

Valentine's Day, the 85th
Soirée for Music Lovers
with Päivikki Nykter and Friends

Conrad Prebys Concert Hall
Thursday, February 14, 2019 – 7:00 p.m.

Trio Sonata in G Major, Op. 5, No.1 Pietro Locatelli (1695-1764)
for flute, violin and continuo
Andante – Largo, Andante – Allegro – Vivace

Terzettino (1905) Théodore Dubois (1837-1924)
for flute, viola and harp

Four songs from Schwanengesang, D.957 (1828) Franz Schubert (1797-1828)
for mezzo-soprano and piano
Liebesbotschaft – Ständchen – Das Fischermädchen – Am Meer

Piano Quartet No. 1 in C minor,
Op. 15 (1876-79) Gabriel Fauré (1845-1924)
for piano and string quartet
Allegro moderato – Scherzo: Allegro vivo – Adagio – Allegro molto

Please join us for a post-concert reception in the lobby.

Performers:

Kyle Adam Blair, harpsichord and piano

Alexander Ishov, flute

Cecilia Kim, cello

Leslie Leytham, mezzo-soprano

Michael Matsuno, flute

Brendan Nguyen, piano

Päivikki Nykter, violin and viola

Tasha Smith Godinez, harp

Annabelle Terbetski, viola

David Espiritu, Jr., event manager

Soirée for Music Lovers: A tradition continues

In 1987, renowned virtuoso violinist János Négyesy established a series of Chamber Music concerts called the “Soirée for Music Lovers.” These programs were intended to be a musical counterpoint to the experimental music that characterized the music department at the University of California, where Professor Négyesy was a long-time faculty member. The quarterly concerts, featuring chamber music from the 18th, 19th and 20th centuries, grew to be a popular and elegant part of the musical life of San Diego. The tradition continues this year on Thursday, February 14th, at the Conrad Prebys Concert Hall on UCSD campus. Päivikki Nykter, the late Professor Négyesy’s wife, musical partner and a featured performer in every previous Soirée, has taken up the mantle in presenting a program worthy of the Négyesy legacy.

Program notes

Pietro Locatelli might be called the first of the great baroque violin virtuosos. He began playing the violin as a boy at S. Maria Maggiore, Bergamo. His talent was clearly recognized, for at the age of 16, in 1711, he was given leave in to travel to Rome, where he perhaps studied with Valentini (though probably not with Corelli). Appeared often at S. Lorenzo in Damaso between 1717 and 1723; was named *virtuoso da camera* at Mantua in 1725, but freely pursued other engagements, including performances at Venice (1725), Bavaria (1727), and Berlin and Kassel (1728).

In 1729 Locatelli moved to Amsterdam a major centre of European publishing, where he lived for the rest of his life, leading a group of amateur musicians and teaching.

Though his playing was highly praised, some observers found it too brilliant; likewise, the originality of his works was admired, while others criticized a lack of technique and invention. As a composer he focused on the sonata and concerto, achieving a fusion of sorts between the Roman and Venetian styles; his caprices for solo violin in *L'arte del violino* (Amsterdam, 1733) at one time earned him the title “Paganini of the 18th century.” -*The Baroque Music Site*

Theodore Dubois was a French composer, organist and music teacher. Ho wrote operas, religious works, oratorios, ballets, three symphonies and chamber music. The *Terzettino* was composed in 1905: the composer was 68 years old. It is a delicious work that is both romantic and reflective. -*Wikipedia*

Schwanengesang (“Swan song”), D.957, is a collection of songs written by **Franz Schubert** at the end of his life and published posthumously. The collection was named by its first publisher Tobias Haslinger, presumably wishing to present it as Schubert’s final musical testament to the world. Unlike the earlier *Die schöne Müllerin* and *Winterreise*, it contains settings of three poets, Ludwig Rellstab (1799–1860), Heinrich Heine (1797–1856) and Johann Gabriel Seidl (1804-1875). *Schwanengesang* was composed in 1828 and published in 1829 just a few months after the composer’s death on 19 November 1828. -*Wikipedia*

Liebesbotschaft - Text by Ludwig Rellstab

Rauschendes Bächlein, so silbern und hell,
Eilst zur Geliebten so munter und schnell?
Ach, trautes Bächlein, mein Bote sei du;
Bringe die Grüße des Fernen ihr zu.
All’ ihre Blumen im Garten gepflegt,
Die sie so lieblich am Busen trägt,
Und ihre Rosen in purpurner Glut,
Bächlein, erquicke mit kühlender Flut.
Wenn sie am Ufer, in Träume versenkt,
Meiner gedenkend, das Köpfchen hängt;
Tröste die Süsse mit freundlichem Blick,
Denn der Geliebte kehrt bald zurück.
Neigt sich die Sonne mit rötlichem Schein,
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flüstre ihr Träume der Liebe zu.

