

A Message from the President

Dear Friends,

Thank you for joining us for today's performance, part of Colburn's spectacular 2024–25 season. This year, we present an incredible series of concerts and events showcasing today's most celebrated artists and the next generation of musicians and dancers who will soon become household names. Over 350 performances will take place in our extraordinary venues on campus and around Southern California.

We are proud to present the critically acclaimed Calidore String Quartet, recital partners Will Hagen and Albert Cano Smit, and Afendi Yusuf, principal clarinet of the Cleveland Orchestra—all Colburn-trained artists who have gone on to worldwide success. Guest artists include sought-after performers such as cellist Steven Isserlis, who gives a rare West Coast recital in Zipper Hall, and conductor Stéphane Denève, who leads the Colburn Orchestra in a season-finale concert at The Soraya.



Throughout the year, the Colburn Orchestra performs a must-see series of concerts, appearing at Walt Disney Concert Hall this fall with Esa-Pekka Salonen, head of Colburn's Negaunee Conducting Program and the Maestro Ernst H. Katz Chair of Conducting Studies, and returning in 2025 for a grand performance of Mahler's "Resurrection" Symphony. Our Salonen Conducting Fellows also take the podium to lead the Colburn Orchestra in performances throughout the season.

For the first time, Colburn dancers will perform at L.A. Dance Project in their studio theater. Three presentations from the Trudl Zipper Dance Institute—See The Music, Hear The Dance; Counterpointe; and the Student Choreography Showcase—will take place at L.A. Dance Project, offering audiences a chance to experience these popular programs in an intimate space designed for dance.

Throughout the season, there are numerous opportunities to experience our gifted students right here on campus, from the McAllister Honors Recital to the Academy Virtuosi to our Community School orchestras, bands, and choirs. Be sure to join us for these phenomenal performances and many more. Thank you for being a part of the Colburn community and hope to see you again soon.

Sincerely,

A handwritten signature in black ink, appearing to read "Sel Kardan".

Sel Kardan
President and Chief Executive Officer

Philanthropy at the Colburn School

Thank You for Your Support

At the Colburn School, we are proud to offer over \$11 million of scholarship support annually for nearly 1,000 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 more than 350 free or low-cost 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 annually with gifts of all levels. The following individuals contributed \$250 or more between January 1, 2023, through June 30, 2024, in support of activities of our students and faculty.

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Colburn Chamber Music Society

Paul Watkins, Cello
November 10, 2024
Zipper Hall, 3 pm

be still and know (2015)

Hyejin Park, Piano
Ethan Mayer, Violin
Paul Watkins, Cello

CARLOS SIMON JR.
b. 1986

Quintet for Clarinet, Two Violins, Viola, Cello in F-sharp Minor, Op. 10 (1895)

SAMUEL COLERIDGE-TAYLOR
1875–1912

Allegro energico
Larghetto affettuoso
Scherzo. Allegro
Finale. Allegro agitato

Andrea Caputo, Clarinet
Wenlan Jackson, Violin I
Ellen Zhou, Violin II
Yi Chia Chen, Viola
Paul Watkins, Cello

Intermission

This residency is generously supported by the Geeting Family.

Prelude to *Lohengrin* for Four Cellos (1847–48)

RICHARD WAGNER

1813–1883

Paul Watkins

(ARR. FRIEDRICH GRÜTZMACHER, CA. 1865)

Mei Hotta

Shengyu Meng

Eugene Lin

Quintet for Horn, Violin, Two Violas, and Cello in E-flat Major, K. 407 (1782)

WOLFGANG AMADEUS MOZART

1756–1791

Allegro

Andante

Allegro

Graham Lovely, Horn

Zi Yang Low, Violin

Valeria Serrano, Viola

Hope Hyink, Viola

Paul Watkins, Cello

Sinfonietta for Flute, Oboe, Clarinet, Bassoon, Horn, Two Violins, Viola, Cello, and Double Bass, Op. 1 (1932)

BENJAMIN BRITTEN

1913–1976

Poco presto ed agitato

Variations

Tarantella

Paul Watkins, Conductor

Dabeen Kim, Flute

Elias D. Medina, Oboe

Elad Navon, Clarinet

Nate Centa, Bassoon

David Holtgrewe, Horn

Hyeon Hong, Violin

Bianna Bell, Violin

Charlotte Stickel, Viola

Alon Hayut, Cello

Chloe Yu, Double Bass

To learn more about performance dedication opportunities please contact philanthropy@colburnschool.edu.

Featured Artist

Paul Watkins, Cello

Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a distinguished career as concerto soloist, chamber musician and conductor. He is the Artistic Director of the Great Lakes Chamber Music Festival in Detroit (since 2014), the cellist of the Emerson String Quartet (2013–2023), and Visiting Professor of Cello at Yale School of Music (since 2018). He took first prize in the 2002 Leeds Conducting Competition and has held the positions of Music Director of the English Chamber Orchestra and Principal Guest Conductor of the Ulster Orchestra.



