

camera lucida

presented by the uc san diego department of music
in partnership with the san diego symphony
sponsored by the sam b ersan chamber music fund

monday, november seventh
two thousand and eleven

camera lucida upcoming concerts:

december 5, 2011

mahler: piano quartet in A minor
zemlinsky: trio for clarinet, cello and piano, op. 3
wagner: siegfried idyll
strauss: emperor waltz (arr. schoenberg)

february 6, 2012

beethoven: trio in D, op. 70 no. 1 ("ghost")
martinu: duo for violin and cello, h. 157
schubert: trio in E-flat, op. 100

march 5, 2012

reger: serenade for flute, violin and viola
dvorak: quintet for strings in G, op. 77
schoenberg: string quartet no. 2 in F-sharp minor, op. 10

april 2, 2012

bach: preludes and fugues for string trio (arr. mozart)
strauss: sextet for strings from capriccio, op. 85
brahms: sextet for strings in B-flat, op. 18

may 7, 2012

beethoven: sonata for cello and piano in C, op. 102, no. 1
beethoven: quintet for piano and winds in E-flat, op. 16
beethoven: string quartet in C-sharp minor, op. 131

june 11, 2012

rands: trio "sans voix parmi les voix..."
gubaidulina: the garden of joys and sorrows
ibert: trio

for more information:

<http://www.sandiegosymphony.org/concertcalendar/cameralucida.aspx>

concerts re-broadcast on the second saturday following each concert at kpbs 89.5fm and streaming at www.kpbs.org



Dear Musical Friends!

Three composers from Eastern Europe, and three unique musical worlds. From the splendors of the southern German baroque to the dreamlike musings of a dying Soviet composer, mid-1970's - one can hardly imagine a wider divide, culturally, aesthetically, musically.

And in the second part, the long nineteenth century of Ernst von Dohnanyi, ca. 1935.

The music of Jan Dismas Zelenka is a discovery of the last fifty years. At any rate, the popularity of his music is. It is not that the music was lost, merely that it had been ignored for centuries, buried perhaps under the mountains of generic baroque trio sonatas by countless second-tier Italian, French, English, German, Dutch or Spanish composers. It turns out Zelenka is not one of those, but rather a quirky, original and consummately skilled contrapuntalist. And, he is Czech, born near Prague - an enlivening detail.

What a gift it is to discover an unknown composer! Zelenka is totally new to me, and I presume to some of you as well, and for me it has been an unparalleled pleasure to find such masterful, distinctive music hiding, as it were, in plain sight. He is a minor master, to be sure; perhaps somewhat like a Hugo Wolf, or an Italo Svevo - with a small but very personal output, and one which is, by its own standards, perfect.

Dohnanyi is one of the late, late Romantics, prolonging the nineteenth century indefinitely. Interestingly, the sense of grief and loss that characterizes the late Richard Strauss and the late Korngold is completely absent from Dohnanyi's music; it is not a tomb for the end of Romanticism, but a good-humored anachronism. His chromaticism is not tortured, but playful. He begins the Sextet with a rolling dominant seventh chord that does not resolve, as if to announce immediately a state of suspended time.

The metaphor of the camera lucida - the optical device used by painters for tracing perspective - applies to the concert experience as a view into the musical past. The drawing of perspective is the casting of an illusion, one we submit to readily, for the duration of the experience. Chamber music is also an elaborate illusion on numerous levels, including the level of time travel: the simultaneous presence of historical score and immediate performance is a conundrum which heightens and complicates the concert experience. What is not illusion is the performance; it is not "from life", but rather is life, marked by unpredictability, danger, immediacy.

It seems a truism to say it, but music can be more than entertainment; and Shostakovich's Viola Sonata is a work that is harrowing, haunting, confusing. At its conclusion, we are not likely to feel comforted in easily recognizable ways. And here again we must marvel at the power music has to convey, through sound, an encounter with our own lived emotions. The unmasked, unadorned presentation of an overpowering personal communication evokes awe, and after taking us far away, brings us back to a more complete experience of ourselves.

