



# COLBURN

FALL 2022

22<sup>3</sup>  
SEASON



## ABOUT THE COLBURN SCHOOL

An internationally renowned performing arts school located in the cultural corridor of downtown Los Angeles, the Colburn School provides the highest quality music and dance education to students at all levels of development, from beginners to those about to embark on professional careers.

The academic units of the School are united by a single philosophy: that all who desire to study music or dance should have access to top-level instruction. Each year, nearly 2,000 students from around the world come to the Community School of Performing Arts, Conservatory of Music, Music Academy, and Trudl Zipper Dance Institute. Serving all units of the School, the Center for Innovation and Community Impact prepares students for sustainable careers and nurtures the passion and ability to serve their communities.

Under the care and guidance of our exceptional faculty, musicians and dancers discover the joy and discipline of the performing arts. Performances in the community and on campus develop young artists and welcome audiences with over 300 free and low-cost performances annually. At Colburn, creative forces converge to shape the future of the performing arts.

[Learn more at colburnschool.edu.](https://colburnschool.edu)

# A Message from the President

Dear Friends,

Welcome to today's performance and Colburn's 2022–23 season. This year, we are once again pleased to present our gifted students, remarkable artist faculty, and renowned guest artists in performances at our downtown campus and throughout the region.

Our season offers more than 300 concerts and events filled with discovery and learning for both performers and the audience. For our young musicians and dancers, the on-stage experience hones their technique and artistry. For you, our audience, each performance is an opportunity to discover or rediscover the sonority of a full orchestra, the intimacy of chamber music, or the powerful expression of dance.

Colburn will become an even livelier hub of artistic activity in the years ahead, with the opening of an exceptional Frank Gehry-designed concert hall, dance studios, and studio theater adjacent to our current campus. Fulfilling a compelling need for the Colburn School and the community, the 1,000-seat Terri and Jerry Kohl Hall will join the current stellar performance spaces in Downtown Los Angeles as a vibrant, welcoming beacon for students, performing artists, and audiences.

The performance you'll experience today is made possible by the teaching artistry and mentorship of our exceptional faculty and the incredible generosity of our donor community. I extend my deepest appreciation to them—and you—for this essential support which nurtures the talent and passion of the next generation of musicians and dancers. Thank you for joining us today.

Sincerely,



Sel Kardan  
President and Chief Executive Officer





# Philanthropy at the Colburn School

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*At the Colburn School, we are proud to offer over \$9 million of scholarship support annually for more than 900 students from the Community School of Performing Arts, the Conservatory of Music, the Trudl Zipper Dance Institute, and the Music Academy. This is made possible in partnership with our generous donor community, whose philanthropy pays for over 75% of the Colburn experience. The School's comprehensive performing arts education includes access to 300+ free performances on campus, myriad opportunities to learn from guest artists in master classes, innovative career development curriculum, as well as inspiring and supportive rehearsal and performance spaces.*

*Gifts from individuals, institutional partners, our trustees, as well as the ongoing support from legacy gifts to the Colburn School endowment allow Colburn to continue to educate and inspire students from all around the world. We extend our heartfelt appreciation to the individuals and organizations whose giving makes a lasting impact on the creative endeavors of our young artists. Thank you.*

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*Thank you to our community of donors who have supported Colburn with gifts of all levels. The following individuals contributed \$250 or more between May 1, 2021 and August 25, 2022 in support of the annual activities of our students and faculty.*

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# Colburn Chamber Music Society

David Rejano, Trombone  
September 18, 2022  
Zipper Hall, 3 pm

## ***Elegy for Trombone, Two Violins, Viola, and Cello (1993)***

JOAN TOWER  
b. 1938

David Rejano, Trombone  
Fiona Shea, Violin I  
Isabella Brown, Violin II  
Jing Peng, Viola  
Emma Lee, Cello

## ***Octandre (1923)***

EDGARD VARÈSE  
1883–1965

Danielle Kim, Flute/Piccolo  
Anne Pinkerton, Oboe  
Artūrs Perts, Clarinet  
Christopher Chung, Bassoon  
Gabriella Sá, Horn  
Francis LaPorte, Trumpet  
David Rejano, Trombone  
SoJung Kim, Double Bass  
Molly Turner, Conductor

## ***Octet Flute, Clarinet, Two Bassoons, Two Trumpets, and Two Trombones (1922–23; rev. 1952)***

IGOR STRAVINSKY  
1882–1971

Sinfonia  
Tema con variazioni  
Finale

Martha Chan, Flute  
Artūrs Perts, Clarinet  
Elena Mateo Sáez, Bassoon I  
Ryan Turano, Bassoon II  
Anna Ahn, Trumpet I

Sean Alexander, Trumpet II  
David Rejano, Trombone  
Charles Johnson, Bass Trombone  
Molly Turner, Conductor

## Intermission

### **Miniature No. 3 (1982)**

CARL VINE

b. 1954

Elvin Schlanger, Flute  
David Rejano, Trombone  
Jack Rutledge, Percussion  
Paul Williamson, Piano  
Molly Turner, Conductor

### **Suite Americana No. 1 (1977)**

ENRIQUE CRESPO

1941–2020

Ragtime  
Bossa Nova  
Vals Peruano  
Zamba Gaucha  
Son de México

Ian Mertes, Trumpet I  
Francis LaPorte, Trumpet II  
Shawn Zheng, Horn  
David Rejano, Trombone  
Diego Stine, Tuba

The Colburn Chamber Music Society series is generously supported by the Henry Family.