Photo: Jürgen Frank

Mr. Watkins has given regular concerto performances with the major British orchestras, including at the BBC Proms, where he most recently performed with the BBC Symphony and Thomas Adès in Lutosławski's Cello Concerto; and with the BBC National Orchestra of Wales in the world premiere of the cello concerto composed for him by his brother, Huw Watkins. He has performed with prestigious orchestras across the globe including the Netherlands Philharmonic, Melbourne Symphony and Queensland orchestras, the *Konzerthausorchester Berlin*, Hong Kong Philharmonic, Colorado Symphony, Norwegian Radio Orchestra, Antwerp Symphony, and the *Orchestra Nazionale Sinfonica della RAI Torino*, under the baton of renowned conductors including Paavo Berglund, Leonard Slatkin, Sakari Oramo, Gianandrea Noseda, Sir Mark Elder, Richard Hickox, Sir Andrew Davis, and Sir Charles Mackerras. Mr. Watkins premiered (and was the dedicatee of) Mark-Anthony Turnage's new concerto with the Antwerp Symphony and Edo de Waart; the Tampere Philharmonic Orchestra and Hannu Lintu; the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko; and the *Gewandhausorchester* Leipzig and Andris Nelsons. Highlights of the 2023–24 season included Tippett's Triple Concerto with the Halle Orchestra and Shostakovich's first concerto with the Aalborg Symphony.

A dedicated chamber musician, Mr. Watkins was a member of the Nash Ensemble from 1997 until 2013 and the Emerson String Quartet from 2013 until 2023. He travelled extensively with the quartet, performing at major international festivals including Tanglewood, Aspen, Ravinia, Edinburgh, Berlin, and Evian, and collaborated with distinguished artists such as Emanuel Ax,

Yefim Bronfman, Renée Fleming, and Evgeny Kissin. After 44 successful seasons, the quartet decided to retire, and undertook an extensive series of farewell tours, culminating in their final performances in New York's Lincoln Center in October 2023. The concerts are filmed for a documentary by acclaimed filmmaker Tristan Cook, and for the release of their final recording of Berg, Chausson, Schoenberg, and Hindemith with prestigious guests, soprano Barbara Hannigan and pianist Bertrand Chamayou.

Mr. Watkins has conducted all the major British orchestras, and a wide range of international orchestras including the Kristiansand Symphony, Swedish Chamber Orchestra, Vienna Chamber Orchestra, Prague Symphony, *Ensemble Orchestral de Paris*, Tampere Philharmonic, Netherlands Radio Chamber Philharmonic, and the Melbourne Symphony, Queensland and Tokyo Metropolitan Symphony Orchestras. In 2006, he made his opera debut conducting a critically praised new production of Poulenc's *La Voix Humaine* for Opera North.

Recent highlights include his conducting debuts with the Minnesota Orchestra and Detroit Symphony; as well as concerto appearances with the BBC Symphony under Semyon Bychkov and Sir Andrew Davis; the City of Birmingham Symphony under Alexander Vedernikov; and the European Union Youth Orchestra under the baton of Bernard Haitink in a tour featuring performances at the Grafenegg Festival and Amsterdam's Concertgebouw. Last season also saw appearances at the Santa Fe Chamber Music Festival and Chamber Music Society of Lincoln Center.

His extensive discography as a cellist includes a wide range of repertoire for Chandos Records, including Britten's Cello Symphony, the concertos of Delius, Elgar, Finzi, Lutosławski, Walton, Tobias Picker, and Cyril Scott, and recitals of Mendelssohn, Martinů, and 20th century British and American music for cello and piano with Huw Watkins. He has recorded the Britten solo cello suites and 20th-century British repertoire for Nimbus, Takemitsu's Orion, and Pleiades for BIS Records; and as a conductor, music by Mozart, Glière, Röntgen, and a Grammy® nominated pairing of the Berg and Britten violin concertos with Daniel Hope.

Mr. Watkins plays on a cello made by Domenico Montagnana and Matteo Goffriller in Venice, c. 1730.

Student Biographies

Bianna Bell, Violin

New York native Bianna Bell is pursuing her Bachelor of Music degree in Violin Performance at the Colburn Conservatory of Music, studying with Robert Lipsett. A graduate of the Kaufman Music Center's Special Music School, Ms. Bell was the winner of the Kaufman Center's Concerto Competition in 2017, 2019, and 2023, and was featured in the Center's 2022 Henry Schneider Concert. Passionate about unifying people from different backgrounds through a versatile repertoire, through Special Music School and Kaufman Music Center, she worked with conductor Rob Kapilow playing songs by The Beatles for his podcast series and with Grammy-nominated violinist Curtis Stewart playing spirituals with the Publiquartet on WQXR. Ms. Bell also has worked with contemporary composers through the Luna Composition Lab and collaborated with Project A.R.T.S. to raise money to support Ukraine. Ms. Bell was invited to play with the National Presidential Orchestra of Ukraine in 2019, and participated in Concertino Praga in 2020, where she was one of three finalists. Through her diverse work, Ms. Bell strives to create a musical melting pot so anyone can access an enjoyable concert experience.

Andrea Caputo, Clarinet

Italian clarinetist and graduate of the Mozarteum University Salzburg and the Paris Conservatory, Andrea Caputo has worked with the best orchestras in Europe (Royal Liverpool Philharmonic, Budapest Festival Orchestra, Orchestre de Paris, Verbier Festival Orchestra), under the baton of the most sought-after conductors including Muti, Gergiev, Salonen, Mäkelä, Gatti, Fischer, Noseda, Luisi, Honeck, Mehta, and Shani. A photography enthusiast, Mr. Caputo likes to travel and discover new cultures around the world with his clarinets. Mr. Caputo is an Artist Diploma candidate at the Colburn Conservatory of Music, where he studies with Yehuda Gilad.

