

camera lucida

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

upcoming concerts:

may 16: camera lucida

bach: art of fugue 2

mozart: quintet for piano and winds, KV 452

tchaikovsky: piano trio in A minor

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, april 23rd at 7 pm on
kpbs-fm 89.5 or streaming at kpbs.org

for more information:

<http://cameralucida.ucsd.edu/wp>



SAN DIEGO
SYMPHONY
JAHJA LING
MUSIC DIRECTOR

 UC San Diego | Department of Music

KPBS™

Dear Musical Friends!

It's hard to believe, but the current season is already nearing its end. After tonight, we will meet again on May 16 with Bach, Mozart and Schumann, and on June 6 Reiko Uchida and I will share a program with the Myriad Trio, and we will revel in the overflowing ardor of Mendelssohn's D-major Cello Sonata. Then... the welcome vacancies of summer, and a new season will start off again on October 3.

It was in a summer vacation that Leos Janáček, 63 years old, first encountered the woman who for the rest of his life would stand as muse, beloved, obsession. "I was just your shadow", he wrote her, "for me to be there it needed you." The relationship between Janáček and the much younger Kamila Stosslova reminds one of late mediaeval courtly romance: passionate love framed by the impossibility of its consummation. Yet Stosslova was not a princess or grand lady of court, but rather the wife of an antique dealer, and Janáček a little-known composer and professor just beginning to achieve success and recognition late in life.

Over the remaining eleven years of Janáček's life he and Stosslova exchanged some 730 letters, and these are the "Intimate Letters" of the Second String Quartet, Janáček's last completed composition. A sort of musical portrait of their relationship, expressing agony and frustration as well as indescribable tenderness and exaltation, the quartet has been described as a "manifesto of love". One wonders whether the quartet served as a socially acceptable communication of Janáček's pent-up desire - he longed to proclaim his love publicly, but he could not - or as a sublimation of overwhelming emotion into art - "These notes of mine all kiss you", he wrote her, "they call for you passionately." Jeff Treviño, in his collage-like program notes, suggests a different purpose: creating a virtual space in which the two could finally be together, and stay together forever; a fantasy space, a projection. In an earlier work, the "Diary of One Who Disappeared", Janáček projects himself into the fantasy of a young man who abandons society to consummate his love for a gipsy girl.

It's a privilege and a joy to spend time with this difficult, complex and emotionally draining work.

And Beethoven, on the cusp of the nineteenth century, bursts upon the Vienna of 1794 with his first published work, the dazzling Piano Trio in E-flat, Opus 1 Nr. 1. "You shall receive Mozart's spirit from Haydn's hands": Count Waldstein's injunction to the young Beethoven is perfectly fulfilled in this auspicious debut. Jeff Treviño unravels the curious spell that the word Opus casts, and what it meant to designate a work "Opus 1 Number 1"... and that of Beethoven, no less!

Dvořák's Piano Quintet hardly needs an introduction, it is one of the most-loved works in the entire chamber music literature, standing with those of Brahms and Schumann as the greatest in that instrumentation. The joy of these performances, for us as musicians, is a gift; we thank all of you for sharing this experience, and as always, we thank Sam Ersan for the extraordinary generosity and love of music which makes all of this possible.

Charles Curtis
Artistic Director

Piano Trio in E-flat, opus 1, no. 1 [1794]

Ludwig van Beethoven
(1770-1827)

Allegro
Adagio cantabile
Scherzo. Allegro assai
Finale. Presto

String Quartet "Intimate Letters" [1928]

Leoš Janáček
(1854-1928)

Andante
Adagio
Moderato
Allegro

- intermission -

Quintet for Piano and Strings in A Major, op. 81 [1887]

Antonín Dvořák
(1841-1904)

Allegro, ma non tanto
Dumka. Andante con moto
Scherzo (Furiant). Molto vivace
Finale. Allegro

Jeff Thayer, violin
Tereza Stanislav, violin
Che-Yen Chen, viola
Charles Curtis, cello
Reiko Uchida, piano

