

# camera lucida

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

upcoming concerts:

**april 11: camera lucida**

beethoven: piano trio in E-flat, opus 1 nr. 1

janacek: string quartet "intimate letters"

dvorak: quintet for piano and strings in A major

**may 16: camera lucida**

bach: art of fugue 2

mozart: quintet for piano and winds, KV 452

tchaikovsky: piano trio in A minor

tonight's concert will be broadcast saturday, march 26th at 7 pm on  
kpbs-fm 89.5 or streaming at [kpbs.org](http://kpbs.org)

for more information:

<http://camerLucida.ucsd.edu>



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Dear Musical Friends!

A book, and a violin; a princess, and an old lady peddling trinkets; drums, dances and marches; and above all, a young soldier and the devil he meets on his way home: these are some of the ingredients in the elaborate fairy tale that is Stravinsky's *Soldier's Tale*, one of the twentieth century's most thrilling musical narratives. Inventing a music that is illustrative in unexpected ways - by turns seductive, disarming, and harrowingly direct in the manner of Picasso's cubist portraits - Stravinsky leaves an unparalleled example of musical pseudo-theatre, ultimately a kind of spoken word extravaganza that remains both dazzling and disturbing to listeners.

With guests Eleanor Antin and Norman Bryson from the Visual Arts Department, and our distinguished Dean of Arts and Humanities Seth Lerer taking on the reading roles of devil, narrator and soldier, we are greatly honored to extend the performers' field of Camera Lucida to include these remarkable extra-musical collaborators. And with Michael Davidson's intricate program notes we include the Department of Literature in our interdisciplinary circle.

Stravinsky achieves a synthesis of old and new styles, quoting and copying popular music, jazz, military music and the Baroque. It's unclear to me whether persiflage or homage is intended; the collage could be a loving adaptation of styles, yet it certainly sounds mocking at times. The snappy rhythms are always slightly bent or slanted; in "The Great Chorale" Bach suddenly appears as an apparition, blown up like a cinematic projection, and whether he is beaming in delight or looking upon the proceedings with dismay is hard to ascertain.

But in Bach's great Gamba Sonata in g minor we are back in the heart of the Baroque, festive, solemn, dance-like in another way entirely. This music too, as Michael Davidson points out, reflects a backwards glance on the part of Bach, reviving the already-then anachronistic Viola da Gamba and honing the late Renaissance art of counterpoint at the brink of the pre-Classical era. Bach was going against the fads of his day, going inward, into his own musical psyche and into the very nature of music as he understood it.

We thank all who contributed to this complex performance tonight, the musicians, the readers, the Music Department staff; we thank you for being here to experience it! And as always, we thank Sam Ersan for his deep generosity and love of chamber music which allow us to take on an ambitious project like tonight's.

Hoping to see you on April 11th for Beethoven, Janacek and Dvorak, and wishing you meanwhile a happy beginning to Spring!

Charles Curtis  
Artistic Director

**Sonata No. 3 in G minor**  
**for viola da gamba and harpsichord, BWV 1029 [c. 1740]**

Johann Sebastian Bach  
(1685-1750)

Vivace  
Adagio  
Allegro

- intermission -

**L'Histoire du Soldat (The Soldier's Tale) [1918]**  
libretto by C.F. Ramuz, English version by Michael Flanders and Kitty Black

Igor Stravinsky  
(1882-1971)

Part I

The Soldier's March  
Music to Scene One  
Music to Scene Two  
Music to Scene Three

Part II

The Soldier's March  
The Royal March  
The Little Concert  
Three Dances (Tango – Waltz – Ragtime)  
The Devil's Dance  
The Little Chorale  
The Devil's Song  
Great Chorale  
Triumphal March of the Devil

Norman Bryson, narrator  
Seth Lerer, soldier  
Eleanor Antin, devil  
Anthony Burr, clarinet  
Valentin Martchev, bassoon  
Peter Evans, cornet  
Kyle Covington, trombone  
Jeff Thayer, violin  
Che-Yen Chen, viola  
Mark Dresser, contrabass  
Steven Schick, percussion  
Takae Ohnishi, harpsichord  
Aleck Karis, conductor

**Negative Truth**  
by Michael Davidson

The basic phenomenon in the spiritual movement perfected by Stravinsky is his substitution of the hand organ for the Bach organ. In so doing, the metaphysical joke is supported by the similarity of the two instruments. (Theodor Adorno, *The Philosophy of Modern Music*)

Theodor Adorno is talking here about *Petrushka* (1911) and Stravinsky's musical quotations from the world of carnival, fair, and vaudeville. For the Marxist aesthete, Stravinsky's deployment of a mechanical music produces "the shock of a modernity which is already past and degraded to a childish level." It thus signals the modernist's fatal complicity with the routinized repetitions of the labor process, fordist production and automation, against which musical citation from a pre-capitalist world can only signal a melancholy sigh. For the musical formalist, Stravinsky's quotations represent the twilight of humanism, embodied in Bach's counterpoint, for a debased and sustained ostinato. Against the "lonely subjectivity" of Schoenberg's Pierrot, Stravinsky's clown is the object of ridicule and sacrifice.