Nate Centa, Bassoon

Nate Centa is a bassoonist pursuing an Artist Diploma at the Colburn Conservatory of Music, studying with Richard Beene. He holds a Master of Music from Indiana University and a Bachelor of Music Education from Ohio State University. Mr. Centa has performed with the Indianapolis Symphony, Terre Haute Symphony Orchestra, and as a substitute for other orchestras. He has earned accolades including first prize in the Ohio State Concerto Competition and is engaged in both solo and chamber music performances.

Yi Chia Chen, Viola

Born in Taiwan, Yi Chia Chen has studied viola from a young age, and in 2022, she received her bachelor's degree from National Taiwan Normal University, where she was a student of Jui-Se Yang. She received a Master of Music degree in 2024 from the New England Conservatory as a student of Mai Motobuchi. Ms. Chen has had the opportunity to participate in master classes and lessons with artists including William Coleman, Daniel Getz, Roberto Díaz, and Dimitri Murrath. Ms. Chen is currently an Artist Diploma candidate at the Colburn Conservatory of Music, where she studies with Tatjana Masurenko.

Alon Hayut, Cello

Alon Hayut is currently pursuing his Master of Music degree at the Colburn Conservatory of Music, studying with Clive Greensmith. He earned a bachelor's degree from the University of Michigan, studying with Richard Aaron. Mr. Hayut began his studies with Yari Bond at the Thurnauer School in Tenafly, New Jersey, and then with Horacio Contreras at the Music Institute of Chicago Academy. At the University of Michigan, he was awarded the 2022 Presser Undergraduate Scholar Award for academic and musical achievements as well as leadership and citizenship. In 2018, Mr. Hayut was awarded the audience prize at the MASTA Solo Competition, and in 2019, the honorable mention in the YoungArts Competition. He has attended festivals including the Aspen Music Festival, Orford Musique, and Center Stage Strings, studying with renowned teachers Wolfgang Emanuel Schmidt, Laurence Lesser, Lluís Claret, Wei Yu, and Anthony Elliott.

David Holtgrewe, Horn

David Holtgrewe is currently pursuing his Master of Music degree at the Colburn Conservatory of Music with Andrew Bain, Principal Horn of the Los Angeles Philharmonic. A native of Houston, Texas, Mr. Holtgrewe received a Bachelor of Music degree from the University of Houston's Moores School of Music, where he studied under Robert Johnson, Associate Principal Horn of the Houston Symphony. Before moving to Los Angeles, Mr. Holtgrewe regularly performed with the Woodlands Symphony, Symphony of Southeast Texas, New World Symphony, and the Houston Symphony under the baton of Juraj Valčuha.

Hyeon Hong, Violin

South Korean violinist Hyeon Hong is currently pursuing studies in the Artist Diploma program at the Colburn Conservatory of Music with Martin Beaver. She won the grand prize in the New York International Classic Competition and second prize in the Vietnam International Competition and also has earned first prizes in the Ewha Kyunghyang Competition, TBC Music Competition, Eumyeon Competition, and numerous other competitions. As a concerto soloist, Ms. Hong has performed with the Bucheon Philharmonic Orchestra, Sun Symphony Orchestra, Gyeonbuk Provincial Symphony Orchestra, MDOP Orchestra, and the Seoul National University Philharmonic Orchestra. She has served as concertmaster of the Seoul National University Orchestra, the New England Conservatory Philharmonia, the New England Conservatory Chamber Orchestra, and the Boston Chamber Symphony.

Mei Hotta, Cello

Mei Hotta is a cellist pursuing her Bachelor of Music degree at the Colburn Conservatory of Music, where she studies with Clive Greensmith. Ms. Hotta has been featured on NPR's *From the Top* and was the soloist in the Piatigorsky Festival's Young Artist Workshop. She was a semi-finalist in the Stulberg International Competition and the Klein Competition, and a grand-prize winner of the Classics Alive Artist Competition, the Bellflower Concerto Competition, and the Edith Knox Young Artists Competition. Ms. Hotta was a 2023 New Horizons Fellowship recipient at the Aspen Music Festival.

Hope Hyink, Viola

Hope Hyink is a violist pursuing her Bachelor of Music degree at the Colburn Conservatory of Music, where she studies with Tatjana Masurenko. Ms. Hyink has received multiple awards from various competitions, including first place in the Performing Arts Festival of the Eastside (2019); finalist in the Seattle Young Artist Festival (2019); first place of the Bellevue Youth Symphony Orchestra Concerto Competition (2019); and first place of the Masterworks Music Festival Concerto Competition (2021). She has attended several music festivals, including Masterworks Music Festival, Music@Menlo, National Youth Orchestra, and Taipei Music Academy and Festival. Ms. Hyink has been Principal Violist of the Seattle Youth Symphony Orchestra and Bellevue Youth Symphony Orchestra, as well as a member of the St. Louis Youth Symphony Orchestra.

