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Henry Purcell	Fantazia à 3 in d Fantazia à 3 in g Fantazia à 3 in f Fantazia à 4 in c Fantazia à 4 in b-flat Fantazia à 4 in d
J. S. Bach	Brandenburg Concerto No. 6 in B-flat Major, BWV 1051 I. - II. Adagio ma non tanto - III. Allegro
Henry Purcell	Fantazia à 5 in f "Upon one note" In Nomine à 6 in g In Nomine à 7 in d
J. S. Bach	Brandenburg Concerto No. 3 in G major, BWV 1048 I. - II. Adagio - III. Allegro

*The program will be played without intermission*

Jeff Thayer, Alexander Palamidis, Yumi Cho, violin  
Che-Yen Chen, Scott Lee, Nancy Lochner, viola  
Charles Curtis, Yao Zhao, Gabrielle Athayde, cello  
Jeremy Kurtz, bass; Aleck Karis, harpsichord

**Hearing Many Voices:  
Baroque Music  
and Philosophy**

**By Donald Rutherford**

The music of Purcell and Bach was widely admired by their contemporaries and continues to be prized by modern audiences. The enduring appeal of their works is at once evidence of the consummate art of the composers and the deep attraction that the music of the Baroque period holds for us.

It is music, particularly in the case of Bach, that has become part of our cultural DNA. Western notions of tonality and harmony are inseparable from their roots in the Baroque period and earlier. Yet more than this must be involved. Purcell, Vivaldi, Handel and Bach have a following that is scarcely less universal than purveyors of the blues, rock and roll or hip hop. For this to be the case Baroque music must resonate strongly with human perceptual, cognitive and emotive capacities, engaging them in a way that unifies them in a powerful aesthetic response. While the details of this response lie beyond us, we can consider at least some of the qualities of Baroque music that allow this to happen.

*Defining the Baroque*

To see the works of Purcell and Bach as exemplary of the Baroque period is both to make a judgment about the form of the music itself and to link it, stylistically and aesthetically, to other genres of artistic expression—painting, sculpture, architecture, literature. That the term ‘Baroque’ picks out a distinct period of European cultural history, roughly spanning the years 1600 to 1750, remains controversial. The term itself is the invention of later historians, who used it originally to distinguish early modern modes of visual representation from those of the Renaissance, on the one hand, and the Neoclassical period, on the other. Characteristic of Baroque art is the immediate pleasure it brings to the eye through the multiplication of form, detail and ornament within a unifying field. In the history of music, the Baroque has been identified most closely with the rise of complex, contrapuntal polyphony, which is distinguished from both the monophony of early sacred music and the orchestral music of the Classical period.

Is it plausible to see such diverse forms of art—the painting of Rubens and Vermeer, the architecture and sculpture of Bernini, the music of Purcell and Bach—as expressions of a common aesthetic? The attempt to impose too rigorous a logic on the development of Western art is surely misguided. Nevertheless, there is value in trying to identify common forms of expression across the arts, and in the case of the Baroque there is good reason to

think that we can do so. As when trying to take in the breadth of a landscape, the trick is to stand as far back as one can while still discerning the outlines of a meaningful pattern.

Descriptions of phenomena at this level of abstraction are the bread and butter of philosophers, so it is with some justification that we turn to a philosopher of the period for help in articulating the distinctive features of its art. Within the European tradition, the thinker who lays the greatest claim to the title “philosopher of the Baroque” is the German mathematician, diplomat and legal scholar, Gottfried Wilhelm Leibniz (1646-1716). Like Bach, Leibniz relied for his livelihood on the patronage of German nobility, spending the greatest part of his career at the court of the dukes (later electors) of Hanover. He formed his closest ties there with the women of the court: the learned duchess Sophie, granddaughter of James I, and her daughter Sophie Charlotte, wife of the future king of Prussia, Friedrich I. By virtue of her lineage, Sophie’s eldest son, Georg Ludwig, ascended to the British throne in 1714 as George I, the first Hanoverian monarch. Leibniz would have dearly loved to have followed the court to London, a city he had visited in the 1670s, but politics kept him in Germany. There was the small matter of an unfinished family history that he had been promising his employer for decades; and there was the bitter priority dispute he was engaged in with Isaac Newton over the invention of the calculus. With both the English and the Hanoverians distrustful of him, Leibniz remained in Germany, where he died two years later.

