

camera lucida

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

Monday, December 7th 2009

tonight's concert will be broadcast saturday, december 12 at 7 pm on
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UC San Diego | Department of Music



Dear Musical Friends!

Tonight's program turns out to be a kind of mosaic: pairs of works - two from the time of Machaut, two by Bach, two by Ravel and two by Webern - are placed next to and around each other, making a larger shape that can only be discerned in the moment of performance. Which is to say that, in selecting these particular works in this particular order, we did not know for sure what the effect of this program would be. The connections between the works seemed intuitive - and the impulse to put them together was, as much as anything else, to see what would happen - how these fragments from different times and places would animate each other, reflect back and forth.

Daniel Tacke, in his eloquent program notes, reflects on these connections at length, historically and musically. He speaks of the "iridescence" sought by the late mediaeval masters of the ars nova in their rhythmic innovations; and "iridescence" could stand as figure for the sound-play of all these works, as well as for the way these works enliven one another. We know *that* they will, but just *how*, remains unknown until we have played them!

All of the works represent extraordinary achievements in musical craftsmanship - sounding embroideries or jewel-making, other sorts of mosaic. Bach and Webern share an obsession with symmetrical patterns, creating a level of order which we feel, even if we cannot decipher its inner workings in one live hearing. But the rigor of Webern's music belies its sheer sonic richness - few composers have ever achieved a musical surface of such timbral and sensuous clarity and continuity. And here is where Ravel is nearer at hand than one might have suspected: his joy in the haptic allure of sound matches that of both Bach and Webern, yet he approaches it directly, without their concerns for objective structure.

This is the second of our six Camera Lucida concerts this season, and again we thank Sam Ersan for the generous gift that makes these concerts possible. As winter approaches, we hope tonight's music offers a moment of reflection: on the past, on symmetry and order, on the unknown, and on the sheer beauty of sound set in motion in a shared space.

Charles Curtis
Artistic Director

Joieux a Cuer (1370)

Solage of Avignon
(late 14th-Century)

Movement for String Trio, op. post. (1925)

Ruhig fließend

Anton Webern
(1883-1945)

'Bete aber auch dabei' from Cantata 115 (1724)

Johann Sebastian Bach
(1685-1750)

Chansons Madécasses (1926)

I. Nahandove
II. Aoua
III. Il est doux

Maurice Ravel
(1875-1937)

- intermission -

Trio Sonata from 'The Musical Offering' (1747)

I. Largo
II. Allegro
III. Andante
IV. Allegro

Johann Sebastian Bach
(1685-1750)

Armes, Amours / O Fleur des Fleurs (1377)

François Andrieu
(late 14th-century)

Symphony, op. 21 (1928)

Anton Webern
(1883-1945)

I. Ruhig schreitend

Introduction and Allegro (1905)

Maurice Ravel
(1875-1937)

Susan Narucki, soprano

Takae Ohnishi, harpsichord

Aleck Karis, piano & organ

Julie Ann Smith, harp

Jeff Thayer, violin

Alexander Palamidis, violin

Che-yen Chen, viola

Charles Curtis, cello

Demarre McGill, flute

Anthony Burr, clarinet

Curt Miller, clarinet

Benjamin Jaber, horn

Tricia Skye, horn

'Bete aber auch dabei' from Cantata 115

text by Johann Burchard Freystein

translated by James Pegolotti

Bete aber auch dabei mitten in dem Wachen;
denn der Herr muß dich frei von dem allem machen,
was dich drückt und bestrickt,
daß du schläfrig bleibest und sein Werk nicht treibest.

Pray though even now as well, even in thy waking!
Beg now in thy grievous guilt
That thy Judge with thee forbear,
That he thee from sin set free and unspotted render.

Chansons Madécasses

text by Evariste Desire de Forges Parny

translated by Peter Low

I.

Nahandove, ô belle Nahandove!
L'oiseau nocturne a commencé ses cris,
la pleine lune brille sur ma tête,
et la rosée naissante humecte mes cheveux.
Voici l'heure: qui peut t'arrêter,
Nahandove, ô belle Nahandove!

Nahandove, oh beautiful Nahandove!
The night bird has begun to sing,
the full moon shines overhead,
and the first dew is moistening my hair.
Now is the time: who can be delaying you?
Oh beautiful Nahandove!

Le lit de feuilles est préparé;
je l'ai parsemé de fleurs et d'herbes odoriférantes;
il est digne de tes charmes.
Nahandove, ô belle Nahandove!

The bed of leaves is ready;
I have strewn flowers and aromatic herbs;
it is worthy of your charms,
oh beautiful Nahandove!

Elle vient. J'ai reconnu la respiration
précipitée que donne une marche rapide;
j'entends le froissement de la pagne qui l'enveloppe;
c'est elle, c'est Nahandove, la belle Nahandove!

She is coming. I recognise the rapid breathing
of someone walking quickly;
I hear the rustle of her skirt.
It is she, it is the beautiful Nahandove!

Reprends haleine, ma jeune amie;
repose-toi sur mes genoux.
Que ton regard est enchanteur!
Que le mouvement de ton sein est vif et délicieux
sous la main qui le presse!
Tu souris, Nahandove, ô belle Nahandove!

Catch your breath, my young sweetheart;
rest on my lap.
How enchanting your gaze is,
how lively and delightful the motion of your breast
as my hand presses it!
You smile, oh beautiful Nahandove!

Tes baisers pénètrent jusqu'à l'âme;
tes caresses brûlent tous mes sens;
arrête, ou je vais mourir.
Meurt-on de volupté,
Nahandove, ô belle Nahandove?

Your kisses reach into my soul;
your caresses burn all my senses.
Stop or I will die!
Can one die of ecstasy?
Oh beautiful Nahandove!

Le plaisir passe comme un éclair.
Ta douce haleine s'affaiblit,
tes yeux humides se referment,
ta tête se penche mollement,
et tes transports s'éteignent dans la langueur.
Jamais tu ne fus si belle,
Nahandove, ô belle Nahandove!