Love’s message

Murmuring brook, so silver and bright,
do you hasten, so lively and swift, to my beloved?
Ah, sweet brook, be my messenger.
Bring her greetings from her distant lover.
All the flowers, tended in her garden,
which she wears so charmingly on her breast,
and her roses with their crimson glow:
refresh them, brooklet, with your cooling waters.
When on your banks she inclines her head
lost in dreams, thinking of me,
comfort my sweetheart with a kindly glance,
for her beloved will soon return.
When the sun sinks in a red flush,
lull my sweetheart to sleep.
With soft murmurings bring her sweet repose,
and whisper dreams of love.

Ständchen - Text by **Ludwig Rellstab**

Leise flehen meine Lieder
Durch die Nacht zu Dir;
In den stillen Hain hernieder,
Liebchen, komm' zu mir!
Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.
Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süßen Klagen
Flehen sie für mich.
Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.
Lass auch Dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm', beglücke mich!

Das Fischermädchen - Text by **Heinrich Heine**

Du schönes Fischermädchen,
Treibe den Kahn ans Land;
Komm zu mir und setze dich nieder,
Wir kosen Hand in Hand.
Leg an mein Herz dein Köpfchen,
Und fürchte dich nicht zu sehr;
Vertraust du dich doch sorglos
Täglich dem wilden Meer.
Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb' und Flut,
Und manche schöne Perle
In seiner Tiefe ruht.

Am Meer - Text by **Heinrich Heine**

Das Meer erglänzte weit hinaus
Im letzten Abendscheine;
Wir sassen am einsamen Fischerhaus,
Wir sassen stumm und alleine.
Der Nebel stieg, das Wasser schwoll,
Die Möwe flog hin und wieder;
Aus deinen Augen liebevoll

Serenade

Softly my songs plead
through the night to you;
down into the silent grove,
beloved, come to me!
Slender treetops whisper and rustle
in the moonlight;
my darling, do not fear
that the hostile betrayer will overhear us.
Do you not hear the nightingales call?
Ah, they are imploring you;
with their sweet, plaintive songs
they are imploring for me.
They understand the heart's yearning,
they know the pain of love;
with their silvery notes
they touch every tender heart.
Let your heart, too, be moved,
beloved, hear me!
Trembling, I await you!
Come, make me happy!

The fisher maiden

Lovely fisher maiden,
guide your boat to the shore;
come and sit beside me,
and hand in hand we shall talk of love.
Lay your little head on my heart
and do not be too afraid;
for each day you trust yourself
without fear to the turbulent sea.
My heart is just like the sea.
It has its storms, its ebbs and its flows;
and many a lovely pearl
rests in its depths.

By the sea

The sea glittered far and wide
in the sun's dying rays;
we sat by the fisherman's lonely house;
we sat silent and alone.
The mist rose, the waters swelled,
a seagull flew to and fro.
from your loving eyes

Fielen die Tränen nieder.
Ich sah sie fallen auf deine Hand,
Und bin aufs Knie gesunken;
Ich hab' von deiner weissen Hand
Die Tränen fortgetrunken.
Seit jener Stunde verzehrt sich mein Leib,
Die Seele stirbt vor Sehnen; –
Mich hat das unglücksel'ge Weib
Vergiftet mit ihren Tränen.

the tears fell.
I saw them fall on your hand.
I sank upon my knee;
from your white hand
I drank away the tears.
Since that hour my body is consumed
and my soul dies of longing.
That unhappy woman
has poisoned me with her tears.

English translations by **Richard Wigmore** first published by Gollancz and reprinted in the Hyperion Schubert Song Edition.

