



Gateway Performance Series
2009-2010 Season

G.I. 1

Gateway *Multimedia* Initiative

Alan Chan, curator
Gino Ng, design
Yuri Inoo, percussion
Courtney Huffman, soprano (via video)
Angela Rowland, flute / piccolo
Nicky Schildkraut, poetry
Naoko Takada, marimba

Saturday, April 10, 2010, 8 p.m.
Sanctuary of Gateway Christian Church
11760 Gateway Boulevard, Los Angeles

www.gatewayperformanceseries.org

About this concert

Multimedia – This performance incorporates music, pre-recorded sounds, poetry, video and visual elements, in a unique and special way. You are about to enter a sound and visual sphere prepared for you by a multi-disciplinary artist collective.

The Process – Each artist comes from a specific professional background (music, poetry, performance, design), so communication with one another through the creative process is a challenge: without precise vocabulary, a musician trying to explain the intricacy of music to a designer is like a Chinese saying – “playing piano to a cow.” In order to strengthen this process, we used a lot of common sense in our approach and encouraged the imaginative.

Our Time – Tonight’s program consists of compositions written in recent years and mostly by living artists, hence it is a representation of the voices of our time! Musicologist Matt Thomas will walk you through our program in his notes.

Call it “experimental” – we call it “fun.” – I have had a blast working with our team for tonight’s concert. This is an exciting opportunity for us to experience music and art outside of the box together!



Alan Chan
April, 2010

G.I. 1

Gateway *Multimedia* Initiative

Harold Arlen

Over the Rainbow (1939)
for solo marimba

Alan Chan

Without a Trail to Lace (2006-8)
for voice and vibraphone
Words by Nicky Schildkraut
1. Mother's Lament
2. Daughter's Lullaby

This performance of *Without a Trail to Lace* is sponsored by the American Composers Forum through its *Encore Program*, supporting repeat performances of new works.



John Psathas

Ukiyo (2007)
for marimba, vibraphone and
pre-recorded sound

*Tsukikage o
katte ima iku
juman-ri*

I borrow moonlight
for this journey of a
million miles

Ingolf Dahl

Duettino Concertante (1966)
for flute and percussion
I. Alla marcia
II. Arioso accompagnato
III. Fughetta
IV. Presto Finale

~ INTERMISSION ~

Program

Nebojsa Zivkovic

Pezzo da Concerto No.1 (1987)
for snare drum

David Loeb

Six Preludes (1983)
for solo piccolo
Studies on East Asian Pipes
1. Ti (China)
2. Taegum (Korea)
3. Donglim (Tibet)
4. Shinobue (Japan)
5. Suling (Bali)
6. Khêne (Laos)

Nicky Schildkraut

Subaltern Series (2009)
poetry reading
I. Third-Person
II. Family Portrait
V. The Other Mother
VI. The Defector
VII. Chigop Yosong: Fallen Woman

Emmanuel Séjourné

Departure (2005)
for two marimbas

Courtney Huffman, soprano (via video)

Yuri Inoo, percussion

Gino Ng, design

Angela Rowland, flute / piccolo

Nicky Schildkraut, poetry

Naoko Takada, marimba

The duration of tonight's program is approximately 1 hour, plus a 10-minute intermission. Program is subject to change.

All audience members are invited to the reception in the fellowship hall following the concert.

Text

Without a Trail to Lace

Mother's Lament

*I would buy a pair of red shoes for your feet,
so when you glide across the floor of the world,*

no one will feel the rupture of your heartbeat.

*I would buy a red scarf for your fragrant hair
that frames the elegant face that echoes mine,*

so no one will feel the radiance of your desert heat.

*I would buy a red dress for your final dance
that flares around your waist like flames,*

and catch you in my arms, the daughter I'll never meet.

Daughter's Lullaby

I never heard you trill a lullaby so softly
above my crib where a paper star drifts—
you were tilting the ground below me,

shaking the roots free from yellow weeds,
and watching the sun sink into the marsh.

You were singing to my father's shape
beside you, even though his ears were missing
and his beard was jagged with gray.

You shouted anyway, clear as the horns
that were faraway on the ships sailing on glass.

You mourned for the life you'd given
away, every fragment of my moon-sliced

eyes, chiseled tongue that would always cry
for the shape of you hurrying toward the dark.

~ Nicky Schildkraut (2006)

Notes by Matthew Thomas

When dealing with music from the distant past, we miss the opportunity to witness collaboration between authors and the interpreters of their work. The

Gateway Multimedia Initiative is a live performance that transcends boundaries of style and medium celebrating the interaction among performer, composer, poet, and designer; a collaboration made possible only with live music and living artists.

