

The Myriad Trio

presented by the uc san diego department of music
in partnership with the san diego symphony
sponsored by the sam b ersan chamber music fund

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two thousand and twelve

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Cinquieme Concert, in d minor (1741)

Jean-Philippe Rameau (1683 - 1764)
arr. Myriad Trio

I. La Forqueray
II. La Cupis
III. Marais

Taiwanese Folk Suite (2010)

Chia-Yu Hsu (b. ????)

Darkening Sky - Spring Breeze

Zodiac Trio (1976)

William Mathias (1934-1992)

I. Pisces
II. Aries
III. Taurus

- intermission -

Duo for Flute & Viola in C minor, Op. 5, No. 3 (1784)

François Devienne (1759-1803)

Aria (1930)

Jacques Ibert (1890-1962)

Harbord Street (1991)

Milton Barnes (1931-2001)

Parade - Waltzing - Ragtime - Memory -
Pantomime - Saturday Night

The Myriad Trio

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

CINQUIEME CONCERT
JEAN-PHILIPPE RAMEAU

The great French Baroque composer Jean-Philippe Rameau (1683-1764), best-known for his solo harpsichord music as well as his operas, composed only one work of chamber music, the *Pieces de Clavecin en Concerts*. The "Pieces" consist of six separate Concerts, or works. The 5th work, *Cinquieme Concert*, was originally scored for harpsichord, violin, and viola da gamba and was arranged for flute, viola and harp by the Myriad Trio.

Rameau published the *Pieces de Clavecin* in 1741 by which time he had already begun composing the operas that would make him famous. Inspired by the sonatas for violin and harpsichord by a now-forgotten composer, Jean-Joseph Casanea de Mondonville, Rameau considered the collection quite satisfactory for harpsichord alone, with other instrument voices possible to add. Several musical acquaintances, whom helped to name the movements, also agreed. However, breaking away from the previous tradition of French chamber works, Rameau does give equal roles to the three instruments and encourages a unified ensemble by having the accompanying instruments play from the score for more awareness of the parts and to achieve proper balance and blend. Concert No. 5 works beautifully for this ensemble with each of the three instruments having solo moments as well as moments of intricate group playing.

TAIWANESE FOLK SUITE
CHIA-YU HSU

Commissioned by The Myriad Trio, the *Taiwanese Folk Suite* was composed in 2010 by Taiwanese composer Chia-Yu Hsu. Hsu was born in Banciao, Taiwan and has been the winner of numerous grants and competitions including the 2010 Sorel Organization recording grant, Music+Culture 2009 International Competition for Composers, the Sorel Organization's 2nd International Composition Competition, and the 7th USA International Harp Composition Competition, among others. Her works have been performed by the Detroit Symphony, San Francisco Symphony, and Toledo Symphony, as well as the American Composers Orchestra, Cabrillo Festival Orchestra, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, and the Prism Quartet. Moving to the United States to receive her degrees, Hsu earned her Ph.D. from Duke University, Master of Music degree and Artist Diploma from Yale University School of Music, and her Bachelor of Music degree from the Curtis Institute of Music.

Two of the most well known Taiwanese folk songs are used in this collection: "thi (N) oo oo" (Darkening Sky) and "Bang tshun-hong" (Spring Breeze). The first

song, a children's folk tune, depicts an amusing quarrel between an old farming couple. With the darkening sky and heavy rain approaching, the husband is out in the field digging up taro when he catches a loach (mud fish) in the mud. The husband heads home and wants to prepare it for dinner with a lot of salt, but his wife wants it to be light. They end up unable to cook the loach because they break the pot in the midst of their fight! The second song describes a shy, young girl's longing to find the man of her dreams and to unite with her unknown love. She sees the man walk past her home and when she hears a door close she thinks that he has come to seek her and she runs to the window. The girl's nanny sees this but laughs at her saying it was only the spring breeze...

Hsu successfully communicates these stories through the imagery in the music. In the beginning of the work, one can imagine the thunder approaching in the harp entrance and the swinging section before the tender closing represents the shy, youthfulness of the young lady.

William Mathias (1934-1992) began composing early in his twenties and, throughout his career, developed his reputation as one of the best-known Welsh composers of his time. Born in Whitland, Wales, Mathias wrote for a variety of genres including choral, orchestral, opera, chamber music and instrumental studies, specifically specializing in organ, piano & harp scores.

