

TRANSCENDENT



ASIA / AMERICA NEW MUSIC INSTITUTE

DE 3555



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MATTHEW AUCOIN: Two Whitman Songs — The Sleepers ♦ A Clear Midnight

SAYO KOSUGI: Lilac Nova

XIAOGANG YE: Lamura Cuo

CHAD CANNON: Wild Grass on the Riverbank — In the Wasteland ♦ Winter ♦ Ferns and Moss ♦ Wild Grass on the Riverbank ♦ Transplanted ♦ Budding in the Wasteland

SUN-YOUNG PARK: My Beloved

NARONG PRANGCHAROEN: Whisper from Afar

RYU GOTO, violin; DAVÓNE TINES, bass-baritone; MATTHEW AUCOIN, piano;
YUGA COHLER, conductor; AANMI LOS ANGELES ENSEMBLE

All selections except *Lamura Cuo* are world premiere recordings.

Total Playing Time: 58:12

TRANSCENDENT

Asia / America New Music Institute (AANMI)

MATTHEW AUCOIN: Two Whitman

Songs ♣ ♦ (6:54)

1. The Sleepers (3:49)

2. A Clear Midnight (3:05)

3. SAYO KOSUGI: Lilac Nova ♥ ♠ * (8:11)

4. XIAOGANG YE: Lamura Cuo

♥ ♠ * (15:22)

CHAD CANNON: Wild Grass on the Riverbank ♣ ♠ * (13:16)

5. In the Wasteland (1:52)

6. Winter (1:48)

7. Ferns and Moss (0:35)

8. Wild Grass on the Riverbank (3:49)

9. Transplanted (1:11)

10. Budding in the Wasteland (4:01)

11. SUN-YOUNG PARK: My Beloved

♣ ♠ * (8:45)

12. NARONG PRANGCHAROEN:

Whisper from Afar § * (5:12)

Ryu Goto, *violin* ♥

Davóne Tines, *bass-baritone* ♣

Matthew Aucoin, *piano* ♦

Yuga Cohler, *conductor* *

AANMI Los Angeles Ensemble ♠

Flute: William Yeh, Rachel Mellis

Clarinet: James Sullivan

Horn: Aija Mattson, Matthew Otto

Percussion: Matthew Cook, Ben Phelps

Harp: Ruriko Terada

Piano: Jiayi Shi, Benjamin Salisbury §

Violin: GaHyun Cho §, Matthew Oshida,

Rachel Kim

Viola: Alexander Knecht

Cello: Niall Ferguson, Marek Szpakiewicz §

Contrabass: Marlon Martinez,

Mark Gutierrez

NOTE: Different members and sub-ensembles from the above list perform in the various works indicated.

Total Playing Time: 58:12

INTRODUCTION

Transcendent—adjective: *Beyond or above the range of normal or merely physical human experience; surpassing the ordinary*

Aucoin, Kosugi, Ye, Cannon, Park, Prangcharoen: These are names that come from many parts of the Asian and American worlds — Boston, Tokyo, Beijing, Salt Lake City, Seoul, Bangkok—and consequently, might suggest divergence and fragmentation. But *Transcendent* is an album that unites by reaching above and beyond geographical, musical, and cultural boundaries.

Matthew Aucoin's *Two Whitman Songs* gather the eternities into short form, "pondering the [universal] themes [of] night, sleep, death and the stars" through the rich voice of bass-baritone Davóne Tines. Sayo Kosugi's *Lilac Nova* moves past terrestrial boundaries; an explosive violin (Ryu Goto on a 1722 Stradivarius) depicts rupturing stars, colliding planets, and celestial flashes of color. Xiaogang Ye's gorgeous *Lamura Cuo* is the Chinese composer's reaction to visiting sacred lakes in Tibet's heartland—a spiritual journey through ice, stone, and sky that reaches toward immortality with its breathtaking ending. Chad Cannon's *Wildgrass on the Riverbank* explores the

complexities of human migration and the resulting confusion of identity—in this case a Japanese immigrant in the United States—through the metaphor of adapted plant species in foreign habitats. Sun-Young Park's *My Beloved* dramatizes the sorrow of one whose lover has departed this life, all the while encapsulating the desperate sadness experienced during the dark years of occupied Korea. Finally, Narong Prangcharoen's *Whisper from Afar* forms an open and abstract end point to the album, with textural boundaries disappearing into wisps of string and piano harmonics—echoes of the composer's conceptions of spirituality as it relates to nature.