Designer Gino Ng explains his role in this production, "My goals are to establish a comfortable atmosphere for the audience and to create a sense of continuity among the individual pieces on the program." One of the challenges for Gino is to integrate the use of remote digital media with the experience of live performance. "Each form of media is a layer, and each performer communicates with his or her own instrument, whether it is video, music, or poetry."

Gino's efficient use of space emphasizes the wooden chairs that first caught his eye when visiting Gateway for his photo exhibition. All the performers remain on stage throughout the concert, communicating with each other through their own mode of expression, and taking an active part in the scene changes.

Without a Trail to Lace is a song cycle that consists of two movements. **Mother's Lament** borrows the anonymous phrase "I would buy a pair of red shoes for your feet," translated into English from a letter written by a Korean mother giving up her daughter for adoption and collected in the book, *I Wish For You a Beautiful Life: Letters From the Korean Birth Mothers of Ae Ra Won to Their Children*, ed. by Sara Dorow. None of the women signed their names. In the second part, **Daughter's Lullaby**, the speaker imagines writing to this mother from the point of view of a daughter who has never met either parents, separated from her original place of birth in Korea.

Chan's sensitive setting of this text brings out the anguished search of the mother for her daughter. The harmonic pallet of the vibraphone is restrained to occasional diads; two pitches united briefly as if to symbolize a reunion between mother and daughter. Alan's music incorporates denser harmonies in *Daughter's Lullaby*, reflecting the child's Western upbringing. The singer's voice switches from song to speech as the author reflects on the father's abandonment.

New Zealand composer John Psathas fuses elements of Asian classical music with percussive ostinati and jazz influenced harmonies in **Ukiyo** for percussion and pre-recorded sound. *Ukiyo* is a Buddhist term that refers to the ephemeral nature of life. According to this philosophy, life consists of a series of intangible illusions. The piece was inspired by a Haiku composed by the 18th century poet Saikaku shortly before his death:

I borrow moonlight (*Tsukikage o*)
for this journey of a (*katte ima iku*)
million miles (*juman-ri*)

It is fitting that this concert includes the music of Ingolf Dahl, a composer, conductor, and pianist who promoted new music in Southern California. Of Swedish and German ancestry, Ingolf Dahl moved to Los Angeles in 1938, where he studied composition with Nadia Boulanger. He taught at the University of Southern California from 1945 until his death in 1970. Dahl oversaw two important concert series for new music in Los Angeles: the Concerts on the Roof and Monday Evening Concerts. Tonight we will hear Dahl's pointillistic modernist composition **Duettino Concertante**. Even though it was composed in 1966, it still sounds new and fresh.

Notes (Con't)

Pezzo da Concerto No.1 is a short piece for solo snare drum composed by the percussion virtuoso Nebojša Zivkovic. In the first part of the piece, the composer experiments with the sounds produced by different parts of the drum stick on the rim of the snare drum. Listen for syncopated, jazzy rhythms in the second part of the work and smooth fluid rolls after the performer turns on the snare.

There are various traditions on performing on high pipes throughout the world. By thinking of the piccolo as the modern instrument repository for these traditions and this music, in the same sense that the piano is the modern instrument repository for all keyboard music, the piccolo's potential repertoire is vastly enlarged. It was with this definition of the piccolo in mind that American composer, David Loeb wrote these **Six Preludes**. He has for many years composed extensively for Japanese instruments and for early instruments, which has influenced some of his compositions for more conventional media in varying extents. This piece won the Newly Published Music Award by the National Flute Association.

Poet Nicky Schildkraut explains: "**Subaltern Series** is a collection of prose poems that play with and challenge the notion of knowing and representing the 'other,' who are depicted in this series as survivors whose stories are only partially understood. In the first poem, "Third-Person," a family who is separated during the Korean Civil War is reunited briefly during monitored state-sponsored reunions of a chosen selection of families. Their reunion was captured in the 2008 documentary *Tiger Spirit*. Similar in theme to the cultural phenomenon of family separation in Korea, "The Other Mother" is written in the voice of a mother who gives up her daughter for adoption in the United States. "The Defector" and "Chigop Yosong: Fallen Woman" are based on the phenomenon of political refugees seeking asylum in China and other Asian countries after defecting from North Korea. Many of these defectors are women arranged to be married, for a fee by a broker, to Chinese men. These women often endure harsh living conditions and restricted freedom because of their marginalized status as immigrants."

French composer Emmanuel Séjourné's **Departures** for two marimbas creates harmonious wooden counterpoint by fusing musical language from piano music of the late romantic period with gestures borrowed from South American popular song.

In an interview, Alan once told me that he is concerned that artists will become isolated by technology. We all have experienced that devices invented to facilitate communication often lead to us to choose electronic engagement over face-to-face interaction. Technology has both emancipated and shackled the contemporary artist. On one hand, artists are less reliant on institutions and corporations to produce and distribute their work. On the other hand the ubiquity of free digital content encourages the passive consumption of art, as if it were merely a commodity. The act of live performance remains the lifeblood of the artist because it is the bond created between performer and audience that facilitates communication inexpressible through one single medium.

