


# *The Dance*



*September 29, 2009*

Art of Élan 



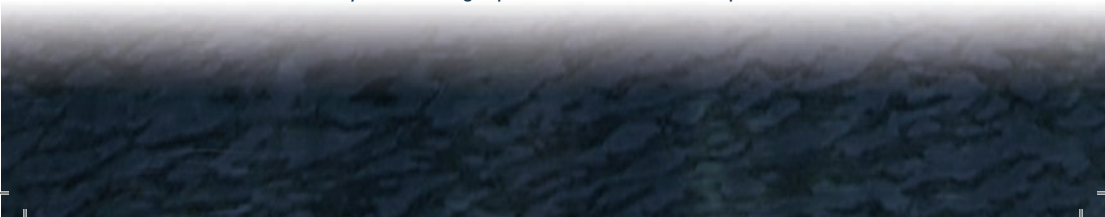
# Art of Élan

*bringing back the excitement of classical music*



For the past two years, Art of Élan has been pioneering unique chamber music events and bringing back the excitement of classical music. Led by Artistic Directors Kate Hatmaker and Demarre McGill, Art of Élan is breaking down the barriers that surround classical music through its innovative, one-hour programming. For its third season, entitled "Fantasia," Art of Élan continues its partnership with the San Diego Museum of Art, offering four art-inspired concerts that explore the idea of fantasy in music. Each program, held in the intimate Hibben Gallery, offers a wide variety of exciting classical repertoire and promises to provide an engaging experience for the listener. By drawing inspiration from the word élan, which represents momentum, vigor and spirit, Art of Élan hopes to engage and energize audiences in new ways.

**Thank you for being a part of the Art of Élan experience!**



# Program

**Tuesday, September 29th, 2009, 7PM**  
**Hibben Gallery, San Diego Museum of Art**

## **Gavotte et Six Doubles**

from the "Nouvelles suites de pièces de clavecin"  
Ines Irawati, *harpsichord*

**Jean-Philippe Rameau**

## **Dances sacrée et profane**

- I. Danse sacrée
- II. Danse profane

**Claude Debussy**

Julie Ann Smith, *harp*  
Kate Hatmaker and Jeff Zehngut, *violins*  
Travis Maril, *viola*  
Erin Breene, *cello*

## **Vjola Suite**

**Ljova**

- I. Bagel on the Malecon
- II. Plume
- III. Ori's Fearful Symmetry
- IV. Crosstown
- V. Budget Bulgar

Jeff Zehngut and Kate Hatmaker, *violins*  
Travis Maril, *viola* and Erin Breene, *cello*  
Jeremy Kurtz, *double bass*

## **100 Greatest Dance Hits**

**Aaron Jay Kernis**

- I. Introduction to the Dance Party
- II. Salsa Pasada
- III. MOR Easy Listening Slow Dance Ballad
- IV. Dance Party on the Disco Motorboat

Colin McAllister, *guitar*  
Kate Hatmaker and Jeff Zehngut, *violins*  
Travis Maril, *viola*  
Erin Breene, *cello*

We would like to express our gratitude to the San Diego Museum of Art for collaborating with us on this season's "Fantasia" series. Additional thanks go to both Carol Stensrud and Gordon Brodfuehrer, whose extraordinary generosity helped to make this season possible. We are equally grateful to James Robbins, Judy McDonald, Pat and Jack Thomas, Joyce and Ted Strauss, and our anonymous friends for their generosity and support of our mission. We would also like to recognize Toni Robin for her tireless energy and support, as well as Ben Leggett, for his wonderfully creative and colorful graphics.



## *The Dance*



Although we realized that Edgar Degas' works would be an obvious place to look for dance-inspired artwork, we were expecting little more than exquisitely done paintings and masterfully chiseled sculptures. After browsing the Museum's catalogue of works and stumbling upon "Dancer Fastening the Strings of Her Tights," we found ourselves struck by the "attitude" of the dancer. We began to construct an entire story based on what we saw in this "time stands still" sculpture. Behind this lifeless figure was a girl full of life. She obviously had been dancing long enough to develop that quintessential "I'm a dancer, what is it to you?" pose. The fact that we could inject a myriad of dancer stories into this bronze work of art fascinated us. Even though

classical music tends not to encourage spontaneous dancing, we wanted to program a concert that showcased music that could inspire the listener to "see" past the art and hear the music really as dance music. Perhaps it is a stretch to suggest that you should be able to imagine "rockin' out" or having a wonderfully awkward slow dance to some of the pieces on this program – but maybe all we need is a little encouragement to use our imagination and dive right into fantasy!

