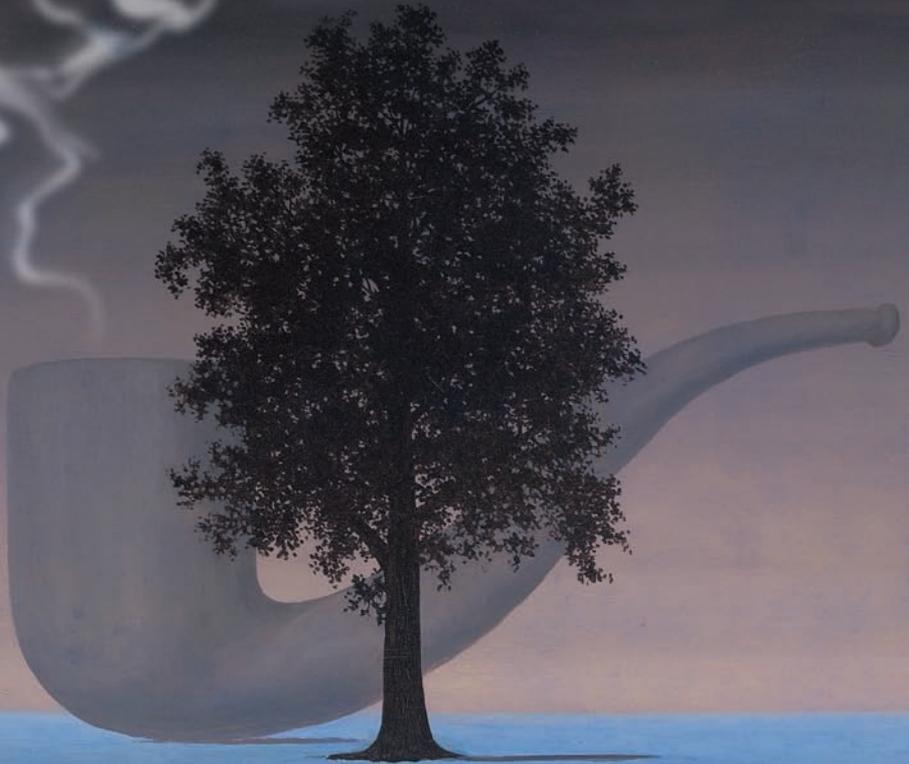


Surreal




Art of Elan

bringing back the excitement of classical music

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 musicians 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, November 24th, 2009, 7PM
Hibben Gallery, San Diego Museum of Art

Serenade No. 10 for flute and harp

Vincent Persichetti

- I. Larghetto
- II. Allegro comodo
- III. Allegro grazioso
- IV. Andante cantabile
- V. Allegretto
- VI. Scherzando
- VII. Adagietto
- VIII. Vivo

Demarre McGill, *flute*
Julie Ann Smith, *harp*

Intermezzo for string trio

Zoltan Kodály

Kate Hatmaker, *violin*
Che-Yen Chen, *viola*
Chia-Ling Chien, *cello*

The Dreams and Prayers of Isaac the Blind

Oswaldo Golijov

- I. Prelude
- II. Agitato
- III. Graceful, Densely Slow
- IV. K'VAKARAT
- V. Postlude

Igor Begelman, *klezmer clarinet*
Kate Hatmaker and Bridget Dolkas, *violins*
Che-Yen Chen, *viola*
Chia-Ling Chien, *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 Jean and Charles Hellerich, as well as 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 Leggatt, for his wonderfully creative and colorful graphics.



For every Art of Élan concert we hope to inspire the listener to experience the music in a personal and feeling-provoking way. The exquisite venue, stellar performers, and diverse, colorful music all play an important role in this experience. However, it is the energy and power of the listener that is the most vital part of creating a fertile environment for opening one's imagination. For this concert in particular we sought to find music that would inevitably take you on a surreal journey that is at various times beautiful, seductive, frightening, sorrowful and hopeful. Most people are aware that without the ability to feel these things and express them through a craft, one could remain a dancer, painter and musician without reaching the level of true artistry. If this is true, then you don't need to be a sculptor who sees a thinking man in a solid piece of marble, or a painter who looks at a blank canvas and sees nature, to be an artist. If you are able to feel and dream from listening to a performance or examining a painting, then, in addition to being a fan of music, or a lover of visual art, you may also feel free to call yourself an artist.