Together these six pieces, artfully conducted by Yuga Cohler and skillfully recorded, engineered, and produced by Matthew Snyder, represent some of the finest music being written in 21st-century Asia and North America—music that, while rooted in the instrumental and vocal traditions of the West, firmly declares a new era of artistic achievement and diversity. We hope that these recordings will inspire others to come together to celebrate the human creative spirit in their own way.

— Asia / America New Music Institute



COMPOSERS

MATTHEW AUCOIN: *Two Whitman Songs* In the Composer's Words

"The Sleepers" and "A Clear Midnight" were written in 2012 as studies for my op-

era *Crossing*, which is a fantasia on the life of the poet Walt Whitman. Before setting out on the epic ocean voyage that is the writing of an opera, I wanted to try my hand setting Whitman on a smaller scale, to see if I could stand his company (or he

mine). At the time, both bass-baritone Davóne Tines and I were students at Juilliard, and I wrote the songs with Davóne's voice in mind. I'm very happy that it's Davóne who has now recorded them.

Whitman can be a fiendishly difficult poet to set to music: His poetry is filled with a potent music of its own, which sounds and behaves like an unstoppable, cascading river. His lines regularly spill over the edge of the page; they're often too long to *spea*k with one breath, never mind to sing.

But every so often, Whitman pauses to write a sublime miniature like "A Clear Midnight," which expresses a rare moment of total spiritual equilibrium. I also made my own condensation of "The Sleepers," Whitman's phantasmagorical meditation on the leveling, democratizing power of sleep.

—Matthew Aucoin

Matthew Aucoin is an American composer, conductor, and pianist. He is Artist-in-Residence at Los Angeles Opera, which has co-commissioned his next opera with the Metropolitan Opera. As part of his residency, Aucoin also conducts regularly at Los Angeles Opera, in repertoire ranging from Verdi to Philip Glass. He is the co-founder and Artistic Director of the American Modern Opera Company (AMOC).

His first opera, *Crossing*, was first performed at Boston's American Repertory Theater in 2015 before traveling to the Brooklyn Academy of Music and Los Angeles Opera. His second, the chamber opera *Second Nature*, was premiered at the Lyric Opera of Chicago.

His orchestral and chamber works have been commissioned and performed by artists including cellist Yo-Yo Ma, Zurich's Tonhalle Orchestra, Salzburg's Mozarteum Orchestra, the Brentano Quartet, violinist Jennifer Koh, the Los Angeles Chamber Orchestra, the Orchestra of St. Luke's, tenor Paul Appleby, and Chanticleer.

Mr. Aucoin has recently made conducting debuts at Los Angeles Opera, the Chicago Symphony, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and Salzburg's Mozarteum Orchestra. In 2018 he made his debut at Santa Fe Opera leading *Doctor Atomic* by John Adams.

Matthew Aucoin is a 2012 graduate of Harvard College (*summa cum laude*), and a 2014 recipient of The Juilliard School's Graduate Diploma.

The Sleepers

(text adapted from Whitman's poem of the same title)

. . . The new-born emerging from gates,
and the dying emerging from gates,
The night pervades them and infolds them.

. . . I stand in the dark with drooping eyes
by the worst-suffering and the most restless,
I pass my hands soothingly to and fro
a few inches from them,
The restless sink in their beds—
they fitfully sleep.

. . . The earth recedes from me
into the night,
I saw that it was beautiful,
and I see that what is not the earth
is beautiful.

A Clear Midnight

This is thy hour O Soul, thy free flight
into the wordless,
Away from books, away from art,
the day erased, the lesson done,
Thee fully forth emerging, silent, gazing,
pondering the themes thou lovest best,
Night, sleep, death and the stars.

SAYO KOSUGI: *Lilac Nova*

In the Composer's Words

I find it difficult to describe in words what
I felt when writing *Lilac Nova* for violin
and chamber orchestra. It was a feeling of

something subtle and mysterious. It was
also something that had an incredible inner
energy and power. I felt a sense of universe
and space, and it centered on the color lilac.
And for practical matters, all I knew was that
it was going to be for violin and orchestra.

I have always been inspired by my synes-
thesia, whereby I see colors when I hear
music. For me, the process of composing is
often a process of taking ideas that become
colors in my mind, transferring those colors
into sound, and then trying to capture that
sound on paper. I am also very partial to the
violin, which I love, and which I find to be a
source of infinite imagination and melody. I
would like to take this opportunity to thank
the many violinists around me who have
given me so much inspiration.

