

Out of the Blue

Welcome to Beach=Culture! This week, Tuesday through Thursday, June 20-22 from 10am-1pm, you are invited to listen-in on a string quartet rehearsal. Members of the **Kaleidoscope** conductorless chamber orchestra Chiai Tajima and Ben Hoffman (violins), Alex Granger (viola), Mia Barcia-Colombo (cello) are preparing for a concert at the Los Angeles Family Housing shelter. They'll be working on Wolfgang Amadeus Mozart's String Quartet No. 19 in C Major, K. 465, the "Dissonance" quartet (written in 1785), as well as Anton Webern's *Langsamer Satz* (written in 1905).

Out of the Blue is a series of creative projects showcasing art-making in action. Each month a different artist works on-site, exploring process and participation, with an element of surprise!

From the Artists:

We don't mind if you take pictures or text while we're working, but please silence your phones and keep talking to a quiet minimum. Feel free to come in and out of the room as you please. We hope you enjoy!

During rehearsals we work on practical things like intonation, articulation, and phrasing. At the same time, we look to build a coherent, communicative musical idea through more abstract discussion. You may see us disagree on certain things, but part of being a musician is learning how to work through disagreement with an open mind. Sometimes we try everybody's ideas by playing the same passage a few times, and sometimes we only discuss, but we always try to find a unified vision among the ensemble.

You may wonder why we sit in the order we do. This is mostly because it creates the best balance for the group sound. You may notice that it is very similar to how an orchestra sets up their string sections, though sometimes the cello and viola switch places. You may see us experiment with this toward the beginning of the rehearsal process, depending on how we feel the group is balanced. You can feel free to sit where you wish, as long as it's not blocking our view of each other.

We chose to work on the Mozart and Webern quartets mostly because they are enjoyable to play! If you ask a string quartet what they would like to play, most of the time they will answer *Mozart*. Also, we feel that the two works provide interesting contrast due to the fact that more than a century passed between the lives of these two composers.

We were all drawn to Kaleidoscope for various reasons, but chief among them is the freedom we have to make our own musical decisions. In the usual orchestral setting, it is common for the conductor to make the vast majority of musical decisions. In Kaleidoscope, we make all of the artistic decisions through a completely democratic rehearsal process. Rehearsals look very much like what you will observe today in the string quartet setting, but on a larger scale.

Artists Biographies:

Violinist **Benjamin Hoffman** has given countless performances as a soloist, chamber musician and orchestral leader across Asia, Europe, and the US. He has performed alongside artists such as Ani Kavafian, David Shifrin, and Peter Frankl, among others at festivals including Yellow Barn, Chamber Music Northwest, and Music Academy of the West. In his Carnegie Hall debut, he performed Aaron Jay Kernis's "Mozart en Route" and Hindemith's "Kammermusik Nr. 1." Recently, he had the honor of performing before UN Secretary Ban Ki Moon as a member of Sejong Soloists at the United Nations in New York. Hoffman has served as concertmaster from an early age, performing both symphonic repertoire as well as chamber orchestra repertoire without conductor. Last year he led the Yale Philharmonia under the baton of John Adams at Avery Fisher Hall in New York to critical acclaim, and he has also appeared as guest concertmaster with the New Haven Symphony, the Eastern Connecticut Symphony, and Symphony Song in Seoul, Korea. Since 2011, Benjamin has served as the concertmaster of the Columbus Indiana Philharmonic. Other appearances as a soloist have included numerous concertos as well as works ranging from solo Bach to Brahms's Double Concerto to contemporary premieres in venues such as the National Centre for Performing Arts in Beijing, China.

Chiai Tajima (violin) is an avid orchestral and chamber musician, performing frequently in coveted venues across the globe. Most recently, she served as concertmaster of the Pacific Music Festival Orchestra in Japan as well as the Schleswig-Holstein Music Festival Orchestra in Germany, some of the world's most prestigious orchestral academies. In addition to her orchestral collaborations, she is an artist at Le Salon De Musique, a chamber music series based at The Music Center in Los Angeles. She recently collaborated with members of the Calder Quartet, and will be performing in the series' 2017-2018 season in Los Angeles and Paris. Chiai holds a Bachelor and Masters degree from The Juilliard School, where she studied under the tutelage of Masao Kawasaki as a recipient of the Irene Diamond Graduate Fellowship. While at Juilliard, she participated in an interactive outreach program as a GLUCK fellow, bringing music to various metropolitan hospitals, nursing homes, and care facilities. She is currently pursuing a Doctor of Musical Arts degree at USC Thornton School of Music, studying with Bing Wang. Chiai plays on a 1688 Antonio Casini, generously on loan from the Colburn Foundation.

Alex Granger (viola) regularly premieres new music, and takes on a variety of roles in his work for living composers. In 2015 he appeared as a soloist at the Hot Air Festival in San Francisco where he performed a violin concerto dedicated to him. He has also performed at the Carlsbad Music Festival, and most recently as concertmaster of the Kaleidoscope Chamber Orchestra at the M.A.R.S. festival. In the early music scene, Alex has performed as a chamber musician at the Whittier and Long Beach Bach Festivals, and also as a member of the dynamic neo-baroque group, Kontrapunktus, where he doubles on violin and viola. As a violist, he has participated on multiple occasions in the Icicle Creek Chamber Music Festival in Leavenworth, Washington. He holds a performance degree from Biola University, where he was named the Conservatory's Presser Scholar, and a Master's Degree from the University of Southern California, where he studied as a Sima Mannick Endowed Music Scholar. Among his notable teachers, he most recently studied with Midori Goto.

