

Junko Ueno Garrett debuted in the U.S. in 1991, in South America in 1992, and in France in 1994, and her return trip to France in 1996 included a live performance on Radio France. Her return debut in her Japanese homeland was in 1995, and she has since performed frequently in Japan. Other recent activities include concert tours to India in 2004 and 2005, introducing Western Music to Indian audiences. She often gives master classes where she performs.

Garrett has released three CDs, *Canción para piano*, *100 Years of Japanese Piano Music*, and *American Music for Piano*. Her teachers have included John Perry and Hiroshi Miura. Junko Ueno Garrett is a Kawai artist.

## UPCOMING EVENTS

- **Sunday, March 13, 2015:**  
Faculty Artist Recital, The Orpheus Duo Mark Uranker and Althea Waites, piano 4:00pm Daniel Recital Hall \$10/7
- **Friday, March 27, 2015:**  
University Symphony Orchestra, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center \$15/10
- **Thursday, April 16, 2015:**  
String Chamber Music, David Garrett, director 8:00pm Daniel Recital Hall FREE
- **Monday, April 20, 2015:**  
Collegium Musicum, Mark Alpizar, director 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, April 22, 2015:**  
University String Quartet, Moni Simeonov, director Daniel Recital Hall \$10/7

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THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



## FACULTY ARTIST RECITAL

# DAVID GARRETT

## CELLO

WITH SPECIAL GUEST

# JOHNNY LEE

## VIOLIN

# JUNKO UENO GARRETT

## PIANO

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TUESDAY, MARCH 3, 2015  
8:00PM

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GERALD R. DANIEL RECITAL HALL  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

Two Songs ..... Franz Schubert  
Litanei (1797-1828)  
Aufenthalt arr. Laszlo Varga

Sonata in A minor “Arpeggione” ..... Schubert  
Allegro moderato  
Adagio  
Allegretto

## INTERMISSION

Piano Trio in B flat, Op. 99.....Schubert  
Allegro moderato  
Andante un poco mosso  
Scherzo: Allegro  
Rondo: Allegro vivace

## PROGRAM NOTES

Schubert’s treasure trove of songs has always invited transcription for instruments. Perhaps most famous are Franz Liszt’s arrangements for solo piano. Today’s **Two Songs** are transcribed by my teacher, the Hungarian-born cellist Laszlo Varga. Varga was principal cellist of the New York Philharmonic under Mitropolous and Bernstein. After leaving that position to allow more time for solo and chamber music opportunities, he had a long tenure on the faculty of San Francisco State University and also taught at Indiana University, University of Illinois, and University of Houston, where I studied with him during my doctoral studies. Schubert’s songs keep their beauty in instrumental settings not only because of the tuneful writing but especially because of how Schubert’s piano writing, while not obtrusive or flamboyant, captures the mood of the poem. In Litany, the poet Johann Georg Jacobi wrote an elegy for “all souls who have had done with anxious torment.” In Aufenthalt (“Resting Place,” from the song cycle “Schwanengesang”) the poet Ludwig Rellstab describes inner torment, comparing it with a “thundering torrent, roaring forest” – that torrent depicted in the driving piano rhythm.

David Howard and Vicki Ray for Yarlung Records. Additionally, Lee has spent much time performing in Asia with Ensemble Ditto, a popular chamber music group based in South Korea. He can be heard on several of their recordings for Universal Music, performing works by Saint-Saëns, Schumann, and Tchaikovsky.

Lee began playing violin at the age of five. After graduating from Harvard with a cum laude degree in Economics, he attended the Cleveland Institute of Music, where he received his master’s degree in 2003. His principal instructors have included Carol Ruzicka, Linda Cerone, Lynn Chang, and William Preucil.

## ABOUT JUNKO UENO GARRETT

**Junko Ueno Garrett** has captivated audiences around the world with her colorful tone, poetry, expressiveness, dynamic technique, and wide range of repertoire. She began playing piano at the age of three, trained at the prestigious Toho Gakuen School of Music in Tokyo, and received a Doctor of Musical Arts Degree from Rice University’s Shepherd School of Music in the United States.

Garrett’s recent engagements in the U.S. include recitals in New York; Boston; San Francisco; Washington, D.C.; Kansas City; Denver; Salt Lake City; Tucson; Houston; and Fairbanks, under the auspices of the Japan Foundation, the Japanese Embassy, and the Japanese Consulates General. She performed on several occasions for the 150-year celebration of the U.S.-Japan treaty. Under the Japan Foundation’s grant program she toured South and Central America in 2010, 2008, 2006, 2002, and 1999, including Venezuela, Ecuador, Colombia, Brazil, Argentina, Uruguay, Peru, Mexico, Cuba, El Salvador, and Costa Rica. During these visits, she performed and lectured, receiving high critical acclaim. In the summers of 2009 and 2007, at the invitation of the U.S. State Department, Garrett toured in Japan as part of the Belrose Duo (with husband and Los Angeles Philharmonic cellist David Garrett) performing and lecturing on American music. In 2000, Junko received the “Japanese Counsel General’s Award” for her contributions to international relations and understanding between countries. In the 2012-13 season she performs Beethoven’s Fourth Concerto and Choral Fantasy, an ongoing Bach project including Italian and French-influenced works and the *Goldberg Variations*, and various chamber music.

