

camera lucida

chamber music concerts at UC San Diego
sponsored by the Sam B Ersan Chamber Music Fund

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tonight's concert will be broadcast saturday, june 5th at 7 pm on
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program design and layout by Aaron Helgeson



UC San Diego | Department of Music



Dear Musical Friends!

Camera Lucida's second season ends tonight right where we began in October: with Franz Schubert. And we enter the "off season" with exciting plans for next year - we are expanding, judiciously, in number of concerts as well as in breadth of repertoire and instrumentation. Next year we will hear works for winds only, for strings only, for winds and strings, winds and piano, and of course for piano and strings. (Not to mention the Myriad Trio's rare combination of flute, viola and harp.) And there will be some surprises! With tonight's program you'll receive an overview of next season's dates, and a sign-up card to elect to be contacted once subscriptions are available.

This is as good a time as any to say a heart-felt thanks to all of you for your interest and support, for your presence in the beautiful sound-space of Camera Lucida that we share. With your presence you become a part of the space - for space is not neutral - and by extension, you become a part of the performance and of the music itself; ultimately the music is this moment in time and this room in which we are, all of us, listening and performing, in our special ways. John Berger, in his richly digressive notes on tonight's program, quotes the philosopher Ernst Bloch: "We hear only ourselves." That is, as listeners, become vessels or receivers of sound and vibration, and the music is embodied here, in each one of us. But this should not suggest isolation, since "ourselves" can be extended to mean the shared experience of listening, the plural self.

And here we must single out Sam Ersan, with a thank you to you, Sam, for the extraordinary gift that makes this experience possible!

Music puts history, and the sense of time passing, right before us in the living sensation of sound. Schubert, who as a pall-bearer carried Beethoven's coffin to its grave, died himself only a year later, at the age of 31. Brahms was born five years after Schubert's death. Their music, kindred in so many ways, frames the post-Beethovenian era right up to the collapse of tonality. Schubert, at the end of his short life, writes a music that seems to want to halt the passage of time, lingering and extending. Brahms' Opus 120 distills the expansiveness of Schubert into a concision and sparseness that seems, at times, to be just on the near side of silence. But what he does say is of a sweetness and complexity that is, if anything, intensified by its restraint.

If we don't see you in the meanwhile, we wish you a wonderful summer and we look forward to making music again in the fall!

Charles Curtis, Artistic Director

Piano Trio Fragment 'Notturmo' (1828)

Franz Schubert
(1797-1828)

Sonata for Viola and Piano, op.120 (1895)

Johannes Brahms
(1833-1897)

- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto grazioso
- IV. Vivace

- intermission -

Piano Trio in B-flat, op. 99 (1828)

Franz Schubert
(1797-1828)

- I. Allegro moderato
- II. Andante un poco mosso
- III. Scherzo: Allegro
- IV. Rondo: Allegro vivace

Jeff Thayer, violin
Che-Yen Chen, viola
Charles Curtis, cello
Adam Neiman, piano

The vibrating note travels.

"The vibrating note travels. It does not remain in its place, as color does. True, color is likewise emitted to catch the attention, but then it stays put. For a white to detach itself from a garment, or a wall, is unthinkable. In contrast, the whole of the surrounding air can be full of a sound."

— Ernst Bloch, "Magic Rattle, Human Harp"

The whole of the surrounding air can be full of sound.

"We hear only ourselves."

— Ernst Bloch, "The Philosophy of Music"

Philosopher, critic, Theodor Adorno tells us "only the most advanced creative work can shed light on the entire genre." By that decree, this evening's program—late Schubert, late Brahms— sheds the perfect candle power on several 'genres': the sonata, the piano trio, Romanticism, recitals, the art of performance and Viennese musical forms from the start to the *fin de siècle*, and beyond.

