

Wallis Annenberg Center for the Performing Arts

presents

C O L B U R N @ T H E W A L L I S

THE POET IN EXILE

T H E M U S I C O F W A L T E R A R L E N



James Conlon – conductor

Lacey Jo Benter – mezzo-soprano

Rodrick Dixon – tenor

Christian Immler – baritone

LA Choral Lab

Michael Alfera – Artistic Director

Members of Vox Femina Los Angeles

Dr. Iris S. Levine – Artistic Director

Colburn School students and alumni

The Colburn School's partnership with The Wallis is made possible by a generous gift from Linda and Michael Keston.

Tonight's performance is supported by the Ziering-Conlon Initiative at the Colburn School.

The Ziering-Conlon Initiative is made possible by a generous grant from Marilyn Ziering.

The Colburn School gratefully acknowledges Wells Fargo's support for the school's performances in the community.

October 28, 2015

Bram Goldsmith Theater

PROGRAM

MARIO CASTELNUOVO-TEDESCO (1895–1968)

Greeting Cards, Op. 170, No. 28 (1960)

“Ein Quartett-Satz” on the name of Walter Arlen

William Hagen, violin

Fabiola Kim, violin

Anna Kolotylna, viola

Austin Huntington, cello

WALTER ARLEN (b. 1920)

Die letzte Blaue (1999)

Andrew Zhao, piano

WALTER ARLEN

Three Dead Sea Scroll Fragments (1989)

I. I was smaller than my brothers

II. I will sing with knowledge

III. I thank Thee, O Lord

Michael Alfera, conductor

LA Choral Lab

WALTER ARLEN

The Poet in Exile (1991)

I. Incantation

II. Island

III. In Music

IV. For J. L.

V. Recovery

James Conlon, conductor

Christian Immler, baritone

Colburn School alumni and students

INTERMISSION

WALTER ARLEN

The Song of Songs (1955)

James Conlon, conductor

Lacey Jo Benter, mezzo-soprano

Rodrick Dixon, tenor

Christian Immler, baritone

LA Choral Lab

Members of Vox Femina Los Angeles

Colburn School alumni and students

PROGRAM NOTES

by Walter Arlen

Greeting Cards, Op. 170, No. 28 (1960)

“Ein Quartett-Satz” on the name of Walter Arlen

Mario Castelnuovo-Tedesco (1895–1968)

Mario Castelnuovo-Tedesco, a refugee film composer, was born in Florence, Italy, in 1895. My friendship with him went back decades and ended only when he died in 1968. In 1960, at his request, I contributed a biographical summary to the new edition of David Ewen’s anthology *American Composers*. A few months later, I received in the mail what Tedesco called a “greeting card,” with the name “Quartett-Satz,” in reference to a fragment also called by that name by Franz Schubert. My new “Quartett-Satz” was based on the letters of my name and contained quotations of music by Schubert, since I am, like Schubert, Viennese.

Die letzte Blaue (1999)

Walter Arlen (b. 1920)

I composed this fantasy for piano remembering my childhood in my grandparents’ department store Warenhaus Dichter, founded by my grandfather Leopold Dichter in 1890. My grandfather was not just a canny businessman; he was also something of an innovator. For example, he played popular music of the day throughout the shopping areas. An employee was in charge of the gramophone and had to change records, which only lasted four minutes and thirty seconds.

All of this was at a time when broadcasting and gramophones were modern and new. My reaction to whatever I heard was to sing it, and the employees kept encouraging me by saying “Walter, sing something!” In this way, at the age of five, I heard and sang “Die letzte Blaue,” (“The Last Blue Light”) the original title of which was “Wenn die letzte Blaue geht.” My singing motivated my grandfather to take me to the Schubert scholar Otto Erich Deutsch, who said I had absolute pitch and recommended I start piano lessons.

Sixty-five years later, while on a visit to Vienna in the 1990s, I recalled the story of “Die letzte Blaue” and started to hunt down the music. I had no success at Vienna’s music specialty shop Musikhaus Doblinger. It was there someone suggested I try the music archive of the Austrian National Library, then located in the building of Vienna’s Albertina Museum. I was lucky. Back home in Santa Monica, I composed the fantasy with the hit song as its basis. It was written in memory of my Viennese childhood, my much-loved family, the Brunnenmarkt district where I grew up, and the Warenhaus Dichter. It all harkens back to 1925.

