West Symphony, and on many major motion picture soundtracks. He has recorded chamber music for the Cambria Records, Centaur Records, EAR Records, ECM Records, Innova Recordings, Suisa Records and Tilia Records labels. Mr. Gamma was born in Switzerland, where he received his initial training as a violinist. His further studies took place in the United States, with Franco Gulli, Steven Saryk and Mark Kaplan. Other important teachers include the Alban Berg Quartet, Walter Levin of the LaSalle Quartet, Rostislav Dubinsky of the Borodin Quartet and Isaac Stern. He has been performing with Southwest Chamber Music since 2002.



PETER JACOBSON, cello, is a graduate of the University of Southern California studying under the late Eleonore Schoenfeld. He also studied at CalArts and at the San Francisco Conservatory of Music. He has studied North Indian classical music with the late sitar master Rahul Sariputra and at the Ali Akbar College of Music. Mr.



Jacobson won the Jennings Butterfield Young Artist competition, the San Diego Musical Merit competition and numerous local scholarships and competitions. He has performed as a soloist and premiered concertos by Jeffery Holmes and Roger Prytzytulsky. Mr. Jacobson has played locally and internationally with a list of fine classical ensembles, orchestras, rock bands, fusion projects, hip-hop producers and jazz artists with the intention of celebrating the wonderful effects of music. Currently, he plays regularly with Southwest Chamber Music, San Diego Symphony, Quartetto Fantastico, and the Arohi Ensemble. Mr. Jacobson performs on Southwest Chamber Music's Grammy-nominated recordings of the music of Carlos Chávez and William Kraft.

JAN KARLIN, violist and Founding Executive Director of Southwest Chamber Music, is a recipient of a James Irvine Foundation "Fund for Leadership Advancement" Award to outstanding Executive Directors in California. Ms. Karlin won a 2004 Grammy Award as producer for Southwest Chamber Music's recording of the *Complete Chamber Music of Carlos Chavez, Volume II*. She also serves on the Grammy Museum Education Advisory Committee. Ms. Karlin has performed throughout the U. S. and Europe, including the Arnold Schoenberg Center in Vienna, Cooper Union in New York City, Santa Fe Chamber Music Festival, Tanglewood, Schleswig-Holstein, Flanders, Brighton and the Vienna Festivals. Ms. Karlin received her Bachelor's Degree from Tufts University in Drama and Music, and her Master's Degree from Boston University as a student of Walter Trampler. She studied chamber music under such notable musicians as Eugene Lehner, Joseph Silverstein and Louis Krasner. A credentialed secondary education teacher, she was Instructor of Viola at the Claremont Colleges for 12 years. Ms. Karlin also performed with the Boston Pops, Opera Company of Boston, Pro Arte Chamber Orchestra in Boston, the Pacific and Long Beach Symphonies in California and the Wiener Akademie in Vienna. Her recordings are available on Cambria Master Recordings, ORFEO, (Munich) and Novalis, and she performed on Southwest Chamber Music's *Complete Chamber Works of Carlos Chávez, Volumes 1 and 2*, which received consecutive 2003 and 2004 GRAMMY Awards.



LUKE MAURER, violist, is a native of Santa Barbara, California and began his musical studies on the violin with his father. He received his B.M. and M.M. degrees in viola performance from the University of Southern California, studying with Donald McInnes and Ralph Fielding.



Mr. Maurer participated in master classes with the Juilliard, Ysaÿe and Takacs Quartets, and attended summer festivals at the Music Academy of the West and the Banff Centre for the Arts. Mr. Maurer is a member of the Pacific Symphony and performs regularly with the Los Angeles Philharmonic. He has also served as guest principal violist with Orchestra Ensemble Kanazawa in Japan. As a member of the Lyris Quartet, Mr. Maurer performs extensively throughout Southern California, appearing in performances for Jacaranda, the South Bay Chamber Music Society, and LACMA's Sundays Live, among others.

