

# camera lucida

presented by the uc san diego department of music  
sponsored by the sam b. ersan chamber music fund  
monday, may sixteenth  
two thousand and eleven

our final concert of the season:

**june 6: myriad trio**

mendelssohn: sonata in D major for cello and piano, opus 58

respighi: trittico boticelliano for flute, viola and harp

weber: trio for flute, cello and piano

tonight's concert will be broadcast saturday, may 21st at 7 pm on  
kpbs-fm 89.5 or streaming at [kpbs.org](http://kpbs.org)

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Dear Musical Friends!

Tonight's program posits a sort of triangulation of sources and influences; or, a merging of echoes as the strains of the *Art of Fugue* reverberate through time and join in resonance with Mozart's and Schumann's quintets.

The long after-life of Bach's music in European cultural memory is matched by no other figure in the canon; yet it is easy to overlook the fact that in the first two or three generations after Bach's death his music was not played at all. His re-discovery begins around the time of Mozart, at the portal to the Romantic period, initially not in performance but in private study, as a form of "reading" and as an object of contemplation; and continues through Beethoven, Mendelssohn, Schumann and forward, in concert performances and as an imprint upon these composers' own works. This imprint takes the form not only of conscious emulations of the elusive faith-infused affect of Bach's music (as in Mendelssohn for instance), but also in sometimes vain strivings to equal the contrapuntal mastery of his technique (Beethoven in particular); and part of this effort involved the re-working and adaptation of Bach's own works for modern instruments, in an attempt to sound out the mysteries of his practice via copying and arranging. Mozart and Schumann both produced fascinating specimens of such transcriptions, and after them Rachmaninoff, Busoni, Stravinsky, Webern and Berg all contributed well-known examples.

The *Art of Fugue* could be viewed as the musical "object of contemplation" par excellence; and it stands in a particular relationship to both Mozart and Schumann. The two Quintets heard tonight are in a sense direct responses to this enigmatic late creation of Bach. Intriguingly, both Quintets incorporate explicit passages of "pure" polyphonic writing at the same architectonic moment in each piece: directly before the codas of their Finales, Mozart introduces a "cadenza" in canonic form and Schumann plunges into a florid double fugue incorporating the themes of both the Finale and the first movement.

It is hard to ascertain just what the *Art of Fugue* represented to Mozart and Schumann; possibly it stands as a touchstone of what came to be called, in Romantic aesthetics, "absolute music", a music of abstract forms and geometric perfection, in which emotion is elevated to a realm of superhuman nobility and grace. This is precisely the ancestor then of our "concert music" tradition, of a music meant to be listened to "for its own sake", in a concert hall, unburdened by text, program, song or narrative. In a sense, tonight's program relives the birth of chamber music itself, as imagined by Mozart and Schumann under the sign of the late Bach.

Anthony Burr's program notes follow the intricate trail of this extraordinary progression through the halls of the Baron von Swieten's Vienna residence and the esoteric society of Lorenz Mizler on into the chamber music landscape of Schumann and early Romanticism. It is a marvelous read, and it illustrates one of the premises of Camera Lucida: that history can be re-experienced through live musical performance.

Our season nears its end; we take this moment to again thank Sam Ersan for supporting with his deep generosity the experiences we share in this concert hall. We hope you will join us on June 6, when the Myriad Trio, Reiko Uchida and I share a program; then, too, the Bachisms of Mendelssohn, as well as his Shakespeareanisms, in the pronouncements of Oberon and the entertainments of the fairy world, will be on display in Mendelssohn's great D-major cello sonata. And look out for announcements of next season's dates, programs and subscriptions, which will be forthcoming very soon.