Opus, P.S.s., and Opuses

by Jeff Treviño

According to a popular “just-so” story from evolutionary biology, the parts of our brains that navigated large distances long ago – from birth, baby loggerhead turtles know exactly how to stay within range of a giant North Atlantic current system’s abundant food supply, for a journey of 8,000 miles, by tuning into Earth’s magnetic field – evolved into the parts of our brains used for language. Current research in linguistics, cognitive science, and neuroscience dissolves the boundary between language and music. Navigation sheds its physical enaction but retains its embodiment; it becomes a metaphor for traversing abstract grammars. But the feeling of moving remains.

At the story’s end, we’ve ended up with the beautiful ability to confuse abstract navigation with the visceral experience of real navigation; the unfolding of music can simulate and intensify the feeling of moving through space, while its literate traditions move these rites of space through time; we make a vocabulary of moving and call the silence-bookended sections of big forms “movements,” for their differing tempos and varieties of moving.

But there are peculiar sublimations and romances in this tradition. We do not, as many do, stand upright and move with the music; rather, we sensitize ourselves to this abstractly embodied feeling of movement by inhibiting the movement of our bodies. This paradox illuminates a radically artificial, Promethean assertion of the classical tradition: We might be better at movement than moving itself, we say. We might leap spans and plumb depths that baby turtles never imagined, if only we were to hold perfectly still, the better to feel the ground pass under us.

This evening’s program leaps and plumbs, in both space and in time, with a first work, a last work, and a work half-twice written. In an imagined leap through time, a young man declares his self-historicizing maturity to high society Vienna with his opus one; denied by his age and circumstance, an old man creates an imaginary space in which he can be forever alone with the woman he is not allowed to love; in a regretful leap backwards in time, a middle-aged man can’t decide if his previous work was good enough to leave well alone. These inspirations suggest creative acts pregnant with necessity and vulnerability, acts through which creators express and build tender dreams.

The travel is real, too, and each of these imagined journeys attaches itself to a trip, each taken immediately prior to the creation of tonight’s works and intersecting the imagined journey in a remarkable way: before composing his opus one, Beethoven had just moved to Vienna to study with Haydn; Janáček fell in love with Kamila Stösslová, the shop-owner’s wife with whom he exchanged around seven hundred letters, while away on vacation; and Dvořák had just returned from a successful tour through Great Britain when he reclaimed his privacy by returning to the interior space of chamber music. In the end, the line between

**Beethoven: Piano Trio in
E-flat, op. 1 nr. 1**

real and imagined travel is a blurry one, smudged by the way that imagination and reality build each other in mutual constitution, by the way that living your life is an act of artifice.

Dear Beethoven: You are going to Vienna in fulfillment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labour you shall receive *Mozart's spirit from Haydn's hands*. Your true friend, Waldstein.

§

Opus
(for Mark Twain)

A dictionary ordered by absurdity rather than the alphabet might progress according to: the concreteness of any word's associations – that is, how obviously it pairs in our imagination with the instrumentalities of everyday life, so as to resist or afford unmooring from its use – the sounding of its constituent syllables, and the respects and connotations accorded it by social context. And "opus" might be damn near the front.

The second criterion falls out first as most evident, in partial conflation with the third: The syllable "op" spells error and surprise, the dish bumped and caught midair, the lowered boiling fish come suddenly to life. Had we the dignity to soften the o, we would find ourselves in the company of surgeons and Wagnerian sopranos, but this would sound, miraculously, both incompetent and pretentious.

The terminal "-us" straddles the second and third criteria by sounding the word's Latinate security, that indicator of timeless (or at least really, really old) catalogue, the verbal equivalent of that particular mystery in blowing dust from attic desks; the tongue freezes, marbled with an ancient taste.

Conjugation in English doesn't make the situation any better, as its diminutive form, "opuscule," sounds like something removed at a clinic, which leaves only the partial consolation of its plural, "opera": In conversation, this useful form allows one to avoid the issue entirely by confusing the interlocutor.

