

camera lucida

presented by the uc san diego department of music
sponsored by the sam b. ersan chamber music fund
monday, november eighth
two thousand and ten

upcoming concerts:

december 6: camera lucida

schubert: string trio in B-flat, D. 581

janacek: violin sonata

brahms: piano quartet in C minor, opus 60

january 31: camera lucida

bruckner: quintet for strings in F major

brahms: quintet for strings in G major, opus 111

tonight's concert will be broadcast saturday, november 20th at 7 pm on
kpbs-fm 89.5 or streaming at kpbs.org

for more information:

<http://cameralucida.ucsd.edu>



SAN DIEGO
SYMPHONY
JAHJA LING
MUSIC DIRECTOR

 UC San Diego | Department of Music



Where local meets global.
Where smart meets thoughtful.



Where News Matters



LISTEN



WATCH



PARTICIPATE

KPBS-TV 15.1 / Cable: 11 / 711 HD
89.5 FM / 89.1 FM (La Jolla) • KQVO 97.7 FM (Imperial Valley)
kpbs.org

Stravinsky, Schumann, Carter and John Cage. Recently, Karis performed Birtwistle's marathon solo work *Harrison's Clocks* in London and New York, Feldman's *Patterns in a Chromatic Field* in New York, and appeared at the Venice Biennale. At home with both contemporary and classical works, Karis has performed concertos from Mozart to Birtwistle with New York's Y Chamber Symphony, St. Luke's Chamber Orchestra, the Richmond Symphony and the Erie Symphony. He has been featured at leading international festivals including Bath, Geneva, Sao Paulo, Los Angeles, Miami, New York Philharmonic's Horizons Festival, Caramoor, and the Warsaw Autumn Festival. He is the pianist with *Speculum Musicae*. Awarded a solo recitalists' fellowship by the NEA, Karis has been honored with two Fromm Foundation grants "in recognition of his commitment to the music of our time." Karis has recorded for Nonesuch, New World, Neuma, Centaur, Roméo and CRI Records. His solo debut album for Bridge Records of music by Chopin, Carter and Schumann was nominated as "Best Recording of the Year" by *OPUS Magazine* (1987) and his *Sonatas and Interludes for prepared piano* by John Cage received a "Critic's Choice" from *Gramophone* in 1999. His most recent CD, on the Tzadik label, is an acclaimed recording of "Patterns in a Chromatic Field" for cello and piano, by Morton Feldman. He has also recorded solo music by Davidovsky, Babbitt, Glass, Primosch, Anderson and Yuasa. Chamber music recordings include works by Carter, Wolpe, Feldman, Crumb, Babbitt, Martino, Lieberson, Steiger, and Shifrin. Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego. Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego.

Welcome to our second concert of the 2010-2011 season!

Tonight we turn to the smallest scale of chamber music, with groupings of only two or three musicians at a time, in works that are modest in their outward appearance, but ambitious in their range and depth of expression. Dohnányi's *Serenade*, entertainment music of the most cultivated sort, can be heard as a suite of miniatures, encompassing a march of toy soldiers, a lullaby, a chase, a sub-plot involving mistaken identities (the variations), and a festive round-dance. Dohnányi, the quintessential cosmopolitan, draws freely from his musical loves: Brahms, French music, Hungarian folk gestures, nascent modernism.

This eclecticism is at the opposite extreme from something like *The Art of the Fugue*. While looking backward in spirit and method to earlier contrapuntalists, Bach's late masterpiece makes audible reference to nothing but itself; indeed, it makes of self-referentiality a kind of doctrine, which some have mistaken for "purity". For me, this music is not pure, but rather convoluted, opaque, indecipherable on almost every level except for sheer beauty. Its chromaticism alone makes of a realization the striving for an ideal without certainty of achieving it; and here the performers share the parallel striving of Bach himself, who clearly was after some nearly-impossible ideal of contrapuntal richness. I doubt that his ideal was purity, in fact I find ideals like density, simultaneity and complexity, within a self-imposed order, more to the point. And it is very possible that Bach did not intend these fugues for performance, but saw them rather as a treatise, an object of reflection, not of consummation. After all, he did not designate the instruments they were to be performed on.