“Die letzte Blaue” refers to the departure of the last streetcar of the night with its blue light mounted on its back carriage. The work itself is an encapsulation and description

of the history of Vienna, a fantasy about the city of my youth, and the destruction, along with the many crimes, committed by the Nazis.

Three Dead Sea Scroll Fragments (1989)

Walter Arlen

I wanted to give voice to fragments from the Dead Sea Scrolls. The words were from an early time in the history of the Jews, before Jews were brought to Rome as slaves; before they migrated to Rome on their own, some hiding in catacombs; before some began to disperse into other parts of Europe, 2,000 years ago; before Simon became Saint Peter; before Saul became Saint Paul; before Sephardic culture evolved, and, more importantly, before Ashkenazy culture established itself in Europe, centuries later, with synagogue music and klezmer, using European instruments. My attempt was to create a *Werk Farbe*, where the words of our ancestors would be in a sound world of their own when they were tribes of people living in a desert, the desert that has been named Canaan, The Holy Land, The Promised Land, Palestine, Israel.

The Poet in Exile (1991)

Walter Arlen

In my quest to find words suitable to my status as a refugee and a displaced person, I discovered the poetry of Czesław Miłosz, a Polish national, who asked for French asylum in 1951 while serving as a cultural attaché in the Polish Embassy in Paris. He ended up in California (don’t we all) as professor of Slavic languages and literature at the University of California, Berkeley. As a self-styled refugee, he wrote his poems in Polish and at the same time in English, with assistance. I found five of his poems that dealt with situations echoing my own remembrance of things past.

On his way to fame, he earned the Nobel Prize in Literature in 1980. For financing, transporting, and hiding Jews during the Nazi occupation of Poland, he received the medal of the Righteous Among the Nations at Yad Vashem, Israel, in 1989.

The Song of Songs (1955)

Walter Arlen

A dramatic poem for soloists, chorus, and orchestra.

Poetry is an important part of Jewish faith. There are the Psalms of David. There is the *Song of Songs*. Much of it has been incorporated into the prayer books of Judaism and into the Old Testament, and helped pave the path to Western culture and civilization. There are no accepted explanations and interpretations of the origin and meaning of the *Song of Songs*, only speculation on its possible symbolism. It all remains enigmatic to this day. The poetry of the text deals with King Solomon, his harem, and a girl in love with a young shepherd.

PROGRAM NOTES CONTINUED

The acceptance of this theatrical poem by the Christian church in AD 300 had no effect on its symbolism. Thus, the *Song of Songs*, a series of poems by one or more ancient Jewish writers, tells a love story, with abrupt, dreamlike, fantastic, almost cinematic changes of scene, possibly intending to help establish the institution of monogamy as part of Western civilization's moral code. The beautiful young shepherdess will not join the king's harem. She looks forward to being the faithful wife of her beloved, Dodai.

ABOUT WALTER ARLEN

Born in Vienna in 1920, Walter Arlen's family was dispossessed by the Nazi takeover in March 1938. While in war-effort jobs in Chicago, he studied with composer Leo Sowerby. In 1947, he began a four-year, three-state position as assistant to composer Roy Harris and his wife, pianist Johanna Harris, working with most US composers, conductors, and musicians. He joined the *Los Angeles Times* as a music critic in 1952. In 1969, he founded the music department at Loyola Marymount University, and served as its chairperson and professor while continuing to write reviews until 1980. His compositions began to be performed and recorded in 2008.

ABOUT THE PERFORMERS

James Conlon, conductor

Since his 1974 debut with the New York Philharmonic, James Conlon has conducted virtually every major American and European symphony orchestra. He is music director of LA Opera and the Cincinnati May Festival, and becomes principal conductor of the National Symphony Orchestra of the RAI Torino in 2016. He was principal conductor of the Paris National Opera (1995–2004) and general music director of the City of Cologne (1989–2002), where he was music director of both the Gürzenich Orchestra and the Cologne Opera. He was music director of the Ravinia Festival, the summer home of the Chicago Symphony, from 2005–2015, as well as the Rotterdam Philharmonic Orchestra from 1983–1991. He has conducted more than 270 performances at the Metropolitan Opera since his debut there in 1976.