To learn more about performance dedications and underwriting opportunities, contact the Philanthropy Office at [philanthropy@colburnschool.edu](mailto:philanthropy@colburnschool.edu).

# Featured Artists

## David Rejano, Trombone

David Rejano has been the Principal Trombone of the Los Angeles Philharmonic Orchestra since 2016. Before that, he served as Principal Trombone with the Orquesta Sinfonica de Navarra from 2002 to 2007, Principal Trombone with the Orquesta del Gran Teatro del Liceo de Barcelona (Barcelona Opera House) from 2007 to 2010, and Principal Trombone with the Münchner Philharmoniker from 2010 to 2016. He has also performed as a guest with the Berliner Philharmoniker, Orchestre National de France, Seoul Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Orchestre de l'Opéra de Paris and London Symphony Orchestra.



David Rejano appears frequently as a soloist at the Festival Européen du Trombone, Concours National de Trombone de France, Sapporo Festival, Summer Brass Festival of the International Trombone Festival, as well as with orchestras including the Vancouver Symphony and the Los Angeles Philharmonic. He frequently works with Zubin Mehta, Gustavo Dudamel, Valery Gergiev, and Sir Simon Rattle.

As a sought-after teacher, Mr. Rejano gives regular master classes all over the world, including the Guildhall School of London (England), Conservatoire National Supérieur de Paris (France), New England Conservatory, CSU Northridge, UCLA, USC, Montclair State University (USA), Münchner Musikhochschule (Germany), Landeskonservatorium Innsbruck (Austria), Barenboim-Said Academy (Spain) and the Beijing Central Conservatory of Music (China). He also coaches youth orchestras such as the National Youth Orchestra of Spain, Youth Orchestra of Central America (Guatemala), Youth Orchestra of Los Angeles, and the Odeon Jugendsinfonieorchester (Germany).

Since 2021, Mr. Rejano has been the Trombone Professor at the Colburn School Conservatory of Music. Rejano was born in Badajoz, Spain, and initially studied music at the Conservatory in Madrid. He then moved to the Conservatoire National Supérieur de Musique et de Danse de Paris, with professor Gilles Millière, where he graduated with the “Diplôme de Formation Supérieur—Mention très bien à l’unanimité” and the “Prix Spécial du Jury”. He was a member of the European Union Youth Orchestra and the West-Eastern Divan Orchestra (with Daniel Barenboim and Pierre Boulez).

David Rejano is a Shires Performing Artist and plays on his own “David Rejano” artist model. He is also the founder and designer of Rejano Mutes, a successful brand that has been a revolution in the world of practice mutes for brass instruments, as well as founder of the recording label CID Music Records, where his latest album, “Everything but Trombone,” can be found.

# Student Biographies

## Molly Turner, Conductor

Molly Turner conducts and composes music. Most recently, she has conducted the Juilliard Orchestra, the Dallas Opera Orchestra, the Primrose International Viola Competition, the Colburn Orchestra, Rice's Campanile Orchestra, and the Eastern Festival Orchestra. Ms. Turner also filled in on short notice for a full video production of Teddy Abrams's new telling of Stravinsky's *A Soldier's Tale* created by Nate Farrington and Catherine Garcia and prepared the Colburn Chamber Orchestra for James Conlon in the LA Opera premiere of Carla Lucero's *The Three Women of Jerusalem*. In 2019, she was the youngest conductor invited for residency at the Dallas Opera's Hart Institute for Women Conductors. She has served as a cover conductor for the Philharmonie de Paris, San Diego Symphony, San Francisco Symphony, Juilliard Orchestra, and Colburn Orchestra. She also regularly prepares the Juilliard Orchestra and has assisted Esa-Pekka Salonen, David Robertson, Nicholas McGegan, Jeffrey Milarsky, and Paul Watkins.



