



Soirée for Music Lovers

FEBRUARY 14th, 2018 @ 7:00PM
Conrad Prebys Concert Hall

Valentine's Day, the 84th
Soirée for Music Lovers
with Päivikki Nykter and Friends

Conrad Prebys Concert Hall
Wednesday, February 14, 2018 – 7 p.m.

Program

G.F. Telemann (1681-1767) Quartet in G Major for flute, oboe, violin and continuo
Allegro – Grave – Allegro

Johannes Brahms (1833-1897) Botschaft, Op. 47, No. 1 (1868)
Richard Strauss (1864-1949) Heimliche Aufforderung, Op. 27, No. 3 (1894)
for bass-baritone and piano

Maurice Ravel (1875-1937) Sonatine for flute, viola and harp
Modéré – Mouvement de menuet – Animé

Robert Schumann (1810-1856) Piano Quartet in E flat Major, Op. 47 (1842)
Sostenuto assai – Allegro ma non troppo – Scherzo. Molto vivace
Andante cantabile – Finale. Vivace

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

Performers:

Cecilia Kim (cello)
Philip Larson (bass-baritone)
Siu Hei Lee (piano)
Michael Matsuno (flute)
Päivikki Nykter (violin and viola)
Stephanie Smith (oboe)
Tasha Smith Godinez (harp)
Annabelle Terbetski (viola)
Steven Tran (harpsichord)

Peter Ko, event manager

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, 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 Wednesday, February 14th, at the Conrad Prebys Concert Hall on the 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.

Program notes

The German composer and organist **Georg Philipp Telemann** was so prolific that he was never able to count the number of his compositions. Self-taught in music, he studied languages and science at the University of Leipzig. He held a series of important musical positions, culminating in that of music director of the five largest churches in Hamburg. Telemann traveled widely and incorporated French elegance and the melodic facility of the Italian style into his own compositions. He was a friend of Johann Sebastian Bach and godfather to Bach's son Carl Philipp Emanuel. Händel, another friend, was quoted as saying that Telemann could write an eight-part motet as easily as anybody else could write a letter. Telemann's amazing productivity resulted in 12 cycles of cantatas for the entire church year. He also composed huge quantities of chamber music; many concertos, and solo harpsichord and organ works; about 600 orchestral suites; and 40 operas.

- *Wikipedia*

In the song "Bothschaft", by **Johannes Brahms**, a suitor asks the gentle breeze to caress his lover's cheek and hair and, if she asks how the hard pressed man is doing, to tell her he can but hope. This is one of the composer's few optimistic songs! - *William Thomas Walker*

Botschaft

Wehe, Lueftchen, lind und lieblich,
Um die Wange der Geliebten,
Spiele zart in ihrer Locke,
Eile nicht, hinweg zu fliehn!
Tut sie dann vielleicht die Frage,
Wie es um mich Armen stehe,
Sprich: "Unendlich war sein Wehe,
Höchst bedenklich seine Lage;
Aber jetzo kann er hoffen,
Wieder herrlich aufzuleben,
Denn du, Holde, denkst an ihn."

Text by Hafiz/Georg Friedrich Daumer

Message

Blow, Breeze, gently and lovingly
about the cheeks of my beloved;
play tenderly in her locks,
do not hasten to flee far away!
If perhaps she is then to ask,
how it stands with poor wretched me,
tell her: "Unending was his woe,
highly dubious was his condition;
However, now he can hope
magnificently to come to life again.
For you, lovely one, are thinking of him!"

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Richard Strauss composed the song 'Heimliche Aufforderung' in 1894 and gave it as a wedding present to his wife, soprano Pauline de Ahna.

Heimliche Aufforderung

Auf, hebe die funkelnde Schale empor zum Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du...

