

PERFECT
UNION



Art of Élan

bringing back the excitement of classical music



For the past 3 years, Art of Élan has been pioneering unique chamber music events and bringing back the excitement of classical music. Led by San Diego Symphony 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 fourth season, entitled “One Voice,” Art of Élan and the San Diego Museum of Art offer five art-inspired concerts that highlight the wonderful energy created when melody, culture and the human voice combine to form a language all of us can understand—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.

PROGRAM

Tuesday, January 18th, 2011, 7PM
Hibben Gallery, The San Diego Museum of Art
THE MYRIAD TRIO and Friends

Elegies for Violin and Viola

Aaron Copland

Jeff Thayer, violin
Che-Yen Chen, viola

Roman Canticle

Nicholas Maw

Susan Narucki, soprano
THE MYRIAD TRIO:
Demarre McGill, flute
Che-Yen Chen, viola
Julie Ann Smith, harp

The Eye of Night

David Bruce

Movement I
Movement II
Movement III
Movement IV

THE MYRIAD TRIO

Chant de Linos

André Jolivet

Jeff Thayer, violin
Charles Curtis, cello
THE MYRIAD TRIO

Tonight's performance of THE MYRIAD TRIO is sponsored by Sam B. Ersan. Support for Art of Élan performances at The San Diego Museum of Art comes from Gordon Brodfuehrer, Jean and Charles Hellerich, and Carol Strensrud; their extraordinary generosity helped to make this season possible. Additional thanks go to James Robbins, John Forrest and Deborah Pate, Pat and Jack Thomas, Jeanette Stevens, Joyce and Ted Strauss, and the Lewis and Marnie Klein Fund of the Jewish Community Foundation. 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. Additional funding for the Museum comes from the Members of The San Diego Museum of Art, and by the County of San Diego Community Enhancement Program. Institutional support for the Museum is provided by the City of San Diego Commission for Arts and Culture.





Although all of our concerts in the beautiful Hibben Gallery are art-inspired, the inspiration for each program varies concert to concert. We were drawn to the artist Ben Nicholson due to his being “interested in ‘realizing an experience’ and not at all in ‘making a painting.’” His use of drawing, painting and the combining of various two-dimensional materials to create *Project for Two Forms* reminded us of our own desires to develop different relationships for the sole purpose of creating art. This concert is the culmination of such collaborations, for The Myriad Trio would not exist without the support and enthusiasm of Sam Ersan. Art of Élan’s partnership with The San Diego Museum of Art might not have come about without the help of Gordon Brod-fuehrer. Ultimately, it was Gordon’s love of classical music and generosity that led to the commissioned work “The Eye of Night,” written by esteemed British-American composer David Bruce and premiered on tonight’s program. As Aristotle succinctly expressed, “the whole is more than the sum of its parts,” and it is fitting, then, that tonight’s many collaborators are able to speak to you, the listener, with *one voice*.

-Demarre McGill

Project for Two Forms

Ben Nicholson (1894-1982) British

Mixed media on board, 1946-1947

Gift of Mr. and Mrs. Norton S. Walbridge 2001.47

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THE MYRIAD TRIO

Thanks to the generosity of arts lover and patron Sam Ersan, The Myriad Trio was formed in 2009 with the shared desire to explore the color palette of composers who wrote for the unique combination of flute, viola and harp. Believing in “myriad” possibilities for both arranging and commissioning new works for the trio, these principal players of the San Diego Symphony bring their experience, love of music, and sheer energy together in ways that continue to inspire and captivate audiences. The Myriad Trio appears in concert with the generous support of Sam B. Ersan.

COMPOSITIONS

Copland’s “Elegies” for violin and viola

American composer Aaron Copland (1900-1990) is best remembered for creating a truly “American” style of music composition. He managed to combine “modern” techniques with more romantic and melodic styles, incorporating folk elements and even jazz into his works. His works are highly rhythmic and accessible, yet often include elements of dissonance as well. The “Elegies” performed here tonight is an unpublished work, written in 1932 after the death of the poet Hart Crane, and premiered in 1933 for the League of American Composers, only to be quickly withdrawn from circulation afterwards by Copland. Perhaps unhappy with his instrumentation choice (written for only violin and viola), the composer reworked the piece and used it as the fourth movement, entitled “Subjective,” in his 6-movement “Statements” for orchestra. The end of this haunting “Elegies” was also used in Copland’s Third Symphony.