- Demarre McGill

Compositions

Persichetti's "Serenade" for flute and harp

Vincent Persichetti (1915-1987) was an American composer and pianist, whose professional activities included teaching composition at the Juilliard School, as well as writing many books on music theory and composition. He wrote extensively for the piano, being a pianist himself, but his output contains many works for small combinations of instruments, like the "Serenade" for flute and harp being performed this evening. Persichetti once described his writing style as being either "graceful" or "gritty," and one can certainly hear evidence of both in these eight short vignettes. These individual movements seem to both contrast and complement each other nicely, much like the flute and harp do for each other. The opening movement unfolds in a rather haunting way, as if setting the scene for the journey, which travels from the Renaissance (movement 2) to a playful, beautiful "mindscape," before entering the dream-like world of the fourth movement. In this movement the flute seems to be lost in a memory, only to be shaken from the reverie by the lively melodies of the harp in the following movement. The final movements proceed in the same stream-of-consciousness manner as the others, presenting odd and quirky melodies one moment, and ending the entire serenade almost abruptly, leaving only a memory of the journey in the listener's ear.

Kodály's "Intermezzo" for string trio

Along with Béla Bartók, Zoltan Kodály (1882-1967) was probably the most important Hungarian composer of the 20th century. Having learned to play violin as a child, he graduated from the Budapest Academy in 1904, at which time he began traveling around to remote villages in Hungary, collecting folk songs that eventually made their way into his compositions. This "Intermezzo" was written in 1905, around the same time he began his examination of these folk melodies, and one can certainly hear their influence in the jaunty melody that both opens and closes the entire work. Kodály wrote very few pieces for chamber ensemble, but this string trio is among the most charming. It serves as a true "intermezzo" for tonight's performance as well, sandwiched between the two "dream-like" pieces on the program.

Golijov's "The Dreams and Prayers of Isaac the Blind" for clarinet and string quartet

Born into an Eastern European Jewish household in Argentina in 1960, Grammy award-winning composer Osvaldo Golijov is rapidly becoming one of the most influential composers of this century. Having left his homeland to live in Israel, as well as the United States, where he currently resides, Golijov has made quite a name for himself, writing in a style that is both unique and worldly, drawing on the traditions of many countries, cultures, and centuries. The work being performed this evening traces his particular journey, alongside that of the historical figure "Isaac the Blind," whose message he describes as follows:

"Eight centuries ago Isaac The Blind, the great kabbalist rabbi of Provence, dictated a manuscript in which he asserted that all things and events in the universe are product of combinations of the Hebrew alphabet's letters: 'Their root is in a name, for the letters are like branches, which appear in the manner of flickering flames, mobile, and nevertheless linked to the coal.' His conviction still resonates today: don't we have scientists who believe that the clue to our life and fate is hidden in other codes? Isaac's lifelong devotion to his art is as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them, they are all reaching a state of communion. The movements of this work sound to me as if written in three of the different languages spoken by the Jewish people throughout our history. This somehow reflects the composition's epic nature. I hear the prelude and the first movement, the most ancient, in Arameic; the second movement is in Yiddish, the rich and fragile language of a long exile; the third movement and postlude are in sacred Hebrew. But blindness is as important in this work as dreaming and praying. I had always the intuition that, in order to achieve the highest possible intensity in a performance, musicians should play, metaphorically speaking, 'blind.' That is why, I think, all legendary bards in cultures around the world, starting with

Homer, are said to be blind. 'Blindness' is probably the secret of great string quartets, those who don't need their eyes to communicate among them, with the music, or the audience. My homage to all of them and Isaac of Provence is this work for blind musicians, so they can play it by heart. Blindness, then, reminded me of how to compose music as it was in the beginning: An art that springs from and relies on our ability to sing and hear, with the power to build castles of sound in our memories."

**Program notes by Kate Hatmaker*

Musicians

Igor Begelman

Clarinetist Igor Begelman's virtuosity and imagination on his instrument have been praised by critics as "remarkable display of music making" and have earned him an impressive list of awards, engagements and honors. Winner of the Avery Fisher Career Grant, Mr. Begelman has appeared as a soloist with the I Musici de Montreal, Houston Symphony, Orchestra of St. Luke's, Boston Classical Orchestra, L'Orchestre de la Suisse Romande, Sinfonia Celestis, Astral and Chappaqua Chamber Orchestras as well as in recitals at Philadelphia's Kimmel Center, New York's Merkin Hall and Weill Recital Hall at Carnegie, among numerous others. Equally accomplished as a recitalist and a chamber musician, Mr. Begelman performed with the Chamber Music Society of Lincoln Center and has appeared at numerous festivals throughout the world. He is also an avid proponent of new music, having premiered compositions by Jennifer Higdon, Anton Kuerti, Alex Krasotov, Meyer Kupferman, Elliot Schwartz, and Ralph Shapey. An active educator, Mr. Begelman has been a professor of Clarinet at the University of North Carolina School of the Arts and is the Director of Woodwind Program at the Bowdoin International Music Festival. He also teaches at Brooklyn College and Sarah Lawrence College.

Raised in Kiev, Ukraine, Igor Begelman came to the United States in 1989. He received his Master's degree from The Juilliard School of Music and a Bachelor's degree from The Manhattan School of Music. Mr. Begelman has also received valuable mentoring from Astral Artistic Services, a Philadelphia-based organization guiding emerging young artists. Mr. Begelman currently resides in New York with his wife Larisa, daughter Eve and son Joshua. His affiliation with the Piatigorsky Foundation allows him to teach and perform classical music in less traditional settings. For more information please visit www.jwentworth.com.