When deciding on the title of this work, I
reflected on what I had written and tried to
express. In this work, I found images, in lilac,
like those of the universe, with explosions,
showers of sparks, and invisible forces of
gravity. Within this, the high violin melody is
like a shiny planet that floats in the cosmos.
The violin then guides us through a scenic
journey past the millions of planets in space.
—Sayo Kosugi

Japanese composer **Sayo Kosugi** has
earned several high-profile commissions
for stage and screen worldwide. She re-



ceived the Palmer Dixon Prize from The Juilliard School for the most outstanding composition of 2014.

Ms. Kosugi has been commissioned by The Royal Ballet of Flanders, Belgium, for their 2015

production *In Flanders Fields*, a collaboration with noted choreographer Ricardo Amarante. She has also received commissions from the New York City Ballet's Choreographic Institute and the Royal Academy of Dance, UK, for The Genée International Ballet Competition—the

first commission in the competition's history. Other commissions include a song cycle for the Metropolitan Opera tenor Keith Jameson; the score for *Yabusame* (a documentary film dedicated for the Imperial Court of Japan); a film score for *The Projectionist*, an award-winning film directed by Michael Bates; and a score for a series of three consecutive new theater plays by Toho theater productions in 2016 and 2017, for which she served as a music director and composer.

Ms. Kosugi earned a Master of Music degree in composition from The Juilliard School under the guidance of Robert Beaser.

**XIAOGANG YE: *Lamura Cuo*
In the Composer's Words**

Lamura Cuo was commissioned in 2014 by Soundstreams, a Toronto-based music presenter of contemporary music.

This is one in a series of my works inspired by the nine sacred lakes in Tibet. In this composition, a melodious and mystic strain played on the violin is used to depict my heartfelt perception of the sacred nature of Lake Lamura Cuo, one of the famous nine sacred Tibetan lakes on the highest plateau in the world. The chilly, yet clear air and the quiet water of the lake in the distance evoke a feeling of slight sadness in my heart that is reflected in the music.

AANMI has presented *Lamura Cuo* in performances with violinists Ryu Goto, Rachel Lee Priday, and Jun-Hong Loh in Vietnam, Thailand, China, and the United States.

—Xiaogang Ye

One of China's most influential composers, **Xiaogang Ye** is a member of the 12th Chinese People's Political Consultative Conference, chairman of the Chinese Musicians' Association, a member of the China Federation of Literary and Art Circles, and vice president of the Central Conservatory of Music (CCOM), among a number of other positions.

Mr. Ye's important works include *Horizon*, *The Last Paradise*, *Seven Episodes for Lin'an*, *In Memory of Peace*, *Chu* (Symphony No. 3), the dance drama *Macao Bride*, and the opera *Yong Le*. He has been commissioned to compose works for many international and state-level activities and has served as a judge for important music competitions at home and abroad.

Xiaogang Ye has received top music awards and honorary titles at China's most prestigious events, including China Golden Bell Award, Golden Rooster Film Awards, Huabiao Film Awards, The Best Film Music Award, and Achievement Award for Contemporary Chinese Film. In addition, he has won many international awards, including the Louis Lane Prize, the



Howard Hanson Prize, and the Heritage Prize for Excellence in Creativity in Music from the Li Foundation of San Francisco.

Mr. Ye has presented concerts of his own works at many venues, tours, and festivals.

His composition *The China Story: Songs of the Earth* won great acclaim in its New York, Saarbrücken, and Munich tour. These successes have promoted extensive cultural exchange and cooperation between China and the West, and also show the

growing significance of contemporary Chinese culture and the importance of sharing it with the world.

CHAD CANNON: *Wild Grass on the Riverbank*

In the Composer's Words

The texts for *Wild Grass on the Riverbank* are drawn from a book-length poem of the same title by Japanese feminist poet Hiromi Ito. My main goal was to capture, somehow in eleven minutes, the essence of Ms. Ito's experiences as a young Japanese immigrant in the United States, a theme she explores throughout *Wild Grass on the Riverbank*. Movements I and II are reflections on "The Wasteland," a reference to her new home of Southern California with its desert landscapes. Parts III and IV are scenes at the riverbank, a locale in her homeland in Kumamoto, Japan, with its overwhelming green and the late summer storms, which terrorize the vegetation into submission. (Blades of grass are forced against one another in unpleasant ways—a reference, perhaps, to crowded and oppressive conformity in Japanese society.) Parts V and VI are a return to the wasteland where she discovers at last how to survive and grow in spite of harsh and even demeaning circumstances.

What captured my imagination most was Ms. Ito's ability to personify the flora in both landscapes, providing commentary on her experiences, both in an external, environmental sense, and in an internal,

psychological one. Most of the grass species mentioned in her poem are not native species, but rather transplants into new ecological environments. The plants then become an appropriate metaphor for human migration and its impact on both the individual and on societies.