However one feels about Adorno's division of Bach and Stravinsky as the dawn and decline of a great humanist tradition, tonight's pairing of a Bach viola da gamba sonata and Stravinsky's 1918 *L'Histoire du Soldat* offers an opportunity to complicate his thesis. As is well known, Adorno divided up the modernist musical landscape between Schoenberg and Stravinsky, between the formal organicism of Schoenberg's tone row and a sardonic objectivism fulfilled in the neoclassicism of Stravinsky's 1920's. It is worth remembering that the one work of Stravinsky's that Adorno values for taking a critical posture on modernity is *L'Histoire*, a work that updates Goethe's Faust legend against the backdrop of World War I. It is a work in which the quotation of previous musical forms serves a critical, rather than ornamental, function. At the same time, it is worth thinking of Bach's viola da gamba sonatas not as a fixed suite of works but as relatively flexible products of a collaborative impulse, capable of being transposed for a variety of instruments and players. To adapt Adorno's formulation, we might say that although Stravinsky creates an "acoustical déjà vu" by substituting a hand organ for Bach's organ, it may be that Bach's organ was itself a transformation of something else. A sonata for viola da gamba, for instance.

The Sonata for Viola da Gamba in G minor is one of three works composed by Bach for this instrument and harpsichord in his later years in Leipzig during the 1740s. Unlike the suites for cello or the preludes and fugues of the *Well Tempered Klavier*, the sonatas for viola da gamba were discrete works, not components of some overall design. The viola da gamba or "bass viol" was a familiar chamber instrument during the 16th and 17th centuries, featured in compositions by Martin Marais, Heinrich Biber, Antoine Forqueray, and Carl Friedrich Abel, the latter of whom may have been the original performer for Bach's work. The instrument appears in a variety of forms, often with six or seven strings, tuned at

**J.S. Bach, Sonata for Viola da  
Gamba in G minor**

intervals of a fourth like a lute (and unlike the modern cello which is tuned at fifths). As its name implies ("leg viol"), the viola da gamba was originally played across or between the knees like a cello, but tonight's performance features viola and harpsichord with cello continuo. Bach featured the instrument prominently in several cantatas, the *St. Matthew* and *St. John* passions, and it served as a key player in the 6th Brandenburg Concerto. By the time Bach wrote the gamba sonatas the instrument was rather out of fashion, leading one to wonder if the composer was engaging in a bit of antiquarian quotation on the cusp of the classical age. This backwards-looking gesture coincides with his development of ever-more complex forms of counterpart (embodied in the *Art of the Fugue*) against the then-fashionable *style galant* with its emphasis on melody and accompaniment—the kind of music that Bach *père* was probably hearing played by his sons, C.P.E. W.F. and J.C.

Scholars have speculated that the trio of gamba sonatas were themselves adaptations of works for other instruments. Most agree that the first in G major—the only one to survive in the composer's autograph—was originally written for two transverse flutes and basso continuo, a fact that has led others to think that the other two sonatas were similarly intended for other instrumental combinations. Jordi Savall has transposed the C major Organ Sonata into a gamba sonata, and the works are often performed on both viola and cello. Peter Williams makes an ingenious claim that the G minor sonata was, in fact, originally designed as a larger ensemble work, possibly a seventh Brandenburg concerto. He bases his speculation on the fact that it is, of the three, in three movements whose contrasting tempi—*vivace*, *adagio*, *allegro*—match those of a work like the third Brandenburg (the opening bars of the G minor resemble the opening of the Brandenburg in a minor key). He also notes that the harpsichord provides less of an accompaniment than a fully developed *concertante* role in which both instruments maintain a consistent interchange.

Whatever its provenance, the G minor sonata is an expansive and complex work in which gamba and harpsichord are in a sustained dialogue—not so much echoing thematic materials so much as enriching and complicating individual figures. Their mutuality is dramatically illustrated in the opening movement's uninterrupted exchange of themes, based on sets of descending triads. The same occurs in the graceful two part *adagio* in which the solo instruments maintain independent parts, the gamba part distinguished by long, sustained notes set against the steady pace of the harpsichord's quarter notes. Finally, the concluding *allegro* utilizes an elaborated three-part fugal counterpoint, but concludes dramatically with a two bar coda in which both instruments come together. Whether, as Williams avers, the G minor sonata is the vestigial remnant of a concerto work, its rhythmic complexity and rich *cantabile* hint at its appropriateness for a larger ensemble.