Charles Cutis, performing tonight, and Artistic Director of Camera Lucida as well, built this room of light. When I met him to talk about Schubert and Brahms he brought along some books by W.G. Sebald, the visionary German (later British) dream & fiction writer, one of very few equal to Schubert. Turning pages at leisurely pace while translating German in front of me, Charles Curtis read me some Sebald on Schubert --

"Like [the great German poet] Moerike, Schubert failed at his operatic and theatrical projects, projects he hoped would offer quick success and at least temporary relief from his financial dependency on friends; and as in Moerike we find sprinkled throughout his poetry, the genial gestures in Schubert are found most often in the tiny maneuvers of his chamber music, for example in the beginning of the slow movement of the last piano sonata, or in the song of the "Lieben Farb" from the *Schöne Müllerin*; in the true *moments musicaux* where an unanticipated, not to say false, change in tonality makes all hope fall to the ground, or transforms grief into consolation. Usually it's Moravian village musicians one sees Schubert traipsing around with in these situations. He feels more at ease with them than he does striving to make the Great Art required by the bourgeois *Kulturprogramm*. Incidentally there is a picture of Moerike in which he almost looks like a twin brother of the Viennese musician. The two worked simultaneously, one with a view of a Swabian apple orchard, the other in the *Himmelfortgrund* (Heaven's Gate) Viennese

**Lost in a Rosy Glow:
Schubert and Brahms**
by John Granger

Notturmo, Op. 148
(Schubert)

suburb, on a form of composition which, with the shards of an already half-vanished melody, simulates an authentic folk style which had never existed as such.”

Sebald tells us we’re always mistaken assuming “that in these melodic wonders, speech and music claim their natural inheritance, whereas in truth they are the most artificial products of it. What is needed for their fabrication remains largely an unfathomable secret. Certainly rare handicraft, that permits of the tiniest adjustments and corrections; beyond that, I think, a very long memory, and, possibly, a certain bad luck in matters of love, which appears to be the common fate of those, like Moerike and Schubert, as well as Stifter, Keller and Walser, who have left to us a few lines of the greatest beauty’.

Schubert’s works are Romantic, with upper-case R. Although, like all Romantics, Schubert slept what Goya called the sleep of reason, we cannot (or don’t have to) attribute to him the title “Notturmo,” by which, from an undated, unassigned manuscript, we have come to know this enigmatic, dreamlike new Adagio in E Flat Major, D. 897 (Op. 148). Schubert’s “Notturmo” (his publisher’s title) was probably written during the summer or fall of 1828, just months—or weeks—before his early, tragic death at 31. This plaintive movement, written in five sections, doesn’t follow any single set of formal rules which helps keep us wide awake while Schubert dreams. It might have been intended for the E Flat Piano Trio (identical manuscript paper type) or—persuasive arguments here too—the B Flat Piano Trio, which we look forward to hearing tonight. If it were, then whichever movement we hear in its place now belongs to a much-performed masterpiece; and so we’re left to listen to this disenfranchised nocturne on its own terms, as well as less often—though you might remember it from BBC’s “The Portrait of a Lady.”

The “Notturmo” is written in something resembling sonata rondo (although rare to find an Adagio rondo!) form, with the principal theme given quiet, continual development through variation, alternative, contrast and reprise. A more quickly paced, double-dotted figure in the implausibly remote key of E Major stirs up its unhurried surroundings before blending back into them like ripples in a pond. Serene outer sections wrap a heartfelt, understated crisis in the middle. As often, in Schubert—the lost-way composer—we’re glad for harmonic progressions (through F Major and C Major) that find their way home, in E Flat.

“No art is its own subject matter.”

—Theodor Adorno, *Night Music*

Adorno advises us not to hear death intimations in late compositions by Schubert. If we do he fears we might be bourgeois sentimentalists. Of Schubert’s mature compositions Adorno has written, “It is already imbued with the organic, erratic, brittle life of stones in

its origin, and death is embedded too deeply within it for it to have any reason to fear death. This has nothing at all to do with the psychological reflexes of imagining the experience of death, and the countless anecdotes telling of Schubert's premonitions of death hardly amount to more than faint signs."