Wenlan Jackson, Violin

Wenlan Jackson is currently pursuing her Bachelor of Music degree at the Colburn Conservatory of Music, studying with Robert Lipsett. Among her recent engagements are solo performances with the Burbank Philharmonic, San Fernando Valley Symphony Orchestra, and Orchestra Santa Monica. She was the winner of the Mika Hasler Competition, SoCal Phil Young Artist Competition, Hennings-Fischer Young Artist Competition, Colburn Music Academy Concerto Competition, and Contemporary Youth Orchestra Concerto Competition. She won second prize at the Redlands Bowl Young Artists Concerto Competition and was invited to compete in the Carl Nielsen International Competition. Ms. Jackson held the Frank Salomon Chair and served as associate concertmaster of the 2022 New York String Orchestra, performing at Carnegie Hall.

Dabeen Kim, Flute

Dabeen Kim earned her Bachelor of Music from Seoul National University under the guidance of Hyeri Yoon. Her competition achievements include second place at the 20th International Fredrich Kuhlau Flute Competition, third place at the FAC International Flute Competition, and third place at the 61st Dong-A Music Competition. Her orchestral experience spans performances with the Seoul Metropolitan Youth Orchestra, Seoul National University Symphony Orchestra, and Orchestra Ensemble Seoul. Notable highlights of her career include the 20th International Fredrich Kuhlau Flute Competition Gala Concert and the Kumho Prodigy Concert at Kumho Asiana Hall. Renowned for her technical precision and expressive musicality, Ms. Kim captivates audiences in both solo and ensemble settings. She is currently pursuing an Artist Diploma at the Colburn Conservatory of Music, studying under Jim Walker.

Eugene Lin, Cello

Eugene Lin began cello study at the age of nine and entered the Colburn Music Academy at 15, where he studied with Ronald Leonard, Hans Jørgen Jensen, Robert Demaine, and Clive Greensmith. He currently studies with Mr. Greensmith at the Colburn Conservatory of Music, where he is pursuing a Bachelor of Music degree; Mr. Lin received a Performance Diploma from the Colburn Conservatory in 2023. In 2019, he was selected by a competitive program organized by the NTSO to receive a full scholarship at the Taipei Music Academy & Festival and Heifetz Institute of Music. Mr. Lin also has been a semi-finalist of the Tchaikovsky Competition for Young Musicians, Johansen International Competition, and Geneva Competition.

Zi Yang Low, Violin

Zi Yang Low is a Malaysian violinist pursuing his Bachelor of Music degree at the Colburn Conservatory of Music, where he studies with Martin Beaver. He has won numerous competition awards in Malaysia and Singapore and has performed as a soloist in Hong Kong and the United States. He made his solo orchestral debut with the Malaysian Philharmonic Youth Orchestra in Kuala Lumpur and Singapore. Mr. Yang currently plays on a 1718 Francesco Ruggeri violin on generous loan by the Rin Collection from Singapore.

Graham Lovely, Horn

Graham Lovely received a Bachelor of Music degree from the New England Conservatory of Music in 2024 and is currently pursuing a Master of Music degree at the Colburn Conservatory of Music, studying with Andrew Bain. Mr. Lovely has been Principal Horn of the Boston Philharmonic Youth Orchestra as well as in the NEC Philharmonia Orchestra. He also has performed with the Rhode Island, Boston, Vista, and Great Bay Philharmonic orchestras. As a soloist, he has performed Mozart's Horn Concerto, K. 495 with Symphony Pro Musica under Mark Churchill and the *Quoniam* from Bach's Mass in B Minor with the Seraphic Fire Institute under Robert Spano. Mr. Lovely has been the third horn fellow at the Aspen Music Festival and School since 2023. In previous summers, he participated in *L'Orchestre de la Francophonie* in Montreal and the National Symphony Orchestra Summer Music Institute. Originally from Washington D.C., Mr. Lovely is a graduate of the NSO Youth Fellowship program; his primary teachers have included Andrew Bain, Eli Epstein, Sylvia Alimena, James Nickel, and Carolyn Wahl.

Ethan Mayer, Violin

Ethan Mayer is pursuing his Bachelor of Music degree at the Colburn Conservatory of Music as a student of Robert Lipsett. Mr. Mayer has been featured as a soloist with the St. Louis Symphony Orchestra and the St. Louis Philharmonic. Alongside various chamber groups, he has competed and won top prizes in competitions across the country. Mr. Mayer has spent many summers as a Fellow at the Aspen Music Festival and School and as a student at Kneisel Hall.

Elias D. Medina, Oboe

Elias D. Medina is a Cuban-American oboist from Miami, Florida. He has had the opportunity to perform with the Indianapolis and New World Symphonies, as principal oboe of the Spoleto Festival USA and New York String orchestras, and has been invited as a two-time Fellow of the Tanglewood Music Center and the Music Academy of the West. Mr. Medina is a passionate chamber musician and has shared the stage with cello soloist Yo-Yo Ma and pianist Orion Weiss. Mr. Medina is currently pursuing a Professional Studies Certificate at the Colburn Conservatory of Music in Los Angeles with Eugene Izotov; he completed his master's degree with Linda Strommen as a Barbara and David Jacobs Fellow at Indiana University, and his bachelor's degree under John Ferrillo and Anne Marie Gabriele at the New England Conservatory of Music as a Laura Ahlbeck Memorial Scholar.