*The Philosopher of  
Harmony  
G. W. Leibniz*

Philosophers have rarely been the most sophisticated connoisseurs of the arts. We know Leibniz to have attended the plays of Molière and Racine in Paris, but we have no record of his appreciation of musical performances (though he overlapped briefly in service with Handel, who was *Kapellmeister* at the Hanover court from 1710-12). The insight Leibniz brings to the character of the Baroque must therefore come at a theoretical level, based on the foundational role he assigns in his philosophy to the notion of *harmony*.

The dual function of harmony as both a musical and a cosmological principle can be traced to the ancient Greeks. In both cases, harmony is associated with the proportionality, or ordered relationship, of a variety of elements. As tones are ordered to produce musical harmonies, so too the unchanging

motions of the planets produce a harmonious system of the cosmos. The analogy between music and planetary motion was reaffirmed by Johann Kepler at the beginning of the seventeenth century in his *Harmonices mundi* (1619). Some fifty years later, Leibniz took up the notion, transforming it into an even more general principle that governs God's deliberations about creation, the inner workings of the world, and the ability of human beings to comprehend and find pleasure in it.

Leibniz defines harmony as the ordered relation of a variety of elements: "Harmony is unity in variety.... Harmony is when many things are reduced to some unity. For where there is no variety, there is no harmony.... Conversely, where there is variety without order, without proportion, there is no harmony." So understood, the harmony of a system is a function of both the variety of things that enter into its composition and the degree of relatedness or order that unites them. Thus, harmony is a property of which there can be more or less in a system: "the greater the variety and the unity in variety, the greater the harmony."

Leibniz conceives of God as a supremely wise creator who aims to maximize the harmony of the world: "in producing the universe He chose the best possible plan, containing the greatest variety together with the greatest order; the best arranged situation, place and time; the greatest effect produced by the simplest means." Leibniz likens God to an infinitely skillful architect who is charged with the task of building the most elaborate and pleasing building on a given plot of land, or a geometer who is faced with the problem of tiling a given area in accordance with certain rules. In both examples, we are to think of creation as ordered by a "certain Divine Mathematics," which determines how things harmonize within the world.

In spinning out the design of this world, Leibniz appeals to an array of hypotheses that suggest how variety is multiplied indefinitely with the structure of a single system. The world itself is an infinitely complex manifold, the organization of matter being replicated at ever smaller spatial dimensions without limit (some scholars have seen in this an anticipation of fractal geometry). Individual minds "mirror" in their perceptions the infinite detail of the world, so that each one realizes a harmony of its own:

the unification of variety within a unique “point of view.” Finally, all of these minds, each a spontaneous source of its own perceptions and thoughts, agree with each other in their representations of the world, creating a “preestablished harmony” of the whole: “Every substance is like a complete world and like a mirror of God or of the whole universe, which each one expresses in its own way, as the same city is variously represented depending upon the different positions from which it is viewed.”

The harmony that is cited by Leibniz as an objective feature of the world’s perfection is also taken to be the source of our aesthetic response to art and nature. God creates this world because He understands it to be “the best and the most harmonious,” a judgment that must form the basis of our own appreciation of the world’s perfection. However, in addition to our intellectual grasp of the underlying order of things, Leibniz posits an immediate sensitive response to harmony: “Delight or pleasure is the perception of harmony... The beautiful is that whose harmony is clearly and distinctly understood; such alone is that which is perceived in figures, numbers and motions.... Variety delights, but only when it is reduced to a unity, symmetrical, connected. Agreement delights, but only when it is new, surprising, unexpected, and consequently either ominous or artificial.” We are thus responsive to the harmony of things at two distinct levels: we perceive this harmony as pleasing, registering it through our affective response, and we understand it as beautiful, insofar as we grasp the mathematically ordered relationship among a variety of elements.

