

# *camera lucida presents the myriad trio*

Chamber music concerts at UC San Diego

2013-2014 season

Sponsored by the Sam B. Eersan Fund at the San Diego Foundation

Monday, January Sixth  
Two Thousand and Fourteen  
7:30pm

Trio Sonata, BWV 1039 in G Major Johann Sebastian Bach  
*Adagio*  
*Allegro ma non tanto*  
*Andante*  
*Allegro moderato*

Interlude from "A Ceremony of Carols" op. 28, harp solo Benjamin Britten

Lachrymae, Op. 48, for viola & piano (arrangement for harp) Benjamin Britten

Trio for Flute, Harp, and Cello, op.1 Jean-Michel Damase  
(arr. for flute, harp, and viola)  
*Allegretto*  
*Andante*  
*Allegro*

\*intermission\*

Elegy Lita Grier

Algues: 7 pieces Bernard Andres

Sonatine (arr. flute, viola, and harp) Maurice Ravel  
*Modéré*  
*Mouvement de menuet*  
*Animé*

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

### **Johann Sebastian Bach—*Trio Sonata in G Major, BWV 1039***

The Trio Sonata—a work named not for the number of players, but for the three melodic lines that make up the music—is one of the principal genres of Baroque chamber music. Virtually every composer of the period composed in this medium; their partiality for it was such that by 1750, the year of Bach’s death, an imposing canon of music had been amassed, rivaling the importance of the concerto and opera.

Bach wrote numerous trio sonatas over the course of his life. Baroque music’s general tendency (and Bach’s particular one) to rely more on motivic development, affect, and harmony than on timbre make these pieces ideally suited to arrangement for different instruments. Thus, many of Bach’s instrumental works existed in multiple versions in his own lifetime, and performers today continue to adapt them for their own combinations. BWV 1039 exists in two forms: as a sonata for two flutes and continuo, and more familiarly, as the first of the sonatas for viola da gamba and harpsichord. This sonata follows the plan of the *Sonata de Chiesa*—or Church Sonata, with movement tempi of *slow-fast-slow-fast*, the faster movements featuring varying degrees of fugue and fugal writing. Particularly moving is the solemn and elegant 3rd movement, with alternating arpeggios in the voices and a pervading sense of stately dance.

### **Benjamin Britten—*Interlude from “A Ceremony of Carols” op. 28 (harp solo); Lachrymae, Op. 48, for viola & piano (arr. for viola and harp)***

*A Ceremony of Carols* dates from 1942. For this Christmas work, Britten compiled a number of previously separate songs, scoring the music for chorus, vocal soloists and harp, adding a processional, a recessional, and a harp interlude. The interlude features highly effective writing for the solo harp, framed at its outer boundaries by harmonics and shining bell tones. The middle section is defined by chordal melody and registral counterpoint, as well as a dazzling cadenza made up of a polyphony of dynamics and articulation.

Britten’s admiration for the music of his national past was widely known; in addition to his work as a performer and editor of English Renaissance and Baroque music, he composed numerous pieces that pay homage, in either topic or method, to British music history. His *Lachrymae: Reflections on a Song of John Dowland, Op. 48* for viola and piano (arranged here for viola and harp), was composed in 1950 and premiered by the composer and the famous violist William Primrose. The work is a set of free character variations (loose enough to warrant the term “reflections” or even “fantasy,” another term associated with Dowland) on “If my Complaint could Passions Move,” from Dowland’s *Firste Booke of Songs*, from 1597. Another Dowland song melody appears, one more aptly connected with *lachrymae*: “Flow, my Tears.”

### **Jean-Michel Damase—*Trio for Flute, Harp, and Cello, op. 1 (arr. for flute, harp, and viola)***

Damase (1928 – 2013) was born in Bordeaux. He showed talent early, and was admitted to the Paris Conservatory in 1940, studying piano with Alfred Cortot. His playing won him a conservatory award in 1943, and in 1947 he received both the first place for composition at the conservatory as well as the Grand Prix de Rome. Damase’s music favors tradition over experiment *per se*—“I prefer sincerity to forced innovation,” he was to claim. Yet his music is tonally adventurous and shares the same regard for color and motion found in the Impressionist composers.

His *Trio for Flute, Harp, and Cello, op. 1* (arr. for flute, harp, and viola) is in three movements. The first, *Allegretto*, is sprightly and mobile, with a probing melodic drive. The *Andante* features extended material for the solo harp; Damase focused on the harp and its development throughout his career. The concluding *Allegro* displays the characteristic brightness of harmony and gesture that typifies French music of the mid-century, inviting metaphorical comparisons to light and atmosphere.