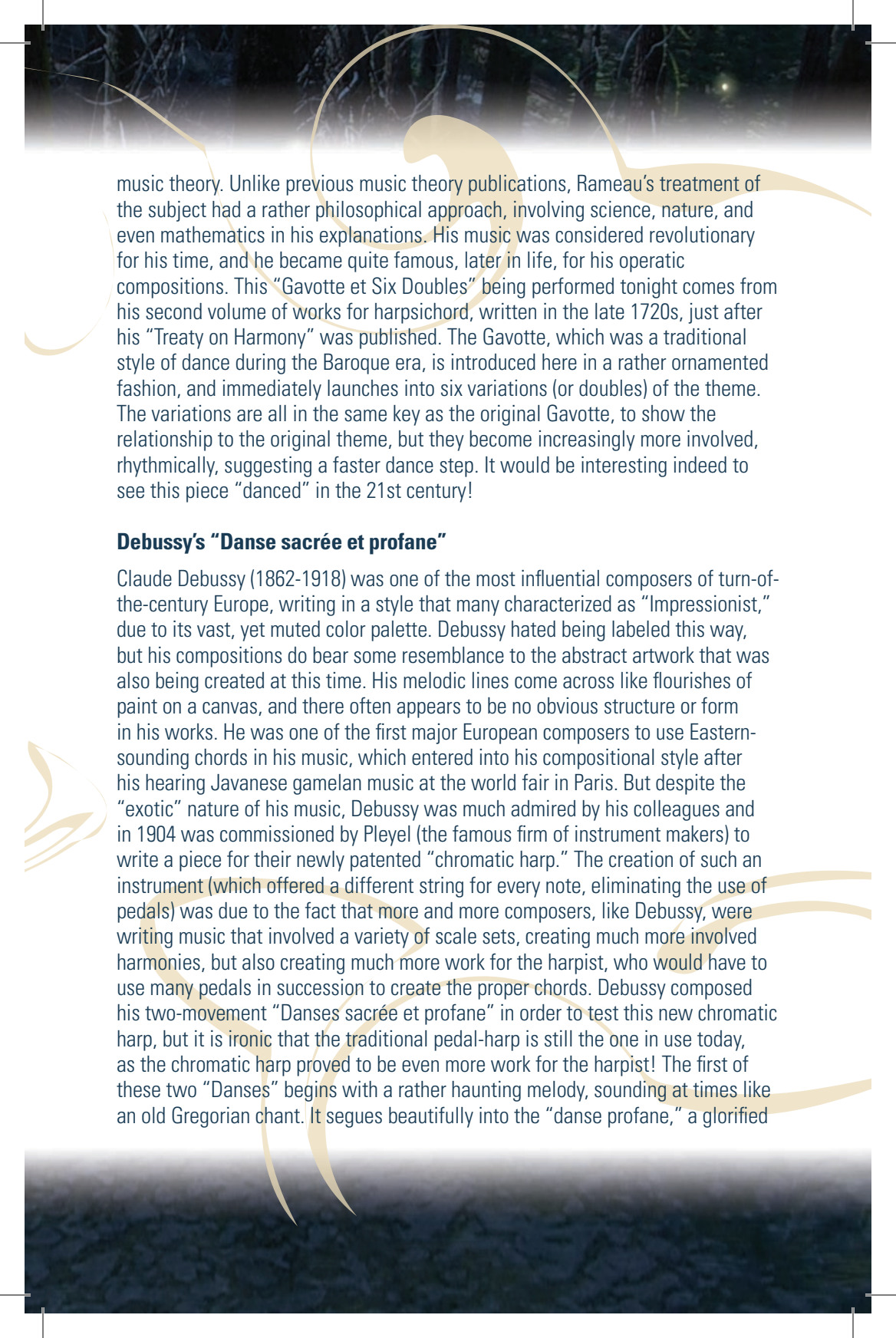
*-Demarre McGill*

Edgar Degas French, 1834 - 1917 • Dancer Fastening the Strings of Her Tights  
Bronze ca. 1885-1890 (cast 1919) • Gift of Mr. and Mrs. Norton S. Walbridge • 1991:12

