

Virtuosi with
Ray Chen

February 10, 2020

Zipper Hall

COLBURN ^{19/20} SEASON



About the Colburn School

An internationally renowned performing arts institution located in the heart of downtown Los Angeles, the Colburn School trains students from beginners to those about to embark on professional careers. The School comprises four academic units joined by a single philosophy: that all who desire to study music and dance should have access to top-level instruction.

The units of the School are the Community School of Performing Arts, which offers private lessons and group instruction in music performance, drama, and theory for students of all ability levels and ages; the diploma- and degree-granting Conservatory of Music, a preeminent training ground for professional musicians; the Trudl Zipper Dance Institute, a comprehensive dance program based on sequential learning that includes the elite pre-professional Dance Academy; and the Music Academy, a pre-college program that prepares musicians to study at top conservatories.

Together, these units provide performing arts instruction to more than 2,000 students from around the globe, all of whom benefit from a world-class faculty and exceptional facilities. With over 350 music and dance events each year, many free or with modest ticket prices, there are myriad opportunities to experience our young artists in performance.

Virtuosi with Ray Chen

Ray Chen, Violin
Academy Virtuosi

February 10, 2020
Zipper Hall, 7:30 pm

Capriol Suite (1926)

PETER WARLOCK

1894–1930

Basse-Danse

Pavane

Tordion

Bransles

Pieds-en-l'air

Mattachins (Sword Dance)

Concerto for Two Violins and String Orchestra in D Minor, BWV 1043 (1730–31)

JOHANN SEBASTIAN BACH

1685–1750

Vivace

Ray Chen, Anaïs Feller; Violin

Largo, ma non tanto

Ray Chen, Albert Gang; Violin

Allegro

Ray Chen, Kevin Miura; Violin

Las cuatro estaciones porteñas for Violin and String Orchestra (1965–70)

ASTOR PIAZZOLLA

1921–1992

Arr. Leonid Desyatnikov

Verano porteño

Otoño porteño

Invierno porteño

Primavera porteña

Ray Chen, Violin

Featured Artist

Ray Chen, Violin

Ray Chen is a violinist who redefines what it is to be a classical musician in the 21st century. With a media presence that enhances and inspires the classical audience, reaching out to millions through his unprecedented online following, Ray Chen's remarkable musicianship transmits to a global audience that is reflected in his engagements with the foremost orchestras and concert halls around the world.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions of which he was First Prize winner, he has built a profile in Europe, Asia, and the United States as well as his native Australia, both live and on disc. Signed in 2017 to Decca Classics, Mr. Chen's forthcoming recording with the London Philharmonic follows three critically acclaimed albums on SONY, the first of which (*Virtuoso*) received an ECHO Klassik Award.

Profiled as “one to watch” by *The Strad* and *Gramophone* magazines, Ray Chen's profile continues to grow. He was featured on *Forbes'* list of 30 most influential Asians under 30, made a guest appearance on Amazon's *Mozart in the Jungle* TV series, has a multi-year partnership with Giorgio Armani (who designed the cover of his Mozart album with Christoph Eschenbach); and performs at major media events such as France's Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe), and the BBC Proms.

Ray Chen has performed with the London Philharmonic Orchestra, National Symphony Orchestra, Leipzig Gewandhausorchester, Munich Philharmonic, Filarmonica della Scala, Orchestra Nazionale della Santa Cecilia, Los Angeles Philharmonic. Upcoming debuts include the SWR Symphony, San Francisco Symphony, Pittsburgh Symphony, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra. He works with conductors such as Riccardo Chailly, Vladimir Jurowski, Sakari Oramo, Manfred Honeck, Daniele Gatti, Kirill Petrenko, Krystof Urbanski, Juraj Valcuha. From 2012–2015 he was resident at the Dortmund Konzerthaus and in 17/18 will be an “Artist Focus” with the Berlin Radio Symphony.



Photo courtesy of John Mac

His presence on social media makes Ray Chen a pioneer in an artist's interaction with their audience, utilizing the new opportunities of modern technology. His appearances and interactions with music and musicians are instantly disseminated to a new public in a contemporary and relatable way. He is the first musician to be invited to write a lifestyle blog for Italian publishing house RCS Rizzoli (Corriere della Sera, Gazzetta dello Sport, Max). He has been featured in Vogue magazine and is currently releasing his own design of violin case for the industry manufacturer GEWA. His commitment to music education is paramount and inspires the younger generation of music students with his series of self-produced videos combining comedy and music. Through his online promotions, his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Born in Taiwan and raised in Australia, Ray Chen was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 "Joachim" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed Hungarian violinist, Joseph Joachim (1831–1907).