Charles Curtis  
Artistic Director

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

Johann Sebastian Bach  
(1685-1750)

Contrapunctus 1  
Contrapunctus 15  
Contrapunctus 7

**Quintet in E-flat for Piano and Winds, K.452** [1784]

Wolfgang Amadeus Mozart  
(1756-91)

Largo; Allegro moderato  
Larghetto  
Rondo: Allegretto

- intermission -

**Piano Quintet in E-flat, op. 44** [1842]

Robert Schumann  
(1810-56)

Allegro brillante  
In modo d'una Marcia. Un poco largamente  
Scherzo: Molto vivace  
Finale: Allegro ma non troppo

Reiko Uchida, piano  
Jeff Thayer, violin  
Jisun Yang, violin  
Che-Yen Chen, viola  
Charles Curtis, cello  
Andrea Overturf, oboe  
Anthony Burr, clarinet  
Valentin Martchev, bassoon  
Wei-Ping Chou, horn

Few works are more important to the canon of western classical music than J.S. Bach's *Art of Fugue*. At the same time, few works of the canon are as opaque to us as contemporary listeners. With the Mozart and Schumann quintets on tonight's program, one can point to a performance and reception history that is, while spanning almost two centuries and a number of continents, legible in some commonsense fashion. You will hear the works in a somewhat similar fashion to their original audience – a small, largely well-educated audience sitting silently in a hall set aside for the performance of music. What you make of it will certainly be different, but some concerns persist since the aesthetic framework that ruled classical music performance and dissemination in the 19th century largely persists today. The *Art of Fugue*, on the other hand, could just as well have appeared yesterday or 500 years ago. Yet, without it, both of the other works on this program would be almost unimaginable. More importantly, and somewhat paradoxically, its inaccessibility and inscrutability have been central to both the work's importance and the canonic status of J.S. Bach from Mozart's time until now. That the music of J.S. Bach, and especially the late contrapuntal masterpieces, was of profound influence on Mozart, Haydn, Beethoven, Mendelssohn and Schumann is well known. It's all too easy to imagine that this influence was organic – that there was some kind of continuity of practical musical culture by which the influence was transmitted (in the manner of Padre Martini teaching Mozart, or Haydn teaching Beethoven). But this was almost definitively not the case. J.S. Bach's music had fallen out of favor by the time he died, and in the years immediately following his death it was almost completely eclipsed by the nascent classical style. When Mozart began, relatively late in his career, to engage with Bach's fugues, it was a self-conscious step back out of context, and an even bigger step back for Schumann. So why Bach? And specifically why the late contrapuntal catalog cycles (the *Art of Fugue*, the *Musical Offering*, the *Goldberg Variations* and the *Well Tempered Clavier*)?

*N.B. While working on this fugue, where the name B.A.C.H. appears in the counter subject, the composer died.*

So reads the rather sensational annotation added by Carl Phillip Emmanuel Bach to the autograph copy of the *Art of Fugue*, which is infamously incomplete. In the only extant copy the last piece in the cycle was indeed unfinished, and the musical transliteration of the composers surname is indeed its final fugal subject. To add to the mythology of the work, it was published with an addendum in the form of a chorale with canonic variations, which was claimed to have been dictated by the dying master from his deathbed. The superlative status of the *Art of Fugue* was elevated by the dramatic circumstances of the manuscript's preparation. All drama aside, it seems clear that Bach intended the *Art of Fugue* to serve as some kind of summation of his career.

**Bach, Mozart, Schumann,  
and the Art of  
*The Art of Fugue*  
by Anthony Burr**

**Bach: The Art of the Fugue,  
BWV 1080**

It was first sketched almost 10 years before his death, and there are fragments that point toward it from even earlier. Bach had devoted no small amount of energy to preparing the work for publication. This itself is crucial. Much of Bach's work was composed for specific occasions, so scores were produced to provide pragmatic guidance for the performers. The idea that the composer would hope to preserve his notated work for posterity was still in its infancy, as was the idea of commercially publishing musical scores. J.S. Bach was an early adopter on both fronts. He was clearly very proud of certain works and made sure there were clean copies of them made before his death (the passions, the violin sonatas, the B Minor Mass). He also had a burgeoning side-business selling printed music (albeit mostly the work of others). Since printed scores were sold primarily to cultivated amateurs (aristocrats, and increasingly aspirant bourgeoisie) there were two genres of central importance: works composed to be played by amateur performers (as in C.P.E. Bach's *Sonatas* for "Connoisseurs and Amateurs") and pedagogical works (like Quantz' book on the flute, C.P.E. Bach's book on keyboard technique, and Heinechen's manual on the realization of the thorough bass, which J.S. Bach sold). The *Art of Fugue* was seemingly destined for the latter category, as a kind of didactic explication of the contrapuntal state of the art. At the time of its completion there was no stand-alone formal guide to fugal composition. Plates were engraved and subscriptions were advertised. It sold so poorly that the plates were melted back down.