ANDREW PELLETIER, horn, was the First Prize winner of the 1997 and 2001 American Horn Competition (America's only internationally recognized competition for the horn) and has appeared as a soloist at the International Horn Society Annual Symposia in 1997, 2003, 2005 and 2009.



He is in regular demand for artistic residencies and clinics at universities and music schools and his solo tours have taken him to 21 US states, Canada, Mexico and England. An active chamber musician, Mr. Pelletier performs with Southwest Chamber Music (performing on their 2005 Grammy Award-winning recording for Best Small Ensemble), the Detroit Chamber Winds and Strings, and with Chamber Music at the Scarab Club, Detroit. He is the principal horn of the Michigan Opera Theatre at the Detroit Opera House and the Ann Arbor Symphony, and has performed as guest principal horn for the Los Angeles Philharmonic and the Windsor (Canada) Symphony. A regular performer with the Detroit and Toledo Symphonies, Mr. Pelletier has also performed with the New West Symphony, Portland (Maine) Symphony Orchestra (for six seasons) and is a founding member of the Portland Opera Repertory Theatre. He holds a B.M. degree from the University of Southern Maine, and an M.M. and the D.M.A. (both granted with Highest Honors) from the University of Southern California. He has recorded for MSR Classics, Cambria Master Classics and Delos labels. Mr. Pelletier serves as the Associate Professor of Horn at the Bowling Green State University College of Musical Arts, in Bowling Green, Ohio.

TOM PETERS, double bass, is known for his interpretations of contemporary music, with a special interest in music for double bass and electronics. He has commissioned solo works for the bass by composers such as Mary Lou Newmark, Dennis Bathory-Kitsch, Eric Schwartz, Alex Shapiro, Richard Derby, and Robin Cox.



In 2008 Mr. Peters released a recording of John Cage's seminal work *26'1.1499" for a String Player*, with KPFK's John Schneider performing Cage's *45' for a Speaker* on the Tiger Barb Records label. Mr. Peters has performed with Southwest Chamber Music since 1998, and is also a member of the Long Beach Symphony Orchestra, and Ensemble Green. He is featured in a series of solo concerts at Pasadena's Boston Court Performing Arts Complex, and was featured in a live broadcast over Nordwest Radio in Germany in 2004. Mr. Peters teaches double bass at the Bob Cole Conservatory of Music at California State University, Long Beach, and is a graduate of the Eastman School of Music.

LIMOR TOREN-IMMERMAN, violin, has won numerous regional and national competitions and has appeared as soloist with orchestras throughout Russia, Israel, and the United States. Her concert career has additionally taken her through France, Switzerland, Germany, Italy, Spain, Egypt, the Canary Islands, Japan, and Canada. She has performed under the batons of Zubin Mehta, Kurt Mazur, Michael Tilson-Thomas, and Charles Dutoit; and, in support of Mstislav Rostropovich, Isaac Stern, Emanuel Ax, and Evgeny Kissin. Currently Ms. Toren-Immerman is on the faculty at the California State University Fresno, and Shepherds University School of Music. She also serves as Concertmaster for Mozart Classical Orchestra, Glendale Philharmonic, West Covina Symphony, and Opera in the Park, Assistant Concertmaster for the Chamber Orchestra of South Bay, Assistant Principal for the New West Symphony Orchestra, and performs with Pacific Symphony, Long Beach Symphony, and California Philharmonic. Ms. Toren-Immerman is a member of the Alto Polis Trio, "Synergy" chamber ensemble, "Music of Changes," and Chamber Music Consortium. Ms. Toren-Immerman began her formal musical education in Russia, at the Moscow Gnessins College of Music. She holds Bachelor of Music and Artist Diploma from Jerusalem Rubin Academy of Music and Dance, Israel, and Master of Music and Doctor of Musical Arts degrees from University of Southern California Thornton School of Music.