Shengyu Meng, Cello

Shengyu Meng is a Bachelor of Music degree candidate at the Colburn Conservatory of Music, where she studies with Clive Greensmith. Ms. Meng has won prizes in several competitions including first prize in Burbank Philharmonic Hennings-Fischer Young Artist Competition (2023), third prize in the Morningside Music Bridge Concerto Competition (2020), Pasadena Chamber Music Competition (2018), and honorable mention in the Music Center Spotlight Competition (2019). She also earned honorable mention in the Ronald Sachs International Music Competition (2022) and was named finalist in the Stulberg String Competition (2022). Ms. Meng has participated in many festivals including Yellow Barn Young Artists Program, Music@Menlo, Cello Akademie Rutesheim, New York String Seminar, and Aspen Music Festival on a fellowship. Ms. Meng was the principal cellist for California Young Artists Symphony in 2021. She was also a performer on *From the Top* and received the Jack Kent Cooke Young Artist Award.

Elad Navon, Clarinet

Elad Navon is an Israeli clarinetist currently pursuing his Artist Diploma at the Colburn Conservatory of Music, in the studio of Yehuda Gilad. After studying with Ilya Shwartz in the conservatory of the Jerusalem Academy of Music and Dance, Mr. Navon finished his Bachelor of Music at the Buchmann-Mehta School of Music (BMSM) of Tel-Aviv University in the class of Tibi Cziger, and his Master of Music at USC in the class of Mr. Gilad. He is the second-prize winner of the VAE competition in 2024; the first prize of the Kfar-Saba Winds competition 2022; and the first prize of the BMSM wind competition in 2020. Mr. Navon has been supported

by the America-Israeli Cultural Foundation since 2017. He has performed with the Israel Philharmonic, Haifa Symphony Orchestra, Jerusalem Symphony Orchestra, American Youth Symphony, and more, and he has played under the baton of Sir Andras Schiff, Zubin Mehta, and Lahav Shani, among many other renowned conductors. He has participated in master classes with Sharon Kam, Murray Perahia, Martin Frost, and more.

Hyejin Park, Piano

Hyejin Park is currently an Artist Diploma candidate at the Colburn Conservatory of Music, where she studies under the guidance of Fabio Bidini. Throughout her career, Ms. Park has received numerous awards including being a prize winner at the Amigdala International Competition, the Orbetello Competition in Italy, the ICA International Competition in Vietnam, and the YMIC Competition. She was featured at Third@First as part of the Colburn School showcase. Her orchestral collaborations include performances with the National Symphony Orchestra of Teleradio-Moldova (2016), the Vienna CMS Chamber Orchestra (2016), the Romania Oltenia Philharmonic Orchestra, and the Banatul Timisoara Orchestra (2014). In the United States, she performed with the Los Angeles Virtuosi Orchestra in 2024.

Valeria Serrano, Viola

Violist Valeria Serrano was born and raised in Anzoategui, Venezuela, where she began her music studies as part of “El Sistema” at age 10. In 2017, she immigrated with her mother to the United States. Continuing her musical path, Ms. Serrano joined various programs and institutions including D.C. Youth Orchestra program, American Youth Philharmonic Orchestra, and the National Symphony Orchestra Youth Fellowship program. In 2021, she was accepted to the Interlochen Arts Academy, where she completed her high school diploma as well as a post-graduate diploma. Her former teachers include National Symphony Orchestra violist Tsuna Sakamoto and Interlochen Arts viola professor Renee Skerik. Ms. Serrano has won accolades including the NPR’s *From the Top* Jack Kent Cooke Young Artist Award, YoungArts Merit Award, Sphinx MPower Artist Grant, and the Interlochen Arts Young Artist Award. She has been a semifinalist at the International Young Artist Concerto Competition and an Interlochen Arts Academy 2021–22 Concerto Competition runner-up. In 2023, she became the National Symphony Orchestra Summer Music Institute Concerto Competition winner, where she performed her solo debut at the John F. Kennedy Center with the first movement of York Bowen’s Viola Concerto. Ms. Serrano is currently pursuing her Bachelor of Music degree in Viola Performance at the Colburn Conservatory of Music, studying under Tatjana Masurenko.

Charlotte Stickel, Viola

Violist Charlotte Stickel is pursuing her Performance Diploma at the Colburn Conservatory of Music, where she studies with Tatjana Masurenko. Ms. Stickel has won prizes in several major competitions, including the international Goldberg Competition and the *Tonkünstlerverband* in Germany, and was the first-prize winner of the 2021 European Competition for young soloists in Luxembourg; she has performed with the Heidelberg Philharmonic Orchestra. Previously, Ms. Stickel studied with Tatjana Masurenko at the Conservatory of Music in Leipzig Felix Mendelssohn-Bartholdy.

Chloe Yu, Double Bass

Chloe Yu is a double bassist currently pursuing her Master of Music degree at the Colburn Conservatory of Music, where she studies with Peter Lloyd. She holds a Bachelor of Music degree from the Colburn Conservatory and has acted as principal bass for the Colburn Orchestra. Ms. Yu has also performed as a substitute musician with the Evergreen Symphony Orchestra and Taipei Philharmonic Orchestra. She was a member of the 2022 New York String Orchestra Seminar, a 2023 fellow at the Music Academy of the West, and has participated in the Verbier Festival, Taiwan Connection, and Taipei Music Academy Festival.