A number of Bach's late compendium cycles could be viewed as didactic: the 48 preludes and fugues as demonstration of a temperament that allowed for keys based on all 12 notes to be usable (not equal temperament, but a step in that direction), the *Musical Offering* and *Goldberg Variations* as compendia of contrapuntal techniques canonic and otherwise. However, none achieves the single-minded purpose of the *Art of Fugue*. The conceit is quite simple: Bach subjects a single theme to a seemingly exhaustive catalog of contrapuntal operations: regular fugues, invertible counterpoint, double and triple fugues, counterpoint in inversion and counterpoint in augmentation and diminution. The theme, unlike that of the *Musical Offering*, is pretty generic by Bach's standards. The choice of d minor reinforces the didactic feeling: the "first" mode in much music theory of the time was the Dorian (minor flavored, centered on d). The next clue that the work is didactic in intent has also served to obscure its practical purpose: the fugues are notated with one voice per line in the score in separate clefs. Much hay is made of this: speculation that the lack of a specified instrumentation makes this music beyond sound and so on.

So, the *Art of Fugue* was notated in the form of a didactic handbook, in d minor, in archaic clefs, with no instruments specified, seemingly having as its object the machination of abstract pitch relationships. But the true measure of the ingenuity of these pedagogical endeavors is that they work as music. Despite his great fame as a teacher Bach published

no actual volumes of instruction, nor did he engage in any polemic around his own music. Both of these factors seemed to reinforce popular notions of his backwardness—it was thought by Scheibe, Mattheson and others that an enlightenment composer should be able to explain his methods and his music in words. However, volumes like the *Clavierbuch for Wilhelm Friedemann Bach*, the *Art of Fugue* and the *Well Tempered Clavier* provide in music everything another musician needs to understand specific notions of technique, and in a way that is playable and pleasing to the ear. What this means is that despite the abstraction of its notation, the *Art of Fugue* is quite practicable as a keyboard work and underscores something central to the music of J.S. Bach that has been occluded later on by the embrace of its supposed eternal truth and abstraction: J.S. Bach was first and foremost a formidable performer, especially as a keyboard improviser. The arcane and archaic contrapuntal techniques existed not only as intellectual diversions but also as valuable weapons in the arsenal of the keyboard improviser. And some of the tricks of invertible counterpoint employed in the *Art of Fugue* and *Musical Offering* were not merely *augenmusik* but also highly practical ways of quickly generating a musical texture from a very limited idea (the whole work, and the *Goldberg Variations* and *Musical Offering* can be read this way). And so we wind up with a holistically conceived notion of counterpoint rather than an effortful and intricate interweaving of independent voices. In choosing to perform extracts of the work on mixed instruments, we are hoping to highlight two things: that the work is more vivid in sound than on the page, but also to undercut this practicality by highlighting the abstraction that has become part of the work's reception history, whether Bach meant it or not.

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In a persistent received narrative, J.S. Bach was a decent God-fearing man who worked hard, and was possessed with a prodigious musical talent. His work was admired during his lifetime, but was already outdated, a fact which concerned him little as he was content with the twin truths of religious faith and true art. It was not until after his death and the passing of (French) fashions in musical culture that the true genius of his work was understood. The idea that Bach exemplified the notion of absolute music before the fact serves two functions: it removes Bach from any real context and engagement with musical polemics and thought of his time, and it attributes his greatness to a kind of truth in art that would have been incomprehensible in those times. It is highly significant that the Bach revival focused on a very small body of his works, almost exclusively the late contrapuntal instrumental works.

If we look back at Bach's historical context carefully it seems that the man-out-of-time narrative really doesn't really hold up. Recent scholarship, especially that of Christoph Wolff

suggests the same. The view of Bach as old-fashioned was exaggerated by the revivalists who needed him to be more remote and less worldly, but had its basis in a series of polemics published against him late in his life by Scheibe, who found his music to be obscure because of an over-reliance on counterpoint and unnecessarily complicated melodies.