And so it is especially fitting that the word be embalmed in equally absurd, self-historicizing ritual. The composer self-enumerates, deeming works of sufficient quality to process, withdrawing (as if such a presumptuous act were possible) those that fail muster. And

there is of course the especially absurd problem of beginning the enumeration in the first place, of deeming a work significant enough to be called Number One.

§

“Notes pass quickly away; numbers, however, although stained by the corporeal touch of pitches and motions, remain.”

—*Scholica Enchiridiadis*, 9th century (anonymous)

§

Lebenslauf: Beethoven, Ludwig van

- In 1787, Beethoven goes to Vienna for a couple weeks. He meets Mozart and takes several lessons with him; when Beethoven returns to Bonn, he finds his mother dying of tuberculosis.
- In 1789, his father an alcoholic, Beethoven petitions the government for half his father's salary and takes custody of his brothers. He is now head of his household. During this time, he takes trips with the elector of Bonn – the grand master of the Teutonic Order, who travels with his orchestra. His diaries report many fond memories; he receives a mock diploma.
- Visiting the pianist Sterkel, Beethoven is challenged to perform his own variations on Righini's arietta, “Venni amore,” against the accusation that they are too difficult. Beethoven performs them well and improvises extra variations in Sterkel's style.
- Count Waldstein – one of Beethoven's most trusted friends and patrons – moves to Bonn from Vienna in 1788.
- A local widow, Frau von Breuning, gives Beethoven social advice about his liaisons – “She knew how to keep insects off the flowers.”
- Despite fame as an improviser, Beethoven is a solitary youth and painfully shy.
- Beethoven shows a cantata to Haydn, passing through on a trip to London. Talent declared, the elector of Bonn pledges a quarterly allowance to send Beethoven to Vienna for lessons.
- Beethoven arrives in Vienna in 1792, at the age of twenty-two. His diary entries from this time show that the first things he looked for were a piano and a wig-maker.
- Within three weeks of arrival, he begins studies with Haydn. The teacher and student are cordial at first, but Beethoven (as he eventually disposes of all his friends except, late in life, a nephew condemned to his custody by court order) suspects his teacher of sabotage and mistrusts him within two years. He hates Haydn's lack of rigor in teaching; Johann Schenk claims that Beethoven enlisted his help for counterpoint exercises.

- Beethoven fails to write any new music while studying with Haydn and lies to his teacher in order to receive more money from Bonn. He asks Haydn to write the elector and ask for an extension of his allowance, based on several submitted works and an argument that a quarterly allowance of one hundred ducats is insufficient. Embarrassingly, the elector responds to Haydn that Beethoven receives also his usual family salary on top of that allowance (Haydn didn't know this.) – he also recognizes the submitted compositions as previous works from Bonn.
- In March of 1794, Beethoven's allowance runs out, and Beethoven needs to sell work in order to survive.
- Maturity, in the case of Beethoven's declared Opus One, is largely a case of economic necessity.

§

"I should never have written down this kind of piece, had I not already noticed fairly often how some people in Vienna after hearing me extemporize one evening would next day note down several peculiarities of my style and palm them off with pride as their own. Well, as I foresaw that their pieces would soon be published, I resolved to forestall those people. But there was another reason, too; my desire to embarrass those Viennese pianists, some of whom are my sworn enemies. I wanted to revenge myself on them in this way, because I knew beforehand that my variations would here and there be put before the said gentlemen and that they would cut a sorry figure with them." —Beethoven, letter to Eleonore von Breuning

§

Beethoven was unable to cut his own quills and depended on his friend Nikolaus Zmeskall von Domanovecz to provide his writing implements.