Pleasure passes like lightning;
your sweet breathing becomes calmer,
your moist eyes close again,
your head droops,
and your raptures fade into weariness.
Never were you so beautiful,
oh beautiful Nahandove!

Tu pars, et je vais languir dans les regrets et les désirs.
Je languirai jusqu'au soir.
Tu reviendras ce soir,
Nahandove, ô belle Nahandove!

Now you leave, and I languish in sadness and desire.
I will languish until sunset.
You will return this evening,
oh beautiful Nahandove!

II.

Aoua! Aoua! Méfiez-vous des Blancs,
habitants du rivage.
Du temps de nos pères,
des Blancs descendirent dans cette île.
On leur dit: Voilà des terres,
que vos femmes les cultivent;
soyez justes, soyez bons, et devenez nos frères.

Les Blancs promirent, et cependant
ils faisaient des retranchements.
Un fort menaçant s'éleva;
le tonnerre fut renfermé
dans des bouches d'airain;
leurs prêtres voulurent nous donner
un Dieu que nous ne connaissons pas,
ils parlèrent enfin
d'obéissance et d'esclavage.

Plutôt la mort.
Le carnage fut long et terrible;
mais malgré la foudre qu'ils vomissaient,
et qui écrasait des armées entières,
ils furent tous exterminés.

Aoua! Aoua! Méfiez-vous des Blancs!

Nous avons vu de nouveaux tyrans,
plus forts et plus nombreux,
planter leur pavillon sur le rivage:
le ciel a combattu pour nous;
il a fiat tomber sur eux les pluies,
les tempêtes et les vents empoisonnes.
Ils ne sont plus, et nous vivons,

Awa! Awa! Do not trust the white men,
you shore-dwellers!
In our fathers' day,
white men came to this island.
"Here is some land," they were told,
"your women may cultivate it.
Be just, be kind, and become our brothers."

The whites promised, and all the while
they were making entrenchments.
They built a menacing fort,
and they held thunder captive
in brass cannon;
their priests tried to give us
a God we did not know;
and later they spoke
of obedience and slavery.

Death would be preferable!
The carnage was long and terrible;
but despite their vomiting thunder
which crushed whole armies,
they were all wiped out.

Awa! Awa! Do not trust the white men!

We saw new tyrants,
stronger and more numerous,
pitching tents on the shore.
Heaven fought for us.
It caused rain, tempests
and poison winds to fall on them.
They are dead, and we live,

et nous vivons libres.

we live free!

Awa! Méfiez-vous des Blancs,
habitants du rivage.

Awa! Awa! Do not trust the white men,
you shore-dwellers!

III.

Il est doux de se coucher, durant la chaleur, sous
un arbre touffu, et d'attendre que le vent du soir
amène la fraîcheur.

It is sweet in the hot afternoon to lie under a leafy
tree and wait for the evening breeze to bring
coolness.

Femmes, approchez. Tandis que je me repose ici
sous un arbre touffu, occupez mon oreille par vos
accents prolongés. Répétez la chanson de la jeune
fille, lorsque ses doigts tressent la natte ou
lorsqu'assise auprès du riz, elle chasse les oiseaux
avides.

Come, women! While I rest here under a leafy
tree, fill my ears with your sustained tones. Sing
again the song of the girl plaiting her hair, or the
girl sitting near the ricefield chasing away the
greedy birds.

Le chant plaît à mon âme. La danse est pour moi
presque aussi douce qu'un baiser. Que vos pas
soient lents; qu'ils imitent les attitudes du plaisir
et l'abandon de la volupté.

Singing pleases my soul; and dancing is nearly as
sweet as a kiss. Tread slowly, and make your steps
suggest the postures of pleasure and ecstatic
abandonment.

Le vent du soir se lève; la lune commence à briller
au travers des arbres de la montagne. Allez, et
préparez le repas.

The breeze is starting to blow; the moon glistens
through the mountain trees. Go and prepare the
evening meal.

A Mosaic of Thoughts to Accompany a Mosaic of Sounds

by Daniel Tacke

Introduction – On Fragments

A fragment, by its nature, is simultaneously complete and incomplete. Cut off from its source it becomes a new entity, independent, equally capable of affording closure or remaining open.

Fragmented musical ideas become freed of their responsibility to function as agents of progressive continuity. As a result, new associations are encouraged. An idea broken off from its chain of references may re-link to other self-similar chains, forming webs of meaning.

Any musical performance is, to some degree, distanced from its source. That is to say, every performance of a musical entity is a type of new beginning, with considerations and allowances made for the unique circumstances of the performance situation.

The eight works on tonight's program represent an array of musical ideologies from four distinct historical, geographical, sociological, political, and cultural centers. Yet they are not taking place in those centers, they are taking place in this concert hall, as a collected whole, with flexible ensemble forces, for an audience of individuals. They reference their creators and points of creation, but are removed from them, fragmented, free to form new meanings in reference to one another, and to the listener.

The Composer as Artisan

All that is known about François Andrieu is that he was probably French and that he wrote a four-voice ballade, **Armes amours / O fleur des fleurs**, as a lamentation on the death of Guillaume de Machaut. Andrieu's compositional style shows him to be a devotee of the ars nova style championed by Machaut, which – in response to the limited rhythmic and polyphonic potential of the prevailing ars antiqua style – focused on the dissection of rhythm into smaller and smaller classifiable units while striving to maintain harmonic clarity. This provided composers with a variety of new avenues for expression while continuing to engage with objective values.

The ars nova marks a stylistic redirection toward richness, realized through complexity and detail. This required more compositional labor and skill, but had dazzling results. The pursuit of this kind of ornate textural filigree seems to be fundamentally linked to the notion of music as fulfilling the role of a social utility, rather than expressing the emotional state of an artistic individual. Machaut himself wrote about music as such in the Prologue to his collected works.

And Music is an art which likes people to laugh and sing and dance. It cares nothing for melancholy, nor for a man who sorrows over what is of no importance, but ignores, instead, such folk. It brings joy everywhere it's present; it comforts the disconsolate, and just hearing it makes people rejoice.

