

# *camera lucida presents* *the myriad trio*

chamber music concerts at uc san diego  
2012-2013 season  
sponsored by the sam b. ersan chamber music fund

monday, april twenty second  
two thousand and thirteen  
7:30pm

Triosonata, Opus II, No. 8 *12:58 - 23:44* Jean-Marie Leclair (1697-1764)  
I. Adagio arr. The Debussy Trio/The Myriad Trio  
II. Allegro  
III. Largo  
IV. Allegro Assai

Trio Sonata in G Major, K. 423 *26:07 - 39:11* Wolfgang Amadeus Mozart (1756-1791)  
I. Allegro arr. Dezso D'Antalfy  
II. Adagio  
III. Allegro

Children's Corner Suite Claude Debussy (1862-1918)  
I. Doctor Gradus ad Parnassum arr. Carlos Salzedo  
II. Jimbo's Lullaby  
III. Serenade of the Doll  
IV. The Snow is Dancing  
V. The Little Shepherd  
VI. Golliwogg's Cake Walk

\*\*\* Intermission \*\*\*

And Then I Knew 'Twas Wind Toru Takemitsu (1930-1996)

Trio for Harp, Flute, and Viola (*San Diego Premiere*) Jeremy Cavaterra (b. 1971)  
I. Con moto ma tranquillo  
II. Andante pastorale  
III. Allegro con brio

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

### **Jean-Marie Leclair: Triosonate**

Known as the founder of the French violin school, Leclair “the elder” came from a family of musicians (also composers) and was famed as a prominent French Baroque violinist and composer. Drawing much of the European national musical styles into his writing, his surviving output is mainly of suites, sonatas, concerti & one opera, while his vocal works, ballets and stage works have been lost. Originally written for the baroque flute with accompaniment by viola da gamba and cembalo or harpsichord – ancestral instruments to the modern day flute, viola, and harp - this version of the Triosonate presents a fuller rendering with richer sonorities and colors that are available on our modern instruments. Tragically, Leclair’s life was cut short as he was murdered in his apartment in Paris in 1764. The mystery of who committed the crime was never solved, though it was thought that jealousy of one of his former wives, or perhaps a musician envious of his successes, prompted the crime.

### **Wolfgang Amadeus Mozart: Trio Sonata in G Major, K. 423**

From the pages of the score, as written by Egon Kenton, Violist of the Helikon Trio, for which this piece was arranged:

This charming trio sonata 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, but they surpass in invention, virtuosity, learnedness, humor and charm even the similar compositions of Joseph Haydn.

In 1940, when Lucile Lawrence, harpist, Lambros Demetrios Callimachos, flutist, and Egon Kenton, violist, 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’Antalffy, 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 basses lacking in the duo, and by some added counterpoint and imitation. D’Antalffy responded with the humor displayed by Mozart at Haydn’s bedside, and carried out the task in a matter of days. The work was performed by the Helikon Trio in New York, Washington, and elsewhere, and delighted the late Mrs. Elizabeth Sprague Coolidge.

### **Claude Debussy: Children’s Corner Suite**

As art often does, Debussy’s music would often reflect the dramatic and often turbulent events of his own life. Throughout his life Debussy had a series of long-term relationships that he would end for one reason or another, often leading the distraught woman to attempt suicide. This occurred in 1904 when Debussy left his previous lover for Emma Bardac, the mother of one of his students (and, who, prior to Debussy, had an affair with Gabriel Fauré). The attempted suicide of his former lover caused such a scandal that the couple,

with Emma carrying Debussy's first and only child, moved to England to avoid the hysteria. Their daughter, named Claude-Emma and affectionately referred to as Chou-Chou, was born in 1905 and was the dedicatee of the Debussy's Children's Corner Suite.

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 arrangements of Debussy's Children's Corner Suite, masterfully transferring the colors and mood of each movement to the three instruments in the trio.

### **Toru Takemitsu: And Then I Knew 'Twas Wind**

Toru Takemitsu had an interesting and sudden path to composing when he heard French music for the first time. Drafted into the army when he was 15 years old, the only music that was promoted through the militarist-oriented government was traditional Japanese music, while Western music broadcasts were banned during the Chinese and Pacific Wars. Takemitsu first became conscious of Western music in the form of the French song "Parlez-moi d'amour", which he listened to in secret with his colleagues, played on a gramophone with a makeshift needle made from bamboo. After the war, when the occupying American forces established their own radio network, Western music was heard regularly. With this strong fascination with new music, at age 16 Takemitsu decided to become a composer, without any previous training, and devoted his life to composing. "...Being in music I found my raison d'être as a man. After the war, music was the only thing. Choosing to be in music clarified my identity."

*And Then I Knew 'Twas Wind* was written during Takemitsu's late period, when he was increasingly interested in presenting calm, meditative surfaces with complex, chromatic harmonies, modal melodies, and subtle tone coloration. While the complexities develop, Takemitsu's harmonic and melodic style becomes increasingly French. As is common with much of Takemitsu's music, the work has a dream-like episodic nature and a smooth unimpeded flow of sound and silence throughout. Due to constant changing of time signatures and tempos, there is no feeling of bar lines, pulse, or beat in the piece. The main musical idea, a rising figure - that comes from Debussy's Sonata for flute, viola, and harp - is stated by the viola in the beginning of the work. As the work progresses, a seven-note figure emerges, important to the composition, and representing what is for Takemitsu a fairly long melodic idea. It has a remarkably tender effect.