Michael Alfera, artistic director, LA Choral Lab

Michael Alfera is the founder and artistic director of the LA Choral Lab. As a conductor, he also leads the Ebell Chorale, and as an accompanist, he has worked with the Gay Men's Chorus of Los Angeles and the Pasadena Master Chorale. Mr. Alfera's principal interest is in new music by living composers, and he regularly commissions and performs new works across Los

Angeles, both as a solo and chamber pianist and a conductor. He is an award-winning pop and rock a cappella arranger, and his choral arrangements and compositions have been performed across the United States. Mr. Alfera is a graduate of the University of Southern California's Thornton School of Music and Interlochen Arts Academy.

Lacey Jo Benter, mezzo-soprano

Originally from Cedar Rapids, Iowa, Ms. Benter made her LA Opera debut last year as Ghost Quartet in *The Ghosts of Versailles*. She is a member of the Domingo-Colburn-Stein Young Artist Program and is returning this season for appearances including Clotilde in *Norma* and Kate Pinkerton in *Madame Butterfly*. Last season she made her debut with the Los Angeles Philharmonic under the baton of Gustavo Dudamel as a soloist in Beethoven's *Choral Fantasy*. She returned to the LA Phil for two roles in Unsuk Chin's *Alice in Wonderland*, which she reprised for her Barbican Hall debut in London with the BBC Symphony Orchestra. She graduated from The Juilliard School with a Master of Music in opera performance. In 2014, she received an Artist Diploma in opera studies from The Juilliard School.

Rodrick Dixon, tenor

Rodrick Dixon's notable operatic engagements include performances in LA Opera's productions of Zemlinsky's *Der Zwerg* in the title role, conducted by James Conlon, and of Wagner's *Tannhäuser* as Walther von der Vogelweide. Other performances include roles with Michigan Opera Theater as Tonio in *La fille du régiment*, Todi International Music Masters Festival as Lensky in *Eugene Onegin*, and Portland Opera in the title role of *Tales of Hoffmann*. On the concert stage, he is a regular guest of the Cincinnati May Festival, where he has performed Orff's *Carmina Burana*, Stravinsky's *Oedipus Rex*, Janáček's *Glagolitic Mass*, Mahler's *Das klagende Lied*, Beethoven's Symphony No. 9, Rachmaninoff's *The Bells*, and Rossini's *Stabat Mater*. Other notable appearances include performances with the Philadelphia Orchestra for *Der Zwerg* and the Los Angeles Philharmonic in the title role of Stravinsky's *Oedipus Rex*, conducted by Esa-Pekka Salonen and directed by Peter Sellars.

William Hagen, violin

Twenty-two-year-old William Hagen is the third prize laureate of the 2015 Queen Elisabeth International Music Competition. He has been hailed as a "brilliant virtuoso . . . a standout" (*The Dallas Morning News*) with "an intellectual command of line and score, and just the right amount of power" (violinist.com). Mr. Hagen made his professional debut at age nine with the Utah Symphony. Since then, he has performed with many symphony orchestras and conductors, including the orchestras of Albany,

Buffalo, Fort Worth, Jacksonville, and St. Louis; and with conductors including Marin Alsop, Miguel Harth-Bedoya, Keith Lockhart, and Ward Stare. Abroad, he has performed with the Brussels Philharmonic, Orchestre Philharmonique Royal de Liège, ORF Radio-Sinfonieorchester, Yokohama Sinfonietta, and Sendai Philharmonic. During the 2015–2016 season, Mr. Hagen will give recitals in Tokyo, Brussels, Los Angeles, and throughout Florida. He also performs with the orchestras of Jacksonville, Shreveport, and the Sofia Philharmonic in Bulgaria. Mr. Hagen is an Artist Diploma candidate at the Colburn Conservatory of Music, where he studies with Robert Lipsett.