- translated by Ross W. Duffin

For the better part of Western musical history, 'art' and 'craft' have been synonymous in the consideration of value, especially in the area of composition. For Johann Sebastian Bach, coming from a long line of musicians who worked as public servants either in religious capacities or for municipal townships, composition was an applied art. Beethoven overcame this stereotype in the 19th century, simultaneously changing the nature of music from public to private, and for a time the romantic aspirations of composers preoccupied with their own feelings became the primary focus of musical endeavor. Felix Mendelssohn's 'rediscovery' of Bach in the 1820s helped establish a lasting balance between the two ideological extremes.

Erik Satie, whose ideas about the role of music in society were of an extreme nature, had an important influence on Ravel, who purposefully made an effort to distance himself from the romantic tradition as advocated by Beethoven and Wagner. Ravel was also quick to align himself with Edgar Allan Poe, whom he referred to as his "other teacher," an artist with "unbound visions, yet precise in design." For Poe, a mastery of poetic craft was a necessary element in the expression of meaning, and Ravel viewed the parallel role of compositional craft as no less important.

In 1821, Mendelssohn met Johann Wolfgang von Goethe, who was impressed by the youth's abilities and, more importantly, shared his appreciation for Bach. Goethe, drawn to the study of organic transformations in nature, undoubtedly felt an affinity for Bach's unified style and economy of material. In his letters, Webern consistently compares his compositional process to Goethe's 'primeval flower,' in which each part of a whole is understood as a manifestation of the same core being. In Webern we again see a unification of artistic endeavor and technical means. Webern's art was, especially toward the end of his life, a refinement of craft. Ultimately, he became so wound up in this way of thinking that he no longer required his scores to be realized – the completion of a notated entity that revealed the inner workings of his beautifully tedious approach to musical meaning was aesthetically sufficient for him.

"The degree to which a music's notation is responsible for much of the composition itself is one of history's best kept secrets." When Morton Feldman wrote this, he was not referring to Webern's absolute position so much as the idea that – because the act of composing often involves articulating musical ideas through notation rather than sound –

the notational vocabulary available to a composer will necessarily affect the musical decisions that are made. At the same time, musical ideas inevitably influence notational capacity and meaning. The two exist in a state of symbiosis.

The sudden prevalence of music that involved detailed rhythmic information was a direct result of innovations in mensural notation, pioneered by composers like Machaut in their quest for a more iridescent musical quality. Their sonic ideas necessitated notational reassessment, and composers began to use differentiated note types to represent a variety of durations (in a fashion not dissimilar to the conventional Western notation of today). This was taken to a further extreme by the complicated notational practices of the compositional style known as the *ars subtilior*, which retained the rhythmic vocabulary established by the *ars nova* but provided for a greater flexibility of expression by using colored ink and hybrid note shapes to represent changes of subdivision. Machaut's pupil Solage delved briefly into such practices, though it seems he may simply have been making fun of other composers whose intellectual notations proved to be nigh on impossible in sonic realization.

François Andrieu's *Armes amours / O fleur des fleurs* displays remarkable subtleties of rhythm and phrasing, often articulated by a textural balance between active and static voices. Keeping to common 14th century practice, no specific instruments are listed in the notation (in fact, the two lines that set text may just as well be played with instruments, omitting the text), yet rhythmic movement within an unchanging harmonic space suggests the possibility of resonant sounds allowed to ring freely.

The text, by Eustache Deschamps, involves two simultaneous verses that align in strategically harmonious ways, praising Machaut's artistic accomplishments. This communication is paralleled in Andrieu's music with a rich and eloquent approach to counterpoint. The four independent, melismatic contours constantly weave in and out of one another in a comfortably diatonic pitch space, pausing only to cadence in unison.

Upon the completion of Deschamps' elaborate praise – which serves as a lengthy introduction, or procrastination leading to the grim announcement of Machaut's death – the music takes a sudden turn. With the words "la mort Machaut," Andrieu abandons his delicate polyphony and stable harmony, setting each of the four syllables to an unadorned homophonic chord. The sounding parallel half-step downward between the first and second of these harmonies ("la mort") is staggering against the pleasant backdrop of the preceding material. This is echoed by a similar, yet gentler, movement downward by whole-step to represent the composer's name. The final text, unison in both poetic lines, offers one last fragment of praise ("le noble rhétorique") as the music returns to an intricate, contrapuntal style.

Approaching Organicism

Ravel and Webern were both ardent lovers of nature. Webern was an experienced mountaineer and gardener, and preferred to accumulate knowledge of vegetation by studying plants and fungi in their natural habitat. Ravel would often entertain guests at his Montfort-l'Amaury home (nicknamed "Le Belvédère" for its view of the surrounding countryside) with guided tours of the nearby Rambouillet Forest, classifying birdsong as he went.

Mathematician John Barrow writes extensively on the aesthetic appeal of symmetry in his book *The Artful Universe Expanded*, relating our appreciation of symmetrical construction directly to our natural state. He directs his readers to the uniqueness of this situation compared to the structural makeup of most things within the universe: "Living things are strikingly symmetrical. [...] This is an improbable state of affairs."

J. S. Bach, who strove for a unity of style in all his work, enjoyed balanced, symmetrical structures, including the overall arrangement of movements within a collected whole. H. T. David, who has completed extensive scholarly work on **The Musical Offering**, informs us that the piece is a special example. With the structural arrangement Bach originally created, the Trio Sonata forms the centerpiece for a series of ten canons and two fugues. Moreover, the second movement of the Sonata – the center movement in terms of duration – displays its own symmetrical structure with recurring material enwrapping a unique middle section: the middle of the middle of the middle, with parallel structures branching out on either side.

In addition to fostering our love for symmetry, nature demonstrates for us the beauty of organic relationships.

