

camera lucida

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

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tonight's concert will be broadcast saturday, october 10 at 7 pm on
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Welcome to a new season of Camera Lucida!

We begin again exactly where we left off last June: with Franz Schubert. But after the vast expanses of last season's C-major Quintet, we start at a more modest point, the fleeting, exquisite String Trio fragment in B-flat. And our season expands from there... this year with six full concerts of chamber music masterpieces, a journey which will conclude in May with Dvorak and Brahms, and which will take us along the way to 14th-century France, to the shadow-world of late Schumann, to Bach, Webern, Ravel and Beethoven. We return again and again to Schubert and Brahms, the quintessential masters of 19th-century chamber music.

We want to draw your attention also to a satellite series by San Diego's Myriad Trio, who will perform three concerts of music for flute, viola and harp this season. And running parallel to Camera Lucida, be sure to note the Weds@7 series of new and experimental music, featuring UCSD Department of Music faculty and superb guests from around the world.

The joy of chamber music is in its intimacy and poignancy. It is the historical image of a sustained musical inquiry into the human psyche. In the F-minor String Quartet, Mendelssohn gives voice to the unbearable grief that overcame him at the death of his sister, and to a foreboding of his own death: this work proved to be his last completed composition. It would be hard to name another musical form or genre which so unflinchingly searches out the secrets of human emotion as does chamber music. It is not always an easy experience, but it is an uplifting one. Carolyn Chen's poetic and evocative notes on tonight's program trace the cultural history of a particular affect, melancholy, as set forth by the ancients, applied in music by the troubadours, in poetry by the Elizabethans, and finally standing as perhaps a defining emotional state of the 19th century. But far from being primarily an intellectual exercise, for us as listeners it is our privilege to gain direct access to these inner worlds through the tactile experience of music.

We embark on our new season with great expectations, and we are thrilled to have you with us! And we hope you will linger in the lobby to meet and talk with us after the concert finishes.

Charles Curtis
Artistic Director, Camera Lucida



String Trio Fragment in B-flat, D. 471 (1816)

Franz Schubert
(1797-1828)

Allegro

String Quartet in F minor, op. 80 (1847)

Felix Mendelssohn
(1809-1847)

- I. Allegro vivace assai
- II. Allegro assai
- III. Adagio
- IV. Allegro molto

- intermission -

Quintet for Clarinet and Strings, op. 115 (1891)

Johannes Brahms
(1833-1897)

- I. Allegro
- II. Adagio; Piu lento
- III. Andantino; Presto non assai, con sentimento
- IV. Con moto

Jeff Thayer, violin
Tien-Hsin Cindy Wu, violin
Che-yen Chen, viola
Charles Curtis, cello
Anthony Burr, clarinet

**History of Gardening:
Melancholy and
Romantic Music**
by Carolyn Chen

The beginnings of Romanticism might be traced to the troubadours, poet-singers from southern France in the 1200s who invented romantic love in song. Their songs depict the sadness and longing of their love for distant, idealized ladies. The love was unrequited, consummation unattainable. The ladies were far above their station. The pain of separation, the yearning for the visible but unreachable beloved, was intrinsic to the enterprise. Courtly love existed always in a situation of impossibility: unrealizable, forever ideal and unresolvable, and therefore inexhaustible. Desire, extending, could be sung, and could continue through its being sung. Without the impossibility, there would be no song.

Song was also the dominant genre of the Romantic era (in music, generally identified as 1830 to 1900). Brahms wrote more than 200 songs, and Schubert over 600 – in the year that he was 18, his song production averaged out to more than one song every three days. But the spirit of song extended beyond vocal music. In instrumental music, chromatic ornamentation, portamento and rubato imitated the techniques of operatic singing. Mendelssohn's most popular piano compositions were *Songs Without Words* (originally titled "Romances for Piano"), eight cycles of parlour music pieces published throughout his lifetime that took advantage of the singing quality of the piano, its longer sustain compared to earlier keyboard instruments. There is a singing quality that seems to stretch over Romantic music as a whole. The opening phrase of Brahms' Clarinet Quintet, Op. 115, for example, seems incapable of ending. Each segment rolls over into the next, flowing as in an ocean of interrelated, overlapping motives, beginning again and again. The movement of waves seems oblivious to breath.