The *stile galant* or in Germany the *empfindsamkeit* was dominated by music patterned on rhetorical structures of speech that registered subtle changes in sentiment. The older baroque aesthetics depended more on a single affect per piece. The new style placed a much higher premium on the notion of intelligibility to the audience: if shifts in sentiment mattered, the audience had to know where they were. It's also worth noting that this probably reflects changes in the context of performance -- now there is an audience attentive enough to parse moment to moment shifts in affect, whereas previously instrumental music had been largely relegated to the background. C.P.E. Bach was a leading proponent of this style, and the curious halting quality of his music, with its strange harmonic juxtapositions and odd flights of fancy, had a huge influence on the early music of Haydn in particular. "Truth" in music then, was based in how sentiment was conveyed to the audience. By this standard, then, J.S. Bach's music was out of touch with his own time by the end of his life.

A friend, Birnbaum, loudly defended Bach, though largely in a way that reinforced Scheibe's original charges of conservatism. Bach's other primary defender in the controversy, his one-time student Lorenz Mizler, points in a more interesting direction. Mizler was not remotely conservative or religious in world view. He was an enthusiastic proponent of enlightenment ideals, especially those of Wolff and Leibniz and entertained visions of music taking its place as a science in the new climate. The Society for Musical Sciences he convened and its journal provide a fascinating window into a musical culture in the throes of wrenching change. Members included composers like Telemann and Handel alongside theorists and the range of topics discussed was huge: music theory and aesthetics, early ethnomusicology, mathematics with musical applications, early psychophysics and a variety of oddities. J.S. Bach, on accepting Mizler's invitation to join the society, submitted a puzzle canon. In the usual enlightened understanding of things, this kind of endeavor reeked of old-fashioned occultism or worse. However, the kinds of intricate and almost mathematical conceits of tonal organization inherent in Bach's late works are very much of a piece with the sensibility of Mizler's journal: tables of permutations and combinations for composing melodies, reports on Vaucanson's automata and even a proposal for a machine to realize figured bass. While maintaining links to older methods of composing this sensibility was nonetheless highly rationalist, deriving its truth, if you will, from number, science and nature, as much as from God. It shared with Leibniz the combination of a rational forward-thinking orientation with roots in the forms of older and sometimes esoteric practices.

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The most important and influential figures in music history, are not, however, always musicians. Baron Gottfried von Swieten is now something of a footnote, but in many ways was one of the most crucial figures of late 18th century music and a profound influence on musical culture of the early 19th century. Of Dutch heritage, he quickly established himself as an influential diplomat, especially as ambassador to the court of Frederick the Great of Prussia. While in Berlin he became immersed in the musical circles surrounding not just Frederick (dedicatee of the *Musical Offering* and an accomplished flutist) but also his sister Princess Anna Amalia, who at the time was receiving musical instruction from Friedemann Bach, who had wound up in Berlin at the end of a long and tumultuous career which never really lived up to its promise. It's worth noting here that other players in this circle were Phillip Emmanuel Bach and a remarkable young woman who was Friedemann's only other pupil: Sarah Itzig (later Levy), great aunt and early musical mentor of Felix Mendelssohn. Von Swieten's musical abilities seem to have been limited, but he began collecting and selling manuscripts of works by J.S. Bach and Handel during his time in Berlin, and it seems pretty clear that he bought some that Friedemann had kept. He acted as patron of sorts to both Bach brothers.

On returning to Vienna in 1777 von Swieten took up first a position as head of the imperial library and then a more grandiose one that involved significant influence over such matters as the education of the Austrian populace. Despite being able to lay claim, during this period, to such novel achievements as the invention of the card catalog and the notion of copyright, his fame today rests largely on his association with Wolfgang Amadeus Mozart. The Baron took a strong personal interest in the young composer, as patron and adviser. Von Swieten was especially at pains to familiarize the young composer with those works of J.S. Bach and Handel he'd come to love in his time in Berlin (though Mozart had studied briefly with J.C. Bach it seems that he had no serious knowledge of the father's music until this time). Mozart became a regular both at the Baron's house and as a performer in the meetings of the *Gesellschaft der associierten Cavaliers*, a society for private musical performance run by von Swieten. This latter, which translates roughly as the pedantic-sounding "society of associated noblemen", had far-reaching influence on concert life in the European classical tradition. Most significantly, it was engaged in what was probably one of the first thoroughgoing examples of historicist concert programming. Alongside newly commissioned works by the likes of Mozart and Haydn the centerpieces of the society's concerts were works by Bach and Handel, most notably revivals of Handel's oratorios. It was these latter that inspired Haydn's *The Seasons and Creation*, both of which feature libretti by von Swieten. Legend would also have it that the Baron's habit of standing and staring down noisy audience members ushered in the era of hushed concert hall silence,

which we still inhabit. The Baron was later an important mentor and benefactor to both Haydn and Beethoven.

