

Cultural Daily

Independent Voices, New Perspectives

Bracing for Your Second Wind (It Will Come)

Ann Haskins · Wednesday, November 13th, 2024

Science meets dance in Hollywood and Palms, a jazzed anniversary celebration in West Adams; new contemporary choreography in Pasadena, Hollywood, and downtown; a flamenco/folklorico blend in Venice, Kabuki-infused Sondheim in Little Tokyo, more SoCal dance this busy week, and a peek at next week.

***Live This Week
(through November 21)***

Rhythmic moves

To mark its 30th anniversary exploring jazz dance as a vital thread in jazz music, **JazzAntiqua Dance & Music Ensemble** celebrates with new works by artistic director Pat Taylor, Bernard Brown, Tashara Gavin-Moorehead and company members. The banner is *Ritual of Rhythm*. The party is at Nate Holden Performing Arts Center, 4718 W. Washington Blvd., West Adams; Sat., Nov. 16, 8 pm, \$30. [Ebony Rep. Tickets](#).



JazzAntiqua Music & Dance Ensemble. Photo by Malcolm Ali

Maybe hip hop can explain AI

The mysteries surrounding Artificial Intelligence may get some clarification as **Donna Sternberg & Dancers** tackle the subject of AI in its positive and negative potentialities. For the sixth and latest edition of *Awe and Wonder*, choreographers again were partnered with scientists to create danceworks illuminating aspects of this topical scientific issues. For *AI and the Metaverse*, Sternberg enlisted scientists Yajie Zhao, David Nelson, Aiichiro Nakano, and Shrikanth Narayanan, who work in the realms of AI, digital evolution, and beyond. The scientists were paired with choreographers Tai White (hip-hop), Aubre Hill (Middle Eastern), Wilfried Souly (African), and Sternberg (contemporary). Find out what they found. Turning Point School, 8780 National Blvd., Culver City; Sat., Nov. 16, 8 pm, Sun., Nov. 17, 3 pm, \$30, \$25 students/seniors pre-sale, \$35, \$30 students/seniors at door. [Donna Sternberg & Dancers](#).



Donna Sternberg & Dancers. Photo courtesy of the artists

Rooted feelings

In *Resonance*, the subject is empathy, considered in dance works commissioned by **LA Dance Project**. For the project, choreographers Bobbi Jene Smith, Or Schraiber, Francesca Harper, and Rauf Yasit collaborated with research scientists to consider the biological basis of empathy. The performance is followed by an audience discussion. Part of the Getty's PST exploration of science and art. Barnsdall Park 4800 Hollywood Blvd., Hollywood; Fri.-Sat., Nov. 15-16, 1 pm, free w/reservation at [LA Dance Project](#).



Bobbi Jene Smith. Photo courtesy of the artist

Getting started

In an ongoing effort to cultivate young choreographers, **Nancy Evans Dance Theatre**'s program, *The Inner Voices Project*, mentors new works from concept to production. This time, the result is five premieres from Sophia Bernardo, Alice Lousen, Jackie Pierce, Jacob Schmieder-Hacker, and Mairi Tahmizyan. Guest artists Sadie Brown, Thomas Ng and trainee Julie Turner, join the NEDT dancers for the performance. ARC Pasadena (A Room to Create), 1158 E. Colorado Blvd., Pasadena; Sat., Nov. 16, 8 pm, Sat., Nov. 17, 4 pm, \$25, \$20 students/seniors. [Nancy Evans Dance Theatre](#).



Nancy Evans Dance Theatre. Photo courtesy of the artists

Just for Now

This year's **New Original Works (NOW) Fest** continues for two more weeks. Week 2 includes **Tijuana Dance Company** exploring the border city's nightlife in *Salón México*, **Ajani Brannum**'s *CONGRESS* with five performers who move, speak, and sing as themselves and their patriarchal predecessors, and **Sophia Cleary**'s *Read the Room* as rehearsal interactions become a metaphor for contemporary blurring of fact and fiction. Week 3 brings Bret Easterling and Kensaku Shinohara. More on them next week. Full festival info for each week at the website. REDCAT, Disney Hall, 631 W. 2nd St., downtown; Thurs.-Sat., Nov. 14-16, & 21-23, 8:30 pm, \$25, \$20 students. [REDCAT](#).



Tijuana Dance Company. Photo courtesy of the artists

Fusion dance

Mexican folkloric dance meets Spanish flamenco as **Corina del Sol** unveils *Frida & Flamenco*. Electric Lodge, 1416 Electric Ave., Venice, Sun., Nov. 17, 6 pm, \$30. [Eventbrite](#).