Ms. Turner is a devoted advocate for contemporary and modern music. She has collaborated with many living composers including Paul Novak, Max Vinetz, Lauren Vandervelden, Corey Chang, Sujin Kang, Webster Gadbois, and Sofia Ouyang and has a strong affinity for the music of Stravinsky, Bartók, and Lutosławski. Ms. Turner is a member of the Colburn Contemporary Ensemble with which she has conducted works by Lou Harrison, Timo Andres, and Nina Young. As part of Juilliard's ChoreoComp, she premiered four different dance pieces created by current student composers and choreographers and at Rice University, she conducted and composed for Hear&Now: New Music. Pursuing projects outside of the traditional concert hall is a core part of Ms. Turner's artistic identity.

Ms. Turner completed her master's degree in orchestral conducting at The Juilliard School studying with David Robertson and received a bachelor's degree in music composition *cum cum laude* from Rice University. She is now pursuing an Artist Diploma at the Colburn Conservatory of Music in Los Angeles, where she studies under the guidance of Esa-Pekka Salonen in the Negaunee Conducting Program as a Salonen Fellow. She has studied composition with Kurt Stallmann, Arthur Gottschalk, Karim Al-Zand, and Richard Lavenda. She has attended the Cascade Conducting Workshop as the sole Conducting Fellow, Johannes Schlaefli and James Lowe's Conducting Masterclass, and the Eastern Music Festival. In her free time, she enjoys biking, playing Ultimate Frisbee, and reading.



### **Anna Ahn, Trumpet**

Anna Seokyoung Ahn is a trumpet player who recently completed her Graduate Certificate at the University of Southern California, where she studied with Tom Hooten. Ms. Ahn won first prize in both the International Trumpet Guild Competition in 2019 and the National Trumpet Competition in 2020. Recognized internationally, she was invited to perform with the Incheon Philharmonic Orchestra and Korean National Symphony Orchestra as a principal trumpet. Ms. Ahn is currently pursuing her Artist Diploma at the Colburn Conservatory of Music where she studies with James Wilt.

### **Sean Alexander, Trumpet**

Sean Alexander, trumpet, most recently spent summer 2022 performing with the World-renowned West Point Band in upstate New York. He is a three-time winner of the Manhattan School of Music's Lillian Fuchs Chamber Music Competition and is a member of the Brooklyn Chamber Orchestra. Mr. Alexander has played principal trumpet with the Festival Napa Valley Orchestra, Aspen Music Festival, New York Youth Symphony, and the National Symphony Orchestra Summer Music Institute. He attended the Interlochen Arts Academy and recently graduated from the Manhattan School of Music where he received his master's degree in orchestral performance under the tutelage of Ethan Bensdorf. Mr. Alexander is a recipient of the Manhattan School of Music's President's Award Scholarship and the Armenian General Benevolent Union Arts Scholarship. He was recently interviewed by NPR about his "Motivation For a New Musical Work." Mr. Alexander is a Special Student at the Colburn Conservatory of Music, studying with James Wilt.

### **Isabella Brown, Violin**

Isabella Brown is a violinist pursuing her Bachelor of Music degree at the Colburn Conservatory of Music, where she studies with Martin Beaver. She has won first prize in many competitions and has performed with orchestras across the country, including the Cleveland Orchestra and the Chicago Symphony Orchestra. Ms. Brown is thankful to be playing on a Dom Nicolo Marchioni of Bologna circa 1740, generously on loan to her from Kenneth Warren and Son, Ltd.

### **Martha Chan, Flute**

Martha Chan is an Artist Diploma candidate at the Colburn Conservatory of Music, where she studies with Jim Walker. She graduated with her Master of Music in flute performance from Rice University studying with Leone Buyse, and holds a Bachelor of Music degree from Eastman School of Music where she studied with Bonita Boyd. Ms. Chan has served as Acting Principal Flute at Los Angeles Chamber Orchestra and has won numerous competitions. She appeared as soloist with the Hong Kong Philharmonic Orchestra at age 14 and made her solo debut in Carnegie Hall's Weill Recital Hall in 2015.

### **Christopher Chung, Bassoon**

Christopher Chung is a bassoonist pursuing his Artist Diploma at the Colburn Conservatory of Music, where he studies with Richard Beene. He has been engaged as soloist with the Colburn Orchestra and the Kontrapunktus Baroque Orchestra. As a chamber musician, he is a founding member of Sonarsix which was awarded 3rd Prize at the 2022 Fischhoff Competition. In summers, Mr. Chung has performed at Music from Angel Fire and in Cuba with the Minnesota Orchestra.

### **Charles Johnson, Bass Trombone**

Charles Johnson is a bass trombonist pursuing his Bachelor of Music degree at the Colburn Conservatory of Music where he studies with David Rejano. Mr. Johnson has won multiple competitions including the Southeast Trombone Symposium Solo Competition and the Georgia Trombone Summit Mock Audition. He has performed at the inaugural Texas Trombone Summit, Southeast Trombone Symposium, and has been a special guest with the WTAMU Trombone Choir.

