



ART of  
ELAN



# LANDSCAPES

16TH SEASON | 2022 - 2023

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## PORTRAITS AND PICTURES

Wednesday, March 15, 2023 | 7PM  
THE SAN DIEGO MUSEUM OF ART



# ART *of* ELAN

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Known for its collaborative spirit, Art of Elan has been pioneering unique events and bringing exciting classical music to diverse audiences for over 15 years through innovative partnerships and bi-national initiatives that have cultivated curious audiences on both sides of the border. Its consistent track record of sold-out performances stems from its commitment to commissioning new work, collaborating with world class artists and composers, programming engaging and thought-provoking concerts, and expanding its impact in the region through thoughtful community engagement programs. By drawing inspiration from the word *élan*, which represents momentum, style, and spirit, Art of Elan continues to engage and energize audiences in new ways.

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If you enjoyed this concert tonight, please join our Art of Elan family of supporters. Contributions of any kind are much appreciated and help us continue to provide impactful and transformative concerts. We believe that with our energy, innovative programming ideas and genuine desire to share classical music with a wider audience, we can help create a vibrant cultural community for San Diego and beyond.

Art of Elan is a 501(c)3 non-profit organization and as such, all contributions are tax-deductible to the fullest extent of the law. Tax ID: 20-8136710

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# PROGRAM

**PARLOUR GAMES**.....**MICHAEL OESTERLE**

*double  
father  
spade  
whilst  
run*

*Andrew Hayhurst, cello  
Jeremy Kurtz-Harris, double bass*

**Canto**.....**LUDOVICO EINAUDI**

*Andrew Hayhurst, cello*

**American Mirror, Part II**.....**DERRICK SKYE**

## AMERICAN ROADMAP

- i. Classic Appalachian fiddling: "Little Birdie" (arr. Colin Jacobsen)*
- ii. Jazz: "A Night in Tunisia" (DIZZY GILLESPIE, arr. David Balakrishnan)*
- iii. Blues: "St. Louis Blues" (W.C. HANDY, arr. Dana Wilson)*
- iv. Motown: "Ain't No Mountain" (NICKOLAS ASHFORD & VALERIE SIMPSON, arr. Jeremy Crosmer)*

*Formosa Quartet  
Jasmine Lin, violin  
Wayne Lee, violin  
Matthew Cohen, viola  
Deborah Pae, cello*



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# INSPIRATION



Carlo Miranda, *The Barber*, 2022. Oil on panel. Courtesy of the artist.

“

"My responsibility isn't to paint a flattering portrait; my responsibility is to paint a real portrait, a true portrait."

—Jhumpa Lahiri

”

# PROGRAM NOTES

## MICHAEL OESTERLE: PARLOUR GAMES (2021)

Michael Oesterle is a Canadian composer living in Deux-Montagnes, Québec. While he writes primarily for the concert hall, he has composed for theater, film, animation, and dance projects. His concert music has been performed by a wide range of groups such as Ensemble intercontemporain (Paris) and Tafelmusik (Toronto). In his role as co-founder/director of Ensemble Kore, a Montréal-based contemporary music ensemble, he was responsible for the production of many innovative concerts between 1996 and 2008, working with performers and composers from across Canada and other parts of the world.

From Jeremy Kurtz-Harris:

Over the last 15 years, I've been intrigued by the possibilities of small-scale consortium commissions. For this commission, my friend Meredith Johnson, who is principal bassist of the Winnipeg Symphony, proposed commissioning a bass and cello duo from Michael Oesterle, a Canadian composer whose work he admired. Twenty of us joined the commission, and I'm happy to now be performing the San Diego premiere of five of the movements.

From the composer:

"Traditionally, parlour games involve logic or word play. They can involve skill in drawing or the dramatic arts, and while some of these games are more physical, they wouldn't be considered a sport or exercise. Most do not require any equipment beyond what would be available in a typical parlor. The twelve pieces of 'Parlour Games' for cello and double bass are written to resemble games for the two instrumentalists and the listener. Although they offer a wide range of characters, moods, tempi, and expressions, they all share the idea of game play. In these pieces the listener may hear familiar musical formats such as nursery rhymes, lullabies, rondos, arias, counting songs, etc. The twelve pieces can be arranged like a deck of cards, shuffled and reordered to suit a particular occasion. Alternatively, they can be presented as a smaller combination of pieces. The title of each work may be a clue in presenting the pieces in a particular order, or in combinations of subsets."

## LUDOVICO EINAUDI: CANTO (1996)

Ludovico Einaudi was born in Turin on November 23, 1955. He took a diploma in composition at the Conservatorio G. Verdi in Milan with Azio Corghi, and continued his studies with Luciano Berio, with whom he has worked as assistant on various musical and theatrical projects. His creative career began with several chamber and symphonic compositions, which were quickly performed by important international musical institutions. Starting in the 1980s, Einaudi began his journey in search of a freer language, capable of absorbing diverse musical cultures and influences, especially the immediacy, emotional change, and sonic impact of rock. In addition to purely concert music, he has written for the cinema, the theater, video, and dance. Einaudi has recently created the Einaudi Electric Ensemble, a five-member group with a repertory of his music, in which the composer plays the piano.