§

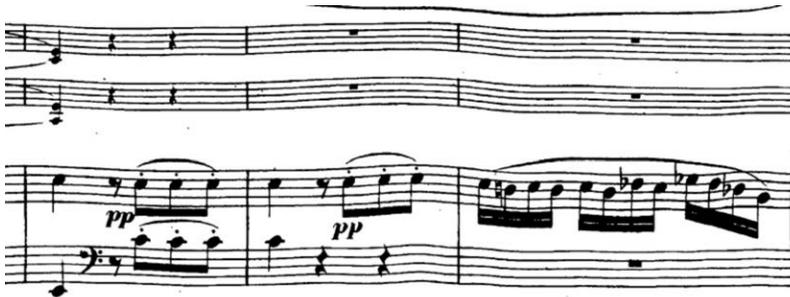
The shape of Beethoven's opus one is exactly what a second-rate biographer would hope for: It adheres respectfully to a classic style while subversively hinting at its eventual demise, a hairline crack in the gilded frame, via a couple hidden idiosyncrasies. Its discourse concerns largely allegiance – piano vs. strings – and trade between a virtuosic keyboardist and two musical companions, a predictably flashy outing written by/for a performing keyboard virtuoso; a dialectic of harmony and ambiguous chromatic atonality pair with these themes to build a form.

I. Allegro

The opening allegro is clearly written by a student of Haydn. Its stock scales and arpeggios balance the fantasy of sudden dynamic changes, dovetailing phrases, and looming silences between notes with gallant stability. The end of the first section, though, foreshadows a narrative device that returns several times during the piece: A deceptive harmonic shift upwards – paired with a sudden hush – forces an ascending piano scale into a strange key area, causing the terminal cadence to repeat still more insistently in order to bring the section to a satisfactory close. This moment introduces a central opposition: wandering, lost chromaticism vs. stable tonality. Similar unprepared shifts steer the subsequent development section; a phrase suddenly repeats itself but lands, the second time, in the minor mode rather than the major; forceful major scales must climb from this moment, must overcome a kind of harmonic gravity to preserve classical poise. Even in the recapitulation, the second theme shifts upward suddenly, as though the shock of this strange moment had a lasting impact on a discourse rational previous. In this way, Beethoven crystallizes the gallant style of Haydn and Mozart into a precious, defensive, and brittle position, a bulwark against spreading vines of unpredictability rather than a self-assured invincibility – later on in his life, that is: this time, order concludes and remains.

II. Adagio Cantabile

A small moment here is especially prophetic, although it might seem silly to dwell on this short transition into a piano solo:



It is in this moment alone that we may rightly declare this composition Beethoven's opus one. Only here, the music develops by deletion, subtraction, and negation; refinement, for just this moment, means to make a material raw, not ornamented, not sophisticated. We feel the risk of silence and the nudity of element. For a moment, this is not music, not language, but just some sound and some silence. The piano wanders from this tiny abyss through a disoriented chromatic scale, back into order. This kind of moment is, and will

be especially later, Beethoven's kind of moment – as Samuel Beckett noticed: "The sound surface of Beethoven's Seventh Symphony is devoured by huge black pauses, so that for pages on end we cannot perceive it as other than a dizzying path of sounds connecting unfathomable chasms of silence."

But not even such a rupture is immune from Beethoven's all-metabolizing dialectics and this moment of chromatic disarray haunts rather than overwhelms the movement's otherwise stable coda.

III. Scherzo: Allegro Assai

The flowering of the second movement's abyss – the movement toward order out of silence and through disorganized chromaticism – organizes this movement: The movement begins with a binary phrase, the first part of which is ambiguously chromatic, the second of which is clearly harmonic, accented à la Hayden in such a way to leave the listener with an ambiguous idea of metric position; metric ambiguity has been coupled with tonal ambiguity, and the movement concerns the implications of this problem. That Beethoven would let an affect as ambiguous as this into the movement traditionally reserved for joviality (scherzo, after all, means "joke") speaks volumes about the radical nature of his emotional universe.

IV. Finale: Presto

In this last movement, the progress of this single piece writes small what is to be the progress of Beethoven's musical language over the course of his entire career: In just this movement, the ornamental or outlying chromaticism of the previous movements wrests control of the form with sudden intrusion, and the classical style must finally turn, must warp to address a spreading crack, lest the entire structure topple.