For completing this circle we thank you as listeners and supporters. And we thank Sam Ersan for the ongoing, indefatigable assistance and enthusiasm which make all of this happen.

Charles Curtis, Artistic Director

Trio Sonata No. 1 in F Major (1722)

Jan Dismas Zelenka
(1679-1745)

- I. Adagio ma non troppo
- II. Allegro
- III. Larghetto
- IV. Allegro Assai

Viola Sonata, Op. 147 (1975)

Dmitri Shostakovich
(1906-1975)

- I. Moderato
- II. Allegretto
- III. Adagio

- intermission -

Sextet for Piano, Strings and Winds in C Major, Op. 37 (1935)

Ernst von Dohnanyi
(1877-1960)

- I. Allegro appassionata
- II. Intermezzo: Adagio
- III. Allegro con sentimento
- IV. Finale: Allegro vivace, giocoso

Anthony Burr, clarinet
Sarah Skuster, oboe
Andrea Overturf, oboe
Valentin Martchev, bassoon
Benjamin Jaber, horn
Jeff Thayer, violin
Che-Yen Chen, viola
Charles Curtis, cello
Jeremy Kurtz-Harris, contrabass
Reiko Uchida, piano
Ruben Valenzuela, harpsichord

Notes on Tonight's Program

by Charles Cross

What if there had been no Zelenka "renaissance"? We would be slightly more impoverished as musicophiles than we are now, thanks to its advent in the early 1970's. And if the Zelenka "renaissance" has not reached the doorstep of your consciousness until tonight, well, here it is.

Zelenka is not a dance craze, nor a sleek sports car model. But Zelenka shares attributes with both. Zelenka is the Czech baroque composer **Jan Dismas Zelenka** (sometimes spelled "Selencka" in court documents of his time), admired contemporary of Bach, Telemann, Mattheson and Mizler, double bassist and composer of sacred and secular music to the Saxon court at Dresden.

Little is known of this enigmatic figure. He was not a star composer in his lifetime, passed over time and again in his aspirations to be named Chief Court Composer. There appears to be no surviving portrait of him, so we cannot put a face to the name. He seems to have been something of a late bloomer, in his late thirties taking a year in Vienna to study counterpoint with Johann Joseph Fux, the great counterpoint guru of "Gradus ad Parnassum". Clearly the six **Trio Sonatas** are the fruit of this encounter, and they represent a unique merging of the Palestrina style with a verve and fire that take them about as far away as one can get from the academic rigors of pure counterpoint.

It is tempting to look for traces of Bohemian folk idioms and dances in the Sonatas, and they may be there. Metrically we are confronted with oddly grouped phrase lengths and accents which do not audibly form regular patterns. There is a special pleasure taken in highlighted dissonances. And certainly the sheer speed and momentum of the quick movements bring about a dizzying experience which is that of dance.

The instrumental difficulty of the Trio Sonatas attests to the superb skills of Zelenka's colleagues in the Dresden orchestra - this was an orchestra set up and maintained as a showcase for the wealth, might and sophistication of the Saxon royal family. Imagine that, an orchestra as a demonstration of political power! And for generations this orchestra was regarded with awe: Rousseau in his "Dictionnaire de Musique" called it "the consummate ensemble of all Europe", Wagner claimed it as his "Wunderharfe". In the Trio Sonatas of Zelenka we sense the self-evident virtuosity of the players as an assumed fact - not the concertante virtuosity of conspicuous bedazzlement as in certain Vivaldi or Tartini scores, but rather as an undercover element of sleek, organic perfection, with all the amazing details under the hood and a stunning ride the only external notice of the incredible refinement of execution.

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The very last work of **Dmitri Shostakovich** - he was correcting proofs only days before his death - is the **Viola Sonata opus 147**. The 69-year-old composer had been sick for more than a decade, suffering from heart disease and a polio-like lameness in his hand, and eventually lung cancer; he had been in and out of hospitals and sanatoriums, sometimes for extended stays, for years. He was at the height of his success, and continued to travel and perform despite his health. Beyond his physical ailments and the attendant awareness of the nearing of death, he looked back on one of the strangest and most agonizing careers known to music history - and whether with bitterness, resignation or some private, inner triumph, we can only speculate.