—Chad Cannon

(Text used with permission of both the author and translator, Jeffrey Angles.)

AANMI founder and director **Chad Cannon** is a composer and orchestrator whose music and storytelling gifts have quickly launched him to prominence. In 2017 he received double nominations from the International Film Music Critics Association as *Breakthrough Composer of the Year* and for Best Original Score for a Documentary—for the Hiroshima film *Paper Lanterns*. His score for *Cairo Declaration*, co-composed with Xiaogang Ye, received China's highest film honor: the Golden Rooster Award for Best Music (the equivalent of an Academy Award). In November 2017, the Slovenia Philharmonic Orchestra and Choir along with woodwind soloist Mate Bekavac premiered his *Dreams of a Sleeping World*, a ten-movement symphony that pairs poetry from around the world with ten paintings by Oscar Oiwa. Other recent commissions and collaborations include



the Farallon Quintet, Hollywood Chamber Orchestra, Peabody Essex Museum, Beijing Modern Music Festival, and the Barlow Endowment.

Mr. Cannon was chief arranger and orchestrator for the world tour *Joe Hisaishi Symphonic Concert: Music from the Films of Hayao Miyazaki*, and has orchestrated for such

top-grossing films as *Guardians of the Galaxy*, Vol. 2, under Tim Williams, and Peter Jackson's *The Hobbit* trilogy, under Conrad Pope.

Fluent in Japanese, Chad Cannon founded AANMI in 2013. He holds degrees from Juilliard and Harvard.

I. In the Wasteland

text from eponymous poem by Hiromi Ito
Translation by Jeffrey Angles

The wind changed directions
So it blew from the desert
Dry as a bone
In the distance, a mountain burned
A mountain burned, raining down ashes
The ashes blocked out the sun
We could look at the sun with our
naked eyes
The plants turned to corpses
Dry as a bone
The sage released its intense aroma
The rabbits and coyotes turned to corpses
Dry as a bone

風向きが変わって
砂漠から風が吹いた
カラカラに乾いた
遠くで山が燃えた
山が燃えて灰が降った
灰が太陽を覆った
太陽が肉眼で見た
カラカラに乾いた

植物は死骸になった
セージは強烈な香りがした
ウサギやコヨーテも死骸になり
カラカラに乾いた

II. Winter

When winter came with its rain
All grew wet, moss grew, sprouts
came out, flowers bloomed
The cacti and yucca grew long and lanky
Everything beneath heaven became a sea
Everyday the sun fell in the sea

雨の降る冬になると
濡れて、苔が生え、芽が出て、花が咲いた
サボテンもユッカもによきによきと伸びた
空の下に海があり
海に日が落ちた、毎日落ちた

III. Ferns and Moss

The light from all the green was so
strong, we could not focus
Green grass was growing
through even the smallest cracks
There were ferns and moss
There were ferns and moss
There were ferns and moss
The green was so swollen
It was about to burst

緑色にふくまれる光が強すぎて焦点があわ
ないのだ

どんな小さい隙間からも緑色の草が生えだ
している
シダだったりコケだったりする
シダだったりコケだったりする
シダだったりコケだったりする
緑が
爆発する寸前みたいにふくれあがっている

IV. Wild Grass on the Riverbank

A rain cloud flashed in one corner of the sky
Every leaf, every blade of grass flashed with it
The *Sorghum halepense* trembled,
The *Conzuya sumatrensis* trembled
The kudzu leaves fluttered
The *Sorghum halepense* fell over and
got back up
The *Solidago altissima* was still young,
its stalk and leaves were green
It was pushed over by the wind,
as if to say, you get over there,
then it pushed the next stalk
The next stalk too,
pushed the next stalk as if to say,
you, get over there
The next stalk after the next stalk
also pushed the next stalk as if to say,
you, get over there, you, get over there,
You, get over there, the *Solidago altissima*
was pushed over, you, get over there,
was pushed, you, get over there
You, get over there
The kudzu vines squirmed, grew up
Onto the embankment, stuck out their tips,

waited, then grew tired
The bugs ate holes all through the
Humulus japonicus and *Cayratia japonica* too
Inside the house, the vines
All raised their hands and stood up
(I want to become part of the riverbank)
(I want to become part of the riverbank)