Che-Yen Chen

Described by the "The Strad" as a musician whose "tonal distinction and essential musicality produced an auspicious impression", Taiwanese violist Che-yen Chen (also known as "Brian Chen") 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, and recently distinguished himself by qualifying for the principal viola positions of both the Los Angeles Philharmonic and San Francisco Symphony. He has performed throughout the US and abroad in venues such as Alice Tully Hall, Merkin Hall, Weill Recital Hall, Carnegie Hall, Library of Congress in D.C., Kimmel Center, Taiwan National Concert Hall and Wigmore Hall, among others. He is a founding member of the Formosa Quartet, the first-prize winner of the Tenth London International String Quartet Competition, was a member of the Lincoln Center CMS2, and has toured with Musicians from Marlboro. A four-time winner of Taiwan National Viola Competition, he came to the US and studied at The Curtis Institute and Juilliard School. His principal teachers were Ben Lin, Michael Tree, Joseph dePasquale, and Paul Neubauer. Che-yen is a visiting professor at McGill University, and teaches at San Diego State University and UC San Diego. He serves as the principal violist of San Diego Symphony.

Chia-Ling Chien

Cellist Chia-Ling Chien was born in Taipei, Taiwan and began playing the piano at the age of six, and cello at the age of nine. Winner of numerous competitions as a cellist and pianist in Taiwan, she was the four-year first prize winner of Taipei Cello Competition and the three-year prize winner

of Taipei Piano Competition, among others. Chia-Ling later came to the United States to attend the Idyllwild Arts Academy on scholarship and has since won numerous competitions and awards. She received her Bachelor of Music degree and Master of Music degree in cello performance with Stephen Geber and Desmond Hoebig at The Cleveland Institute of Music. She has also participated in several music festivals, including the Idyllwild Arts Academy Summer Program, Pacific Music Festival, Blossom Music Festival, and was a three-year fellowship student at Aspen Music Festival and School from 2005 to 2007, where she was invited to perform the Brahms string sextet with world-renowned violinists Gil Shaham and Adele Anthony. In October 2008, she was appointed Associate Principal Cellist of San Diego Symphony.

Bridget Dolkas

Bridget Dolkas, first violinist and founding member of the California Quartet, is a sought-after chamber musician and has had the fortune to perform alongside such wonderful musicians as Mark O'Connor, Orli Shaham, Peter Sprague, and Paul Katz. She is the Principal Second Violinist of the Pacific Symphony, where she also performs on the orchestra's chamber music series, Café Ludwig. Most recently, she performed as soloist and concertmaster with the South Coast Chamber Music Society's chamber orchestra. In addition, she performed for eight years in the San Diego Symphony and the San Diego Opera Orchestra. As a student of Alice Schoenfeld, she earned her BM degree at the University of Southern California, continuing her studies with Isaac Malkin and completing an MM degree from the Manhattan School of Music. She is near completion of a DMA degree from UCLA, where she studied with Mark Kaplan.

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 at the Coronado School of the Arts, as well as privately in the San Diego area, Ms. Hatmaker is a frequent chamber music recitalist and has been a featured

soloist with both the San Diego Symphony and the Breckenridge Music Festival orchestras. She completed her Master of Music degree at Carnegie Mellon University, in the studio of Andrés Cárdenas, 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.

Demarre McGill

Winner of a 2003 Avery Fisher Career Grant, flutist Demarre McGill has performed concerti with the Chicago Symphony, Philadelphia Orchestra, the San Diego Symphony, The Florida Orchestra, Milwaukee Symphony, and the Baltimore Symphony. 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, along with an acting principal position with the Pittsburgh Symphony Orchestra. He is also the co-founder and Artistic Director of Art of Élan, San Diego's newest chamber music organization, is a founding member of the San Diego-based Myriad Trio, and he teaches privately in the San Diego area. Mr. McGill received his Bachelors 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 Master of Music degree.

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. 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.

Upcoming Event

Shades of Affection, inspired by Pablo Picasso's "Painter and Model III"

TUESDAY, JANUARY 12TH AT 7PM

The first concert of 2010 features a wide variety of musical tellings of love and lust. From a work that invokes images of romance, to a piece written for a loved one who has passed on, music proves to be an appropriate vessel for expressing the many "Shades of Affection." The program will include "Life Story," inspired by the sultry vocals of Billie Holiday and written by the exciting British composer Thomas Adès, an arrangement of the famous Korean folk song "Arirang" by local jazz pianist Geoffrey Keezer, and Rachmaninoff's String Quartet No. 1.



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

3730 First Avenue #1 • San Diego, California 92103
P: 619.692.2081 • www.ArtofElan.org