Paradoxically, the specter of endless singing is embodied in the quintessentially Romantic form of the fragment – a piece projecting beyond its own borders. Romantic phrases do not close, but open up to new possibilities. The fragment implies something greater than what can be witnessed. The Romantic interest in fragments and ruins responded, in part, to the rediscovery of the art of classical antiquity – finding ancient marbles enigmatic in their decay. In addition, the French and American revolutions, the attendant breakages of ancient systems, and developments in science and technology led to social and political upheavals, the decline of rationalizing Enlightenment views of nature, and an aesthetic shift away from classical ideals of balance, harmony, and perfection. The fragment does not provide a whole and uplifting experience of beauty – it invites the perceiver to reach further.

This reaching for the beyond resonates with the image of the Romantic artist alone in nature, awed by its force and scale, wrestling with forces larger than what can be comprehended – with individual, visionary, mystical experience. Percy Bysshe Shelley's

ode 'Mont Blanc: Lines Written in the Vale of Chamouni', written during his journey through the Chamonix Valley in 1816, compares the mountain to the human imagination in its remote and inaccessible power, which can be both destructive and creative.

It was composed under the immediate impression of the deep and powerful feelings excited by the objects which it attempts to describe: and as an undisciplined Overflowing of the soul, rests its claim to approbation on an attempt to imitate the untamable wildness and inaccessible solemnity from which those feelings sprang.

- Shelley, on the writing of 'Mont Blanc'

Caspar David Friederich's painting *Wanderer Above the Sea of Fog* (1818) is a similarly iconic Romantic image that depicts the same scene. A lone figure stands before a wild landscape of dark, craggy peaks and roiling clouds, his back to the viewer. We cannot see his face. But the mountains of the horizon point straight into his heart. The landscape comes to suggest his interior state, the unknown inner shores of his soul, which fog covers and blurs.

Most hospitable to fog were Romantic gardens, which became wilder, more unruly. Picturesque gardens often included rustic cottages and Gothic ruins as points of interest. The form of the ruin was aestheticized, as a fragment; in particular, a fragment that extends across time, pointing toward a previous epoch of greater grandeur. Physical incompleteness and the trace of the past conjured an aura of mystery. Frederic Chopin's piano preludes were born ruins. Named after introductory pieces to multi-movement works (namely J. S. Bach's expansive collection of preludes and fugues), they point to an earlier historical form, but introduce nothing. Like the preludes of Bach's *Well-Tempered Clavier*, there are 24, one in each key. None is longer than 90 measures. Robert Schumann wrote admiringly of them: "...these are sketches, the beginning of studies, or, if you will, ruins, eagles' feathers, all disorder and wild confusions..."

* * *

Schumann, in an 1836 review of Schubert piano trios, called them "a sigh intensified to the point of an anguished cry of the heart."

Schubert's String Trio Movement in B-flat is a fragment, unfinished, but classical and unadorned in style. The string trio is suited to intimacy. Three voices are lighter, one voice shy of four-part harmony. While the proliferation of professional string quartets built the quartet repertoire for serious music, trios remained associated with light

entertainment. This trio is full of Schubert's signature moves: half-step transpositions, flatted sixths, modulations to the minor key. Its connection to melancholy resides somewhere between the personal and objective. Grove describes Schubert's use of tonality as blurred and coloristic, "a systematic rhetoric of ambiguity." Melodies often revolve around the mediant (a signature of parlour music), move mostly by steps, and delay resolution until the very end.

Compared to the Mendelssohn and Brahms, the piece is retiring, emotion respectfully covered beneath carefully fashioned layers of reserve. Small alterations, like the re-harmonization of a repeated note, hint at warp in the sheath of formality. In the opening, each phrase is politely repeated, sometimes exactly, sometimes with a more final ending, in accordance with symmetrical, classical style. The melody is simple and triadic, but the tonic is recast under a different light upon reaching the apex of the phrase when harmonized in g- minor at the higher octave. The ascending triad figure, a comma in its first instantiation, is then turned into an assertive capital letter in the second phrase, ascending further with ornament before retiring back into piano at its peak. Similarly, the cadential figure at the end of the exposition section is immediately lifted up a step at the beginning of the development, in which it is modulated again and again by half steps. The mundane fragment, repeated until it becomes the color through which the rest of the world is seen, seems to seek preservation. It is an ending that would like not to end, but to continue, to sustain. The movement returns without a full journey away – distance is intimated, not explicitly taken.