We see that Nature uses fractals everywhere: in the branching of trees and the shaping of leaves, flowers, and vegetables. Take a look at the head of a cauliflower, or a sprig of broccoli, and you can see how the same pattern is repeated over and over again on different scales. What an economical plan for the development of complexity!

-John Barrow, *The Artful Universe Expanded*

Goethe's primeval plant: the root is no different from the stalk, the stalk no different from the leaf, the leaf again no different from the flower: variations of the same idea. [...] Something which apparently is quite different is really the same. [...] Wherever we cut into the piece we can always find the course of the series. This ensures unity.

-Webern, translated by W. Reich

Another important aspect of Bach's stylistic uniformity is the economy with which he treats his musical materials. Central motives are broken down into fragments that permeate the entirety of a work, bringing separate themes, devices, and formal subdivisions together to form a cohesive whole.

Each of the individual pieces within *The Musical Offering* is based on the same idea, a fugal subject (a fragment) composed by King Frederick of Prussia on the occasion of Bach's visit to Frederick's palace in 1747. The motive utilizes a particularly striking melodic contour: two consecutive skips upward outline a minor triad, followed by the 6th degree which plummets by a diminished seventh down to the leading tone before filling in this gap by descending chromatic steps and cadencing in a diatonic fashion.

The four movements of the Trio Sonata deploy this "Royal Theme," as Bach referred to it, in variously transformed states. Each of the movements, arranged in a traditional slow-fast-slow-fast order, reflects a certain mood, or *affetto* (an important characteristic of Baroque aesthetic practice), and Bach undertakes a variety of rhythmic modifications to make the subject fit the given atmosphere. Nonetheless, the melodic contour – especially its archetypal descending diminished seventh and chromatic 'sighing' – remains linearly intact, however temporally fragmented.

At precisely the halfway point in the second movement – which serves as the halfway point for the work as a whole – the motivic fragmentation gives way to the first clear, complete presentation of the king's subject heard since the beginning of the Sonata.

The Practical Composer

Reading the letters of composers gives us a view of historical figures as human beings, having to 'get by' in the world just like everyone else. Issues of practicality arise; we see composers as businessmen, making decisions that might lead to financial success or failure. The degree to which notions of making a living are tied up in work we tend to classify as 'purely art' can be startling.

J. S. Bach must have been an exceedingly busy person. It seems that whenever he took the time to write a letter it was a matter of necessity or obligation. He writes about salaries (or a lack thereof), complains about taxes he must pay in receiving gifts, or solicits his musical skills in application for higher – and more financially or politically reliable – posts. We are not afforded a glimpse of his emotional character. Rather, we get the sense that, for Bach, every aspect of life was orderly, with losses or gains carefully calculated in every move.

Bach's music was more than a matter of craftsmanship or artistry – it was a means of providing for himself and his extensive family. While only a handful of his works were published during his lifetime, he was actively involved in producing collections of pieces in the spirit of 'musical albums' then in fashion. The conditions of Bach's post in Leipzig required him to provide weekly cantatas, but he was also quick to rewrap the material in collections of transcriptions. When King Frederick the Great of Prussia challenged Bach to write a six-voice fugue on a tricky, chromatic subject, Bach's response, *The Musical Offering*, not only fulfilled the king's request and brilliantly displayed Bach's compositional abilities, but was also a ready-made volume of publishable music.

Ravel was successful as a composer, and managed to survive handsomely on commissions and publication, as well as by promoting concerts of his works. Like Bach, he was not afraid to be direct in his monetary requests. When he undertook a four-month tour of the United States in 1928 to perform, conduct, and lecture on his music, he was only willing to do so for a guaranteed minimum return of \$10,000 (a hefty sum in 1928). The composer George Gershwin would later tell a story about approaching Ravel for composition lessons: Ravel pointed to Gershwin's larger income as proof that the relationship ought to be the other way around.

Ravel was perfectly content to cater his compositional activities toward opportunities that would prove to his financial advantage, rather than committing himself unswervingly to the pursuit of individual artistic endeavors. Many of his best-known orchestral works are in fact rearrangements of pieces originally for solo piano. The *Chansons Madécasses*, strikingly original and clearly exploratory for Ravel, were actually a commissioned project from the American patroness Elizabeth Sprague Coolidge.

Webern the composer was not concerned with money. Unlike Bach and Ravel, he was unwilling to find common ground between fashionable musical ideals and his personal understanding of aesthetic value. Consequently, his works enjoyed little success in Austria, especially toward the end of his life. Yet Webern the human being knew, or was forced to know, the necessary value of "bread work," as Kafka called it. Conducting and teaching, often in tedious and financially unstable circumstances, supported – and interfered with – his composing throughout his career. His letters constantly complain of not being able to compose. Many of his posts were sponsored by state funding, which meant that Webern was limited in his choices of programming. During the time he conducted the Vienna Worker's Symphony and Chorus, he enjoyed enough flexibility to occasionally include his own works (often early, tonal or quasi-tonal pieces such as the *Passacaglia*) and those of Alban Berg and Arnold Schoenberg. Additionally, he led the orchestra in impressive performances of large pieces by Bach and Mahler. Webern the artist shines through in Webern the breadwinner.

Relations

Arnold Schoenberg founded The Society for Private Musical Performances in 1918. With the help of his students (including Webern) and specially selected members of Viennese musical circles, Schoenberg created a special environment for the presentation of new music, in which meticulously rehearsed pieces were made accessible and available to genuinely interested members of the public. Listeners were required to become members of the society in order to attend concerts, ensuring their commitment and dissuading potentially damaging naysayers and critics.

The concerts encouraged education, featuring a variety of contemporary works from many countries and often providing auditors with the opportunity to hear particularly challenging works more than once on the same program. Schoenberg and his pupils sometimes arranged large orchestral works, including pieces by Debussy and Stravinsky, for the small musical forces they had available: a few wind and string players, piano, and Schoenberg's trusty harmonium.