Leibniz’s descriptions of harmony provide a wealth of material on which to draw in reconstructing the aesthetic of the Baroque. The analogies he employs in representing the world’s perfection invoke key elements of Baroque art: the ordered relation of variety; the filling of space with intricate, self-replicating patterns; the mirroring of the whole in the part; the value placed on artifice and what is “ominous.” In endeavoring to capture the art that God has exercised in creation, Leibniz appeals to features of Baroque art itself, which in turn is conceived as reflecting, and embellishing, the harmonies that God has produced in nature: *Soli Deo gloria*. We are also given an important starting point for thinking about our responsiveness to Baroque art. The perception of the consonance, or agreement, of variety is immediately pleasing to us.

But our appreciation of this art is deepened to the extent that we understand the underlying principles of order by which a multiplicity of disparate elements is united in a pleasing whole. Indeed, even at the level of our immediate response to harmony, we may distinguish the perception of the many as one and the pleasure we take in that perception. To appreciate harmony as harmony requires more than just that we be viscerally moved by it. Although our spirits may soar and our hearts lighten when we hear the music of the Baroque, we are properly responsive to it only if these reactions are based on our perception of the way in which variations of sound are united in a single, temporally evolving pattern.

*Baroque Music:  
Purcell and Bach*

Baroque music is defined by the central role it gives to contrapuntal polyphony. This is distinguished, on the one hand, from monophony and simple polyphony, in which several voices reproduce a single tonal progression with minimal variation, and on the other, orchestral music, in which a melody is shared among lead instruments, with the rest providing accompaniment. Polyphonic music is characterized by the relative independence of the different voices, each advancing a theme according to its own rule, with harmony achieved incidentally through the agreement of the parts. Counterpoint is thus a close relative of Leibniz's preestablished harmony: parts move independently of each other; the value they bring to the whole is a function of how different they are from each other; and the harmony they create is a product of the pleasing agreement that occurs despite the variation among the parts.

The richness of contrapuntal harmony reflects the dimensions along which the assembled voices may vary. Given the variables of time and tone, they can succeed one another at a fixed interval (as in a simple canon); they can differ in pitch, speed or rhythm; they can invert a progression—all of these being ways of establishing counterpoint. And these are not the only ways of adding variety. A second theme may be introduced. Different instruments may supply a range of color and timbre. Even whimsy has a role to play—ornamentation, an irregular progression—for any piece

that is *too* regular in its composition will lack something when it comes to harmony: the unexpected turn that holds us in suspense, until we see it embraced as part of a larger pattern.

Henry Purcell's *Fantasias* are outstanding examples of Baroque contrapuntal polyphony. In his short life (1659-95), Purcell exerted an enormous influence on English music. The poet John Dryden, with whom he collaborated on theatrical productions, celebrated his career in "An Ode, On the Death of Mr. Henry Purcell": "So ceas'd the rival Crew when Purcell came / They Sung no more, or only Sung his Fame." A life-long Londoner, Purcell served as organist at both Westminster Abbey and the Royal Chapel, and was equally renowned for his sacred and secular music. He was hugely prolific, composing some 800 pieces, ranging from anthems and hymns to opera (*Dido and Aeneas*) and a large body of incidental stage music.

The *Fantasias* are works from the early part of Purcell's career, the bulk composed during a flurry of activity in the summer of 1680. The musical form itself is a throwback to an earlier era. The fantasia, or "fancy," had been a staple of English instrumental music in the sixteenth century, with Taverner, Byrd, Morley and Gibbons contributing notable examples. Written in three to six parts, it was usually performed by a consort of viols (treble, tenor and bass). The first half of the seventeenth century, though, was a time of transition in English music. The growing popularity of the violin, and of French orchestral music, moved tastes away from the consort music of the Tudor period. Charles II, who was restored to the monarchy in 1661, detested "Fancys." It is likely no coincidence, then, that Matthew Locke's *Fancies*, published in the previous year, were the last fantasias to appear in print for centuries.