To encapsulate Shostakovich's career would be impossible. Catapulted to international fame with his First Symphony, completed at the age of nineteen, Shostakovich spent much of the decade from 1926 to 1936 experimenting with ideas reflecting Western avant garde influences in works like "Aphorisms" and his setting of Gogol's "The Nose"; composing music for film and theatre; and playing the piano in silent films. With the dazzling success of his opera "Lady Macbeth of the Mtensk District" in 1934 came his first fall from grace, in the form of an unsigned review in Pravda, in 1936, denouncing the work and its composer - a review authored, some maintain, by Stalin himself. Most probably Shostakovich's life at that point was in direct danger, and many of his friends and supporters were arrested, imprisoned or executed in the post-1934 purges. One year later Shostakovich engineered his own rehabilitation with the wildly successful premiere of the Fifth Symphony, to which the oddly-coined description (possibly Shostakovich's own) became attached: "a Soviet artist's practical creative reply to just criticism". In 1948 his music was again denounced amidst the general clamp-down on artistic production; the charge was "Western Formalism". Shostakovich's response was an unbelievably self-abasing speech of penance, and a series of works plainly calculated to appease. Despite the undeniable artistic acclaim surrounding his work, he was essentially blacklisted in the Soviet Union and for stretches of time found it difficult to even earn a living. Once more, in the early Sixties, with the removal of Krustchev and the end of the cultural thaw that had characterized some of his regime, Shostakovich was pilloried for his Thirteenth Symphony and again forced to tread a very fine line between creativity and political expediency.

The puzzle here is that Shostakovich is not by any stretch of the imagination a conformist Soviet artist; from our standpoint, it is hard to understand why he insisted on maintaining this dangerous balancing act with Soviet officialdom, alternating between provocation, appeasement and self-immolation. In the later 1960's and '70's, when the phenomenon of the Soviet dissident emerged, Shostakovich was not one of them; it was clear that he sympathized with a Solzhenitsyn or a Rostropovich, but he did not join them. In fact, he publicly lent his name to documents condemning the physicist Sakharov; he maintained

his party membership; he served on official government cultural bodies. Is this all to be explained by an unshakeable ideological faith in socialism? Is there a purely psychological explanation? Why did he not choose exile, and take up residence in Vermont, Washington D.C. or Brighton Beach?

If we look for answers in the music of Shostakovich's last period, we are likely to remain puzzled. The characteristics of this music are bleakness, ambiguity, dark humor, flashes of a dream-like sweetness and plaintiveness, rhythmic simplicity, and the habitual quoting of earlier musics, sometimes literally and sometimes in the form of vaguely familiar forms and textures (Tchaikovskian waltzes, folk strains and the like). In the last movement of the Viola Sonata the dotted melodic figure from the first movement of Beethoven's "Moonlight" Sonata wanders about as if unmoored from its rhythmic and structural underpinnings, a lost messenger who, having forgotten the meaning but not the words of the intended message, repeats them out of turn and at any opportunity, in hopes of wandering upon a sympathetic recipient. Incongruous pitches are added to the familiar piano arpeggiations. In fact, the strategy of skewing tonal harmony with notes that don't fit, with "wrong notes", might be a unifying feature of the late Shostakovich. It seems to mimic a child poking out chords on a piano, fooling around. The opening of the Viola Sonata does something similar with the plucked open strings of the viola. Apropos the child: the first movement of the Fifteenth Symphony, with its quotes of Rossini's William Tell overture here and there de-harmonized, was described by Shostakovich as evoking a toy store in which the toys come to life after closing time: both a child-like fantasy on its own, and a nod to the fantasy world of the "Nutcracker".

