

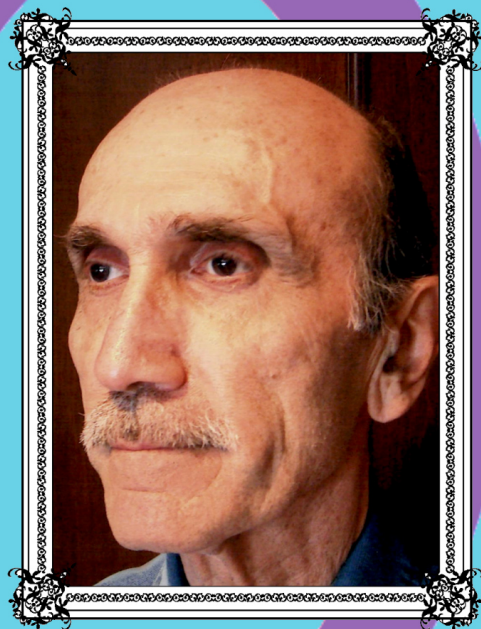
The CSUN Department of Music and NACUSA-LA invite you to

A String Quartet Celebration

in honor of Frank Campo's 90th birthday



featuring:
THE **LYRIS**
QUARTET



Frank Campo *Improvisation for String Quartet*

Kenneth de Vito *Omaggio al Maestro Aurelio*

Richard Derby *String Quartet No. 3, mvmt. 2*

Yalil Guerra *String Quartet No. 2*

Daniel Kessner *String Quartet No. 3*

February 5th, 3:00 p.m.

Cypress Recital Hall, CSUN

18111 Nordhoff St, Northridge, CA 91330

Campus parking \$8.00/ Lot B1, entrance on Darby Ave.

Free Admission

DEPARTMENT OF MUSIC
AND
THE NATIONAL ASSOCIATION OF
COMPOSERS
LOS ANGELES CHAPTER

present

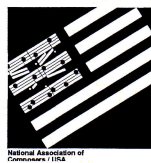
A CONCERT BY THE LYRIS QUARTET
IN HONOR OF DR. FRANK CAMPO'S
90TH BIRTHDAY

MUSIC OF
YALIL GUERRA, RICHARD DERBY,
DANIEL KESSNER, KENNETH DE VITO,
FRANK CAMPO

SUNDAY, FEBRUARY 5, 2017, 3:00 PM
CYPRESS RECITAL HALL

CSUN

MIKE CURB
COLLEGE OF ARTS, MEDIA,
AND COMMUNICATION



**National Association of Composers USA
Los Angeles Chapter
The Lyrus String Quartet**

Alyssa Park, Shalini Vijayan, violins
Luke Maurer, viola
Timothy Loo, violoncello

String Quartet No. 2.....Yalil Guerra

String Quartet No. 3 - Second Movement.....Richard Derby

String Quartet No. 3.....Daniel Kessner

INTERMISSION

Omaggio al Maestro Aurelio for String Quartet.....Kenneth DeVito

Improvisations for String Quartet, op. 142.....Frank Campo

I. Allegro

II. Pensoso

III. Vivace

IV. Andante; Allegro

Please join us for a reception in room 101 following the recital.

Program Notes

Frank Campo, born 1927 in New York City, is the son of and father of a musician. He began the study of clarinet at age 8 and later studied composition in Los Angeles, Paris and Rome. Among his many works is an opera, a great deal of orchestral music including six concertos for various instruments, works for wind orchestra, several song cycles, much piano music and a wide variety of chamber music for diverse ensembles. He taught music composition and theory at several universities including California State University Northridge and The Claremont Graduate University.

The "Improvisations" was composed in 2015 and is his 4th string quartet.

Richard Derby has a Ph.D. in music composition from the University of California Santa Barbara. In 1977-78 he held a Fulbright Fellowship to study composition with Justin Connolly at the Royal College of Music, London. In 1982 his article "Elliott Carter's 'Duo for Violin and Piano'" was published in Perspectives of New Music. A CD of his chamber music is available from Southwest Chamber Music (swmusic.org).