This approach to concert planning not only created a unique relationship between the society leaders and participants, it fostered a sense of community between composers – both inside and outside of the immediate circle. Webern's experiences from these years would endow him with a lasting appreciation for musical education, that – together with his contact with 'musical others,' such as Ravel – articulated for him his particular niche in the artistic world.

Ravel, for his part, was similarly involved in promoting new music, and his love for the music of contemporaries such as Arnold Schoenberg and George Gershwin manifested itself in the stylistic explorations of his *Chansons Madécasses* and the *Sonata for Violin and Piano* with its famous 'blues' movement. Ravel's interest in artistic works outside of his own also delves heavily into the past, and his choice of an 18th century text for his *Chansons Madécasses* reflects a love for le culte du passé. This seems to be tied up in his love for exotic culture in general.

...Ravel distanced himself [...] from his creations by choosing literary sources from the past as their bases. This arose both from his love of French tradition [...] and in many ways the resulting eclecticism of works like *Le Tombeau de Couperin* and *La Valse* became inextricably bound up in his engagement with 'cultural otherness.'

-Robert Orledge, from *Evocations of Exoticism*

Even for Webern, whose awareness of other music only encouraged him to perfect his own, an understanding of music of the past was an important step in establishing an aesthetic vocabulary. He was a profound admirer of Bach and Mahler, and indeed of much older traditions. His 1906 thesis project toward the completion of a Ph.D. at the Vienna University involved a comprehensive analysis of the *Choralis Constantinus* of the Flemish composer Heinrich Isaac, who had been a contemporary of Josquin des Prez and whose proportional structures and economical use of material are clearly evident in Webern's mature works. In discussing the many 'invisible details' of his Symphony, such as the organic nature of materials and hidden canonic forms, the composer once remarked "Greater unity cannot be achieved. Even the Netherlanders never managed this."

Bach loved the music of Antonio Vivaldi, and arranged several transcriptions of Vivaldi's string music for the organ. At the same time, he was deeply committed to the polyphonic style of the North German baroque tradition established and championed by composers such as Jan Pieterszoon Sweelinck and Dieterich Buxtehude. Bach's alliance with 'the old way' went against the prevailing fashion of the day, and sometimes caused him political strife. Religious reform within the Lutheran tradition called for simpler, accessible music that would afford the laity a more intensely personal and emotional experience during the practice of corporate worship. Bach, however, remained devoted to the elaborate and intricate style demonstrated by his cantatas. Even when he undertook a series of pieces based on a theme by King Frederick of Prussia – who preferred the newer, simpler style coming into vogue – he chose to write an exceedingly complicated work, even by his own standards. *The Musical Offering*, as it was originally published, included multi-voice canons notated in 'riddle' format, with only one line of music actually written out.

Like Bach, Webern remained unswervingly devoted to his personal artistic pursuits, yet he never gave up trying to teach people to understand his ideals. His letters occasionally refer to the "responsibility" of the artist in a troubled world. As his world moved more and more rapidly toward calamity and the composer's own tragic end, Webern displayed a certain political detachment, as though things were happening to him he couldn't control or counter, choosing instead to continue his journey toward aesthetic refinement and social enlightenment. Even after his flight from Vienna to Mittersill, Webern was active as a proponent of new music. Cesar Bresgen, who shared Webern's company in his final months, recalls the composers "conviction of the rightness of his new musical standpoint."

Two or three times Webern attended the little recitals held in our neighboring abode. A violinist, who also had found his way hither as a

refugee from Vienna, and I shared the modest programs: old classics, Mozart, perhaps Hindemith and Debussy – nothing more was to be expected. Webern came as a grateful listener. The formulation of his judgment was terse but never dispiriting. Of course, he proceeded from the premise that a completely new development of music would now begin. “In fifty years at the most,” he said, “everyone will experience this music as their innate music; yes, even for the children it will be accessible ... people will sing it.”

Words

Text setting can be viewed as a kind of abstracted formalism; an ‘outside force’ that effects musical content. In medieval liturgical music, text is decorated by chanting. Musical material is not based on ideas of expressive contour or phrasing as sound, but as accommodation for the natural flow words, which themselves remain the primary focus. Late medieval composers introduced new ways of approaching this cross-media relationship. By attending to the meaning of a given text, rather than simply providing a musical space for its content, it is possible to echo literal concepts in sonic material. Music becomes an extension of semantics, a view particularly embraced by poet-composers of the 13th and 14th centuries.

Probably the most celebrated such artist was Guillaume de Machaut; even today, many view him as the greatest manifestation of the *trouvère* tradition of northern France, not to mention its final champion. Machaut died in 1377, an event that led to a plethora of elegies. Among those who penned such works was one Eustache Deschamps, who had been Machaut’s student and later went on to write a treatise on artistic expression in literature. Despite this tutelage, it seems Deschamps was unable to write his own music and handed the project off to a colleague, François Andrieu. This marked a turning point in artistic practice, and – even though several of Machaut’s other disciples, such as Solage, continued to set their own texts to music – poetry and music separated, and new notions of artistic hierarchy became prevalent.

The expressive qualities afforded by the practice of text painting helped pave the way for early Renaissance composers such as Heinrich Isaac, and suggest a literalism in representative meaning we can trace through Bach’s music to Ravel.

Church organists who studied with Bach learned to instill their hymn accompaniments with the expression of affect communicated in the text (*Ausdrückung der Affecten*). At the time, this was considered a crucial aspect of musical aesthetics. Bach himself shows great sensitivity in this regard, whether setting text or composing for instruments. Many

of his devices may seem outdated to us (such as quick tempi, higher registers, and diatonic pitch collections to represent contentment and joy, and slow, low, chromatic music to represent melancholy or grief), but to Bach's listeners, the long tradition of literalism begun with the Renaissance still held true and expressive characteristics of music were considered objective absolutes.