Ellen Zhou, Violin

Ellen Zhou is a violinist from Madison, Wisconsin. She has appeared as a soloist with the Milwaukee Symphony Orchestra and the Madison Symphony Orchestra, among others. Additionally, Ms. Zhou received the silver medal at the 2023 Fischoff National Chamber Competition's Junior Division as well as the gold medal and Best Haydn Prize at the 2023 St. Paul String Quartet Competition. This summer, she attended the Music Academy of the West and participated in its String Quartet seminar. Ms. Zhou is a Bachelor of Music candidate at the Colburn Conservatory of Music, where she studies with Martin Beaver.

About the Music

CARLOS SIMON JR. (b. 1986)

***be still and know* (2015)**

Duration: approximately 7 minutes

by Ellen Zhou, violinist in the Bachelor of Music program
of the Colburn Conservatory of Music

Carlos Simon Jr., a native of Atlanta, Georgia, is a composer with an extraordinarily varied range, from concert music for ensembles of all sizes to film scores with influences of gospel, jazz, and neo-romanticism. Simon's *be still and know* was inspired by an interview with Oprah Winfrey in which she said, "I have felt the presence of God my whole life. Even when I didn't have a name for it, I could feel the voice bigger than myself speaking to me, and all of us have that same voice. Be still and know it. You can acknowledge it or not. You can worship it or not. You can praise it, you can ignore it, or you can know it. Know it. It's always there speaking to you and waiting for you to hear it in every move, in every decision."

Using this inspiration, Simon crafts a dimension of religious calm through this impactful work. The trio itself is serene as Simon carefully creates an environment of solace and tranquility that is never broken. He casts piano episodes alternating with sustained, open harmonies in the strings, contributing to the work's meditative quality. The slow, constant rhythm of the piece flows freely in the way that a small creek trickles downstream—slowly yet surely. Dissonances from the piano's upper register interrupt the harmonic calm of the piece, acting as faint calls from the heavens.

Following these dissonances, the sustained chords continue in the strings, contrasting with a motoric arpeggiating figure in the piano. This middle section ebbs and flows naturally, almost as if Simon is mimicking the timing of human breath. There is a moment of complete stillness when the piano stops its motoric figure before the violin and cello build to a climax of harmonic and dynamic tension that immediately resolves back to the open intervals. *be still and know* ends with the return of the piano's arpeggiations, slowly fading into nothing as one last dissonant call rings out—a final reminder of the intangible forces above.

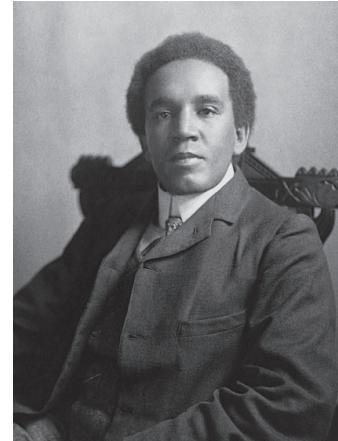


photo: |Kendall Bessent

SAMUEL COLERIDGE-TAYLOR (1875–1912)
**Quintet for Clarinet, Two Violins, Viola, Cello
in F-sharp Minor, Op. 10 (1895)**
Duration: approximately 30 minutes

by Jason Moon, violinist in the Artist Diploma Program
of the Colburn Conservatory of Music

One of many great musicians of African descent who has been overlooked in the history of Western classical music, Samuel Coleridge-Taylor was a gifted violinist and composer who achieved international acclaim in his short lifetime despite the obstacles he faced as a mixed-race child of so-called illegitimate birth growing up in Victorian London. At age 15, Coleridge-Taylor enrolled at the Royal College of Music to study composition with Charles Villiers Stanford in a class that included Ralph Vaughan Williams and Gustav Holst. Following the success of Johannes Brahms's Clarinet Quintet (1891), Stanford announced to his students that it would now be impossible to write a clarinet quintet without escaping the influence of Brahms. The 20-year-old Coleridge-Taylor took up that challenge and was evidently successful, as Stanford remarked, "You've done it, my boy!" upon reviewing his pupil's work.



Indeed, one would be hard-pressed to find any moment in this exuberant work that resembles the style of Brahms. Coleridge-Taylor instead adopted a musical language that could be described as folk influences within a classical structure—much more akin to the style of Antonín Dvořák. The first movement, marked *Allegro energico*, is highly spirited, featuring a primary motive that begins with jagged rhythmic emphases on weak beats and breaks into a swinging melody, somewhat resembling a sea shanty. Unlike many other clarinet quintets that lean into the difference of timbres between clarinet and strings and frequently showcase the clarinet as a soloist, Coleridge-Taylor masterfully integrates the clarinet into the ensemble—the clarinet and first violin are frequently in tandem while the lower string parts are highly involved in providing harmony, rhythmic drive, and melodic commentary.

The second movement is a heartfelt and pastoral song that is especially reminiscent of Dvořák's slow movements. Muted violins soar in their higher registers and the lower strings provide a warm blanket of resonance to allow the clarinet to fill out the middle register with restful melodies, creating an open and deeply sentimental sound color palette.

The lively Scherzo is characterized by rhythmic irregularity, as it constantly switches between simple and compound meters to create a sense of instability and tension. The middle section features a dreamy melody shared between the clarinet and first violin that provides a momentary reprieve from the vigorous drive of the rest of the movement.

Coleridge-Taylor concludes the quintet with an upbeat finale that is again driven by rhythmic energy. The folk-dance rhythm that begins the movement is present throughout, though its character varies widely from calm and settled to rough and rowdy. The quintet continues to build in energy to an exuberant and climactic conclusion, a befitting end to a grand piece by a young master composer.