LYNN VARTAN, percussion, is an international performer and educator who is an advocate for diversity in music. Ms. Vartan has been featured on the Los Angeles Philharmonic Green Umbrella Series, the Different Trains Series, at Montana State University, Cornell University and with the USC Contemporary and Percussion



Ensembles. She is regularly presented on the Music at the Court series in Pasadena, California, where she produces her own solo percussion concerts. As a concerto soloist Ms. Vartan has performed with the Sierra Wind Symphony, the CSUN Symphony and she is a member of Southwest Chamber Music. As a recording artist, she has appeared on the ECM New Series and performs on *The Complete Chamber Music of Carlos Chávez, Volume III*, twice Grammy-nominated on the Cambria label with Southwest Chamber Music. Ms. Vartan is also featured on Albany Records as a soloist on an album of music by Erica Muhl and she is currently producing two albums of her own for release next year. She performs with the violin/percussion duo 61/4 which she founded with Shalini Vijayan, and a duo percussion group she formed with Tambuco's Miguel Gonzalez. Ms. Vartan received her Master's and Doctorate degrees with special honors and recognition from the University of Southern California. She is currently the Director of Percussion at Southern Utah University. Ms. Vartan is endorsed by the Paiste Corporation, Remo Inc., Innovative Percussion and Marimba One.

SHALINI VIJAYAN, violin, is an established performer and collaborator on both coasts. A native of California, she studied in New York at the Manhattan School of Music where she received her B.M. and M.M. degrees under the tutelage of Ariana Bronne and Lucie Robert. Ms. Vijayan was a founding member and is Principal Second Violin of Kristjan Jarvi's Absolute Ensemble in New York, having recorded several albums with them including 2001 Grammy nominee, *Absolution*. As a part of Absolute, she has performed throughout the United States and Europe. A member of the New World Symphony in Miami Beach, Florida from 1998-2001, Ms. Vijayan served as concertmaster for Michael Tilson Thomas, John Adams, Reinbert de Leeuw and Oliver Knussen. In Los Angeles, she is featured regularly with Grammy Award-winning Southwest Chamber Music and can be heard on their *Complete Chamber Works of Carlos Chávez, Vol. 3* and the *Encounters* of William Kraft. She is one half of the duo 61/4, with percussionist Lynn Vartan, with performances throughout California and in Mexico. Ms. Vijayan was also a featured soloist for the world premiere of Chinary Ung's *Spiral XII* at Disney Hall with the Los Angeles Master Chorale during the 2008 season. She was a member of the first violin section of the Pacific Symphony Orchestra and served as Principal Second Violin of the Opera Pacific Orchestra from 2003-2008. She has appeared on over a hundred film scores including *The Incredibles*, *Ratatouille*, *Star Trek*, *Up* and *Avatar* as well as on every season of the television show *Lost*. Ms. Vijayan has been on the faculty of the Sequoia Chamber Music Workshop in Arcata, California since 2003.



JEFF VON DER SCHMIDT is conductor and Founding Artistic Director of Southwest Chamber Music. A two-time Grammy Award-winner, he has conducted numerous performances of standard 20th century composers as well as world and local premieres of new work. Mr. von der Schmidt has received seven Grammy nominations, including 2003 and 2004 Grammy Awards as conductor for the *Complete Chamber Music of Carlos Chávez Volumes 1 and 2*. His performance was nominated for Best Classical Album in 2005 for the *Complete Chamber Music of Carlos Chávez, Volume 3* by both mainstream and Latin Grammy. Recent projects include leading the six-week 2010 *Ascending Dragon Music Festival* in Hanoi, Saigon, Pasadena and Los Angeles for the U.S. State Department. *Ascending Dragon* was the largest cultural exchange in the history of Vietnam and the United States. In 2009 he led Southwest Chamber Music at the Guadalajara (Mexico) *FIL Festival*, part of the largest Spanish language book festival in the world. Past international exchanges include a complete cycle of the chamber music of Carlos Chávez with Southwest Chamber Music and the Tambuco Percussion Ensemble at the UNAM