Ravel appreciated a similar kind of literalism, which seems to go hand in hand with his high regard for compositional craft. This is especially noteworthy in his representation of the narrative structure inherent in the three **Chansons Madécasses**. These songs reflect the evolutionary nature of Ravel's aesthetic interests; framed against the majority of his oeuvre, they appear sparse, austere, even violent. His calculated approach, elsewhere disguised by rich textures, is plainly visible. Ravel has alluded to Schoenberg's *Pierrot Lunaire* as a source of inspiration for the simple instrumentation and focus on line above texture, yet his compositional choices within this imposed landscape come directly from the poems by Evariste-Désiré de Parry.

The *Chansons Madécasses* seem to me to bring a new element, dramatic – indeed erotic, resulting from the subject matter of Parry's poems. [...] Simplicity is all-important. The independence of the part writing is pronounced.

-Ravel, from *An Autobiographical Sketch*

In "Nahandove," melodic and rhythmic contours suggest the sensuality of the lovers' tryst, while elements of texture and tempo reflect the emotional state of the narrator as the story unfolds: the slow duets between the voice and the cello that begin and end the movement suggest loneliness ("Voici l'heure: qui peut t'arrêter" and "Tu pars, et je vais languir"), whereas Nahandove's arrival is met with an enlivened pace and a full ensemble sound ("c'est elle, c'est Nahandove").

"Aoua!" presents a remarkable departure from the simple sonic materials of "Nahandove." The dense, bitonal harmonies and thick voicing of chords in the piano writing provide an angry background for the soprano's wail ("Aoua! Aoua!"). After the initial outburst, the narrator recounts a tale of deceit and violence between the natives of Madagascar and European colonists. The dissonant harmony of the opening is prevalent through most of the movement. The rhythm and density of the music become more and more intense with subsequent events in the story, eventually leading to war ("Le carnage fut long et terrible") and another cry of "Aoua!" The movement continues with a second description of European settlers; Ravel introduces new material in the flute as though beginning afresh. We learn that this new threat was wiped out by a storm ("le ciel a combattu pour nous"), and the movement ends with a final, hushed warning as Ravel purposefully avoids any hint of harmonic resolution.

In “Il est doux,” each of the four, emotionally distinct sections of text is translated into its own sonic world of harmony and registration; this is most pronounced in the nostalgic quality of the girls’ song (“Répétez la chanson”) and the awaited arrival of the evening cool (“Le vent du soir se lève”). Rhythmic content and the use of repetition suggest specific kinds of motion, especially the lack of activity in the afternoon heat (“Il est doux de se coucher”) and the slow, erotic dance of the women (“Que vos pas soient lents”).

Elegance

When a piece of music is labeled ‘elegant,’ the statement is generally a reflection on the formal nature of the work, its stylistic consistency, or the composer’s ability to articulate musical ideas through a mastery of technical means.

Ravel is sometimes criticized for unoriginal structures: many of his pieces either rely on established formal patterns from the 18th century or simply become chains of events, in which one type of material follows another seemingly at the composers whim. While potentially uninteresting on paper, the accessibility this affords the listener is an important factor in the perception of his works as elegant sonic experiences.

His **Introduction and Allegro** demonstrates this way of thinking. The music is extremely fluid and portrays a strong sense of gestural and motivic connectivity, but the musical ideas themselves are disparate, as though the harp solo were quasi-improvisational. One theme leads into the next with little or no transition, occasionally reappearing alone or in combination with other thematic materials. Nonetheless, Ravel’s remarkable abilities as an orchestrator shine through, and the piece achieves a special kind of unification through his careful use of texture and density.

A similar sophistication is apparent in the works of Bach and Solage. Many of Bach’s compositions utilize basic forms (the aria “Bete aber auch dabei” is in a straightforward A-B-A, with a literal repeat of the first section), and his fluidity of style provides a balance between the articulation of structural divisions and a sense of forward motion. Solage was a champion of the formes fixes established by Machaut – **Joieux a cuer** is governed by the virelais structure, with the text as well as the music following the format of A-B-B1-A1-A. At the same time, his technical mastery and graceful application of expressive musical language binds the work together as a whole.

Anton Webern clearly sought to balance principles of organization with continuity in his works: his pieces display an astounding uniformity of material and clarity of form, yet pursue a sonic brilliance not unlike the glittering music of the ars nova tradition. The

posthumously published **Movement for String Trio**, for example, exhibits a remarkably organic yet texturally diverse series of musical phrases. Regularity of timbre and phrase length are countered with rhythmic density and registral variety. The importance of forward motion is clearly a large part of experiencing the piece, simultaneously revealing its high degree of craft and beguiling us with its jewel-like complexity.

Ronald Woodley, in describing a 1924 recording of the *Introduction and Allegro* with Ravel himself conducting, points to the “hair-raising” speed of the Allegro as evidence that “Ravel preferred (or came to prefer) a way of addressing his music which emphasized forward trajectory, continuity and connectivity, maintaining a controlled volatility while eschewing foreground sentimentality.” The elaborate, dramatic approach the composer takes to writing for the harp is a particularly significant factor in creating this sense of shimmering constancy.

The harp also plays an important role in the instrumental texture of Webern’s **Symphony op. 21**, though clearly Webern is drawing on an entirely different idiomatic tradition for the instrument, one that hearkens to the sparse clarity of presentation often employed by Gustav Mahler. There is an important stylistic break between this piece and the majority of Webern’s works leading up to it, including the fragment for string trio written in 1925: the *Symphony* is full of rests. The result is an extremely reduced texture made up of a palette of unique instrumental combinations.

Thanks to an abundance of vertical silence, Webern’s pointillistic orchestrational choices actually create a new kind of continuity of line – rooted in fragments rather than phrases – which provides room for the listener to experience the pristine structural nature of the work. Aided by a simple form (the first movement is in a straightforward A-A-B-B, where repeats are literal) and a strict application of registral placement for individual pitch classes, one can begin to map Webern’s gestural material onto a larger domain of meaning while continuing to delight in the immaculate construction of individual surface details. Hidden treasures such as the palindrome interval structure and canonic imitation still elude immediate discovery without the help of a score, but on the whole Webern’s ‘new’ expressive approach affords a richer engagement for the listener. Elegance of style, structure, and means are no longer limited to notational suggestions – in the *Symphony* we are invited to hear.