空の片隅で、雨雲が、ぴかぴかひかった
どの葉も、どの葉も、ぎらぎらした
セイバンモロコシが揺れた、オオアレチノギ
クが揺れた
クズの葉がはためいた
セイバンモロコシがたおれて、起きあがった
セイタカアワダチソウは、まだ若くて、茎も葉
もみどりで、
風に押されて、てめえむこういけよって、つぎ
の茎を押して、
押された茎も、てめえむこういけよって、つぎ
の茎を押して、
つぎの茎もつぎの茎もつぎの茎も、てめえむ
こういけよ、
てめえむこういけよ、
むこういけよ、セイタカアワダチソウが、押さ
れて、てめえむこういけよ、
押されて、てめえこそむこういけよ、
てめえむこういけよ、
クズのつるがのたくって、土手の、
上に出て、毛だらけの先を、ぴっとのばして、
待ちわびた、来るのを、
カナムグラも、ヤブガラシも、虫に食われて
穴だらけ、
家の中でも、つるくさたちが、
全員、両手をあげて、立ち上がって

(河原になりたい)
(河原になりたい)

V. Transplanted

The man who worked there glowered
at his computer
How long, he asked me
How long have you been away from
this country?
I answered
The man who worked there
looked at his computer and gave me a stamp
There is a dirty spot on your passport
The man who worked there told me
You can't get rid of the dirty spot
In order to solve this problem
You have no choice but to transform
To look like those who grow here naturally
Paspalum urvillei
Verbena brasiliensis
Conyza sumatrensis

係りの人はむずかしい顔をしてコンピュー
タをみつめ
どれほど長く、と私にききました
どれほど長く、この国を離れていたか？
私は答えました
係りの人はコンピュータをみつめ、スタンプ
を押しました
あなたのパスポートには汚点がある、
汚点を取り除けないから、
不都合をなくすためには、
あなたはこの国に、

もともとは自生しないが自生するものであ
るように、
あらためる(本来の自生地から他地域には
こばれ、
野生化し繁殖する)、
しか方法がない、
と係りの人は私にいいました
タチスズメノヒエ
アレチハナガサ
オオアレチノギク

VI. Budding in the Wasteland

In the middle of the wasteland
I spread my arms and legs out wide
and crouched down
And that's how I grew a stem
A bud was born at the tip of the stem
It swelled
And swelled
And opened
And took in everything
The stem continued to grow
The buds were born one after another
They swelled
And opened and withered away
They withered and turned red
Wearing the open and withered
flowers on my body
I continued to grow my stems
I grew them with all my might
Shaken by the wind
I looked upward
The sky was not pure blue

It was full of clouds, clouds rushing
across the sky
Some of which shone in the light

私は荒れ地のまんなかに手足を放射状にひ
ろげてうずくまった
そして茎を伸ばした
茎の先端につぼみがうまれ
ふくらみ
ふくらみ
ひらいて
あらゆるものを吸い込んだ
茎は伸びつづけ
つぼみはつぎつぎにうまれ
ふくらみ
ひらいてしぼんだ
しぼんで赤くなった
ひらく花としぼんだ花がらをつけて私は茎
を伸ばし
思いっきり伸ばし
風に揺られて
上をみあげた
まっさおな空ではなかった
雲だらけの空、雲が走る空
雲の一部がぴかぴか光った

**SUN-YOUNG PARK: My Beloved
In the Composer's Words**

Scored for baritone and chamber ensemble, *My Beloved* was written for AANMI's 2014 performance at the Asia-Europe New Music Festival in Hanoi, Vietnam. AANMI is helping the Asia-Pacific region establish peaceful

relationships by using music as a means of creating mutual understanding, even at the highest levels of political engagement.

The piece sets the text for *Cho-Hon* (초혼),* a poem by Kim So Wol. The title translates to something like "Invocation of the Spirits of the Dead." Written around 1920, the poem is based on the poet's experience of losing his beloved—to death. Every word in the poem painfully and shockingly cries out his beloved's name, from whom comes not a single reply. In the poem, there is a great sense of loss, sorrow, frustration, and resentment—sentiments common to the political dark ages of Korea, during the Japanese occupation. The piece was written to remember our national tragedy and to inspire hope for peace on earth.

—Sun-Young Park

**The title in Korean, Cho-Hon (초혼), means "calling out to the dead." There is an old Korean funeral custom in which a survivor of the deceased (female if the deceased is male and vice versa) goes up on the roof and holding a traditional blouse of the deceased with both hands, flutters it facing north while calling out the deceased's name three times.*

Born in 1988 in South Korea, **Sun-Young "Sunny" Park** began violin studies at age six and composition studies at seventeen.

