

camera lucida

presented by the uc san diego department of music
in partnership with the san diego symphony
sponsored by the sam b ersan chamber music fund

monday, october twenty-fourth
two thousand and eleven

camera lucida upcoming concerts:

november 7, 2011

zelenka: trio sonata
shostakovich: viola sonata, op. 147
dohnanyi: sextet for piano, strings and winds in C, op. 37

december 5, 2011

mahler: piano quartet in A minor
zemlinsky: trio for clarinet, cello and piano, op. 3
wagner: siegfried idyll
strauss: emperor waltz (arr. schoenberg)

february 6, 2012

beethoven: trio in D, op. 70 no. 1 ("ghost")
martinu: duo for violin and cello, h. 157
schubert: trio in E-flat, op. 100

march 5, 2012

reger: serenade for flute, violin and viola
dvorak: quintet for strings in G, op. 77
schoenberg: string quartet no. 2 in F-sharp minor, op. 10

april 2, 2012

bach: preludes and fugues for string trio (arr. mozart)
strauss: sextet for strings from capriccio, op. 85
brahms: sextet for strings in B-flat, op. 18

may 7, 2012

beethoven: sonata for cello and piano in C, op. 102, no. 1
beethoven: quintet for piano and winds in E-flat, op. 16
beethoven: string quartet in C-sharp minor, op. 131

june 11, 2012

rands: trio "sans voix parmi les voix..."
gubaidulina: the garden of joys and sorrows
ibert: trio

for more information:

<http://www.sandiegosymphony.org/concertcalendar/cameralucida.aspx>

concerts re-broadcast on the second saturday following each concert at kpbs 89.5fm and streaming at www.kpbs.org



Dear Musical Friends!

We welcome you to our second concert of the season, with a program shared between Camera Lucida and our friends the Myriad Trio.

Hearing all three of Debussy's late sonatas in sequence is a treat for musicians, and oddly enough, one that is rarely indulged in. We have programmed them in chronological order, so that we hear the logic of Debussy's musical preoccupations as he approached this final project, setting out what he almost certainly knew would be his compositional testament.

The phenomenon of a composer's last works looking both backwards and forwards at the same time is not new. Bach in his last works looks to the Renaissance polyphonists, and Beethoven in the late string quartets looks to Haydn and Bach: these are famous examples, and both Bach and Beethoven frame their retrospective interests in an originality of method and structure which is radical, forward-looking, new. Something of this seems to be going on with Debussy as well. His rediscovery of the French baroque masters - Couperin and Rameau - might be seen as part of a Zeitgeist that tended toward the celebration of "ancientness" (although it predates European Neoclassicism by a few years). But more than this, I feel that the impulse suggests a profound desire for completeness and integration with the past and the tradition, integrating the personal with the cultural, resolving the conflict between the radical individual and the background against which it was possible to figure as a radical in the first place.

What is conspicuously new about Debussy's late sonatas is their terseness. In brief episodes, often lasting no longer than the time it takes to state the material, Debussy discovers the musical aphorism, a sort of essentiality of musical discourse that marks an artist no longer in need of wowing his listeners. This feature also suggests a private orientation, making music for the personal satisfaction of one's self and a circle of friends. Thus it is no surprise that in his last statements he turns to the intimate and personal world of chamber music, speaking to future generations softly and directly.

And there is humor as well. The Cello Sonata alternately evokes a lute, a guitar, a low flute, an mbira, as well as moaning and howling sounds and signs of drunkenness. The stark beauty of Debussy's harmony highlights the passing of time, and the shortness of beauty's presence.

Fortunately we can re-invoke and prolong beauty's presence with the invention of the concert hall and the concert series! And for this privilege we thank Sam Ersan, whose generosity allows us to continue to explore the miracle of performance. And we thank you for your presence tonight and in the coming concerts!