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There is a quality that continues, that desires to continue, even on the scale of a single sound. The Romantic singing line lives in the sustain, the sound that continues. Bowed string instruments are particularly suited to sustaining. Their mechanism (horse hairs against steel-wound gut) is friction. Strings are born of tension. One sees and hears the effort of playing, the pressing of bow to string, the pushing and pulling. By contrast, a harp, plucked, vibrates in grace. The finger moves and releases; the note hangs in the air, effortlessly bloomed. A violinist must maintain effort, sustain longing. There is something unresolved in the essence of its timbre. The arm must follow and continue to exert itself.

Mendelssohn's String Quartet Op. 80 in F minor was written in Interlaken, Switzerland in 1847, as a response to the death of his beloved sister Fanny Mendelssohn Hensel. Full of active, coiled energy, the opening tremolos (*Allegro Vivace Assai*) recall the brilliant fairy-chatter in the beginning of his *Overture to a Midsummer Night's Dream*, but here

darkened, more agitated than dainty. Intensity builds through repetition and imitation between voices, as it does in Brahms, but there is a transparent quality to the texture even amidst the agitation. Midway through the second movement (*Allegro Assai*), and again at its end, viola and cello emerge with a quiet *danse macabre*, whose melody resembles a *Dies Irae* hymn that falls and turns around. The percussive *sforzandos* bear relation to the opening of Liszt's *Totentanz* piano variations, written two years later in 1849, and based explicitly on the *Dies Irae* melody. The combination of "frenzied" string sound and fast dance rhythm also foreshadow Saint-Saëns' *Danse Macabre* and Mahler's *Symphony No. 4*, both of which feature violins tuned up a half step to add tension to the sound. Mendelssohn's movement begins in a fury of anguished syncopation that evaporates suddenly into polite staccato at the end of the phrase. Passion is wrapped into formal clothing, quieting at the close of the regular phrase structure.

The third movement *Adagio's* opening is noteworthy in the directness of its plaint. When the solo cello's stepwise turn is interrupted by the first violin's sobbing fall of a minor sixth, the contrast in register and timbre is striking. The high A-flat seems exposed and vulnerable, without harmonization proximate in register, and arriving on an unaccented beat. The leap of such a substantial interval is unprepared. Beginnings of other movements (*Allegro vivace*, *Allegro assai*, and *Allegro molto*) build momentum through rhythmic syncopation (in the second and fourth movements) or energetic tremolo effects (in the first and fourth), pushing forward by steps or thirds. The single slow movement of the piece begins with greater suddenness and surprise than the outwardly assertive movements. It falls as if caught unawares, in the middle of a cry. The dotted rhythm of this fall echoes through the rest of the movement, perhaps mimicking a heartbeat: first as an accompanimental figure, then taken up in unison by all four voices, cresting at a *fortissimo* that disappears as suddenly as it precipitates.

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The Baroque doctrine of affections, derived from classical theories of rhetoric, held that the motivic origin of a composition was an embodiment of affect, an emotional or spiritual state of being. For example, a lamenting bass line descending by half steps represented sadness, while rapidly rising thirds embodied euphoria. A single piece should aim at one affect, the doctrine held. The rest of the work was derived by elaboration. Affects were not personal, but representations of states of the soul as objective reality.

Romantic expression of emotion was more individual. In music, greater expressivity came in part through the expansion of timbre, harmony, and form. Advances in instrumental

technology increased the instruments of the symphony orchestra, expanded their range, improved their projection. Musicians explored new playing techniques. Unfamiliar sounds came into play. In addition, harmonic conventions loosened. In Baroque and Classical music, non-harmonic tones came in passing as expressive dissonances that reinforced cadences. In Romantic music, resolutions were delayed. Composers modulated to more remote keys with less preparation. The path from any given moment or state to the next blurred – implied directions could be many, the next step more difficult to predict. Harmony became a means to explore color. Things did not resolve. In the absence of resolution, melodies gained time to get lost. They grew longer, and less regularly shaped, like the foliage of the new landscape gardens. Fences disappeared, paths curved, lines of trees became clusters, and rectangular ponds lost their corners. Winding paths linked scattered plantings. Grass grew up to the doors of the country house.