The daughter of celebrated Korean choral composer Jung-sun Park, Ms. Park's choral and vocal music career began early. Her most popular published pieces include *Alpha and Omega* and *I will dwell in his house, forever*. Her works have been performed internationally and in some of the world's top concert halls. In 2014, her piece *HEEM* was commissioned by the Allant Trio and received its world premiere at Weill Recital Hall at Carnegie Hall. As the winner of the prestigious New Juilliard Ensemble (NJE) competition, Ms. Park was commissioned to write *Legend*, a chamber ensemble work that premiered at Lincoln Center's Alice Tully Hall. The New York edition of *The Korea Times* applauded her experiment of combining Western music with a particularly Korean sound. Most recently, she won the 44th Pan Music Festival International Competition with *Pierrot* for Violin and Piano.

Sun-Young Park joined AANMI in 2013 as a composer and director. She spent six years at Juilliard, where she received her Bachelor of Music under Samuel Adler and Master of Music under Christopher Rouse. She is completing her doctoral studies under Kevin Puts at the Peabody Institute of Johns Hopkins University.

My Beloved

by Kim So Wol

A name, shattered into pieces!
A name, scattered in the void!
A name, that never replies!
A name, that I'll die calling!

The one word, left in the soul
To the last, I couldn't pronounce.
My beloved!
The red sun hovers over the hill
And the deer moan woefully.
I am calling your name,
On a lonely hill.

I call your name in great sorrow.
I call your name in deep sorrow.
My voice reaches towards the sky,
But the sky is too far from the earth.

Turn me into stone,
I'll call your name 'til I die!
My beloved! My Beloved!
My love, love, love ...

초혼

김소월

산산히 부서진 이름이여!
허공중에 헤어진 이름이여!
불러도 주인없는 이름이여!



부르다가 내가 죽을 이름이여!
심중에 남아 있는 말 한마디는
끝끝내 마저 하지 못하였구나.
사랑하던 그 사람이여!

붉은 해는 서산마루에 걸리었다.
사슴의 무리도 슬피 운다.
떨어져 나가 앉은 산 위에서
나는 그대의 이름을 부르노라.

설움에 곱도록 부르노라.
설움에 곱도록 부르노라.
부르는 소리는 비껴가지만
하늘과 땅 사이가 너무 넓구나.

선 채로 이 자리에 돌이 되어도
부르다가 내가 죽을 이름이여!
사랑하던 그 사람이여!
사랑하던 그 사람이여!

NARONG PRANGCHAROEN:

Whisper from Afar

In the Composer's Words

Whisper from Afar was inspired by the idea of a soundwave. Whispering—or speaking softly for only a few persons to hear—is sometimes used to preserve secrecy. But in this piece, no matter how loud it is, it cannot be heard by many, like a whisper. In this composition, it is even harder to perceive the whisper, because I have added a greater distance for the soundwave to travel. It is now not only a whisper, but a whisper from afar.

It may not have enough energy to deliver its message due to both the softness of the utterance and the distance it must travel.

The piece starts with the principal theme: a four-note motif introduced by the piano. The strings play harmonics as if echoing the theme, as the composer seeks to evoke the sound of a small bell heard from a temple on a high mountain. The piano then plays in its lower register, suggesting the distant origin and heights from which the sound must travel. In this introductory section, another four-note motif evolves into something resembling an octatonic scale.

The music reaches its climax when the piano plays the principal theme at a loud dynamic as if in an attempt to be heard clearly. The theme then gradually fades, giving way to a new theme with Asian folk characteristics. This folk-like theme continues until the motif that imitates the sound of the bell returns, recalling the original idea of the whisper. Trying to be heard, the whisper increases in volume, leading to the piece's climax, as all three instruments play in unison. In the final section, the music gradually diminishes as if exhausted in its vain attempts to be heard, no matter how hard it tries. The music, ever softer, gradually fades into silence.

This piece has been revised many times following the original commission to compose



a piano trio. It's almost as if the music tried to find its own path, waiting for me—the composer—to discover it. The music seemed to be a metaphor for a call—a whimper from a composer living far away from home, who had received news of a great loss to the Thai people. No matter how hard the composer cried, no one could hear. Because it was only a whisper from afar.

—Narong Prangcharoen

Thai composer **Narong Prangcharoen** received the prestigious Guggenheim Fellowship in 2013 as well as the Barlow Prize. His many other awards include the American Composers Orchestra Audience Choice Award, the Toru Takemitsu Composition Award, and the Alexander Zemlinsky International Composition Competition Prize. In his native country, Mr. Prangcharoen received the Silapathorn Award, naming him a “Thailand Contemporary National Artist.”