Daniel Tacke – a graduate of the Oberlin Conservatory of Music – is a composer, pianist, and liturgical organist. He lives in California with his wife and daughter, and is currently pursuing doctoral studies in composition at the University of California, San Diego.

About the Performers

Anthony Burr has been an assistant professor of music at the University of California, San Diego since 2007. As a clarinetist, composer and producer, he has worked across a broad spectrum of the contemporary musical landscape with groups and artists including: Alvin Lucier, Jim O'Rourke, John Zorn, Chamber Music Society of Lincoln Center, Laurie Anderson and many others. Ongoing projects include a duo with Icelandic bassist/composer Skúli Sverrisson, The Clarinets (a trio with Chris Speed and Oscar Noriega), a series of recordings with cellist Charles Curtis and a series of live film/music performances with experimental filmmaker Jennifer Reeves. Since 2000, he has created series of epic scale mixed media pieces, including *Biospheria: An Environmental Opera* (a collaboration with artist Steve Ausbury, performed in San Diego in 2001 and featured in the 2003 Cinematexas Festival); and *The Mizler Society*, a burlesque on early modern music theory, J.S Bach and the Art of Fugue (a collaboration with John Rodgers, presented by the Australian Art Orchestra at the Melbourne Museum in 2002 and currently being developed further). He has produced and/or engineered records for La Monte Young, Charles Curtis, Skúli Sverrisson, Ted Reichman and many others. Upcoming releases include a new Anthony Burr/Skúli Sverrisson double CD with guest vocalists Yungchen Lamo and Arto Lindsay and a recording of Morton Feldman's Clarinet and String Quartet. His primary clarinet teachers were Chicago Symphony principal Larry Combs and David Shifrin.

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, Jordan 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.

Charles Curtis has been a professor in the Music Department of the University of California, San Diego, 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 and Cassado 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; under the baton of distinguished conductors such as André Previn, Herbert Blomstedt, Max Rudolf, John Eliot Gardiner and Christof Eschenbach. His chamber music associations have taken him to the Marlboro, Ravinia, Wolf Trap, La Jolla Summerfest and Victoria Festivals, among many others. He has recorded and performed widely with soprano Kathleen Battle and harpsichordist Anthony Newman, as well as with jazz legends such as Herbie Hancock, Wayne Shorter and Brad Mehldau. A leading interpreter of new and contemporary music, Curtis performs a unique repertoire of major solo works created expressly for him by La Monte Young, Alvin Lucier, Éliane Radigue and Alison Knowles, rarely-heard compositions by Terry Jennings and Richard Maxfield, and works by Cornelius Cardew, Christian Wolff, Morton Feldman and John Cage. Curtis' solo performances this past year have taken him to the Angelica Festival in Bologna, the Guggenheim in New York, the Museum of Contemporary Art in Bordeaux, the Galerie Renos Xippas in Paris, the MaerzMusik Festival in Berlin, Dundee Contemporary Arts, as well as Chicago, Austin, Hamburg and Ferrara. Last month he performed in the Auditorium of the Musée du Louvre in Paris, in the long-awaited Paris premiere of Éliane Radigue's Naldjorlak trilogy, a nearly three-hour work for solo cello and two bassett horns.

Benjamin Jaber has been Principal Horn of the San Diego Symphony Orchestra since May 2009, serving the same capacity since 2008 on an acting basis. He has also performed with the IRIS Orchestra, the Louisiana Philharmonic, the Houston, Richmond and New World Symphonies, and the Houston Grand Opera Orchestra. As a soloist, Mr. Jaber received first prize at the university division of the 2003 American Horn Competition and was the winner of the Aspen Music Festival's 2004 brass concerto competition. He was also a featured artist at the first-ever Conservatory Project series held at the Kennedy Center in Washington. He has spent his summers at the Aspen Festival, the National Orchestral Institute, the Pacific Music Festival, and the Marlboro Music Festival. He has also been active as a freelancer in the recording studios of Los Angeles, adding many different projects to his credit. Mr. Jaber received his training at the Interlochen Arts Academy, Rice University's Shepherd School of Music, and the Colburn Conservatory where he was the first hornist ever to be graduated from the school. He studied with William Ver Meulen, John Zirbel, David Jolley, and Bruce Henniss.

For over thirty years **Aleck Karis** has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. He has released four solo piano discs on Bridge Records featuring music by Mozart, Stravinsky, Schumann, Chopin, Carter and John Cage. Other solo and chamber music recordings appear on Nonesuch, Tzadic, New World, Neuma, Mode, Centaur, and CRI Records, featuring music by Glass, Babbitt, Martino, Reynolds, Liang and Feldman, among many others. His most recent disc, Late Piano Music of Frédéric Chopin, on Roméo, was released in 2009, to critical acclaim. Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego.

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.

Curt Miller seeks to collaborate in the exploration of the clarinet and its repertoire with multiple generations of musicians. To this end he has premiered new chamber music by Rebecca Saunders and Lewis Nielson, worked closely with Helmut Lachenmann on performances of his solo and chamber music for clarinet, and presented numerous new works by peer composers during his time at Oberlin Conservatory. This work often extends to chamber music with electronics, including premieres at the 2009 SEAMUS National Festival and the Oberlin College Electronic Music Festival as well as masterclasses in performance with electronics by members of the Ensemble Intercontemporain and IRCAM. As a member of the Oberlin Contemporary Music Ensemble and new music sextet Echoi he has presented inventive programs around the United States at venues such as the Kennedy Center and Miller Theater. Also active as an orchestral musician, Curt most recently performed in the Lucerne Festival Academy Orchestra under the direction of Pierre Boulez. He currently studies with Anthony Burr in the Masters program at UCSD.

