

upcoming concerts

Monday, April 13, 2015

Brahms: Sonata for Viola and Piano in F minor, Op. 120, No. 2
Messiaen: Quartet for the End of Time

Monday, April 27, 2015

Myriad Trio
Debussy: Nuage from "Nocturnes", Reverie
Liebermann: Sonata for Flute & Harp
Salzedo: Chanson dans la nuit, arr. Phillips
Delius: Florida Suite, arr. Cavaterra

Monday, May 11, 2015

Brahms: *Sonatensatz* in C minor, WoO 2 for Violin and Piano
Gernsheim: Piano Quintet No. 2 for in B minor, Op. 63
Brahms: Piano Quintet in F minor, Op. 34

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>

Tonight's concert will be broadcast Saturday, March 28th at 7 pm on
kpbs-fm 89.5 or streaming at kpbs.org

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. 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 the 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 Music 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, National and Baltimore Symphonies, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the Orchestra 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 Tashi Wada. Time Out New York called his recent New York performances "the stuff of contemporary music legend," and the New York Times noted that Curtis' "playing unfailingly combined lucidity and poise... lyricism and intensity." The current season includes solo concerts at New York's Issue Project Room, the Museum of Contemporary Art Los Angeles, the Sub Tropics Festival in Miami, the Museum of Contemporary Art Detroit, the Angelica Festival in Bologna and El Nicho Aural Festival in Mexico City as well as solo recitals in Brussels, Metz and Paris. This spring Curtis will premiere a new cello concerto by Cassandra Miller with the BBC Scottish Symphony in Glasgow and with the Orchestra del Teatro Comunale di Bologna. Curtis is artistic director of Camera Lucida..

Turkish pianist **Özgür Aydın** 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. Aydın 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. Aydın 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 Aydın lives in Berlin. His website is www.ozguraydin.com.

camera lucida with the myriad trio

Chamber music concerts at UC San Diego
2014-2015 season

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

Monday, March Sixteenth
Two Thousand and Fifteen
7:30pm

Triosonata in E minor, TWV 42:e6

Georg Philipp Telemann (1681-1767)
arr. The Myriad Trio

Affettuoso
Allegro
Grave
Allegro

"Adagietto" from Symphony No. 5

Gustav Mahler (1860-1911)
arr. Phillips

Trio for Flute, Viola, and Harp

Harald Genzmer (1909-2007)

Fantasia
Scherzo
Notturmo

intermission

Sonata No. 2 for Piano and Cello

Johannes Brahms (1833-97)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

The Myriad Trio

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

Charles Curtis, cello
Özgür Aydın, piano



Georg Philipp Telemann—*Trio Sonata in E Minor, TWV 42:e6*

The vicissitudes in music criticism over the last century can be seen in the popular opinion of Telemann’s music as in no one else’s, with the possible exception of Bach himself. Telemann was one of the most prolific—and most important—composers of the Baroque, though despite his enormous output, influence, and, in his day, popularity, his music has waned in its critical reception and familiarity. To a certain extent, this has much to do with the attitudes that critics and scholars have taken toward the music of Bach, to which Telemann is consistently compared. As Bach and his music have risen from the obscurity with which he ended his career, Telemann has been shouldered out of the spotlight he once so firmly occupied. This deposition is as unfortunate as it is unjustified, traceable to mistaken ascriptions of some of his works to Bach, a misunderstanding of a critical biography of Telemann, and a modern tendency to dismiss the newly-emerging Classical Style as inferior to the music of the previous generation. These factors, along with the noisy enthusiasm that has characterized the concert reception of Bach’s works since the famous renaissance brought about by Mendelssohn, have cast a shadow on Telemann’s reputation, a shadow that has distorted as much as it has darkened. Only in the last few years has this begun to change.