### **Danielle Kim, Flute/Piccolo**

Danielle Kim is currently pursuing her Master of Music degree in flute performance with Jim Walker at the Colburn Conservatory of Music. She has won various competitions through the William C. Byrd Young Artist Competition, the Glenn Miller Birthplace Society, and the National YoungArts Foundation. Ms. Kim has performed with the National Youth Orchestra of the USA and received a Bachelor of Music degree from the University of Michigan where she studied with Amy Porter.

### **Francis LaPorte, Trumpet**

Francis LaPorte is a Performance Studies Certificate candidate at the Colburn Conservatory of Music, where he studies with James Wilt. He will be joining “Pershing’s Own” in 2023, and was principal trumpet of the Austin Symphony Orchestra in the 2021–22 season. Mr. LaPorte has performed with the Montreal, London, and Detroit Symphonies among others, and earned a BM from McGill University (2018) and an MM from Rice University (2022).

### **SoJung Kim, Double Bass**

SoJung Kim is a double bassist pursuing her Professional Studies Certificate at the Colburn Conservatory of Music, where she studies with Peter Lloyd. She has won many prizes in major competitions, including the Korea Contrabass Association. Ms. Kim performed with the One Korea Youth Orchestra, directed by Myung-Whun Chung. She has been an invited participant in the Music Academy of the West.

### **Emma Lee, Cello**

Cellist Emma Lee is a 2023 Master of Music candidate at the Colburn Conservatory of Music, where she studies with Clive Greensmith. She has been featured as a soloist with the Pacific Symphony in the Renée and Henry Segerstrom Concert Hall, and she has collaborated with artists such as Glenn Dicterow, Karen Dreyfus, and Dennis Kim. Ms. Lee has attended various summer festivals including the Music Academy of the West and the Verbier Festival.

### **Ian Mertes, Trumpet**

Ian Mertes is a trumpet player pursuing a Professional Studies Certificate at the Colburn Conservatory of Music, where he studies with James Wilt. Mr. Mertes has appeared with the Colorado Symphony and the Los Angeles Philharmonic. He has won several competitions, including the International Trumpet Guild’s Orchestral Excerpts Competition and the National Trumpet Competition. Previously, he studied with Ryan Gardner at Oklahoma State University and with both Ryan Gardner and Justin Bartels at the University of Colorado Boulder.

### **Jing Peng, Viola**

Jing Peng is pursuing her Artist Diploma in Viola Performance at the Colburn Conservatory of Music, studying with Tatjana Masurenko. Ms. Peng earned her master and bachelor degrees at the New England Conservatory where she studied with Kim Kashkashian, Laurence Lesser, and Cathy Basrak. She is devoted to chamber music and most recently performed with the St. Paul Chamber Orchestra and the St. Lawrence String Quartet. Ms. Peng has attended the Marlboro Music Festival and Ravinia's Steans Music Institute.

### **Artūrs Perts, Clarinet**

Artūrs Perts is a Latvian clarinetist currently pursuing a Master of Music degree at the Colburn Conservatory of Music, studying with Yehuda Gilad. Passionate about orchestra and chamber music, Mr. Perts is a frequent guest musician in Latvian National Symphony Orchestra, Latvian National Opera and Sinfonietta Riga. In 2017, he appeared as a soloist with the Rouse Philharmonic Orchestra and in 2018 with Liepaja Symphony Orchestra. In the summer of 2022, Mr. Perts was a member of the European Union Youth Orchestra led by Maestro Gianandrea Noseda and Gustavo Gimeno, performing at the Berlin Konzerthaus, Warsaw National Philharmonic and Concertgebouw in Amsterdam.

### **Anne Pinkerton, Oboe**

Anne is an oboist pursuing her Master of Music degree at the Colburn Conservatory of Music, where she studies with Eugene Izotov. Previously, she studied with Robert Walters at Oberlin Conservatory. Ms. Pinkerton's main musical interests include new music, and she has collaborated in interdisciplinary recitals, frequently playing with the ensemble One Found Sound. Over past summers she has attended Decoda Chamber Music Festival, Music Academy of the West, and the Sarasota Music Festival. Ms. Pinkerton is a founding member of Reeds and Keys, an oboe and organ duo where she performs with her partner, organist Matthew Dion.

### **Jack Rutledge, Percussion**

Jack Rutledge began his musical journey in his hometown of Tallahassee, Florida, where he completed a bachelor's degree at Florida State University. He subsequently studied in Boston for four years at New England Conservatory and Boston University. While in Boston he performed as a Tanglewood fellow and play as an extra with the Boston Symphony Orchestra. Today, Mr. Rutledge is a first year Professional Studies Certificate candidate at the Colburn Conservatory of Music, where he studies with Ted Atkatz.