Und still gleich mir betrachte um uns das Heer
Der trunknen [Schwätzer] -- verachte sie nicht zu sehr.
Nein, hebe die blinkende Schale, gefüllt mit Wein,
Und laß beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen festfreudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten nach altem Brauch,

Und will an die Brust dir sinken, eh du's [erhofft],
Und deine Küsse trinken, wie ehemals oft,
Und flechten in deine Haare der Rose Pracht.
O [komme], du wunderbare, ersehnte Nacht!

text by John Henry Mackay

Secret invitation

Up, raise the sparkling cup to your lips,
And drink your heart's fill at the joyous feast.
And when you raise it, so wink secretly at me,
Then I'll smile and drink quietly, as you...

And quietly as I, look around at the crowd
Of drunken revelers -- don't think too ill of them.
No, lift the twinkling cup, filled with wine,
And let them be happy at the noisy meal.

But when you've savored the meal, your thirst quenched,
Then quit the loud gathering's joyful fest,
And wander out into the garden, to the rosebush,
There shall I await you, as often of old.

And ere you know it shall I sink upon your breast,
And drink your kisses, as so often before,
And twine the rose's splendour into your hair.
Oh, come, you wondrous, longed-for night!

Translation by John Bernhoff
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Maurice Ravel's trio is an arrangement of a piano Sonatine composed in 1903-05 and transcribed for flute, viola and harp by the French-born harpist Carlos Salzedo. This transcription was approved by Ravel.

The Sonatine was one of two piano works composed by Ravel while he was still a student at the Paris Conservatoire to demonstrate different sides of his emerging musical personality. Miroirs was an effort to build on more recent concepts of harmony and structure, particularly the sensuality of Liszt and the pictorial impressionism of Debussy. In contrast, the Sonatine emphasized Ravel's desire to revive the elegance and structural clarity of late 18th century French music.

The Sonatine's composition had a strange history. Ravel composed the first movement for a contest for a one-movement work of 75 measures maximum sponsored by an Anglo-French arts magazine. The contest was then canceled because Ravel was the only entrant and the magazine was on the verge of bankruptcy. Ravel then added two movements of modest size.

Ravel notes, continued

The Sonatine's three short movements are marked by an austerity of textures and clarity of musical lines. The first movement, *Modéré*, is in a closely knit sonata form with two contrasting themes, the first presented against a murmuring accompaniment and the second graver and structured on static chords. The movement is dominated by the interval of a descending fourth, which then appears in the two subsequent movements.

The second movement, *Mouvement de menuet*, has the embellishments and modal inflections of an antique dance or processional. The third movement, *Animé*, is in perpetual motion with agitato passages and ornamented with figurations and trills. - *William Thomas Walker*

1842 is often called **Robert Schumann's** "Year of Chamber Music" because, in a stretch of nearly unbroken intensity, he produced three string quartets, a piano trio, the innovative piano quintet and the piano quartet. The *Piano Quartet in E-flat-major, Op. 47*, was the last of the series, written within a few weeks. Given Schumann's affinity for the piano, it is not surprising that the piano quartet and piano quintet remain the most popular his chamber works. Of the two, the quartet, with its smaller ensemble, is naturally more intimate, its character more delicate, and its chamber textures more pure.

The quartet is a wonder of clarity and concision with traits that seem reflect Schumann's mode of production: it is a concentrated and highly integrated composition that manages to naturally incorporate all the key features of classical chamber music. Melody, counterpoint, motivic development, heart-felt song, quicksilver scherzo, and even fugue come together for a rich composite that pays tribute to Schumann's ardent study of the masters: Haydn, Mozart and especially Beethoven. - *Kai Christiansen*

About the performers:

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.

Philip Larson, bass-baritone, studied at the University of Illinois and received a degree in vocal performance. While there, he worked with world-renowned coach-accompanists Paul Ulinowski and John Wustman. At that time, he also began collaborating with resident contemporary composers Kenneth Gaburo, Salvatore Martirano, Roger Reynolds, and Gunther Schuller. He performed "The Visitation" by Schuller with members of the original Hamburg Opera production. He went on to premiere several new operas in Boston, Cleveland, San Diego, and Munich.