In fact, Telemann was known and admired by both Bach (to whose son, Carl Philipp Emanuel he was Godfather) and Handel. Music theorists of his time received his works with praise and interest. He was very important stylistically, merging the musical cultures of Germany, France, and Italy, and creating an important bridge between the contrapuntal complexity of earlier Baroque music and the *Galant Style*, in which affective dynamism, individualized phrases, and homophonic texture—the traits of the Classical Era—began to be heard. The catalog of his finished works is massive, listing 35 finished operas, and his music was performed and respected across Europe.

The *Trio Sonata in E minor, TWV 42* is a fairly typical example of the Baroque *sonata da chiesa*, or church sonata—a chamber work in four movements following a slow-fast-slow-fast pattern, with a fugal allegro as the second movement. Telemann’s ability to weave natural, winning melodies can be heard in the third movement, marked *Grave*, whose marking belies a pastoral ease. His stylistic traits are shown perhaps best in the final *Allegro*, which, though it features the contrapuntal imitation we associate with Baroque chamber music in general, is made utterly transparent by a harmonic clarity and carefully phrased bass part that anticipates the later, proto-classical composers upon whom Telemann was to make such an impact.

Gustav Mahler—*Adagietto from Symphony No. 5 in C# Minor*

The *Adagietto* from Gustav Mahler’s fifth symphony (1901/2) is perhaps his best-known and most frequently performed music. The symphony as a whole is huge, lasting over an hour, though this individual movement stands alone so well that arrangements of it for other ensembles are common. It has been suggested that the *Adagietto* represents a song of love from Mahler to Alma, whom Mahler married in 1902.

The pianist and scholar Charles Rosen makes an important observation about tonality and expression: he points out that while chromaticism (or the use of pitches outside of a given key) creates and intensifies expression in tonal music, it will, if taken too far, obliterate the tonal center it set out to decorate. Thus, tonality carries within itself, and is nourished by, the very means of its own destruction. Mahler’s music has something of a similar tendency—not in terms of harmony but in the degree of emotional and sensual effect, as Mahler composes as much with intense representations of fantastic reality as with themes and motives. While large-scale formal coherence in Western art-music depends on an

interrelationship of sections and movements, in Mahler’s music the sensual identity of a given moment can be so totalizing that the structural relationship of one part to another can become almost meaningless, as coherence is swept aside by the depth of emotional experience. As we listeners enter his psychological worlds (often representations of Mahler’s own cultural history) the door seems to slam shut behind us; the use of different moods and impressions of such extreme characterization threatens to alienate ideas from one another. This is part of the dizzying, disconcerting, and often tragic ecstasy of Mahler’s music.

Harald Genzmer—*Trio for Flute, Viola, and Harp*

The upheavals in 20th-century Europe were marked by a shifting of geographical borders and political boundaries. The arts, too, were affected by these changes—and the territorialities of artistic style and outlook were likewise widely differentiated and defended. This is especially true in the musical cultures of Germany and Austria, the music of which took diverging paths sometime around World War I. The Austrians, led by Schoenberg, Berg, and Webern (a trio often referred to as the “Second Viennese School”) dove into atonality and the avant-garde. The Germans, for their part, continued to develop unique approaches to tonal resources in the music of Kurt Weill and Paul Hindemith. It is from this cultural context that the music of Harald Genzmer is born. Genzmer (born in 1909) is often connected with Hindemith, with whom he studied in Berlin in the 1920s. His music shows the influence not only of his teacher, but of Debussy (in the importance of timbre and instrumental color) and Martinů, whose approach to gesture and textural transparency can clearly be heard. His *Trio for Flute, Viola, and Harp* was written in 1947. The first movement *Fantasia* is marked by modal harmonies, contrapuntal independence of parts, and extended soloistic passages for each player. The *Scherzo* combines imitation between the flute and viola with carefully chosen unison passages. The second section is idyllic, announced by the solo harp, which acts as an anchor for the other parts. The *Notturmo* is predictably dark, striking in its opening unison sonorities, against which later rhapsodic solo passages are contrasted. The *Thema mit Variationen uber ein altes Volkslied* uses a 16th-century Flemish folk song as its subject, setting the highly diatonic melody into a variety of coloristic vignettes.