Igor Stravinsky, *L'Histoire du Soldat* (1918)

Stravinsky remains a scandal because, as a lifelong conjurer, he made visible the inauthentic aspect of objectivity and gave it shape as a grimace. This removed his music so far from the realm of the provincial that he was able to produce his tricks and explain them at the same time, something that only the most preeminent magicians can allow themselves. (Theodor Adorno, *Quasi una fantasia*)

Stravinsky's *L'Histoire du Soldat* is usually seen as marking the composer's transition from his "Russian" period (*Petrouchka*, *Le Sacre du Printemps*) to the fully formed neoclassical style of *Pulcinella* and *Oedipus Rex*. Best known as a concert suite, the music originally functioned as incidental music for a work of theater. Tonight's performance is a rare look at the original version. The work's debts to a Russian folk tale sustain Stravinsky's earlier mode (reinforced specifically in the soldier's Russian violin melody), yet its pared-down ensemble, its quotations of previous styles (tango, march, hymn, ragtime), its extensive use of ostinato, and its percussive use of instruments suggest a shift towards the more economical style of the 1920s. Thinking of *L'Histoire* strictly in formalist terms ignores the extent to which the work is a cultural document of the Great War, as significant as an outsider's view as the poems of Siegfried Sassoon or Wilfred Owen offer a bitter perspective from the front lines. Composed at the war's conclusion in neutral Switzerland where Stravinsky was then living, *L'Histoire* tells the story of a soldier on leave (in the original tale, he is a deserter) who, while attempting to return to his home, encounters the Devil who offers to trade him a book of riches for his soul, in the form of his beloved violin. As such, the theater piece joins a host of other major works of the period—T.S. Eliot's *The Waste Land*, Ernest Hemingway's *In Our Time* and *A Farewell to Arms*, Ezra Pound's *Hugh Selwyn Mauberly*, James Joyce's *Ulysses*, Virginia Woolf's *Mrs. Dalloway*—that chronicle the psychic toll of World War I on Europe. If we see in Stravinsky's stylistic changes from *Le sacre* simply a reversion to objectivity and de-humanization, as Adorno does, we may miss the degree to which this rejection of subjectivity and folk traditions was also a measure of the Faustian limits of modernity that the War had made so tragically evident. Thomas Mann's *Doctor Faustus*, another work written during war (World War II) based his version of the Faust legend on the loss of German humanism to National Socialism, anticipated by the rigid formalism of Schoenberg's tone-row. Stravinsky framed his dehumanization of war through the carnivalization of pre-modern popular styles.

Stravinsky himself acknowledged the topicality of this work, remarking to Robert Craft that it was his one work for theater with a historical referent. But there was another war hidden in *L'Histoire* that may have exerted a more profound influence on Stravinsky's state of mind, namely the recently completed Bolshevik Revolution. Speaking of the events following Lenin's signing of the Treaty of Litovsk, Stravinsky says, "The Communist Revolution, which

had just triumphed in Russia, deprived me of the last resources which had still occasionally been reaching me from my country. I found myself, so to speak, face to face with nothing, in a foreign land and right in the middle of the war." In our attempt to see *L'Histoire's* turn away from Russian folk melodies and large scale orchestration, we might also see it marking Stravinsky's estrangement from the Russia he had known from birth. Although he was never subjected to the public trials and denunciations that Shostakovich and other Russian artists endured during the Stalinist period, Stravinsky's music was virtually silenced in Russia until his return in the early 1960s. Thus we could regard *L'Histoire* as a tale of two displacements, one geographic and one psychological, affecting the composer's subsequent career.

Stravinsky's exile in Switzerland may have contributed to compositional elements of the work. Lacking access to funds from his publishers and to performers and musicians with whom he had collaborated, he and his librettist, C.F. Ramuz, conceived the idea of a traveling theater with portable sets that would utilize a small band of instrumentalists performing on a trestle stage in various towns in Switzerland.<sup>1</sup> This somewhat romantic concept of a populist theater was thwarted by the arrival of the Spanish influenza in 1918 which virtually stopped all travel and struck down many of the musicians and performers. The work received its first performance on September 28, 1918 at the Théâtre Municipal in Lausanne, conducted by Ernst Ansermet with Georges and Ludmilla Potoëff as dancers & choreographers, René Auberjonois as designer, and Ramuz as librettist. Acting roles were taken by Gabriel Rosset (soldier), Jean Villard (the Devil) and Elie Gagnebin (the Narrator). The economical style of presentation was reinforced by Stravinsky's choice of seven instruments, two from each group representing the upper and lower range of the spectrum: for the strings, a violin & double bass; for the woodwinds, clarinet and bassoon (Stravinsky once considered substituting a saxophone for the latter); for brass, trumpet (or cornet) and trombone; for percussion, one performer working with a variety of drums of various sizes, tambourine, cymbals, triangle. Stravinsky attributes the modest scale of his ensemble to his new-found interest in jazz which he had begun to hear as early as 1914 and marked by compositions such as his *Piano Rag Music* (1919) and *Ragtime* for 11 instruments (1917-18). Other popular genres are also quoted, including a tango, waltz, march, and a somewhat travestied version of the Lutheran hymn, *Ein' feste Burg*.