At the outset, the final movement seems to devote itself to another problem altogether, one similar to that posed by the first phrase of the Scherzo: The piano announces the first motive by leaping a clipped tenth with a strange kind of mechanical, pretended singing, better suited to the care taken when counting a number of items rather than to music – this might not seem to be such a problem at first, but classical music depends so often on material moving between instruments. How could a violin or a cello possibly imitate this strange machine?

Stranger still, a solo piano responds to the vigor of the first section with wilting chromaticism. Strings boggle. This? Really? A tacked-on cadence resumes, but Beethoven has sewn seeds.

In the development, Beethoven writes the same leap of a tenth for the violin, now hopelessly stretched on its new instrument, followed by a tangled chase in the minor mode; the close of the section inverts the second movement's microscopic abyss, a positive stasis that simply restates a series of descending, then ascending cadences. It is the only moment of bloom in this rhetorical storm.

The return to firsts begins normally, aside from the added cello, as though it were only fair given the violin-piano duo in center section, but ends with a prescient coda. The leaping tenth climbs erratically and becomes chromatic for an instant, only to be shaken off for order's sake. In a strange arch of memory, the strings begin the same kind of dripping chromatic descent that perturbed the first section in the piano, but, in a fine example of a musical objection, the piano intrudes with a flailing trill. Back to blooming.

Finally, the coda dialectically resolves hierarchical tonality and chromatic motion: The initial tenth leaps while moving chromatically in the cello and violin, while the piano plays octaves in the middle. Finally, we have chromatic movement, but not disruptive, not lost; the unconventional has been metabolized through negotiation into the conventional. The revolutionary potential of this musical discourse is clear: Although this time the narrative ends in the assimilation of the alien material, what might happen if things were to go otherwise?

From letter #576 Brno, 1 February 1928, at night
[...]

My letters, I know, became embittered. Now it will be different. Now I've begun to write something nice. Our life will be in it. It will be called

Love Letters.

I think that it will sound delightful. There have already been so many of those dear adventures of ours, haven't there? They'll be little fires in my soul and they'll set it ablaze with the most beautiful melodies.

Just think. The first movement I did already in Hukvaldy. The impression when I saw you for the first time!

I'm now working on the second movement. I think that it will flare up in the Luhacovice heat <one word inked out>. A special instrument will particularly hold the whole thing together. It's called the viola d'amore – the viola of love. Oh, how I'm looking forward to it!

**Janáček: String Quartet #2
("Intimate Letters")**

In that work I'll be always only with you! No third person beside us. Full of that yearning as there at your place, in that heaven of ours! I'll love doing it! You know, don't you, that I know no world other than you! You're everything to me, I don't want anything else but your love.

[...]

yours for ever

L.

§

Leos Janáček and Kamila Stösslová met on vacation at a Moravian spa in July of 1917. He saw her lying on the grass and fell immediately in love with a woman thirty-eight years younger. They exchanged about seven hundred letters until the composer's death twelve years later. The only consummation to speak of is literate – he began using the informal *ty* instead of the formal *vy* after ten years of correspondence – and they first kissed one year before the composer's death at age seventy-four. The letters are an invaluable window into the composer's late period, during which he composed some of his most revered works, such as the operas *Kat'a Kabanová* and *The Makropoulos Affair* (both, according to the letters, about Kamila), the *Glagolitic Mass*, the *Sinfonietta*, and the *Diary of One who Disappeared* (an imaginary journey in which the composer's surrogate wanders off with Kamila, this time in the guise of a gypsy woman).

§

From letter #664 Brno, 25 May 1928

Today they finished playing the whole of the your-my work. The players are bowled over by it; they begged me to be able to play it first at the exhibition in Brno. I consented. Universal Edition's interested in it; they'll probably print it. I'll invite them for the main rehearsal on 11 June.