Austin Huntington, cello

Cellist Austin Huntington made his solo orchestral debut at the age of 10 and has performed as guest soloist with orchestras such as the Indianapolis, Peninsula, Santa Cruz, Marin, and Chicago Northwest Symphony orchestras. At 20 years old, Austin was appointed principal cello of the Indianapolis Symphony Orchestra, currently making him one of the youngest principal musicians in a major American orchestra. He is the first prize winner of the 2012 Klein and 2011 Stulberg international competitions. Austin has collaborated with artists such as Itzhak Perlman, Edgar Meyer, Robert deMaine, Augustin Hadelich, and Jean-Yves Thibaudet. Austin is a Bachelor of Music candidate at the Colburn Conservatory of Music, where he studies with Ronald Leonard. He plays on a fine Venetian cello made by Carlo Tononi, c. 1725, on generous loan from the Colburn Foundation.

Christian Immler, baritone

German baritone Christian Immler has spent years making music of the highest quality around the world. Having studied with Rudolf Piernay in London, Mr. Immler won the Nadia et Lili Boulanger Competition in Paris. He has worked with conductors such as Minkowski, Harnoncourt, Harding, Herreweghe, Suzuki, and Christie at places such as the Concertgebouw Amsterdam, Salzburg Festival, Wigmore Hall, The BBC Proms, and the Frick Collection. He appeared at Opéra Comique Paris, Opera Geneva, and Boston Early Music Festival. As a recitalist, Mr. Immler has been hailed as one of the foremost lieder singers of his generation. His recordings have been awarded the Diapason d'Or and Découverte. He is professor of voice at the Haute École de Musique de Lausanne.

Fabiola Kim, violin

Hailed by the *New York Times* in 2012 as a “brilliant soloist” and in 2014 as playing “with extraordinary luminosity and precision,” Fabiola Kim has won various awards, including the Juilliard Concerto Competition and the Seoul Philharmonic Orchestra’s Concerto Competition; she was also a prize

winner in the 2010 Irving M. Klein International Competition for Strings. Recent engagements include performing as a soloist under Nicholas McGegan, Jane Glover, and Alan Gilbert. An avid chamber musician, she has collaborated with renowned artists such as Frans Helmerson, Cho-Liang Lin, and Paul Neubauer. Ms. Kim served as concertmaster with the Juilliard Orchestra and New York String Orchestra Seminar and has been invited to music festivals including the Ravinia Steans Music Institute, Aspen Music Festival and School, and Mozarteum Summer Academy. She has been featured on the NPR and WQXR. Ms. Kim is currently a Professional Studies Certificate candidate at the Colburn Conservatory of Music, where she studies with Robert Lipsett.

Anna Kolotylna, viola

Ukrainian Anna Kolotylna has performed as a soloist with a Lutsk Philharmonic Orchestra and with the Lviv Symphony Orchestra, and as a member of the Ukrainian ensemble Volyniany, the string ensemble Camerata Menuhin, and the Colburn Orchestra. An accomplished chamber musician, she has collaborated with the Quatuor Ébène, the Tokyo String Quartet, and with Arnold Steinhardt of the Gurneri String Quartet. Ms. Kolotylna previously studied at the International Menuhin Music Academy in Switzerland and the National Lviv Music Academy in Ukraine. She is currently an Artist Diploma candidate at the Colburn Conservatory of Music, where she studies with Paul Coletti.

Andrew Zhao, piano

Fourteen-year-old Andrew Zhao began his major public performances at the age of 11 performing Beethoven’s Piano Concerto No. 1 with the San Diego Symphony under the direction of Ken David Masur. Andrew has gone on to win numerous top prizes in state, national, and international piano arenas, including prizes at the 2015 Virginia Waring International Piano Competition, the 2012 Los Angeles International Liszt Competition, and the 2013 San Jose International Piano Competition. Andrew was named gold prizewinner in the 2011 American Association for the Development of the Gifted and Talented International Young Gifted Musicians Festival, which led to in his Carnegie Hall debut. Andrew studies piano with Dr. Myong-joo Lee at the Colburn Music Academy.