For over twenty years, soprano **Susan Narucki** has enjoyed extraordinary collaborations and has earned special recognition as a champion of the music of our time. Her recent appearances include works of Carter with James Levine and MET Chamber Ensemble at Carnegie Hall, Stravinsky's *Les Noces* with Esa-Pekka Salonen and the Los Angeles Philharmonic, works of Grisey with the Orchestra of Radio France at the Cite de la Musique and Vivier's *Trois Airs* with Reinbert de Leeuw and the Asko/Schoenberg Ensemble at the Concertgebouw in Amsterdam. Her portrayal of "Mama" in Carter's *What Next?* (directed by Christopher Alden) was praised by the New York Times as "compelling and luminous". Ms Narucki is a frequent soloist with major orchestras, (including Cleveland Orchestra with Pierre Boulez, the San Francisco Symphony with Michael Tilson Thomas) and with contemporary music ensembles across the globe. A

distinguished chamber musician, she has been a guest with the Brentano String Quartet, the Orion String Quartet, the Chamber Music Society of Lincoln Center, Ojai, Aspen, Yellow Barn, Santa Fe and Norfolk Chamber Music Festivals. Narucki earned Grammy and Cannes awards for works of George Crumb and a Grammy nomination (Best Classical Vocal Performance) for Elliott Carter's *Tempo e Tempi*, all on Bridge Records. Her extensive discography includes operas of Louis Andriessen on Nonesuch and the Netherlands Opera production of Claude Vivier's *Rêves D'un Marco Polo* on Opus Arte DVD. Her most recent release of songs of Charles Ives with pianist Donald Berman on New World was an Editor's Choice of BBC Music Magazine. Ms. Narucki is Professor of Music at UC San Diego.

Harpichordist **Takae Ohnishi** has performed extensively in major cities in the U.S. and Japan as a soloist, chamber musician and continuo player. She graduated from Toho Gakuen School of Music in Tokyo, and holds a Master of Music degree from the New England Conservatory of Music and a Doctor of Musical Arts degree from Stony Brook University. Ms. Ohnishi moved to San Diego in 2007, and has been serving as Lecturer of Harpsichord and Baroque Chamber Music at the University of California, San Diego. She has been the principal harpsichordist at Atlantic Symphony Orchestra, as well as a soloist and continuo player with Pro Arte Chamber Orchestra, Gardner Chamber Orchestra and Bach Collegium San Diego. She recently performed a solo recital "All D. Scarlatti Program" at the Boston Early Music Festival and the complete Brandenburg Concertos at the Gardner Museum directed by Paula Robinson. As a performer of contemporary music, Ms. Ohnishi appeared as a guest artist at the Summer Institute for Contemporary Piano Performance held at the New England Conservatory of Music. She also performed with the Harvard Group for New Music and the Callithumpian Consort. She is a prizewinner at the International Early Music Harpsichord Competition in Japan. Her first solo CD "A Harpsichord Recital" was selected as an International Special Prized CD by the Japanese leading music magazine Record Gei-jyu-tsu. Her recent recital tour in Japan has been broadcast nationally on NHK TV program "Classic Ku-ra-bu." As a lecturer, she participated in a lecture series entitled "Historical Performance Practice," recorded and published by Tokyo's Muramatsu Gakki company. Last summer, she was invited to lecture in China, and give masterclasses at the renowned Fukuoka Early Music Festival in Japan. Her teachers include Arthur Haas, Peter Sykes, John Gibbons and Chiyoko Arita.

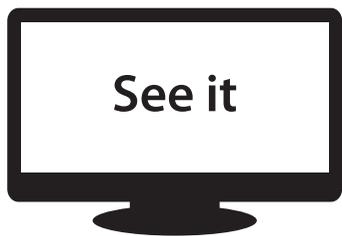
Alexander Palamidis is Principal Violin II with the San Diego Symphony Orchestra, member of the San Diego Symphony String Quartet, and Concertmaster of Orchestra Nova in San Diego. He has been a member and soloist with many orchestras including Istanbul State Symphony, Denver Symphony, Austin Symphony, Austin Lyric Opera, Denver Chamber Orchestra, leader and conductor of the Istanbul Philharmonic Chamber

Orchestra, Concertmaster with the Istanbul Radio String Orchestra, Glendale Chamber Orchestra, and former Acting Concertmaster with the San Diego Symphony Orchestra. He performed and toured with the L'Amoroso String Quartet. Prior to his appointment with San Diego Symphony he was offered the position of Principal First Violin with the Melbourne Symphony in Australia. Palamidis earned a Master of Music in Violin Performance from the University of Southern California where he was a member of the USC String Quartet. He attended classes with emphasis on Chamber Music and Violin Performance at The Mozarteum Academy of Music in Salzburg Austria. A graduate of Istanbul Conservatory of Music, he also holds a degree in Mechanical Engineering. Palamidis has taught violin at the Istanbul Conservatory of Music, La Sierra University and has given master classes with emphasis on orchestral excerpts. He is also very active working with young musicians, chamber ensembles, coaching the strings at Westview High school and maintaining a busy private teaching studio. When not playing the violin, Palamidis' special interests include Eastern philosophy, Japanese jazz-fusion, old violins, and travel.

Hornist **Tricia Skye** is in her twelfth season with the San Diego Symphony. In Los Angeles, she studied privately with Jerry Folsom, former co-principal horn of the Los Angeles Philharmonic as well as James Decker and Joseph Meyer. After finishing high school, Ms. Skye played principal horn with the Debut Orchestra and the American Youth Symphony under the baton of Mehli Mehta. At the age of twenty, Ms. Skye won a position with the Philharmonic of the Nations, a touring orchestra based out of Germany where she spent the next year traveling all over the world. After returning to Los Angeles, Ms. Skye worked as a recording musician playing for numerous records, television shows and movies. Ms. Skye has performed concerts with the Los Angeles Philharmonic, Toronto Symphony, Phoenix Symphony and the Louisiana Philharmonic as well as the Mainly Mozart festival in San Diego and the San Diego Chamber Orchestra. In 1998 Ms. Skye began playing horn for the San Diego Symphony where she has enjoyed many years of beautiful music making and wonderful friendships.

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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