Charles Curtis
Artistic Director

Sonata for Cello and Piano (1915)

Claude Debussy
(1862-1918)

- I. Prologue: Lent, sostenuto e molto risoluto
- II. Sérénade: Modérément animé
- III. Final: Animé, léger et nerveux

Sonata for Flute, Viola, and Harp (1916)

Debussy

- I. Lento, dolce rubato
- II. Tempo di Minuetto
- III. Allegro moderato ma risoluto

Sonata for Violin and Piano (1917)

Debussy

- I. Allegro vivo
- II. Intermède: Fantasque et léger
- III. Finale: Très animé

- intermission -

Syrinx (1913)

Debussy

Sonata After Syrinx (1985)

Richard Rodney Bennett
(1936-)

Trittico Botticelliano (1927) arr. Dan Reiter

Ottorino Respighi
(1879-1936)

I. La Primavera

II. L'Adorazione Dei Magi

III. La Nascita Di Venere

The Myriad Trio

Demarre McGill, flute

Cheyen Chen, viola

Julie Ann Smith, harp

with:

Jeff Thayer, violin

Charles Curtis, cello

Reiko Uchida, piano

The Sweet and the Morbid: Debussy's Late Sonatas

by Carolyn Chen

I'm re-learning about music... The emotional satisfaction one gets from putting the right chord in the right place can't be equaled in any of the other arts. Forgive me. I sound as if I've just discovered music. But, in all humility, that's rather what I feel like.

- Claude Debussy, letter to D.E. Ingelbrecht, 30 September 1915

After nearly a year of being unable to write music, depressed over the devastation of World War I, Claude Debussy spent the summer of 1915 in a cottage on the English channel coast at Pourville. In three months, he composed the Cello Sonata, *En blanc et noir*, the Etudes, and the Sonata for Flute, Viola and Harp. Terminally ill with colon cancer, he finished the Sonata for Violin and Piano in March 1917; his last concert appearance was playing it with Gaston Poulet in September of that year.

The Cello Sonata, Sonata for Flute, Viola and Harp, and Violin Sonata were originally part of a cycle of six sonatas for various combinations of instruments – initially inspired, according to his publisher Durand, by a performance Saint-Saens' *Septet*. The fourth was to be for oboe, horn and harpsichord; the fifth, for trumpet, clarinet, bassoon and piano; and the last was to combine all those in the previous "with gracious assistance of a double-bass." Only the first three were completed.

The sonatas reveal an austerity distinct from the lush orchestration of *La Mer* or *Ibéria*. In a gesture of wartime patriotism, Debussy was paying tribute to French tradition, consciously looking back at Rameau and Couperin, in their simplicity and clarity. Baroque gestures – dotted figures, syncopations, counterpoint, and ornament – abound. In a letter to his publisher Durand in August 1915, Debussy wrote,

I want to work - not so much for myself, as to provide a proof, however small, that 30 million Boches [Germans] can't destroy French thought... I think of the youth of France, wantonly mown down by those Kultur merchants, and of its contribution to our heritage, now forever lost to us. The music I'm writing will be a secret homage to them...

Each of these sonatas is signed "Claude Debussy, *musicien Français*." The dreamlike world of these last works – their fragmentary, unresolved quality – reflects Debussy's sustained contact with Symbolist poets and artists, in their rejection of clear-cut forms and emphasis, indifference to the public, and taste for the indefinite and mysterious. (In his last year he had returned to an old project of setting Edgar Allen Poe's "The Fall of the House of Usher.")

Debussy's famous encounter with the Javanese gamelan at the 1889 World Fair had led him to explore bell-like parallel harmonies of 5ths and octaves, and modes and octatonic

and whole tone scales. Other harmonic influences include Chabrier and Grieg, with their unresolved 7th and 9th chords, and Fauré, in his juxtaposition of the same material in different modes or with a shifted bass – a strategy analogous to the Impressionists' repainting of the same landscape in different light.

Other musical models might be gathered from Debussy's "critical" writings as Monsieur Croche. Formally, he admired Mussorgsky, whose music he described as "built up by means of a succession of little touches mysteriously linked together." In Albéniz, he approved of the guitar-like "brusque awakenings" and "nervous starts," and Chopin's sonatas he praised as not true sonatas, but "very highly elaborated sketches."