On the other hand Schubert was dying.

Many poems Schubert set dwell on mortality. This year's Pulitzer Poetry Prize went to UCSD's Rae Armantrout, a professor teaching in the UCSD Literature Department. Several years ago, Rae Armantrout survived a rare, aggressive type of cancer. The book for which Armantrout won this year's Pulitzer Prize is titled *Versed*. Here's a poem imagining experience of death:

Pass

Single cells

become like-minded,

forming a consensus

or quorum.

Bioluminescence and virulence

are two ways

we describe the feeling

they share then.

With effort,

humans can approach

this condition.

"Synchronized swimming

has afforded me

a wonderful life,"

says one informant.

Why not?
I too would like
to exert power
over time,
to pass it,
aggressively, dramatically,
and forget
all about it
until even
the meaning of the word
“pass”
gets lost
in a rosy glow.

Time out. But there’s a lot of Schubert in this poem, something Schubert could have set: the wish for power over time (ask any musician), the rosy glow (see Bloch on Brahms below). The blank space or silence between Armantrout’s double-spaced lines invokes silence between notes in Schubert. Among other things, mortality in poetry links Emily Dickinson (great American poet) and Rae Armantrout (the beat goes on); mortality in art links Dickinson and Armantrout to Schubert. It’s hard to historicize death, *pace* Theodor Adorno: faint signs.

Pace Keats. John Keats’s epitaph reads ‘here lies one whose name was writ in water.’ Like Schubert, Keats, a great Romantic poet, died too young. But Brahms lived for sixty-four years—a rosy old age back then. Who wouldn’t like to step into the portraits and tug his magnificent beard?

Clarinet Sonata in E \flat Major (Brahms)

By 1894, the year he wrote his Clarinet Sonatas, Op. 120, Johannes Brahms owned Vienna—no small feat. We often hear the Clarinet Sonatas, as we will be hearing the second tonight, performed as Brahms arranged them for viola. For violists these sonatas are like birthright.

Brahms wrote these sonatas for Richard Mühlfeld, virtuosic clarinetist. Brahms was probably never so fond of another musician, excepting sometime lover Clara Schumann—a whole other story. Mühlfeld must have realized the tonal possibilities of clarinets like nobody before him, maybe since. In clarinets we hear some kind of haunted, solitary wind, forest convertibles driving by slowly, lowriders. It's an interesting, counter-intuitive stretch to transcribe clarinet writing to velvety, singing viola parts. Just the scrape of the bow on viola strings seems plenty enough to throw off the whole project. And yet many prefer these viola transcriptions. A Zen master once hit a monk with a stick shouting music surprises us all of the time.

Some of the earliest critics of Johannes Brahms—the orchestral Brahms—remarked that, his greatness acknowledged, Brahms lacked a sense of instrumental sonority or color, such as his successor Mahler had in spades. But Ernst Bloch saw something else: "He does have color: his orchestral sound has been compared, not unfavorably, to the North German heathland, which appears from a distance like a broad, monotonous expanse, but whose greyness, as we enter, suddenly dissolves into a myriad little blooms and specks of color." In a sense, Brahms last chamber works—the sonatas for clarinet, or viola (there is also a rarely performed transcription for violin) —let us enter the famous grey landscape of the larger works to pick out the bright floral colors particular instruments emanate, among them violas especially.

All we hear is ourselves.

The viola produces a greatly prized, full-bodied, dark-toned sonority linked to our own deepest breathing (Bloch tells us music always is our own vibrating bodies—all we hear is ourselves). The viola repertory, relatively small but disproportionately growing in new music, has a special commitment to color and tone (The Velvet Underground? Yes—that was an electric viola). The violas are a little larger than the violins, but more varied in proportion—there is no single, standard design. With spread-out fingerboards, thicker strings (of sheep or goat gut, or synthetics) than violins, and wider bands of horsehair in the bow, violas produce deeper, cello-tending alto tones. Garbo talks.