Background similarly presses forward, winding its way into the fore, in Albrecht Dürer's engraving of *Melancholy* from 1514, overcrowded with allegoric imagery. The angel is surrounded by instruments, geometric shapes, and seemingly non sequitur objects: bones, a magic square, bell, hourglass, measuring scale, compass, saw, polyhedron and ball, ascending ladder, starving dog, and a curled cherub. The clutter of the background looms forward, threatening to take over the frame. There is a heaviness accumulated from the density of visual information, each item weighty with symbolic meaning. In the disorder of objects, resembling a junkyard or consignment shop, the face of the angel is nearly lost. She seems submerged in the weight of her skirts and the thicket of her surroundings. The expression on her face is difficult to read in its darkness. In terms of composition, the polyhedron seems to take up more space and attention than her visage, due to the puzzling irregularity of its shape, and its striking flatness in a picture crammed with varied textures. The ball and the starving dog are also more clearly delineated and better lit than the angel. Still, amidst the tangle of leafy wreath, tousled hair, and cascading wing feathers, the whites of her eyes shine bright. Her gaze focuses resolutely on something outside the frame. She is alert. *Melancholy* can be seen as a state of absorption into an overwhelming abundance.

Brahms' music, teeming with dense counterpoint, cross-rhythms, dovetailing accompaniments, also bears a sense of heaviness. As in the engraving, the proliferation of background figuration creates fullness and weight, which is furthered by extended phrases, delayed cadences and the orchestration of close intervals in low registers. In the second movement of **Brahms' Quintet for Clarinet and Strings** (Adagio), a small wobbling triplet accompaniment works its way into the three-note falling motive of the melody, turning, expanding, lengthening into a scale. At the cadenza-like *Piu lento*, it

accelerates into runs and spreads into arpeggios, a Baroque ornament grown more ornate in the main voice, and a series of driving tremolos in the accompaniment, suggestive of an operatic recitative or a gypsy outcry. The spinning ornament returns in the Presto scherzo section of the third movement, where strings and clarinet trade fast, florid falls. Despite its tendency to heaviness, the music is energized by triadic leaps and driving rhythms.

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The clarinet is a shadow instrument, its tone often called “dark” or “autumnal.” A flute may produce the purest tone, but the air hitting the lip of the mouthpiece creates a characteristic “silvery” sound – breath, or breathiness, is audible. With the clarinet, the vibrating reed is hidden in the musician’s mouth. Its sound is more internal – even immaterial. Breath is invisible. Sound moves without footsteps. It rolls on like fog. Some brilliance in the clarinet repertoire notwithstanding (flashy runs in Weber or Stamitz, Gershwin’s famous provocative opening smear), the clarinet is at heart a stealth instrument, an expert at hiding. Its tone can be inveterately private, seeming to soften and retreat even as it carries the main voice. Mozart and Brahms found this aspect of the clarinet in their late work; Morton Feldman, early.

Brahms’ late clarinet works – the Trio, Quintet, and two Sonatas – were written for Richard Mühlfeld of the Meiningen Court Orchestra, recommended to Brahms by his pupil and friend Elisabeth von Herzogenberg. The Quintet was written as the composer approached age 60 and his closest friends were dying – Herzogenberg was stricken by heart disease as he wrote, and she died the year after its completion in 1891.

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In Dürer’s engraving, a flying bat with serpentine tail, explosive whiskers, and mouth open as if mid-cry, bears the title “Melencolia I” on the underside of its wings. It soars in the upper left corner as if emerging from the rays of the sun, cradled by the arc of a rainbow over a smooth, reflective ocean in the distance behind the angel. There is light in this picture of melancholy. It is dense and dazzling, a vortex of energy.

*I seem as in a trance sublime and strange
To muse on my own separate phantasy,
My own, my human mind, which passively
Now renders and receives fast influencings,
Holding and unremitting interchange*

With the clear universe of things around...

- Shelley, "Mont Blanc"

*Hail divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight...*

- Milton, "Il Penseroso"

Is this paralysed state really only masking the most intense productivity? It is obvious that something is alive in this immobile figure; the tense glance, the tightly clenched fist are signs of will-power...

- Heinrich Wölfflin, *The Art of Albrecht Dürer*

* * *

An unexpected restraint covers the last movement of the Brahms Quintet. After a piece full of delays and interruptions, the outward-pushing, prolonging impulse is hemmed in, and the movement is neatly divided into sixteen-bar variations, each of which takes on a relatively consistent figuration pattern. The movement, disciplined and somber in comparison to the expansive exhilaration of earlier finales like that of the piano quartets in a-major or g-minor, seems to circumvent the issue of ending by replacing a last movement with a middle one – and also reflects Brahms' later preoccupation with terse formal structures: the short piano pieces, op.115-118 (intermezzos, rhapsodies, capriccios), are often as ambiguous harmonically as Chopin's preludes.

