

# 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, april second  
two thousand and twelve

**camera lucida  
upcoming concerts:**

**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  
bennett: sonata after syrx

for more information:

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

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Dear Musical Friends!

Somehow the fugue is thematic tonight. Mozart, in mid-career, turns to the Bach manuscripts owned by his friend, the Baron von Swieten, seeking to be schooled in the mysteries of the old master's counterpoint. Strauss refers to his last opera as "a theatrical fugue" - meaning, probably, a discourse, a learned exchange. And while no fugue per se is to be found in Brahms' B-flat sextet, the echoes of Baroque counterpoint, canons, chorales and fantasia-like variations, are unmistakable.

Today it is hard to imagine the culture of the scribe - the copying, by hand, of unique written documents. Little of Bach's music was published in his lifetime, and the music was preserved and disseminated through copying by hand. But another function was served by copying: the copyist performs an analytic task, silently hearing and investigating (if the copyist is a musician) the inner workings of the music. For a musician of Mozart's preternatural abilities, the act of copying would have been an absorbing of the music into his innermost psyche via the eye, the hand and the inner ear. Simultaneously it is an approach, a getting-nearer to the desired object through a labor of love.

Mozart's fugue arrangements are just this: an homage, and also a personal study. That he would add preludes of his own composition to Bach's fugues underlines the status of these works as an offering to a deceased forebear, at the same time complicating the historical location of the works. Are they Bach, or Mozart? and are they Baroque, or early Classical? Another anachronism confronts us with Strauss' Sextet from "Capriccio". The opera, composed circa 1940, is set in the 18th century, in a French country chateau. Strauss' model in his late period is overwhelmingly Mozart. The pristine transparency of the Sextet texture, the absence of typical late-Romantic pathos and heroic gesturing, signal the arrival of that unique valedictory period in Strauss' output. He is saying goodbye to opera, to the dazzling life of the celebrity composer that he enjoyed for decades, and most poignantly, to the culture itself in which he came of age and blossomed. The question of the primacy of words or music, the comic-Romantic premise of "Capriccio", is never answered: the Countess goes off to dinner without making her choice. Quietly Strauss seems to refrain from certainty, to protest against any sense of a definitive answer, and to reject will. He says goodbye in modesty and infinite sadness.

The string sextet is an interesting form in the chamber music tradition. Not exactly a standard ensemble, still there are enough great works for this lineup to lend it a lineage of its own. The sonic scope is such that massive sonorities are possible, through the doubling of voices and the padding of harmonies; yet as a double string trio, a fragile intimacy can suddenly be revealed. Both extremes are exploited in the Brahms Sextet. Best of all, the instrumentation allows us to yield to the gentle, angelic, sustained sweetness and homogeneity of only bowed strings - harking back to the string consorts of the Renaissance English polyphonists.

And yet Brahms, the lover of Viennese culture, takes the string sextet at moments in another direction entirely: with tutti pizzicati sections he evokes groups of plucked instruments, a mandolin orchestra, or more likely, a duet of zither players in the garden of a Heuriger, radiating the unique Gemüt, the soulfulness and sentiment of a spring evening.

We are grateful for the setting and the forum in which to present these incredibly nuanced and multifaceted works of art. We thank you for being the indispensable partner in our exploration, as we thank Sam Ersan for the gift which enables us to continue the process. Happy spring, and happy listening, to you, and we look forward to an evening of Beethoven on May 7!

Charles Curtis  
Artistic Director

**Preludes and Fugues after Bach, K. 404a** (1782)

Wolfgang Amadeus Mozart  
(1756-1791)

F Major

F Minor

G Minor

**Sextet for Strings from Capriccio, op. 85** (1942)

Richard Strauss  
(1864-1949)

- intermission -

**Sextet for Strings in B-flat, op. 18** (1859)

Johannes Brahms  
(1833-1897)

I. Allegro ma non troppo

II. Andante ma moderato

III. Scherzo: Allegro molto

IV. Rondo: Poco Allegretto e grazioso

Jeff Thayer & Tereza Stanislav, violins  
Che-Yen Chen & Chi-Yuan Chen, violas  
Charles Curtis & Yao Zhao, cellos

Mozart's arrangements of Bach's Preludes and Fugues for String Trio introduce the historical contrapuntal precedent for Brahms' First Sextet for Strings. Strauss' Sextet for Strings is the prelude to his last opera, *Capriccio*, an inquiry into the primacy of words or music.