Quiescent and sensual, the Sonata in E Flat starts with Brahms's last sonata movement, finishing one of the greatest meditations on sonata form. A woodland calm pervades a growth of little branchlike melodies developing their own way, even as we hear them being integrated quietly by Brahms. Aside from a couple of robust developments, Brahms doesn't present us with contrasts as such in this leisurely, autumnal movement. From beginning to end it's as if we were watching a rustic pen writing on smooth, untorn paper: viola, piano, in union. Adorno reminds us that what seems organic in art is a cultural thing

First Movement

long developed in formal traditions arising, like everything else we create, from lived history (the greatest artifice is what we make seem natural). Our attention distributed fairly here, this democratic movement is built out of unrepressed voices toward no hard, provisional doctrine.

Second Movement

The second movement, Brahms's last scherzo, is written in triplets in streamlike, emotional currents that eddy through thirds and sixths quietly. In the trio, themes work themselves out through a broad, asymmetrical, seven-bar *sostenuto* construction. We have reason to feel saturated by pleasure and guilt in B Major, one of this movement's subordinate relative keys. Brief displays of virtuosity explore what violas and pianos, apart and together, can do in tranquil settings.

Scherzo means "joke" in Italian. Most composers turn that derivation upside down, and human pain is found in many deeply moving *scherzi*. Thinking about them, Robert Schumann once asked, "How is gravity to clothe itself if jest goes about in dark veils?" By its own example Brahms's second movement poses Schumann's question.

Third Movement

The third-movement finale, marked *Andante con moto; allegro* (please walk a little faster), introduces a wide-vista, luminous theme in a full fourteen bars without any repeats. The asymmetry here helps us model the whole composition. Variations develop organically to one of the briefest, most inward-turned climaxes written by Brahms, for the deep, non-naïve half satisfaction implicit all through the sonata, Brahms's immaterial last will and testament.

As a teacher Brahms turned his students around, back to Schubert—at the time a neglected composer. Schubert, no self-publicist, hadn't established himself very well. His audience mainly consisted of family and friends. It's as good a time as any—look around you now.

Piano Trio in B♭ Major (Schubert)

Returning to Schubert, as everyone must, is always much more than rewarding. As a form, the trio—in effect, a sonata (a broad, unlegislated term)—developed slowly in the shadow of the string quartet, a well-established form by Schubert's time. The sonata is a modern form, evolving through baroque examples to the great assumptions of the Classical composers followed by immediate successors, Schubert most illustrious of all. It is based on a movement away from and back to the principal key in a series of thematic contrasts and likenesses. Ernst Bloch talks about "the hazardous world of the freer, dramatically symphonic style of the absolute sonata." For Bloch, the precursor sonatas of Beethoven caused a "new design to be created—harmonically-dramatically created—in terms of color and luminosity, so to speak, thus introducing a rushing wind, a Venetian

[warm Italian] glow into the character of thematic change.” By Schubert’s time the sonata involved, in a series of lengthy developments, tonal harmony—or key relationships—over all else. Since Bach, sonata form has undergone (arguably) the single most important musical development, including its embodiment in larger works such as concertos (in three movements) and symphonies (typically four). New ideas keep expanding what sonata form encompasses today, taken up by such iconoclasts as Pierre Boulez and John Cage.

Another example: Frederic Rzewski’s “Nanosonatas,” Book 1 (2006), which today’s *New York Times* (Thursday, May 13th)—Amman Kozinn’s review of a performance by new-music British pianist Nicholas Hodge—helps us imagine it: “Its seven pieces are steeped in the extremes of keyboard writing: the highest and lowest registers of the piano, a broad dynamic sweep, dense passages offset by sparseness and silence, and jackhammerlike forcefulness set beside gauzy introspection. Striking the piano percussively was required too, as was reciting the lines from Genesis (the section about God’s reaction to the murder of Abel).” And what greater contrast than Cain could sonata form accommodate?