ROMAN CANTICLE

By Nicholas Maw

Text taken from Robert Browning's "Two in the Campagna"

I wonder do you feel to-day

As I have felt since, hand in hand,
We sat down on the grass, to stray
In spirit better through the land,
This morn of Rome and May?

For me, I touched a thought, I know,
Has tantalized me many times,
(Like turns of thread the spiders throw
Mocking across our path) for rhymes
To catch at and let go.

Help me to hold it! First it left
The yellowing fennel, run to seed
There, branching from the brickwork's cleft,
Some old tomb's ruin: yonder weed
Took up the floating weft,

Where one small orange cup amassed
Five beetles,—blind and green they grope
Among the honey-meal: and last,
Everywhere on the grassy slope
I traced it. Hold it fast!

The champaign with its endless fleece
Of feathery grasses everywhere!
Silence and passion, joy and peace,
An everlasting wash of air—
Rome's ghost since her decease.

Such life here, through such lengths of hours,
Such miracles performed in play,
Such primal naked forms of flowers,
Such letting nature have her way
While heaven looks from its towers!

How say you? Let us, O my dove,
Let us be unashamed of soul,
As earth lies bare to heaven above!
How is it under our control
To love or not to love?

I would that you were all to me,
You that are just so much, no more.
Nor yours nor mine, nor slave nor free!
Where does the fault lie? What the core
O' the wound, since wound must be?

I would I could adopt your will,
See with your eyes, and set my heart
Beating by yours, and drink my fill
At your soul's springs,—your part my part
In life, for good and ill.

No. I yearn upward, touch you close,
Then stand away. I kiss your cheek,
Catch your soul's warmth,—I pluck the rose
And love it more than tongue can speak—
Then the good minute goes.

Already how am I so far
Out of that minute? Must I go
Still like the thistle-ball, no bar,
Onward, whenever light winds blow,
Fixed by no friendly star?

Just when I seemed about to learn!
Where is the thread now? Off again!
The old trick! Only I discern—
Infinite passion, and the pain
Of finite hearts that yearn.

Maw's "Roman Canticle" for voice, flute, viola and harp

British composer Nicholas Maw (1935-2009) has been described as possessing a truly unique compositional style. Trained at the Royal Academy of Music in London, Maw also later studied with famed composition instructor Nadia Boulanger in Paris, creating a style that seemed torn between tonality and more experimental techniques. He wrote music for a variety of instrument combinations, including many vocal works, but he was most famous for his orchestral compositions, as well as his opera "Sophie's Choice." His "Roman Canticle," however, was written for the unusual instrumentation of flute, viola and harp (made famous by Debussy), as well as voice. It was originally written for baritone voice, but is often performed with a mezzo-soprano, as it is on this concert. The piece presents an interesting combination of "voices," as the vocal line often seems to be in its own world, sometimes accompanied, but often interrupted by, various instrumental interludes. The lyrics were taken from Robert Browning's poem "Two in the Campagna," and paint a rather sober picture of love in its various and often fleeting forms. Incidentally, and perhaps ironically, Maw presented this piece to his daughter, Natasha, and her husband on their wedding anniversary.

Bruce's "The Eye of Night" for flute, viola and harp (notes by the composer)

"The Eye of Night" was commissioned by Art of Élan in San Diego and is dedicated to Gordon Brodfuehrer. It is a series of four tender movements, each in their own way a kind of nocturne. The night, and in particular the night sky, has long held a fascination for me. We all know the awe-inspiring site that awaits us if we are lucky enough to find ourselves away from the city lights in front of a cloudless night sky – I think the awe we experience on such occasions is not just because of the beauty and grandeur of the spectacle – but because it's one of the few times we are directly faced with the vast mystery of the universe. I have made an oath to myself that at least once every year I will make a pilgrimage to somewhere where I am able to lose myself in such a spectacle. Continuing a source of inspiration from one of the songs in my song-cycle for Dawn Upshaw, "The North Wind was a Woman," I have been drawn to the image, first discovered in a short story by Aimee Bender, of the night sky as a giant eye looking down on us, unblinkingly. The image fascinates me because it captures the complexity of feelings one experiences when staring up into space – it is friendly, familiar and constant, whilst at the same time being overwhelming, dizzying and quietly terrifying. The first of the movements has a dark atmosphere, that falls somewhere between sensual and plaintive. The melodic flute lines draw inspiration from the ornamental style of Indian bansuri flute playing. The second, very short movement has a sweeter atmosphere, showing a more tender and blissful side of night. The third, while still in a largely *piano* or *pianissimo* dynamic register, is more active and flowing. The final movement is a lullaby, or 'song without words,' inspired by William Blake's "Cradle Song" where he imagines the 'little sorrows' and 'quiet desires' of a sleeping baby.