ZODIAC TRIO
WILLIAM MATHIS

Zodiac Trio, written for the Robles Trio, was premiered in 1976. As described in the opening page of the score, the title was derived "entirely from the fact that it was composed for and dedicated to three personal friends each of whom was born under a different sign of the Zodiac." With distinctive imagery, the three movements of the piece - Pisces, Aries & Taurus - truly come alive. Pisces, a water sign, represents the fish and is played by the flute. Its animated, playful quality is balanced with the water-like fluidity of the harp. Aries, the first sign in the Zodiac, represents the Ram. Portrayed by the viola, the regal character of the Ram is interspersed with the emotional outbursts of the flute and steadied by the calm rhythm of the harp. Taurus, the sign of the Bull and portrayed by the harp, has an earthy quality and maintains a grounded and gripping energy in the last movement. The vigorous flute & viola configurations combined with the weighted patterns in the harp together create a blend of sharp, contrasting

colors. For tonight's performance, the three signs represented on stage are Virgo (Demarre), Sagittarius (Brian), and Libra (Julie).

DUO FOR FLUTE & VIOLA

FRANÇOIS DEVIENNE

François Devienne (1759-1803) was a trained bassoonist and flutist as well as a composer, teacher and scholar. A French contemporary of Mozart, he moved to Paris at the age of 20 and performed with various ensembles including the Paris Opera. His contribution to the flute world included the method book, 'Méthode de Flûte Théorique et Pratique', which he wrote in 1793 and did much to improve the level of French wind music in the 18th century. In 1795 when the Paris Conservatory was chartered, Devienne became an administrator and one of its first flute professors. Devienne's scope of compositions include 12 operas and approximately 300 works for mostly wind instruments including concerti, sinfonias, quartets, trios, and sonatas. This output was brought to more public attention thanks to Jean-Pierre Rampal's performances of Devienne's works in the 60's.

The *Duo Concertante for Flute and Viola, Op. 5, No. 3* is one of six duets that Devienne wrote for the combination. Having only two movements in each duet, the flute and viola balance each other and are given equal importance in the piece. Though this equality was not common in France at the time, the brilliance and melodic style typical of Devienne, combined with his touch of Parisian grace, creates a beautiful balance and makes for an elegant gem to recover.

ARIA

JACQUES IBERT

This simple yet profound work by Jacques Ibert (1890-1962) was written in 1930 when he was already in his 40's. Originally composed for flute, violin and piano, it works beautifully for various combinations of instruments. Ibert was a student of Gabriel Faure and studied under him at the Paris Conservatory from 1911-1919. At the end of his studies, Ibert won the *Prix de Rome* and wrote many of his first important compositions during his time in Rome. Ibert held several important positions during his career including the Director of the Academie de France in Rome, Assistant Director of the Paris Opera, and later he was the Director of the combined managements of the Paris Opera and the Opera-Comique. Having written for nearly all genres of classical music and unattached to any one musical school or fashion, Ibert's style is described as being eclectic and, as he accounts, "all systems are valid." Very fond of the flute and intimate chamber music, this beautiful *Aria* showcases Ibert's sentimental and lyrical nature.

Milton Barnes (1931-2001), a native of Toronto, Ontario was an active musician, composer, conductor and jazz drummer. He received his training in conducting and composition at the Royal Conservatory of Music in Toronto and spent the 60's & 70's conducting in North America and leading numerous ensembles in the greater Toronto area. In 1973 he left conducting in order to focus on composing and from then on he only conducted performances of his own works. Most noted for his diversity, Barnes' style is described as an "eclectic fusion." He was greatly influenced by the cross-cultural environment of contemporary Canada and his music blends together elements of classical, jazz, and pop styles.

Harbord Street Trio is a fun and illustrative collection of scenes from the famous Harbord Street in Toronto. Commissioned by Rafi Kosower, owner of the Harbord Bakery, it was written for the Toronto-based ensemble, Trio Lyra, in 1991.

HARBORD STREET TRIO

MILTON BARNES

ABOUT THE PERFORMERS

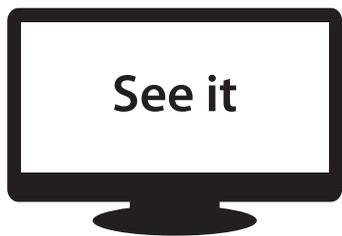
Winner of a 2003 Avery Fisher Career Grant, flutist **Demarre McGill** has performed concerti with the Chicago Symphony, Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony, Baltimore Symphony and Milwaukee Symphony, among others. An active chamber musician, Mr. McGill is a member of the 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 Seattle 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.

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 was 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. 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.



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