Originally subtitled *Pierrot fait fou avec la lune* (Pierrot crazy over the moon), the **Sonata for Cello and Piano** may have been inspired by Schoenberg's setting of Albert Giraud's "Pierrot lunaire" three years earlier. The declamatory or fanfare nature of the opening, the abundance of abrupt slowings-down and speedings-up, and even the movement titles "Prologue" and "Sérénade," all carry a suggestion of melodrama, or some relation to narrative, although Debussy bemoaned cellist Louis Rosoor's "spreading error and desolation in so-called 'concert' halls" for his practice of handing out descriptive commentaries ("Pierrot wakes with a jolt...") that he claimed originated with the composer.

Debussy wrote Durand, "I like its proportions and its almost classical form, in the good sense of the word." In outline, the Prologue follows an ABA form, the Sérénade serves as a Scherzo, and the Finale, an Allegro. Internally, the music meanders, skips, and starts, erratically bounding between seemingly unrelated musical ideas without apology. Debussy runs the gamut of playing techniques, including left-hand pizzicato, spiccato and flautando bowing, artificial harmonics and portamenti.

Pierrot, a stock character of pantomime and 17th-century commedia dell'arte, is a sad clown, pining for love of Columbine, who usually breaks his heart. He is defined by his naïveté – a trusting fool, his sole friend the distant moon. Later on, the Symbolists related to his suffering and sensitivity, and he became identified with the alienated modern artist, the whiteness of his face implying both innocence and dead pallor. In the last two decades of the 19th century, Pierrot was engraved by Odilon Redon, painted by Georges Seurat, Henri Rousseau, Paul Cézanne, and Pablo Picasso, and shot on celluloid by Georges Méliès. Debussy himself wrote songs on Paul Verlaine's "Pantomime" and Théodore Faullin de Banville's "Pierrot" in 1881.

In the Sérénade, off-beat strummed chords antiphonally passed between cello and piano suggest Pierrot playing guitar, while high flautando playing implies singing in a strained

false alto. Tempo changes proliferate – 22 in a movement of just a few minutes. The marking of the scampering staccato theme of the Finale, *volubile*, encapsulates the whole of the work. The English relative, voluble, talkative, also stems from the Latin *volubilis*, “turning easily, rolling, flowing, fluent” – from *volvere* “to turn around, roll.” Debussy’s turning backward to the history French music might be said to somersault.

Amidst the effervescent overflow of motivic ideas, another force counters the youthful, almost manic energy: the cello, just before it launches into its stream of repeated sextuplets leaping triumphantly by fifths, is marked *Lento. Molto rubato con morbidezza*. *Con morbidezza* – with extreme delicacy and softness – describes the mellowness of tint and transparency of flesh texture obtained by Renaissance masters like Correggio through melting edges and suppressing sharp contours. The diseased, unwholesome implication of its root is accompanied by the piano’s direction of *molto dolce, lusingando*, rolling through the caressing, cajoling slurred fifths first uttered by the cello in the Prologue.

Columbine dreams, surprised/to feel heart along the wind/and hear strange voices in her heart.

- Paul Verlaine

Having recovered ability to “think in music” at Pourville, Debussy composed “like a madman, or like a man condemned to die the next morning.” To the conductor Bernardo Molinari, he described the **Sonata for Flute, Viola and Harp** as “in the ancient, flexible mould with none of the grandiloquence of modern sonatas.” In the same letter, Debussy wrote wistfully of contemporary music in France, enquiring, “Where the old harpsichordists who produced real music in abundance? They held the secret of that graceful profundity, that emotion without epilepsy which we shy away from like ungrateful children.”

The instruments – blown, bowed, and plucked – blend while sounding through disparate means. The first movement, Pastorale, begins with a languid, subtle passing of line from one instrument to the next. Turns toward the past appear in various forms. The title “Pastorale” evokes an idealized nature or mythical past, recalling shepherd’s flutes and troubadour lutes. The second movement, Tempo di minuetto, refers to the classic dance form. In the third, Allegro ma risoluto, after a ride along a perpetuum mobile of plucked strings, the Pastorale theme returns to end the work.