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### **Mozart: Quintet in E-flat for Piano and Winds, K.452**

Both quintets on this evening's program date from immediately after the beginning of the immersion of their composers in the work of J.S. Bach. In each case the influence is distinct, but certainly not as pervasive as it would become in other works. Mozart's quintet was composed in 1784 at what was probably the peak of his career in Vienna. He had established himself as an independent musician, both performer and composer via a more fluid notion of patronage (occasional commissions, subscription concerts, subscriptions for published scores etc). The quintet, for instance, was first performed in a series of three concerts for which Mozart himself had sold subscriptions. Famously he wrote to his father after its first performance that it was "the favorite of his pieces" but it seems unlikely he maintained this lofty opinion. Formally it occupies quite elegantly a middle ground between the piano sonatas and the piano concerti. The piano is clearly the dominant voice (Mozart played in the first performances), with the winds generally functioning as a kind of ripieno to its concerto. The three movements are all in some variant of sonata form, with the first being the most compact and the third movement being a more sprawling sonata rondo. With its consistent refrain passages and alternating solo and tutti responses, it is more redolent of a full scale concerto finale. (Though it is worth remembering that Mozart used a similar form, replete with cadenza in the final movement of the B flat Piano Sonata K.V. 333). The most striking and anomalous feature of the movement, and of the entire piece, happens at the moment of the cadenza. After the pause toward the end of the movement that would seem to herald the ultimate return of the main theme, we do indeed have a passage that is designated as a "cadenza". However, it is not the cadenza we would expect. It is, instead, a prolonged canonic passage for the wind instruments, which the piano eventually joins. This is a curious inversion on two levels: first that the ensemble plays in the space of the cadenza instead of the soloist, and second that the cadenza consists not of the usual improvisatory, rhapsodic and virtuosic passage work, but of tightly worked and slightly archaic contrapuntal writing. It is here that the immersion in the work of Bach becomes apparent.

### **Schumann: Piano Quintet in E-flat, op. 44**

In the case of Schumann, things are even more explicit, but let's set things up. The quintet was the crowning achievement of Schumann's so-called year of chamber music, 1842, in which he devoted himself almost exclusively to working in a genre, which, until then, he had largely ignored. It was also, as for Mozart, probably the happiest and most productive period of his career, not long before the onset of the serious mental illness that would plague him for the rest of his life. He had finally married Clara Wieck in 1840 after years of

tortured and thwarted courtship. Clara performed the piano part in its first performance and kept it as a staple of her repertoire for the rest of her career. Bach was less of an esoteric secret by Schumann's time, but was still little known. The revival of interest in his work amongst influential insiders (von Swieten, Goethe, Hoffmann, etc.) started to register with a broader musical and critical public with the 1829 performance of the *St. Matthew Passion* led by Felix Mendelssohn. Mendelssohn's enthusiasm for Bach seems to have been the proximate cause for Schumann's interest and he began championing him in the pages of his *Neue Zeitschrift* from the late 1830s. Later, he famously instructed aspiring musicians to "play conscientiously the fugues of the good masters, above all those of Johann Sebastian Bach" in his "*Haus und Lebensregeln*". By 1845, he was so deeply immersed in the work of Bach, and the *Art of Fugue* in particular, that he published his own set of six fugues based on the B-A-C-H motive (it also features prominently in his second symphony). Later still he published accompaniments to the solo violin sonatas, possibly less to add his own voice to them than to promote their wider performance. The influence of Bach on the Piano Quintet is less all-pervasive, and, as stated earlier, really only bursts out in one place: after the cadence that signals the final stretch of the last movement. In other words in exactly the same place as in the Mozart. Cadenzas are not part of the chamber music landscape, but then neither is what happens here. Suddenly we are presented with the opening of a strict double fugue. A double fugue that combines the primary theme from the first movement (in augmentation no less) with the primary theme from the finale. It plays out as one might expect for a little while, but then falls back into what would seem to be a more conventional and expected end to the work.