Here’s what Hyundai has to say about their recent sedan model, the Sonata: “By questioning the cookie-cutter design that most sedans follow, the designers and engineers in our Southern California Design Center spent four years developing the sleek coupe-like design of the all-new Hyundai Sonata. You can see their unique point of view along the elegant curves and arcs, sculpted chrome grill and the raked roofline that give it a fluid-like feel even when it’s standing still.” Somehow this applies to Schubert.

Of the sleep med Sonata, we’re told “[it’s] a sedative, also called a hypnotic. It affects chemicals in your brain that may become unbalanced and cause sleep problems (insomnia). Sonata is used to treat insomnia. This medication causes relaxation to help you fall asleep and stay asleep.” This does not apply. It just isn’t the same rosy glow.

But Hamlet says, “To be or not to be – that is the question.” A few lines later: “To die: to sleep / no more; and by a sleep to say we end / the heart-ache and the thousand natural shocks / that flesh is heir to, ’tis a consummation / devoutly to be wish’d. To die, to sleep; / to sleep: perchance to dream: ay, there’s the rub, / for in that sleep of death what dreams may come / when we have shuffled off this mortal coil, / must give us pause.” It gives us pause.

Ernest Newman has written (in “Brahms and the Serpent”) of “the ideal of the instrumental music of the future; the way to it, indeed, seems at last to be opening out before modern composers in proportion as they discard the last tiresome vestiges of

sonata form. This, having been what it was originally, the natural mode of expression of a certain eighteenth century way of thinking in music, became in the nineteenth century a drag upon both individual thinking." Individual thinking (in music) develops in tension between form and content. The new American poetics closest to Schubert's own songwriting theory and practice considers equations of content and form, often dated back to writers we refer to as Romantics. In a letter sent to Charles Olson, Robert Creeley said that "form is never more than an extension of content." Since fragmented content determines the fragmented form, we have often wondered what to say about Schubert, and Europe (Vienna). And yet everything's there, in score and performance, in content and form, inseparable.

Adorno addresses a problem we might have discussing composers who turn themselves inside out, movingly. There's the problem of reducing them to personalities. Adorno writes, "Though Schubert's music may not always contain the might of the active will that arises from the center of Beethoven's nature, the pits and tunnels that run through it lead to the same chthonic depths from which that will originated and uncover their demonic image." Therefore nothing falsifies "the substance of his music more profoundly than an attempt to construct him . . . as a personality whose idea, as a virtual centre, could integrate all its disparate qualities." By consequence, the traits of Schubert's music "prove themselves as signs of an intention that alone can overcome the fragments of illusory totality of which human beings, as self-determined spirits, would like to believe they consist." We've been warned.

Schubert's penultimate Piano Trio was composed amid the downtown hubbub of Vienna, pop. 300,000. By comparison Nashville is twice the size now. In Schubert's day, Vienna was the capitol of music, and the Austrian Empire capitol too. Think living in Vienna then, right near the Grand Old Opry.

Was Schubert gay? Maybe.

First Movement

The trio we're hearing this evening embodies quite different identity types. Comparing the Trios (D. 898 and D. 929), Schumann thought this one—the first one—was "passive, lyrical and feminine." Schumann continues, "The first movement is there [D. 929] marked by great anger and intense yearning, while here [D. 898] it is graceful, trusting, virginal; the Adagio, which there [D. 929] is a sigh liable to turn into deep anxiety, is here [d 898] a blissful dream, an ebb and flood of pleasant feelings." The opening movement expresses exuberance, tension and tender release—the old biological story. In the first bars, a wonderfully generous melody spills all over lucky us, first in the strings then the piano. Here we hear the octave writing typical of Schubert. We could also imagine three animals