Given this, it may seem curious that Purcell chose to take up the form some twenty years later. In fact, he appears to have had a very specific purpose in mind. The fantasias were composed as exercises exploring the possibilities of counterpoint and were perhaps never intended to be performed. The collection begins with three fantasias in three parts; then nine in four parts (all composed between June and August 1680); the five-part *Fantazia upon One Note*; and finally two *In Nomines*, in six and seven parts. That Purcell

saw these works as part of an experiment in counterpoint, never fully realized, is suggested by inscriptions on the manuscripts: "Here Begineth the 5 Part: Fantazies" and "Here Begineth the 6, 7 & 8 part Fantazia's." The extant works include only one five-part fantasia and none in eight parts.

If Purcell did think of these pieces as exercises, which pitted his skills against those of the great English composers of the previous century, then it is perhaps not surprising that they were written for viols, instruments that had fallen out of fashion by 1680. Whatever his intent, the pieces endure as powerful examples of instrumental polyphony. Beginning with the three-part fantasias, they unfold through brief sections of varying tempo and mood. In slow passages, voice answers voice, sustained through time, to create a ringing harmony. In subsequent works, more complexity is added: a fourth part, a fifth, and finally six and seven. The *Fantasia upon One Note* merits special mention. Throughout the piece, one voice sustains a middle C, around which the other four move in counterpoint. Again, it is hard not to think of this as a kind of exercise that Purcell set for himself.

The two *In Nomines* in six and seven parts are examples of a musical form, developed by Tye, Tallis, Byrd and others, that takes as its main theme, or *cantus firmus*, a line from the Benedictus of the Latin mass *Gloria tibi Trinitas* by John Taverner. Over 150 instances of such works are recorded between the 1550s and the 1640s, but none thereafter with the exception of the two by Purcell. These rich, multi-layered works are solemn and meditative, and a fitting conclusion to Purcell's explorations of counterpoint.

If Purcell's *Fantasias* are new discoveries for some listeners, Bach's *Brandenburg Concertos* are among the most widely heard works of the Baroque repertoire. In a way they are, like Vivaldi's *Four Seasons* and Pachelbel's *Canon*, almost too familiar to us. Associated with film scores and television series, they have become symbols of something other than themselves, which confounds our appreciation of them.

The *Brandenburg Concertos* precede Bach's great works of contrapuntal music (*Well Tempered Clavier*, *Goldberg Variations*, *Musical Offering*, *Art of Fugue*), and are of a lighter and more entertaining style. Written while Bach

was serving as *Kapellmeister* to Prince Leopold of Anhalt-Cöthen (1717-23), they were apparently the product of a visit he paid to the Margrave of Brandenburg in 1718. Hoping to win the Margrave's favor and an offer of new employment, Bach sent him the six concertos in 1721 with an elaborate dedication. Unfortunately, no offer was forthcoming, and it is unclear whether the pieces were ever performed at the Brandenburg court. The unusual instrumentation (hunting horns, recorders, viols, violino piccolo), highlighted in the composition's original title, *Six Concerts avec plusieurs instruments* ("Six concertos with several instruments"), likely reflects the musicians on whom Bach was able to draw at Anhalt-Cöthen.

The individual concertos loosely follow the *concerto grosso* style in three movements: fast-slow-fast. The musical lead is divided between a small group of soloists and a string section, accompanied by a *basso continuo* (usually played on harpsichord). Bach does not, however, allow himself to be constrained by this model. His inventiveness is evident throughout the pieces. In the Concerto No. 3, the opposition of soloists and strings is scrapped in favor of three groups of equal strength—three violins, three violas, three cellos. Here we find Bach reaffirming the idea of polyphony: equal parts played against each other in contrapuntal motion. The third concerto is also distinguished by its lack of a written slow movement. Bach supplied only two chords, marked *Adagio*, which are usually filled out by a soloist. The two chords form what is called a "phrygian half-cadence," bridging the two outer movements with a chordal relationship typical of *recitativo*. The Concerto No. 6 offers a different kind of novelty. Again the dominance of the violin is downplayed—this time by eliminating it entirely. Instead the strings are limited to those of the middle and low ranges. Bach specified that they be divided between the modern (violas, cello) and archaic (viols), with the former given the leading role.