The *Chicago Sun Times* has called his music “absolutely captivating,” and *New York Times* critic Corinna da Fonseca-Wollheim called his piece *Migrations of Lost Souls* “an atmospheric work that weaves some of the spiritual and vernacular sounds of Mr. Prangcharoen’s native Thailand into a skillfully orchestrated tapestry [with] moments of ethereal beauty.” The piece debuted in 2012 at Carnegie Hall with the American Composers Orchestra.

Mr. Prangcharoen’s music has been performed by leading orchestras, including the China Philharmonic Orchestra, the Melbourne Symphony Orchestra, the Pacific Symphony, the Shanghai Philharmonic Orchestra, the Thailand Philharmonic Orchestra, and the Tokyo Philharmonic Orchestra, under such well-known conductors as Carl St. Clair, Mikhail Pletnev, and Osmo Vänskä.

Mr. Prangcharoen joined the AANMI board in 2014. He is the founder of the Thailand International Composition Festival.

PERFORMERS

Yuga Cohler—28 years old as of this release—is an internationally renowned orchestral conductor and winner of the Paolo Vero Orchestral Prize at the 2017 Arturo Toscanini International Conducting Competition. He is the music director of the Ridgefield Symphony (CT).

From 2015–2018, Mr. Cohler served as music director of the Young Musicians Foundation (YMF) Debut Chamber Orchestra in Los Angeles. There, he created *Yeethoven*, an orchestral comparison of the works of Kanye West and Beethoven. The project, hailed as a work of “musical



genius," received widespread attention from the *Los Angeles Times*, the *Associated Press*, *Rolling Stone*, *Pitchfork*, and the *Huffington Post*, and was performed for a sold-out audience at Lincoln Center.

Mr. Cohler enjoys a close relationship with the Tokyo Philharmonic Orchestra, with whom he has appeared in concert on Japanese national television. His sold-out international tour with them featuring the international rock star Yoshiki concluded with two performances in Carnegie Hall. Mr. Cohler has additionally appeared as a guest conductor with the Juilliard and New Amsterdam Symphony Orchestras, and has served as cover conductor for the Los Angeles Philharmonic and New Jersey Symphony Orchestra.

As a recipient of the Bruno Walter Memorial Scholarship, Mr. Cohler studied with New York Philharmonic Music Director Alan Gilbert at The Juilliard School. Mr. Cohler's many accolades include the Career Assistance Award from the Solti Foundation U.S., the Ansbacher Fellowship from the American Austrian Foundation, the Charles Schiff Conducting Award from The Juilliard School, and the David McCord Prize for Artistic Excellence from Harvard University. He has received fellowships to some of the most prestigious musical institutions in the country, including the Aspen Music Festival

and the Cabrillo Festival of Contemporary Music, and has also studied at the Tanglewood Music Center.

A skilled interpreter of modern music, Mr. Cohler was selected by composer John Adams to perform a program of modern American orchestral music at Carnegie Hall, where *The New York Times* lauded his "strong rendition" of Elliott Carter's *Double Concerto*. Currently an AANMI director, Mr. Cohler has performed world premieres at the Beijing Modern Music Festival, the Asian Composer's League in Seoul, the Okinawa University for the Arts, and the Peabody Essex Museum.

Mr. Cohler is a *summa cum laude* graduate of Harvard College, where he studied computer science. His senior thesis, *Optimal Envy-Free Cake-Cutting*, has been cited by more than fifty articles in the academic literature. As an advocate for the integration of art music into mainstream culture, Mr. Cohler runs *State of Art*, a blog about American music without preconceptions of genre or quality.

Ryu Goto has established himself as a significant voice in classical music, with a large and growing public in Asia, North America and Europe. Ryu's career began at age seven when he made his debut at the Pacific Music Festival in Sapporo, Japan, playing Paganini's Violin Concerto

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No.1. Since then, Ryu has appeared as a soloist with many of the world's leading orchestras, including National Symphony Orchestra (DC), London Philharmonic, Münchner Philharmoniker, Wiener Symphoniker, Sydney Symphony, The Philadelphia Orchestra, Orchestre national de Lyon, Orchestre symphonique de Montréal, Frankfurt Radio Symphony, Hamburger Symphoniker and Shanghai Symphony Orchestra. He has worked with conductors Lorin Maazel, Tan Dun, Vladimir Ashkenazy, Fabio Luisi, Leonard Slatkin, Kent Nagano, Myung-Whun Chung, Yannick Nézet-Séguin, Andrés Orozco-Estrada and Jonathan Nott. Ryu has performed in many of the world's most prestigious venues, including Carnegie Hall, Kennedy Center, Tokyo Suntory Hall, Sydney Opera House, Shanghai Grand Theater, Taipei National Concert Hall, Vienna Musikverein, Munich's Herkulessaal and the Philharmonic Hall Gasteig. In January 2018 Ryu celebrated Bernstein's 100th Anniversary playing his masterpiece "Serenade" with the NHK Symphony Orchestra, and in March he joined the New York Philharmonic touring Asia under the baton of Maestro Jaap van Zweden.

