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 continues its partnership with The San Diego Museum of Art, offering five art-inspired concerts that highlight the wonderful energy that is 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.

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

Tuesday, October 19th, 2010, 7 p.m.
Hibben Gallery, The San Diego Museum of Art

Hibiee-Jibiees
Marco Granados
Demarre McGill, flute
Susan Wulff, double bass
Colin McAllister, guitar

Metro Chabacano
Javier Alvarez
Kate Hatmaker and Jeff Zehngut, violins
Gareth Zehngut, viola
Lars Hoefs, cello

Tres Canciones Españolas
Joaquin Rodrigo
I. De Ronda
II. Adela
III. En Jerez de la Frontera
Susan Narucki, soprano
Colin McAllister, guitar

Bay of Pigs
Michael Daugherty
I. havana dreams
II. water falls
III. anthem
Colin McAllister, guitar
Kate Hatmaker and Jeff Zehngut, violins
Gareth Zehngut, viola
Lars Hoefs, cello

Leyendas: An Andean Walkabout
Gabriela Lena Frank
I. Toyos
II. Tarqueada
III. Himno de Zampoñas
IV. Chasqui
V. Canto de Velorio
VI. Coqueteos
Jeff Zehngut and Kate Hatmaker, violins
Gareth Zehngut, viola
Lars Hoefs, cello

We would like to express our gratitude to The San Diego Museum of Art for collaborating with us on this season’s “One Voice” series. Additional thanks go to Gordon Brodfuehrer, Jean and Charles Hellerich, and Carol Stensrud, whose extraordinary generosity helped to make this season possible. We are equally grateful to James Robbins, Joyce and Ted Strauss, Pat and Jack Thomas, and our anonymous friends for their generosity and support of our mission.
Since Art of Élan’s debut season three years ago, we have strived to create a performance environment that transcends the typical classical music concert by encouraging and inspiring our audience and musicians to listen and perform with passion and enthusiasm. Since the early years of my musical life, I have considered listening to music an opportunity to walk in someone else’s shoes; to travel throughout the world without leaving a room; to experience countless emotions with no consequence.

What makes the experience of listening to music so unique is that a reaction from even the most dramatic music only exists inside our individual hearts and minds. Any story that is played out over a course of a work is produced and directed by our imagination alone. In this regard, I believe that music has the potential to be the most personal and potent of art forms. Because of this ability to create worlds and travel anywhere by simply opening our ears, it is easy to understand how borders cannot exist in music. As listeners, we can choose what to listen to, but the world that exists behind any musical work exists for anyone to explore if they desire.

As we enter our 4th season we invite you to dive right into the myriad adventures we have programmed for you. Whether it’s allowing yourself to dance a dance born in the gold mines of an Apartheid-stricken South Africa (“Laughter, Tears and Blues,” November 30th), or be taken on a journey through the Andes of South America (“Crossing Borders,” October 19th), we hope you enjoy your Art of Élan experience!

–Demarre McGill

Luis Jiménez
Border Crossing/Cruzando el Rio Bravo, 1989
Fiberglass with acrylic urethane finish
Joint purchase by The San Diego Museum of Art and Museum of Contemporary Art San Diego, 2002:226
Hibiee-Jibiees

Venezuelan native Marco Granados maintains an active international career as a soloist, chamber musician, and teacher. His diverse repertoire spans from classical to folk, with an emphasis on Latin-American music as his specialty. “Hibiee-Jibiees” was originally written as an etude for solo flute, but is often performed in collaboration with double bass and guitar. It is written as a “Joropo,” which Granados defines as “A dance form from the plains of Venezuela and Colombia…This is a lively couples dance in which the man, wearing a hat (sombrero) and holding his hands behind his back, stomps his feet rhythmically as he dances around his partner. The woman is dressed in a very colorful skirt which she waves as her partner dances around her.” Performed tonight by Demarre McGill on flute and Susan Wulff on double bass, as well as Colin McAllister on guitar, “Hibiee-Jibiees” will instantly transport the listener to the colorful and vibrant land of Venezuela.

Metro Chabacano

Javier Alvarez (born in 1956 in Mexico City) is a Mexican composer who is known for creating works that combine a variety of international musical styles and traditions, often incorporating unusual instruments or new music technologies. He has written works for the Chicago Symphony Orchestra and Los Angeles Philharmonic, among many other orchestras, and has served on the faculties of many prestigious music conservatories, mainly in London, where he resided from 1982-2007. The string quartet being performed tonight, “Metro Chabacano,” was originally presented to his parents as a Christmas gift in 1986, entitled, at the time, “Cancion de Tierra y Esperanza.” However, in 1990, the sculptor Marcos Limenez approached Alvarez to use this piece to accompany one of his kinetic installations that was to be displayed in one of Mexico City’s busiest subway stations for three months. Alvarez then decided to rework the piece, naming it “Metro Chabacano” for the subway station where the dedication ceremonies took place in 1991. It is a highly rhythmic piece, with a drive that seems to appropriately reflect the transient nature of a subway station. Composer John Adams has remarked that “The music of Javier Alvarez reveals influences of popular cultures that go beyond the borders of our own time and place.” Crossing borders, indeed…

