

upcoming concerts

please see the insert for our complete 2014-15 season

For more information about tickets, contact the San Diego Symphony ticket office at 619.235.0804 or via the web at: <http://www.sandiegosymphony.org/concertcalendar/cameralucida.aspx>

Artistic Director - Charles Curtis
Executive Coordinator - Colin McAllister
Program notes - Lukas Schulze
Recording engineer - Tom Erbe
Production manager - Jessica Flores

For more information:
<http://www.cameralucidachambermusic.org>

Taiwanese-American violist **Che-Yen Chen** has established himself as an active performer and educator. He is a founding member of the Formosa Quartet, recipient of the First-Prize and the Amadeus Prize winner of the 10th London International String Quartet Competition. Since winning the First-Prize in Primrose Competition and the "President Prize" in the Tertis Competition, Chen has been described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression" and by San Diego Union Tribune as an artist whose "most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music." Having served as principal violist of the San Diego Symphony for eight seasons, he is principal violist of the Mainly Mozart Festival Orchestra and has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony Orchestra and Canada's National Arts Centre Orchestra. Chen is currently on faculty at USC Thornton School of Music and California State University, Fullerton and has given master-classes in major conservatories and universities across North America and Asia. In August 2013, the Formosa Quartet inaugurated the annual Formosa Chamber Music Festival in Hualien, Taiwan. Modeled after American summer festivals such as Marlboro, Ravinia, the Taos School of Music, and Kneisel Hall, FCMF is the product of long-held aspirations and years of planning, and represents one of the quartet's more important missions: to bring high-level chamber music training to talented young musicians in Taiwan and first-rate music to Taiwanese audiences.

Cellist **Charles Curtis** has been Professor of Contemporary Music Performance at UCSD since Fall 2000. Previously he was Principal Cello of the Symphony Orchestra of the North German Radio in Hamburg, a faculty member at Princeton, the cellist of the Ridge String Quartet, and a sought-after chamber musician and soloist in the classical repertoire. A student of Harvey Shapiro and Leonard Rose at Juilliard, on graduation Curtis received the Piatigorsky Prize of the New York Cello Society. He has appeared as soloist with the San Francisco Symphony, the National Symphony, the Baltimore Symphony, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the Orquestra de la Maggio Musicale in Florence, the Janacek Philharmonic, as well as orchestras in Brazil and Chile. He is internationally recognized as a leading performer of unique solo works created expressly for him by composers such as La Monte Young and Marian Zazeela, Éliane Radigue, Alvin Lucier, Christian Wolff, Alison Knowles and Mieko Shiomi. Of a recent New York recital the New York Times noted that Curtis' "playing unflinchingly combined lucidity and poise... lyricism and intensity." The current season includes solo concerts at New York's Issue Project Room, the Auditorium du Louvre in Paris, the Rothko Chapel in Houston and the Kampnagelfabrik in Hamburg. Curtis is artistic director of Camera Lucida.

Turkish pianist **Özgür Aydin** made his major orchestral debut in 1997 in a performance of Brahms' Piano Concerto No.1 in D minor with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo – recognition that has since served as the basis for an active and diverse international performing career. Mr. Aydin has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra London, the Simon Bolivar Youth Orchestra of Venezuela, Slovak State Philharmonic and Canada's Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia and Edinburgh. Born in Colorado to Turkish parents, Mr. Aydin began his music studies at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Karl-Heinz Kammerling at the Hanover Music Academy. Özgür Aydin lives in Berlin. His website is www.ozguraydin.com.

camera lucida with the myriad trio

Chamber music concerts at UC San Diego
2013-2014 season

Sponsored by the Sam B. Ersan Fund at the San Diego Foundation

Tuesday, June Tenth
Two Thousand and Fourteen
7:30pm

Drei Kleine Stücke for Cello and Piano, op. 11
Mäßige Achtel
Sehr Bewegt
Äusserst Ruhig
Anton Webern (1883-1945)

Pohádka, for Cello and Piano
Con moto
Con moto
Allegro
Leoš Janáček (1854-1928)

Cello Sonata in C major, Op. 119
Andante grave
Moderato
Allegro, ma non troppo
Sergei Prokofiev (1891-1953)

intermission

Elegiac Trio, for Flute, Viola, and Harp
Arnold Bax (1883-1953)

Sicilienne
Gabriel Fauré (1845-1924)
arr. Jeremy Cavaterra

Three Pieces from 'Moderen'
Tågen letter (The Fog is Lifting), for flute and harp
Børnene leger (The Children are Playing), for solo flute
Tro og Håb spiller (Faith and Hope are Playing), for flute and viola
Carl Nielsen (1865-1931)