\*\*\*

### **Lita Grier—*Elegy***

A native New Yorker and now longtime Chicagoan, Lita Grier won early recognition as a composer. She was awarded First Prize in the New York Philharmonic Young Composer's Contest at age sixteen. A graduate of Juilliard, where she was a student of Peter Mennin, Lita subsequently studied at Tanglewood with Lukas Foss, also attending master classes with Aaron Copland, and earned a masters degree at UCLA under Lukas Foss and Roy Harris. Of *Elegy*, she writes: "In 2009 Fredda Hyman, ballet dancer-turned-impresaria, the extraordinary founder and director of Chicago's Music in the Loft, asked me to compose a work for Flute, Viola and Harp to celebrate the upcoming 20th Anniversary of Music in the Loft in 2012 and to be Composer-in-Residence for this special season. No one could have anticipated that Fredda would not live to hear this work performed, and that it would turn out to be an *Elegy* in her memory, for what else now seemed appropriate, except a personal tribute to a longtime friend and ardent supporter? In this wistful and lyrical work I tried to capture Fredda's spirit, strength, delicacy and charm--as well as the sudden catastrophe of her illness and her ultimate acceptance of it. About midway through the work, listen for a quote from Prokofieff's *Romeo and Juliet* ballet – a fragment from "The Death of Juliet."

\*\*\*

### **Bernard Andres—*Algues: 7 pieces***

Bernard Andres (b. 1941) was born in Belfort, France. He studied at the Besançon and Strasbourg Conservatories, before moving on to study harp at the Paris Conservatory. Despite the promise of a successful career as a harp soloist, he turned to composition, and his early works, which display a highly individual integration of many of the disparate threads of post-war European music, earned him international admiration.

*Algues*, which translates as "Seaweed," or "Algae," is a seven-movement work for flute and harp. Immediately apparent in this work is the dominance of melody (as opposed to timbre, process, or structure) as the primary carrier of musical content. These vignettes present themselves almost as a set of variations on a single affect. Each movement wanders with great suppleness through different representations of water and how an organism (perhaps represented by the modal melodic focus of the flute) might be lifted, carried, and illuminated by the sea (manifested by undulating treatment of the harp).

## **Maurice Ravel—*Sonatine* (arr. flute, viola, and harp)**

Ravel's *Sonatine*, one of his most well-known early works, seems to have had a less-than-illustrious, even slightly ridiculous, origin—one that placed Ravel's elegant musical discourse in stark opposition to a situation riddled with bizarre elements: Ravel entered a competition in 1903, which stipulated the first movement of a piano sonata (not a sonatina), specifically in the key of F-sharp minor. The work was not to exceed 75 measures. Ravel's submission (now the first movement of this *Sonatine*) was entered per the competition instructions under a pseudonym: "Verla"—an anagram of "Ravel." Ravel didn't win the contest...which was, according to reports, cancelled due to the fact that he was the only entrant. However, he would have been disqualified anyway, since the competition specified that the submissions be 75 bars at most, and Ravel's piece checked in long by several measures. The irony doesn't end there: while the cancelling of the contest lost Ravel the 100 francs prize money, the later success of his finished *Sonatine* won him a lucrative contract with the Durand publishing house in France.

The work is in three movements: *Modéré*, *Mouvement de menuet*, and *Animé*. The first movement--a modal F-sharp minor sonata-allegro form--shows the same brilliance in rendering active melodic textures associated with his mature piano music. The second movement's minuet is a clear homage to the *galant* roots of the piano sonata, with accented syncopations that recall the gamed minuets of Haydn. The third movement goes back further in time to the keyboard works of Rameau and Couperin (the latter a composer to whom Ravel was later to make a famous tribute), finishing the work with a brief but virtuosic *toccata*, the difficulty of which was such that Ravel himself was reluctant to play it in public, consumed as he was by a deprecatory view of his own abilities as a pianist.

\*\*\*

### **about the performers**

Before joining the Seattle Symphony as Principal Flute in the fall of 2011, **Demarre McGill** had held the same title at the San Diego Symphony since 2004. He has held the same position with The Florida Orchestra and the Santa Fe Opera Orchestra, and was Acting Principal Flute with the Pittsburgh Symphony from 2005 to 2006. McGill has soloed with the symphonies of San Diego, Baltimore, Chicago, Milwaukee, Pittsburgh, San Diego and Winston-Salem, with the Florida and Philadelphia orchestras and with the Dayton Philharmonic. Festival appearances include performances with the Marlboro Music Festival, the chamber music festivals of Cape Cod, Charlottesville, Kingston and Santa Fe, the Mainly Mozart Festival (California), the Mostly Mozart Festival (New York), La Jolla Summerfest and Bay Chamber Concerts. McGill holds a Bachelor's degree in Flute Performance from the Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner. He earned a Master of Music from The Juilliard School, where he continued his studies with Julius Baker. McGill is a co-founder of the Myriad Trio, a flute, viola and harp group, and a co-founder and artistic director of Art of Élan, a chamber music organization in San Diego. In 2003, McGill received a prestigious Avery Fisher Career Grant.