As with the Mozart, it is almost as if the composer lost track of the work at hand and a window opened up into another piece. What is striking in both cases is that the fantastical outbursts out from the interstices of what are otherwise quite conventional forms, come in the form of music of exacting rigor and abstraction explicitly modeled after that of J.S. Bach. It seems to speak to a particular understanding of what was important in Bach's work: that his immersion in the most complex machinations of musical construction were not just some kind of ultimate truth (of nature, god) but were somewhat paradoxically the most personal of constructions. Think of Hoffmann's Kapellmeister Kreisler playing the Goldberg Variations from beginning to end: he gradually loses all of his guests and eventually himself in the sublime abstraction. For both Mozart and Schumann it may have seemed at once the most private and most impersonal (sublime) of musical pursuits.

It is in these strange flashes I feel, that we see most strongly the importance of the late Bach to the notion of absolute music as it emerges in the late 18th and early 19th centuries alongside Romanticism. In Bach's day instrumental music had little actual status as art (to the extent that music was even legible as art at the time). With the triumph of Rousseau

it became more common to justify instrumental music on the grounds that it was able to mimic the rhetorical effect of song. It is really not until the early 19th century that we see the beginnings of a trend which would view instrumental music's abstraction as a virtue worthy of the highest celebration instead of a liability that doomed it to a distant second place behind song (especially operatic song).

Forkel in the preface to his biography of J.S. Bach (one of the very first composer biographies) wrote "one can only speak of Bach's works with rapturous joy if one knows them well; and of some of them only with a kind of holy worship." This was in 1802 just three years before the publication of Hegel's *Phenomenology of the Spirit* with its explication of the idea of "art religion". Counterpoint acted as a powerful signifier for this manner of listening in a number of ways: it was archaic, it was linked to liturgical composition and it was supposedly about the combination of tones rather than the expression of text or sentiment. Perhaps it makes sense then, that these experiments of Mozart and Schumann were not easily subsumed into forms that were rooted in the sentimental rhetorical aesthetic of the late 18th century but stand more as moments of projection forward (into modernism even) than as anachronisms.

## About the Performers

**Andrea Overturf** currently serves as English Horn of the San Diego Symphony, a position she previously held with The Florida Orchestra. Equally adept at the oboe, she received second prize in the 2007 International Double Reed Society Gillet-Fox Solo Oboe Competition. She has presented solo recitals throughout the United States and Asia and has appeared as guest soloist with the San Diego Symphony, Rochester Philharmonic, Seattle Symphony, and Aspen Music Festival, among others. Ms. Overturf has performed with numerous summer festivals including La Jolla Summerfest, the Mainly Mozart Festival, the Tanglewood Music Center, National Repertory Orchestra, and the Aspen Music Festival where she held the English horn fellowship for three years. As a chamber musician she has collaborated with artists such as James Conlon, Lorin Maazel, John Harbison, and James Levine, including the American stage premiere of Elliott Carter's Opera "What Next?" Ms. Overturf is the first oboist in the history of the Juilliard School to graduate from the prestigious solo-intensive Artist Diploma Program where she also received her Masters Degree. She received her Bachelors Degree from the Eastman School of Music graduating with the Performer's Certificate, the highest performance distinction awarded to undergraduates. Her principal teachers include Elaine Douvas, Pedro Diaz, Nathan Hughes, Richard Killmer, Richard Woodhams, and Rebecca Henderson. Originally from Seattle, Ms. Overturf rides and shows American Quarter Horses in her free time. For more information, please visit <http://www.andreaoverturf.com>.

**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 Skùli 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, Skùli Sverrisson, Ted Reichman and many others. Upcoming releases include a new Anthony Burr/Skùli 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.