Despite the small scale of the ensemble, the production was rather complex, involving the Narrator sitting at one end of the stage and telling the story while the Pitoëff's danced the roles of Devil and Princess behind him. The Devil had his own lines, but occasionally these would be appropriated by the Narrator, thus confusing narration and character. Auberjonois' stage consisted of a curtain that could be raised or lowered to reveal the action behind, but on occasion the dancers and actors would appear in front of the curtain. The musicians were not consigned to the pit but, rather, were on stage as fully

visible members of the *mise en scène*. Such blending of music, dance, narration, and drama served to reinforce the story's confusion of secular and mythic realms and blur the barrier separating stage from audience. Apparently the *mondaine* Swiss audience that turned up for the opening performance was less than enamored of the work's blend of popular theater, astringent harmonies, borrowed styles and percussive repetitions. While not the *succes de scandale* of *Le Sacre's* opening in Paris in 1913, the one and only performance of *L'Histoire* was greeted with a collective sigh and a good deal of incomprehension. Although tonight's performance features the complete original version, it will be a concert performance without the theatrical and choreographic elements.

The Russian folktale upon which *L'Histoire* is based is a variation on the Faust legend, although in the original production the soldier's Swiss army uniform would have marked its contemporaneity. And although the story of Faust's pact with the Devil is a familiar literary trope it has its musical corollary in the common association of the violin as the Devil's instrument, inspiring such works as Tartini's *Devil's Trill* or the popular image of Paganini's virtuosic style as inspired by a Faustian bargain. Ramuz interpolated a third story into the mix when, at the end of the story the soldier looks back to see his beloved and as a result loses her, a variation on Orpheus and Eurydice.

*L'Histoire* is divided into two parts of three scenes each. The action begins with the soldier, Joseph, who is an army doctor marching back to his village for a ten day leave. His trek is musically marked by the 'oom pah' figure of the double bass and the tootling tune in the brasses. The Narrator describes the soldier's tramp, "down a hot and dusty road," until he stops, sits down on the bank of a stream, pulls out his violin, and plays a version of the march tune, flanked by pizzicati in the base and tutti passages with clarinet and trombone. In the third scene, *Petits airs au bord du ruisseau*, the Devil appears as a little old man with a butterfly net and who surprises the soldier and demands to be given the fiddle. The soldier refuses, but the Devil then offers to trade him a book that will bring riches (in an uncanny anticipation of today's insider trading scandals, the book offers market quotations three days before the stock is offered on the market). Despite the fact that the soldier can't read, he accepts the Devil's bargain and hands over the violin. The Devil complains that he can't play the instrument and asks the soldier for lessons. "I've only ten days' leave," the soldier responds, to which the Devil offers to lend him a carriage and horses to take him swiftly to the Devil's home where the instruction could take place in luxurious surroundings.

For three days Joseph is wined and dined in the Devil's splendor. Then, announced by a reprise of the soldier's march, Joseph returns to his village. Like Rip Van Winkle waking after a long sleep he encounters neighbors and friends who do not recognize him. His mother runs away from him, and his girlfriend is now married with two children. He realizes

that instead of being away for three days with the Devil, it has been three years, and the townspeople regard him as a ghost "I'm dead among the living," he despairs. He rues the day he listened to his Satanic tempter, "the dirty cheat, the dirty rotten cheat!"

The second scene, Pastoral, is announced by a slow, haunting melody in clarinet and bassoon. The Devil, who appears in a brief tableau, tries to calm the soldier, reminding him of the book he has won in the wager: "That book's worth a fortune a fortune d'you see / Hold on to it tight, and listen to me." The pastore theme is repeated; the Narrator describes how Joseph reads from the book of money, settles his debts and accumulates wealth as a peddler and merchant. But as the soldier recognizes, material objects "don't mean a thing. They are empty inside. / False things, dead, rotten you buy and sell, / They are nothing. Just an empty shell." With a return to the "airs" theme, Joseph is reminded of the natural world and those things that cannot be bought and sold. Rural villagers, "have nothing—and yet, they have it all. / and I who have everything, / I have nothing." He asks the Devil what he can do to have nothing again. The Devil, now cross-dressed as an old woman selling trinkets, offers Joseph his violin, but when he tries to play it, the violin remains silent. In fury, the soldier throws the violin off stage and tears the magic book into pieces.