My third string quartet was completed in 2011. The second movement lasts a little over three minutes and is a fast, active scherzo. In the context of the complete quartet, it grows out of the slow, introductory first movement and leads directly into the slow third movement. The second movement is based on the "0137" chord (for example, C, Db, Eb, G). In addition, specific intervals are assigned to specific instruments. The tritone and minor seventh are heard only in the first violin, whereas the perfect fourth and major seventh belong to the viola. The second violin has the minor third and the minor sixth while the cello presents the major third and the major sixth. The first violin and the cello share the minor second. Not to be outdone, the second violin and the viola share the major second. All four instruments use the perfect fifth.

Daniel Kessner received his Ph.D. with Distinction at UCLA in 1971. Winner of the Queen Marie-José International Composition Prize (Geneva, 1972) and numerous other awards, his 150 compositions have received over 800 performances worldwide; 27 works are recorded commercially. He is now Professor Emeritus at CSUN, retired after teaching composition & theory and directing various ensembles from 1970 to 2006. He maintains an active career as composer, conductor, and flutist.

My Second and Third String Quartets were written in 2004, one right after the other: the second is very aggressive, with sudden, dramatic changes throughout,

while the third is lyrical, calm, and restrained, with the music evolving smoothly from one idea to another. Throughout its nearly 13-minute duration, the Third Quartet is involved with gradual change back and forth between strict meter and free rhythm. Often the listener will be aware after the fact that a metrical change has taken place, without recalling when it happened. The work is in a single movement, and while certain ideas recur later in the piece, there is no symmetrical form.

Kenneth de Vito, a native of Waterbury, Connecticut, received his Bachelor of Music degree in composition, magna cum laude, from California State University Northridge under the mentorship of Aurelio de la Vega. His other teachers included Frank Campo (composition and orchestration), Daniel Kessner (composition), George Vick (classical guitar) and Margaret Auë (cello). He received his M.A. and Ph.D. in composition from UCLA, under the mentorship of Henri Lazarof. Other composition teachers included Paul Des Marais and Paul Reale. In 1988 he taught music theory at California State University Long Beach. The next year he moved to northeast Ohio to take a position at Lorain County Community College, teaching music theory, music history, musicianship and music appreciation. From 1991 to 1998 he served as Executive Director of Ohio Dance Theatre, also composing music for the company. For the past 18 years he has worked as a software developer for various companies in the Los Angeles area.

“Omaggio al Maestro Aurelio for String Quartet” has as its genesis a set of five short canons the composer wrote in November 2015 for the distinguished Cuban-American composer Aurelio de la Vega in honor of his 90th birthday. As a special salute, the pitches used to create each canon’s opening melodic subject – called the leader or *dux* – were derived from the letters in his name which correspond with letters in the musical alphabet: A-E-D-E-A-E-G-A ([A]ur[e]lio [d][e] l[a] V[e][g][a]). Three of these canons became the basis for this single movement work in ternary form (A – B – A1).

The A section, marked “Largo e cantabile” is a four-part canon ending with a short transitional passage. In contrast to the strict imitative polyphonic textures of the outer sections, the B section, marked “Allegro risoluto”, is freer in form, containing three canonic episodes alternating with passages in which both polyphonic and homophonic textures are employed. The canons in the first and second episodes are four-part. The canon in the third episode is a double canon using the leader of the first two. The A1 section, also marked “Largo e cantabile”, begins with a transitional passage (using materials from the transition which ends the A section) followed by two double canons, the second an inversion of the first.

Throughout the quartet much of the harmonic material is built on the four distinct pitches in the derived pitch sequence: A-D-E-G. Cuban rhythms are featured and

typical contrapuntal techniques such as inversion, diminution, augmentation and stretto are employed.

The quartet was premiered on October 9, 2016 as part of de la Vega's 90th Anniversary Concert which was presented in this hall.

