

**Elegiac Trio** (1916)

Arnold Bax (1883-1953)

**And Then I Knew 'Twas Wind** (1992)

Toru Takemitsu (1930-1996)

**Petite Suite** (1941)

André Jolivet (1905-1974)

- I. Prelude
- II. Modéré Sans Trainer
- III. Vivement
- IV. Allant
- V. (Untitled)

- intermission -

**Children's Corner Suite** (1908)

Claude Debussy (1862-1918)  
arr. Carlos Salzedo

- I. Doctor Gradus ad Parnassum
- II. Jimbo's Lullaby
- III. Serenade of the Doll
- IV. The Snow is Dancing
- V. The Little Shepherd
- VI. Golliwogg's Cakewalk

**Serenade in D Major, op. 25** (1801)

Ludwig van Beethoven (1770-1827)  
arr. Ami Maayani

- I. Allegro
- II. Tempo ordinario d'un Menuetto - Trios 1 & 2
- III. Allegro molto
- IV. Andante con Variazioni
- V. Allegro scherzando e vivace
- VI. Adagio
- VII. Allegro vivace e disinvolto

Myriad Trio

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

## About Tonight's Program

English composer Arnold Bax was perhaps one of the earliest "Impressionist" composers, even though he spent much of his time in Ireland, writing in a style that also suggested a strong Celtic influence. The **Elegiac Trio** was composed in the spring of 1915, the same year that Debussy was writing his sonata for this same unique combination of instruments, but was composed not long after the tragic Easter Uprising in Ireland, an event in which several of Bax's friends were killed. The opening of the piece is rather dream-like, as if one is reminiscing of an earlier, more joyful time. The actual "elegy" (song for the dead) portion of the piece comes only towards the end, with the flute playing a slow and mournful figure over and over again, until all three instruments join together in a peaceful resolution.

Toru Takemitsu, the most successful Japanese composer of the 20th century, gained an international audience fairly early on in his career, mostly due to the fact that he considered composers like Debussy and Messiaen to be his greatest influences rather than the traditional Japanese music he was exposed to during most of his childhood. Largely self-taught, Takemitsu's compositional style went through a variety of evolutions during his career, ranging from atonal to impressionist, ultimately infusing some traditional Japanese elements into his musical "landscapes." Written later in his life, **And Then I Knew 'Twas Wind** was modeled after the Debussy Sonata for the same instrumentation and takes its name from an Emily Dickinson poem. In his later years, Takemitsu became increasingly interested in portraying nature in his works, and the "wind" in this piece refers not only to the literal element, but to the "wind" that constantly runs through the consciousness of man. It unfolds slowly and contemplatively, interrupting its calm and spacious texture with only a few periodic "bursts" of activity.

André Jolivet was inspired by the "primitive" aspects of such instruments as the flute and percussion. He declared that he was dedicated to "restoring music's original ancient sense, as the magical and incantatory expression of the religiosity of human communities." Interested in drama, painting and literature in his youth, Jolivet eventually turned to music, studying cello and music theory at Notre Dame de Clignancourt. At 15, he wrote a ballet, and designed its set and costumes. His parents, who were artists, urged him to take up teaching, a more secure profession than composing. Nevertheless, in 1928, after a brief

pedagogical career, Jolivet began an intense study of compositional technique under Paul Le Flem. In 1930, Jolivet fell under the spell of avant-garde composer Edgard Varèse, who passed on his knowledge of musical acoustics, atonal music and orchestration. Jolivet's early works, which include a dense, atonal String Quartet and an Andante for String Orchestra, demonstrate his intimacy with the techniques of Béla Bartók, Arnold Schoenberg, and Alban Berg. In 1935, Jolivet helped found a contemporary chamber-music organization, La Spirale. The next year, this evolved into La Jeune France, dedicated to fostering modern French music; Jolivet's partners in this endeavor were Olivier Messiaen, Daniel Lesur, and Yves Baudrier. During his service in the French Army in World War II, Jolivet shifted away from atonality and toward a more tonal and lyrical style of composition. Jolivet's **Petite Suite** of 1941 for flute, viola and harp consists of five short, thematically linked movements. His preoccupation with rustic elements and dance are evident in this work, with drones and folklike melodies which never become banal because of inventive accompaniments.