The melancholic, nostalgic aura of the piece seems to color Debussy’s own reflections upon it. He wrote violinist Rober Godet in September 1916, “It dates from a time when I was still in touch with music. It’s a memory too of a Claude Debussy of long ago, of the

Nocturnes perhaps?" After hearing a performance the following year, he wrote, "It is the music of a Debussy I no longer know! It's terribly sad and I don't know whether one ought to laugh at it or cry? Perhaps both?"

Despite the seemingly tranquil quality of some of the material and the instrumentation, the score is concentrated with ideas and directions. From the opening flute entrance, marked *mélancoliquement*, scarce a measure passes without expression or dynamic marking: *Affrettando* (hurrying), *Animando*, *Vif et joyeux*, *Gracieux ... molto sensibile*, *sospirare*, *murmurando*, *sfogato* (singing light and easily, the cast of an unlimited soprano given to the flute and viola). Care is devoted to single notes – a single high E in the flute is given *p doux*, the next note, two octaves below, *più p*. Levels and degrees of sweetness are especially manifold: *dolce rubato*; *doux et pénétrant*; *dolce (en dehors)*, *dolce sostenuto*, *dolce semplice*, *subito dolce*, *dolce marcato*, *dolce legato*, *dolce e tristamente*.

The opening piano chords (*dolce sostenuto*) of the **Sonata for Violin and Piano** might recall the subdued, serene atmosphere and parallel harmonies in "Canope" from Debussy's Preludes, Book II. Canopic vases were used in ancient Egypt to contain the entrails of an embalmed body.

The middle movement, *Intermède, fantasque et léger*, recalls the Cello Sonata's *Sérénade*, with its guitar-like strumming, rhetorical-comical leaps and falls, singly isolated artificial harmonic note, repeated 16th-notes jumping around by 5ths, upwardly yearning portamenti, and elongated ornaments. The cello's *Molto rubato con morbidezza* is even echoed in the violin's directive, *expressif et sans rigueur*.

The final movement, *Très animé*, was completed four months before the other two. Debussy wrote cellist Louis Rosoor that he found the idea for the finale of the Violin Sonata on a walk at Cap Ferrat in fall of 1916: "Unfortunately the first two movements don't want to have anything to do with it... Knowing myself as I do, I'm certainly not going to force them to put up with an awkward neighbour." In the winter, he abandoned this idea, then returned to it, telling Durand, "It's one of a thousand little personal tragedies which occur without so much noise as the fall of a rose-petal and without disturbing the universe. So in a few days you'll see Naples again... and you won't die!"

The "Neapolitan" finale takes the form of a tarantella – a fast, upbeat Italian folk dance, usually in 6/8 time (here in 3/8), originally a ritualistic Greek dance honoring the gods of music and wine. Later on, Greeks settling in the Taranto region of Italy believed the bite of a spider (named "tarantula" after the region) would lead to hysteria and death,

preventable only through very fast, rhythmic music. The dance, which could last from hours to days, was to cure the delirium and contortions by sweating the poison out.

From a letter to Robert Godet, 7 May 1917:

By one of those very human contradictions it's full of happiness and uproar. In the future don't be taken in by works that seem to fly through the air; they've often been wallowing in the shadows of a gloomy brain. Such is the finale of this same sonata. It goes through the most curious contortions before ending up with a simple idea which turns back on itself like a snake biting its own tail – an amusement whose attraction I take leave to doubt!

A curiously elementary G major running motive runs up from tonic to fourth, circling back down, swerving and superseding upon return, then spinning around again and cascading down in waves of 16th triplets. Curiouser still, the texture clears out to the violin alone, articulating what sounds like a beginner's technical exercise with the piano joining in, one finger at a time, three measures later, before falling into lightning-speed 64th-note runs that extend into multiple octaves. (Throughout the movement, the violin spans its maximum pitch range, from the open G to a C-sharp three and a half octaves above that.) The piano line, with tenuto marks on each unadorned note tracing over the basic do-re-mi-fa material, mirrors the declamatory, marcato opening of the Cello Sonata in both style and pitch. The moment seems to glance backward not only to the earlier work, but through a history of playing – virtuosic flashes not just juxtaposed with, but stemming wholly out of blithely innocent finger exercise. The image of the arabesque, so often associated with Debussy's work, resurfaces, with its organically scrolling, interlacing tendrils, curving and spiraling ever on.