LA Choral Lab

The LA Choral Lab was formed in early 2014 as a platform for new classical choral music. In its first season, the LA Choral Lab commissioned six new works from six Angelino composers; they premiered these works as a concert-length cycle in March 2015. The core of the organization is a 22-member chamber choir, the members of which are young professionals working

ABOUT THE PERFORMERS

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in the Los Angeles music and entertainment industries. Visit lchorallab.org for more information about the LA Choral Lab, including a schedule of performances.

Vox Femina Los Angeles

Vox Femina Los Angeles (VOX) is the premier women's choir of Los Angeles, dedicated to the performance of distinctive repertoire from the Renaissance to contemporary compositions. VOX demonstrates support and encouragement of new composers through the commissioning of more than 35 new works for women's voices. The ensemble's artistry has been affirmed by invitations to sing at a Chorus America National Conference, and at the American Choral Directors' Association national convention and three western regional conventions. Founded in 1997 by Dr. Iris S. Levine and Stacey L. Poston, Vox Femina Los Angeles debuted with the Gay Men's Chorus of Los Angeles, adding a new dimension to LA's cultural life.

Iris S. Levine, artistic director, Vox Femina Los Angeles

Dr. Iris S. Levine is founder and artistic director of Vox Femina Los Angeles, Los Angeles's premier women's chorus. Dr. Levine has charted Vox Femina on an impressive 18-year journey, building its prominence in the choral community by way of numerous appearances at American Choral Directors Association conventions, and over 200 appearances throughout the United States, Mexico, and Canada. Nationally recognized for her excellence in choral conducting, she is department chair and professor of music at California State Polytechnic University in Pomona. Dr. Levine earned her doctorate in choral music from the University of Southern California under the tutelage of Rod Eichenberger and James Vail, and she holds a master's degree in choral conducting from Temple University in Philadelphia, where she studied with Alan Harler.

PERSONNEL

CHOIR

Soprano

Monika Beal†
Erin Bentlage†
Allie Feder†
Jess Freedman†
Sara Gomez†
Hillary Harder*
Holley Replogle-Wong*
Christina Sheldon*

Alto

Rachel Bearer†
Frances Chee*
Sevan Dekmezian†
Kathy Hoyet†
Marisa Leigh†
Carol Lisek*
Baraka May†
Rachel Saltzman†

Tenor

Rob Dietz†
Jeff Eames†
Frank Hobbs†
Abram Poliakoff†

Bass

Ryan Alvarez†
Josh Bedlion†
Joe Santoni†
Dave Stal†
Josh Wise†

* Denotes Vox Femina Los Angeles member

† Denotes LA Choral Lab member

ENSEMBLE

Flute, piccolo, and alto flute

Gina Luciani*
Johanna Borenstein*

Oboe and English horn

Claire Brazeau*
Jennifer Johnson*

Clarinet

Cristina Mateo Sáez†

Bass Clarinet

Kelsi Doolittle

Bassoon

William May*
Jacob Thonist†

Horn

Elizabeth Upton*
Julian Zheng*

Trumpet

Ryan Darke*
Hayato Tanaka†

Harp

Charissa Barger*

Harpichord

Yi-Ju Lai*

Violin

Cheryl Kim*
Ambroise Aubrun*

Viola

Yi Zhou*

Cello

Vardan Gasparyan*

Double bass

Mariya-Andoniya
Andonova*

Percussion

Kevin Schlossman†
Jennifer Marasti†

* Denotes Colburn School alumni

† Denotes Colburn School student

WALTER ARLEN: EXILED COMPOSER'S PERSONAL WORKS ARE REDISCOVERED

By Michael Hass

First published in *Artbound*, October 20, 2015

When asked how to define an exile composer, I usually offer the example of Walter Arlen, a composer who wrote music that would not have been written had he remained in his native Austria. Yet can he be grouped with fellow American composers of a similar generation—his musical ethos may resemble the lyricism of Barber or Copland, but his choice of texts and his treatment of subjects dealing with identity and isolation are very far from the Positivism of many American composers. His work is the product of transplantation and forms a synthesis of Central European introspection and American generosity of melody. Neither his native Austria nor his adopted American homeland can lay exclusive claim to him.

