

camera lucida 2013-2014 dates announced!

our 2013-2014 season dates are:

october 14 (monday)

november 14 (thursday)

december 2 (monday)

february 3 (monday)

march 17 (monday)

april 14 (monday)

june 2 (monday)

next season we will continue our exploration of the late quartets of beethoven with his opus 130 and its intended finale, the *grosse fuge*; as well as piano quartets of brahms, saint-saens, mendelssohn and faur ; and early modern works by ravel, richard strauss and schoenberg.

subscriptions (at a considerable savings from the already-reasonable single-concert price) are a wonderful way to take advantage of the best discounts and seating.

for more information, contact the san diego symphony ticket office at 619.235.0804 or via the web at: <http://www.sandiegosymphony.org/concertcalendar/camerLucida.aspx>

artistic director - charles curtis  
executive coordinator - colin mcallister  
recording engineer - tom erbe  
production - jessica flores

for more information:  
<http://www.camerLucidachambermusic.org>

we now have an official camera lucida kpbs email address for listener questions or comments!  
[camerLucida@kpbs.org](mailto:camerLucida@kpbs.org)

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. 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. 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.

Cellist **Charles Curtis** has been Professor for Contemporary Music Performance 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. He holds the Piatigorsky Prize of the New York Cello Society, and received prizes in the Naumburg, Geneva, Cassado and Viña del Mar (Chile) international competitions. He has appeared as soloist with the San Francisco Symphony, the National Symphony, the Baltimore Symphony, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the Orquestra 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,  liane Radigue, Alvin Lucier, Alison Knowles and Mieko Shiomi as well as rarely-heard compositions by Terry Jennings, Richard Maxfield, Cornelius Cardew, Christian Wolff, Morton Feldman and John Cage. Curtis is artistic director of San Diego's Camera Lucida chamber music ensemble and concert series.

**Reiko Uchida** was born in Torrance, California and is a graduate of the Curtis Institute, Mannes College of Music, and the Juilliard School. Her recording *String Poetic* with Jennifer Koh, was nominated for a 2008 Grammy Award. She has performed concertos with the LA Philharmonic, and the Santa Fe, Greenwich, and Princeton symphonies. As a chamber musician, she has played at the Marlboro, Santa Fe, Tanglewood and Spoleto music festivals and has collaborated with Anne Akiko Meyers, Thomas Meglitoranza, Sharon Robinson, Jaime Laredo, as well as the Borromeo, St. Lawrence and Tokyo string quartets. As a youngster, she performed on *The Tonight Show Starring Johnny Carson*. She is a past member of Chamber Music Society of Lincoln Center Two and studied with Claude Frank, Leon Fleisher, Edward Aldwell, Sophia Rosoff and Margo Garrett. Ms. Uchida currently lives in New York City where she is an associate faculty member at Columbia University.



 UC San Diego | Department of Music



## camera lucida and the myriad trio

chamber music concerts at uc san diego  
2012-2013 season

sponsored by the sam b. ersan chamber music fund

monday, june tenth  
two thousand and thirteen  
7:30pm

Seven Variations in E-flat major Ludwig van Beethoven (1770-1827)  
for Piano and Cello, WoO 46 [1801]  
on the Duet "Bei M nnern, welche Liebe f hlen"  
from Mozart's *Die Zauberfl te*

Sonata in A major for Cello and Piano, Opus 69 [1807-8] Ludwig van Beethoven  
  
*Allegro ma non tanto*  
*Scherzo: Allegro molto*  
*Adagio cantabile; Allegro vivace*

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

Serenade, Op. 25 [1801] Ludwig van Beethoven  
arr. Ami Maayani  
  
*Entrata Allegro*  
*Tempo ordinario d'un Menuetto*  
*Allegro molto*  
*Andante con variazioni*  
*Allegro scherzando e vivace*  
*Allegro vivace e disinvolto*

Eisteddfod for flute, harp and viola [1972] Jan Bach (\*1937)

Charles Curtis, cello  
Reiko Uchida, piano  
Demarre McGill, flute  
Che-Yen Chen, viola  
Julie Smith, harp

The **Seven Variations in E-flat for piano and cello** arrive during an incredibly productive phase of Beethoven’s early period, roughly contemporaneous with works such as the”Moonlight” Sonata, the “Spring” Sonata for violin and piano, and the First Symphony. Beethoven has found his own voice and his own distinctive take on the legacy of Mozart and Haydn, mixing his characteristic pugnacity and wit with the strivings toward Romanticism already heralded by the late Mozart. The grouping of seven variations is most unusual, as sets of variations typically adhered to even-numbered groupings, usually twelve or multiples of four. Beethoven shows here the confidence to bypass convention and tailor the work to its internal imperatives.

Mozart’s duet, which comes near the end of Act 1 of *The Magic Flute*, expresses Pamina’s and Papageno’s ardent affirmation of the divine blessing of love: “In men who feel love, a gentle heart will never be lacking... “ Beethoven’s setting maintains the duet character with alternating statements of the theme between the piano and cello. The variations build in intricacy, yet never losing the homespun charm that we associate with Papageno. An extraordinary variation in the key of E-flat minor (variation 4) takes us into *misterioso* realms but only briefly; a full-blown *Adagio* (variation 6) achieves a mood of profound calm. The finale is the longest of the variations, loping and digressive; before ending, the music pauses on two descending third motifs, the very same intervals with which the theme begins, setting them here as wistful horn calls receding into the distance.