Gabriel Fauré's chamber music is dominated by ensembles with piano. In fact, only one work excludes it: the string quartet of 1924 written when he was 79, Fauré's final chamber composition. In addition to the numerous works for piano and soloist including violin and cello sonatas and a treasure trove of precious miniatures mirroring his gift for song, Fauré wrote two piano quartets, two piano quintets and a piano trio, all of them superb works of the highest order. The *Piano Quartet No. 1 in c minor, Op. 15* begins the series of larger ensemble works. Written in 1883 (with a revised finale substituted the following year), it falls neatly between the music of César Franck and Ravel suggesting appropriate and revealing comparisons. Fauré had a very distinct musical personality, somewhat aloof from the intoxication of Wagner as well as the modern leanings of the Impressionists. Yet his music is unmistakably French with a strong kinship to both the suave Romanticism of Franck and the cool sensuality of Debussy. As especially demonstrated in this piano quartet, a remarkable lineage seems to flow across this span of time and compatriot composers that evolved a most distinctive school of French art at the end of the 19th century. It is particularly compelling to realize that Fauré's first piano quartet predates Debussy and Ravel's first mature works by ten and twenty years respectively. Along with the traditional clarity, poetry and restraint of the French tradition preceding it, Fauré's music sounds refreshingly and presciently modern. - *Kai Christiansen*

About the performers

Kyle Adam Blair is an active solo and collaborative pianist currently residing in San Diego, California. His major focuses include the performance of new works in collaboration with composers, and the performance of works from the American art music repertory of the 20th and 21st centuries. Outside of his frequent performances in southern California, Blair has recently performed at the San Francisco Center for New Music, the Banff Centre for the Arts, the Hartt School of Music, the University of Buffalo, and Santa Clara University. He is slated to release his solo debut album soon, entitled *Palm Sunday*. The album features four premiere recordings of recent solo piano works composed by Stuart Saunders Smith including the title piece, Palm Sunday, which Blair commissioned in 2012.

Blair received his Doctor of Musical Arts degree in Contemporary Music Performance from the University of California San Diego under the mentorship of Aleck Karis.

Equally at home on stage, baking a sourdough loaf, or skiing through the forest, **Alex Ishov** finds inspiration for his work from a wide range of life experiences. As a flutist and sound artist, Alex balances his classical orchestral training with a love for constantly evolving modern music. His musical aesthetic has been influenced by a wide range of artists, which include Radiohead, Gustav Mahler, Kendrick Lamar, KNOWER, Dmitriy Shostakovich, Alla Rakha, Brad Mehldau, Vulfpeck, Steve Reich, Donny McCaslin, and J.S. Bach. He is also inspired by visual mediums, from Viennese architecture, to the experimental films of Stan Brakhage.

Raised by Russian parents, Alex spent his childhood between Philadelphia, PA, and St. Petersburg, Russia (but at least he's upfront about his Russian ties!).

Before relocating to San Diego, Alex was active as a freelance performer, teacher, and translator in the New York City area. Alex maintains an in-home studio, and is increasingly in demand as a flutist for remote recording work.

He is currently pursuing a graduate degree in Flute Performance and Contemporary Music at the University of California San Diego, and holds degrees from the Eastman School of Music and Interlochen Arts Academy. Alex is a Miyazawa Emerging Artist.

Cecilia Kim, cellist and a native of South Korea, received Bachelor and Master degrees at Daegu Catholic University before earning a faculty position. After making highly acclaimed solo appearances with numerous symphonies and orchestras, she moved to the US and received another master's degree from San Diego State University as well as acquiring a faculty position at the University of San Diego. Specializing as a chamber musician, she has emphasized her career in performances near the Southern California region.

Leslie Ann Leytham is a San Diego-based mezzo-soprano who focuses much of her attention on contemporary narrative vocal works, not only as a singer and actor, but a designer, director, writer and a composer of performance art pieces.

Her work draws from television, film, and opera, centering on the depiction of women in popular culture (thanks to a very bizarre youth spent living in Las Vegas). Ms. Leytham explores the intersectionality and performativity of gender, sexuality and institutional norms in the genres of pop, experimental, and operatic musical genres. Leslie seeks to consistently extend the theoretical and technical boundaries of the voice and has commissioned and premiered works by Martin Hiendl, Nicholas Deyoe, Clinton McCallum, Carolyn Chen, Marti Epstein, Andy Vores, and is currently preparing a regional premiere of a work by Austrian composer, Beat Furrer, for WasteLAnd concert series in Los Angeles. She has performed as a featured artist

with CityWater Ensemble at San Francisco's Center for New Music, The Industry Opera Company in Los Angeles, Ensemble Echoi on the Monday Evening Concert Series in Los Angeles, La Jolla Symphony under the direction of Steven Schick, and as a founding member of Boston's Guerilla Opera Company.