RICHARD WAGNER (1813–1883)

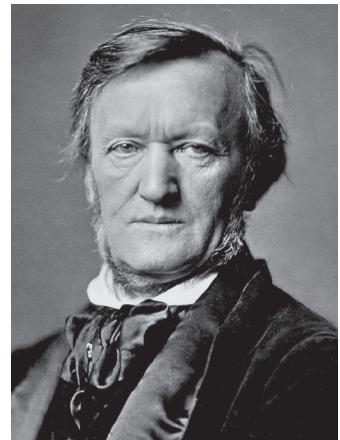
Prelude to *Lohengrin* for Four Cellos (1847–48)

(ARR. BY FRIEDRICH GRÜTZMACHER, CA. 1865)

Duration: approximately 9 minutes

by Tessa Nysetvold, cellist in the Bachelor of Music program
of the Colburn Conservatory of Music

Richard Wagner became acquainted with the Lohengrin legend in 1841, and by the summer of 1845, was engrossed in the legend of the Holy Grail, reading the Eschenbach poems as well as an epic anonymous version of the legend. He began composing his libretto while vacationing with his wife at the Marienbad spa that year, and by November, had completed the text. Dedicated to his good friend Franz Liszt, the score and libretto were completed and the opera was ready for performance by April 1848. But by 1849, Wagner had been exiled to Switzerland for his support of German republican revolutionaries.



Unable to be present for its premiere in Weimar, Germany, in August 1850, Wagner entrusted Liszt to produce and conduct the opera saying, “Bring out my *Lohengrin*. You are the only one to whom I would put this request; to no one but you would I entrust the production of this opera. But to you, I surrender it with the fullest, most joyous confidence.”

The legend of the Holy Grail tells the story of Lohengrin’s arrival on a boat drawn by a swan to defend the honor of Elsa, a noblewoman wrongly accused of murder. In return, he asks for her hand in marriage on the condition that she never asks his name. At the beginning of Act III, the famous Bridal Chorus (“Here Comes the Bride”) conveys the happy couple to the bridal chamber, but Elsa cannot abide not knowing the name of her beloved, so she breaks her vow and inquires of his name.

Wagner introduces the entire arc of the opera through the prelude, adeptly establishing the element of mystery that is central to the whole work. Beginning with a simple shimmering A-major chord, the overture slowly transforms as additional voices are added and new tonalities are introduced. Gentleness to innocence. Innocence to wistfulness. Wistfulness to mystery. Mystery to gallantry. Gallantry to danger. And danger to sorrow.

This four-cello arrangement of the Prelude to *Lohengrin* by Friedrich Grützmacher, a prolific German cellist, editor, and arranger in the latter half of the 19th century, brilliantly captures the essence of the sanctity of Wagner’s work, evoking perhaps even greater humanity of the emotions captured in the original, and begins simply, arcs through the same range of emotion and foreshadowing, and concludes as is fitting for a grand opera, on a single mournful note full of sorrow.

WOLFGANG AMADEUS MOZART (1756–1791)
**Quintet for Horn, Violin, Two Violas, and Cello
in E-flat Major, K. 407 (1782)**
Duration: approximately 17 minutes

by Abigail Davidson, horn player in the Professional Studies Certificate program of the Colburn Conservatory of Music

Along with his four horn concertos and a concerto rondo, Wolfgang Amadeus Mozart's Horn Quintet in E-flat Major is an established staple of modern horn repertoire. In the quintet, as in all his works for horn, Mozart masterfully showcases the versatile nature of the instrument: flourishing sixteenth-note passages and bouncy staccatos in the first and third movements express technical capability, while the middle movement's operatic slow passages show off a type of lyricism unique to the horn's timbre. This timbre is said to have affected Mozart's decision to write for two violas instead of a traditional string quartet of two violins, viola, and cello. The horn and viola share a distinct richness and depth, as well as a characteristically beautiful low register. These accompanying strings provide a traditional yet ideal background for the horn, producing both chordal support and echoes of the solo melodies, resulting in what is essentially a condensed horn concerto, in instrumentation and in length.



Mozart composed his horn quintet in 1782 for his dear friend, Austrian horn virtuoso Joseph Leutgeb. Mozart wrote five works for Leutgeb in the last nine years of his life, starting with the quintet and followed by his four horn concertos that have become among the most beloved in the repertoire. After moving from Salzburg to Vienna, Wolfgang's father, Leopold Mozart, was very impressed by Leutgeb's performance in the Archbishop's orchestra, and financially assisted Leutgeb in starting his own cheese shop to supplement his musical income. Thus, Mozart became well acquainted both with Leutgeb's musicianship and his extremely high level of playing, prompting him to learn more about composing for the instrument. Their friendship seeps through the melodies of this work with very little dissonance and an overall air of humor and frivolity.

Unlike the performance you will hear today, Leutgeb played on a natural horn—the valved horns that are standard today were not invented until around 1815, and even then, it took many years for valved horns to be used in orchestras and deemed as a legitimate instrument. Natural horns consist of nothing more than a loop of tubing, a bell, and a mouthpiece, with later inventions adding an interchangeable crook system allowing the instrument to sit in different keys. The lack of valves provides a substantial additional challenge, especially for repertoire as demanding as Mozart's Horn Quintet. Certain notes need to be stopped (a technique in which the player covers the bell, producing a nasal tone) in order to achieve the correct pitch. Mozart was not concerned with the technical challenges posed by the natural horn, however, as Leutgeb was world-renowned for his virtuosic capabilities. The resulting writing is full of impressive lively passages, soaring aria-like melodies, and the unbridled joy and humor of an “inside joke” between two friends.