Student Soloists

Anaïs Feller

Anaïs Feller studies violin with Martin Beaver at the Colburn Music Academy. Anaïs has performed with the Plano Symphony Orchestra and Memphis Repertory Orchestra, and as a soloist and chamber musician in music festivals in Germany, Italy, Spain, and the United States. Anaïs has attended master classes with Leonidas Kavakos, David Kim, Lin Cho-Liang, and Chee-Yun. Anaïs was previously the youngest principal second violin of the Greater Dallas Youth Symphony.

Albert Gang

Seventeen-year-old violinist Albert Gang is the recipient of numerous awards, including First Prize in the Palisades Symphony Young Artist Competition, finalist in the National YoungArts Competition, and prizes in the ENKOR International Competition and the Classics Alive Young Artist Auditions. He also was a finalist in the Mondavi National Young Artists Competition, a semifinalist in the Music Center's Spotlight Awards, and a semifinalist in the Cooper International Violin Competition. Mr. Gang has been featured as a soloist with the Pacific Symphony, Palisades Symphony, and MUSE/IQUE, and as a chamber musician in the Music Academy of the West's MERIT Program and the Young Musicians Foundation Chamber Music Series. He also participated in the New York String Orchestra Seminar as a member of the first violin section. In his summers, Mr. Gang has attended the Meadowmount School of Music and the Aspen Music Festival. Currently, Albert Gang studies with Margaret Batjer at the Colburn Music Academy.

Kevin Miura

Kevin Miura already enjoys a busy performance schedule and is recognized as a dynamic young artist. In 2016, he won Second Prize and Audience Prize in the Junior Division of the prestigious Menuhin International Violin Competition in London. He also won the award for Most Outstanding Potential, resulting in a loan of a golden period Stradivarius for two years. Kevin made his orchestral debut at age eight and has since appeared as a soloist with orchestras across the United States, England, and Germany, in famous venues such as Carnegie Hall, Royal Festival Hall in London, and Meistersinger Halle in Germany.

Mr. Miura studies with Robert Lipsett and Danielle Belen at the Colburn Music Academy. He also attends the Perlman Music Program, where he has spent the last four summers studying with Itzhak Perlman. Aside from violin, Mr. Miura enjoys expanding his academic horizons, attending a traditional high school. His scholarly achievements include earning a perfect score on the ACT exam. Kevin Miura plays on a Giuseppe Rocca violin dated 1849 on loan from Peter E. Mandell and Sarah Coade Mandell.

Margaret Batjer, Director, Academy Virtuosi

Margaret Batjer has served as concertmaster of the Los Angeles Chamber Orchestra (LACO) since 1998. Throughout her successful career as soloist, chamber musician, teacher, and concertmaster, she has established herself as a versatile and respected artist worldwide.

Batjer made her first solo appearance at age 15 with the Chicago Symphony Orchestra. She has since appeared with a succession of leading American orchestras, including the Philadelphia Orchestra; St. Louis, Seattle and Dallas symphony orchestras; and a re-engagement with the Chicago Symphony Orchestra. Batjer has performed with such European ensembles as the Chamber Orchestra of Europe, Prague Chamber Orchestra, RTÉ National Symphony Orchestra (of Ireland), Berlin Symphony Orchestra, and Hallé Orchestra.



An esteemed chamber musician, Batjer was a longtime participant at the Marlboro Music Festival, and often performed on tour with Music From Marlboro. She has appeared at the Minnesota Orchestra and La Jolla summerfests; Sarasota and Vancouver Chamber music festivals; and in the Naples and Cremona festivals in Italy. As a member of the Quartetto Accardo from 1984–2000, Batjer performed with Maurizio Pollini at the Salzburg Festival, and at La Scala, Carnegie Hall, and London's Queen Elizabeth Hall. Drawing upon her affinity for chamber music and her curiosity about other artistic disciplines, Batjer developed LACO's acclaimed chamber music series, Westside Connections.

Among Ms. Batjer's most noteworthy performances are explorations of the complete Beethoven and Brahms violin sonata cycles in partnership with pianist Jeffrey Kahane at the Colburn School's Zipper Concert Hall. Ms. Batjer was featured in Beethoven's Triple Concerto, in partnership with Yo-Yo Ma, Mr. Kahane, and the Los Angeles Chamber Orchestra. As concertmaster of Los Angeles Chamber Orchestra, Ms. Batjer has collaborated with such notable artists as mandolin virtuoso Chris Thile, cellist David Finckel, and pianists Wu Han and Peter Serkin.