### **Gabriella Sá, Horn**

Gabriella Sá is a horn player in her third year of the Performance Diploma at the Colburn Conservatory of Music, where she studies with Andrew Bain. Previously, Ms. Sá studied in Spain with Nury Guarnaschelli at Brass Academy Alicante. In Spain she played with the major orchestra in the city, ADDA Alicante. She was part of the Orchestra of Americas in 2018, which toured four countries in Europe. She was also part of Guarulhos Symphony Orchestra for two years (during the pandemic). Ms. Sá also won a chamber music competition and had the opportunity to perform a horn quartet in the most famous concert hall in America Latina, Sala São Paulo.

### **Elena Mateo Sáez, Bassoon**

Spanish bassoonist, Elena Mateo Sáez has been a prize winner in many competitions including the Fernand Gillet-Hugo Fox International Competition, the Pasadena Showcase Instrumental Competition, the National Bassoon Orchestral Excerpt Competition, and the ADCS National Bassoon Competition. She appeared as a concerto soloist with the Colburn Youth Orchestra, Almeria Symphony Orchestra, and RCPMA Symphony Orchestra. She has collaborated with artists such as Noah Bendix-Balgley, Hilary Hahn, Lucia Micarelli, and played under the baton of Esa-Pekka Salonen and Gustavo Dudamel. She has been a guest bassoonist with Mainly Mozart All-Star Orchestra, Spanish National Orchestra, and Almeria Symphony Orchestra. Ms. Mateo Sáez is pursuing her Bachelor of Music degree at the Colburn Conservatory of Music studying with Richard Beene.



### **Elvin Schlanger, Flute**

Elvin Schlanger is in the first year of his Artist Diploma at the Colburn Conservatory of Music, studying with Jim Walker. He has appeared as a soloist with several orchestras and has performed in master classes with Philippe Bernold, Denis Bouriakov, and Demarre McGill. This past summer, he was a fellow at the Music Academy of the West where he was a finalist in the MAW Keston MAX Competition and Duo Competition.

### **Fiona Shea, Violin**

Violinist Fiona Shea is currently pursuing a Master of Music degree at the Colburn Conservatory of Music, where she studies with Robert Lipsett. Ms. Shea has appeared as concerto soloist with numerous symphonies in Texas and California. Most recently, she performed the Bruch Violin Concerto with the Aspen Chamber Symphony and is looking forward to performances as soloist with the Midland-Odessa Symphony and the Burbank Philharmonic.

### **Diego Stine, Tuba**

Diego Stine is a tuba player from Vienna, Virginia, pursuing his Bachelor of Music degree at the Colburn Conservatory of Music, where he studies with Douglas Tornquist. He has performed with groups such as the San Diego Symphony, National Symphony Orchestra, the U.S. Army Orchestra, and the City of Fairfax Band as a soloist and ensemble musician. Previously, Mr. Stine studied with Norman Pearson, David Fedderly, and Stephen Dumaine.

### **Ryan Turano, Bassoon**

Ryan Turano is a bassoonist pursuing his Master of Music degree at the Colburn Conservatory of Music, where he studies with Richard Beene. Previously, he earned his Bachelor of Music with Richard Svoboda at the New England Conservatory. While in Boston, Mr. Turano was an active freelancer and performed with many ensembles, including Eureka Ensemble, Kendall Square Orchestra, and Du Bois Symphony Orchestra. He has also participated in the Aspen Festival and the Buzzards Bay Festival.

### **Paul Williamson, Piano**

Canadian pianist Paul Williamson is an Artist Diploma candidate at the Colburn Conservatory of Music, studying with Fabio Bidini. He was a first prize winner of the 2017 CFMTA piano competition and the 2014 FCMF national music festival. His festival appearances include Morningside Music Bridge, Orford, Hornby, Aspen, Agassiz, Scotia, and Kneisel Hall. As a soloist, he has appeared with the Winnipeg Symphony Orchestra, the University of Manitoba Symphony Orchestra, and the Fraser Valley Symphony Orchestra.

### **Shawn Zheng, Horn**

A recent graduate of Rice University, Shawn Zheng is a first-year Master of Music candidate at the Colburn Conservatory of Music, studying with Andrew Bain. Previously, he was a Myra Jackson Blair Scholar in the Blair Academy at Vanderbilt University, and attended the Interlochen Arts Academy. Mr. Zheng is a regular guest musician with the Houston Symphony, and has also performed with the Houston Ballet Orchestra. During previous summers, he has been a Fellow of the National Orchestral Institute, the Sarasota Music Festival, and the National Youth Orchestra of the USA. He is a National YoungArts Foundation Winner, and made his concerto debut with “The President’s Own” U.S. Marine Band as the winner of its solo competition.