Mia Barcia-Colombo (cello) was born and raised in Los Angeles, California, where she began her musical studies at four years of age and began playing cello when she was eight with Bongshin Ko. At 10 she continued her studies at the Colburn School with Dr. Richard Naill. In 2005, she competed and placed as a Laureate in the

Sphinx Competition and a finalist at the Los Angeles Spotlight Awards. After High School, she was accepted into the studio of Eleonore Schoenfeld at the USC Thornton School of Music, and also played principal cello in the American Youth Symphony. She completed her bachelor's degree in Cello Performance at the Peabody Conservatory under the tutelage of Amit Peled. Barcia-Colombo has played at several music festivals locally and internationally, including the Aspen Music Festival, the Edinburgh Fringe Festival, and the Forum de Violoncello de España in Madrid. While studying at the Peabody Institute, her chamber group, the Janos Quartet, won the position as the Honors Quartet in Residence in Baltimore and performed in China at the Shanghai Conservatory. The Janos Quartet also premiered new works by prominent contemporary composers at the Aspen Music Festival and School. She currently resides in Los Angeles and enjoys an eclectic performance career serving as a substitute cellist for the LA Phil, recording scores for film and TV, and teaching cello at the Crossroads School in Santa Monica.

Kaleidoscope is a chamber orchestra that performs orchestral music that stretches the boundaries for what is thought possible without a conductor. The orchestra regularly collaborates with living composers because contemporary music represents the current moment. Kaleidoscope designs programs that explore less conventional concert experiences and allow audiences to feel more personally connected to music and the musicians who perform it. More about Kaleidoscope at Kco.la

Come back in July and August for more and check the AnnenbergBeachHouse Facebook events page for more details. The next *Out of the Blue* artists are:



Photo by Hailey Magoon

Beck + Col (July 17-21, various times): The Beach House hosts an alien vacation with the artists **Beck + Col**, who are creating a film tentatively titled *Rainbow Face! on Vacation*. Throughout the week, colorful monsters can be found cavorting on the grounds of the Beach House, their stay punctuated by shared activities such as color-coordinated fruit dispersal, monster life drawing and mask making.

Drop by to view the monsters in their unnatural habitat. More about Beck + Col at beckandcol.com.



Kiel Johnson (August 11-18): Embark on a glorious sea voyage without ever leaving the sand during sculptor **Kiel Johnson's August** project: an all-cardboard rendition of W.R. Hearst's notorious yacht, the *Oneida*. Visitors can help assemble the sculpture, which will remain on display through the Beach House annual Cardboard Yacht Regatta (August 26.) More about Kiel Johnson at kieljohnson.com.

Although *Out of the Blue* projects are drop-in with no reservations, you can RSVP to the other Beach=Culture events below at annenbergbeachhouse.com/beachculture.

Friday June 30, 7-9pm

Art Division: Identity in Los Angeles Opening Reception, with music by Matias Anaya

Tuesday July 11, 6:30-8pm

Red Hen Press Reading: Diane Gilliam, t'ai freedom ford, Genevieve Kaplan, Jessica Piazza & Lynnell Edwards

Tuesday August 1, 6:30-8pm

Writ Large Press "Values Statement" panel discussion 1: "Money"

Tuesday August 8, 6:30-8pm

Red Hen Press Reading: Lisa C. Krueger, Eric Morago, Gabriel Jesiolowski & Ricardo Means Ybarra

Tuesday August 15, 6:30-8pm

Writ Large Press "Values Statement" panel discussion 2: "Community"

Tuesday August 29, 6:30-8pm

Writ Large Press "Values Statement" panel discussion 3: "Politics"

Tuesday September 12, 6:30-8m

Red Hen Press Reading: Amy Hassinger, Ellen Meeropol, Lena Khalaf Tuffaha & Peggy Shumaker

*** Did you feed the meter? Parking is \$3/hr or \$12/day at the machines located in three areas of the parking lot (cards & cash accepted.)**

The Annenberg Community Beach House is wheelchair accessible and ADA compliant. For disability related accommodations or other questions please call Guest Services at 310-458-4904.

Beach=Culture is a program of the City of Santa Monica, Cultural Affairs Division.

The **Annenberg Community Beach House** offers a great day at the Beach, with culture, recreation and relaxation at America's only public beach club. Since its inception in 2009, the Beach=Culture series has engaged the public in an ongoing conversation about art and culture in unexpected places through concerts, talks, readings, exhibits and artist residencies at the Annenberg Community Beach House. @Annenbergbeachhouse

Parking: April - October: \$12/day or \$3/hour, see smgov.net/parking for details

Other events: visit annenbergbeachhouse.com/cultural-programs and follow us at facebook.com/annenbergbeachhouse

The **Cultural Affairs Division** of the **City of Santa Monica** supports local cultural events, nurtures Santa Monica arts organizations, promotes artist involvement in the community, manages cultural facilities and presents and produces innovative programs citywide at the Annenberg Community Beach House, Camera Obscura Art Lab, the historic Miles Playhouse, Tongva Park and other facilities, enriching Santa Monica's reputation as an international cultural destination. #ArtSaMo, smgov.net/arts