Ms. Leytham earned her Bachelor of Music degree in Voice Performance from the University of Nevada, Las Vegas (2005) and a Master of Music degree in Voice Performance from The Boston Conservatory (2007). Leslie is now working towards a Doctorate of Musical Arts degree in Contemporary Music Performance from the University of California, San Diego where she was developing her interdisciplinary work under the guidance of the late violinist Janos Negyesy and video artist, Tara Knight.

Michael Matsuno is a San Diego based flutist, dedicated to performing contemporary repertoire and the music of our time. As a long-standing member of the What's Next? Ensemble, he has championed the voices of many talented West Coast composers, alongside standard works of the 20th century. An avid orchestral musician, Michael performs frequently with the La Jolla Symphony under conductor Steven Schick, and has held Piccolo and Principal positions with the Young Musicians Foundation Debut Orchestra. He has attended the Round Top Festival Institute, and the Aspen Music Festival and School for orchestral studies, and was a past flute fellow with the Aspen Contemporary Ensemble. Michael received a BM from the University of Southern California, where he studied with James Walker, and is currently pursuing a DMA at the University of California San Diego, with Wilfrido Terrazas.

Brendan Nguyen displays uncommon versatility as a performer, artist, and thinker. His bold programming style, infusion of technology, and extravagantly produced concert concepts aim to explore new musical territory while casting a contemporary eye on the established canon. Brendan has performed at the REDCAT Theater, the Monday Evening Concert series, wasteLAnd, The Stone, and has recorded with Carrier and Populist Records. He is currently working with long-time colleague mezzo-soprano Leslie Leytham on a new concert series called PROJECT [BLANK].

Brendan's enthusiasm for contemporary music has led to a number of premieres and commissions, including works by Wojtek Blecharz, Aaron Helgeson, Nicholas Deyoe, Clint McCallum, Beat Furrer, and Pulitzer Prize winner Roger Reynolds. He has also worked with composers George Crumb, Sir Harrison Birtwistle, Lewis Nielson, and has performed with violinist David Bowlin, pianist Aleck Karis, and percussionist Steven Schick. Brendan is a graduate of the Oberlin Conservatory of Music and UC San Diego.

A versatile recitalist and chamber musician, violinist/violist **Päivikki Nykter**, is equally at home with standard repertoire as well as contemporary music. A native of Finland, she is a graduate of the Sibelius Academy in Helsinki. Ms. Nykter served as an Artist-in-Residence at the University of California San Diego Music Department from 1994 to 2006. She is now a freelance violinist maintaining a busy concert schedule as well as teaching the Alexander Technique both in the US and Europe. Ms. Nykter is an artistic director of a Chamber Music Concert Series in Lappeenranta, Finland. She has recorded on Neuma, Aucourant Records, CRI, Old King Cole, Omega Editions and mode labels.

Tasha Smith Godinez's academic accomplishments include a Bachelors of Music and Masters of Music Performance from San Diego State University and a Diplome Superior of Harp Performance from the Ecole Normale de Musique Alfred Cortot in Paris France. As a professional musician Tasha has performed internationally both as a soloist, chamber musician and orchestral performer. Her most notable performances as a chamber musician have been with the Orquesta de Baja California throughout Mexico and with various

chamber ensembles in the United States including: Red Fish Blue Fish, San Diego New Music Ensemble, Pacifica Duo and the Talea Ensemble. Tasha is a member of the Duo Pacifica (harp/piano) and Garcia/Godinez (harp/percussion) ensembles, among others.

Ms. Smith Godinez has collaborated on numerous commissions of new music and premiered various works. She is a recording artist for Cold Blue Records. Her solo recordings include her self-produced solo CD Postcards from the Soul and her recording of Michael Byron's solo harp work In the Village of Hope on Cold Blue Records. Tasha has a studio of harp students both local in San Diego, CA and throughout the country.

Annabelle Terbetski is originally from New York and began playing the viola at age 8. She received her Bachelor's Degree in Music Education and Performance from Ithaca College. She received her Master's Degree in Viola Performance from Florida State University, and also received a Master's Degree in Chamber Music from Kent State University. Annabelle is an avid chamber musician and has been a member of the Escalante String Quartet, Eppes Quartet and the Aidan Quartet.

Currently, Annabelle is violist and director of Quartet Nouveau and professor of viola at Point Loma Nazarene University.

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David Espiritu, Jr. - Theatrical Production Specialist
Caroline Louise Miller, composer - chimes