Naoko Takada, marimba

Of marimbist Naoko Takada, The Washington Post wrote, "If you have any doubt that a solo mallet instrument can sustain your attention throughout an entire concert, Takada just might make you change your mind." During the 2009-10 season, Ms. Takada performs the Kevin Puts Concerto for Marimba with the Youngstown and Great Falls symphonies, makes her Berlin debut in recital at the Konzerthaus, and gives recitals with the Lincoln County Concert Association (NC) and at the University of Florida.

In March 2007, Ms. Takada released her first CD, *Marimba Meets the Classics*, produced by Japan Victor Entertainment, Inc. The recording led CD Baby to exclaim, "Naoko's gift for this instrument comes through in both her exquisite and delicate touch as well as the excitement and passion she pours into each piece."

Ms. Takada won First Prize in the 2002 Young Concert Artists International Auditions, and the Young Concert Artists Series presented her New York debut at the 92nd Street Y, sponsored by the Peter Jay Sharp Prize, as well as debuts at the Kennedy Center in Washington, DC and the Isabella Stewart Gardner Museum in Boston.

Ms. Takada is a Yamaha performing artist. Her signature line of mallets is available through Encore Mallets.

Yuri Inoo, percussion

A native of Kanagawa, Japan, Yuri Inoo is a musician and educator in the Los Angeles area. She has studied percussion under David Rosenthal at San Francisco State University, where she received her Bachelor of Music degree, graduating summa cum laude. She was also awarded the prestigious Most Outstanding Senior Award from the university.

In 2009, Yuri completed her Doctorate in Musical Arts degree in Percussion Performance at the University of Southern California, studying under Erik Forrester. During the years at USC, she has performed and collaborated with Yo Yo Ma, Steve Reich, Steven Mackey, Evelyn Glennie, and members of NEXUS. An advocate for new music, she held the teaching assistant position for USC's Contemporary Music Ensemble for two years. Yuri is the Principal Percussionist with the Redlands Symphony in Redlands, California, and an active freelancer with other regional orchestras and chamber ensembles.

Artists (con't)

Angela Rowland, flute / piccolo

Flutist Angela J. Rowland's varied career includes significant achievements as an orchestral and chamber musician and teacher. She is the former Principal Flutist with the Topeka Symphony Orchestra and the Lawrence Chamber Orchestra, and has performed with the Kansas City Symphony and the Missouri Chamber Orchestra. She performed with the Macau Orchestra for five seasons on numerous orchestral concerts throughout Macau, Hong Kong, China, Malaysia, and Indonesia. She was honored to perform for the Premier of China, Wen Jiabao, and twice for the Royal Family of Malaysia. She served on the music faculties of the Macau Conservatory, Emporia State University, Baker University, and the Academy at the University of Missouri-Kansas City Conservatory, where she earned both bachelor and doctoral degrees in Flute Performance. She was selected to perform as a piccolo soloist at the 2008 National Flute Association Convention in Kansas City. In 2009 she was invited to perform with the Malaysia International Orchestra (Kuala Lumpur), and presented a solo recital and master class in Singapore at the Nanyang Academy of Fine Arts.

Courtney Huffman, soprano

Soprano Courtney Huffman is a captivating and inspiring young artist who is already making waves in the professional musical world. After taking First Place in the NATS 2008 Artist Award Competition in Nashville, Tennessee, Ms. Huffman made her New York solo recital debut at Carnegie Hall in June, 2009. Also scheduled is a winner's recital performance at the 51st NATS National Convention in July, 2010.

Additionally, Ms. Huffman has appeared in over two dozen operas and opera scenes with Long Beach Opera, Intimate Opera Company, Bakersfield Symphony Orchestra, Aspen Opera Theater Center, and the USC Thornton School of Music Opera. At the U.S. Premiere of Vivaldi's *Motezuma*, Mark Swed wrote, "*She sings and steals the stage...I hope opera talent scouts were on hand...*" (The LA Times). Her stage credits include Teutile in *Motezuma*, Violetta in *La Traviata*, Betty in Lowell Liebermann's *Miss Lonelyhearts*, and Frasquita in *Carmen*.

An equally accomplished concert artist, Ms. Huffman is slated to perform a Baroque concert for Centrum's *Port Townsend Chamber Music Festival* in July 2010. She has also performed as a soloist with New York City's *Orchestra Insonica*, Aspen Music Festival's *Aspen Contemporary Ensemble*, and the Sunriver Music Festival Orchestra in Sunriver, Oregon.