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The **Sonata in A Major for Cello and Piano, Opus 69** has the distinction of following directly upon the Fifth and Sixth Symphonies in Beethoven’s work list. Beethoven has reached the high point of his middle period; the Sonata is rightly considered a work of rare formal perfection. Balanced and measured in its unfolding, the sonata marks a new parity between instruments; it is possibly the first work for cello and piano in which the intertwining of instruments is complete and seamless.

The cello announces a theme which could stand as a mediaeval *Introitus*; this theme, in its primordial layout of rising fifth, falling fourth and closing scale figure, defines almost all of the material yet to come in the opening movement. A restless and stormy development section in C-sharp minor sets flurries of cello arpeggiation against fragments of the theme in insistent *fortissimo* piano octaves. The sun bursts through in a brilliant recapitulation, and the movement ends with a coda marked by surprising modulations and suspended resolutions. The scherzo shows an impish brusqueness; bursts of sound somehow add up to a theme permanently syncopated over the bar line. The trio section focusses obsessively upon a two-note figure as accompaniment to an oboe or bagpipe-like melody; the two-note figure becomes a cascading series of measured trills, massing sound for its own sake. Oddly, Beethoven repeats the trio and the main scherzo to make a five-part movement, until the syncopated scherzo theme makes its exit in a brief coda, *pianissimo* and *pizzicato*. The finale begins with the work’s only slow movement, and this a mere eighteen bars, in the gently radiant key of E major. Before we know it, we are plunged into the *Allegro vivace*, music of bustling and breathless energy within a texture of utmost delicacy. Here we recognize the sources of Mendelssohn’s supernatural sound world of fairies and forest glens; in Beethoven’s hands, we witness a miracle of sound and texture merging as if in a magical prism of the imagination.

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### Serenade, Op. 25

In the aristocratic musical circles of the 18th century, serenades and *divertimenti* were the staple varieties of party and banquet music. The word “serenade” did not originally refer to something a lover would sing under his lady’s window: the actual meaning is simply “evening music”. As practiced by Mozart and many others, it became standardized as a piece in six or so short movements, heralded by a march that served to pipe the musicians into and out of the performance space, and also to get the company’s attention.

Instrumentation differed from piece to piece; some Mozart serenades are for winds alone, some for strings alone, some for a combination. Another element treated with flexibility was form. The only tradition about serenade structure that remained fairly inviolable was that the work should contain two minuet movements. Another frequent inclusion is a movement laid out as a theme-with-variations.

Beethoven, the great innovator of classical music in the early 19th century, inherited forms, genres, and traditions from his predecessors. His early works stick fairly close to tradition, though an individual voice can be heard in all but his very earliest student works. The tradition of the serenade being by no means dead in Vienna during Beethoven’s first decade there, he created several works that both continued and transformed the basic style. Perhaps one of the most famous of these works is the Op. 25 Serenade for flute, violin, and viola.

“Beethoven never again wrote music quite like this,” says musical annotator Richard Freed, calling it “the most substantial and refined of all Beethoven’s works for the flute. It was composed in 1801, by which time he had behind him the First Symphony, the first two piano concertos, the Op. 18 strings quartets, the Op. 1 piano trios and all his string trios. [This] is not a work in which the flute substitutes for the violin, for there is a violin here, and there is no cello; the viola provides the only semblance of a bass component. This instrumentation makes for an airy lightness of texture that suits – or, one might say, determines – the work’s character.”

The work begins with a short *Entrata* – Entrance – an echo of the serenade’s traditional march. The *Allegro* that follows, dominated by the flute, is based on one dance-like theme. Next comes a Minuet with virtuosic “trio” interludes spotlighting each instrument. The minor-mode *Allegro molto*, short and very vigorous, seems designed to set off the serenity of the *Andante con Variazioni*, where a simple lyrical melody is elaborated by each player in turn. Now should follow a serenade’s second Minuet, but Beethoven prefers a lively *Allegro scherzando e vivace* instead: a sparkling passage with a portion in minor for contrast. The finale begins with a brief *Adagio* characterized by a kind of horn-call tune; this leads directly into the movement proper, *Allegro vivace e disinvolto*, which may be freely translated as “very lively and carefree.” It’s a rondo: a recurring main theme is punctuated with contrasting episodes. Sudden accents abound, and the pace is such that the piece almost scrambles to its final notes, though not without a short slowdown that makes for yet another piquant contrast.

This version of Beethoven’s Serenade for flute, viola, and harp, where the harpist plays and enhances the violin part, was arranged by the Israeli composer, Ami Maayani.

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**Eisteddfod for flute, harp, and viola** was written in the summer of 1972 at the request of the Orpheus Trio, to whom the work is dedicated. Its title (literally, a ‘sitting down together’) refers to a legendary Welsh contest in which the heroes fought against each other with games and musical instruments. The only surviving musical relic of these contests is the Penillion, an ancient form of Welsh music practice in which a harpist plays a well-known air while a singer extemporises a somewhat different melody over it.

“In this work, the competition takes its form as a set of variations and penillion on Ymadawiad y Brenin (Departure of the King), a tune first appearing in the Welsh Harper of 1839, and first heard by the composer in a recorded performance by Osian Ellis. The opening viola cadenza exposes the textures and motives which will shape each of the twelve variations to follow. Only at the end of the work is the tune heard in its original form, played by the harp and serving as the harmonic basis for the return of previously heard material in the other two instruments” (From the 1979 Aldeburgh Festival Programme Booklet). Jan Bach successfully organizes this skillfully composed set of 12 variations into a multi-sectional structure that uses all three instruments in solo and ensemble format creating a wonderful variety of timbres and lyrical lines.

### 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.