Like Bach at the end of his life, Fauré was a master craftsman unsatisfied with the musical language he had himself mastered and even significantly shaped. He was looking ahead, attuned to ever-finer nuances of harmonic - that is to say emotional - variability. In the slow movement of *Opus 120*, I hear the patient, exhaustive working-through of possible chordal shifts, some at the very limits of the plausible, that characterizes the late Bruckner. This is an inner searching, and requires enormous creative courage.

Received wisdom would have it that chamber music relates to symphonic music the same way that, in the visual arts, drawing relates to oil painting. Composers would "color in" with orchestral forces the ideas left in black and white in chamber music. I don't agree with this popular view. Tonight's works reveal a depth and richness of experience that is the more powerful for the small number of performers. "Where two or three are gathered together..." was held in the ancient world to be sufficient condition for the appearance of a kind of miracle; and in chamber music, it is.

We are delighted that you are here with us this evening, and as always we are grateful to Sam Ersan for the support that allows us to continue on this extraordinary project.

Charles Curtis
Artistic Director, Camera Lucida

from **The Art of the Fugue, BWV 1080** [1742-50]

Contrapunctus 13 *rectus*
Contrapunctus 13 *inversus*

Johann Sebastian Bach
(1685-1750)

Serenade for String Trio, opus 10 [1902]

I. Marcia: Allegro
II. Romanza: Adagio non troppo, quasi andante
III. Scherzo: Vivace
IV. Tema con variazioni: Andante con moto
V. Rondo: Allegro vivace

Ernst von Dohnányi
(1877-1960)

- intermission -

Madrigals for violin and viola, H. 313 [1947]

Poco Allegro
Poco Andante
Allegro

Bohuslav Martinů
(1890-1959)

Trio for clarinet, cello and piano, opus 120 [1922-23]

Allegro ma non troppo
Andantino
Allegro vivo

Gabriel Fauré
(1845-1924)

Jeff Thayer, violin
Che-Yen Chen, viola
Charles Curtis, cello
Anthony Burr, clarinet
Aleck Karis, piano

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.

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 and currently being developed further). He has produced and/or engineered records for La Monte Young, Charles Curtis, Skúli Sverrisson, Ted Reichman and many others. Upcoming releases include a new Anthony Burr/Skúli Sverrisson double CD with guest vocalists Yungchen Lamo and Arto Lindsay and a recording of Morton Feldman's Clarinet and String Quartet. His primary clarinet teachers were Chicago Symphony principal Larry Combs and David Shifrin.

For over twenty years **Aleck Karis** has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. Among his numerous solo piano discs on Bridge Records are acclaimed recordings of

About the Performers

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, University of California San Diego, San Diego State University, McGill University, where he taught viola and chamber music.

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

For those who enjoy turning over stones or exploring out-of-the-way used book stores, tonight's program offers an eclectic collection of pieces from the fringes. Three of the four composers whose works make up this evening of music find themselves somewhat marginal to the musical "canon". Nevertheless, the mastery and imagination of these composers reminds us that the world of music is so much wider than we generally perceive, suggesting that the classical canon has become an arbitrarily narrow container whose contents are perhaps a bit cramped and stale. While the other, much more famous, composer on the program certainly owns a large portion of the available canonical real estate, his contribution to tonight's program comes from an extremely abstract and rarefied corner of his own oeuvre, making it a piece, or more accurately, a collection of musical puzzles, that circulate abundantly in theoretical circles but that rarely see the light of public performance.

