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THE 24TH ANNUAL  
**LYTLE SCHOLARSHIP  
CONCERT 2020**  
MUSIC OF REMEMBRANCE

Sunday, January 26, 2020  
3:00 p.m.

Conrad Prebys Concert Hall  
UC San Diego

The Campaign For  
UC San Diego

## PROGRAM

### Four Pieces for Clarinet and Piano (1913)

Mässig – Langsam  
Sehr Langsam  
Sehr Rasch  
Langsam

Alban Berg  
(1885-1935)

Robert Zelickman, clarinet  
Cecil Lytle, piano

### Keyboard Sonata in E-flat Major Hob. XVI/49 (1790)

Allegro  
Adagio e Cantabile  
Finale: Tempo di Minuet

Franz Joseph Haydn  
(1732-1809)

Mari Karamura, solo piano

### Sonata for Clarinet and Piano in F Minor Opus 120, No. 1 (1894)

Allegro Appassionato  
Andante un poco Adagio  
Allegretto Grazioso  
Vivace

Johannes Brahms  
(1833-1897)

Robert Zelickman, clarinet  
Cecil Lytle, piano

## INTERMISSION

### Quintet in D Major, Opus 42 (1893)

Allegro non Tanto  
Largo  
Scherzo  
Finale

Zdeněk Fibich  
(1850-1900)

Mari Kawamura, piano  
Cecilia Kim, cello  
Päivikki Nykter, violin  
Robert Zelickman, clarinet  
Jane Zwerneman, French horn

## REMEMBRANCES

*Program notes written and compiled by Cecil Lytle and Betty McManus*

The contemporary notion of art for art's sake is a presumptuous assumption, if not a flat-out impossibility. Every sculpture, painting, spoken-word, dance, poem, or piece of music is a conscious act of principle and intent. Though the purpose may not be literal, and indeed its genesis may be quite obscure, art stems from individual experience and memory. This year's program presents classical compositions dedicated in memory of a person, idea, or inspired by an occasion. Not all musical tributes are the same: some were unwelcomed, confusing, or life-changing.

Austro-German experimentalism in music can confidently trace its origins to Johann Sebastian Bach. But crediting Bach with creating baroque music in Germany is a bit of a misnomer as he flourished late in the period and serves as a masterful summary of the revolutionary trends taking place in Italian, not German, music at the time. As a form of dedication and flattery, he actively studied and transcribed the works of more celebrated Italian contemporaries, especially Antonio Vivaldi. That summation, however, became the measure of and template for all that was to follow in art music throughout the world. One way or another, every composer active since 1750 composes in the shadow of Bach, each providing a renewed nod to someone or something that has gone before.

### FOUR PIECES FOR CLARINET AND PIANO BY ALBAN BERG

Essentially self-taught until he became a student of Arnold Schoenberg in 1904, Alban Berg inherited the Austro-German classical and romantic traditions of Ludwig van Beethoven and Johannes Brahms as evidence of their interest in expanding form and expression. Indeed, exaggerations in form and expression are at the heart of these four miniatures dedicated to Schoenberg. Letters confirm that Schoenberg was not happy to receive the dedication as he found the four pieces in this set to be tedious and lacking theoretical coherence. (Frankly, Schoenberg may have been annoyed by the striking similarity of many Berg's passages to his own piano music — *Opus 11* and *Opus 13*, in particular.)

Today, Berg is known for his large-scale compositions, opera *Wozzeck*, 30-minute violin concerto, and lyric suite for string quartet. The choice and treatment of the instruments for this brief work say three interesting things about Berg's musical thinking at the time. First, the piano part is principally tonal. Several passages in the piano will remind the listener of Franz Schubert's penchant to oscillate between major and minor. Secondly, the work is not a duet in the traditional sense: the piano is not in conversation with the clarinet. Rather, the piano writing provides the landscape over which the more facile and emotional vocally-inspired lines of the clarinet soar, rant, and whisper.

The clarinetist is called upon to display highly emotional characteristics simulating falsetto, guttural stutter, slurred speech, yodel, and whisper. The clarinet becomes quite human in its proto-vocal executions, at times sounding like a raspy male tenor voice, in other moments a gasping soprano.

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Lastly, the composer insists on sudden and continual shifts in tempi. Notable passages in each of the brief movements require both instruments to slow the tempo (*langsamer*) while at the same time writing an increasingly rapid set of repeated notes and chords in the piano part suggesting, in effect, a maintenance of energy and speed. This taffy pull in tempo comprehension adds to the sense of stress, unease, and emotional temperature in a short expanse of time.