The writing for the viola is magnificent, setting off this instrument in a light it has rarely enjoyed; and the piano is often made an equal partner, in the sense that the piano texture is reduced to a single line. For the career of perhaps the twentieth century's greatest symphonist to conclude with this combination of instruments is itself surreal; and the haunted, haunting music he gave them is not a summation, but a gentle and eternally open-ended questioning. Perhaps the greatest expression of Shostakovich's courage was his refusal to leave the scene of his humiliations and agonies, and his insistence upon the finality of an ambiguous status, embracing non-orthodoxy, not-knowing.

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Ernst von Dohnanyi belongs to a distinguished aristocratic lineage of musicians, academics and public servants. He was the son of a mathematics professor and amateur cellist in Bratislava, and his own son was the jurist Hans von Dohnanyi who, from within the Justice Ministry of Nazi Germany, kept secret documentation of Nazi crimes and

worked to help Jews escape to Switzerland. Finally implicated in the attempts by mostly aristocratic German military leaders from within the regime to assassinate Hitler, he was hanged in early 1945. The son of Hans, and the grandson of Ernst, is the celebrated conductor Christoph von Dohnanyi; and when Christoph was Generalmusikdirektor of the city of Hamburg in the 1980's, his brother Klaus was simultaneously mayor and minister-president of Hamburg. The uncle of Christoph and Klaus was the brilliant Protestant theologian Dietrich Bonhoeffer, like their father executed by the Nazis.

Ernst himself enjoyed a brilliant career as a virtuoso pianist, notably one who, uncharacteristically for his generation, devoted himself equally to solo and chamber music. A schoolmate of Bartok, he championed Bartok's works before Bartok had achieved widespread recognition. After a long period of activity in Berlin at the beginning of the twentieth century, Dohnanyi returned to his native Hungary in 1915, teaching, conducting and generally presiding over the revival of Hungarian music in the 1920's and '30's. Near the end of the Second World War he moved to Austria, and then in the late '40's emigrated to the U.S., finally settling in Tallahassee, Florida, where he was professor at Florida State University. He died in New York in 1960, at the age of 83, after a recording session of Beethoven sonatas for Everest Records.

Dohnanyi's first significant composition was a work of chamber music, a Piano Quintet, composed at the age of 18; no less a figure than Brahms acknowledged the Quintet as a work of significant talent. The **Sextet Opus 37** on tonight's program dates from 1935 and is probably unique in its instrumentation, though on reflection one wonders why: in fact, this arrangement of instruments and sonorities represents a neat schematic of an orchestra reduced to the bare minimum. And indeed this is chamber music of a strikingly orchestral character, the piano providing not so much soloistic elaboration as a massing of sonority against which the strings and single winds stand in relief, or vie for attention.

Dohnanyi's music represents an amalgamation of influences and interests. Obviously the German tradition of Schumann and Brahms remains his *métier*, even in 1935. In this sense he joins Richard Strauss, Hans Pfitzner and Erich Korngold as the very late hold-outs of German romanticism. But Dohnanyi's is not an orthodox romanticism, and not as thoroughly German as that of the above-named composers. We hear traces of popular music, dance rhythms that seem to evoke the mondaine world of 1930's cafés and cabarets, bringing Dohnanyi perhaps into the sphere of a composer like Kurt Weill. And the third factor here is obviously Dohnanyi's easy relationship with, and love for, the traditional sounds and musical forms of his native Hungary. By the time Dohnanyi is writing, this could conceivably be read as a reference back to Brahms and his evocation of Eastern European sources as an opening to ecstasy and abandonment, rather than an ethnomusicological project in the modernist, structuralist spirit of Bartok.

But Dohnanyi is probably doing neither of the two. Rather, he is making music for pleasure and entertainment, and using what is closest at hand. His music is a special hybrid of the formal concert tradition infused with the sensibility of the popular. The finale of the Sextet is a specimen of the Hungarian "Verbunkos", a dance popular in villages of the Austro-Hungarian empire, meant to attract recruits to the imperial army, so irresistible were its rhythms (the name is derived from the German verb "werben", to attract or to win over). Dohnanyi's music is always attractive, irresistible, openly and unapologetically appealing; yet always according to the highest possible standards of craftsmanship, sincerity, elegance and dignity.