Arlen was born as Walter Aptowitz into a family of wealthy and successful merchants in Vienna in 1920. His grandparents, Leopold and Regine Dichter, had, in common with other Jewish entrepreneurs in Berlin, Liverpool, London, and Paris, opened a department store in a working class district, thereby offering people on lower incomes the opportunities of choice, hitherto only available to the affluent middle classes. Rather than living in a fancy villa in leafy suburbs, the Dichters lived in apartments on the top floor of the store. They were never far from their working class customers and nearly always aware of their needs. Though the department stores Wertheim in Germany, Gallery Lafayette in France, and Marks and Spencer's and John Lewis in Great Britain still exist, Dichter's department store disappeared after it was aryanized by an emissary of Adolf Eichmann in 1938, resold, and shut down post-war before making any attempt to restore it to the original founding family.

The paterfamilias was Leopold Dichter (1869–1962), and Walter, with his sister Edith, were Leopold's grandchildren. By 1923, Leopold had installed a gramophone with speakers throughout the store offering prototype Muzak, with an employee, hidden in a small room, changing 78 RPM records every four and a half minutes. The recordings were selections of local hit songs from the 1920s in a style that sat somewhere between American jazz and waltzes from a Viennese wine garden. It soon became obvious that the five-year-old Walter could sing any song he wanted in the correct key. Leopold was prescient enough to take Walter to Otto Erich Deutsch, the renowned Schubert scholar, for assessment. Deutsch identified absolute pitch in the youngster and suggested piano lessons.

Arlen was determined to become a composer from a very young age. His closest school friend was the accomplished

pianist Paul Hamburger, who later in Great Britain would become the teacher and accompanist to a generation of English singers such as Dame Janet Baker and Thomas Allen. Arlen was guided through the classical repertoire by his musically precocious friend and began to compose. His mother said musical studies could only be considered following the Matura, Austria's high school diploma. He would have passed with the highest marks had the Nazis not annexed Austria only three months before the final examinations.

A description of the chaos and tragedy that followed would be an article in itself. After he completed exit plans for his parents and sister, Walter had to leave alone to the United States. This was made possible by an affidavit provided by his relatives, the Pritzker family, in Chicago. Months later, his father was released from a concentration camp, so both parents and 11-year-old sister Edith could leave immediately for London, where they endured the war years. When Walter arrived in America, he was promptly informed that a name change was in order. "Aptowitz" became "Arlen."

Early years were difficult. In Chicago, Fanny Pritzker organized a job for Arlen at a shop that sold fur coats. There was no thought of music. From there, the government assigned him to a factory job for the duration of the war. A coworker, seeing his sadness, steered him to a psychiatrist who eventually told him he would need to find a way to compose to relieve his depression and anxiety.

The composer Leo Sowerby took him as a pupil. In 1947, after Walter won first prize in a song contest, the "father of the American symphony," Roy Harris, asked Walter to become his amanuensis. He lived with the Harris family as his assistant at three universities over a period of four years. If Harris taught Walter little, Walter learned much through regular concerts for the radio and contact with all the important composers, conductors, and soloists in the country. Arlen relocated to Los Angeles in 1951 for graduate studies in music at University of California, Los Angeles, which included a course in music criticism taught by Albert Goldberg, music critic at the *Los Angeles Times*. Goldberg hired him out of the classroom as assistant music critic, a job he held for 30 years. In time Walter became the *Times's* specialist in contemporary music. He regularly attended Monday Evening Concerts. Quite naturally, he became acquainted with the musical émigré circle: Toch, Korngold, Zeisl, Alma and Anna Mahler, Tedesco, Milhaud, and the Schoenberg family. He attended every rehearsal, day or night, that involved Stravinsky.

Established as a critic and leading voice in the Los Angeles music scene, Arlen stopped composing for decades. The avant-garde had developed into a very different direction from his own. How to review the atonal, dodecaphonic, or aleatoric works of others while writing in a more conventional style himself? He

WALTER ARLEN CONTINUED

was aware he would be discredited as a composer writing in a style no longer within the modernist mainstream while having to review modernist mainstream in order to earn a living.