Nicky Schildkraut, poet

Nicky Schildkraut's poems have appeared in Asian American Poets and Writers, Salmagundi, The New England Review, The Mississippi Review, The Sante Fe Review Online, the 2007 Korean-English anthology *I Didn't Know Who I Was*, and has prose poems forthcoming in *The Offending Adam*. She is working on a Ph.D. degree in English Literature & Creative Writing at the University of Southern California and currently serves as the President for the Circle For Asian American Literary Studies.

Artists (con't)

Gino Ng, design

Gino Ng is a scenic designer who has amassed a long list of credits and accolades in the USA and Asia. Since 2004, he has served as an adjunct professor and the resident designer for the Department of Theater at Lehigh University (PA). For the Lehigh University Department of Theatre, Gino recently designed *Wintertime* and for the Department of Music, the world premiere opera, *Tony Caruso's Final Broadcast* by Paul Salerni. Gino has also designed works for the Boston Center of Arts and The Theatre Cooperative in Somerville, MA.

In New York City, his design credits include the musical *I Do! I Do!* at Shadowland Theater and *8 Minutes Madness Playwright Festival* at the Times Square Arts Center. Currently, Gino is designing *Noises Off!* in PA. He is also designing for a children's musical *Skyboy*, to be premièred at Tribeca Performing Arts center in February 2011, which will tour in NYC and LA. His work in Asia includes "*metal...stone...being...cracked.*" performed at the Hong Kong City Hall in China.

Gino's scenic artwork on *Splittin' the Raft* received a nomination for the Barrymore Award for Outstanding Set Design and *Spinning into Butter* received the Elliot Norton Award for Best Production.

Alan Chan, curator

A multi-faceted composer, the works of Alan Chan often involve collaboration – an attempt to build a community of artists from different disciplines during the process. His aim is to break away from the rigid definitions of style and identity in order to create his own unique style.

Alan's music has been recognized with honors and funding from ASCAP, American Composers Forum, Percussive Arts Society, Composers and Authors Society of Hong Kong, among others. He holds a Doctor of Musical Arts degree from the University of Southern California and is an active member of BMI Jazz Composers Workshop in New York City. His percussion compositions are published exclusively by HoneyRock.

This summer Alan is going to participate in an artist residency program at the Atlantic Center for the Arts in Florida, as well as teaching at the Walden School, a creative music camp in Dublin, New Hampshire. Visit alanchanmusic.com.

Gateway Gallery

Gino Ng: A Journal of Light #3: A Recollection
Through May 31, 2010

Mr. Ng has amassed a long list of credits and accolades as a scenic designer in the USA and Asia. He is currently designing *Noises Off!* in Pennsylvania, as well as a children's musical, *Skyboy*, that will premiere at Tribeca Performing Arts Center in February 2011 and will tour theaters across the U.S. He is also designing *Blue Butterfly*, a Chinese musical that will be premiered in Taiwan. Mr. Ng has served as an adjunct professor and the resident designer for the Department of Theater at Lehigh University since 2004. His photographic work has been shown previously in Boston and Los Angeles.

Gateway Gallery is open on Sundays from noon to 2 p.m., or by appointment. Admission for this exhibit is free. All the works displayed are available for sale - 50% of the proceeds will be donated to the Gateway Performance Series and the other 50% will be donated to the Leukemia and Lymphoma Society.

Upcoming Events

May 22, 2010 - French Dressing

An evening of violin sonatas by French composers performed by French violinist **Jacques Israelievitch**. Born in Cannes, France and currently residing in Toronto, Canada, Mr. Israelievitch is recognized as one of the most distinguished performing artists in North America and abroad. He is joined by aspiring pianist, **Kanae Matsumoto**, whose performance was described as "unfailingly crisp, warm and sensitive" (showtimemagazine.ca). The program contains pieces influenced by French Impressionism and American jazz: full of colors, rhythm, and fun!

! Encore Performance !

June 19, 2010 – Courtney Huffman, the Carnegie Program

Fresh off of her Carnegie Hall debut performance last Spring, soprano **Courtney Huffman** and pianist **Tali Tadmor** return to Southern California to perform an all-American program ranging from Charles Ives to George Gershwin. A wonderful mix of old and new, this program features classic masterpieces such as Ives' "Tom Sails Away", "The Cage" and "Memories" intermixed with contemporary favorites such as "I've got Rhythm" by George Gershwin and "Desire" by up-and-coming award-winning composer Tom Cipullo.

Order Tickets

Online (via PayPal): www.gatewayperformanceseries.org

Mail (order form and check): 11760 Gateway Boulevard, Los Angeles, CA 90064

Acknowledgements

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About Patrons of the Arts

We invite you to help us meet our goal of securing enough funding to make this series a resounding success. Ticket Sales for each of the performances will cover some of the costs, with the balance of our Series budget needing to be met through donations. All donors will be acknowledged in the individual programs, and will receive a letter for tax deduction purposes.

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