## *Compositions*

### **Rameau's "Gavotte et Six Doubles"**

French composer Jean-Philippe Rameau (1683-1764) became known during the Baroque era for his work as a composer, teacher and organist, as well as a music theorist. He was mostly self-taught, but upon moving to Paris in the 1720s, he was able to publish the widely-acclaimed "Treaty on Harmony," his first book on



music theory. Unlike previous music theory publications, Rameau's treatment of the subject had a rather philosophical approach, involving science, nature, and even mathematics in his explanations. His music was considered revolutionary for his time, and he became quite famous, later in life, for his operatic compositions. This "Gavotte et Six Doubles" being performed tonight comes from his second volume of works for harpsichord, written in the late 1720s, just after his "Treaty on Harmony" was published. The Gavotte, which was a traditional style of dance during the Baroque era, is introduced here in a rather ornamented fashion, and immediately launches into six variations (or doubles) of the theme. The variations are all in the same key as the original Gavotte, to show the relationship to the original theme, but they become increasingly more involved, rhythmically, suggesting a faster dance step. It would be interesting indeed to see this piece "danced" in the 21st century!

### **Debussy's "Danse sacrée et profane"**

Claude Debussy (1862-1918) was one of the most influential composers of turn-of-the-century Europe, writing in a style that many characterized as "Impressionist," due to its vast, yet muted color palette. Debussy hated being labeled this way, but his compositions do bear some resemblance to the abstract artwork that was also being created at this time. His melodic lines come across like flourishes of paint on a canvas, and there often appears to be no obvious structure or form in his works. He was one of the first major European composers to use Eastern-sounding chords in his music, which entered into his compositional style after his hearing Javanese gamelan music at the world fair in Paris. But despite the "exotic" nature of his music, Debussy was much admired by his colleagues and in 1904 was commissioned by Pleyel (the famous firm of instrument makers) to write a piece for their newly patented "chromatic harp." The creation of such an instrument (which offered a different string for every note, eliminating the use of pedals) was due to the fact that more and more composers, like Debussy, were writing music that involved a variety of scale sets, creating much more involved harmonies, but also creating much more work for the harpist, who would have to use many pedals in succession to create the proper chords. Debussy composed his two-movement "Dances sacrée et profane" in order to test this new chromatic harp, but it is ironic that the traditional pedal-harp is still the one in use today, as the chromatic harp proved to be even more work for the harpist! The first of these two "Dances" begins with a rather haunting melody, sounding at times like an old Gregorian chant. It segues beautifully into the "danse profane," a glorified



waltz that evokes the fluidity of the dancers with whom the artist Degas was so preoccupied during this same era.

### **Vjola Suite by Lev "Ljova" Zhurbin (notes by the composer):**


The *Vjola Suite* is a collection of five short musical compositions in contrasting musical styles, heavily influenced by folk music from Eastern Europe, Cuba, Mali, and the Middle East. It is a series of lively dances, for which the steps have not yet been choreographed, and represent my attempt to fuse the rhythms of world music with the beautiful colors of a classical ensemble, in order to create a new kind of dance -- elegant, entertaining, and somewhat asymmetrical. While none of the rhythms are genuinely traditional, they aspire to create a new sense of balance, enjoyment, and flight. All but one (*Budget Bulgar*) were released on my debut recording, *Vjola: World on Four Strings* as multi-track viola sketches, and then re-imagined for various combinations.

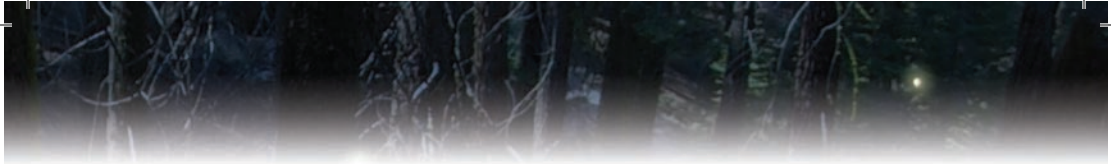
**BAGEL ON THE MALECON** – My favorite paradox of Cuban music is that the bass is never “on the beat,” while everything else feels groovy and relaxed. In “Bagel on the Malecon,” I tried to lift the Cuban “son” grooves from their solid grounding, beyond dancing steps, to a place where the melody and the bass take flight - and memorably, at that. The title is a flight in itself - a utopian fantasy that, one day soon, I will be able to enjoy a Bagel - a favorite New York bread creation - on the Malecon, the main boardwalk in Havana, Cuba.