Ryu's philanthropic work includes working with student musicians throughout the world, mentoring their development and conducting master classes in conjunction

with the world's top institutions. Efforts include the "Ryu Goto Excellence in Music Initiative Scholarship" with the NYC Department of Education, as well as collaborations with institutions such as the Juilliard School and the Harvard Bach Society Orchestra. He does extensive musical outreach in developing countries in Latin America, Southeast Asia and Africa.

In Japan Ryu's features in media are numerous, including his own documentary "Ryu Goto's Odyssey", a chronicle of his career and personal life from 1996-2006. He has served as spokesperson for the East Japan Railway Company. From October 2015 to March 2017, Ryu appeared weekly on TV Asahi's show, *Untitled Concert*, a nationally televised program in Japan listed in Guinness World Records as "the longest-running TV program for classical music."

Ryu records for Deutsche Grammophon in collaboration with Universal Classics Japan. In May 2011 he graduated from Harvard University with a BA in Physics, and is currently studying the violin with Prof. Ana Chumachenco. A member of the US-Japan Council, Ryu has been honored with an award from the Japanese American Bar Association as a Japanese-American leader. He holds a 3rd degree black belt from the Japan Karate Association, and is fluent in multiple languages including English, Japa-

nese, French and Chinese. Ryu performs on the Stradivarius 1722 violin "Jupiter" on loan to him from Nippon Music Foundation.

AANMI has presented Ryu's performances in contemporary chamber concerts in Beijing, Bangkok, NYC, Los Angeles, Naha, and Seoul.

"In a just world, one in which fame was proportionate to talent, **Davóne Tines** would be as big a name as Kanye West" proclaimed the San Francisco TV station KQED following his concert with the San Francisco Symphony. He gave breakout performances on both sides of the Atlantic in 2015 and 2016, which included his debut with the Dutch National Opera in the premiere of Kaija Saariaho's *Only the Sound Remains*, directed by Peter Sellars; the *Los Angeles Times* praised him as "the find of the season" for performances of works by Caroline Shaw and Kaija Saariaho with the Calder Quartet and with members of ICE at the Ojai Music Festival.

Career highlights include a San Francisco Opera debut in the world premiere of *Girls of the Golden West* by John Adams and Peter Sellars, a debut at the Opéra national de Paris in *Only the Sound Remains* and Stravinsky's *Oedipus Rex* at the Baltic Sea Festi-

val conducted by Esa-Pekka Salonen and at Lisbon's Teatro Nacional de São Carlos led by Leo Hussain, and a debut at the Brooklyn Academy of Music in the role he originated in a production of Matthew Aucoin's *Crossing* directed by multi-Tony Award-winning director Diane Paulus. Other memorable performances have included John Adams' *El Niño* under the composer's baton with the London Symphony Orchestra in London and in Paris as well as with Grant Gershon conducting the Los Angeles Philharmonic; Kaija Saariaho's *True Fire* with the Orchestre national de France, and a program exploring the music of resistance with works by George Crumb, Julius Eastman, Dmitri Shostakovich, and Caroline Shaw with conductor Christian Reif leading members of the San Francisco Symphony at SoundBox.

National Sawdust presented *Requiem for: A Tuesday*, a ceremony of music and dance created and administered by Davóne Tines with his collaborator Helga Davis, during which the audience was invited to witness and face collective and individual experiences of mortality and fear in the context of racialized police brutality.

Davóne Tines is the recipient of the 2018 Emerging Artists Award given by Lincoln Center for the Performing Arts. He graduated from Harvard College and received a Master of Music degree from The Juilliard School.



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Two Whitman Songs was recorded on June 5, 2017, at Allegro Studios, Burbank, CA.

Lilac Nova, *Lamura Cuo*, and *Whisper from Afar* were recorded on July 3, 2017, at Citrus College Studios, Glendora, CA.

Wild Grass on the Riverbank and *My Beloved* were recorded on June 4, 2017, at Capitol Studios, Hollywood, CA.

Lamura Cuo, by Xiaogang Ye, used with kind permission by SCHOTT MUSIC, Mainz, Germany. All other works were recorded by permission of their respective composers.

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