Born in Havana, Cuba, April 27th, 1973, **Yalil Guerra** is the son of the famous Cuban vocal duo Rosell y Cary. He obtained a Bachelor's Degree in classical guitar at the Escuela Nacional de Música in Havana in 1991. At the age of 16, Guerra won the International Competition and Festival of Classical Guitar Award in Krakow, Poland, as well as receiving their Special Prize (1990), thus becoming the youngest Cuban awarded a prize in an international contest. Additionally, in 1991 he won a full scholarship and studied at the Instituto Superior de Música, Cuba. In 1993 he moved to Spain and obtained a Master's Degree in Classical Guitar at the Conservatorio Superior de Música de Madrid. Since 2008, Guerra has been studying composition privately with Aurelio de la Vega. In 2015 Guerra graduated from Shepherd University, Los Angeles, with a Master's Degree in Music. His art music includes compositions for orchestra, chamber ensembles and soloists, the majority of them having been premiered in the Americas and in Europe. In 2012, Guerra won a Latin Grammy award for Best Classical Composition (*Seducción*). Additionally, he has been nominated six times to the Latin Grammy Awards. In 2014, he was the recipient of the Cintas Foundation Fellowship in Music Composition, and in January 2016 he became President of the National Association of Composers USA for the Los Angeles Chapter.

Guerra's String Quartet No.2 was written in 2014. This work has three movements, is written in a contemporary harmonic language, is filled with contrapuntal elements and rich textures. Virtuosity and expressiveness, always common denominators in Guerra's music, are featured in the first movement. A canvas of hidden rhythmic patterns and elements of the composer's homeland, Cuba, are part of the structure of this work. The chants of the countryman, the so called "Guajiros", are presented in the second movement, where the first violin carries on the melody, and it is constructed in a creative, different structure. The third movement is characterized by intensity and strong character, sometimes in remembrance of Beethoven's 5th Symphony, a composer that Guerra admires a lot. The string quartet was nominated to the Latin Grammy awards in 2014, in the Best Classical Contemporary Composition category (*La Catrina: America Latina, A Musical Canvas*)

THE LYRIS QUARTET

The LYRIS QUARTET described as “radiant...exquisite... and powerfully engaged” by Mark Swed of the LA Times was founded in 2008. Members of the quartet have won top prizes at the Tchaikovsky International Competition and Aspen Music Festival and have collaborated with renowned artists Natalia Gutman, David Geringas, Martha Argerich, Alban Gerhardt, Boris Pergamenschikov, Guillame Sutre, Myung-Whun Chung, and Richard Stoltzman.

Lyris has collaborated closely with composers Krystof Penderecki, Andrew Norman, Oliver Knussen, Steven Mackey, John Adams, Bruce Broughton, Peter Knell, Kurt Rohde, Paquito D’Rivera, Wadada Leo Smith, and Gerard Schurmann. They appeared alongside composer/pianist Billy Childs as part of the LA Phil’s Jazz and World music series at Disney Hall and with Steve Reich at LACMA’s Bing Hall.

The quartet has appeared throughout North America, Europe, and Asia in a diverse range of ensembles including Grammy nominated groups Absolute Ensemble, Southwest Chamber Music, and Orchestra Ensemble Kanazawa as well as solo and chamber appearances in various festivals such as Ravinia, Brahms Festival in Madrid, Music Academy of the West, Banff Centre for the Arts, Czech SummerFest, and Oregon Festival of American Music among others. This season, Lyris was invited by the LA Philharmonic to perform on their Green Umbrella series and on their tribute concert to composer Steven Stucky. New projects include innovative multimedia concerts with artists Andrew Burke and Ana Prvacki as well as opening for Kraftwerk and Ben Harper. They also gave the west coast premiere of David Lang’s “The Difficulty of Crossing a Field”. This year will mark their fifth season as the resident ensemble for the critically acclaimed series Jacaranda: Music at the Edge.

The Lyris Quartet is the founding resident ensemble of the Hear Now Music Festival which focuses on the music of living Los Angeles composers. As part of this series, they have collaborated with and premiered works by Stephen Hartke, Don Davis, Arturo Cardéus, and Veronika Krausas, among others. The Lyris Quartet has recorded for Toccata Classics, ARS and Naxos.

Violinist **Alyssa Park** established an enviable international reputation at age sixteen for being the youngest prizewinner in the history of the Tchaikovsky International Competition. Ms. Park has made numerous recital and orchestral appearances since her professional debut at age eleven with the Cincinnati Chamber Orchestra.