Ms. Batjer has twice recorded Bach's Concerto for Two Violins: first for the Philips label with Salvatore Accardo and the Chamber Orchestra of Europe, and in 2003 for Deutsche Grammophon with Hilary Hahn and the LA Chamber Orchestra, Jeffrey Kahane conducting. She has also made numerous chamber music recordings on the EMI, Nuova Era, and BMG labels.

Margaret Batjer is a graduate of the Curtis Institute of Music where she studied with Ivan Galamian and David Cerone. She joined the faculty of the USC Thornton School of Music in 2005 and the Colburn Music Academy in 2014 where she teaches violin and directs the Academy Virtuosi.

Music Academy

Established in 2010, the Colburn School Music Academy is a pre-college program designed to prepare gifted young artists for conservatory study and careers as well-rounded professional musicians. The comprehensive curriculum includes private instruction, studio classes, chamber music, music theory and history, and ear training, as well as enrichment studies in career development and personal presentation skills.

Students enjoy a multitude of performance opportunities, both on campus and throughout Los Angeles, and participate in master classes. Alumni have gone on to study at top music schools, including The Juilliard School, the Curtis Institute of Music, and the Conservatory of Music at the Colburn School.

The Academy Virtuosi is a conductorless chamber orchestra composed of students in the Colburn School's Music Academy program.

Orchestra Personnel

Violin

Ray Chen, Concertmaster
Daniel Bae
Kai Bryngelson
Anaïs Feller
Albert Gang
Wenlan Jackson
Eunice Lee
Zi Yang Low
Tabitha Mason
Kevin Miura
Jingfei Dandan Wang
Jingyi Dindin Wang
Kayla Yagi-Bacon
Yirou Ronnie Zhang

Viola

Gloria Choi ○
Madison Marshall ◇
Raphael Masters ◇
Johanna Nowik ◇
Andy Park

Cello

Stacey Chung
Sarah Kave
Angeline Kiang
Shengyu Meng
Ye Un Emily Park
Benett Tsai

Double Bass

Nicholas Arredondo ◇
Júlida San ◇

Harpsichord

Aina Lu

Key

Conservatory of Music student ◇
Community School of Performing
Arts student ○

About the Music

PETER WARLOCK (1894–1930)

Capriol Suite (1926)

Duration: 11 minutes

By Madison Marshall, violist in the Bachelor of Music program at the Colburn Conservatory of Music

In his day, Philip Arnold Heseltine was best known for two things: his editions of Elizabethan lute music and riding his motorcycle in the nude, heckling church services as he drove. Heseltine's chosen pseudonym – Peter Warlock – reflects the two abiding interests of his life: the ancient and the occult.



Today, Warlock is best known for his *Capriol Suite*, which remains his most enduringly popular work. The suite's melodies are based on excerpts from Thoinot Arbeau's book *Orchésographie*—a Renaissance dance treatise published in 1589. In keeping with the conventions of both treatise and tradition, the suite is comprised of several short, stylized dance movements.

The first movement is a determined, 15th-century *Basse-danse* (the principal court dance of the Medieval and Renaissance ages), which is named for its directive for dancers' feet to stay close to the floor rather than bouncing or leaping. Warlock places a 16th-century *Pavane* directly after the opening *Basse-danse*—a placement of both musical and historical significance, given the *Basse-danse* is the direct antecedent to the *Pavane*. Warlock's rendition begins with a cello drone under the gentle drumming of a viola heartbeat, with violins floating above in ethereal beauty. The next movement is a *Tordion* (from the French verb “tordre” – to twist) which mirrors the melodic content of the *Basse-danse* in a lighter, slightly faster galliard tempo. The fourth and fifth movements are an energetic, rustic *Bransles* and a *Pieds-en-l'air*, named for a dance instruction rather than a dance type: written when dancers' feet were to move so gently, they barely touched the floor.

In the final movement of the suite, the *Mattachins* (“sword dance”), tonality takes an unexpected turn as the harmony shifts from modality-with-romantic-enhancements to the downright bizarre. More and more accidentals accumulate until the resulting cluster chords are beyond analysis, then, without warning, the music swerves into a brief but emphatic final cadence.

When performers reach this passage, one can imagine that in some corner of the universe, Mr. Warlock is laughing...perhaps from the back of a motorcycle.