In Los Angeles she keeps a busy performance schedule, performing on the Los Angeles Philharmonic’s Chamber Music Society series, chamber music collaborations with leading Los Angeles musicians, faculty performances, and guest artist appearances. Garrett holds a faculty position at Occidental College.

## ABOUT DAVID GARRETT

**David Garrett** joined the applied teaching faculty in the department of Music in Fall 2001. He became part of the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. Garrett also appears frequently as recitalist, chamber musician, and soloist, receiving popular and critical acclaim. Writing in *Strad* magazine, Henry Roth observed, he is a polished and experienced musician... excellent in all departments.

Garrett maintains a wide range of musical interests: he has recorded modern cello works for the Albany and Opus One labels, his doctoral dissertation includes publication of previously unknown baroque cello works, and he pursues the standard literature in regular solo and chamber music performances. Garrett also enjoys teaching: his preparatory students consistently excel in competitions and honors orchestras and he has been a member of the faculty at Ball State University, the University of Texas at San Antonio, and Trinity University. Currently, Garrett teaches cello at California State University, Long Beach.

Along with his wife, Junko, David Garrett performs cello and piano recitals as the Belrose Duo, including several tours in both the U.S. and Japan. Away from the cello Garrett enjoys playing the viola da gamba, composing, and arranging, and in his spare time he enjoys games and sports, especially, tennis, chess, and bridge.

## ABOUT JOHNNY LEE

Guest violinist **Johnny Lee** joined the Los Angeles Philharmonic in 2005. Previously, he was Assistant Concertmaster of the Charlotte Symphony and Concertmaster of the Canton Symphony. He was also a member of the Grant Park Orchestra in Chicago.

Lee has been a featured soloist with the LA Phil several times, performing Vivaldi concertos both at Walt Disney Concert Hall and at the Hollywood Bowl. He has also appeared as a soloist with the Charlotte Symphony, the Ohio Chamber Orchestra, the Moscow Chamber Orchestra, and various local orchestras here in Los Angeles.

An avid chamber musician, Lee frequently appears on the LA Phil's Chamber Music Society series. He has collaborated with such artists as Thomas Adès and Christoph Eschenbach, and he has recorded the *Ustvolskaya Clarinet Trio* with

Schubert probably composed the “**Arpeggione**” **Sonata** at the request of Vincenz Schuster, a virtuoso of the instrument. The arpeggione was an instrument invented in 1823 by the guitar maker Johann Georg Stauffer. It was a hybrid instrument, having six strings tuned like a guitar, but bowed like a cello and with a body of a similar size and shape. (The picture is of an instrument by Stauffer on display in the collection of the Metropolitan Museum of Art in New York.) Schubert's Sonata is the only significant work for the arpeggione. Interest in the instrument faded within a decade or so of its invention, long before Schubert's Sonata was published in 1871. The work is most often played by cello or viola, but even wind instruments take up this beautiful work. The range of the instrument most closely matches that of the cello, but because the top string of the arpeggione is an E above the cello's A string, the work makes much use of the high, cantilena range of the cello. The “Arpeggione” Sonata, being written to feature the instrument in a solo role, does not share material in a chamber music fashion between the instruments as in the sonatas by Beethoven or Brahms. In the “Arpeggione” the melody is predominantly carried by the cello but, as in the songs, the piano writing is integral to the character of the work.



Regarding Schubert's **Piano Trio in B flat**, Robert Schumann said: “One glance at Schubert's Trio and the troubles of our human existence disappear and all the world is fresh and bright again.” Interesting though that such a fresh and bright piece came when it did in Schubert's life, as his health was failing and his mood was often dark and pessimistic. Schubert wrote the piano trio at the same time as the song cycle *Die Winterreise*. The song cycle is a large and somber work. It's as if the buoyant and positive Trio is a counterbalance to the terrors Schubert found in the poetry of *Die Winterreise*. The Trio was not publically performed during Schubert's life. He only heard it performed at one of the Schubertiades, the informal musical house parties featuring Schubert's music. The Trio is a large scale work, lasting about 40 minutes. Though symphonic in scope it is largely an intimate piece of dialogue and reflection. As with much of Schubert's music, besides the beautiful melodic writing, the work features colorful modulations and twists of harmony.

—David Garrett