# About the Music

JOAN TOWER (b. 1938)

## **Elegy for Trombone, Two Violins, Viola, and Cello (1993)**

*by Dallas Noble, violinist in the Bachelor of Music program of the Colburn Conservatory of Music*

“. . . . . forgive these wild and wandering cries . . . . .,” the subtitle of Joan Tower’s *Elegy* for trombone and string quartet, is a quote taken from the English poet Lord Alfred Tennyson’s “In Memoriam,” a work written after the death of his friend. This subtitle sets the tone for *Elegy*, which was commissioned by the Norfolk Chamber Music Festival for its resident trombonist, John Swallow, and the Cleveland Quartet in memory of Swallow’s late wife. Mr. Swallow and the Cleveland Quartet gave the work its premiere performance at the festival’s final concert in 1993. Although solo trombone is rarely heard with string quartet, its sound, which can range from brassy and stringent to mellow and full, is uniquely suited to the “wild and wandering cries” of this piece. Tower utilizes the instrument to its full capacity in *Elegy*, exploring the instrument’s dynamic range and using a mute to elicit even more variation in color.



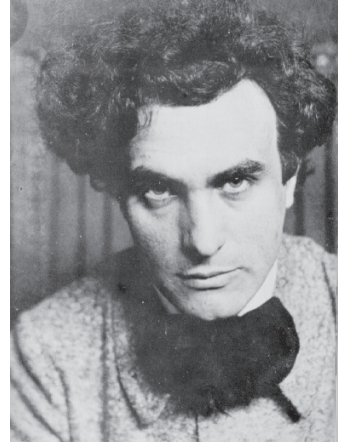
The piece begins on a single, repeated note, out of which an entire soundscape blooms. The string quartet provides this foundation in *Elegy*, introducing variation into the music slowly—first an embellishment, then a new chord, then a sudden leap in dynamic. When the solo trombone enters, Tower introduces it in a similar way: with one slow, repeated note that creeps in softly before building into a soaring melody. This melody, like many of the trombone’s melodic lines, takes the main motive—a simple yet mournful three-note sequence that moves down and then up again—to new heights with large leaps in pitch. Tower plays with this motive in countless variations through the furious middle section, before heralding the ending of the piece with a return to the soft, repetitive rhythm of the beginning. After a final three-note cry in the trombone, the instruments subside together into solemn stillness.

EDGARD VARÈSE (1883–1965)

***Octandre* (1923)**

by Christopher Chung, bassoonist in the Artist Diploma program in the Colburn Conservatory of Music

Edgard Varèse was born in Paris and raised in Burgundy, eventually forging a musical career in Paris and Berlin. In 1915, he settled in Greenwich Village in New York City, and it was there that *Octandre* was composed. Varèse was, in his own words, a ‘worker in rhythms frequencies, and intensities’ and an ‘alchemist.’ Author Henry Miller would call him ‘the stratospheric Colossus of Sound,’ and notable among his many devoted fans is Frank Zappa, for whom *Octandre* was a decided favorite.



The title of the work, *Octandre*, refers to a flower with eight stamens, as well as its eight-player ensemble of woodwinds, brass, and double bass. It consists of three miniatures, each a *tour de force* in orchestration. *Octandre* opens with an oboe solo, at once melancholy and quietly unsettling; the persistent chromaticism creates a sliding, serpentine musical gesture. Loud interjections by the flute, trumpet, and clarinet soon take over, as the music takes on aggression and barbarity—listeners may hear echoes of Stravinsky’s *Le sacre du printemps*. The second movement features chattering woodwinds, evoking birdsong. The third and final movement begins with short solos by bassoon and bass, followed by a brief section of imitative counterpoint. Varèse then pushes the brass to their limits of force, and they become incandescent, shimmering like the sun. Tension is brutally held until the final note, which terminates suddenly and without resolution; the stark silence which follows takes on the arresting stillness of falling snow in the countryside.

IGOR STRAVINSKY (1882–1971)

**Octet for Flute, Clarinet, Two Bassoons, Two Trumpets,  
and Two Trombones (1922–23; rev. 1952)**

*by Maya Letherer, double bass player in the Bachelor of Music  
program of the Colburn Conservatory of Music*

Igor Stravinsky's *Octet* is, as the composer himself called it, “a musical object.” To modernists of all disciplines, the essence of an object is its form. It was no different for Stravinsky. The *Octet for Wind Instruments*, widely considered Stravinsky's first “neoclassical” work, premiered on the 18th October, 1923, at the Paris Opera House under the composer's own baton.



The *Octet* is deemed neoclassical for its reliance on traditional musical forms and abundant use of counterpoint. It marks a turning point in Stravinsky's style as he moved away from Russian-inflected music towards his middle period of composition, which included works as diverse as the *Symphony of Psalms* (1930) and the opera, *The Rake's Progress* (1947–51).

