

Valentine's Day, the 86th  
**Soirée for Music Lovers**  
with Päivikki Nykter and Friends

Friday, February 14th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

Trio Sonata in G Major, BWV 1038  
*Largo – Vivace – Adagio – Presto*

J.S. Bach (1685-1750)

for flute, violin and continuo

Two Songs, Op. 91 (1884, 1864)  
*Gestillte Sehnsucht – Geistliches Wiegenlied*

Johannes Brahms (1833-1897)

for mezzo-soprano, viola and piano

Fantasie in F minor, D. 940 (1828)

Franz Schubert (1797-1828)

for piano four hands

Piano Quartet No. 2 in G minor, Op. 45 (1886)  
*Allegro molto moderato – Allegro molto – Adagio non troppo – Allegro molto*

Gabriel Fauré (1845-1924)

for piano and string quartet

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



### **Performers:**

Kyle Adam Blair, harpsichord and piano

Sasha Burdin, piano

Alexander Ishov, flute

Mari Kawamura, piano

Cecilia Kim, cello

Leslie Leytham, mezzo-soprano

Päivikki Nykter, violin and viola

Annabelle Terbetski, viola

### **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, San Diego, 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 Friday, February 14th, at the Conrad Prebys Concert Hall on UC San Diego 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.

## ***About the Program***

**Johann Sebastian Bach** was a German composer and organist. The most important member of the Bach family, his genius combined outstanding performing musicianship with supreme creative powers in which forceful and original inventiveness, technical mastery and intellectual control are perfectly balanced. While it was in the former capacity, as a keyboard virtuoso, that in his lifetime he acquired an almost legendary fame, it is the latter virtues and accomplishments, as a composer, that by the end of the 18th century earned him a unique historical position. His musical language was distinctive and extraordinarily varied, drawing together and surmounting the techniques, the styles and the general achievements of his own and earlier generations and leading on to new perspectives which later ages have received and understood in a great variety of ways.

– *Walter Emery*

In 1863 violinist Joseph Joachim married the distinguished mezzo-soprano Amalie Weiss. Both were important musical partners for **Brahms**, as well as close personal friends. They later had a son, named Johannes in honor of Brahms. The composer wrote an enchanted cradle song (“*Geistliches Wiegenlied*,” Sacred Lullaby) for his namesake, which Amalie could sing with Joseph playing the viola, Brahms’ favorite string instrument. But the marriage became troubled by Joachim’s paranoid delusions about an affair he imagined Amalie had with Fritz August Simrock, Brahms’ publisher. Hoping to bring them together, Brahms reworked the lullaby and wrote a new song, “*Gestillte Sehnsucht*” (Stilled Longing). Blissfully domestic as the song was, it failed to repair the rift, and when Brahms testified on Amalie’s side in the subsequent divorce proceedings brought by Joseph, the violinist extended the broken relationship to include Brahms as well. Brahms published these songs in 1884 as his Op. 91. Images of wind in trees – calming in “*Gestillte Sehnsucht*,” alarming in “*Geistliches Wiegenlied*” – unite the two songs. Musicologist and Brahms biographer Karl Geiringer suggests that Brahms might have been influenced by Bach here, if only in the use of an obbligato instrument.

– *John Henken*

### **Gestillte Sehnsucht**

Text by Friedrich Rückert

In goldnen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
Des Abendwindes leises Wehn.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.  
Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust beweget,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenen Wünsche, wann schlaft ihr ein?  
Ach, wenn nicht mehr in goldne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehndem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

### **Stilled Longing**

Bathed in golden evening light,  
How solemnly the forests stand!  
The evening winds mingle softly  
With the soft voices of the birds.  
What do the winds, the birds whisper?  
They whisper the world to sleep.  
But you, my desires, ever stirring  
In my heart without respite!  
You, my longing, that agitates my breast –  
When will you rest, when will you sleep?  
The winds and the birds whisper,  
But when will you, yearning desires, slumber?  
Ah! when my spirit no longer hastens  
On wings of dreams into golden distances,  
When my eyes no longer dwell yearningly  
On eternally remote stars;  
Then shall the winds, the birds whisper  
My life – and my longing – to sleep.

## Geistliches Wiegenlied

Text after Lope de Vega by **Emanuel Geibel**

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heil'gen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.  
Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie mögt ihr heute  
So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis' und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.  
Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so müd' er ward  
Vom Leid der Erde.  
Ach nun im Schlaf ihm  
Leise gesänftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.  
Grimmige Kälte  
Sauset hernieder,  
Womit nur deck' ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein kind.

## A Sacred Lullaby

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the tree-tops!  
My child is sleeping.  
You palms of Bethlehem  
In the raging wind,  
Why do you bluster  
So angrily today!  
O roar not so!  
Be still, lean  
Calmly and gently over us;  
Silence the tree-tops!  
My child is sleeping.  
The heavenly babe  
Suffers distress,  
Oh, how weary He has grown  
With the sorrows of this world.  
Ah, now that in sleep  
His pains  
Are gently eased,  
Silence the treetops!  
My child is sleeping.  
Fierce cold  
Blows down on us,  
With what shall I cover  
My little child's limbs?  
O all you angels,  
Who wing your way  
On the winds,  
Silence the tree-tops!  
My child is sleeping

English translations by **Richard Stokes**, author of *The Book of Lieder* (Faber, 2005)

**Franz Schubert** wrote more popular works for piano, four hands and longer works for piano, four hands, but he never wrote a better work for piano, four hands than the *Fantasie in F minor, D. 940*. Composed in January 1828, the last year of Schubert's life, the work was premiered by Schubert and his friend, composer Franz Lachner on May 9th of the same year at one the year's *Schubertiads*. The work is in four continuous sections unified by the opening theme's melancholy tone of endless tragedy. It opens in the tonic with the sad, simple, and soulful tune *Allegro molto moderato*. This is followed by a stormy *Largo in F sharp minor* of tremendous pathos and power, then an *Allegro vivace Scherzo* also in F sharp minor. The tonic returns for the final section, a massive double fugue with a new subject set against the opening tune as a second subject. After an enormous polyphonic climax and a brief pause, the sad, simple, and soulful tune returns one last time, battered and beaten, but still singing its elegiac song. The work was dedicated to Karoline, the daughter of his one time patron, the Duke of Esterházy.