And now Kamilka, decide how it should be printed: Either:

Dedicated to Mrs Kamila S.

or *Dedicated to Mrs Kamila Stösslová*

or *Dedicated to Mrs. Kamila Neumannová S.*

I'd like to have your maiden name.

[...]

Yours for ever

L.

§

That this quartet is in some sense about writing letters makes it both romantic – in both senses of the word – and modern: modernism loves to confuse medium and content, to make art about the construction of art, while romanticism relishes the interconnection and cross-mediation of the arts. The main difference seems to be the way that style can imply an energy of mediation, like the amount and speed of heat given off in a chemical reaction: Mediation can go relatively well for the expressive task, in the case of romanticism, or, in the case of modernism, can be fraught with semantic gaps and failures. Although Janáček shied away from many superficially modern compositional trends, he seems to have been just fine with the modernist trope of language's difficulty or failure; his Glagolitic Mass, after all, was written in the unintelligibly ancient tongue of Old Church Slavonic. The form unravels according to a push-pull of striven and effortless mediation; to use a metaphor of flight – and melodies soar here – code alternates between wings and weight, and this piece is about the beauty of that rare, unmediated moment in which the friction of translation disappears.

Whether or not things are actually encoded in musical motives, things sound like a code, like the icons and pointers of a musical argot: Laconic fragments are forcefully stated and repeated; short, highly profiled epigrams materialize, instantaneous affects that jar into their neighbors. Sudden changes from full group textures to hushed, glassy solos suggest the process of stripping away layers to reveal hidden meanings and messages. The second movement's form begins with conventional flow, only to end in a strange succession of pendants, a box of musical postcard from diverse times and places.

§

From letter 580 Brno, 6 February 1928

I'm going to be x-rayed now. What if your picture were suddenly to be found in my heart and were to leap out?! That would be fun!

§

Throughout his last two years, Janáček wrote to Stösslová almost daily. She was not especially appreciative: She excoriated him for treating his wife poorly, frustrated him by declining his invitations to performances, and went for long periods without responding.

But finally, she wrote him this (She was much less educated than her correspondent and wrote with minimal punctuation and frequent spelling mistakes, the former of which is preserved here):

I've not known anything else I've not longed for anything else my life just went by without love and joy. But I always went along with the thought that that's the way it had to be. Now I think that God was testing you and me and when he saw that we've been good and that we deserve it he has granted us this joy in life. If you told anyone he wouldn't believe that I've perhaps waited for you that all my life I'd found no one who would offer me his love. I steered clear of everything I didn't look for anything and you were the only one in all the years you've known me and that really is the truth.

§

From letter 581 [Brno, c8 February 1928]

<all but one side, 'p. 3' destroyed>

[...]

So let's sound a cheerful note. I'm writing the third of the "Love Letters." For it to be very cheerful and then dissolve into a vision which would resemble your image, transparent, as if in the mist. In which there should be the suspicion of motherhood. It's night now.

Sleep well.

Yours for ever

L.

§

With descriptions as specific as this, there are also more concrete points of view. In a romantically modern gesture, Janáček originally intended the viola to be replaced with a "viola d'amore," as though the strength of sentiment contained in the work had transfigured the medium itself. The composer's idea succumbed to the world when impracticalities arose, and he resubstituted the traditional viola; its original monologues, however, remain intact, and viola soliloquies wander alone from a thicket of images. The meaning of the piece's numerous duos is also relatively clear. Less obviously referential but nonetheless concrete are the work's several references to folk music: In the second movement, a dance attempts to spin but repeatedly sticks on a frozen last beat, a hopelessly unconsummated ritual. (As the composer writes to her: "Just to look at the sea – and not bathe in it; full dishes – but no spoons, forks, knives, not even fingers! To want to sing – but just to croak. To drink – an empty glass.") As for suspicions of motherhood, the third movement bookends its molten core with a plaintively mundane, frustrated lullaby; elsewhere, a violin spills descents of erratic infant cries.