An often-noted element of the *Octet* is its unique instrumentation. Scored for flute, clarinet, two bassoons, two trumpets and tenor and bass trombone, Stravinsky wrote that “the difference of the volume of these instruments renders more evident the musical architecture.” The composer felt that the natural differences of volume between, for instance, the high register of flute and that of the trumpet were crucial in realizing the piece's “co-ordinated musical sensations.” Once again, it all comes back to form. The architecture Stravinsky employed in the *Octet* came directly from the traditional forms of Haydn and Mozart: the Sinfonia in sonata-allegro form, a second movement Tema con Variazioni, and a rondo Finale.

Just as Stravinsky's turn to neoclassicism challenged the authority of the highly-regarded German Romantic composers, the formalist ideas put forth in his writings also challenged their conception of the interpretive performer. As you listen, consider Stravinsky's radical idea of the role of the performer, asking them to be “executants” of his precise text (the score) rather than creative interpreters of the music. The musicians are asked to follow a meticulously detailed score, leaving little space for their own ideas, in order to preserve the integrity of Stravinsky's fully-realized “musical object.”



CARL VINE (b. 1954)

### **Miniature No. 3 (1982)**

*by Paul Williamson, pianist in the Artist Diploma program of the Colburn Conservatory of Music*

Born in Perth, and educated at the University of Western Australia, Carl Vine is considered to be one of Australia's most important living composers. His output is vast, spanning symphonies, concertos, chamber works, as well as music for film, theater, and dance. A professional pianist, Vine is an especially gifted composer for the piano—his solo pieces for the instrument being among his most performed works. In addition to collaborating with various theater and dance companies, from 2000–2019 Vine was Artistic Director of Musica Viva, Australia's foremost chamber music organization. In 1979, Vine co-founded the contemporary music ensemble, *Flederman*, for whom *Miniature No. 3* was written.



Compact, vibrant, full of rhythmic interplay, and scored for an unorthodox combination of flute, trombone, percussion, and piano, *Miniature No. 3* highlights the versatility and virtuosity of the performers. In his preface to the work, Vine summarizes it as being “[writtten] in three linked sections, each exploring a different principle of rhythmic organizations.” The introduction and first section of *Miniature No. 3* is characterized by running sixteenth notes, alternating between a variety of patterns, with a shifting pulse and ever-changing meters. The ending of the first section is full and climactic as Vine segues into the simple and elegant second section with percussion alone. Highlighting the finger cymbals in the percussion as the rhythmic backbone, the second section is organic in its evolution, moving in and out of moments of intensifying rhythmic complexity and textural and registral expansion. The third and final section features a recurring rhythmic ostinato of  $3/4 + 3/16$  interjecting more conventional meters, before an ascending line in the piccolo is handed off to the bass drum, concluding *Miniature No. 3* with a single, subtle yet dramatic single beat.

ENRIQUE CRESPO (1941–2020)  
**Suite Americana No. 1 (1977)**

by Dallas Noble, violinist in the Bachelor of Music program of the Colburn Conservatory of Music

Uruguayan trombonist and composer Enrique Crespo came from a musical background rich with diversity. Crespo studied and worked in both Uruguay and Argentina before moving to Germany to study at the Universität der Künste (College of Music) in Berlin. Throughout his life, he devoted his energies to the worlds of classical, jazz, and film music alike, and he played in multiple symphony orchestras, performed as a jazz soloist, arranged music for TV studios, and even founded his own recording studio. These diverse influences are heard throughout his compositions, and especially in *Suite Americana No. 1*, which takes us on a lively tour through the folk and popular music of the Americas. Written in 1977, *Suite Americana No. 1* consists of five movements, each one a dance representing a different country: *Ragtime* (United States) originated in Black communities in early America and was popularized in dance halls in cities like New Orleans and St. Louis. In *Suite Americana No. 1*, you will hear the “ragged” syncopated rhythms that gave the dance form its name. *Bossa Nova* (Brazil) is a particular style of *samba*, a Brazilian dance distinguished by its complex harmonies, distinctive beat, and improvisatory passages, which Crespo mimics with solo lines for nearly all of the instruments. *Vals Peruano* (Peru) is, as you might have guessed, a Peruvian style of waltz; its swinging chromaticisms would make for quite a fast waltz, but a danceable one nonetheless. *Zamba Gaucha* (Argentina) is a Zamba, a slow, six-beat Argentinian folk dance traditionally performed by couples waving handkerchiefs. Finally, *Son de México* (Mexico) is a *Son*, an early Mexican style of music performed for small groups of dancers. The brass quintet soars through the styles, giving us a small, joyful glimpse into the intersection of classical music and popular culture: when bands come together, made up of instruments we now see mostly in concert halls, and people dance.





Dr. Herbert Zipper leads a concert at the 32nd Street Magnet School in Los Angeles.