**PLUME** – I sketched “Plume” while my then-girlfriend (and now-wife) was studying at Oxford, and I was listening to the magical voice of Rokia Traore. I tried to create a sensuous music for belly dancing, without actually being very familiar with the genre at the time.

**ORI'S FEARFUL SYMMETRY** was originally intended to be a sort of unofficial anthem for Israeli youth. I sketched it while hiking in the canyons of Ithaca, New York, where director Zohar Lavi was shooting the short film *Chronicle of a Jump*, starring our friend Ori. I was hoping this music would become the theme, an inspiring courageous dance in an unusual grouping of 9/8 (3+2+2+2). Alas, it was decided that the film worked better in silence, and the music found an audience of its own.

**CROSSTOWN** is a meditative dance, in which I attempted to fuse the delicate rhythms of music from Mali with improvisational colors from India, all sketched aboard a slow ride on a late-night bus in New York City. It proceeds much like a





Bolero, repeating the theme with extended improvisations and ornamentation, while occasionally being interrupted by a halting, contrasting gesture.

**BUDGET BULGAR**, a fiery Klezmer tune, was sketched in between playing dance sets at a Russian wedding in western New Jersey, and is dedicated to Pete Sokolow, for many years the king of Jewish weddings in New York, a great klez-stride pianist, and an incredible personality. In order to not forget my inspiration for this composition, I propped my cell phone on the hood of a car in the parking lot, and left myself a voicemail with the melody, which I transcribed (and altered) later at home.

Hailed by Billboard Magazine as “one of New York’s fastest-rising composers and instrumentalists,” **LJOVA (Lev Zhurbin)** stands at the forefront of his generation as the premiere bridge between the world’s musical cultures. Ljova was born in 1978 in Moscow, Russia, and moved to New York with his parents, composer Alexander Zhurbin and writer Irena Ginzburg, in 1990. He divides his time between performing as a violist in diverse groups ranging from his own **LJOVA AND THE KONTRABAND**, to string quartets, jazz combos and Gypsy bands; studying and arranging music for Yo-Yo Ma, the Kronos Quartet, Jay-Z and others; and composing original music for film, TV, theatre and the concert stage. Ljova is the author of more than 70 compositions for classical, jazz, and folk ensembles, as well as scores to four feature and over a dozen short films. He is co-founder of Mediant Music, a new company specializing in music for advertising and media. In 2005, Ljova was one of six composers invited to participate in the Sundance Institute’s Film Composers Lab. His music has been licensed by HBO, PBS, BBC, CNBC, and NHK networks, among many other independent projects. In 2007, Ljova worked as assistant to composer Osvaldo Golijov on his score to Francis Ford Coppola’s film “Youth Without Youth,” to which Ljova also contributed an original track, “Middle Village.” In 2008, Ljova was guest faculty at The Banff Centre in Canada, focusing equally on composition, arranging, and viola performance. With his main performing ensemble, **LJOVA AND THE KONTRABAND**, Ljova has appeared at the Kennedy Center in Washington DC, the Brooklyn Academy of Music (as part of the Sundance Film Festival), New York’s Museum of Modern Art, Joe’s Pub and other venues. The Ensemble released its debut CD, “MNEMOSYNE,” in 2008, and is the featured ensemble on “Cupcake,” a short film which debuted at the Tribeca Film Festival and continues to travel the festival circuit. The Kontraband is also featured on the soundtrack to the upcoming film “Serpent’s Breath.”