### **Mozart-Bach, Preludes and Fugues for String Trio**

Originating in the 16th century, the English word "fugue" derives from the Latin *fuga*, related to *fugere* ("to flee") and *fugare* ("to chase"). As a musical term, the fugue was first mentioned by Jacobus of Liege in 1330 in his *Speculum Musicae*. Arising from the technique of imitation, in which the same material is repeated starting on a different note, the fugue began as an improvisatory aid, but was considered compositional technique by the 1550s. By the 17th century, it evolved into a formal procedure of imitative counterpoint: a subject stated in each voice, followed by connecting episodes alternating with entries of the subject in related keys, capping the return to the opening key with a closing coda.

The first preludes, on the other hand, were Renaissance lute compositions, free improvisations introducing larger pieces that also served to test the instrument and the room acoustics. In the later 17th century, German composers started pairing preludes with fugues in the same key.

As a keyboard player, Johann Sebastian Bach (1685-1750) entered contests improvising fugues on a given subject. Written after those of Froberger, Pachelbel, Frescobaldi, and Buxtehude, some of Bach's fugues are collected in *The Well-Tempered Clavier*, two volumes that each comprise 24 pairs of preludes and fugues, one for each major and minor key.

After the Baroque era, fugues were less central as a compositional form, though both Haydn and Mozart "rediscovered" fugal writing at various points and used it frequently in their work, as did Beethoven, Robert Schumann and Johannes Brahms. Richard Strauss included a fugue in his tone poem *Also sprach Zarathustra*, in the section entitled "Of Science and Learning."

The Six Preludes and Fugues K. 404a (of which three will be performed tonight) are W.A. Mozart's transcriptions of works by J.S. Bach – five of the fugues from the organ sonatas *The Art of Fugue*, and *The Well-tempered Clavier* – and the sixth by J.S.'s eldest son Wilhelm Friedemann. The introductory preludes are a mix of Mozart's own work and Bach transcriptions.

In a letter to his father dated April 10, 1782, Mozart, who had just moved to Vienna, wrote, "Every Sunday at twelve I go to hear the music at Baron van Swieten's, where they play nothing but Handel and Bach." The Baron's musical preference for the Baroque was unusual in an age that focused on contemporary music. Van Swieten had collected many manuscripts by Bach and Handel during diplomatic service in Berlin, and he invited Mozart to study his collection. His encouragement greatly influenced the young composer's own compositional development. Mozart was collecting Bach fugues, "not only of Sebastian but also of Emanuel and Friedemann." His other compositions of 1782 include the Symphony No. 35 in D major, Prelude and Fugue in C Major, and the String Quartet No. 14 in G major, first of six quartets dedicated to Haydn that demonstrate greater contrapuntal complexity. Mozart went on to write fugues of his own, including the fugues for string quartet, K. 405 (1782) and a fugue in C Minor K. 426 for two pianos (1783). Later on, he incorporated fugal writing into the finale of the Symphony No. 41, the opera *The Magic Flute*, and parts of the Requiem.

*...[I]f a fugue is not played slowly, the ear cannot clearly distinguish the theme when it comes in and consequently the effect is entirely missed.*

- Mozart in a letter to his sister Nannerl, 1782

### **Strauss, Sextet for Strings from Capriccio, Op. 85**

*I do not want to write just another opera. With Casti I would like to do something unusual, a treatise on dramaturgy, a theatrical fugue.*

- Richard Strauss to Munich State Opera director Clemens Krauss, 1939

*Capriccio*, subtitled "A Conversation Piece for Music," was Richard Strauss's last (and thirteenth) stage work, premiered at the Nationaltheater München on October 28, 1942. Based on an opera parody by Abbate Giovanni Battista Casti, "First the music and then the words," the work is an opera about opera, debating the merits of poetry versus music through the story of a countess who cannot choose between poet and composer suitors.

The Sextet, the Prelude to *Capriccio*, is the opera's overture as well as the subject of the opening scene: the sextet is still heard as if from another room as the curtain rises. It is a composition by the suitor Flamand, being performed for the Countess as both suitors await her reaction.

The opening, with its sunny sonorities and flow of interweaving phrases, resides in a domestic world of lyrical sweetness. An urgent, *tremolo* development section breaks the

spell, recasting the thematic material in darker colors, with emphatic rhythmic unisons and dramatic octave leaps. At moments, the texture clears out to more recitative-like soloistic material, and rushing with operatic abandon. The recapitulation returns to the leaning warmth of the opening, as the rising opera curtain reveals a sextet playing on stage.