His musical intelligence and integrity as a writer were widely recognized. In 1969, he was asked to found a music department at Loyola Marymount University. Arlen was now firmly anchored in local musical life and participated as critic, teacher, and organizer of concerts and competitions. After retirement, he founded the José Iturbi Gold Medal Concert Series, which presented gifted young artists at the Cerritos Center for the Performing Arts for 7 years.

It was his companion of many years, Howard Myers, who brought Arlen back to composition, when, in 1986, he presented Arlen with his own translation of poems by the Spanish Catholic mystic St. John of the Cross. John was born to Jewish parents forced into conversion by the Spanish Inquisition. The poems resonated with Arlen on several meaningful levels. Suddenly, the way to composition reopened, as a way to express the pain and loss he had felt: family members had been murdered in concentration camps; his mother, an uncle, and a nephew had committed suicide in the United States, unable to come to terms with emotional pain and new lives in a strange country. All this, and loss of his homeland at an impressionable age, left him with his own inner wounds. His English, spoken and written with no trace of an accent, projected an image of complete adjustment and assimilation. Music again became a balm and Arlen resumed composing works for a desk drawer, with little thought of their ever being heard. On rare occasions, a friend such as Marni Nixon would sing some of his songs. He was encouraged by the admiration of Samuel Barber, Darius Milhaud, Carlos Chávez, Mario Castelnuovo-Tedesco, and Luigi Dallapiccola, but made no effort to have his music performed.

When a concert of Arlen works was performed in 2008 at the Jewish Museum of Vienna in front of Austrian politicians at a memorial event marking the 70th anniversary of the Nazi Takeover of 1938, the wider public became aware of Arlen as a composer. Six CDs of his music have subsequently been recorded, and the rest, as they say, is history.

ABOUT THE COLBURN SCHOOL

The Colburn School provides the highest quality performing arts education in a state-of-the-art facility in downtown Los Angeles. Nearly 2,000 students take classes in music, dance, and drama in four educational units serving artists of all ages, backgrounds, and experience levels.

Founded in 2003, the Colburn Conservatory of Music has become one of the nation's leading institutions for talented college-aged musicians pursuing a rigorous training for classical music performance. The Conservatory provides full scholarships for tuition, room, and board for all students. Admission to the Conservatory is selective and requires a formal application and audition. The school presents Conservatory students in more than 150 recitals and performances each year, many of which are free and open to the public.

Chamber music is a prominent and vital fixture of the Conservatory's curriculum. In 2012, former Tokyo String Quartet members Martin Beaver, violin, and Clive Greensmith, cello, joined the faculty as co-directors, bringing their years of experience and insight as touring and recording chamber musicians.

The intimate Colburn Chamber Music Society concert series includes Colburn School students in performance with renowned artists and teachers who represent some of the world's best contemporary chamber musicians.

Established in 2010, the Music Academy prepares exceptional pre-college artists for careers as well-rounded professional musicians through conservatory-level training, including private instruction, master classes, and numerous performance opportunities, each carefully designed to nurture students to grow to their full potential.

ABOUT THE ZIERING-CONLON INITIATIVE

Established by a grant from Marilyn Ziering, the Ziering-Conlon Initiative at the Colburn School focuses on the performance, advocacy, and dissemination of music by composers suppressed during the years of the Nazi regime. James Conlon serves as artistic advisor for the initiative, and is director of the LA Opera's groundbreaking Recovered Voices project, also supported by Marilyn Ziering. The performance of music by these composers is encouraged within the Colburn Conservatory of Music's solo, orchestral, and chamber music activities. The initiative encourages research and academic activities through creative collaborations, conferences, concerts, and publishing.

As part of the initiative, the Colburn Conservatory of Music offers a semester-long seminar once a year, taught and overseen by James Conlon with assistance by Ziering-Conlon Initiative Director Robert Elias and invited guests.

In addition to the oversight of Maestro Conlon and Mr. Elias, the initiative is supervised by the interim dean of the Conservatory and benefits greatly from the interest and commitment of the Conservatory's internationally recognized faculty and staff.