## Kernis' "100 Greatest Dance Hits"

Aaron Jay Kernis (b.1960) has been proclaimed as the "most exciting" post-modernist composer of his generation, having produced a wide range of repertoire, from symphonies, to instrumental concerti and to choral works. While his style has varied quite considerably over the past few decades, his personal vision is to create music "that is beautiful, flowing easily from moments of dissonance to moments of lyrical resolution." In 1998 he was awarded the Pulitzer Prize for his String Quartet No. 2, making him the youngest composer ever to receive that award. The "100 Greatest Dance Hits" for solo guitar and string quartet are a rather light-hearted work, assembled in a "radio programmer" fashion, although there are really only 4 "hits," as opposed to the 100 suggested in the title. The first movement, an "Introduction to the Dance Party," begins with the string quartet acting as the percussion section, beating out the rhythmic pulse with their hands on their instruments. The second movement, entitled "Salsa Pasada," features the guitar in a traditional Spanish soloistic role, trading the melody with the cello, violin and eventually the viola. It is a rather frenzied dance at times, foreshadowing bits of the third movement, ironically titled MOR Easy Listening Slow Dance Ballad. In keeping with the concept of "radio programmer," Kernis uses the standard abbreviation MOR, for "middle-of-the-road," to describe this type of "easy listening." It does begin in a dreamy, sedated fashion, but it too contains a frantic middle section, where the dance suddenly becomes more chaotic. The final movement, the "Dance Party on the Disco Motorboat," has a bit of "Soul Train" in it, complete with percussion instruments that the string quartet is asked to play, including the bongos, triangle, shaker, and even sandpaper blocks. Indeed, it becomes such a party that the group turns vocal at the end, shouting out "Dance Party," if for no other reason than to confirm what is "supposed" to be taking place in the piece.

*\*Program notes by Kate Hatmaker*

## Musicians

### Erin Breene

Erin Breene, cello, performs extensively both as a chamber musician and an orchestral musician throughout the United States. She currently holds the position of Principal Cellist of the San Diego Chamber Orchestra and has served as Associate Principal Cellist with Opera Pacific Orchestra. Since moving to San Diego, Ms. Breene has been a member of the California Quartet, a group that has toured





both the U.S and Europe. She is a frequent performer on the San Diego-based Camarada Ensemble and has formed a piano/cello duo with pianist, Ines Irawati. Breene received her BM degree from Rice University as a student of Paul Katz. She then received her MM degree at the Juilliard School as a student of Timothy Eddy.

### **Kate Hatmaker**


Kate Hatmaker is currently a violinist with the San Diego Symphony, in addition to being the co-founder and Artistic Director of Art of Élan. Ms. Hatmaker has played with a wide variety of American orchestras, including the Pittsburgh Symphony Orchestra, the New World Symphony, and the Pittsburgh "Live Chamber Orchestra," which she helped promote in an effort to draw younger audiences to classical music. In addition to teaching in the San Diego area, Ms. Hatmaker is a frequent chamber music recitalist and has been a featured soloist with the San Diego Symphony and the Breckenridge Music Festival orchestras. She completed her Master of Music at Carnegie Mellon University, in the studio of Andres Cardenes, and her undergraduate training at both the University of Iowa and the Sorbonne University in Paris, France, graduating Phi Beta Kappa with high honors and degrees in both Political Science and French.

### **Ines Irawati**

Indonesian-born pianist Ines Irawati has received many top awards, including Marilyn Horne Foundation Best Vocal Pianist Award, D'angelo International Piano Competition, and La Jolla Young Artists Competition. She participated at Music Academy of the West where she studied with Marilyn Horne and Warren Jones. She has soloed with Tokyo Symphony Orchestra, Cleveland Institute of Music and the La Jolla Symphony, and has collaborated with members of the San Diego Symphony. An avid vocal coach, Irawati serves as the vocal coach at Point Loma Nazarene University. She spends her summers acting as the pianist and vocal coach for The Institute for Young Dramatic Voices, founded by Dolora Zajick. Recommended by Jahja Ling, Irawati came to the US at age 14 to join the Young Artists Program at Cleveland Institute of Music, where she earned her bachelors degree. She received her masters from Yale University, where she studied with Claude Frank.

### **Jeremy Kurtz**

San Diego Symphony principal bassist Jeremy Kurtz has a diverse musical



background that includes solo, chamber and orchestral performance. He is the winner of numerous competitions, including the 1997 International Society of Bassists solo competition, and was the only bassist to be featured in Strad Magazine's January 2000 "New Century, New Talent" issue. His recital experience is extensive, including solo appearances in Houston, Memphis, Philadelphia, San Antonio, San Diego, San Francisco, and Toronto. He performed Pulitzer Prize-winning composer John Harbison's bass concerto with the San Diego Symphony in March 2007, and has also appeared as soloist with New Jersey's Riverside Symphonia and the Chamber Orchestra of Philadelphia. His new solo CD, "Sonatas and Meditations," is available from [www.jeremykurtz.com](http://www.jeremykurtz.com).