The Sextet, completed in July 1939, was first performed by Vienna Philharmonic Orchestra members at a private home in Vienna.

*The stream of music carried me far out over a magic horizon! ...Let me enjoy it, the wondrous experience. What I never thought of came forth in music. Somber feelings soared away, let them stay silent though the heart identifies them.*

- Countess

### **Brahms, Sextet for Strings in B-flat, Op. 18**

In 1854, Robert Schumann threw himself into the Rhine in an attempt at suicide, and Brahms rushed to Düsseldorf to help Clara Schumann and her six small children. In the six succeeding years Brahms' compositional output was almost silent, but in this time he improved his counterpoint through correspondence with Joseph Joachim, and – asked by Clara to reorganize the library – made detailed studies of early music, copying Scarlatti, Palestrina, Handel, and Schütz (in parallel to Mozart copying Bach 80 years prior). Brahms remained interested in early music and musicology over the course of his life, participating in the editing of the complete works of Handel, Chopin, Mozart, Schumann, and Schubert, as well as the keyboard music of Francois Couperin. After the death of his friend, eminent musicologist Gustav Nottebohm, Breitkopf & Härtel even suggested Brahms replace him as editor-in-chief of the revised Complete Bach Edition, though he turned it down.

The Sextet, the first of two scored for two violins, two violas, and two cellos, is Brahms' first published chamber work without piano, and was begun in 1859, in Detmold, a small Duchy in northern Germany. Brahms was supporting himself as a piano teacher to members of the royal family at the Court of Detmold. At the time, he also conducted the court choir and performed at the piano, and founded and directed the Hamburg Ladies' Choir, which led to many folk-song arrangements that were published later. The Sextet was written at the same time as two orchestral Serenades written for Detmold, "displaying a good measure of their genial expansiveness of atmosphere and form." Before the Sextet was published by Simrock in 1862, Brahms made a 4-hand piano arrangement and set the second movement alone as a solo piano work entitled "Theme and Variations in D minor."

The string sextet was a less daunting genre than the symphony or string quartet – Brahms had few precedents aside from Luigi Boccherini and Louis Spohr (although Dvořák, Tchaikovsky, Reger, Schoenberg and Korngold all wrote sextets in the decades after this). The ensemble, while larger than a string quartet, seems to suggest something less densely compacted in contrapuntal complexity, freer and more melodically relaxed. The first cello, for example, is released from the bass line and often given the melody – as in the opening of the first movement, a prelude appended when Joachim found the original, fully orchestrated opening too abrupt. The Allegro also features an angular theme sprouting from the first's cadence, undulating accompaniment, and a surprisingly delicate pizzicato coda. After a continuous texture of fullness, the tune is suddenly laid bare, strummed with the informality of a living room guitar. Its spirit is of the Ländler, slow waltz of the Austrian countryside oft-explored by Schubert.

The slow movement is a series of variations in d minor whose progression suggests Bach's d minor Chaconne or La Folia. The theme, first played on the lower instruments, is in a characteristically dark, Brahmsian sonority. There is a wrenching directness to the rich sustains and heavy, rustic-sounding accents, that lighten and darken, running into relentlessly shipwreck-worthy storminess in their transformation through contrasting colors and speeds.

The high-spirited Scherzo has the sprightly energy and triadic leaps of a hunt or chase before leaning into an expressive parallel minor and spiraling down in accelerating curlicues. Heavy off-beat accents and droning fifths evoke a pastoral spirit.

The final Rondo, the longest movement, begins and ends with solo cello, its ornaments spinning over themselves, ascending turn by dainty turn, its intervals recalling the first movement theme. Toward the end, the sextet splits into halves of upper and lower trios, breaking up the melody into plaintive 2-note pieces, in a sweetly quiet episode of nursery-song-like alternation that continues for a surprising length. There is an ambling quality that extends to the return of pizzicato accompaniment in a brief nostalgic moment before the final driving pile-up.