She has appeared with the Bavarian Radio Symphony Orchestra, Berlin Radio Orchestra, Frankfurt Radio Orchestra, Lisbon Symphony, Munich Philharmonic,

Lausanne Chamber Orchestra, Stuttgart Chamber Orchestra, Czech Philharmonic, Austrian Radio Symphony, Barcelona Orchestra, Mitteldeutsche Rundfunk at the Leipzig Gewandhaus, and the Hamburg Philharmonic. She also performed with the orchestras of Sydney, Adelaide, and Tasmania, Australia. Other seasons included performances in Asia with the Korean Broadcasting Symphony, Japan Philharmonic, and the Singapore Symphony. She also made her debut at Italy's Ravello Festival and Holland's Royal Concertgebouw.

An avid chamber musician as well, Ms. Park has been a frequent guest at major festivals including Ludwisburg, Schleswig-Holstein, Weilburg, Passau, Frankfurt, Montpellier, France, Brahms festival in Madrid, Beethoven Festival in Bonn, Prague Summer Festival, and Oregon Festival of American Music.

Violinist **Shalini Vijayan**, deemed "a vibrant violinist" by Mark Swed of the Los Angeles Times is an established performer and collaborator on both coasts. Always an advocate for modern music, Shalini was a founding member and Principal Second Violin of Kristjan Jarvi's Absolute Ensemble, having recorded several albums with them including 2001 Grammy nominee, *Absolution*. As a part of Absolute, she has performed throughout the United States and Europe, most notably in London's Barbican Hall and the Concertgebouw in Amsterdam.

A member of the New World Symphony in Miami Beach, Florida from 1998-2001, Shalini served as concertmaster for Michael Tilson Thomas, John Adams, Reinbert de Leeuw and Oliver Knussen. She was also concertmaster for the world premiere performances and recording of Steven Mackey's *Tuck and Roll* for RCA records in 2000. In Los Angeles, Shalini is featured regularly with Grammy Award winning Southwest Chamber Music and can be heard on their Grammy nominated *Complete Chamber Works of Carlos Chávez, Vol. 3*. Most recently, she has been a featured soloist with the Los Angeles Master Chorale in Chinariy Ung's *Spiral XII* and Tan Dun's *Water Passion*. Shalini is on the performance faculty of the Nirmita Composers Workshop in Siem Reap, Cambodia.

Violist **Luke Maurer**, a native of Santa Barbara, California, began his musical studies on the violin with his father. He received his B.M. and M.M. degrees in viola performance from the University of Southern California studying with Donald McInnes and Ralph Fielding. Mr. Maurer participated in master classes with the Juilliard, Ysaye and Takacs Quartets, and attended summer festivals at the Music Academy of the West and the Banff Centre for the Arts.

He performs extensively throughout Southern California as an orchestral and chamber musician. He is a member of the Pacific Symphony and performs regularly with the Los Angeles Philharmonic. As a chamber musician, Mr. Maurer has performed in the United States, Canada, Europe, and Japan. Mr. Maurer is member

of the Pacific Symphony and performs regularly with the Los Angeles Philharmonic. He has also served as guest principal violist with Orchestra Ensemble Kanazawa in Japan.

Cellist **Timothy Loo** joined the Lyris Quartet in 2008. A passionate chamber musician, he founded his first quartet, the Denali Quartet, in 1999 while pursuing his Advanced Studies in Cello with Ronald Leonard at the University of Southern California. As a member of the Denali quartet, he participated in masterclasses with the Julliard, Vermeer, and Takacs Quartets. In 1999, Mr. Loo co-founded Mladi, Los Angeles' conductorless chamber orchestra. He performed with this group until 2008.

Mr. Loo has performed in the masterclasses for Yo-Yo Ma, Ronald Leonard, David Geringas, Natalia Gutman, Franz Helmerson, and Bernhard Greenhouse. Mr. Loo has won positions in both Philharmonie der Nationen in Hamburg, Germany, Sarasota Opera Orchestra, and New West Symphony.

He has also performed with the Los Angeles Opera Orchestra, New West Symphony, Pasadena Symphony, Santa Barbara Symphony, Los Angeles Master Chorale and is currently the principal cellist of the Long Beach Opera Orchestra.

CSUN Department of Music

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Information: (818) 677-3184