Taiwanese-American violist Che-Yen Chen has established himself as an active performer and educator. He is a founding member of the Formosa Quartet, recipient of the First-Prize and the Amadeus Prize winner of the 10th London International String Quartet Competition. Since winning the First-Prize in the 2003 William Primrose International Viola Competition and the “President Prize” of the Lionel Tertis International Viola Competition, Chen has been described by the Strad Magazine as a musician whose “tonal distinction and essential musicality produced an auspicious impression” and by San Diego Union Tribune as an artist whose “most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music.” Principal violist of the San Diego Symphony and Maddy Mozart Festival Orchestra, Chen has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony Orchestra and Canada’s National Arts Centre Orchestra. Summer of 2013 will commence the inaugural year for the Formosa Quartet’s Formosa Chamber Music Festival in Taiwan.

Gareth Zehngut joined the viola section of the San Diego Symphony in the fall of 2007. He earned both his bachelor’s and master’s degrees at the Juilliard School, studying with Heidi Castleman, Hsin-Yun Huang, Misha Amory and Steven Tenenbaum. Zehngut has served as principal violist of the Festival Mosaic Orchestra and the California Chamber Orchestra and has also performed with the Maddy Mozart Festival Orchestra. One of the founding members of the Buoni String Quartet, Zehngut is also an avid chamber musician. He has performed at Carnegie Hall’s Weill Hall, Alice Tully Hall, the Kennedy Center, Heart Castle, in venues across Europe and is a frequent performer on the San Diego Symphony’s chamber music series. Zehngut was recently appointed to the faculty of the Luzerne Music Center, where he will teach and perform this summer.

Cellist Charles Curtis has been Professor for Contemporary Music Performance at UCSD since Fall 2000. Previously he was Principal Cellist 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 Patiorgsky Prize of the New York Cello Society, and received prizes in the Naumburg, Geneva, Cassado and Villa 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 Jansske Philharmonic, as well as orchestras in Brazil and Chile. Curtis is artistic director of San Diego’s Camera Lucida chamber music ensemble and concert series.

Turkish pianist Özgür Aydın made his major orchestral debut in 1997 in a performance of Brahms’ Piano Concerto No.1 in D minor with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo – recognition that has since served as the basis for an active and diverse international performing career. Mr. Aydın has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra London, the Simon Bolivar Youth Orchestra of Venezuela, Slovak State Philharmonic and Canada’s Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia and Edinburgh. Born in Colorado to Turkish parents, Mr. Aydın began his music studies at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Karl-Heinz Kammerling at the Hanover Music Academy. Özgür Aydın lives in Berlin. His website is ozguryadin.com.
There is no irony whatsoever in the tragic cast of Mozart's C-minor Wind Serenade, which
returns to the German theater in der Leopoldstadt. The variations were only published, however, in 1824, receiving the opus number 121a, tucked in be-tween the Diabelli Variations (opus 120) and the Misia Solennis (opus 125). It is probable that Beethoven thoroughly reworked the piece before publication, as it bears unmistakable traces of late period contrapuntal techniques; and the sheer bulk of the work could not pos-sibly have been conceived by Beethoven in 1789. The Adagio introduction takes up a full third of the work's length, its ponderous, leader progressions prefiguring the rise scale of the song-theme, but in the minor key and hindered by seemingly arbitrary sfornando. The final variation plunges into figural material and a massive coda that are out of all proportion to the dimensions or expressive weight of the theme form. New for the genre of piano trio in its historical evolution is the notion of an extended single-motion form, in the "Kakade" variations, the form is elongated with a solo variation each for piano, violin, and cello, and of course the incommensurately long introduction and coda.

The little aria itself, as it appears in Müller's musical play, is sung by Krispin, manservant to one of the suitors of the young woman. It is sung as a recitative, with a��nal variation, again ac-tual overtones. The tailor recounts his travels to revolutionary France, where he is asked by a menacing stranger if he is an aristocrat. No, Krispin replies, "nor am I a democrat. / I am a human, who eats and drinks... / and who, living like you, I 'am the tailor Cockatoe'!" Whereupon the crowd takes Krispin captive, chains him in a ﬁeld, and punishes him with ﬁfty lashes daily, until he inexplicably escapes and returns to the German countryside. In the course of our conversations we can only guess at the character of this simple man, who eats and drinks and goes about his business without concern for larger ideas, is an open question. This tiny subsidiary narrative of revolution-ary Europe buried in the text of a melody that could hardly sound less dramatic is perhaps the kernel of irony which Beethoven explodes in his own setting of exaggerated drama and momentousness.

Another informal narrative adheres to the story of the tailor. In the conversations which his friend Natalie Bauer-Lechner recorded and later published, Gustav Mahler recounts a lesson, as Bauer-Lechner quotes Mahler as explaining, "Now this poor beggar is the humble working life, and receives at life's end a parody funeral of unexpected pomp. The seriousness of whatever occasion this music was meant to memorialize, and the ritualized act of announcing a death, is made all the more striking by the Trio in cane.."

Beethoven's variations are an outgrowth of a musical genre that had evolved in the eighteenth century from the serenade to the string quartet, and from there to the piano trio, which was a genre invented by Beethoven himself. The serenade is a small symphony for wind instruments, and the piano trio is a small symphony for strings, both genres being intended to be performed in an amphitheater. He could go either way; and the Piano Quartet in C-minor puts both sides on ample display.

The opening movement seems to evoke Brahms in its rolling pentatonic disquiet, in fact, it is striking that Brahms and Fauré were at work on C-minor piano quartets at nearly the same time. But the comparison quickly breaks down, as a distinctly Faúrinian piyegy of harmony and voicing emerges already at the end of the first long phrase: hints of modality mixed with an ambiguous climactic, a qualitative "in-betweenness" which will become the prized feature of progressive French music by the end of the century. A meandering character marks the second theme, a flegrene of descending scales passed between instruments; in German music, such a passage would hardly have been granted the status of a theme. Fauré alternates between music that departs noticeably from Germanic models, and moments in which he returns to the fold. Certain of his departures are highly original, and others in this early work suggest Slavic influences, calling to mind his exact contemporaries Dvorak and Tchaikovsky.

Fauré's first Piano Quartet is one of a handful of early works - the others being the Violin Sonata in C minor and the Piano Trio in C minor. It was written during the period when Fauré was a pupil of Saint-Saëns, and his music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is music is very far from the spirit of amiable outdoor entertainment and endearment which is