### **Travis Maril**

With performances hailed as "vivacious" and "highly polished and finely tuned," violist Travis Maril has gained nationwide attention as a chamber musician. Mr. Maril was a top prize winner at the Fischhoff National Chamber Music Competition, has had performances broadcast on NPR's "Performance Today" and collaborated with chamber music luminaries including the Miró String Quartet and members of the Chamber Music Society of Lincoln Center. Mr. Maril plays frequently with the San Diego Symphony and Orchestra Nova, and is currently on faculty at San Diego State University. Recent festival appearances include La Jolla Music Society's SummerFest, the Schleswig Holstein Music Festival (Germany), and the Bravo! Vail Valley Music Festival.

In addition to his performance activities, Mr. Maril is the CEO of Impresario Music, a music contracting service, and Co-Artistic Director of Camarada, a chamber music ensemble. He holds degrees from the University of Southern California and Rice University.

### **Colin McAllister**

Guitarist Colin McAllister is widely recognized for his innovative concert programming, versatility, and dedication to adventurous contemporary repertoire. He is currently on the faculty of the music department at the University of California, San Diego, where he directs the classical and jazz guitar programs and teaches a course in western music history. Colin maintains an active performance schedule throughout the United States, as well as in Europe and Mexico, both as a soloist and with various ensembles. As a devotee of new music, Colin has given the world or U.S. premieres of over 50 works, including pieces by Chaya Czernowin, Brian Ferneyhough, Vinko Globokar, Helmut



Lachenmann, and Stuart Saunders Smith. His transcriptions and compositions are published by Les Productions d'Oz, and he has recorded for the Innova, Old King Cole, and Tzadik record labels.

### **Julie Ann Smith**

Julie Ann Smith is currently Principal Harpist of the San Diego Symphony and has held this same position with numerous other orchestras, including the Milwaukee Symphony Orchestra and the New World Symphony. A founding member of the San Diego-based Myriad Trio, she regularly appears as a chamber musician and soloist in a variety of concert series across the country. She has served on faculty at Blue Lake Fine Arts Camp and supplements her performance schedule with both masterclasses and private teaching. Ms. Smith released her first album, "The Rhapsodic Harp," in July 2006, which is available from her website, [www.harpjas.com](http://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. Ms. Smith is a native of Hastings, Nebraska.

### **Jeff Zehngut**

Jeffrey Zehngut is Associate Principal 2nd Violin of the San Diego Symphony. He studied with William Preucil and Paul Kantor at the Cleveland Institute of Music and with James Lyon at Penn State University. Jeff also enjoys playing with the San Diego and California Chamber Orchestras. Jeff spends his summers in Breckenridge, Colorado as a member of the Breckenridge Music Festival, and has attended the National Repertory Orchestra and Spoleto music festivals.



## *Upcoming Event*

Surreal, inspired by René Magritte's "*The Shadows*"

**TUESDAY, NOVEMBER 24<sup>TH</sup> AT 7PM**

This program showcases works by Erik Satie, as well as "The Dreams and Prayers of Isaac the Blind" for clarinet and string quartet, by Grammy award-winning composer Osvaldo Golijov. The combination of works on this program, inspired by the surreal nature of dreams, will show the extraordinary power music has to open our imagination.



# *Thank you*

If you enjoyed this concert tonight, please join our family of supporters. Contributions of any kind are much appreciated, as even \$25 can help us continue to provide exciting concerts. We believe that with our energy, innovative programming ideas, and genuine desire to share classical music with a wider audience, we can change the cultural climate of San Diego. We don't need a million dollars to do it, but we do need your help and support. Please visit our website to learn more about how to "get involved," and we hope to see you at a future concert!

Art of Élan is a 501(c)3 non-profit organization, and, as such, all contributions are fully tax-deductible. Tax ID: 20-8136710



*élan: momentum, surge, burst (of) vigor, spirit*

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