David Bruce:

Born in Stamford, Connecticut in 1970, David Bruce grew up in England and now enjoys a growing reputation on both sides of the Atlantic. In the US, his third Carnegie Hall commission “Steampunk” (2011), follows “Piosenki” (2006), and “Gumboots” (2008) which have both gone on to be widely performed by leading ensembles around the world. His song-cycle “The North Wind was a Woman” was written for Dawn Upshaw and was commissioned by Lincoln Center for the gala opening of the Chamber Music Society of the Lincoln Center’s 2009 season. In the UK, Bruce has a new chamber opera in development with the Opera Group and the Royal Opera House’s ROH2, based on Philip Pullman’s story *The Firework Maker’s Daughter*. He was also recently selected as one of 20 leading composers chosen to represent the UK as part of the Cultural Olympiad 20x12 initiative. Bruce’s music draws inspiration from folk-traditions from around the world. He particularly enjoys collaborating with musicians who have strong connections with both classical and folk/world traditions, such as accordionist Michael Ward-Bergeman, mandolinist Avi Avital and clarinetist David Orlowsky. In 2012 he will be collaborating with Yo-Yo Ma’s Silk Road Project on a new commission as well. Bruce also enjoys close working relationships with some of the finest musicians of the younger generation including harpist Bridget Kibbey, the grammy-nominated Metropolis Ensemble in New York, Chroma in the UK, and Art of Élan in San Diego.

Jolivet’s “Chant de Linos” for flute, violin, viola, cello and harp

Influenced early in his career by Debussy, Ravel and Dukas, French composer André Jolivet (1905-1974) became a major figure in 20th-century French composition, learning modern techniques from composers like Schoenberg and Varèse, while developing a fascination for ancient music and ancient spiritual rituals. The “Chant de Linos,” written just after Jolivet’s “magic period,” during which his works focused on ritualistic practices, incantations and other religious folk traditions, was initially written for flute and piano, and was commissioned by the Paris Conservatory for its flute students, who were preparing to play their end-of-the-year exams. Jolivet was instructed to “write something difficult” for the flute, which he certainly accomplished with this work, but he quickly revised the instrumentation after its completion to include 4 string instruments, giving the work a richer and more diverse “soundscape.” This “Chant de Linos,” which refers to an ancient Greek funeral lament, is punctuated by “cries and dances,” with many primitive and almost pagan-sounding rhythms. While the flute is given the task of singing the sad (and at times violent-sounding) lament, the other instruments provide a grounding rhythmic force, carrying the work along to its explosive conclusion.

**Program notes by Kate Hatmaker*

MUSICIANS

Che-Yen Chen

Described by the *Strad Magazine* as a musician whose “tonal distinction and essential musicality produced an auspicious impression”, Taiwanese-American violist Che-Yen 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, and 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. A founding member of the Formosa Quartet, the first prize and the Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen is an advocate of chamber music. He is a member of the Myriad Trio, Camera Lucida, is a former member of Lincoln Center Chamber Music Society Two, and the Marlboro Music Festival. Mr. Chen began studying the 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 dePasquale, and Paul Neubauer.

Charles Curtis

Charles Curtis has been a professor of cello 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. Last spring an in-depth interview with Curtis appeared on the online music journal *Paris Transatlantic*. Curtis is artistic director of San Diego's Camera Lucida chamber music ensemble and concert series.

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, is a founding member of the San Diego-based Myriad Trio, and he teaches privately in the San Diego area. 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 Master of Music degree.