Part II is introduced by a return to the Soldier's march, and the Narrator describes him once again tramping down a road, but now with nowhere to go. He enters a village where he learns that the princess of the realm is ill. Her father, the king, proclaims that any man who can cure his daughter will be her husband. Joseph decides to try his luck. He goes to the palace and announces to the King that as an army doctor he will attempt to cure the princess. This is followed by the Royal March, a great pompous affair with a brilliant trumpet solo that burlesques the regal surroundings and perhaps the soldier's own presumption. The sudden appearance of a snare drum announces the appearance of the Devil now transformed into a virtuoso fiddler. In the work's most psychologically complex scene, the Narrator suggests a card game between the two actors, explaining to Joseph that since the Devil's power is based on his opponent's wealth, to lose those riches would deprive the Devil of his authority. The soldier wavers, but the Narrator urges him to take up the challenge. "Go for him just the same, jump on him, kick him where it hurts." Joseph loses the card game, as expected, and just as the Narrator has anticipated, the Devil falls, and Joseph is able to retrieve his violin. He takes it up and plays a celebratory dance, "The Little Concert." Free of the Devil, Joseph goes to the Princess; as he has been brought back to life, now he will redeem her. She gets up from her sickbed and begins to dance, first to a tango, then a waltz and finally a piece of ragtime. During the ragtime sequence, the Devil enters, dressed in more demonic form, crawling on all fours. He dances around the soldier, trying to take back the violin, while Joseph evades him, protecting the princess. Suddenly Joseph begins to play the violin while the Devil dances in a frenzied, uncontrolled spasms

and finally collapses exhausted. The soldier and princess drag the Devil offstage and then embrace, accompanied by a "Little Chorale" in burlesque imitation of "A Mighty Fortress Is Our God." But the Devil appears one more time to warn the young lovers that "this realm of yours is not so great" and that if they should return to the soldier's village, they will finally be in his power forever.

Now happily married and living in the castle, the couple "have everything," but the Princess is impatient to know more about her husband's past. She urges him to chance a trip back to his rural home, despite the Devil's warning: "No one would ever know! / She looks at him and smiles and says: / 'You want to, I can see you do, / It isn't much to ask of you'." Joseph agrees to return to his village with the Princess, a journey announced by a more elaborated version of the chorale hymn. As they approach the frontier, Joseph goes on ahead, but the Devil intervenes, and when Joseph turns back to see her, like Orpheus he realizes that he has lost his beloved. Dejected, Joseph witnesses the Devil's Triumphal March, and the two of them go off together. Stravinsky closes the work not with a whimper but with a bang, quite literally, in the form of a repeated tom tom beat.

Stravinsky's percussive conclusion announces the Devil's triumph and, for Adorno, signals the negative force of the work: "In this respect the finales of the Rite and the Soldier's Tale have never been equaled. In the Rite the specific and quite precisely realized conception of the sound of the percussion is combined with the most subtle differentiation. In the *Soldier's Tale* it is combined with a feel for the individual small drums. His projection of the attack literally hits the nail on the head." Adorno reiterates this theme in *Minima Moralia*, saying that *L'Histoire* is Stravinsky's "best score, the only convincing surrealist manifesto, its convulsive, dreamlike compulsion imparting to music an inkling of negative truth." For Adorno—who had scorned much of Stravinsky's later music in *The Philosophy of New Music*, *L'Histoire* mounts a frontal attack on official, mass produced culture. The "negative truth" Adorno finds in this work of 1917—its musical burlesques of militarism, church, and empire—stands as equivalent to a "surrealist manifesto," by which he means not that it approaches the dreamscapes of Max Ernst so much as the political unconscious of a Europe that has sold its soul to the devil of materialism. Whether Stravinsky had such a critical purpose in mind it is clear that *L'Histoire* approaches the quality of detachment that we associate with his neo-classical style while addressing the conditions of exile, his own and perhaps that of Europe itself.

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**Michael Davidson** is Professor of Literature at UCSD. His most recent book is *CONCERTO FOR THE LEFT HAND; DISABILITY AND THE DEFAMILIAR BODY* (U of Michigan). His forthcoming book, *ON THE OUTSKIRTS OF FORM; PRACTICING CULTURAL POETICS* will be published this year by Wesleyan University Press.