In contrast to the spare beauty of Purcell's fantasias, the Brandenburg concertos are marked by a bright instrumental color and an elan that is only briefly tempered in their middle movements. They are altogether of a different time and seem often to point ahead to the Classical period. Nevertheless, they evidence the same sensitivity to the harmony that is distinctive of the Baroque: "a unity in variety," whose perception delights the mind.

### *A Note on Sources*

A useful selection of the writings of Leibniz in English can be found in G. W. Leibniz, *Philosophical Essays*, trans. Roger Ariew and Daniel Garber (Indianapolis, 1989). Most of the passages I quote also appear in my book *Leibniz and the Rational Order of Nature*. For information on Purcell, I have relied on Peter Holman, *Henry Purcell* (Oxford, 1994) and Robert King, *Henry Purcell* (London, 1994). For a book-length study of the Brandenburg Concertos, see Malcolm Boyd, *Bach: The Brandenburg Concertos* (Cambridge, 1993).

### *The Author*

**Donald Rutherford** is Professor of Philosophy at UCSD, where he has taught since 1999. In his early life, he vacillated between philosophy and neuroscience, settling on the former when it became apparent that he was not cut out to be an experimentalist. Since then the bulk of his research has been in the history of early modern philosophy. He is the author of *Leibniz and the Rational Order of Nature* (Cambridge, 1995); editor and translator (with Brandon C. Look) of *The Leibniz-Des Bosses Correspondence* (Yale, 2007), and editor of *The Cambridge Companion to Early Modern Philosophy* (2006). He currently is at work on a book to be titled *The Wisdom of the Moderns: The Science of Happiness in Seventeenth-Century Philosophy*, in which he explores the enduring legacy of the ancient Greek conception of philosophy as a search for wisdom. Along with courses in the Philosophy Department, Rutherford regularly teaches the third course in the Revelle College Humanities Program (“Renaissance, Reformation and Early Modern Europe”). He is a 2008 recipient of the UCSD Senate’s Faculty Distinguished Teaching Award.



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.

Violinist **Alexander Palamidis** earned a Master of Music in Violin Performance from the University of Southern California where he was a member of the USC String Quartet. He attended classes with emphasis on Chamber Music and Violin Performance at The Mozarteum Academy of Music in Salzburg, Austria. A graduate of Istanbul Conservatory of Music he also holds a degree in Mechanical Engineering. He has been a member and soloist with many orchestras including Istanbul State Symphony, Denver Symphony, Austin Symphony, Austin Lyric Opera, Denver Chamber Orchestra, leader and conductor of the Istanbul Philharmonic Chamber Orchestra, Concertmaster with the Istanbul Radio String Orchestra, Glendale Chamber Orchestra, and Acting Concertmaster with the San Diego Symphony Orchestra and the San Diego Opera. He performed and toured with the L'Amoroso String Quartet. Prior to

his appointment as Principal Second Violinist with the San Diego Symphony he was offered the position of Principal First Violin with the Melbourne Symphony in Australia. He has taught violin at the Istanbul Conservatory of Music, La Sierra University and has given master classes with emphasis on Orchestral Excerpts. He is currently Principal Second Violinist with the San Diego Symphony Orchestra, and Concertmaster of the San Diego Chamber Orchestra. Special interests include the study of ancient Indian scriptures and philosophy, old violins, movies and travel.

A native of Edmonton, Alberta, Canada, violinist **Yumi Cho** is a graduate of the prestigious dual degree program between Barnard College/Columbia University and The Juilliard School. She received her Bachelor of Arts degree with honors in Economics and Environmental Science and her Master of Music degree under the tutelage of Ronald Copes and Naoko Tanaka. She briefly studied with Pamela Frank as a full-scholarship Graduate Performance Diploma candidate at the Peabody Institute before joining the San Diego Symphony. Previous notable teachers include Dorothy DeLay, Tom Johnson and John Hong-Youl Kim. Over the years, Yumi has participated in the Verbier, La Jolla Summerfest, Cascade, Music Academy of the West, International Musicians Seminar at Prussia Cove, Aldeburgh, Pacific, New York String Seminar, Carnegie Hall Professional Workshop and Aspen music festivals. Aside from playing the violin, Yumi really enjoys baking.