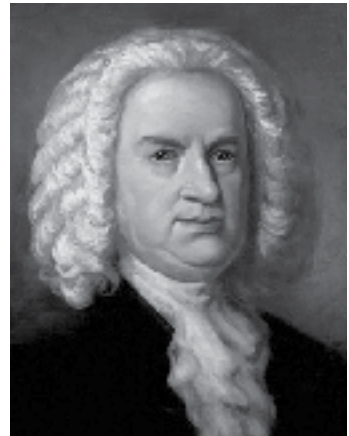
JOHANN SEBASTIAN BACH (1685–1750)

Concerto in D Minor for Two Violins and String Orchestra, BWV 1043 (1730–31)

Duration: 17 minutes

By Christopher Chung, bassoonist in the Bachelor of Music program at the Colburn Conservatory of Music

It is easy to forget that many of the great men and women in history endured professional struggles and hardship during their lifetimes, commercial success or critical acclaim arriving long after death. Such was the fate of Johann Sebastian Bach, who earned his living as a virtuoso organist and teacher, receiving little recognition for his compositions. The few works published in his lifetime were largely those written for organ or harpsichord, and even those were scarcely regarded as anything but didactic and were denounced by critics as convoluted and incomprehensible. His music would only see popular recognition and adoration in the early 19th century after a reintroduction of the *St. Matthew Passion* by Felix Mendelssohn.



In 1723, Bach was appointed Cantor of the Thomasschule in Leipzig, the leading cantorate in Protestant Germany. He was not granted this position out of praise or acclaim, however, as he was the city council's reluctant third choice after Georg Philipp Telemann and Johann Christoph Graupner, both of whom dropped out of the running. It is, therefore, somewhat ironic that it was in Leipzig that Bach produced his most extraordinary music, composing over 300 cantatas and famous and pivotal works such as the *St. Matthew* and *St. John Passions*. In 1729, Bach became director of Leipzig's renowned Collegium Musicum, a secular music group that gave weekly performances at two coffee houses in the city. The Concerto for Two Violins and String Orchestra was first performed at such an event, and its initial performance established the 1730–31 year of composition, though many scholars speculate that it may have been composed at least 10 years earlier during his time in Köthen.

Each of the concerto's three movements is an impressive array of elaborate fugues, replete with a remarkable counterpoint that is unmistakably Bach. He sets the two violins in perpetual imitation, proposing a question and resolving with an answer, complementing and competing, weaving and intertwining as if a conversation between two close friends. The concerto opens with a fugue in three voices (two soloists and orchestra), charged with rhythmic vigor and forward momentum. This *Vivace* movement is structured in a typical baroque ritornello form: the 'tutti' ensemble, providing grounding, recurring musical material (the ritornello), alternates sections with two virtuosic solo violins who explore a variety of musical keys and affects.

The *Largo, ma non tanto* is regarded as one of Bach's most sublime creations. Here the orchestra takes on a more subdued role, providing a delicate backdrop over which the two violins engage in a lovingly expressive musical exchange. Here is Bach as his most sincere and eloquent.

The final *Allegro* movement returns to the virtuosity and drive of the opening *Vivace*. Yet, unlike the first movement, delineation between soloists and 'tutti' ensemble is blurred; Bach unleashes the soloists throughout the movement, even in the traditional ritornello sections. The two violins are in close counterpoint—there is a frenetic spin of ideas, and the music often erupts into a relentless stereoscopic storm of notes. Momentum pushes forward until the very end, until the seemingly independent lines of music interlock, finally releasing the contrapuntal tension and easing to a sense of repose in D minor.

ASTOR PIAZZOLLA (1921–1992)

Las cuatro estaciones porteñas (The Four Seasons of Buenos Aires) (1965-1970); arr. for violin and chamber ensemble by Leonid Desyatnikov (1996–98)

Duration: 26 minutes

By Paul Williamson, pianist in the Master of Music program at the Colburn Conservatory of Music

Argentinian musician Astor Piazzolla is considered one of the foremost Latin American composers of the 20th century. A skilled bandoneón player, Piazzolla is most celebrated



for his contributions to the tango, pioneering the revolutionary sound of *nuevo tango*, a style that incorporates elements of jazz and classical with extreme chromaticism and harmonic dissonance. Piazzolla's family emigrated from Argentina to New York in 1924, where his musical education was influenced by Hungarian pianist, Bela Wilda and famed Argentinian composer and tango singer Carlos Gardel. He returned to Buenos Aires at the age of 17 and formed his own orchestra, which performed his works, all the while studying composition with Alberto Ginastera. Disillusioned with his compositional efforts, Piazzolla moved to Paris for a year to study under Nadia Boulanger, the legendary pedagogue and composer who taught many of the 20th century's greatest musicians including Aaron Copland, Daniel Barenboim, Philip Glass, and Elliott Carter. Boulanger encouraged Piazzolla to continue concentrating on the tango, a pivotal factor for the young composer, which ultimately resulted in the many beloved Latin-inspired works heard today in the world's concert halls.