The little piece is exceptionally melancholic and 'to be played very slowly' is not an understatement. Every bar and every note must sound like a ritard[ando], as if one wanted to suck melancholy out of each and every one, lustily and with pleasure out of these very dissonances! Good Lord, this description will [surely] awaken your desire!

- Brahms to Clara Schumann (1893), on *Intermezzo Op. 119*

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"Divinest Melancholy" connects the speaker of Milton's "Il Penseroso" to dead poet-musicians Musaeus and Orpheus, children of Muses:

But, O sad virgin, that thy power

*Might raise Musaeus from his bower,
Or bid the soul of Orpheus sing
Such notes as warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek.*

- Milton, "Il Penseroso"

*The fire of Love found its way to the flute.
What fell in wine, was the churning of Love.*

- Rumi, "The Fire of Love"

The troubadours were influenced by Sufi poetry through Moorish Spain, North Africa, and Palestine. In both traditions, the beloved was an ideal of divine wisdom embodied. The lover was to seek the beloved, overcoming obstacles with humility and perseverance. Longing was the spiritual force that drew the lover to divinity.

*Love is from the infinite, and will remain until eternity.
The seeker of love escapes the chains of birth and death.
Tomorrow, when resurrection comes,
The heart that is not in love will fail the test.*

- Rumi, "Thief of Sleep"

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Melancholy comes from the Greek for "black bile." In the ancient theory of the four humors, illness stemmed from imbalance in basic bodily fluids, or humors: blood, yellow bile, black bile, and phlegm. Each humor was also associated with a season and stage of life. Black bile was linked to autumn and manhood, roughly age 40-60. Galen, connecting psychology to the cosmos, traced the four humors to the four elements and the four planets. Melancholy corresponded to earth, and to Saturn, the planet of slowest known rotation. Melancholics were characterized as black in complexion, skilled at measuring land and counting money, and typically depicted as resting head on hand. An excess of black bile led to fear, madness, and depression.

The base position of melancholy was revalued in the fourth century B.C. as the development of scientific reasoning led to symbolic interpretations of myths, and melancholy was identified in heroes like Heracles, Ajax, and Bellerophon. Melancholy became equated with heroic "frenzy," or madness, as a source of spiritual exaltation that

could reach divine inspiration in music and poetry. In Plato's *Phaedrus*, Socrates calls it a "divine gift." Those sensitive to darker aspects of life were able to express it in art. Gellius called melancholy a "disease of heroes." Aristotle, in *Problemata Physica*, found melancholy a quality of all outstanding men, not only tragic heroes: great artists, poets, philosophers, and statesmen were all melancholics (Socrates and Plato included). Thus melancholy became a sign of genius, the humor of thinkers and prophets, nearest to the divine. Melancholic features – the black face, downcast eye, penchant for studying alone at midnight, living a hermit's life – were reinterpreted. Blackness was a brilliance too bright for human vision. The solitary meditation was an ecstatic, visionary trance. John Milton's pastoral poem "Il Penseroso" (1645) praises a contemplative life of study and meditation, invoking Melancholy as a divine "goddess, sage and holy." The melancholic, from this angle, was precursor to the Romantic artist-genius.

*...The secret strength of things
Which governs thought, and to the infinite dome
Of heaven is as a law, inhabits thee!
And what were thou, and earth, and stars, and sea,
If to the human mind's imaginings
Silence and solitude were vacancy?*

- Shelley, "Mont Blanc"

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In *The Anatomy of Melancholy* (1621), Robert Burton writes on music as a remedy for illness:

... it is a sovereign remedy against despair and melancholy, and will drive away the devil himself. Canus, a Rhodian fiddler, in Philostratus, when Apollonius was inquisitive to know what he could do with his pipe, told him, 'That he would make a melancholy man merry, and him that was merry much merrier than before, a lover more enamoured, a religious man more devout.'