But music is sound as much as it is language, and none of this is anything more than fussing about reference, about what might be there rather than what is there, which is the

vibration of your head. This is an experience about eruptive revelation, about breaking through encodings to convey fervent emotion, made all the more urgent by its mediated restriction. Such an eruption – and the composition’s registral/dynamic climax – appears in the third movement as the fulcrum of the whole, a collision of poles in which chunked whispers give way to a song unencumbered by code.

Although the crafted instants of Dvořák’s opus 81 piano quintet countenance an assured, middle-aged hand, the piece grows from calculated doubt and attempted revision: Dvořák began the work as a reconsideration of an early work, his opus 5 quintet. Despite accruing middle-aged reservation, the composer’s initial reaction to the earlier work’s premiere was not especially ambivalent – he destroyed the manuscript immediately, which left him in the awkward position of retrieving it from a friend fifteen years later when he decided to revise. But ambivalence breeds, and the composer soon found himself doubting his doubts enough to begin composing a new piano quintet altogether.

The quintet is a return. Because of success in England, Dvořák stopped composing chamber music and spent most of 1882-6 completing several professional, meticulous commissions; then, with the proceeds, he bought a vacation home in the Czech countryside and sank back into the private world of chamber music. He resumed where he left off, with a folk-infused style from the late 1870s that smells more like the sun than the lamp. It expresses its release from contract through a systole-diastole of frenetic development and lyrical pause.

Although tactless continental circles did without Dvořák on political grounds – there is a reason why his success was a British success – his stylistic allegiances and compositional tendencies betray a great debt to the German tradition: As a teacher, he recommended his students learn from the works of Mozart, Beethoven, Schubert, Schumann, and Wagner, and he echoed Schumann’s interpretation of Beethoven and Jean Paul when he declared composition “[the ability] to make a great deal – a very great deal – out of nothing much.”

This debt came, predictably, with politically motivated cognitive dissonance, and, in an 1894 magazine article, he described his favorite Schubertisms as “Slavic” habits. Nationalisms aside, Schubert’s style is an especially apt comparison for the quintet, as both composers have a penchant for the casually discursive variation of lyrical melodies that need only occasional attention; also as in Schubert, this compositional mode balances a disruptive Beethovenian temper that mulches tunes into hallways through a form.

The second movement, though, is Czech through and through. It is a dumka, a pan-slavic ballad of thoughtful and melancholic affect first popularized through the 1873 lecture collaboration of Ukrainian composer-musicologist Mykola Lysenko and blind troubador

Dvořák: Quintet for Piano and Strings in A Major, op. 81

(*kobzar*) Ostap Veresai. The most palpable impacts of this genre are harmonic – the collections of pitches are clearly modal, rather than tonal – and orchestrational – several textures employ extended use of bandura-like plucking.

It is also here that this casually discursive, melodic style, by becoming even more casual still, becomes something all together different, that the entire equation between music and language, as in Beethoven's tiny abyss, fails. As Vladimir Jankélévitch writes in *Music and the Ineffable*:

We have refused music the power of discursive development: but we have not refused the experience of subjective time.... And yet this wandering is always something a bit dream-like and nocturnal... It's called becoming! Fluent, but not itinerant: such is music.

The third-movement scherzo bears striking resemblance to the second part of Schubert's f minor piano fantasy, with a theme that alternates between swift, upward spins and downward turns in strict time. But Dvořák trades Schubert's melancholy for carefree whirling, and the *molto vivace* tempo needs to collapse into reverie for a center section that remembers the second movement's plucked and burbled textures.

The playful finale owes its meter and rhythm to another composer often regarded as Dvořák's progenitor, Smetana. In the middle of a lovingly choreographed dance, a sudden pocket of reverie emerges, remembering the second movement and its modes, as if discovering something there all along – an aside: it is rare that revisited layers are present enough to make the lineage meaningful, but it makes sense in this context to point out that Harry Rowe Shelley, a student of Dvořák, taught American composer Charles Ives. At last, the music reacts to this discovery by erupting into song.