—James Leonard

**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 solos 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.

Fauré's *Second Piano Quartet* was completed in 1887. It is his only major work that experiments with cyclic form, an approach that was quite popular in France thanks to the influence of César Franck and Franz Liszt. The first movement, *Allegro molto moderato*, opens with a long and flowing unison string melody. The viola introduces the secondary theme, which is closely related to the first subject. The second movement, *Allegro molto*, begins in turbulent fashion with a breathless, syncopated theme in the piano. What appears to be a lyrical contrasting theme in the strings is another version of material from the beginning of the first movement; at the same time it is related to the scale passage of the scherzo theme. Fauré wrote that the third movement, *Adagio non troppo*, grew out of his memories of the sounds of bells heard years before in the garden of his family's home in Cadirac. The finale, *Allegro molto*, is full of energy, passion, and turbulence. Its theme of surging triplets has a relentless forward drive. Later, contrasting ideas recall themes originally heard in the *scherzo* and the first movement.

– 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.

**Sasha Burdin** is a pianist, educator, artistic director, and a composer of Global Art Bridges Ensemble. As a pianist he performed Messiaen's *Quatuor pour la fin du temps* with Ephawk Quartet in 2014. Their concert tour has gained a considerable resonance, and the performance was regarded in media as "miraculous." In 2014 Mr. Burdin was awarded with Mr. and Mrs. Joseph L. Cohen Instrumental Piano Fellowship Award at Tanglewood Music Center. In 2015 Sasha and his colleagues clarinetist Thiago Ancelmo and violinist Andrew Uhe formed Nashat Trio. Their performance of compositions by Bartók, Milhaud, Khachaturian, and Shostakovich was featured at Laredo Music Festival 2016. In 2015-2016 Burdin was invited to play with JCL (Johnson County Landmark) jazz band, and performed with guest artists – Carmen Bradford (former singer at Count Basie's Jazz Band) and Melvin Butler (Brian Blade Fellowship Band). In 2016 Sasha Burdin formed The Sasha Burdin Quartet, performing original compositions and pieces from standard jazz repertoire. The same year along with soprano Rachel Joselson, and violinist Scott Conklin, Burdin started a project dedicated to N. Medtner's music. This project soon resulted in a series of concerts, and CD *Ich denke dein: Songs and Chamber Works of Nikolai Medtner*. As a part of his doctoral studies project, Mr. Burdin also recorded several of Medtner's piano solo works, including rarely performed *Second Improvisation, Op. 47*. The CD with these recordings is soon to be released. More info about the artist: [www.sashaburdin.com](http://www.sashaburdin.com).

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.

**Mari Kawamura** is a concert pianist whose curiosity and wide-ranging interests have taken her in many directions. Her repertoire includes pieces by William Byrd, late Scriabin, Xenakis, Cage and several contemporary Japanese composers. She has been collaborating with composers for many years and has premiered many works by young composers. She has appeared in the major festivals, such as Tanglewood Music Center, Spoleto Festival USA and the Darmstadt International Summer Course and has given both solo and chamber music concerts in various venues, including Jordan Hall (Boston), Regent Hall (London) and Kirsten Kjør Museum (Denmark). Her 2013 performance of Xenakis's *Dikthas* at the SICPP in Boston was described as "an unrelenting volcanic eruption" by NEWMUSICBOX. Kawamura holds a Master's degree from the Royal Academy of Music, where she achieved the DipRAM prize for her outstanding final recital. Her teachers included Vadim Sakharov and Tatiana Sarkissova. After studying with Stephen Drury at the New England Conservatory in the Graduate Degree Program, Kawamura is now pursuing her DMA degree under Aleck Karis at the University of California, San Diego.

**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 János Négysesy and video artist, Tara Knight.

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.

**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.

## Upcoming Concerts

### **Schallfeld Ensemble**

Saturday, February 15th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

### **Wednesdays@7: Red Fish Blue Fish**

Wednesday, February 19th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

### **Selector**

Saturday, February 22nd, 2020 – 7:00 p.m.  
Conrad Prebys Music Center Experimental Theater

### **Wednesdays@7: Palimpsest**

Wednesday, February 26th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

### **Wednesdays@7: Susan Narucki**

Wednesday, March 4th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

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### **University of California San Diego**

Pradeep K. Khosla, Chancellor  
Elizabeth H. Simmons, EVC Academic Affairs  
Cristina Della Coletta, Dean, Division of Arts & Humanities

Jessica C. Flores, Production Manager  
David Espiritu, Production Coordinator  
Jeremy Olson, Theatrical Production Specialist  
Production Technicians: Bobby Bray, Mark Geddes, Pablo Ochoa, and Aaron Sum

Sherry An, Marketing & Promotions Coordinator  
Madison Greenstone, Program Associate

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Audience members are reminded to please silence all phones and noise-generating devices before the performance.  
As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

### CONTACT US

For information on upcoming concerts:  
Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>