Sen?ora Corina Del Sol. Photo by Sari Makki

Not a retreat

With a focus on the “el desmadre” (the messiness) that is their first-generation Mexican American experience, **Primera Generación Dance Collective** brings their newest, *NOSTalgia POP*, to the *!Hay Festival!*, co-presented by ShowBox LA. Full details at the website. Joshua Tree Retreat Center, 59700 29 Palms Highway Joshua Tree; Fri., Nov. 15, 7 pm, Sat., Nov. 16, 2 pm, \$9.85-\$17.85. [Eventbrite](#).



Primera Generacion Dance Collective. Photo by Steve Rosa

Booker prize to puppetry

The master puppeteers of **Handspring Puppet Company** who created *War Horse*, joined forces with **Cape Town's Baxter Theatre** to create *Life & Times of Michael K*. Based on the 1983 Booker Prize winning novel by Nobel Laureate J.M.Coetze, the story follows a humble man on an epic journey. Wallis Annenberg Center for the Performing Arts, Bram Goldsmith Theater, 9390 N. Santa Monica Blvd, Beverly Hills; Thurs.-Sat., Nov. 21-23, 7:30 pm, Sat.-Sun., Nov. 22-23, 2 pm, \$39-99. [The Wallis](#).



Life & Times of Michael K. Photo by Fiona McPherson

Just dreaming

The recurring rooftop soiree *Truth or Consequences* from **Heidi Duckler Dance** opens the fall/winter season with an exploratory opera, *Life Cycle of a Fever Dream*, from Julia Edith Rigby. The Bendix Building, 1206 Maple Ave., Suite 1100B, downtown; Sat., Nov. 16, 4-6 pm, \$35. [Heidi Duckler](#).



LA Opera's "Romeo and Juliet." Photo by Robert Millard

Opera moves

Known for her contemporary troupe *Hysterica*, Kitty McNamee has been a frequent choreographer for **LA Opera**, including the 2005 and 2011 productions of Gounod's *Romeo & Juliet*. This time McNamee is directing the opera that has the chorus and leads dancing as well as singing. Music Center Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Thurs. Nov. 14, 7:30, Sun., Nov. 17, 2 pm, Wed. & Sat., Nov. 20 & 23, 7:30 pm, 7:30 pm, \$33.50-\$400. [LA Opera](#).



Kit DeZolt as Commodore Matthew Commodor Perry performing "Lion Dance." Photo by Teolindo.

Back to the overtures

When **East West Players** chose Stephen Sondheim's *Pacific Overtures* for the 50th anniversary of the show's Broadway premiere, it also lured back former artistic director Tim Dang who directed the show when EWP moved to its current mid-sized theater in Little Tokyo. Dang not only brings a background in dance, he brought in three additional choreographers, Broadway dancer/choreographer Yuka Takara, Kabuki consultant Kirk Kanesaka (aka Ganky? Nakamura), and fight director Amanda Noriko Newman. The show continues EWP long history presenting Sondheim in a theater sized to allow audiences to see the full show and still hear every precious lyric. David Henry Hwang Theater in the Union Center for the Arts, 120 Judge John Aiso St., Little Tokyo; Thurs., Fri. & Mon, 8 pm, Sat. 2 & 8 pm, Sun. 5 pm, thru Dec. 1. \$15-\$74. [East West Players](#).

Back on the Beach

The granddaddy of all the cirques, **Cirque du Soleil**, returns with its signature tent and the show *Kooza*, brimming with acrobats and clowns. The two month run offers lots of time to catch the show, maybe more than once? Under the Big Top at Santa Monica Pier, 1550 Pacific Coast Hwy., Santa Monica; thru Sun., Jan. 5, \$58-\$344. Details on the many dates and times at the website. [Cirque du Soleil](#).



Cirque du Soleil. Photo courtesy of the artists

Teasing

The title says it all: *The Empire Strips Back: A Burlesque Parody*. The show returns after its 2022 run at this venue. The Montalbán Theatre, 1615 Vine St., Hollywood; Thurs., 7:30 pm, Fri., 7 pm, Sat., 7 & 9:30 pm, Sun., 4 pm, thru Dec. 1. \$44-\$109. [The Empire Strips Back](#).