The Art of the Fugue was the last work of J.S. Bach and was not quite finished at the time of his death. Mysteries, paradoxes and legends surround it to this day. An extensive work of pure counterpoint, it contains no less than fourteen fugues and four canons all based on the same melodic fragment (called a "subject") and arranged in order of increasing complexity. It remains one of the most admired works in western musical history because of the immense technical facility that Bach brought to bear in writing it. It is the quintessential act of compositional virtuosity. And yet it is not a virtuosity of excess such as we find with Wagner nor a virtuosity of novelty such as we find with Schoenberg but rather a virtuosity of limitation and self-denial. Each fugue and canon is in the same key, d minor, and the subject that Bach chose for the basis of each piece is of the most simple and mundane character possible. With the writing of the Art of the Fugue, Bach displays the stupefying complexity and deep musical expression that he can achieve with the simplest of means. As Donald Tovey observes:

"One of the paradoxes of The Art of the Fugue is that Bach found the making of simple fugues on a severe theme so interesting that he wrote no less than four without allowing himself any of the devices for which that theme was designed. These first four fugues are as remarkable a *tour de force* in composition as the remaining fugues are in counterpoint. An elaborate contrapuntal combination really greatly simplifies the composer's task... The actual art of composition in such a work lies in the minutest details of its joints: the general scheme seems to compose itself. But a simple fugue is almost a pure effort of composition: it gives the composer no *a priori* guidance except that its subject is passed from voice to voice."

Music from Off the Beaten Path

By Benjamin Sabey

The Art of the Fugue, BWV 1080

Another paradox of the work lies in a series of characteristics that make it relatively inaccessible to performance and which seem to indicate that the work was purely an intellectual or perhaps (as some theorists have suggested) a spiritual or philosophical treatise. There are no articulation or dynamic markings in the score, which is perhaps not unusual for Bach since he relied on a clearly established performance practice for such matters, but it is also not at all clear what instruments Bach intended for the work. The score was written in an “open” format meaning that each voice was placed on its own staff which would seem to make it difficult for keyboard players to read but each voice also routinely moves beyond the range of the melodic instruments of his day making it also problematic for ensemble performance. Not that the work is impossible to perform but with its “uncontaminated” scoring the necessary considerations and accommodations a composer must make in order to account for the physical reality of live performance seem to have been neglected.

The main legend surrounding the piece comes from the unfinished fugue, the *Contrapunctus XIV*. The autograph score of this fugue contains a note where the writing suddenly breaks off, written by Bach's son Carl Philipp Emanuel, that reads, “Über dieser Fuge, wo der Name B A C H im Contrasubject angebracht worden, ist der Verfasser gestorben.” (“At the point where the composer introduces the name BACH [for which the English notation would be B ♭-A-C-B ♯] in the countersubject to this fugue, the composer died.”) Today scholars doubt that this music was written just before his death as his son would have us believe but the image of the great master inscribing his name into the music of an unfinished masterpiece just before dying, as if, perhaps, carrying his music with him to the other side, is so compelling that it will likely not fade over time.

Tonight's performance will consist of the two three-part contrapuncti (fugues).

**Serenade for String Trio,
opus 10**

The Hungarian Ernő Dohnányi (aka Ernst von Dohnányi) is the composer on tonight's program that has perhaps fallen furthest from modern awareness. This is probably due in part to the conservative musical style he espoused at a time when his more well-known contemporaries such as Bartok and Schoenberg were blazing new trails in musical style. But there were more tragic circumstances in his life that have led to his relative obscurity. In his day he was regarded as a great musician and was clearly gifted with rare talent since he was famous as a composer, a conductor and a concert pianist. In 1895 his first opus, a piano quintet, was played for Brahms who reportedly commented, “I could not have written it better myself” and then organized its first performance outside of Hungary. With the moral support of Brahms as a catalyst he soared to such heights that by 1920 Bela Bartok could write, “Musical life in Budapest today may be summed up in one name - Dohnányi.”