#### **KEYBOARD SONATA IN E-FLAT MAJOR, HOB. HVI/49 BY FRANZ JOSEPH HAYDN**

In 1761, Franz Joseph Haydn entered the services of the Esterházy family, one of the richest and most influential families within the Austro-Hungarian Empire. It was expected that he would compose works for all sorts of events such as royal birthdays and anniversaries, distinguished visitors, and holidays. On occasion, he composed works for local aristocracy and wealthy patrons. This archetypically classical sonata is one such product and conveys a confusing trail of dedicatory missteps.

In an exchange of letters, Haydn reveals that this work was originally dedicated to Signora Anna de Jerlischeck, wife of Johann Tost to whom Haydn had dedicated a dozen string quartets. Correcting a misunderstanding, he later dedicates this E-flat keyboard sonata to Frau Maria Anna von Genzinger — for which he was handsomely paid. But upon receiving the sonata, which was dedicated to her, Frau von Genzinger wrote to the distinguished court composer to say:

*"I like the sonata very much, but there is one thing which I wish could be changed (if by doing so it does not detract from the beauty of the piece), and that is the passage in the second part of the Adagio, where the hands cross over; I am not used to this and thus found it hard to do, and so please let me know how this could be altered."*

Given his reliance on the good graces of members of the royal court for his living, Haydn very likely complied with a simplified written version that, fortunately, did not survive the scrutiny of history. Regardless of which lady he truly intended to bear this dedicatory tribute, this remarkable three-movement keyboard work appears late in Haydn's oeuvre of fifty-one keyboard sonatas.

#### **SONATA FOR CLARINET AND PIANO IN F MINOR, OPUS 120, NO. 1 BY JOHANNES BRAHMS**

Unlike most composers of his era, Johannes Brahms was the ultimate collaborator as reflected in the multitude of chamber music and concerti he composed with the advice and friendship of friends.

In his violin concerto and his collections of works for clarinet, Brahms was moved by the special qualities of musician friends and sought to memorialize their abilities prominently in large scale compositions. The violin virtuoso Joseph Joachim had established himself performing the music of Robert Schumann and Beethoven. Brahms dedicated his 1878 violin concerto to Joseph Joachim.

Late in life, and even after retiring from musical composition, Brahms came to admire the playing of German clarinetist, Richard Bernhard Herrmann Mühlfeld after hearing him perform Carl Maria von Weber's first clarinet concerto in 1891. His admiration was such that the composer restocked his dormant quiver of ink pens to write a quintet, a trio, and a pair sonatas that prominently feature the clarinet. Calling Mühlfeld the "Nightingale of the orchestra," Brahms seeks in these late works to capture the lyrical essence and entirely human-like qualities of this woodwind instrument in the hands of a master. The *Sonata for Clarinet and Piano in F Minor*, *Opus 120* is dedicated to Mühlfeld.

#### **QUINTET IN D MAJOR, OPUS 42 BY ZDENĚK FIBICH (NOTES FROM EDITION SILVERTRUST)**

Zdeněk Fibich is the third of the so-called Big Three of 19th century Czech composers, the other two being [Bedřich] Smetana and [Antonín] Dvořák. That Fibich is not as well-known as the other two is not because his music was in any way inferior, but simply because he lived during a time of extreme national consciousness and unlike Dvořák and Smetana, he did not choose only to write in a purely Czech idiom. Rather, his music, though exhibiting Slavic elements, is more typically Central European in sound. This reflects his background. One of his parents was Czech, the other an Austrian German. His education was at both Czech and German schools. He studied at the famous Leipzig Conservatory then spent a year in Paris. Hence Fibich, in contrast to either Dvořák or Smetana, was the product of two cultures, German and Czech. His instrumental works are generally in the vein of the German romantics such as [Felix] Mendelssohn, [Robert] Schumann, and [Richard] Wagner.