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 **Tereza Stanislav** was appointed Assistant Concertmaster of the Los Angeles Chamber Orchestra in 2003 by music director Jeffrey Kahane. Dividing her time among orchestral, solo, chamber and recording projects, Tereza has been hailed for her "expressive beauty and wonderful intensity" (*Robert Mann*) and her "sure technique and musical intelligence" (*Calgary Herald*). An active performer, Tereza has appeared in venues including Alice Tully Hall, the Library of Congress, the Kennedy Center, Wigmore Hall, the Ravinia Music Festival, Bravo! Vail, the Chautauqua Festival, Merkin Concert Hall, La Jolla Summerfest, Charlottesville Chamber Music Festival, the Banff Center in Canada, St. Barth's Music Festival and at Carnegie Hall's Weill Recital Hall. She has performed in concert with artists including Jean-Yves Thibaudet, Gilbert Kalish, Jon Kimura Parker, Colin Currie, and Monica Huggett. In 2004, Tereza released a CD in collaboration with pianist Hung-Kuan Chen. This season, Tereza served as Concertmaster of the Los Angeles' Opera production of *The Marriage of Figaro*, conducted by Plácido Domingo. In 2009, Tereza was invited to be the Chamber Music Collaborator for Sonata Programs and a member of the jury for the Sixth Esther Honens International Piano Competition, as well

as the soloist on a Central European tour performing Mozart's Fifth Violin Concerto. As a founding member of the Grammy® nominated Ensō String Quartet, Tereza was awarded the Second Prize of the 2004 Banff International String Quartet Competition, and led the quartet to win the Special Prize awarded for best performance of the "Pièce de Concert", commissioned for the competition. The quartet was a winner of the 2003 Concert Artists Guild, Chamber Music Yellow Springs and Fischhoff competitions. The Strad magazine cited the quartet for "...totally committed, imaginative interpretation that emphasized contrasts of mood, dynamics and articulation." An advocate for new music, Tereza traveled to Israel to represent the United States as the violinist in the New Juilliard Ensemble at the World Composer's Symposium, under the direction of Dr. Joel Sachs. She has worked with composers including Steve Reich, Joan Tower, Toshio Hosokawa, Gunther Schuller and Louis Andriessen. World premieres include Gunther Schuller's *Horn Quintet* (2009) with Julie Landsman, Louis Andriessen's *The City of Dis* (2007) as Concertmaster of the Los Angeles Chamber Orchestra, James Matheson's *Violin Sonata* (2007), Bruce Adolph's *Oceanophony* (2003), Gernot Wolfgang's *Rolling Hills and Jagged Ridges* (2009) and the West Coast premieres of Steve Reich's *Daniel Variations* and Gernot Wolfgang's *Jazz and Cocktails*. She is featured on a new recording of the Wolfgang on Albany Records and the Reich on Nonesuch label. Tereza holds a Bachelor of Music from Indiana University where she studied with Miriam Fried, and a Master of Music from the Juilliard School where her teachers were Robert Mann and Felix Galimir. As Concertmaster of the Festival Lyrique d'Aix-en-Provence in 1999, she received intensive orchestral and chamber music coaching from the late Isaac Stern. Tereza also completed quartet residencies at the Britten-Pears School in Aldeburgh, England, at Northern Illinois University under the tutelage of the Vermeer Quartet and at Rice University. Tereza was invited to perform at the 2002 G-8 World Summit held in Kananaskis, Canada where she performed for Presidents Jacques Chirac and George W. Bush, and Canadian Prime Minister, Jean Chretien. In 2000, Tereza was awarded the highest grant from the Canada Council for the Arts in the category for Professional Musicians (Individuals) in Classical Music. She is active in the film scoring industry in Los Angeles and co-created the new music series, In Frequency.

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

violinist 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 Meglitoranza, 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.

Where local meets global.
Where smart meets thoughtful.



Where News Matters



LISTEN



WATCH



PARTICIPATE

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