A Peek at Next Week (November 22-28)

Urban Bush Women at the Music Center, Mark Taper Forum, 135 N. Grand Ave., downtown; Fri, Nov. 22, 7:30 pm, Sat., Nov. 23, 2 & 7:30 pm, Sun., Nov. 24, 2 pm, \$33-\$70. [Music Center](#).

Little Women Ballet Heritage Square Museum, 3800 Homer St., Montecito Heights; Fri.-Sun., Nov. 22-24, 6:30 pm, Sat.-Sun., Nov. 23-24, 3 pm, \$60. Details at [Little Women Ballet](#). [Tickets](#).



Little Women Ballet. Photo courtesy of the artists

Caleb Teicher & Conrad Tao — *100th Anniversary of Rhapsody in Blue* at Segerstrom Center for the Arts, Concert Hall, 600 Town Center Dr., Costa Mesa; Sat., Nov. 23, 8 pm, \$42.94-\$99.44 [SCFTA](#).

Rudy Perez Retrospective — *Celebrating the late postmodern legend's 95th Birthday* at Highways Performance Space, 1651 18th St., Santa Monica; Sun., Nov. 24, 3 pm, \$25, \$20 students/seniors. [Highways](#).

Ballet BC at the Soraya, Cal State University Northridge, 18111 Nordhoff St., Northridge; Sat., Nov. 23, 8 pm, \$48-\$118. [The Soraya](#).

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Cho-Liang Lin on How Music Education Has Evolved

Our Friends · Wednesday, November 13th, 2024

Want to play guitar? There's an app for that. How about the piano? Check out YouTube. You can even find music lessons on TikTok. Music education, especially in the classical genre, has undergone significant transformations over the past few decades. The rise of technology, from social media platforms to advanced learning tools, alongside the shift in global musical influences and the shifting performance landscape, have reshaped how students are trained and how they build careers. Starting his music education at age 5, renowned violinist [Cho-Liang Lin](#) has seen it all — and is happy to share his well-earned insights.

“Nowadays, it's really incredible,” he notes. “I find students very easily distracted. There are so many things out there on the internet, whether it's YouTube, texting, or reading up on whatever gossip they wish to catch up on. When I was their age, there was nothing to distract me. There was no phone, no cellphone, not even email or even fax. I just had to do everything. I had to go to a pay phone and make a phone call. And so once I walk into a practice room, I do nothing except practice.”

From Rigid to Holistic Training

Classical music education has traditionally emphasized technical mastery, demanding students focus extensively on perfecting their craft through rigorous practice. This approach, deeply rooted in centuries of tradition, prioritized discipline and technical precision above all else. Lin's experience growing up in Taiwan exemplifies this traditional approach, but he realizes he's dealing with a different generation: “I try to get my students to focus as much as I can to only play the violin for one hour. If you just do quality practicing for one hour, that's better than two hours of wandering around, like texting somebody for three minutes and then practicing another five minutes, and then back to texting for three minutes. That's pretty useless. So I try to apply my own life experience about how to deal with modern technology but with the old-time principles of teaching and analysis.”

While technical excellence remains fundamental, modern educators equally emphasize creativity, emotional intelligence, and industry navigation skills. Cho-Liang Lin, now teaching at [Rice University](#) in Houston, has adapted his methods to reflect this balance, fostering development of both musical ability and personal growth. This transformation acknowledges that successful musicians need more than just technical proficiency to thrive in today's complex musical landscape.

The shift toward holistic education is strongly supported by empirical evidence. Research from the

National Endowment for the Arts shows that students engaged in integrated music programs — combining theory, history, and performance — achieve greater success in music and other fields. These comprehensive programs develop critical thinking, collaboration, and innovation skills that are increasingly valued in today’s music industry. The integration of various musical elements helps students understand the broader context of their art form and its connection to other disciplines.

The Role of Technology in Classical Music

Technology has revolutionized music education. The internet provides unprecedented access to resources and learning opportunities, allowing students to study with top musicians worldwide. Digital tools have transformed how students learn, practice, and perform music, creating new possibilities for musical expression and education. Lin, who has witnessed this technological transformation, integrates modern tools while maintaining traditional values.

But, says Cho-Liang Lin, there’s no getting around the fact that “you have to play so well to be recognized. Nowadays, of course, people utilize internet platforms to [gain fame](#). I mean, we all know that, but even in the classical world, it’s very prevalent. So if you put on a good Instagram and you do pop stuff or you can do short two-minute videos playing a quartet version of a Beatles hit song and stuff like that, people want you, they think that it’s really, really good.