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 violist **Che-Yen Chen** (also known as “Brian Chen”) 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 and the Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen

of writing was a source of bafflement.” And yet, if one approaches the music on its own terms and does not expect from it a show of special effects or pyrotechnics, then I believe that one finds a wealth of sincere expression and emotional uplift.

One footnote to tonight’s performance: While in the process of composing the Trio Opus 120, Fauré wrote to his wife that the piece was for “clarinet (or violin), cello and piano.” It was eventually published in the violin version and any record of it having been potentially intended for clarinet (other than the letter to his wife) seems to have been suppressed for reasons that are not clear. The violin version was the one premiered and it remains the most common today; but Opus 120 works equally well with the clarinet which he seems to have intended initially.

This meteoric rise was cut short, however, by the Second World War in which he staunchly resisted the persecution and expulsion of Jews from the Liszt Academy where he served as director. He also lost both of his sons to the war, one of whom was executed for his role in a plot to assassinate Hitler. In this weakened state immediately after the war, his reputation suffered an irreparable blow when he was falsely accused by the incoming communist Hungarian regime of handing Hungarian artists to the Gestapo. He was in effect black-listed in his own country and so decided to start over in the United States where he was unable to revive his brilliant career as a concert pianist but continued to compose and conduct. He eventually secured a position at Florida State University where he served on the faculty for ten years.

The piece from Dohnányi on tonight’s program comes from his early maturity as a composer. The title, Serenade, indicates that it was intended primarily as a lighter piece. Its sunny, playful character demonstrates his native good humor, a trait that he, remarkably, maintained throughout his life despite extreme difficulties. A former student of Dohnányi from his Florida days provides the following anecdotes:

“One romantic composer for whom Dohnányi expressed a strong dislike was Sibelius... I remember the word he used to describe his impression of the music of Sebelius: *klagende* (plaintive or complaining). ‘In such a country what else could one write?’ he asked. I am not certain what he meant by that statement, but, in many ways, Dohnányi was a child of the South. He loved the Florida climate... He was blessed with good health and a sunny disposition. And he dearly loved a good joke. He had two parlor tricks that always brought gales of laughter. With a grapefruit in his right hand, he would play the Chopin black-key etude by rolling the fruit up and down the keyboard. And with a hair-brush, he would play the *Tannhaeuser* Overture, using the brush to play the violin obbligato. The effect of both of these was just close enough to the original to be hilarious.”

This writer also includes the opening of the second movement of the Serenade in a list of musical jokes from Dohnányi’s music. Here the cello and violin begin by setting the beat with pizzicatos. When the viola enters we discover that they were actually playing on the off beats. Surely no one will burst into laughter at the hearing of this passage but it is, nevertheless, indicative of the mind of a good natured and subtle musical thinker.

Like Dohnányi, Czech composer Bohuslav Martin also immigrated to America as a result of the Second World War. And like Dohnányi, he remained relatively conservative in his musical style. Although he was certainly deeply influenced by Debussy and Stravinsky, his

Benjamin Sabey is a composer, conductor, teacher and writer whose music has been performed by many leading ensembles and soloists both in the United States and abroad. www.benjaminsabey.com

harmonic sensibility belongs essentially to the Romantic style. As Brian Large has noted, "He never adopted serial techniques, liked to think of his work as basically diatonic and seemed most at home when writing in the key of B flat major or minor. Though he used chromatic alteration and bi-tonal and polytonal combinations as much as anybody else... he invariably began and ended each movement... with a concord." This, combined with his forced and disruptive immigration, probably contributed to his relatively obscure place in history; but he also had an unusual sensibility regarding the value of his work as a composer.

He was one of the most prolific composers of his time, producing roughly four hundred scores. Large informs us that the completion of the Concerto for Flute, Violin and Orchestra in ten days was the rule rather than the exception. Furthermore, he had, apparently, very little concern for public opinion of his work or his eventual place in history since he rarely revised and never suppressed anything he produced and even seemed ambivalent about the performance of his work. "For Martinu composition was as natural and as necessary as breathing." Though this approach inevitably leads to an oeuvre of uneven quality, it contrasts refreshingly with the stereotypical and all too common attitude of the tortured composer agonizing over every detail of a piece so as to secure as high a place as possible in the holy canon of musical history.