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, and he recently distinguished himself by qualifying for the principal viola positions of both the Los Angeles Philharmonic and San Francisco Symphony. 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 Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen is an advocate of chamber music. He has been a member of the Lincoln Center Chamber Music Society Two, the Jupiter Chamber Players, ADCA, 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, Incontri in Terra di Siena, Emilia Romagna Festival, 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 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 U.S. 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, where he taught viola and chamber music. Mr. Chen is currently teaching at San Diego State University, UC San Diego, McGill University in Montreal, and holds the principal viola position of the San Diego Symphony.

**Scott Lee** has established himself as one of the most exciting and unique violists. His exceptional musicality and virtuosic playing distinguish him as one of this generation's quintessential artists. The *New York Times* described his playing as "flawless technical resources combined with an assured sense of musicianship, a remarkable and auspicious talent..." Also hailed as "the superstar of his generation" by *String Magazine*. Winner of the 1996 Concert Artists Guild Competition, he became the youngest winner in the Competition's 50 year history. Mr. Lee has been a top prize winner in the Lionel Tertis International Viola Competition, the William Primrose Viola Competition, and the Corpus Christi (TX) Young Artists Competition. Lee has appeared as soloist with numerous orchestras, including the Kansas City Symphony and L.A Chamber Orchestra. Other orchestral performances include the Longmont Philharmonic,

and the International Sejong Soloists. In recital, he has performed at Carnegie Hall's Weill Recital Hall and Merkin Hall in New York, Kennedy Center in Washington D.C. Lee has been a featured soloist at the International Hindemith Viola Festival and at the 22nd and 24th International Viola Congresses. He is also an extremely active chamber musician. Recent highlights of Mr. Lee's chamber music concert schedule include performances at the El Paso Music Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, OK Mozart Festival, Newport Chamber Music Festival, La Jolla Summerfest, Ravinia Festival, Savannah Music Festival, New York City's Bargemusic, Chamber Music Society of Lincoln Center, Musicians from Marlboro, Merkin Concert Hall, and Taiwan's National Concert Hall, Alice Tully Hall, The Gardner Museum in Boston and the Metropolitan Museum, the Marlboro Festival and in numerous chamber music venues across the United States. He has also collaborated with members of the Guarneri, Juilliard, Orion, and Miami String Quartets, and performed with members of the Beaux Arts and Mannes Piano Trios. His chamber music partners have included such renowned artists as Cho-Liang Lin, Gil Shaham, Hilary Hahn, Ralph Kirshbaum, David Soyer, Peter Wiley, and Gary Hoffman. Born in Taipei, Taiwan, Mr. Lee began his music studies on the violin at age eight studying with Chia-Rong Lin. He took up the viola at age thirteen, and came to the United States the next year to study at the Idyllwild Arts Academy in California, where his viola teacher was Donald McInnes and his violin teacher was Alice Schoenfield. He has studied with Michael Tree at the Curtis Institute of Music and at The Juilliard School where he studied with Paul Neubauer. Lee is now Professor of Viola at the University of Missouri-Kansas City's Conservatory of Music and a faculty member at the Idyllwild Chamber Music Festival and Workshop in California. Besides performing and teaching, Scott is also an obsessed golfer, he is always looking for a game, carrying his clubs.

Violist **Nancy Lochner** has been the Associate Principal Violist with the San Diego Symphony since 1988. She has also performed as Principal Violist in the San Diego Chamber Orchestra, the San Diego Opera, and as guest principal with the Opera Pacific. She has been a regular member of the Carmel Bach Festival since 1995. Nancy earned her Masters degree in Music from the Juilliard School and her Bachelors degree from the Manhattan School of Music, and studied with Lillian Fuchs at both conservatories. Nancy grew up in a very musical family. Her father was a high school music teacher in New Jersey and a cellist. Three of her sisters were

cellists as well, and one sister is a soprano singing in the NY area. Nancy performs on a viola made in Cremona, Italy in 1975.