“But I didn’t grow up in that world. In the world I grew up in, what really counts is your quality of playing, your integrity as a musician, and your ultimate skill as a violinist. Those are the most important things. But to that, the world has changed a lot.”

Indeed it has. Microsoft’s research reveals that average human attention spans have decreased to just eight seconds due to increasing technology use, presenting new challenges for focused practice and learning. Educational institutions must now develop strategies to help students maintain concentration and dedication in an increasingly connected world.

Despite these hurdles, technology has significantly enhanced music education. Recording tools, virtual lessons, and online resources have democratized access to musical training. The COVID-19 pandemic accelerated this trend, with programs like Lin’s embracing virtual platforms to reach students globally. This fusion of tradition and technology has enriched the learning experience, though educators must carefully balance technological benefits with the need for focused practice and personal interaction. The integration of digital tools has also enabled new forms of musical collaboration and performance that were previously impossible.

The Realities of a Musical Career

Today’s competitive music industry demands more than technical proficiency. Musicians must understand business aspects, from contract management to effective self-marketing. The modern musician needs to be both an artist and an entrepreneur, capable of building and maintaining a sustainable career in an evolving industry. Cho-Liang Lin integrates these practical skills into his teaching and advice: “You need to know how to market yourself, how to negotiate contracts, and how to build relationships within the industry.”

Leading institutions, including Lin’s alma mater, Juilliard, and the Royal Academy of Music, now offer arts management and business courses, preparing students for industry challenges. These programs recognize that artistic excellence alone is no longer sufficient for career success in the

modern music industry.

Lin's summer programs in his [native Taiwan](#) exemplify this comprehensive approach, combining technical training with professional development in collaboration, communication, and networking. This preparation equips students for diverse career paths in [orchestras](#), chamber ensembles, and beyond. The programs also emphasize the importance of adaptability and resilience in building a sustainable musical career.

Cho-Liang Lin: Young Musicians Are 'Just Bombarded'

Music education's evolution reflects broader societal and technological changes while preserving musical excellence. Through Lin's insights, we see how modern music education successfully balances traditional mastery with contemporary demands, preparing students for successful careers in an evolving industry. This transformation represents both challenges and opportunities for the future of classical music education.

But there's still work to do. Observes Lin: "They're not aware, these young players; they don't know who Fritz Kreisler was. They don't have any idea who Jacques Thibaud was. These are great violinists who were lionized in their time. And so what is a pity is that they don't know where their style evolves from. In other words, there's a constant evolution of style playing. And so you have to know where you come from, and it's really fun to know. It's like if you want to be a visual artist, I mean, if you want to be a painter, for instance, it would be really nice for you to learn something about the Flemish school, the Renaissance school, this and that school, and figure out where your roots come from.

"And so a lot of young musicians, because they go on YouTube and they listen to performances by the hottest new name in the business, and they don't really know what I call immortal performances from the past. And I don't blame them in some ways because there are so many new posts on YouTube. I can just imagine how they feel inundated with so much information. They're just bombarded to no end.

"But the thing is, I would like young musicians to be at least curious about it. Of course, [there are] plenty of great players today, still playing great concerts and all that. But I really miss that lineage that you could feel. I could feel even from recordings that there's a school of training that's clearly say from France or training from Germany, training in America, training from Russia. And those lines are all blurred nowadays. So it's very hard to discern a particular style, and that's what I miss the most."

Bio:

Cho-Liang Lin, born in Taiwan, is an internationally acclaimed violinist with a distinguished career spanning over four decades. He made his debut at the age of 19 with the New York Philharmonic, and since then, he has performed with major orchestras worldwide, including the Los Angeles Philharmonic, the London Symphony Orchestra, and the Philadelphia Orchestra. Lin is celebrated not only for his exceptional technique and expressive playing but also for his contributions to music education.

As a former faculty member at Juilliard and currently at Rice University's Shepherd School of Music, Lin has been dedicated to nurturing the next generation of musicians. He has also served as the artistic director of prestigious festivals like the La Jolla Music Society SummerFest and Hong

Kong International Chamber Music Festival, where he actively commissioned new works to expand the violin repertoire.

Lin's career also includes numerous recordings for labels such as Sony Classical and Naxos, earning Grammy nominations and critical acclaim for his interpretations of both classical and contemporary works. His long-standing commitment to teaching, performing, and promoting contemporary music solidifies his influence in the world of classical music.

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