Johannes Brahms—*Sonata No. 2 for Piano and Cello in F Major, op. 99*

Brahms wrote two sonatas for cello and piano. The F major follows the first sonata (in E minor) by more than twenty years. Written in 1886 (a year that also saw the composition of other important chamber works: the C minor piano trio and the A major violin sonata), the work was dedicated to and premiered by Robert Hausmann, who had worked hard to popularize the first cello sonata.

The *F Major Sonata* is a dense and difficult piece, technically and aesthetically. To begin with, the timbres of the cello and piano are dissimilar and exposed. Further, the pressure to have each part playing constantly taxes both player and listener. The natural difficulties built into the ensemble appear to have galvanized Brahms into pushing back, as the tone and level of activity of the piece are intense and turbulent in all the movements. The *Allegro vivace* is particularly mercurial, with the cello part made up of a series of fragmented, discrete ideas, each with its own registral and gestural identity, as if Brahms was trying to create a number of instruments out of the one. The *Adagio affettuoso* relies on a number of highly varied modes of playing to create its form: the pizzicato cello incipit briefly evokes images of a Jazz bass; a child’s bedtime music-box yields to an ardent tenor aria; the return of the pizzicato idea in the strident upper register is accompanied by a funeral march before it is redefined once more to close the movement as it began. Tense energy pervades the third movement *Allegro passionato*. This music is unsettled, driving and rich in the hemiola (shifting patterns of 2 and 3) that became Brahms’ favorite rhythmic device. The *Trio* offers

only a momentary cessation of energy, before quickly adopting a similar level of activity and energy. The brief final movement, *Allegro molto*, is characterized by unceasing motion; even the brief caesuras are stressful, filled with the anticipation of the next idea. Episodes follow so hard on the heels of each other that the movement ends, climatically, almost before the listener has had a chance to decide what the basic tone of the finale has been!

about the performers

Establishing themselves as one of the leading instrumental trios of this combination, **The Myriad Trio** is a unique ensemble of orchestral, solo and chamber musicians who have joined together to embark on the beautiful instrumental colors that Debussy made famous with his Sonate for Flute, Viola, and Harp. Performing both traditional and contemporary repertoire, Demarre McGill, Che-Yen Chen, and Julie Smith Phillips arrange and work side by side with composers to commission new works for this enchanting ensemble. Having released their debut album, entitled The Eye of Night, the Trio looks forward to recording their second album in the summer of 2016. For more information about The Myriad Trio, please visit www.themyriadtrio.com.

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, McGill has been a member of Chamber Music Society Two: Lincoln Center’s program for emerging young artists, in addition to being featured on PBS Live from Lincoln Center. Mr. McGill has participated in the Santa Fe, Cape Cod, Music@Menlo, Bay Chamber, Mainly Mozart, and Marlboro music festivals. Currently principal flutist of the Dallas Symphony, Mr. McGill has held the same position with the Seattle Symphony, San Diego Symphony, The Florida Orchestra and the Santa Fe Opera Orchestra. 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.

Founding member of The Myriad Trio and Principal Harpist of the San Diego Symphony, **Julie Smith Phillips** is one of the most prominent young American harpists today. Silver medalist winner in the 2004 USA International Harp Competition and Bronze medalist in 2001, her playing has been described as “precise” and “luminous” (American Record Guide). Active as an orchestral and chamber musician, Ms. Phillips previously held principal harp positions with the Milwaukee Symphony, New World Symphony and Youngstown Symphony and has participated in Festival Mozaic, Mainly Mozart, Bay Chamber, Tanglewood, and Pacific Music Festival. As a featured artist, she has been the opening recitalist for the 2006 American Harp Society National Conference, Guest Artist for the 2008 Young Artist Seminar, and most recently, soloist at the 150th Birthday Celebration of Lyon & Healy Harps in 2014. In addition to her performance schedule, Ms. Phillips heads the harp department at Arizona State University’s Herberger School of Music. Ms. Phillips has recorded a solo album, The Rhapsodic Harp, which can be found 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.