String music was long supposed to be a cure for melancholy. But it would also seem to feed and even intensify it. Duke Orsino, madly in love with a wealthy and resistant lady, begins Shakespeare's *Twelfth Night*:

*If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken, and so die.*

*O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'Tis not so sweet now as it was before...*

The Duke is fickle: his affections find equally passionate objects in the lady, her newfound shipwrecked servant, and her servant's twin brother. But his avocation persists. Today, with recording technology, an excess of music is easily accessed, whether it is recruited to feed a case of love or melancholy, or supplied against the will. Songs of love cram public space with private feelings, equally capable of facilitating and thwarting social interaction with the living and dead. Ghosts crowd around Romantic music as densely as the array of motley instruments surrounding Dürer's angel, its aura thickly laden with written and oral traditions of music-makers past, images associated through its use in film and advertisements, its legacy in other music popular and obscure, past listenings in personal and public history overlaying present experience, amalgamating into an object worthy of absorption. The music might instill melancholy as state of absorption. Excess need not sicken the appetite. It can sustain and grow. We can become addicted to singing, and the singing can continue.

Wealthy 19th century estate owners sometimes paid hermits to inhabit their property.

Sources and Further Reading:

The Art of Albrecht Dürer by Heinrich Wölfflin

Crossing Paths: Schubert, Schumann, and Brahms by John Daverio

The Romantic Generation by Charles Rosen

Saturn and Melancholy by Raymond Klibansky, Erwin Panofsky, & Fritz Saxl

Carolyn Chen's recent projects include music for the dark, *Hamlet* for red fish blue fish, variations on variations by Sweelinck, and an abstract comic book transcription of the Book of Job. She is a PhD composition student in the UCSD music department.

About the Performers

Violinist **Jeff Thayer** is Concertmaster of the San Diego Symphony as well as Concertmaster and guest artist of the Music Academy of the West (Santa Barbara). Previous positions include assistant concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton (OH) Symphony Orchestra. He is a graduate of the Cleveland Institute of Music, the Eastman School of Music, and the Juilliard School's Pre-College Division. His teachers include William Preucil, Donald Weilerstein, Zvi Zeitlin, and Dorothy DeLay. A native of Williamsport, Pennsylvania, Mr. Thayer began violin lessons with his mother at the age of three. At fourteen, he went to study with Jose Antonio Campos at the Conservatorio Superior in Cordoba, Spain. He has appeared as soloist with the Atlanta Symphony Orchestra, the San Diego Symphony, the Jupiter Symphony, the North Carolina Symphony, the Canton Symphony Orchestra, the Pierre Monteux School Festival Orchestra, the Spartanburg Philharmonic, the Cleveland Institute of Music Symphony Orchestra, The Music Academy of the West Festival Orchestra, the Williamsport Symphony Orchestra, the Nittany Valley Symphony Orchestra, and the Conservatory Orchestra of Cordoba, among others. He attended Keshet Eilon (Israel), Ernen Musikdorf (Switzerland), Music Academy of the West, Aspen, New York String Orchestra Seminar, the Quartet Program, and as the 1992 Pennsylvania Governor Scholar, Interlochen Arts Camp. Other festivals include La Jolla Summerfest, the Mainly Mozart Festival (San Diego), Festival der Zukunft, and the Tibor Varga Festival (Switzerland). Through a generous loan from Irwin and Joan Jacobs, Mr. Thayer plays on the 1708 "Sir Bagshawe" Stradivarius.

Violinist **Tien-Hsin Cindy Wu**, prize winner of the International David Oistrakh Competition, and International Stulberg Competition, has performed with notable musicians and ensembles throughout Europe, the United States and Asia. She has appeared as soloist with numerous orchestras such as the National Symphony Orchestra of Taiwan, Taipei Symphony Orchestra, Odessa Philharmonic Orchestra, and the Russian State Symphony Orchestra. As a chamber musician and soloist, Wu has given concerts at prominent venues as Alice Tully Hall of Lincoln Center, Boston's Jordan Hall, Washington D.C.'s Kennedy Center and Library of Congress. Artists with whom she has collaborated in concerts include: Gary Graffman, Gary Hoffman, Nobuko Imai, Ani Kavafian, Ida Kavafian, William Preucil, Thomas Quasthoff, Julian Rachlin, and members of the Alban Berg, Guarneri, Johannes, Miami, Orion, and Tokyo string quartets. Wu's performances have been broadcasted on WHYY TV and radio, NPR's "From the Top", and has frequently been interviewed by Philharmonic Radio Taipei and IC Broadcasting of Taiwan. She has been featured on TVBS Television and TV Service, and was also interviewed for "Young Power," a special column of Marie Claire Taiwan. In 2008, Wu was awarded a scholarship from the Dorothy Richard Starling Foundation for graduate studies with Midori Goto at