galloping side by side. All three voices—piano, violin and cello—keep reaching some new glad agreement, despite funny stumbles, departures, adventures on all sides, regroupings. The development section, starting out in B Flat Minor, runs the first motif through G Flat Major, A Flat Minor, D Flat Major and E Flat Major, finally via E Flat Minor back to the beginning for the recapitulation. Along the way, strings and piano keep handing the melodies back and forth, like children's jewelry. The piano keeps laying out strings of pearls, triplets, runs and cascades. What Schubert writes for the piano establishes rhythms and colors and chords that identify him the way woodwinds identify Mahler, or full orchestras, Brahms. Perhaps the performance of movements like these is as close as we're likely to get to the union in atoms. Central-theme corollaries fill out the middle section. The first movement finishes suddenly right where we can see (with 20/20 hindsight) it had always been headed. We can see this fairly happy place laid over, like transparencies in atlases, the suicidal end-spots of *Die Winterreise* (or winter journey) and *Die Schöne Müllerin* (the pretty miller maid, hence the trouble)—Schubert's great song-cycles. At the very end, the *Winterreise* wanderer, a poet, recognizes himself in the barefooted, wandering hurdy-gurdy man no one pays or listens to.

The vibrating note travels.

By comparison the second movement, marked *Andante un poco mosso* (could you walk a little faster), is subdued, while possessing a great formal clarity. The lucid outer-section melodies are laid out in progressions starting with the cello, then rising up into the violin part, and then finally working things out in the great keyboard overtone resonance. This movement's expressive complaints reveal deeper emotional patterns crossed by older, more trustworthy bridges, as if art came first. The next up to bat, after Bruckner and Brahms, will be Mahler, no (metaphorical) bridges at all.

Second Movement

Little downward tumbles bring an artful recklessness to movement number three, marked *Scherzo; allegro*. Here Schubert recombines popular Viennese dances, the Ländler and the waltz. The Ländler, a folk dance for couples, involved lots of hopping and stomping, sometimes yodeling too. The waltz is known from "Dancing with the Stars."

Third Movement

Dreamer-writer Sebald once woke up surprised to see a little circus family—two parents, two children— itinerants, charlatans—dancing, performing acrobatic feats, or balancing in front him, when suddenly they stopped, picked up makeshift instruments, then started playing Schubert movingly, out of tune. There's no reason to think our performers tonight can't invoke this most interesting family in tune.

Fourth Movement

The final movement, marked *Rondo; allegro vivace*, consists of both a rondo and a set of themes and variations—as a form, an extension of interesting, puzzling contents, for private detectives. Toy-sword thrusts in the strings and piano cascades liven up the middle section, as the slight weight gradually descends on them like snow. This time we end up in the warm and cold spots of Schubert’s great quietude contrasted with breathlessly fast themes in 2/4 time. Trembling *tremelo* figures alternately in the strings and in the piano evoke a shivering. And three times in the movement, the rapid 2/4 yields to a gracious 3/2 round-dance, interpolated oases of pure conviviality.

We often hear Schubert described as the master of fragments, of tantalizingly brief, lovely melodies, perhaps too intrinsically beautiful for mere development. Several lengthy later works—the last chamber compositions, the last symphonies—belie this. Igor Stravinsky, when asked whether Schubert’s prolixities put him to sleep, answered, “What should it matter if, when I awake, it seems to me that I am in Paradise?” In Schubert, especially in songs, we can feel the Romantic reaction against (or acknowledgment of) isolation and other detachments produced by the market economy, then as now. Ernst Bloch’s audience hearing themselves gives us one way to think about social potential in groups such as us.

No art is its own subject matter.

What intervenes here is the image of somebody leaving home turning around.

Last word: it’s hard to calculate the gratitude we owe to thumps of felted hammers on tight wires: the piano, sometimes foreground, sometimes background—sometimes play and sometimes law. The electric guitar hasn’t come even close to displacing this hard-to-cart, good looking, slender-legged instrument. Tonight we are hearing a Steinway, somehow, somewhere, man-made. Let its value, as the opposite of hedge funds, be the model of economies to come.