Whether playing solos or accompanying, the cello has undeniable appeal for musicians and music lovers. Right from the first strokes of the bow, *Canto* for solo cello displays the singing quality of the instrument. First performed in Rome in 1996, *Canto* was written for the cellist Madeleine Shapiro.

## AMERICAN MIRROR

Formosa Quartet's **American Mirror** program encourages our audience to examine common and sometimes narrow assumptions about American music. What defines music as "American"? What does American music sound like? What do American composers look like?

This program is colored by the vivid sounds of disparate American eras and landscapes, and by the peoples who are integral to but often overlooked in American society. Some of the pieces will be drawn from well-known repertoire while others will likely be unfamiliar. Inspired by Derrick Skye's *American Mirror* — a piece that represents the ongoing amalgamation of cultures in the U.S., including refugees, immigrants, enslaved peoples, and Indigenous peoples who have always called this place their home — our program takes our audience on a journey through the complex, rich history of American music, thus holding a mirror to the sound of America today.

## DERRICK SKYE: AMERICAN MIRROR PART II (2017)

Derrick Skye is a composer, conductor, and musician based in the Los Angeles area who often integrates music practices from different cultural traditions around the world into his work with classical music communities. During his studies at the University of California, Los Angeles and the California Institute of the Arts, music across many cultures became an integral part of his musical vocabulary. Skye studied classical music while also studying West African music and dance; Persian music; Balkan music theory; and tala (rhythmic cycles) in Hindustani classical music.

Skye passionately believes in music as a doorway into understanding other cultures and different ways of living. Through learning the music of other cultures, the opportunity for dialogue rather than conflict between strangers is opened, and our society can become one with less conflict due to cultural misunderstanding. He is deeply invested in fostering creative and effective collaboration between artists of different disciplines and traditions.

From the composer:

*"American Mirror* reflects on the coming together of cultures in our society, which consists of many generations and descendants of refugees, immigrants, and slaves, and how intercultural collaborations are essential to the well-being of American society. Melodically, the piece draws from West African, North African, and Eastern European vocal techniques and ornamentations, in addition to modal scales. Underneath these melodies, *American Mirror* uses open harmonies commonly found in Appalachian folk music, and also includes drones, an accompaniment practice found in many musical cultures.

Rhythmically, Part II uses clapping as an accompaniment, continuing a tradition practiced in many cultures around the world. Part II uses rhythmic structures found in Hindustani (North Indian) classical music such as tihais (rhythmic cadences played three times where the last note of the third time resolves to beat one of the cycle) and dumdhar chakradhar tihais (a longer rhythmic cadence that may include tihais, played three times where the last note of the third time resolves to beat one and there is a rest between each repetition). Part II also uses an eight beat cycle called adi tala, found in Carnatic (South Indian) classical music. Towards the end of the piece, a portion of the audience is invited to mark the shape of adi tala using their hands, a practice found in Hindustani and Carnatic classical music."

## AMERICAN ROADMAP

Formosa Quartet's *American Roadmap* is a selection of iconic songs that shaped American popular music and culture. Tonight's selections were arranged by distinguished composer-performer friends of FQ: violinist Colin Jacobsen of the string quartet Brooklyn Rider, Ithaca College composition professor emeritus Dana Wilson, jazz violinist David Balakrishnan of the Turtle Island String Quartet, and cellist Jeremy Crosmer of the Detroit Symphony Orchestra.





Pictured: Andrew Hayhurst, Jeremy Kurtz-Harris, Matthew Cohen, Deborah Pae, Wayne Lee, and Jasmine Lin

# MUSICIAN BIOS

## ANDREW HAYHURST, CELLO

Cellist Andrew Hayhurst holds Bachelor's degrees in Cello Performance and Performing Arts Technology from the University of Michigan where he received a full merit scholarship and graduated with highest honors. He earned his Master of Music in 2013 from the Yale School of Music.

After graduating from Yale, Mr. Hayhurst performed regularly with the Los Angeles Opera and Los Angeles Philharmonic, including their 2015 Asia tour with Gustavo Dudamel. He also recorded in many of Hollywood's major studios and was the Associate Principal Cello of the San Bernardino Symphony.

As a chamber musician Mr. Hayhurst has collaborated with members of the Chamber Music Society of Lincoln Center and the Los Angeles Philharmonic, and he has been coached by members of the Tokyo, Juilliard, Concord and Emerson Quartets. While at the University of Michigan he formed a piano trio that won the Midwest and Michigan MTNA Chamber Music Competitions in 2010. He has participated in the Kneisel Hall Chamber Music Festival, the Geneva Music Festival and the Schleswig-Holstein Music Festival.

Mr. Hayhurst has performed over National Public Radio and on Los Angeles's KMozart. He has been awarded scholarships from the Colburn School of Performing Arts and the Santa Barbara Fé Bland Foundation. His primary teachers have been Richard Aaron, Robert deMaine, Aldo Parisot and Richard Naill.