## About the Performers

For almost half a century, **Eleanor Antin** has worked in a variety of media—photography, performance, film, video, drawing and writing. She has had one woman exhibitions at the Museum of Modern Art, the Whitney Museum, Los Angeles Museum of Contemporary Art among others, and has presented major works at the Venice Biennale and Documenta 12. She has just written a new memoir “Conversations with Stalin: Confessions of a red diaper baby” (represented by the Sandra Dijkstra Literary Agency) and is currently preparing for a major re-staging of her 1979 performance play “Before the Revolution” for the Hammer Museum in LA. as part of the forthcoming collaborative extravaganza ‘Pacific Standard Time: Southern California Art from 1945-80.’ She is an emeritus professor of Visual Arts at UCSD and is represented by the Ronald Feldman Fine Arts Gallery in New York.

**Seth Lerer** was appointed Distinguished Professor of Literature and Dean of Arts and Humanities in January 2009. Previously, he was a member of the Stanford University faculty where he had a joint professorial appointment in English and Comparative Literature and was the Avalon Foundation Professor in the Humanities. He received a B.A. from Wesleyan University in 1976, a B.A. from Oxford University in 1978, an M.A. from Oxford University in 1978, and a Ph.D. from the University of Chicago in 1981. His research and teaching interests include medieval and Renaissance studies, comparative philology, the history of scholarship, and children’s literature. In 1993, he received the Hoagland Prize for Undergraduate Teaching at Stanford, and in 2003 he received a Dean’s Award for Graduate Teaching. He has held fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and the American Council of Learned Societies. In 1996, he was the Hurst Visiting Professor at Washington University in St. Louis, in 2002 he was the Helen Cam Visiting Scholar in Medieval Studies at Cambridge University, and in 2007-08 he was the Fletcher Jones Distinguished Fellow at the Huntington Library. He has published over one hundred articles and reviews and is the author of seven books: *Boethius and Dialogue* (Princeton, 1985); *Literacy and Power in Anglo-Saxon Literature* (Nebraska, 1991); *Chaucer and His Readers* (Princeton, 1993; awarded the Beatrice White Prize of the English Association of Great Britain); *Courtly Letters in the Age of Henry VIII* (Cambridge, 1997); and *Error and the Academic Self: The Scholarly Imagination, Medieval to Modern* (Columbia, 2002) (awarded the 2005 Harry Levin Prize of the American Comparative Literature Association); *Inventing English: A Portable History of the Language* (Columbia, 2007); and *Children’s Literature: A Reader’s History* (Chicago, 2008). In addition to these books, he has edited four collections of essays: *Literary History and the Challenge of Philology* (Stanford, 1996), *Reading from the Margins* (The Huntington Library, 1996), *The Yale Companion to Chaucer* (Yale, 2006), and (with Leah Price) a special issue of PMLA on “The History of the Book and the Idea of Literature” (January 2006).

Prior to joining the UCSD Visual Arts Department in 2003, **Norman Bryson** taught at Cambridge, Rochester, Harvard, and London Universities. At King's College, Cambridge, he was a Fellow and Director of Studies in English. At the University of Rochester he was the first Director of the newly formed PhD program in Visual and Cultural Studies. He was professor of art history at Harvard from 1990 to 1998, when he moved to London to direct the PhD program in Visual and Theoretical Studies at the Slade School of Fine Art, University College London. He is currently Professor of Art History at the University of California, San Diego. He has published widely in the areas of eighteenth-century art history, critical theory, and contemporary art. Contemporary art has been at the forefront of his writing, complemented by teaching in fine art schools (rather than art history departments) including Goldsmiths College, London, the Jan van Eyck Academy at Maastricht, the Netherlands, and Art Center College of Design, Pasadena. Bryson's current research and teaching focus on modern art and visual culture in the West, China and Japan, on photography, and on the philosophy of visual representation.

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.

**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.

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

**Kyle Covington** is a native Californian, born in Santa Rosa (1984) where he attended public schools. He started playing trombone at the age of fifteen and rapidly progressed to a position with the San Francisco Symphony Youth Orchestra. During his high school years Kyle studied privately with Mark Lawrence and John Engelkes of the San Francisco

Symphony. Kyle earned his Bachelor of Music from The Juilliard School in 2006 where he was accepted with a presidential distinction scholarship. He studied with Joseph Alessi of the New York Philharmonic. In 2005, he was the winner of the Van Haney tenor trombone competition. His performances include appearances in Breckenridge Colorado with the National Repertory Orchestra, the Music Academy of the West in Santa Barbara, California, the Pacific Music Festival in Sapporo, Japan and the Aspen Music Festival in Colorado. He has also toured with the New York Philharmonic and performed with the San Francisco Symphony. While attending the San Francisco Conservatory of Music in 2006 - 2007 and working on his Masters Degree, he won the position of second trombone for the Buffalo Philharmonic. After playing two seasons with Buffalo, Kyle won the principal trombone position with the San Diego Symphony.