Fibich's *Quintet* is one of the most original sounding chamber music works because of the unusual tone color effects that Fibich creates. Clearly, in its original version for piano, winds, and strings, the nature of the instruments, by themselves alone, creates the stunning and rich effects. However, the version for standard piano quintet benefited immeasurably because Fibich strove hard to maintain the wonderful tone color of the original. The *Quintet* dates from 1893. Because of the unusual combination of instruments Fibich selected for the original version, his publisher, knowing not many copies would be sold, asked for a version for standard piano quintet. This he produced and yet, such was Fibich's genius, that it in no way sounds like an arrangement and often even gives the feeling of being an altogether separate composition. The main theme to first movement, *Allegro non tanto*, is warm-hearted and presents a colorful reflection on the peacefulness of nature with a somewhat rustling quality in the background. There is a brief orchestral call to attention before the music seamlessly drifts away. The second movement, *Largo*, has for its main subject a melody which is serene and dignified but also capable of tremendous passion. A Schubertian *Scherzo*, with two trios comes next. Fibich gives the instruction "to be played with wild humor." The finale, *Allegro con spirito*, is bright, joyous, and festive.

## ARTISTS' BIOGRAPHIES

### CECIL LYTLE, PIANO

Cecil Lytle was the 1970 first prize winner in the Franz Liszt International Piano Competition in Budapest and since then has earned a reputation as a recitalist performing 19th- and 20th-century piano music. Lytle's award-winning television programs, *The Naked Gershwin* and the documentary *The Naked Liszt*, continue to be broadcast around the world. Indeed, diversity has been a central aspect of his musical and academic career.

Professor Lytle served as chair of the UC San Diego Department of Music, provost of Thurgood Marshall College, and is credited as one of the chief founders of The Preuss School UC San Diego. He was awarded UC San Diego's prestigious Revelle Medal in 2015. Although semi-retired, Professor Lytle continues to serve students by teaching UC San Diego courses in Paris, France every summer.

### MARI KAWAMURA, PIANO

Mari Kawamura's curiosity and wide-ranging interests have taken her in many directions. Her repertoire includes pieces by William Byrd, Alexander Scriabin, Iannis Xenakis, John 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 Kjær Museum (Denmark). Her 2013 performance of Xenakis's *Dikthas* at the Summer Institute for Contemporary Performance Practice (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 UC San Diego.

### CECILIA KIM, CELLO

Cecilia Kim is a native of Korea, where she began her music career at a young age. She received a bachelor's and a master's degree at the Daegu Catholic University as a full scholarship recipient and earned another master's degree at San Diego State University. She has held positions in many orchestras including the Daegu Symphony Orchestra and the Daegu Chamber Ensemble. Simultaneously, she made highly acclaimed solo appearances with the Daegu Symphony Orchestra, the Daegu Philharmonic Orchestra, the Daegu Catholic University Orchestra, and the University of San Diego Orchestra. Also, she held a faculty position at the Daegu Catholic University and the University of San Diego. Currently, she has been giving many performances around San Diego County.

### PÄIVIKKI NYKTER, VIOLIN

A versatile recitalist and chamber musician, violinist 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 artist-in-residence at the UC San Diego Department of Music 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 Records, Aucourant Records, CRI, Old King Cole, Omega Editions, and Mode Records labels.

### ROBERT ZELICKMAN, CLARINET

Robert Zelikman has been teaching and performing in San Diego since 1982. He is a member of the bass clarinet quartet JAMB and co-director of Second Avenue Klezmer Ensemble. Robert was a member of Orchestra Nova for 23 seasons and has performed with the San Diego Symphony and the San Diego Opera. Recently, Robert retired from UC San Diego, where he lectured on Jewish music, conducted the wind ensemble, and performed regularly, premiering many new compositions. He currently performs in recitals and chamber music concerts throughout San Diego. Zelikman earned his BA at UCLA and an MFA at California Institute of the Arts. He studied with Hugo Raimondi, Michele Zukovsky, and Ronald Rueben.

### JANE ZWERNEMAN, FRENCH HORN

Jane Zwerneman has been an active recitalist, freelance musician, and teacher in the San Diego area since 1987, performing regularly in productions at the La Jolla Playhouse and the Old Globe Theater, and with the Gilbert Castellanos Jazz Orchestra, Joe Garrison and Night People, Orchestra Nova, and the San Diego Symphony. As a horn soloist with the Orquesta de Baja California from 1992–2000, she performed and recorded extensively throughout Mexico and the United States. She earned her MM and DMA degrees from the Eastman School of Music where she studied horn with Verne Reynolds and composition with Samuel Adler and Joseph Schwantner. Dr. Zwerneman was a member of the faculty at Grossmont College from 1989 to 2009. In her spare time, she works as assistant director of the Stuart Collection at UC San Diego, commissioning new public art for the campus.