About the Performers

Anthony Burr has been an assistant professor of music at the University of California, San Diego since 2007. As a clarinetist, composer and producer, he has worked across a broad spectrum of the contemporary musical landscape with groups and artists including: Alvin Lucier, Jim O'Rourke, John Zorn, Chamber Music Society of Lincoln Center, Laurie Anderson and many others. Ongoing projects include a duo with Icelandic bassist/composer Skúli Sverrisson, The Clarinets (a trio with Chris Speed and Oscar Noriega), a series of recordings with cellist Charles Curtis and a series of live film/music performances with experimental filmmaker Jennifer Reeves. Since 2000, he has created series of epic scale mixed media pieces, including "Biospheria: An Environmental Opera" (a collaboration with artist Steve Ausbury, performed in San Diego in 2001 and featured in the 2003 Cinematexas Festival); and "The Mizler Society", a burlesque on early modern music theory, J.S. Bach and the Art of Fugue (a collaboration with John Rodgers, presented by the Australian Art Orchestra at the Melbourne Museum in 2002). With John Rodgers he is currently working on a music theater/book project on the strange life and even stranger after-life of Wilhelm Friedemann Bach. Upcoming releases include a recording of Morton Feldman's "Clarinet and String Quartet" and a solo recital disc featuring works by Scelsi, Lachenmann and others. His primary clarinet teachers were Chicago Symphony principal Larry Combs and David Shifrin.

Sarah Skuster is the newly appointed principal oboist of the San Diego Symphony. She has also held the positions of interim second oboe in the Dallas Symphony, (2006-2008), and second oboe in the Akron Symphony, (2004-2006). Ms. Skuster has performed as guest principal oboist with the Indianapolis Symphony and the New Jersey Symphony, and as a substitute with Metropolitan Opera Orchestra. She spent the past year working toward a master of music degree at the Mannes College of Music as a student of Elaine Douvas. Ms. Skuster earned a bachelor of music degree from the Cleveland Institute of Music as a student of John Mack and is a graduate of the Interlochen Arts Academy where she studied with Dan Stolper. Ms. Skuster has been awarded fellowships to the Tanglewood Music Center (2005, 2006) and attended the Aspen Music Festival (2003, 2004). In the summer of 2006, she received the Ralph Gomberg Award, bestowed upon the exceptional Tanglewood oboe fellow each summer. As a soloist, Ms. Skuster has performed the Vaughan Williams Oboe Concerto with the Cleveland Institute of Music Orchestra and J.S. Bach's Brandenburg Concerto No. 2, and Concerto for Oboe and Violin with the Cleveland Bach Consort.

Andrea Overturf currently serves as English Horn of the San Diego Symphony, a position she previously held with The Florida Orchestra. Equally adept at the oboe, she received second prize in the 2007 International Double Reed Society Gillet-Fox Solo Oboe

Competition. She has performed solo recitals throughout the United States and Asia and has appeared as guest soloist with the Rochester Philharmonic, Seattle Symphony, and Aspen Music Festival, among others. Ms. Overturf has performed with numerous festivals including La Jolla Summerfest, the Mainly Mozart Festival, the Tanglewood Music Center, National Repertory Orchestra, and the Aspen Music Festival where she held the English horn fellowship for three years. As a chamber musician she has collaborated with artists such as James Conlon, Lorin Maazel, John Harbison, and James Levine, including the American stage premiere of Elliott Carter's Opera "What Next?" Ms. Overturf is the first oboist in the history of the Juilliard School to graduate from the prestigious solo-intensive Artist Diploma Program after also having completed her Masters Degree there. She received her Bachelors Degree from the Eastman School of Music graduating with the Performer's Certificate, the highest performance distinction awarded to undergraduates. Her principal teachers include Elaine Douvas, Pedro Diaz, Nathan Hughes, Richard Killmer, Richard Woodhams, and Rebecca Henderson. Originally from Seattle, Ms. Overturf rides and shows American Quarter Horses in her free time.