*The Brahms Sextet is a work built upon dry as dust elements. It is one of those odd compositions which at times slipped from the pen of Brahms, apparently in order to prove how excellent a mathematician he might have become, but how prosaic, how hopeless, how unfeeling, how unemotional, how arid a musician he really was. You feel an undercurrent of surds (a quantity not capable of being expressed in rational numbers), of quadratic equations, of hyperbolic curves, of the dynamics of a particle. But it must not be forgotten that music is not only a science; it is also an art. The Sextet was played with*

*precision, and that is the only way in which you can work out a problem in musical trigonometry.*

- Vernon Blackburn, Pall Mall Gazette, London, 1900

*How noble is the great variational ballad which forms the slow movement of this sextet! That is a folk-music the like of which is not to be found anywhere else. It has a sweep and breadth and a pride in its lowly inspiration and origin that goes as far as the best political theories to show us in what way men may be equal. And the grace of the last movement, in which all that is gracious in the closing movements of Beethoven is brought to the service of a large romantic melody that has the heart of Schumann in its fullness – how warm and mild its tone, and yet how noble its bearing! We do well to honour such music, and to love the genius and nobility of the heart which went into its making.*

- critic Samuel Langford on an early 1920s performance of the Sextet

In the *Star Trek: The Next Generation* episode "Sarek," Spock's father, Vulcan ambassador Sarek, is brought to tears by a performance of the Sextet's second movement, led by Data as the first violinist. Vulcans are notable in their supreme rationality and emotional self-control. The statesman's crying, a symptom of "broadcast empathy," sways the emotions of those around him, telepathically spreading emotional instability.

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**Carolyn Chen** is a PhD candidate in composition at UC San Diego, currently researching sublime boredom.

## About the Performers

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.

**Chi-Yuan Chen** joined the viola section of the San Diego Symphony in 2006. A top-prize winner of both the 2000 Fischhoff Chamber Music Competition and the 2004 International Paris Viola Competition Ville d’Avray, Mr. Chen is recognized as one of the leading violists from Taiwan and in 1999, made his American concerto debut in Boston

performing Walton's Viola Concerto. Mr. Chen is also an active chamber music performer. A graduate of New England Conservatory he received both Bachelor and Master degrees there and also holds a Doctoral of Musical Arts degree from Stony Brook University in New York. His principal teachers are Ben Lin, James Dunham, Martha Katz, Katherine Murdock and Nobuko Imai. A violist of the Great Wall String Quartet which resides in Beijing's Great Wall International Summer Music Academy, Mr. Chen gives masterclasses frequently throughout Asia and is on the faculty of the San Diego State University.

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 Orquesta 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.

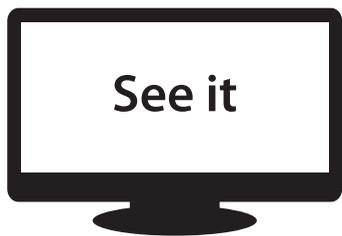
Violinist **Tereza Stanislav** was appointed assistant concertmaster of the Los Angeles Chamber Orchestra in 2003 by music director Jeffrey Kahane. Dividing her time among orchestral, solo, chamber and recording projects, Tereza has been hailed for her “expressive beauty and wonderful intensity” (Robert Mann) and her “sure technique and musical intelligence” (Calgary Herald). An active performer, Tereza has appeared in venues including the Carnegie, Alice Tully, Wigmore and Merkin halls; the Library of Congress; the Kennedy Center; the Ravinia, Chautauqua, St. Barth’s Music, Charlottesville Chamber Music and Bravo! Vail Valley Music festivals; the La Jolla Music Society SummerFest and the Banff Center in Canada and. She has performed in concert with artists including Jean-Yves Thibaudet, Gilbert Kalish, Jon Kimura Parker, Jian Wang and Colin Currie. In 2004, Tereza released a CD in collaboration with pianist Hung-Kuan Chen. Tereza has joined the Miró Quartet on several extensive tours in 2009 and 2011 that have taken them to the Santa Fe Chamber Music Festival, the Kennedy Center, the Chamber Music Northwest and Maverick Concerts series, Sprague Concert Hall at Yale University, as well as many others. In 2010, Tereza served as concertmaster of the LA Opera production of *The Marriage of Figaro*, conducted by Plácido Domingo. In 2009, Tereza was invited to be chamber music collaborator for Sonata Programs and a member of the jury for the 6th Esther Honens International Piano Competition. As a founding member of the Grammy-nominated Enso String Quartet, Tereza was awarded second prize at the 2004 Banff International String Quartet Competition and led the quartet to win the special prize, awarded for best performance of the *Pièce de Concert* commissioned for the competition. The quartet was a winner of the 2003 Concert Artists Guild, Chamber Music Yellow Springs and Fiscoff competitions. The *Strad* cited the quartet for a “...totally committed, imaginative interpretation that emphasized contrasts of mood, dynamics and articulation.” An advocate for new music, Tereza traveled to Israel to represent the United States as the violinist in the New Juilliard Ensemble at the World Composer’s Symposium, under the direction of Dr. Joel Sachs. She has worked with composers including Steve Reich, Joan Tower, Toshio Hosokawa, Gunther Schuller and Louis Andriessen. World premieres include Gunther Schuller’s *Horn Quintet* (2009) with Julie Landsman, Louis Andriessen’s *The City of Dis* (2007) as concertmaster of LACO, James Matheson’s *Violin Sonata* (2007), Bruce Adolphé’s *Oceanophony* (2003), Gernot Wolfgang’s *Rolling Hills and Jagged Ridges* (2009) and the West Coast premieres of Steve Reich’s *Daniel Variations* and Gernot Wolfgang’s *Jazz and Cocktails*. She is featured on a new recording of the Wolfgang on Albany Records and the Reich on Nonesuch label. Tereza holds a Bachelor of Music from Indiana University, where she studied with Miriam