Published in 1908, the collection of six pieces in the **Children's Corner Suite** exemplifies the various genres of music by which Debussy was inspired ranging from early Bach preludes, pastorals and lullabies, to jazz and Wagnerian operas. Evocative of childhood, each movement is contrasting in style, color and mood while still encompassing a playful, light-hearted manner. The English titles for the movements reflect Debussy's interest in the British culture and perhaps are also a sign of affection to Chou-Chou's governess. In the same year of the suites' publication, French-American harpist Carlos Salzedo was invited by Toscanini to play at the Metropolitan Opera in New York City. Without knowing any English, Salzedo arrived in America and quickly mingled with the elite musical circles in New York, forming the Trio de Lutèce with flautist Georges Barrère and cellist Paul Kéfer as well as co-founding the International Composers Guild which would present the most prominent contemporary composers in concert. It was for this trio that Salzedo made the skillful arrangements of Debussy's Children's Corner Suite, masterfully transferring the colors and mood of each movement to the three instruments in the trio.

Beethoven's **Serenade in D major, Op. 25** for flute, viola and harp follows the pattern of Mozart's great serenades in that it opens and closes with fast movements that enclose at least one slow movement mixed with minuets. The

forces, however, are reduced, consisting of only a flute, viola and harp and the structure of the work is also much smaller in scale. Beethoven's opening Allegro is marked "Entrada," traditionally indicating that the music is intended to accompany the entrance of an important person. Beethoven's use of Spanish term is more a nod toward the past than it is indicative of any practical use for the piece. A binary structure with a brief coda, the Allegro's numerous repeats are typical of both dance music and the pièce d'occasion. A Minuet with two Trios follows in which Beethoven's later modifications of the minuet/scherzo format are nowhere to be found. The predictable pattern of repetition is clear and the second halves of the minuet and both trios are almost note-for-note reprises of the first themes. Beethoven directs the players to return to the minuet after each trio. Although it is not marked as such, the ensuing Allegro molto, in D minor and 3/8 meter, behaves exactly like a minuet and trio. The Trio section, in D major, provides bright contrast. The fourth movement is an Andante consisting of a theme and two variations with a coda in G major. The theme, in two parts, features a repetition of each part an octave higher than the original; Beethoven preserves this repetition in both variations. The ensuing Allegro scherzando, in D major, is yet another minuet, but with only one trio. An Adagio in D is the shortest movement of the work; its close on a dominant seventh chord makes it less a self-contained movement than a slow introduction to the finale. Marked Allegro vivace e disinvolto (free), the finale is a ternary rondo (ABACABA) with a Presto coda. Propulsive dotted rhythms drive the main theme, which contrasts with the episodes exclusively through melodic material--the entire movement never leaves D major.

## About the Performers

Winner of a 2003 Avery Fisher Career Grant, flutist **Demarre McGill** has performed concerti with the Chicago Symphony, Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony, Baltimore Symphony and Milwaukee Symphony, among others. An active chamber musician, Mr. McGill is a member of the Jacksonville, Florida based Ritz Chamber Players and has been a member of Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for emerging young artists. He has been featured on a PBS "Live From Lincoln Center" broadcast with the Chamber Music Society performing Bach's Brandenburg Concerto No. 2 as well as on an Angel Records CD playing Bach's Brandenburg Concerto No. 5 with pianist Awadagin Pratt and

the St. Lawrence String Quartet. Mr. McGill has participated in the Music from Angel Fire, Santa Fe, Kingston, Cape Cod, Music@Menlo, Bay Chamber Concerts, Mainly Mozart, La Jolla and Marlboro music festivals. He has also performed on the Ravinia Festival's "Rising Star" series, the A&E Network Series "The Gifted Ones," and was special guest on the Mr. Roger's Neighborhood television program. Currently principal flutist of the San Diego Symphony, Mr. McGill has held the same position with The Florida Orchestra and the Santa Fe Opera Orchestra. He also served as acting principal flutist of the Pittsburgh Symphony during the 2005-06 season. In addition to his performance schedule, Mr. McGill is the co-founder and Artistic Director of Art of Élan, a chamber music organization in San Diego that aims to expose new audiences to classical music. Mr. McGill received his Bachelor's Degree in Flute Performance from The Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Mr. Baker at the Juilliard School, where he received a Masters of Music degree.