Tres Canciones Españolas

Famed Spanish composer Joaquin Rodrigo (1901-1999) almost completely lost his eyesight at the age of three, when he contracted diphtheria, but this did not prevent him from studying piano, violin, and composition as a young child. Best known for his famous “Concierto de Aranjuez,” for guitar, it is ironic to note that Rodrigo never
De ronda

Manzanita colorada,  
¿cómo no te caes al suelo?  
Toda la vida he andado,  
la resalada,  
por alcanzarte y no puedo!

Dentro de mi pecho tengo  
dos escaleras de vidrio:  
Por una sube el querer,  
la resalada,  
por otra baja el cariño.

Adela

Una muchacha guapa,  
llamada Adela,  
los amores de Juan  
lleva enferma y ella sabía,  
y ella sabía que su amiga Dolores lo entretenía.  
El tiempo iba pasando,  
y la pobre Adela, y la pobre Adela  
más blanca se ponía y más enferma,  
y ella sabía, y ella sabía  
Que de sus amores se moriría.

En Jerez de la Frontera

En Jerez de la Frontera  
había un molinero honrado,  
que ganaba sustento  
con un molino alquilado.  
Pero es casado  
con una moza  
como una rosa,  
como es tan bella,  
el corregidor nuevo  
prendó d’ella.

En Jerez de la Frontera  
ríese la molinera,  
y al corregidor decía,  
que amores le pedía:  
“¡Ay, sois gracioso,  
muy generoso,  
muy lisonjero,  
también caballero,  
mas quiero a mi molinero,  
es mi dueño.”
mastered the guitar himself. He ultimately focused more on becoming a virtuoso pianist and composer, with all of his compositions initially written in Braille. His “Tres Canciones Españolas,” written in 1951 with popular texts adapted by his wife Victoria Kamhi, were taken from a larger set of “Doce Canciones Españolas.” These three are quite unique in their juxtaposition, as they all deal with the various natures of love, as well as its universal afflictions.

Bay of Pigs

American composer Michael Daugherty was born in Cedar Rapids, Iowa, in 1954. His works are characterized by an interest in American pop culture, and he has written several pieces based on famous American “icons,” including Superman, Elvis and Jacqueline Kennedy Onassis. “Bay of Pigs,” for classical guitar and string quartet, was written in 2006 and is a three-movement elegy for Cuba, past and present. The composer describes it as follows:

“In the first movement, ‘havana dreams,’ I have composed bittersweet, brooding music for Cuba before the revolution [and dictatorship of Fidel Castro], as remembered by Cuban exiles around the world… The second movement, entitled ‘water fall,’ evokes the turbulent seas surrounding Cuba. Here thousands of refugees have fled by boat, and battles have been won and lost, including the failed 1961 Bay of Pigs invasion by Cuban exiles. The ominous and angry rhythms of the final movement, ‘anthem,’ echo the revolutionary chanting of Fidel Castro and the guerilla ghost of his communist ally, Che Guevara.”

Leyendas: An Andean Walkabout

Born in 1972 in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela Lena Frank explores her multicultural heritage most ardently through her compositions. She has traveled extensively throughout South America and her pieces reflect her experiences there, especially her knowledge of Latin-American folklore. Incorporating poetry, mythology, and native musical styles, Frank has managed to create a western classical framework that is uniquely her own. In her own words:

“Leyendas: An Andean Walkabout for string quartet, draws inspiration from the idea of mestizaje [racial mixing of European and indigenous peoples of the Americas] as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions. The
first movement, ‘Toyos,’ depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo, which requires great stamina and lung power, and is often played in parallel fourths or fifths. The second movement, ‘Tarqueada,’ is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone … ‘Himno de Zampoñas’ features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement. ‘Chasqui’ depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement. ‘Canto de Velorio’ portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism. ‘Coqueteos’ is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars, which I think of as a vendaval de guitarras (storm of guitars).”

*Program notes by Kate Hatmaker

MUSICIANS

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 Cárdenes, 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.

Lars Hoefs

Cellist Lars Hoefs hails from Appleton, WI. He attended high school at the North Carolina School of the Arts, received a B.M. from Northwestern University under Hans Jørgen Jensen, and both Masters and Doctorate degrees from the University of Southern California, studying cello with Ronald Leonard. At USC, Lars was teaching assistant for the Contemporary Music Ensemble, winner of LA Weekly’s “Ensemble of the Year.” Lars spent 2009 as Assistant Principal Cellist of the Orquestra Sinfônica Brasileira in Rio de Janeiro, where he researched Villa-Lobos and performed tango and solo Bach with dancers for the annual Rio International Cello Encounters. 2010 highlights included an all-Chopin recital with pianist Marek Zebrowski for broadcast on TV Brasil, appearances at the Leicester International Music Festival (UK) and Celloherbst am Hellweg (Germany), the inaugural season of the California Quartet’s Connections Chamber Music Series, and the release of a Villa-Lobos album with pianist Rose Chen.