Sonata for Flute, Viola, & Harp
Pastorale. Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale. Allegro moderato ma risoluto
Claude Debussy (1862-1918)

The Myriad Trio
Demarre McGill, flute
Che-Yen Chen, viola
Julie Smith, harp

Charles Curtis, cello
Özgür Aydin, piano



UC San Diego | Department of Music



Arnold Bax—*Elegiac Trio, for Flute, Viola, and Harp*

In addition to his work as a composer, Arnold Bax had an ardent fondness for poetry. Indeed, it may have been his poetic interests that pushed him to break outside of the somewhat cloistered existence that his family’s wealth had provided him. In particular, his experience with the work of Yeats fostered a love affair with Ireland and Irish culture (Bax himself was to write poetry under an Irish pseudonym). He was thus greatly affected by the destruction of Dublin during the Easter Rebellion of 1916. His *Elegiac Trio* was written after that event, though the music of the trio is responsive to, rather than descriptive of, the tragedy. Written in one large movement broken into two sections, the work features fluid and luminous harp writing and a viola part so thoughtfully crafted with respect to register as to suggest multiple string players.

Gabriel Fauré—*Sicilienne (arr. by Jeremy Cavaterra)*

The *Sicilienne* is one of Fauré’s most famous pieces, its popularity attested to by the countless arrangements made of it (much like Rachmaninoff’s *Vocalise*, it lends itself easily to any number of instrumental settings). A sicilienne (or *siciliana*) is a stately dance rhythm found often in the instrumental music of the Baroque. In Fauré’s setting, numerous details of pitch such as modal and whole-tone scales are squeezed into a regular phrase structure that never abandons the dance rhythm. The color so often associated with Fauré is conveyed here by gentle changes in harmony that ebb into clear and diatonic passages.

Nielsen—*Three Pieces from ‘Moderen’*

Danish composer Carl Nielsen composed the incidental music *Moderen* (The Mother) for a gala ceremony in 1921 that celebrated the reunification of Southern Jutland with Denmark. Originally written to accompany patriotic verses by Helge Rode, Nielsen’s music has had an extended and continued life in arrangements of portions of *Moderen* for various instrumental groups. Rode’s verses tell the story of a kidnapped son and his return, the tale being used as an allegory for the territorial reunification project. Of these, the haunting *Tågen letter* (The Fog is Lifting) for flute and harp, is perhaps the most famous music from the entire work, and represents the King spying a mother separating from her son through the rising fog. *Børnene leger* (The Children are Playing) for flute solo, is a lyrical work that uses uncolored diatonic scales to convey childhood innocence. *Tro og Håb spiller* (Faith and Hope are Playing) for flute and viola, is in a similar musical vein, reflecting the values that this political project hoped to affirm.

Claude Debussy—*Sonata for Flute, Viola, & Harp*

The events that accompany the composition of Debussy’s *Sonata for Flute, Viola, and Harp* were grim, though neither the cancer that was to take his life, nor the war that burned Europe at the time is to be overtly found in the music. However, the lushness that is often associated with Debussy’s music is likewise missing—this piece is especially refined, sonically and technically, showing a concision and terseness that is surprising. Written in 1915, this was one of a projected six sonatas Debussy planned to write, of which he finished only three before succumbing to his illness. All three of the sonata’s movements are unusual: the first, *Pastorale*, is highly episodic and fragmented, with none of the dramatic quality associated with an opening movement, the Interlude, *Tempo di minuetto*, seems willfully to ignore all associations with that tempo indication, and the *Finale*, too, is regularly undercut by moments of contemplative stasis.

Anton Webern—*Drei Kleine Stücke for Cello and Piano, op. 11*

Anton Webern’s connection to the opulent mysticism of *fin-de-siecle* Vienna was no less deep than that of either his colleague, Alban Berg, or his teacher, Arnold Schoenberg. Yet his music withdraws from that world much more completely than theirs, seemingly casting away any redolence of traditional harmony, cadences, and texture. Webern’s music, in its rarefaction, is thus more “progressive” than his Second Viennese School peers: in the pointillistic isolation of sounds, his music charts a clear path for the later “Total Serialist” composers to follow, toward a music in which a single sonic event is heard as manifesting several independent compositional systems at once: rhythm, register, dynamics, and pitch—each controlled separately. And still, his music is not devoid of lyrical gesture, representing a distillation, rather than a destruction, of the romanticism of the previous generation, much like the painter Piet Mondrian or the architect Mies van der Rohe. Nowhere is his aesthetic of erasure—described by Schoenberg as “A novel in a sigh”--more severe and deliberate than in the 1914 *Drei Kleine Stücke*, whose economy of material is taken further than in any of his other works, and which mirror, in their concision, his life, which was cut short in 1945, when he was shot by an occupying American soldier in Salzburg as he stepped outside to enjoy a cigar.