Susan Narucki

American soprano Susan Narucki has earned international acclaim for her warm, clear timbre, superb musicianship and depth of expression, and is one of today's outstanding interpreters of contemporary music. In a career that has spanned two decades, she has appeared as a soloist with conductors James Levine, Pierre Boulez, Esa-Pekka Salonen, Michael Tilson Thomas, Reinbert de Leeuw and Oliver Knussen, with the Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, MET Chamber Ensemble, Netherlands Opera, on the Great Performers Series at Lincoln Center, and at Carnegie Hall. Ms. Narucki's extensive discography includes a Grammy award for George Crumb's *Starchild* and a Grammy nomination (Best Classical Vocal Performance) for Carter's *Tempo e Tempi*, both on Bridge Records. Her most recent solo CD, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was praised internationally and was selected as Editor's Choice of BBC Music Magazine. Susan Narucki has given over one hundred world premieres, including Louis Andriessen's opera *Writing to Vermeer*, and has a close association with the music of György Kurtág, Elliott Carter and Claude Vivier. She has appeared at festivals across the globe with numerous contemporary music ensembles including Asko/Schoenberg, ICE, London Sinfonietta, Ensemble Modern, and ELISION. A distinguished chamber musician, Ms. Narucki has also appeared with the Chamber Music Society of Lincoln Center, Ojai, Aspen, Yellow Barn, Santa Fe, Orlando, Bridgehampton and Norfolk Chamber Music Festivals and has been a guest of the Brentano, Orion and Schoenberg String Quartets. Ms. Narucki serves as Professor of Music at the University of California, San Diego. www.susannarucki.net.

Julie Ann Smith

Julie Ann Smith is currently Principal Harpist of the San Diego Symphony and has held the 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 ArtsCamp 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.

Jeff Thayer

Jeff Thayer is concertmaster (Deborah Pate and John Forrest Chair) of the San Diego Symphony as well as concertmaster and faculty member of the Music Academy of the West. His previous positions include assistant concertmaster at the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton (Ohio) Symphony Orchestra. Mr. Thayer has appeared as a soloist with the Atlanta Symphony Orchestra, San Diego Symphony, Jupiter Symphony, and North Carolina Symphony, among many others. Mr. Thayer is a graduate of the Cleveland Institute of Music, Eastman School of Music, and the Juilliard School's pre-college division, where he studied with William Preucil, Donald Weilerstein, Zvi Zeitlin, and Dorothy DeLay. He began violin lessons with his mother at age 3, and at 14 went to study at the Conservatorio Superior (Cordoba, Spain). He attended Keshet Eilon (Israel), Ernen Musikdorf (Switzerland), Aspen Music Festival and School, New York String Orchestra Seminar, the Quartet Program, and as the 1992 Pennsylvania Governor Scholar, Interlochen Arts Camp. Through the generosity of Joan and Irwin Jacobs and the Jacobs' Family Trust, the "Sir Bagshawe" Stradivarius dated 1708, is on loan to San Diego Symphony for use by Concertmaster Jeff Thayer.

UPCOMING EVENTS

ECHO

Tuesday, March 8, 2011

The eternal time-traveler, music allows us to hear the voice of the past in a variety of ways, challenging one's perception of what's actually "new." This concert will feature several newer works that seem reminiscent of another time, such as "Diamond in the Rough," by Michael Daugherty, whose piece for violin, viola and percussion pays homage to the life of Mozart, as well as the work "I lie," which is written for female voices by composer David Lang and is based on an old Yiddish poem.

ART OF ÉLAN AT THE GLASHAUS

Thursday, February 3, 2011 7PM

Mark your calendars for Thursday, February 3rd, when Art of Élan presents "Crossfire" at The Glashaus in Barrio Logan. This exciting new partnership will explore a variety of music genres, fusing both pop and classical music elements in a social environment that will shift one's perception of the concert experience. Look forward to a true "crossfire" of musical ideas, as well as a glimpse into the visual art world of Glashaus.



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To support Art of Élan concerts at the Museum, please consider a donation to:

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Contributions to this partnership in any amount are appreciated. Those contributing \$500 or more will be invited to a special end-of-season dinner to celebrate the year's performances. Contributions can also be e-mailed to Stephanie Ward at sward@sdmart.org.



Art of Élan Board of Directors

Kate Hatmaker
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If you enjoyed this concert tonight, please join our Art of Élan 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.

To support Art of Élan, please send your donation to:

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