Center in Mexico City in May 2007. In 2006, Mr. von der Schmidt conducted and taught at the Vietnam National Academy of Music in Hanoi and the Royal University of Fine Arts in Phnom Penh, Cambodia, featuring *Aura*, a major new composition by Grawemeyer Award-winning composer Chinariy Ung; His 2003 performance at the Library of Congress, with soprano Phyllis Bryn-Julson in Richard Felciano's *An American Decameron*, was greeted with a standing ovation. He has led cycles of the Los Angeles works of Arnold Schoenberg at Cooper Union in New York City and at the Arnold Schoenberg Center in Vienna, where Southwest Chamber Music was the first American ensemble to perform at the Center. Mr. von der Schmidt received the Henri M. Kohn Award as the outstanding student at the Tanglewood Music Festival in 1980 from Gunther Schuller and Seiji Ozawa, and studied French horn with Roland Berger of the Vienna Philharmonic, holding a certificate in German from the University of Vienna. He has lectured on music at the Getty Center, Los Angeles Philharmonic Green Umbrella Series, Arizona State University, University of Colorado, Ohio State University, Royal University of Fine Arts in Phnom Penh, Cambodia, the Vietnam National Academy of Music, and the Hochschule für Musik in Lübeck, Germany.

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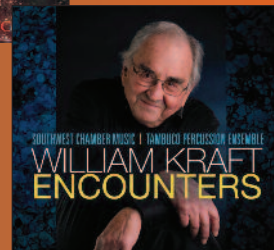
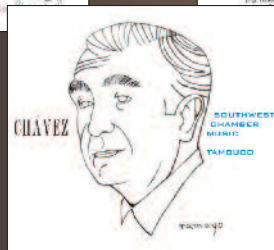
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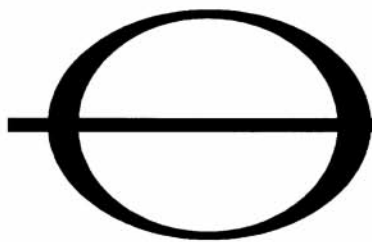
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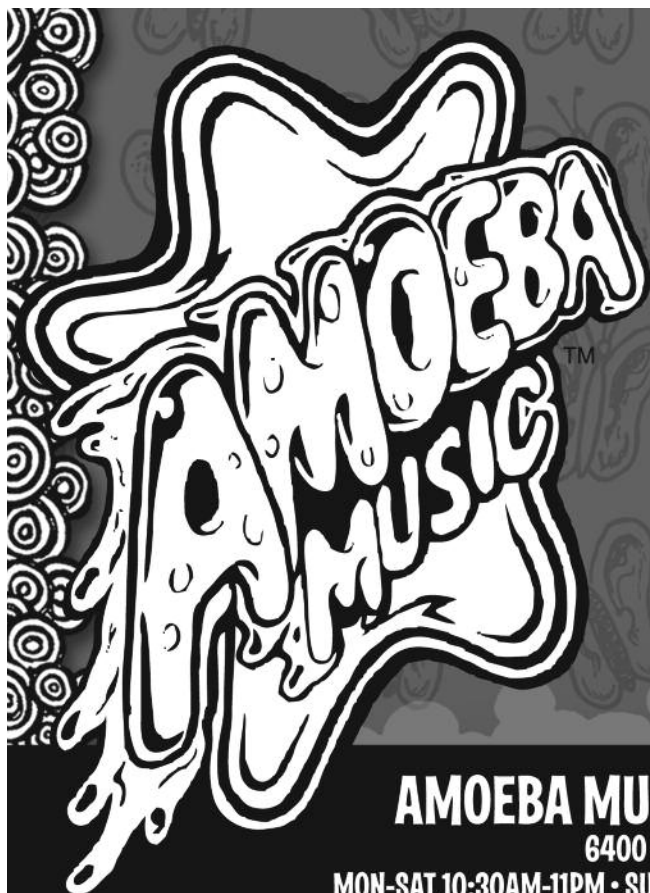
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“Indeed, this Southwest festival happens to be the classiest summer music program in the southwest. Its concerts are performed on the gallery loggia, where the acoustics are surprisingly vivid and the backdrop of trees darkening during sunset enthralls. The lawn welcomes picnickers and offers listeners a starry sky in exchange for some musical intimacy.”

— Mark Swed, LA Times