Taiwanese-American violist **Che-Yen Chen** has established himself as an active performer and educator. He is a founding member of the Formosa Quartet, recipient of the First-Prize and the Amadeus Prize winner of the 10th London International String Quartet Competition. Since winning the First-Prize in Primrose Competition and the “President Prize” in the Tertis Competition, Chen has been described by the Strad Magazine as a musician whose “tonal distinction and essential musicality produced an auspicious impression” and by San Diego Union Tribune as an artist whose “most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music.” Having served as principal violist of the San Diego Symphony for eight seasons, he is principal violist of the Mainly Mozart Festival Orchestra and has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony Orchestra and Canada’s National Arts Centre Orchestra. A former member of Lincoln Center Chamber Music Society Two and participant of the Marlboro Music Festival, he is a member of Camera Lucida, Concertante Chamber Players and The Myriad Trio. Chen is currently on faculty at USC Thornton School of Music and California State University, Fullerton and has given master-classes in major conservatories and universities across North America and Asia. In August 2013, the Formosa Quartet inaugurated the annual Formosa Chamber Music Festival in Hualien, Taiwan. Modeled after American summer festivals such as Marlboro, Ravinia, the Taos School of Music, and Kneisel Hall, FCMF is the product of long-held aspirations and years of planning, and represents one of the quartet’s more important missions: to bring high-level chamber music training to talented young musicians in Taiwan and first-rate music to Taiwanese audiences.

Principal Harpist of the San Diego Symphony, **Julie Ann Smith** is one of the most prominent American young harpists today, performing as both an orchestral musician and a concert artist. Gaining international recognition for her performing style and diverse repertoire, Ms. Smith was the Silver medalist winner in the 2004 USA International Harp Competition and Bronze medalist in 2001. She made her National Symphony Orchestra debut in 2003 and has been honored in numerous competitions throughout the country. An active recitalist and soloist with orchestra, Ms. Smith’s appearances include performances with the San Diego Symphony, the New World Symphony Orchestra, the South Dakota Symphony, the West Los Angeles Symphony, the Corpus Christi Symphony Orchestra, the National Repertory Orchestra and the Cleveland Institute of Music Orchestra. She has been the featured recitalist for the 2006 American Harp Society National Conference, the 2007 USA International Harp Competition and was Guest Artist for the 2010 Young Artist Harp Seminar in Rabun Gap, Georgia. Equally experienced as a chamber and orchestral musician, Ms. Smith collaborates with renowned musicians across the country. A founding member of San Diego-based The Myriad Trio, she regularly appears in chamber concerts and has performed abroad in Italy, Japan and Taiwan. During the 2006-07 season she was the Acting Principal Harpist of the Milwaukee Symphony Orchestra and prior to that held the position of Principal Harp for the New World Symphony Orchestra.

As a teacher, Ms. Smith maintains a private studio and works with students of all ages. She is a certified instructor in the Suzuki method and is the Adjunct Harp Professor at the University of San Diego. Ms. Smith has a solo album, *The Rhapsodic Harp*, which is available from her website, [www.harpjas.com](http://www.harpjas.com), as well as a recording with The Myriad Trio entitled *The Eye of Night* ([www.themyriadtrio.com](http://www.themyriadtrio.com)). Attending the Cleveland Institute of Music, she received her Bachelor’s and Master’s degrees in harp performance where she studied with Yolanda Kondonassis. Her other primary teachers have included Alice Chalifoux and Patrice Lockhart. A native of Hastings, NE, Ms. Smith began studying the harp at age eleven.



SAN DIEGO  
SYMPHONY  
JAHJA LING  
MUSIC DIRECTOR



UC San Diego | Department of Music



The San Diego  
Foundation  
Growing a Greater San Diego

KPBS™

**upcoming concerts**

**Monday, February 3**

Mozart - Piano Trio in E major, K. 542  
Rebecca Clarke - Viola Sonata  
Brahms - Clarinet Trio Opus 114

**Monday, March 17**

Kodaly - Serenade for two violins and viola  
Beethoven - Cello Sonata in D Op. 102 No. 2  
Fauré - G minor Piano Quartet

**Monday, April 14**

Beethoven - Grosse Fuge  
Haydn - String Quartet Op. 20 No. 2  
Beethoven - String Quartet Op. 130

**Monday, June 2**

Mendelssohn - Piano Quartet in b minor, Op. 3  
Dvorak - F-minor Piano Trio, Opus 65  
Sibelius - String Quartet "Voces intimae"

**Monday, June 10**

Myriad Trio and Camera Lucida

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

For more information, contact the  
San Diego Symphony ticket office at 619.235.0804 or via the web at:  
<http://www.sandiegosymphony.org/concertcalendar/cameralucida.aspx>

Artistic Director - Charles Curtis  
Executive Coordinator - Colin McAllister  
Program notes - Lukas Schulze  
Recording engineer - Tom Erbe  
Production manager - Jessica Flores

For more information:  
<http://www.cameralucidachambermusic.org>

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