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

A native of Tao-Yuan, Taiwan, growing up with a musical family, **Wei-ping** began playing the French Horn at the age of nine. At age 14, alone with her brothers, Wei-Ping went to the Idyllwild Arts Academy studying with Kurt Snyder, and continued her study with Jerome Ashby at the Manhattan School of Music. She finished her Master Degree and was the first horn player ever awarded an artist diploma from the Juilliard School with Julie Landsman. Wei-Ping has participated at the Music Academy of the West at Santa Barbara, UBS Verbier Orchestra, the Aspen Music Festival (Brass Quintet Fellowship), and while attending the Tanglewood Music Center, Wei-Ping was presented the Harry Shapiro Award for Outstanding Brass Player. She also spend three summers at the Marlboro Music Festival. As a chamber musician, she is a formal member of the Urban Brass Quintet. She has recorded with the Urban Brass Quintet and the award-winning American Brass Quintet. Her Chamber music performances also took her to Paris where she collaborated with musicians from the Paris Conservatory in 2007. As a soloist, Wei-Ping had performed numerous recitals in New York City area, and she received great reviews from her debut performance of the Gliere Concerto with the Copenhagen Philharmonic Symphony with Giordano Bellincampi in Denmark 2006. Wei-Ping has been playing as acting assistant principal horn in the San Diego Symphony since March 2007.

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.

**Jisun Yang** has been the Assistant Concertmaster of the San Diego Symphony since 2005. Before coming to San Diego she was a violinist in the Saint Louis Symphony Orchestra. She also held the position of Concertmaster of the Spoleto Festival and Opera Orchestra in 2003. Jisun is a graduate of the Cleveland Institute of Music and the Oberlin College Conservatory where she studied with David Cerone, David Updegraff, William Preucil, and Almita and Roland Vamos. Ms. Yang grew up in Chicago, Illinois and began playing violin at the age of six. In 1999 she was a recipient of a Nicolò Gagliano violin from the Stradivari Society which enabled her to appear as a soloist and chamber musician all over the United States and Europe. She has been a finalist in many competitions including the Carl Nielsen International Violin competition held in New York City. The performance, held at Merkin Hall, was broadcast live on National Public Radio. She has also won numerous competitions including the Cleveland Institute of Music Concerto Competition (2002), The American Opera Society (1997), American String Teacher's Association Competition (1996), G.D. Searle National String Competition (1996), and the Chicago Institute of Music Concerto Competition (1995). While being Concertmaster of the Oberlin Contemporary Ensemble, her quartet recorded a CD premiering "White Silence" for quartet and orchestra by John Luther Adams. Recent chamber music collaborations include Ivan Chan, Steve Copes and Anne-Marie McDermott. In this upcoming year she will be performing with Orli Shaham in the Chamber Music Series for the San Diego Symphony. Festival appearances include La Jolla Music Festival, Music Academy of the West, Festival Mozaic, Encore School of Music, Spoleto Music Festival, Schleswig-Holstein Music Festival, and Bowdoin Music Festival.

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, Jordan 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 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 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.

Pianist **Reiko Uchida**, First Prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition, has appeared as soloist with the Los Angeles Philharmonic, the Santa Fe Symphony, the Greenwich Symphony, the Princeton Orchestra, among others. She made her New York solo debut in 2001 at Carnegie's Weill Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music concerts throughout the world, including the United States, Japan, France, Italy, Germany, Russia, Finland, Bulgaria, and the Czech Republic, in venues including Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art in New York City, the Kennedy Center as well as the White House in Washington D.C., and Suntory Hall in Tokyo. Her festival appearances include Spoleto, Schleswig-Holstein, Tanglewood, Santa Fe, and Marlboro. As a chamber musician, she was one of the first pianists selected for Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for outstanding emerging artists. She has been the recital partner for Jennifer Koh, Thomas Meglironza, Jaime Laredo, and Sharon Robinson, with whom she performed the complete works of Beethoven for cello and piano. Her recording with Jennifer Koh,

"String Poetic", was nominated for a Grammy Award. She has also collaborated with the Borromeo and Tokyo String Quartets. She is a member of the Laurel Trio and a member of the Moebius Ensemble, a group specializing in contemporary music and in residence at Columbia University. Reiko began studying the piano at the age of four with Dorothy Hwang at the R.D. Colburn School and made her orchestral debut with the Los Angeles Repertoire Orchestra at the age of nine. As a youngster, she performed on Johnny Carson's Tonight Show. She holds an Artist Diploma from the Juilliard School, a Bachelor's degree from Curtis Institute of Music, where she studied with Claude Frank and Leon Fleisher, and a Master's degree from the Mannes College of Music, where her principal teacher was Edward Aldwell.

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