**Mark Dresser** is an internationally acclaimed bass player, improviser, composer, and interdisciplinary collaborator. Since 2006 he has been researching, performing, composing, and collaborating in the field of telematic performance, which explores the musical, technical, and social dimensions of live performance between multiple locations through high speed Internet. He was a co-coordinator, composer, performer, and conductor of Deep Tones for Peace, a 2009 Internet performance including thirteen internationally bassists collaborating live between Jerusalem and New York City. Collaboration is central to Dresser's artistic activities. Currently he composes, performs, records, and tours with the collective Trio M featuring pianist Myra Melford and drummer Matt Wilson. Their CD Big Picture (Cryptogramophone) was ranked by several jazz critics as one of the "Best of 2007." Dresser also collaborates with the trio Mauger featuring the celebrated alto saxophonist Rudresh Mahanthappa and veteran drummer Gerry Hemingway. Together they recorded the 2008 CD The Beautiful Enabler (Clean Feed). Jones Jones is yet another active cooperative trio that performs solely improvised music and includes Larry Ochs from the saxophone quartet Rova and Russian percussionist Vladimir Tarasov. Their most recent CD is We All Feel the Same Way (SoLyd Records, 2009). Interdisciplinary collaboration is a particular area of artistic interest. He has collaborated with and composed for Sarah Jane Lapp's films, *Chronicles of an Asthmatic Stripper* (2002) and *Bedtime Story* (2008). In 2007 they received a joint fellowship to the Rockefeller Foundation's Bellagio Center to create music for the animated film *Chronicles of a Professional Eulogist* (2008) which is currently being shown as part of *Reinventing Ritual: Contemporary Art and Design for Jewish Life* at the Jewish Museum in New York City. Dresser was also commissioned by sculptor Robert Taplin in 2004 to compose solo works which were performed at the opening of Taplin's exhibit *The Five Outer Planets* and included in the catalogue as a recording. Additionally, Dresser has collaborated with digital artist Tom Leeser in the video works *Subtonium* and *Sonomatopoeia*, video scores for live performances involving interaction between musicians and audiences. At the core of his music is an artistic obsession and commitment to expanding the sonic and musical possibilities of the double bass through the use of unconventional amplification and extended techniques. His solo CDs *UNVEIL* (2006) and *Invocation* (1994) feature the music evolving out of this research. A chapter on his extended techniques, "A Personal Pedagogy," appears in the book, *ARCANA* (Granary Press). Dresser has written two articles on extended techniques for *The Strad* magazine: "Double Bass Harmonics" (October 2008) and an "Introduction to Multiphonics" (October 2009). Dresser presented a lecture/demonstration titled "Discover, Develop, Integrate: Techniques Revealed" at the 2009 International Society of Bassists convention, where he curated a New Music Summit featuring lectures, performances, and panel discussions on improvisation and contemporary music performance. Dresser's lecture is available as a download on Mike's Masterclass, <http://www.mikesmasterclasses.com> His distinctive sound is documented in more than one hundred recordings with John Zorn, Ray Anderson, Jane Ira Bloom, Tim Berne, Gerry Hemingway, Anthony Davis, Dave Douglas, Satoko Fujii, Bob Ostertag, Joe Lovan, and many others. Nearly thirty of these CDs are as a soloist, bandleader, or co-leader during his eighteen years living in New York City (1986-2004). From 1985 to 1994, he was a member of MacArthur

Award recipient Anthony Braxton's Quartet, which recorded nine CDs and was the subject of Graham Locke's book *Forces in Motion* (Da Capo). Dresser has composed music for the silent films *The Cabinet of Dr. Caligari* and *Un Chien Andalou*, as well as music for various chamber groups including his own trio, quartet, and quintet. He was a founding member of the string trio, Arcado, with violinist Mark Feldman and cellists Hank Roberts, followed by Ernst Reijseger. Between 1989 and 1995 Arcado recorded five CDs including *For Three Strings and Orchestra* (Winter and Winter) commissioned by Westdeutsche Rundfunk of Cologne, Germany. Members of Arcado were also commissioned by the Banlieu Bleues Festival of France to compose for the Double Trio, a collaboration with the French Trio du Clarinettes that was recorded on Green Dolphy Street (ENJA) Other commissions include a McKim Fund commission at the Library of Congress for *Air to Mir* (Marinade-Tzadik) for violin and piano. The Swiss flute virtuoso Matthias Ziegler commissioned "Banquet" for multiple flutes, bass, and string quartet, included on the CD *Banquet* (Tzadik). Dresser received both B.A. and M.A. degrees from the University of California, San Diego where he studied with the seminal contrabass soloist, Professor Bertram Turetzky. In 1983, he received a Fulbright Fellowship to study in Italy with Maestro Franco Petracchi. He has been awarded two New York Foundation for the Arts grants, Meet the Composer commissions, and fellowships to the MacDowell Colony and Civitella Ranieri. He is on the board of the International Society of Bassists, the International Society of Improvised Music, and the advisory board of the Deep Listening Institute. He has been a lecturer at Princeton University, faculty at the New School University, and Hampshire College. In fall of 2004, Dresser joined the faculty of University of California, San Diego.