Fried, and a Master of Music from The Juilliard School, where her teachers were Robert Mann and Felix Galimir. As concertmaster of the Festival Lyrique d'Aix-en-Provence in 1999, she received intensive orchestral and chamber music coaching from the late Isaac Stern. Tereza also completed quartet residencies at the Britten-Pears School in Aldeburgh, England, at Northern Illinois University under the tutelage of the Vermeer Quartet and at Rice University.

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.

Hailed in the New York Concert Review as "a superb cellist with intense and sensuous sound," and described by the Los Angeles Times as "being able to handle the most intricate musical works with unblinking ease and expressive zeal," **Yao Zhao** performs with a rare and captivating dynamism that has secured him a successful career as an artist. The Principal Cellist of the San Diego Symphony Orchestra, Mr. Zhao was the Associate Principal from 2005 to 2007. Away from Copley Symphony Hall in San Diego, Mr. Zhao

has performed in more than 40 cities around the world. Some of his festival appearances include the Grand Teton Festival, the Ojai Music Festival, the La Jolla Chamber Music Festival, the Mainly Mozart Music Festival, the Idyllwild Arts Summer Festival, the Great Wall International Music Academy in Beijing, the Asia Philharmonic Orchestra in Korea and Japan and the Chinese Festival Orchestra which gathers top Chinese artists worldwide among others. He has been in broadcast interviews by CNN, CBS, KTLA, GreekTV, Phoenix TV, CNR and CCTV; and as both a solo and ensemble artist on multiple recordings, his performances have often be heard on radio K-MOZART, KPBS, XLNC-1, CNR.CN and KUSC. Mr. Zhao made his first concert appearance at the age of five, and his solo debut in the Beijing Concert Hall at age nine. He rose to attention in 1987 when he was a top prize winner at the First Chinese National Cello Competition; he subsequently kept a winning streak of more than 13 competitions, awards and honors. Zhao has performed as soloist with the San Diego Symphony, the Pacific Symphony and other orchestras of the southland. A successful solo debut at Weill Recital Hall at Carnegie Hall in New York City has been marked as one of his career highlights. Beyond a busy performance schedule, Mr. Zhao continues to dedicate himself to the education of the next generation in the arts by teaching master-classes in Beijing, Shanghai, Taiyuan, Wuhan, Hong Kong, Macau, Taipei, Jakarta and Singapore, and serves on faculty at Idyllwild Arts Academy, San Diego State University, the Idyllwild Arts Summer Festival, Shanxi International Strings Seminar and the Great Wall International Music Academy. He has been named Honorary Advisor of the Macau Youth Symphony Orchestra, and his achievements and generous contributions to music performance and education have been recognized and highly commended by the City of Los Angeles and the governments of Macau and Hong Kong. Born in Beijing in 1976, Mr. Zhao began his studies on the cello and piano at the age of four under the instruction of his father, a distinguished cellist. He was educated at the Central Conservatory of Music in Beijing and later in the United States at the Idyllwild Arts Academy and the Thornton School of Music at the University of Southern California, where he studied with the renowned pedagogue Eleonore Schoenfeld.



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