Larson is a Professor of Music at the University of California San Diego. His recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin.

Siu Hei Lee is a San Diego-based pianist, teacher, and music scholar. Equally at home with Western classical and contemporary music, he appeared as a soloist at the Hong Kong City Hall Concert Hall and Hong Kong Cultural Centre Concert Hall. He shared the same stage with the late maestro, violinist János Négyesi, collaborated extensively with award-winning vocalist Kirsten Ashley Wiest, and premiered compositions such as by James Erber and Josh Charney. Siu Hei holds a MM (piano) degree from Eastman, and served as piano faculty at the Lyra Summer Music Festival and Workshop.

A PhD candidate in Integrative Studies (Critical Musicology) at the University of California, San Diego, Siu Hei taught college music courses and served as discussion leader and writing tutor at the Revelle College "Humanities" program. He also spearheaded the Intercultural Music Conference and Concerts at UC San Diego in 2016, presenting 80 musicians and scholars from 18 countries. As a musicologist, he collaborated with the San Diego Museum of Art, and presented papers at the International Musicological Society Congress and the Society for Ethnomusicology Annual Meeting. He is currently finishing up his dissertation on the social politics in the music of Pierrot at the turn of the twentieth century.

Michael Matsuno is a San Diego based flutist, dedicated to performing contemporary repertoire and the music of our time. As a long-standing member of the What's Next? Ensemble, he has championed the voices of many talented West Coast composers, alongside standard works of the 20th century. An avid orchestral musician, Michael performs frequently with the La Jolla Symphony under conductor Steven Schick, and has held Piccolo and Principal positions with the Young Musicians Foundation Debut Orchestra. He has attended the Round Top Festival Institute, and the Aspen Music Festival and School for orchestral studies, and was a past flute fellow with the Aspen Contemporary Ensemble. Michael received a BM from the University of Southern California, where he studied with James Walker, and is currently pursuing DMA at the University of California San Diego, with John Fonville.

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.

Stephanie Smith recently graduated from UC San Diego with a BS in Chemistry and NanoEngineering and is currently pursuing a MS in NanoEngineering there. This is her sixth year playing oboe with the UCSD Chamber Orchestra, where she recently played the duck in Peter and the Wolf. Stephanie is also proficient in English horn, piano, guitar and mallet percussion instruments, but the oboe will always be her favorite.

Tasha Smith Godinez's academic accomplishments include a Bachelors of Music and Masters of Music Performance from San Diego State University and a Diplome Superior of Harp Performance from the Ecole Normale de Musique Alfred Cortot in Paris France. As a professional musician Tasha has performed internationally both as a soloist, chamber musician and orchestral performer. Her most notable performances as a chamber musician have been with the Orquesta de Baja California throughout Mexico and with various chamber ensembles in the United States including: Red Fish Blue Fish, San Diego New Music Ensemble, Pacifica Duo and the Talea Ensemble. Tasha is a member of the Duo Pacifica (harp/piano) and Garcia/Godinez (harp/percussion) ensembles, among others.

Ms. Smith Godinez has collaborated on numerous commissions of new music and premiered various works. She is a recording artist for Cold Blue Records. Her solo recordings include her self-produced solo CD Postcards from the Soul and her recording of Michael Byron's solo harp work In the Village of Hope on Cold Blue Records. Tasha has a studio of harp students both local in San Diego, CA and throughout the country.

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.

Steven Tran is a recent graduate from the University of California, San Diego. During his time in college, he participated in the UCSD Gospel Choir and was a pianist in the Chamber Orchestra. He performed a solo senior recital consisting of the works of Haydn, Chopin, and Ravel, as well as selections from Studio Ghibli. Steven enjoys the music of Rachmaninoff, Stevie Wonder, and Ed Sheeran. In his free time, he is either sleeping or looking for cool places to eat.

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

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