

Myriad Trio

chamber music concerts at UC San Diego
sponsored by the Sam B Ersan Chamber Music Fund

Monday, April 26th 2010

Trio Sonata KV 423 (1783)

W.A. Mozart (1756-1791)
arr. Dezso D'Antalfy

I. Allegro
II. Adagio
III. Finale

Trio (1992)

Harald Genzmer (1909-2007)

I. Fantasia
II. Scherzo
III. Notturmo
IV. Theme mit Variationen

- intermission -

Deux Interludes (1944)

Jacques Ibert (1890-1962)

Pavane (1929)

Gabriel Fauré (1845-1924)

Sonatine en Trio (1905)

Maurice Ravel (1875-1937)
arr. Carlos Salzedo

I. Modéré
II. Mouvement de Menuet
III. Animé

Myriad Trio

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

About Tonight's Program

The charming **Trio Sonata KV 423** owes its existence to two unusual causes, both anecdotal. The first is told by two pupils of Michael Haydn, G. Schinn and Fr. J. Otter, who recount that when Mozart brought his young wife, Constanze Weber, to Salzburg in June 1783, to introduce her to his old friends, he visited his older and respected friend, Michael Haydn, head of the musical establishment of Cardinal Archbishop Colloredo, Haydn was ill in bed, and complained to Mozart that the archbishop threatened to diminish his salary because Haydn did not deliver two of the six duos for violin and viola the archbishop ordered, and which he wanted to play with his secretary. Thereupon Mozart asked for some music paper, and composed two duos at Haydn's bedside, which were passed on to the redoubtable ecclesiastical prince as Haydn's, but later reclaimed by Mozart. Although such duos were composed ever since the 16th century - outstanding examples were produced by Vincenzo Galilei and Orlando di Lasso - this was the first and only time Mozart composed duos for violin and viola, they surpass in invention, virtuosity, learnedness, humor and charm even the similar compositions of Joseph Haydn. In 1940, when harpist Lucile Lawrence, flutist Lambros Demetrios Callimachos, and violist Egon Kenton, joined forces to form the "Helikon" trio, they tried to enrich their repertory consisting of Debussy's Sonata for this ensemble by commissioning original works and transcriptions. Egon Kenton suggested to the late Dezso D'Antalfy, organist of the New York Philharmonic Symphony and composer, to make a trio out of Mozart's duo by relieving the two stringed instruments of their alternating role as accompanists; assign these to a harp, and enrich the latter by asses lacking in the duo, and by some added counterpoint and imitation. D'Antalfy responded with the humor displayed by Mozart at Haydn's beside, and carried out the task in a matter of days. Their work was performed by the Helikon Trio in New York, Washington, and elsewhere, and delighted the later Mrs. Elizabeth Sprague Coolidge.¹

Harald Genzmer was one of modern day's most versatile and productive composers. Wary of the doctrine of avant-garde music (a quality he shared with his teacher Paul Hindemith), he always sought to create music that would interest players and listeners alike. "Music should be vital, accessible, and artfully made. It should appeal to performers by being playable and to listeners by being intelligible." Genzmer, who was born in Blumenthal near Bremen, began his musical studies at the Berlin Hochschule für Music in 1928 where he studied with Hindemith for four years. After serving in the army, he taught at the Freiberg Musikschule and

later, from 1957 to 1974, at the Munich Hochschule für Musik. His compositions encompass all genres, except for opera, with many of his pieces being for ambitious amateur musicians. Genzmer's **Trio for flute, viola, and harp**, written in 1947 during his post at the Freiberg Musikschule, demonstrates his great skill in understanding each instruments' technical capabilities and unique timbres. Expansive chords in the harp open the piece and allow for the flute and viola to play off the theme, growing in intensity throughout the first movement but yet ending in a quiet tone. The moods of the work are ever-shifting as the light-heartedness of the Scherzo segues into a flowing melody introduced by the harp and then taken over by the flute. After the viola briefly carries the melody, the music promptly jumps back into the quick-paced scherzo theme. The peaceful Notturmo captures the stillness yet intensity of the three instruments and transitions calmly into the final movement, Theme with Variations. One of Genzmer's favorite past-times was to find and employ folk or traditional melodies into his works, which is evident in the last movement. Based "over an old folksong" the harp presents the simple folk melody which is then altered and rhythmically distorted through the remaining variations. The *Trio* is one of many works that Genzmer wrote for the harp. Having had a long friendship (50 years) with the harpist Helga Storck, Genzmer added a significant amount of repertoire for the instrument including solo and different chamber music combinations.

Although the music of French composer Jacques François Antoine Marie Ibert contains occasional dark and somber works, he is most famously known for his witty and humorous writing with attractive melodies. Born in Paris, Ibert began his musical studies at the age of four taking lessons from his mother on violin and piano. His father, a financier, objected to his musical training but his mother encouraged him so at the age of 20, Ibert enrolled in the Paris Conservatory. In the course of his training, however, he was drafted into the French Navy for World War I during which time Ibert served in the Mediterranean region. After his service, he resumed his studies at the conservatory where he won the Prix de Rome in 1919 and later served as the Director of the French Academy in Rome. A versatile composer who wrote for all genres including opera, ballet, film, chamber and incidental music, Ibert's compositions are typically evocative of foreign cultures and are celebrated for their color and unique style. His works are also especially idiomatic in the treatment of woodwind instruments. **Deux Interludes**, a short work based on the opera *Le Burlador*, is one of Ibert's most famous chamber

works. Originally written in 1946 for flute, violin and piano, the harmonies and rhythms were inspired by the 1920's French fascination with Iberia (which is the modern day region of Spain, Portugal, Andorra, and Gibraltar). This incidental piece of music, created as an afterthought to the opera, has certainly outlived the initial play by Suzanne Lilar. The smooth melodic line in the first interlude and spirited energy and harmonies in the second interlude all exemplify the qualities of early impressionistic French music.

Like his predecessor Claude Debussy, Maurice Ravel (1875-1937) was intrigued by the new (and exotic) musical sounds that were being presented at the Exhibition Universelle in Paris in 1889. And his "impressionist" style of composing led to many comparisons between the two great composers. However, Ravel disliked these comparisons, writing that Debussy's "genius was obviously one of great individuality, creating its own laws, constantly in evolution, expressing itself freely, yet always faithful to French tradition. For Debussy, the musician and the man, I have had profound admiration, but by nature I am different from Debussy." Ravel was in fact a composer influenced by many styles, and in some ways was more inclined to provide formal structure to his compositions. He had a great fondness for 18th century music, particularly dance music from this period, as is evidenced in the middle "Menuet" movement of tonight's work. He also explored Spanish and gypsy musical traditions, as well as American jazz, to which he was introduced during a tour of the US. This **Sonatine en Trio** was originally written for piano (Ravel was an excellent pianist), but was later transcribed by the esteemed Spanish harpist Carlos Salzedo for this combination of flute, harp and viola. Like many of his piano works, it has a very tender and intimate quality, which translated well to the new instrumentation. Apparently Ravel was delighted with the arrangement and was able to hear it in his lifetime, approving its addition to the chamber music repertoire.

¹ Notes for Mozart's Trio Sonata KV 423 by Egon Kenton. All others by the Myriad Trio.

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. 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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