Valentin Martchev was born in Stara Zagora, Bulgaria, and started playing the bassoon at age 10. He went to the State Academy of Music in Sofia and Duquesne University, studying with Yordan Metodiev, Tony Komitoff, and Nancy Goeres. During his student years in the states he attended the Aspen, Tanglewood, Music Academy of the West, and Marlboro Music Festivals. Valentin was a tenured member of the Bulgarian State Radio Orchestra and the Charlottesville Symphony in Virginia, where he was also on the university faculty. In 2001 Mr. Martchev joined the San Diego Symphony as their principal bassoonist. The SD Union Tribune said his 2007 performance of John Williams' bassoon concerto Five Sacred Trees "...made this bassoonist a star." He has performed multiple times with the Charlottesville Chamber Music Festival, the Mainly Mozart Festival, and La Jolla SummerFest. In 2008 he was Guest Principal Bassoon with the LA Philharmonic under Esa-Pekka Salonen, and in 2010 he was Guest Assistant Principal Bassoon with the Cincinnati Symphony under Paavo Järvi. This coming season he has chamber music concerts through the symphony in La Jolla, Art of Elan in San Diego, and Jacaranda in Santa Monica. He is on the faculty of SDSU and plays on a 1985 Heckel Biebrich.

Benjamin Jaber has been Principal Horn of the San Diego Symphony Orchestra since May 2009, serving the same capacity since 2008 on an acting basis. He has also performed with the IRIS Orchestra, the Louisiana Philharmonic, the Houston, Richmond and New World Symphonies, and the Houston Grand Opera Orchestra. As a soloist, Mr. Jaber received first prize at the university division of the 2003 American Horn Competition and was the winner of the Aspen Music Festival's 2004 brass concerto

competition. He was also a featured artist at the first-ever Conservatory Project series held at the Kennedy Center in Washington. He has spent his summers at the Aspen Festival, the National Orchestral Institute, the Pacific Music Festival, and the Marlboro Music Festival. He has also been active as a freelancer in the recording studios of Los Angeles, adding many different projects to his credit. Mr. Jaber received his training at the Interlochen Arts Academy, Rice University's Shepherd School of Music, and the Colburn Conservatory where he was the first hornist ever to be graduated from the school. He studied with William Ver Meulen, John Zirbel, David Jolley, and Bruce Henniss.

Violinist **Jeff Thayer** is Concertmaster of the San Diego Symphony as well as Concertmaster and guest artist of the Music Academy of the West (Santa Barbara). Previous positions include assistant concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton (OH) Symphony Orchestra. He is a graduate of the Cleveland Institute of Music, the Eastman School of Music, and the Juilliard School's Pre-College Division. His teachers include William Preucil, Donald Weilerstein, Zvi Zeitlin, and Dorothy DeLay. A native of Williamsport, Pennsylvania, Mr. Thayer began violin lessons with his mother at the age of three. At fourteen, he went to study with Jose Antonio Campos at the Conservatorio Superior in Cordoba, Spain. He has appeared as soloist with the Atlanta Symphony Orchestra, the San Diego Symphony, the Jupiter Symphony, the North Carolina Symphony, the Canton Symphony Orchestra, the Pierre Monteux School Festival Orchestra, the Spartanburg Philharmonic, the Cleveland Institute of Music Symphony Orchestra, The Music Academy of the West Festival Orchestra, the Williamsport Symphony Orchestra, the Nittany Valley Symphony Orchestra, and the Conservatory Orchestra of Cordoba, among others. He attended Keshet Eilon (Israel), Ernen Musikdorf (Switzerland), Music Academy of the West, Aspen, New York String Orchestra Seminar, the Quartet Program, and as the 1992 Pennsylvania Governor Scholar, Interlochen Arts Camp. Other festivals include La Jolla Summerfest, the Mainly Mozart Festival (San Diego), Festival der Zukunft, and the Tibor Varga Festival (Switzerland). Through a generous loan from Irwin and Joan Jacobs, Mr. Thayer plays on the 1708 "Sir Bagshawe" Stradivarius.