## JEREMY KURTZ-HARRIS, DOUBLE BASS

San Diego Symphony Principal Bassist Jeremy Kurtz-Harris is a musician who loves performing in a variety of settings. In addition to performing with the San Diego Symphony and San Diego Opera, he was Acting Associate Principal Bass with San Francisco Symphony for the 2015-16 season (performing as principal for the majority of the season) while on sabbatical from San Diego. He has also played Guest Principal Bass with the Australian Chamber Orchestra and the Saint Paul Chamber Orchestra.

Kurtz-Harris has always been an avid proponent of the double bass as a solo instrument. He is the winner of several solo competitions, regularly performs solo recitals, and recorded a CD, "Sonatas and Meditations" which featured his long-time collaborator, pianist Ines Irawati. He regularly works with composers, and has commissioned multiple works for the instrument.

In addition to his work as a performer, Kurtz-Harris is an active pedagogue. He has been the classical bass teacher at San Diego State University since 2006, and has taught master classes in the U.S., Mexico, and Australia.

## FORMOSA QUARTET

Winners of the First Prize and Amadeus Prize at the Wigmore Hall International String Quartet Competition, the Formosa Quartet has been hailed as “spellbinding” (*The Strad*) and “remarkably fine” (Gramophone), and has given critically acclaimed performances at the Library of Congress, the Smithsonian, the Da Camera Society of Los Angeles, the Chicago Cultural Center, the Walter Reade Theater at Lincoln Center, the National Concert Hall in Taipei, Wigmore Hall in London, die Glocke Bremen, and the Kammermusiksaal at the Berliner Philharmonie.

For two decades and counting, the Formosa Quartet has forged uncharted musical terrain in performances that go “beyond the beautiful and into the territory of unexpectedly thrilling... like shots of pure espresso” (*MUSO Magazine*). The founding members’ interest in championing Taiwanese music and Indigenous cultures has since expanded to include the exploration of the rich folk traditions and heritages found in America today. Whether in its uncompromisingly exploratory approach to the standard quartet literature; its socioculturally probing American Mirror program concept; or its unique Sets curated from its collection of folk, pop, jazz, and poetry arrangements, the Formosa Quartet is committed to an insatiable search for the fresh and new in string quartet expression.

The Formosa Quartet undertakes a variety of residencies at organizations and institutions across North America and Asia. FQ is Faculty Quartet-in-Residence at the National Youth Orchestra of Canada (NYOC), holds week-long performance and teaching residencies at the University of Houston and Eastern Michigan University, and has enjoyed residencies at Art of Elan; Rice University; University of California, Los Angeles; and University of California, San Diego.

The Formosa Quartet has played a leading role in actively commissioning new works, contributing significantly to the modern string quartet repertory. FQ’s 2019 milestone album *From Hungary to Taiwan* includes premiere recordings of three Formosa commissions: Lei Liang’s *Song Recollections*, Dana Wilson’s *Hungarian Folk Songs*, and Wei-Chieh Lin’s *Five Taiwanese Folk Songs*. Other works composed for the quartet include pieces by Dana Wilson, Wei-Chieh Lin, Shih-Hui Chen, and Clancy Newman.

The members of the Formosa Quartet – Jasmine Lin, Wayne Lee, Matthew Cohen, and Deborah Pae – have established themselves as leading solo, chamber, and orchestral musicians. With degrees from the Juilliard School, Curtis Institute of Music, New England Conservatory, Colburn Conservatory, and the Cleveland Institute of Music; they have performed in major venues throughout the United States, Asia, and Europe, and have been top prizewinners in prestigious competitions such as the Paganini, Primrose, Fischhoff, and Naumburg competitions. As chamber musicians, they have appeared regularly at the Marlboro, Kingston, Santa Fe, and Ravinia festivals, as well as at Lincoln Center, La Jolla Summerfest, Caramoor, and Chamber Music Northwest. The members of the Formosa Quartet currently serve on faculty at Eastern Michigan University, Roosevelt University, and Heifetz International Music Institute. They have previously taught at the University of Illinois at Urbana-Champaign, Taos School of Music, and the Juilliard School.

Formed in 2002 when the four Taiwanese-descended founders came together for a concert tour of Taiwan, the Formosa Quartet’s cultural identity has since expanded to include broader American, pan-Asian, and Eastern European roots. Their name “Formosa” is taken in its most basic sense: Portuguese for “beautiful.”

The Formosa Quartet forms an octet with violins Andrea Guarneri (1662) and Joseph Curtin (2001), a Peter Westerlund viola (2014), and a Vincenzo Postiglione cello (1885).



Featuring Sara Caswell and the Hausmann Quartet

## Upcoming Event:

# DEFINING HOME

Sunday, April 23, 2023 | 6:30PM  
Mingei International Museum

Defining Home is an Art of Elan performance at Mingei International Museum, inspired by the “25 Million Stitches” exhibit that is raising awareness of the global refugee crisis through large hand-sewn panels. This colorful musical program highlights various folk traditions from around the world and features the world premiere of a new work for solo violin and string quartet by San Diego composer Yale Strom.

To learn more about, visit:  
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