**Steven Schick** was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Schick is Distinguished Professor of Music at the University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. He was the percussionist of the *Bang on a Can All-Stars* of New York City from 1992-2002, and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of the percussion group, "red fish blue fish," and in 2007 assumed the post of Music Director and conductor of the La Jolla Symphony and Chorus. Steven Schick recently released three important publications. His book on solo percussion music, "The Percussionist's Art: Same Bed, Different Dreams," was published by the University of Rochester Press; his recording of "The Mathematics of Resonant Bodies" by John Luther Adams was released by Cantaloupe Music; and, a 3 CD set of the complete percussion music of Iannis Xenakis, made in collaboration with red fish blue fish, was issued by Mode Records.

For over twenty years **Aleck Karis** has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. Among his numerous solo piano discs on Bridge Records are acclaimed recordings of 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, Lieberman, Steiger, and Shifrin. Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego. Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego.

Described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression", Taiwanese violist **Che-Yen Chen** (also known as "Brian Chen") has established himself as a prominent recitalist, chamber, and orchestral musician. He is the first-prize winner of the 2003 William Primrose Viola Competition, the "President prize" of the 2003 Lionel Tertis Viola Competition. Currently the principal violist of San Diego Symphony, Mr. Chen has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, and Cincinnati Symphony Orchestra. He has performed throughout the US and abroad in venues such as Alice Tully Hall, Merkin Hall, Weill Recital Hall, Carnegie Hall, Metropolitan Museum of Art, Jordon Hall, Library of Congress in D.C., Kimmel Center, Taiwan National Concert Hall, Wigmore Hall, and Snape Malting Concert Hall, among numerous others. A founding member of the Formosa Quartet, the first prize and the Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen 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.

Harpisichordist **Takae Ohnishi** graduated from Toho Gakuen School of Music in Tokyo, and has performed extensively in major cities in Japan and in the U.S. as a soloist, chamber musician and continuo player. As a lecturer, she participated in a lecture series entitled "Historical Performance Practice," recorded and published by Tokyo's Muramatsu Gakki company. She

is a prizewinner at the International Early Music Harpsichord Competition in Japan. Her first solo CD "A Harpsichord Recital" was selected as an International Special Prized CD in the Japanese music magazine Record Geijyutsu in 2002. In the summer of 2004, she was featured as a soloist at the prestigious Ishihara Hall 10th Anniversary Concert series. She has also been invited to perform at the Fukuoka Early Music Festival as well as Japan Early Music Performers series. Her recent recital tour in Japan in 2006 has been broadcast nationally on NHK TV. Ms. Ohnishi is an interpreter of both Baroque and contemporary music. As a specialist in Baroque music, she recently performed the Brandenburg Concerto and Bach's harpsichord Concerto as a soloist with both the Atlantic Symphony Orchestra conducted by Jin Kim and the Boston University Baroque Orchestra conducted by Martin Pearlman. She has also appeared as a soloist at various recitals and concert series presented by the MIT Chapel, King's Chapel, Swedenborg Chapel and the Boston Early Music Festival. She has been a continuo player with Pro Arte Chamber Orchestra, Atlantic Symphony Orchestra and the Gardner Chamber Orchestra. In 2007, she performed solo recital "All D. Scarlatti Program" at the Boston Early Music Festival and the complete Brandenburg Concertos at the Gardner Museum directed by Paula Robinson. As an interpreter of new music, Ms. Ohnishi appeared as a guest artist at the Summer Institute for Contemporary Piano Performance held at the New England Conservatory of Music. She also performed contemporary music with the Harvard Group for New Music and the Callithumpian Consort. Ms. Ohnishi holds a Master of Music degree from the New England Conservatory of Music and is completing a Doctor of Musical Arts degree at Stony Brook University. Her teachers include Arthur Haas, Peter Sykes, John Gibbons and Chiyoko Arita.

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