Colin McAllister

Via a diverse range of musical interests and an uncommon versatility, Colin McAllister maintains an active performance schedule throughout the United States, Mexico and Europe. His repertoire spans the gamut of historical periods and styles: from the late fourteenth-century polyphony of the ars subtilior to recent modernist works. A compassionate advocate for the contemporary repertoire, Colin has premiered over fifty new works and has worked closely with many leading composers. Recent performances include contemporary music festivals in Germany, Mexico City, Los Angeles, San Francisco, and Chicago; jazz festivals in Alaska, Hungary and the Netherlands; and visiting artist residencies at Colorado College and the Oberlin Conservatory of Music. He has recorded for the Innova, Albany, Old King Cole, Vienna Modern Masters, Carrier and Tzadik record labels. Colin earned the Doctor of Musical Arts from the University of California, San Diego in 2004.

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 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.

Susan Narucki

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 the MET Chamber Ensemble at Carnegie Hall, Stravinsky’s Les Noces with the Los Angeles Philharmonic, works of Grisey with the Orchestra of Radio France, and Vivier’s Trois Airs with the Asko/Schoenberg Ensemble at the Concertgebouw in Amsterdam. Ms Narucki is a frequent soloist with major orchestras, including Cleveland Orchestra and the San Francisco Symphony, 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, and the Ojai, Aspen, Yellow Barn, Santa Fe and Norfolk Chamber Music Festivals. Susan Narucki earned Grammy and Cannes awards for works of George Crumb and a Grammy nomination 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 Vivier’s Rêves D’un Marco Polo on Opus Arte DVD. Her most recent release of songs of Charles Ives with pianist Donald Berman was an Editor’s Choice of BBC Music Magazine. Ms. Narucki is Professor of Music at UC San Diego.

Susan Wulff

Susan Wulff is the Associate Principal bassist with the San Diego Symphony. She graduated Magna Cum Laude with a double Bachelor of Music in bass and vocal performance at CSU, Sacramento, completing her Master of Music and Advanced Studies degrees at the University of Southern California. Susan was a member of The Los Angeles Opera Orchestra and New West Symphony and has worked extensively with the Los Angeles Philharmonic, Hollywood Bowl Orchestra and the Los Angeles Mozart Orchestra. Susan’s musicianship and versatility have garnered her work in diverse genres: she has performed on many Hollywood soundtracks, appeared on The Tonight Show, and recorded with Grammy-winning jazz vocalist Dianne Reeves. Susan’s “jazzy” side can also be heard on several of Hallmark’s loveable “Hoops & Yoyo” ecards. Susan has participated in several prominent music festivals including Orcas Island Chamber Music Festival, La Jolla Summerfest, Mainly Mozart, Peter Britt, Pacific Music Festival, Zeltsman Marimba Festival and the National Repertory Orchestra, where she was a featured soloist in 1999.
Gareth Zehngut

Gareth Zehngut is a violist with the San Diego Symphony. He holds a Bachelor and Master of Music degree from the Juilliard School in New York City, where he studied with Heidi Castleman, Misha Amory, Hsin-Yun Huang and Steven Tenenbom. Gareth has traveled and performed chamber music across the United States, including performances at the Kennedy Center, Alice Tully Hall and Weill Hall at Carnegie Hall. He has also performed throughout Europe. Gareth has served as principal viola of numerous orchestras, including the Juilliard Symphony, the Juilliard Orchestra and the Tanglewood Music Center Orchestra.

Jeff Zehngut

Jeff 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. In addition to teaching and playing chamber music in the San Diego area, Jeff has been a featured soloist with the San Diego Symphony and Breckenridge Music Festival, and has also attended the National Repertory Orchestra and Spoleto music festivals.

UPCOMING EVENT

LAUGHTER, TEARS AND BLUES
Tuesday, November 30th, 2010 at 7 P.M.
Hibben Gallery, San Diego Museum of Art

This program takes its inspiration from both Faith Ringgold’s quilt and book “Seven Passages to a Flight,” as well as Langston Hughes’ collection of stories, “Laughing To Keep From Crying.” Featuring the wonderfully melodic songs “From the Hearts of Women,” by William Grant Still, as well as “Gumboots,” a work written by British-American composer David Bruce and inspired by a dance born out of the gold mines of an Apartheid-inflicted South Africa, this concert will prove that music can be the voice the sprouts from hardship.
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.

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