**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.

Hailed in the *New York Concert Review* as “a superb cellist with intense and sensuous sound,” and described by the Los Angeles Times as “being able to handle the most intricate musical works with unblinking ease and expressive zeal,” Mr. **Yao Zhao** performs with a rare and captivating dynamism that has already secured him a successful career as an artist. The Cello Principal of the San Diego Symphony Orchestra, Mr. Zhao has held the Associate Cello Principal position from 2005 to 2007, and prior to that, he was a member of the Pacific Symphony Orchestra. Born in Beijing in 1976, Mr. Zhao began his studies on the cello and piano at the age of four under the instruction of his father, a distinguished cellist. He made his first appearance in concert at the age of five, and solo debut in the Beijing Concert Hall at age nine. That same year, he was also accepted to the China Central Conservatory of Music. For his talent and exceptional performance in a master class held by Professor Eleonore Schoenfeld, Mr.

Zhao was personally chosen by the renowned pedagogue to venture to the United States and continue his education on full scholarships at the Idyllwild Arts Academy and the Thornton School of Music at the University of Southern California in 1991. Since winning a top prize at the First Chinese National Cello Competition in 1987, Mr. Zhao has kept a winning streak of 13 competitions, awards and honors. The successful solo debut at Weil Recital Hall of Carnegie Hall in New York has been marked as one of his career highlights. Mr. Zhao has performed at renowned concert halls in more than 40 cities around the world. Some of his festival appearances have included the Grand Teton Festival, the Ojai Music Festival, and the Asia Philharmonic Orchestra in Korea and Japan which gathers top Asian artists worldwide. Mr. Zhao has been interviewed by CNN, CBS, KTLA, GreekTV, and CCTV. As both a solo and ensemble artist on multiple recordings, his performances can often be heard on radio stations KPBS and KUSC. Beyond a busy performance schedule, Mr. Zhao continues to dedicate himself to the education of youth in the arts. This year marks his 9th season teaching at the Idyllwild Arts Academy and the Idyllwild Arts Summer Festival. His achievements and generous contributions to music performance and education have been recognized and highly commended by the City of Los Angeles. Mr. Zhao is an artist of the Asia Pacific Arts Management Ltd.

**Gabrielle Athayde** (b. 1985) began playing cello at the age of four. Her upbringing was saturated with music; her mother teaches violin; her father is a jazz musician and music educator; her siblings are all accomplished musicians. A precocious student, Gabri was often the youngest member of prestigious ensembles, including the New York String Orchestra Seminar and the Lucerne Festival. She has studied with numerous cellists, including Mstislav Rostropovich, Ron Leonard, Darrett Adkins, and now Charles Curtis. At the age of seventeen, Gabri's solo debut was praised by the *San Francisco Chronicle*; reviewer Jeff Dunn writes, "Gabrielle flew effortlessly through a forest of technical difficulties...nothing stopped listeners from relishing her thoroughly musical approach." She went on to earn her BM from the Oberlin Conservatory of Music in 2008. One of her greatest influences at Oberlin was conductor Tim Weiss, who leads the Oberlin Contemporary Music Ensemble. Since entering the new music scene, she has collaborated with composers such as the prolific Helmut Lachenman, the American rebel Lewis Nielson, and cutting-edge performing artist Jamie Stewart of Xiu Xiu. Currently, Gabri is a graduate researcher and cellist in the UCSD Music Department.

San Diego Symphony principal bassist **Jeremy Kurtz** has a diverse musical background that includes solo, chamber and orchestral performance. He is the winner of numerous competitions, including the 1997 International Society of Bassists solo competition, and was the only bassist to be featured in *Strad Magazine's* January 2000 "New Century, New Talent" issue. His recital experience is extensive, including solo appearances in Houston, Memphis, Philadelphia, San Antonio, San Diego, San Francisco, and Toronto. He performed Pulitzer Prize-winning composer John Harbison's bass concerto with the San Diego Symphony in March 2007, and has also appeared as soloist with New Jersey's Riverside Symphonia and the Chamber Orchestra of Philadelphia. He is on the faculty of San Diego State University and The Idyllwild Arts Academy, and is also on the board of directors of the International Society of Bassists. His first solo CD, "Sonatas and Meditations," was released in October 2008.

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 Davydovsky, 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 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, Lieberon, 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. 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.