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 International Viola Competition, and the "President prize" of the 2003 Lionel Tertis Viola Competition. In 2011 Mr. Chen was invited to serve on the jury of the 13th Primrose International 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 also currently a member of San Diego based Myriad Trio, Camera Lucida, a former member of Lincoln Center Chamber Music Society Two, and has toured with Musicians from Marlboro after three consecutive summers at the Marlboro Music Festival. Other chamber festival appearances include the Kingston Chamber Music Festival, Ravinia, Mainly Mozart, Chamber Music International, La Jolla Summerfest, Seattle Chamber Music Society and Taiwan Connection amongst others. As an educator, Mr. Chen has taught and performed in programs such as National Youth Orchestra Canada, Interlochen, Mimir Festival, and has given master-classes at the Taiwan National Arts University, University of Missouri Kansas City, University of Southern California, UC Santa Barbara and The Juilliard School. He has previously served on faculty for Indiana University South Bend, UC San Diego, San Diego State University, and McGill University. Specializing in string quartet genre, Mr. Chen has taught young esteemed string quartets who have participated in the London International String Quartet Competition and others who have won the Banff International String Quartet Competition. Mr. Chen's students have also won national orchestral auditions. Currently Mr. Chen teaches at Cal State University, Fullerton. A young four-time winner of the National Viola Competition in Taiwan, Mr. Chen began his viola studies at the age of six with Ben Lin. He continued his studies in the U.S. at The Curtis Institute of Music and The Juilliard School under the guidance of Michael Tree, Joseph de Pasquale, Karen Tuttle and Paul Neubauer.

Cellist **Charles Curtis** has been Professor for Contemporary Music Performance at UCSD 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, Cassado and Viña del Mar (Chile) 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. His chamber music associations have taken him to the Marlboro, Ravinia, Wolf Trap, La Jolla Summerfest and Victoria Festivals, among many others. Curtis has recorded and performed widely with soprano Kathleen Battle and harpsichordist Anthony Newman, as

well as with jazz legends Herbie Hancock, Wayne Shorter and Brad Mehldau. He is internationally recognized as a leading performer of unique solo works created expressly for him by composers such as La Monte Young, Éliane Radigue, Alvin Lucier, Alison Knowles and Mieko Shiomi as well as rarely-heard compositions by Terry Jennings, Richard Maxfield, Cornelius Cardew, Christian Wolff, Morton Feldman and John Cage. Recent performances have taken him to the Angelica Festival in Bologna, the Guggenheim in New York, the MaerzMusik Festival in Berlin, Dundee Contemporary Arts, the Auditorium of the Musée du Louvre in Paris, the Kampnagel Fabrik in Hamburg, as well as Philadelphia, Austin, Ferrara, Chicago, the Konzerthaus Dortmund, Brooklyn's Issue Project Room and Harvard University. In the Bavarian village of Polling Curtis performs and teaches every summer at Kunst im Regenbogenstadl, a space devoted to the work of La Monte Young and Marian Zazeela. 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.

Bassist **Jeremy Kurtz-Harris** has a diverse musical background that includes solo, chamber and orchestral performance. He is the winner of numerous competitions, including the 1997 International Society of Bassists solo competition, and has been the principal bassist of the San Diego Symphony since 2004. His recital experience is extensive, including solo appearances in Houston, Memphis, Philadelphia, San Antonio, San Diego, San Francisco, Toronto, as well as appearances at several International Society of Bassists conventions and "Bass 2008" in Paris. He performed Pulitzer Prize-winning composer John Harbison's bass concerto with the San Diego Symphony in March 2007 as one of fifteen bassists participating in the coast-to-coast premiere of the piece, and has also appeared as soloist with New Jersey's Riverside Symphonia and the Chamber Orchestra of Philadelphia. Mr. Kurtz-Harris has performed chamber music at the Banff Centre for the Arts, Carnegie Hall's Weill Recital Hall, the Kennedy Center for the Performing Arts, La Jolla SummerFest, San Diego's Art of Elan Series, and the Verbier Festival in Switzerland. A graduate of the Curtis Institute and Rice University, his main teachers have been Harold Robinson and Timothy Pitts. His wide musical interests have also led him to study with such artists as jazz bassist John Clayton and classical/bluegrass bassist-extraordinaire Edgar Meyer. In addition to his performing pursuits, Mr. Kurtz-Harris is on the Board of Directors of the International Society of Bassists, and is on the music faculty at San Diego State University and Idyllwild Arts Academy. His first CD, "Sonatas and Meditations," was released in 2008 in partnership with Houston Classical Radio, KUHF.