the Thornton School of Music at the University of Southern California. Previous teachers include Ida Kavafian and Victor Danchenko at the Curtis Institute of Music, and Dorothy DeLay and Hyo Kang at the Juilliard School. In addition to the violin, she studied the viola with Steven Tenenbom. In past summers she has been participant at the Marlboro Music Festival in Vermont, Music from Angel Fire in New Mexico, Music@Menlo Festival, Verbier Festival and Academy, Aspen Music Festival, and the ENCORE School for Strings, where she served as a chamber music coach. Wu plays on a 1734 Domenico Montagnana violin.

Taiwanese violist **Che-Yen Chen** has established himself as a prominent recitalist, chamber, and orchestral musician. Principal violist of the San Diego Symphony, he captured the first prize of the 2003 William Primrose Viola Competition and “Yuri Bashmet prize” of the 2003 Lionel Tertis Viola Competition and will be making his New York concerto debut with the New Amsterdam Symphony Orchestra as the winner of NASO Concerto Competition. He has performed throughout United States and abroad in venues such as the Alice Tully, Carnegie, Jordan, Merkin, Snape Malting Concert, Taiwan National Concert, Weill Recital, and Wigmore halls, and the Metropolitan Museum of Art, Library of Congress, and Kimmel Center. An advocate of chamber music, Mr. Chen is a founding member of the Formosa Quartet, was a member of Chamber Music Society Two at Lincoln Center, a Jupiter Chamber Player, and took part in Musicians from Marlboro and Musician from Ravinia tours. His festival appearances include Chamber Music International, the Aldeburgh, Bath International Music, Kingston Chamber Music, Marlboro, Primrose, and Ravinia festivals, La Jolla SummerFest, International Viola Congress, Mainly Mozart, and Taiwan Connection. Mr. Chen began studying viola at the age of six. A four-time winner of the National Viola Competition in Taiwan, he came to the United States and studied at the Curtis Institute of Music and the Juilliard School under the guidance of Michael Tree, Joseph de Pasquale, and Paul Neubauer.

Charles Curtis has been a professor in the Music Department of the University of California, San Diego, since Fall 2000. Previously he was principal cello of the Symphony Orchestra of the North German Radio in Hamburg, a faculty member at Princeton, the cellist of the Ridge String Quartet, and a sought-after chamber musician and soloist in the classical repertoire. He holds the Piatigorsky Prize of the New York Cello Society, and received prizes in the Naumburg, Geneva and Cassado international competitions. He has appeared as soloist with the San Francisco Symphony, the National Symphony, the Baltimore Symphony, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the Orquestra de la Maggio Musicale in Florence, the Janacek Philharmonic, as well as orchestras in Brazil and Chile; under the baton of distinguished conductors such as André Previn, Herbert Blomstedt, Max Rudolf, John

Eliot Gardiner and Christof Eschenbach. His chamber music associations have taken him to the Marlboro, Ravinia, Wolf Trap, La Jolla Summerfest and Victoria Festivals, among many others. He has recorded and performed widely with soprano Kathleen Battle and harpsichordist Anthony Newman, as well as with jazz legends such as Herbie Hancock, Wayne Shorter and Brad Mehldau. A leading interpreter of new and contemporary music, Curtis performs a unique repertoire of major solo works created expressly for him by La Monte Young, Alvin Lucier, Éliane Radigue and Alison Knowles, rarely-heard compositions by Terry Jennings and Richard Maxfield, and works by Cornelius Cardew, Christian Wolff, Morton Feldman and John Cage. Curtis' solo performances this past year have taken him to the Angelica Festival in Bologna, the Guggenheim in New York, the Museum of Contemporary Art in Bordeaux, the Galerie Renos Xippas in Paris, the MaerzMusik Festival in Berlin, Dundee Contemporary Arts, as well as Chicago, Austin, Hamburg and Ferrara. This month he will perform at the Auditorium of the Musée du Louvre in Paris in Éliane Radigue's Naldjorlak trilogy, a three-hour work for solo cello, two basset horns, and cello with two basset horns, in its long-awaited Paris premiere.

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.

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