## Herbert Zipper, Champion of Community Music

Dr. Herbert Zipper, for whom the Colburn School's Zipper Hall is named, was a pioneer of the community music movement in the United States. Remembered as a dedicated activist, Dr. Zipper was known for his work in music education and his deep commitment to students. He believed a performing arts education should be available to everyone, a philosophy on which Colburn's mission of "access to excellence" was built.

Born in Vienna in 1904, Zipper was accepted into the Viennese Academy of Music where he studied with Richard Strauss and Maurice Ravel. Later in life, after his release from the Dachau concentration camp, he accepted a conducting position with the Manila Symphony Orchestra where he reunited with his future wife, Trudl Dubsy. The two later migrated to the U.S. where Zipper expanded his efforts in music education. On August 26, 1980, the groundwork for the Colburn School was secured after Zipper approached Richard D. Colburn with the idea of making the University of Southern California's preparatory school independent.

One of the very finest halls for chamber music in the U.S., our beloved 430-seat performance hall is named after Herbert Zipper. Colburn proudly welcomes students, faculty, staff, families, and other members of the community to Zipper Hall each year.

The image from the Herbert and Trudl Zipper Archive is reproduced with permission from Celia Pool and Gavin Perry.



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about Zipper's life



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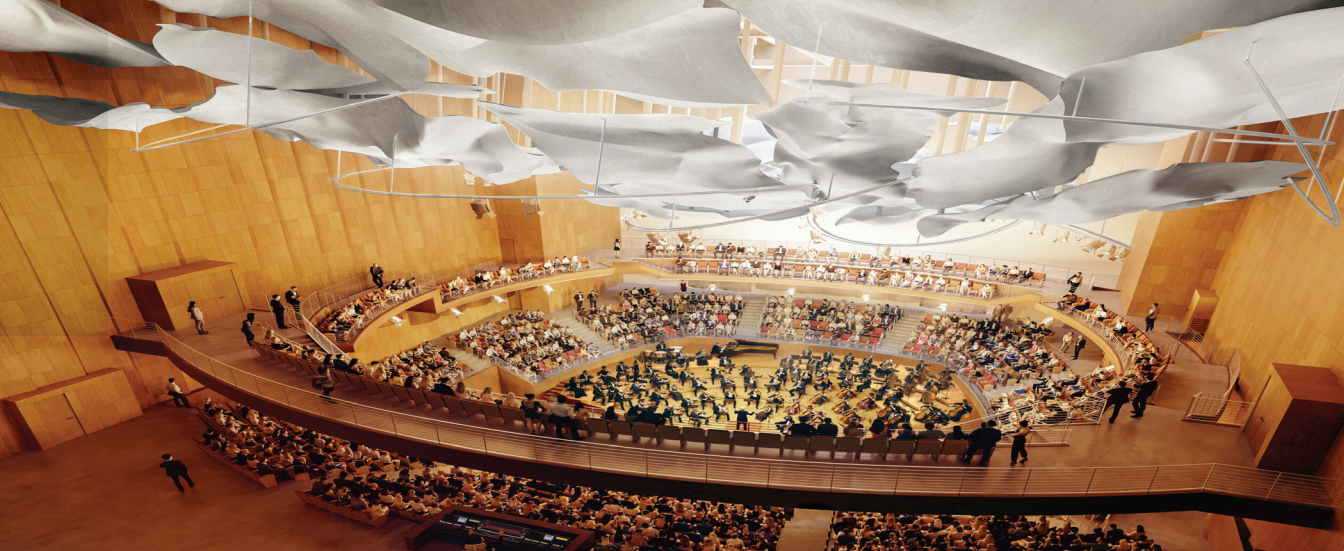
Join us this winter for a holiday party on the Colburn campus, your home away from home. This festive and fundraising dance program featuring tap, modern and ballet will solely support the Trudl Zipper Dance Institute. Take your seat in our beloved Zipper Hall and be the first to see newly created choreography by Dean Silas Farley and dance faculty members performed by Colburn students. Afterwards, mix and mingle and experience the amazing inner workings of the School with artists, faculty, and families.

Save the date for December 17, 2022 and be on the lookout for your invitation coming soon!

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# Building Our Future



In spring 2022, we revealed plans for a transformational new addition to our downtown Los Angeles campus. Born out of our aspiration to serve both the community and the School, the 100,000 square foot addition of state-of-the-art performance venues and learning spaces unites Colburn's passion for the performing arts and collaboration to spark interdisciplinary educational partnerships and residencies all across the region.



To learn more about this exciting new development contact the Philanthropy Office at [philanthropy@colburnschool.edu](mailto:philanthropy@colburnschool.edu).



# YOUR SUPPORT IN ACTION

At the Colburn School, we are proud to offer annual scholarship support to more than 850 students from the Community School of Performing Arts, the Conservatory of Music, the Trudl Zipper Dance Institute, and the Music Academy. This is made possible in partnership with our generous donor community, whose philanthropy pays for over 75% of the Colburn experience.

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