BENJAMIN BRITTEN (1913–1976)

Sinfonietta for Flute, Oboe, Clarinet, Bassoon, Horn, Two Violins, Viola, Cello, and Double Bass, Op. 1 (1932)

Duration: approximately 14 minutes

by Alexis Schulte-Albert, double bassist in the Master of Music program of the Colburn Conservatory of Music

Benjamin Britten spent a mere three weeks composing his Sinfonietta in the summer of 1932 when he was just 18. Though his first numbered work, Britten had been composing prolifically since early childhood (it is estimated he penned around 800 pieces between ages six and 18). The Sinfonietta represents his transition to an assured young-adult artist. Britten dedicated this piece to composer Frank Bridge, with whom he had studied since 1927. The Sinfonietta was premiered at a new music concert series in Notting Hill Gate on January 31, 1933. Later that year, it was performed at the Royal College of Music in a chamber music series. This was Britten's only piece performed at the College while he was a student there.



The three-movement Sinfonietta opens with youthful anticipation. The sound quality is mostly devoid of warmth, instead teeming with angst and excitement. Britten peppers the work with bright and harsh timbres; each instrument is given soloistic writing at different points, creating otherworldly textures. The angst is broken up by calming, pastoral writing. To some, this movement may evoke a shady woodland: unpredictable and dark, yet ethereal and beggining curiosity.

The Variations are undoubtedly English—one could mistake some of the string writing and folk influence for Vaughan Williams. This movement is the undeniable heart of the Sinfonietta. In the opening, the subdued solo flute blends seamlessly into the bassoon and horn, and then one minute into the movement, a duet emerges between the two violins, beggining imagery of the night sky—the lower strings chiming in with a harp-like strumming. Bowed cello adds to the drama and gradually the bassoon and double bass change the wistful atmosphere into something unsettling. The clarinet and horn warn of danger and the string section responds in unison. This section carefully grows and develops as the pitch range between the upper and lower voices widens. A climax leads into another question, where the winds seem to search for an answer atop a blanket of string sound. The hushed horn and clarinet allude to a quiet resolution but running notes in the viola transform the music into something tormented.

The viola's frenetic line provides the bridge between the Variations and the Tarantella. Its driving notes are punctuated by interjections from the rest of the ensemble, until finally, the other instruments take up the relentless Tarantella dance rhythm. The dance subsides, and a new, dissonant conversation begins between the horn and the melodic clarinet. Meanwhile, the strings argue amongst themselves. The tension rises and the strings and winds feud with each other; then, as the texture thins, bursts of virtuosity shine from each of the instruments. The energy dies down and a sultry, melancholic solo in the bassoon is accompanied by heartbeats in the bass and sighs of defeat in the upper strings. A brief silence is interrupted by the original driving dance in the upper winds and the Sinfonietta culminates with layered conflict between the clarinet and oboe, the strings, and the horn and flute. The abrupt conclusion is almost heroic, in rhythmic unison, yet open fifths suggest something unresolved—there is no major or minor quality to the final chord.

Conservatory of Music Scholarships

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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 Dubsky. 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.

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The Calidore String Quartet's 2024 Colburn School residency is generously supported by Dot and Rick Nelson.



KORNGOLD'S COMPLETE STRING QUARTETS

Tuesday, November 12 at 7 pm | Zipper Hall | Tickets from \$49.50



CALIDORE CHAMBER MUSIC MASTER CLASS

Thursday, November 14 at 4 pm | Thayer Hall | Tickets \$10



CALIDORE STRING QUARTET AND QUARTET INTEGRA PLAY MENDELSSOHN OCTET

Friday, November 15 at 7 pm | Thayer Hall | Tickets \$49.50

WYNTON MARSALIS Selections from String Quartet No. 1 ("At the Octoroon Balls")

JOHN WILLIAMS With Malice Towards None from the movie *Lincoln* [World Premiere]

KORNGOLD String Sextet

MENDELSSOHN String Octet in E-flat Major

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21
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We are profoundly grateful to our campaign supporters whose unwavering commitment and enthusiasm have propelled us to the pivotal moment at the Colburn School. Their belief in our project and willingness to join us in the early stages have set the foundation for its success. We would like to take a moment to celebrate our generous donors for being champions of this journey. Together, standing on the precipice of transformative change in the heart of Downtown Los Angeles, we look forward to forging ahead and achieving incredible heights through this project.

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Celebrate Colburn Gala

Sunday, April 6, 2025

Join us for the Colburn School's annual gala and support the next generation of artists! This hallmark event helps to raise vital funds to provide students with access to excellence through scholarships and academic programs. The matinee celebration on Sunday, April 6, 2025, will include dazzling performances and a jubilant luncheon on the Colburn Plaza. Be the first to get your tickets when they go on sale later this year. For more information, contact us at events@colburnschool.edu.



Mark your calendar for April 6, 2025, and be on the lookout for your invitation coming soon!

To learn more visit, colburnschool.edu/gala