Sources and Selected Reading

Theodor Adorno, *Night Music: Essays on Music 1928-1962* (Seagull Books, 2009).

Rae Armantrout, *Versed* (Wesleyan UP, 2009).

Ernst Bloch, *Essays on the Philosophy of Music* (Cambridge UP, 1985).

W. G. Sebald, *Logis in einem Landhaus* (Carl Hanser Verlag, 1998)

About the Performers

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.

Taiwanese violist **Che-Yen Chen** (also known as "Brian Chen"), described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression", has established himself as a prominent recitalist, chamber, and orchestral musician. He is the first-prize winner of the 2003 William Primrose Viola Competition, the "President prize" of the 2003 Lionel Tertis 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. He has performed throughout the US and abroad in venues such as Alice Tully Hall, Merkin Hall, Weill Recital Hall, Carnegie Hall, Metropolitan Museum of Art, Jordon Hall, Library of Congress in D.C., Kimmel Center, Taiwan National Concert Hall, Wigmore Hall, and Snape Malting Concert Hall, among numerous others. A founding member of the Formosa Quartet, the first prize the Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen is an advocate of chamber music. He is a member Myriad Trio, Camera Lucida, Lincoln Center Chamber Music Society Two, the Jupiter Chamber Players, and has toured with Musicians from Marlboro after three consecutive summers at the Marlboro Music Festival. A participant

at the Ravinia Festival, Mr. Chen was featured in the festival's Rising Star series and the inaugural Musicians from Ravinia tour. Other festival appearances include the Kingston Chamber Music Festival, International Viola Congress, Mainly Mozart, Chamber Music International, La Jolla Summerfest, Primrose Festival, Bath International Music Festival, Aldeburgh Festival, Seattle Chamber Music Society Summer Festival, Taiwan Connection, and numerous others. Mr. Chen has also taught and performed at summer programs such as Hotchkiss Summer Portal, Blue Mountain Festival, Academy of Taiwan Strings, Interlochen, Mimir Festival, and has given master-classes at the Taiwan National Arts University, University of Missouri Kansas City, University of Southern California, University of California Santa Barbara, and McGill University. Mr. Chen began studying viola at the age of six with Ben Lin. A four-time winner of the National Viola Competition in Taiwan, Mr. Chen came to the US and studied at The Curtis Institute of Music and The Juilliard School under the guidance of Michael Tree, Joseph de Pasquale, and Paul Neubauer. Mr. Chen had served on the faculty at Indiana University-South Bend, San Diego State University, McGill University, where he taught viola and chamber music. Mr. Chen is currently teaching at UC San Diego.

Charles Curtis has been a professor in the Music Department of the University of California, San Diego, 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 and Cassado 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; under the baton of distinguished conductors such as André Previn, Herbert Blomstedt, Max Rudolf, John Eliot Gardiner and Christof Eschenbach. His chamber music associations have taken him to the Marlboro, Ravinia, Wolf Trap, La Jolla Summerfest and Victoria Festivals, among many others. He has recorded and performed widely with soprano Kathleen Battle and harpsichordist Anthony Newman, as well as with jazz legends such as Herbie Hancock, Wayne Shorter and Brad Mehldau. A leading interpreter of new and contemporary music, Curtis performs a unique repertoire of major solo works created expressly for him by La Monte Young, Alvin Lucier, Éliane Radigue and Alison Knowles, rarely-heard compositions by Terry Jennings and Richard Maxfield, and works by Cornelius Cardew, Christian Wolff, Morton Feldman and John Cage. Curtis' solo performances this past year have taken him to the Angelica Festival in Bologna, the Guggenheim in New York, the Museum of Contemporary Art in Bordeaux, the Galerie Renos Xippas in Paris, the

MaerzMusik Festival in Berlin, Dundee Contemporary Arts, as well as Chicago, Austin, Hamburg and Ferrara. Last fall he performed in the Auditorium of the Musée du Louvre in Paris, in the long-awaited Paris premiere of Éliane Radigue's Naldjorlak trilogy, a nearly three-hour work for solo cello and two basset horns.