Takemitsu was interested in the often invisible motion of wind or water in a stream, and in dreaming. These interests also coincided in a poem Emily Dickinson wrote containing the line "...And then I knew 'twas wind" which, translated, provided the title to the composition. Takemitsu explained that the piece draws an analogy between the wind, which is invisible but can be detected by the motion it causes in the visible world, and the "...soul, or unconscious mind (we could even call it a 'dream'), which continued to blow, like the wind, invisibly, through human consciousness."

## **Jeremy Cavaterra: Trio for Harp, Flute, and Viola**

Commissioned by Art of Élan for The Myriad Trio with the support of Sam B. Ergan, Cavaterra's *Trio* is a concertante work that showcases the virtuosity of all three players. The Trio is written in modified sonata form in three movements.

The first movement, *Con moto ma tranquillo*, introduces several contrasting motives that are used throughout the entirety of the piece. Defined by energy and passion with moments of peaceful tranquility, the movement culminates in a solo cadenza for the harp after which the ensemble brings the movement to a quick and furious close. The second movement, *Andante pastorale*, develops the lyrical and expressive qualities of the work. Opening with new thematic material in the flute, the smoky colors and lamenting rhythm of falling half steps in the harp convey the sadness and emotional poignancy of this middle movement. Before the close, a theme from the first movement is revisited once again and slightly developed, but only to end with a quiet, faint fade. Without hesitation, the final movement, *Allegro con brio*, begins with perpetual sixteenth notes in the harp leading the way and accompanying the first theme. Mixed meters distinguish the second motive that develops into a lush, melodic section, filled with rich harmonies, thick chords, and arpeggios, making use of the entire range of the instruments. Only after the return of the various earlier themes is there a quick moment of relief before the whirlwind of a coda catapults the theme to the end.

### **about the performers**

Before joining the Seattle Symphony as Principal Flute in the fall of 2011, **Demarre McGill** had held the same title at the San Diego Symphony since 2004. He has held the same position with The Florida Orchestra and the Santa Fe Opera Orchestra, and was Acting Principal Flute with the Pittsburgh Symphony from 2005 to 2006. McGill has soloed with the symphonies of San Diego, Baltimore, Chicago, Milwaukee, Pittsburgh, San Diego and Winston-Salem, with the Florida and Philadelphia orchestras and with the Dayton Philharmonic. Festival appearances include performances with the Marlboro Music Festival, the chamber music festivals of Cape Cod, Charlottesville, Kingston and Santa Fe, the Mainly Mozart Festival (California), the Mostly Mozart Festival (New York), La Jolla Summerfest and Bay Chamber Concerts. McGill holds a Bachelor's degree in Flute Performance from the Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner. He earned a Master of Music from The Juilliard School, where he continued his studies with Julius Baker.

McGill is a co-founder of the Myriad Trio, a flute, viola and harp group, and a co-founder and artistic director of Art of Élan, a chamber music organization in San Diego. In 2003 McGill received a prestigious Avery Fisher Career Grant.

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. Since winning the First-Prize in Primrose Competition and the "President Prize" in the Tertis Competition, Chen has been described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression" and by San Diego Union Tribune as an artist whose "most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music." 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. A former member of Lincoln Center Chamber Music Society Two and participant of the Marlboro

Music Festival, he is a member of Camera Lucida, Concertante Chamber Players and The Myriad Trio. Chen is currently on 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. Summer of 2013 will commence the inaugural year for the Formosa Quartet's Formosa Chamber Music Festival in Taiwan.

Principal Harpist of the San Diego Symphony, **Julie Ann Smith** is one of the most prominent American young harpists today, performing as both an orchestral musician and a concert artist. Gaining international recognition for her 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. An active recitalist and soloist with orchestra, Ms. Smith's appearances include performances with the San Diego Symphony, the New World Symphony Orchestra, the South Dakota Symphony, the West Los Angeles Symphony, the Corpus Christi Symphony Orchestra, the National Repertory Orchestra and the Cleveland Institute of Music Orchestra. She has been the featured recitalist for the 2006 American Harp Society National Conference, the 2007 USA International Harp Competition and was Guest Artist for the 2010 Young Artist Harp Seminar in Rabun Gap, Georgia. Equally experienced as a chamber and orchestral musician, Ms. Smith collaborates with renowned musicians across the country. A founding member of San Diego-based The Myriad Trio, she regularly appears in chamber concerts and has performed abroad in Italy, Japan and Taiwan. 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 Harp for the New World Symphony Orchestra. As a teacher, Ms. Smith maintains a private studio and works with students of all ages. She is a certified instructor in the Suzuki method and is the Adjunct Harp Professor at the University of San Diego. Ms. Smith has a solo album, *The Rhapsodic Harp*, which is available from her website, [www.harpjas.com](http://www.harpjas.com), as well as a recording with The Myriad Trio entitled *The Eye of Night* ([www.themyriadtrio.com](http://www.themyriadtrio.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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