Leoš Janáček—*Pohádka, for Cello and Piano*

Pohádka, (Fairy Tale), is Janáček’s only published music for cello and piano. The work has several versions, the first of which was written in 1910, though the final version is the one usually performed today. *Pohádka* is a representation of numerous scenes from an epic poem by the Russian poet Vasily Zhukovsky, entitled *The Tale of Tsar Berendyey*. Janáček composed the piece during a difficult time in his life, following the death of his daughter Olga. Affectively, the music shares much in common with Janáček’s piano work *In the Mists*, and the use of key signatures laden with flats creates a muted and somber quality in the cello.

Sergei Prokofiev—*Cello Sonata in C major, Op. 119*

Prokofiev wrote his C Major Sonata in 1949 in response to his enthusiasm after hearing Rostropovich play Nikolai Miaskovsky’s *Sonata in A minor* earlier that year. Prokofiev’s piece was composed under the shadow of Stalinist rule and the Zhdanov Doctrine, respectively a social climate and a piece of legislation under which Prokofiev had found himself accused of “formalism” the year before. Thus Prokofiev’s instrumental music was quite literally revolutionary, and he undertook the writing knowing full well the dire outcome to which his work might lead him.

Given the potential threat that accompanied the composition of this piece, the impact of the *Sonata in C Major* is arresting--not in the presence of ideas and moments that betray a sense of stress or oppression, but in the lack of them. The first movement, marked *Andante grave*, is filled with an immediately noticeable regard for the lush registers of the cello; melodies are rich and optimistic in their tone, reflecting the choice of the composer to give authentic voice to his compositional impulses, regardless of the social and political consequences. The *Moderato*, likewise, suggests a lightness of spirit, roaming freely through a texture broken up into a diverse collection of melodic oases. The *Allegro ma non troppo* features virtuosic writing for both instruments and an impressive (and courageous) range of melodic ideas.

about the performers

Before joining the Seattle Symphony as Principal Flute in the fall of 2011, **Demarre McGill** had held the same title at the San Diego Symphony since 2004. He has held the same position with The Florida Orchestra and the Santa Fe Opera Orchestra, and was Acting Principal Flute with the Pittsburgh Symphony from 2005 to 2006. McGill has soloed with the symphonies of San Diego, Baltimore, Chicago, Milwaukee, Pittsburgh, San Diego and Winston-Salem, with the Florida and Philadelphia orchestras and with the Dayton Philharmonic. Festival appearances include performances with the Marlboro Music Festival, the chamber music festivals of Cape Cod, Charlottesville, Kingston and Santa Fe, the Mainly Mozart Festival (California), the Mostly Mozart Festival (New York), La Jolla Summerfest and Bay Chamber Concerts. McGill holds a Bachelor’s degree in Flute Performance from the Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner. He earned a Master of Music from The Juilliard School, where he continued his studies with Julius Baker. McGill is a co-founder of the Myriad Trio, a flute, viola and harp group, and a co-founder and artistic director of Art of Élan, a chamber music organization in San Diego. In 2003, McGill received a prestigious Avery Fisher Career Grant.

or

Principal Harpist of the San Diego Symphony, **Julie Ann Smith** is one of the most prominent American young harpists today, performing as both an orchestral musician and a concert artist. Gaining international recognition for her performing style and diverse repertoire, Ms. Smith was the Silver medalist winner in the 2004 USA International Harp Competition and Bronze medalist in 2001. She made her National Symphony Orchestra debut in 2003 and has been honored in numerous competitions throughout the country. An active recitalist and soloist with orchestra, Ms. Smith’s appearances include performances with the San Diego Symphony, the New World Symphony Orchestra, the South Dakota Symphony, the West Los Angeles Symphony, the Corpus Christi Symphony Orchestra, the National Repertory Orchestra and the Cleveland Institute of Music Orchestra. She has been the featured recitalist for the 2006 American Harp Society National Conference, the 2007 USA International Harp Competition and was Guest Artist for the 2010 Young Artist Harp Seminar in Rabun Gap, Georgia. Equally experienced as a chamber and orchestral musician, Ms. Smith collaborates with renowned musicians across the country. A founding member of San Diego-based The Myriad Trio, she regularly appears in chamber concerts and has performed abroad in Italy, Japan and Taiwan. During the 2006-07 season she was the Acting Principal Harpist of the Milwaukee Symphony Orchestra and prior to that held the position of Principal Harp for the New World Symphony Orchestra. As a teacher, Ms. Smith maintains a private studio and works with students of all ages. She is a certified instructor in the Suzuki method and is the Adjunct Harp Professor at the University of San Diego.