Las cuatro estaciones porteñas (*The Four Seasons of Buenos Aires*) is a set of four tangos, which exemplify Piazzolla's experimental *nuevo tango* style. The tangos represent the four seasons ordered as *Verano porteño* (*Buenos Aires Summer*); *Otoño porteño* (*Buenos Aires Autumn*); *Invierno porteño* (*Buenos Aires Winter*); and *Primavera porteña* (*Buenos Aires Spring*). Originally scored for bandoneón and ensemble, the arrangement performed today for violin and chamber ensemble was arranged by Russian composer, Leonid Desyatnikov. Although Piazzolla's work contains no obvious references to Vivaldi's *Four Seasons*, Desyatnikov includes motives from Vivaldi's *Winter* in the first movement of the set, *Buenos Aires Summer*—a witty allusion to the inversion of seasons between the hemispheres of Italy and Argentina. *Verano porteño* juxtaposes moments of rhythmic persistence with relaxed lyricism, interrupted by discordant slides from the soloist. The second tango, *Otoño porteño*, is stylistically the most iconic, featuring a vibrant and accented theme characteristic of Piazzolla. In the more melodic section of the movement, the cello is featured in a long and impassioned cadenza, later matched by an equally virtuosic cadenza in the solo part. Opening with a sentimental tutti in the string ensemble, *Invierno porteño* is perhaps the most tender and fragmented of the set, ending with an homage to the baroque in the distant key of E-flat major. This disparate coda prepares the final movement—a brilliant dance with an excessively romantic middle theme, evocative of the lush harmonies of Rachmaninoff. Returning to the excitement of the opening Buenos Aires summer, *Primavera porteña* charges forward, finishing on a unison long tone, recalling the close of Vivaldi's *Four Seasons*.

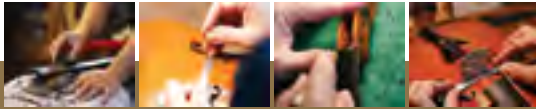


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The Colburn Music Academy is honored to be able to welcome students of diverse backgrounds and nationalities, based solely on their talent and commitment to the arts. Our annual donors make this possible, and we recognize the excellence of Music Academy students through providing full and partial scholarship awards to Kohl Scholars, Greendale Scholars, and Thibaudet Scholars, and through additional scholarship awards in recognition of merit and financial need.

The **Kohl Scholars** are a select number of pianists and violinists who are invited to attend and live at the Music Academy at no cost. Becoming a Kohl Scholar is a celebrated achievement for young artists and provides the financial assistance needed to succeed in the next stage of their musical development. The Colburn School is deeply grateful to Terri and Jerry Kohl for their extraordinary support of the next generation of classical music artists.

Greendale Scholars are students of exceptional talent who have been awarded a financial aid scholarships from the Moe and Arlene Greendale Endowment Fund. This fund has been established to memorialize and honor the Greendales, who, through their gift, desire to perpetuate access to musical excellence, which at one time was generously extended to Mr. Greendale.

The **Thibaudet Scholars**, named for renowned pianist Jean-Yves Thibaudet, are instrumentalists in the Music Academy who have received scholarships to support their tuition costs. These awards recognize the generosity of our donors and Mr. Thibaudet's continued artistic involvement and dedication. The Colburn School appreciates Martine and Dan Drackett, John and Carole Moran, and Catherine and Jean-François Heitz for their contributions to the Thibaudet Scholars.

Colburn is grateful for the additional support of the Colburn Music Academy from Alice and Joe Coulombe, Gaylord "Nick" Nichols, Elizabeth Samson, Jack Stumpf, Alyce de Roulet Williamson, and Marilyn Ziering.

The need of our current students and potential applicants consistently outweighs our available funds. If you would like to help us do more to support the futures of these exceptional students by providing philanthropic support to the Colburn Music Academy, please contact advancement@colburnschool.edu.



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- Alice Schoenfeld, Community School of Performing Arts, Violin (2019)
- Stan Sharp, Community School of Performing Arts, Cello (2018)
- Ida Levin, Community School of Performing Arts, Violin (2016)



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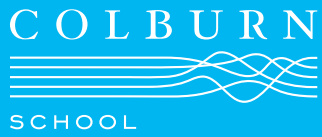
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