Pianist **Reiko Uchida**, First Prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition, has appeared as soloist with the Los Angeles

Philharmonic, the Santa Fe Symphony, the Greenwich Symphony, the Princeton Orchestra, among others. She made her New York solo debut in 2001 at Carnegie's Weill Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music concerts throughout the world, including the United States, Japan, France, Italy, Germany, Russia, Finland, Bulgaria, and the Czech Republic, in venues including Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art in New York City, the Kennedy Center as well as the White House in Washington D.C., and Suntory Hall in Tokyo. Her festival appearances include Spoleto, Schleswig-Holstein, Tanglewood, Santa Fe, and Marlboro. As a chamber musician, she was one of the first pianists selected for Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for outstanding emerging artists. She has been the recital partner for Jennifer Koh, Thomas Meglitoranza, Jaime Laredo, and Sharon Robinson, with whom she performed the complete works of Beethoven for cello and piano. Her recording with Jennifer Koh, "String Poetic", was nominated for a Grammy Award. She has also collaborated with the Borromeo and Tokyo String Quartets. She is a member of the Laurel Trio and a member of the Moebius Ensemble, a group specializing in contemporary music and in residence at Columbia University. Reiko began studying the piano at the age of four with Dorothy Hwang at the R.D. Colburn School and made her orchestral debut with the Los Angeles Repertoire Orchestra at the age of nine. As a youngster, she performed on Johnny Carson's Tonight Show. She holds an Artist Diploma from the Juilliard School, a Bachelor's degree from Curtis Institute of Music, where she studied with Claude Frank and Leon Fleisher, and a Master's degree from the Mannes College of Music, where her principal teacher was Edward Aldwell.

Ruben Valenzuela is founder and music director of Bach Collegium San Diego. Under his direction, the ensemble made its debut in 2003 with landmark period instrument performances of Bach's St. John Passion in collaboration with the Musica Angelica Baroque Orchestra. In 2008, he led the first San Diego period instrument performance of Bach's B minor Mass to high acclaim. As such, he has been influential in bringing historically informed performances of 17th and 18th century music to the San Diego music community. In 2008, he led members of the Bach Collegium San Diego on their second international tour to the XVI Festival Internacional del Órgano Barroco (Mexico City) including a performance in Mexico City Cathedral. This past November, he returned to this festival with performances in Zamora, Michoacán and Mexico City. He has worked with many of America's leading early music specialists, most with Richard Egarr of the Academy of Ancient Music (UK) on Handel's Theodora. Other recent engagements include guest conducting the San Diego Chamber Orchestra (Orchestra Nova) in their

2009 performances of Haydn's Creation. From 1998 to 2001, he took up music research at CENIDIM (Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez) with a focus on the genesis and transmission of the *Libro que contiene onze partidos del M. Dn. Joseph de Torres* culminating in a series of lectures and an article in *Heterofonia*. Currently, he is involved in preliminary research for a doctoral dissertation in the field of Novo-hispanic music. In addition to his duties with the Bach Collegium San Diego, Mr. Valenzuela he is also pursuing a Ph.D. in Musicology at Claremont Graduate University. He is in demand as a conductor, organist, harpsichordist, musicologist, and continuo player, and is highly regarded for performances that combine scholarship and an inspired musicianship.

A black and white photograph of the San Diego skyline at night, with city lights reflecting on the water in the foreground. The skyline includes several prominent skyscrapers, some with distinctive architectural features like the pointed top of the US Bank Tower.

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