American pianist **Adam Neiman** is hailed as one of the premiere pianists of his generation, praised for possessing a truly rare blend of power, bravura, imagination, sensitivity, and technical precision. With an established international career and an encyclopedic repertoire that spans over fifty concertos, Neiman has performed as soloist with the symphony orchestras of Belgrade, Chicago, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Minnesota, Saint Louis, San Francisco, Umbria, and Utah, as well as with the New York Chamber Symphony and the National Symphony Orchestra of Washington D.C. He has collaborated with many of the world's celebrated conductors, including Jiri Belohlavek, Giancarlo Guerrero, Theodor Gushlbauer, Carlos Kalmer, Uros Lajovic, Yoël Levi, Andrew Litton, Rossen Milanov, Heichiro Ohyama, Peter Oundjian, Leonard Slatkin, and Emmanuel Villaume. A highly-acclaimed recitalist, Neiman has performed in most of the major cities and concert halls throughout the United States and Canada. His European solo engagements have brought him to Italy, France, Germany, and Japan, where he made an eight-city tour culminating in his debut at Tokyo's Suntory Hall. Neiman's '09-'10 season highlights include a tour of Slovenia as soloist with the Slovenian Philharmonic Orchestra, a tour of New England and New York City performing as soloist with the Manchester Chamber Orchestra, as well as performances with the Orquesta Sinfonica de Chile, Mainly Mozart Festival Orchestra, New Philharmonic Orchestra, Oakland Symphony, Sacramento Philharmonic, Santa Barbara Chamber Orchestra, Santa Cruz Symphony, Symphony in C, and Plano Symphony. In addition, he will play recitals in Chicago, Santa Fe, Seattle, Vancouver, and Washington D.C., and he will take part in prestigious festivals in Great Barrington, Los Angeles, Manchester, Milwaukee, Santa Barbara, San Diego, and Seattle, as well as at the Great Mountains Music Festival in Korea and the International Festival Cervantinos in Mexico. He will also give the world premiere of a new piano trio by Gerard Schwarz at the Seattle Chamber Music Festival. Neiman's latest CD is a recording of solo piano works by Anton Arensky for Naxos, digitally released in November 2009 and due for CD release in August 2010. Naxos also recently released his world premiere performance of Jennifer Higdon's Piano Trio, live from the Bravo! Vail Valley Music Festival. He has also recorded extensively for VAI. Also a composer, Neiman is writing the score for a major documentary film by the Emmy Award-winning director/producer Helen Whitney, due to air over two nights on PBS. His output as a composer includes works for solo piano, voice, chamber ensemble, and symphony orchestra. He frequently performs his own music in recital, and his newest chamber work, *Two Elegies for Clarinet and Piano*, receives its premiere this season in

New York at Poisson Rouge, in Seattle at Benaroya Hall, and in Mexico at the International Festival Cervantinos.

ANTIQUES ROADSHOW Wants to Get into Your Drawers

ANTIQUES ROADSHOW is coming to San Diego and **NOW** is the time to apply for tickets and submit pictures of your furniture!

You can apply for tickets to the San Diego show by visiting pbs.org/antiques.

Ticket recipients are selected by random drawing and tickets will not be available at the door. Each ticket holder may bring two objects for appraisal. The **deadline** for online ticket applications is 11:59 p.m. ET, **Monday, April 19, 2010**.

In addition, The ROADSHOW Furniture Roundup is seeking large pieces of furniture within 50 miles of San Diego! If your furniture is selected you'll get two tickets to the show! For more information and complete furniture submission rules visit pbs.org/antiques.

Good luck! And hope to see you on **June 12** at ANTIQUES ROADSHOW in San Diego!



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