In addition to being prolific, his output is also eclectic as we can see from his statements in a 1942 radio interview:

"In my music, I have been influenced by many things but most of all by the national music of Czechoslovakia, by the music of Debussy and in particular English madrigals. I was attracted to their freedom of polyphony which I found very different from Bach. I recognized something of Bohemian folk music in these madrigals. In Debussy I was attracted to the colors of the orchestra and to the spirit of the music. I have in mind especially *Nocturnes*. Rhythmic vitality plays an important part in Czech music, so I compose with vital rhythms. Sometimes I use Czech folksongs as themes, but more often I create thematic material colored by the style and spirit of Czech folk idiom. These I think are the elements which have motivated my music most."

Tonight's piece is one of a number that bear the title, "Madrigal". One writer has explained that his madrigal pieces "bear little formal resemblance to the vocal models of either the English variety or the Italian. It was the contrapuntal nature and the clarity of line of the classic madrigal that attracted him, and it is likely to have been the experimental work of composers like Gesualdo, Marenzio and Monteverdi as the madrigals of Wilbye and Morley that provided true stimulus to his own madrigal compositions..." Certainly, the

clarity of line referred to will be evident in tonight's piece as well as a delightful and lively contrapuntal interplay between the two instruments.

Like Beethoven, Fauré became increasingly deaf in later life. But that is where the similarities between these two composers end. Unlike Beethoven, who "shook his fist at fate," Fauré's music remained reserved, modest and balanced despite the fact that he was duly exposed to the characteristic vicissitudes of the life of an artist. Though as a young man he displayed a "youthful, even somewhat child-like, mirth", he occasionally succumbed to bouts of depression. He used the word "spleen" to describe these episodes, a term derived from the title of a famous poem by Paul Verlaine that dwells on melancholic themes. In the words of his biographer, Jean-Michel Nectoux:

"The charming surface of so much of Fauré's music... [has] blinded many people to its underlying gravitas. His sense of discretion nearly always prevents him from expressing his tortured feelings directly: he is not given to loud cries, or outbursts of violence. In its most sombre moments, his music becomes the intimately murmured voice of that spleen so dear to Baudelaire and Verlaine. Often one has the feeling that for him creative work is a refuge, that music is a soothing balm, contained in the gently undulating arpeggios and in the frequently rocking rhythms one finds [in]... that 'lullaby of death'."

"That lullaby of death" refers to Fauré's most famous and admired work: his dignified, tender and almost uniformly calm Requiem. It was not written for any particular person but, as Fauré put it, "for the pleasure of it". This arresting statement illustrates a fundamental paradox in his music: that it often seems to invite us to contemplate the beauty and elegance of pain and sadness.

The piece on tonight's program was composed just two years before his death when he was almost completely deaf and was suffering from poor health. It has been noted by many observers that his music became increasingly reflective and rarefied. Especially in the later pieces, he is perhaps too subtle and introverted to appeal to the masses. Indeed Nectoux even suspects "him of deliberately sabotaging the public acceptance of many of his pieces." He notes that "both *Le Jardin clos* and *La Chanson d'Eve* finish in funereal gloom, while in the *Thème et variations* it is the penultimate variation which is the most brilliant one, the last being a withdrawn nobility designed to curb an audience's enthusiasm." And yet we may certainly admire him for not pandering in the slightest degree to the fads of the time, be they text painting, exoticism, impressionism, Wagner-ism. Nectoux continues: "At a time when musical texts were treated whimsically and without respect, when pretty well everything (including music itself) was sacrificed to virtuosity, this pure, logical severe style

Trio for clarinet, cello and piano, opus 120