Taiwanese violist **Che-Yen Chen** (also known as "Brian Chen"), described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression", has established himself as a prominent recitalist, chamber, and orchestral musician. He is the first-prize winner of the 2003 William Primrose Viola Competition, the "President prize" of the 2003 Lionel Tertis Viola Competition. Currently the principal violist of San Diego Symphony, Mr. Chen has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, and Cincinnati Symphony Orchestra. He has performed throughout the US and abroad in venues such as Alice Tully Hall, Merkin Hall, Weill Recital Hall, Carnegie Hall, Metropolitan Museum of Art, Jordon Hall, Library of Congress in D.C., Kimmel Center, Taiwan National Concert Hall, Wigmore Hall, and Snape Malting Concert Hall, among numerous others. A founding member of the Formosa Quartet, the first prize the Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen is an advocate of chamber music. He is a member Myriad Trio, Camera Lucida, Lincoln Center Chamber Music Society Two, the Jupiter Chamber Players, and has toured with Musicians from Marlboro after three consecutive summers at the Marlboro Music Festival. A participant at the Ravinia Festival, Mr. Chen was featured in the festival's Rising Star series and the inaugural Musicians from Ravinia tour. Other festival appearances include the

Kingston Chamber Music Festival, International Viola Congress, Mainly Mozart, Chamber Music International, La Jolla Summerfest, Primrose Festival, Bath International Music Festival, Aldeburgh Festival, Seattle Chamber Music Society Summer Festival, Taiwan Connection, and numerous others. Mr. Chen has also taught and performed at summer programs such as Hotchkiss Summer Portal, Blue Mountain Festival, Academy of Taiwan Strings, Interlochen, Mimir Festival, and has given master-classes at the Taiwan National Arts University, University of Missouri Kansas City, University of Southern California, University of California Santa Barbara, and McGill University. Mr. Chen began studying viola at the age of six with Ben Lin. A four-time winner of the National Viola Competition in Taiwan, Mr. Chen came to the US and studied at The Curtis Institute of Music and The Juilliard School under the guidance of Michael Tree, Joseph de Pasquale, and Paul Neubauer. Mr. Chen had served on the faculty at Indiana University-South Bend, San Diego State University, McGill University, where he taught viola and chamber music. Mr. Chen is currently teaching at UC San Diego.

Principal Harpist of the San Diego Symphony, **Julie Ann Smith** has established herself as one of the most prominent young harpists today, performing as both an orchestral musician and concert artist. Gaining international recognition for her charismatic 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. She is an active recitalist and soloist with orchestras across the country, captivating audiences with her dramatic presence and engaging style. Her appearances include performances with the New World Symphony Orchestra, the South Dakota Symphony, the Corpus Christi Symphony Orchestra, the National Repertory Orchestra, and the Cleveland Institute of Music Orchestra. In February 2010 she will be a featured soloist with the San Diego Symphony Orchestra as well. She has been the opening recitalist for the American Harp Society National Conference and the 2007 USA International Harp Competition. Equally experienced as a chamber and orchestral musician, Ms. Smith collaborates with renowned musicians across the country. A founding member of the San Diego-based Myriad Trio, she regularly appears in chamber concerts and festivals and has performed abroad in Italy and Japan. 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 Harpist for the New World Symphony Orchestra. As a teacher, Ms. Smith maintains a harp studio and works with students of all ages. She has served on faculty at Blue Lake Fine Arts Camp, regularly gives master-classes across the county and frequently performs outreach activities in the San Diego area and beyond, going into the schools, retirement homes and communities to share about the harp. Ms. Smith released her first album, *The Rhapsodic Harp*, which is available from her website, [www.harpjas.com](http://www.harpjas.com). Attending the Cleveland Institute of Music, she received her Bachelor's and Master's degrees in harp performance where she studied with Yolanda Kondonassis. Her other primary teachers have included Alice Chalifoux and Patrice Lockhart. A native of Hastings, NE, Ms. Smith began studying the harp at age eleven.