Letter to Gaston Poulet, 5 May 1917:

[The Violin Sonata] was played last Saturday at a concert for the benefit of blind soldiers. The public had come with charitable purposes and applauded it. But not as loudly as the 'Noël' [Noël des enfants qui n'ont plus de maison: Nous n'avons plus de maison (1915)], after which they went mad, demanded an encore, etc...

Sources and Further Reading

The Cambridge Companion to Debussy, ed. Simon Trezise

Debussy and his World, ed. Jane F. Fulcher

Debussy Letters, ed. François Lesure and Roger Nichols, transl. Roger Nichols

Debussy on Music, ed./transl. Richard Langham Smith

After Syrinx by the Myriad Trio

Syrinx, for solo flute was written in 1913. It was the first significant piece for solo flute after the Sonata in A minor composed by C. P. E. Bach exactly 150 years before (1763), and is the first such solo composition for the modern Böhm flute, perfected in 1847. Commonly considered to be an indispensable part of any flautist's repertoire, many musical historians believe that *Syrinx*, which gives the performer generous room for interpretation and emotion, played a pivotal role in the development of solo flute music in the early twentieth century. Although there is speculation, some believe that the work was originally written without bar lines or breath marks for interpretive purposes.

Composed as incidental music to the uncompleted play *Psyché* by Gabriel Mourey, *Syrinx* was intended to be performed offstage during the play, and was originally called "Flûte de Pan". Since one of Debussy's *Chansons de Bilitis* had already been given that title, however, it was given its final name in reference to the myth of the amorous pursuit of the nymph Syrinx by the god Pan. The piece is dedicated to the flautist Louis Fleury.

Bennett's **Sonata After Syrinx** is based on Debussy's work of the same name for solo flute and displays the composer's self-professed rebellion against Boulez's cerebral methods and evokes a personal, neo-Romantic serialism, closer to Berg and Debussy.

Extrapolating and developing material from the flute solo, while also alluding to Debussy's Sonata for Flute, Viola, and Harp, Bennett imitates Debussy's innovative combination of the three instruments, from the seamless trade-offs between flute and viola to the recurring instrumental role reversals. The work shows a fluid grasp of form and a wonderful ear for instrumentation, together with a feel for lush and densely layered harmonies that both challenge and reassure the ear. Originally written for the Nash Ensemble for their concert to mark Bennett's 50th birthday, *Sonata after Syrinx* was composed in August of 1985 in New York City, and is dedicated to Amelia Freedman, artistic director of the ensemble. The composer writes:

Five recent works of mine have been based on Debussy's Syrinx (1912) for solo flute, and this is the third of the group. Debussy used the combination of flute, viola and harp in one of his late sonatas, and I have always wanted to write a work for these instruments. My Sonata is in seven sections: Molto moderato, Presto (Scherzo 1), alla habanera, Cadenza (for viola and harp), Vivo (Scherzo 2), Poco adagio (solo harp), adagio.

Respighi's piece, **Trittico Botticelliano**, was composed in 1927 after his second United States tour, which he took with his wife, Elsa. While performing in Washington, D.C. in February of that year, Respighi met Elizabeth Sprague Coolidge who had donated a

beautiful chamber music hall to the Library of Congress, where his concert took place. So inspired by the generosity and patronage of Ms. Coolidge that Respighi promised he would dedicate his next work to her – The Botticelli Pictures. Respighi began writing the score as soon as he arrived home later that month and gave the premiere, with Ms. Coolidge in attendance, in Vienna later that year.

Respighi's interest in traditional Italian art inspired him to create a work based on the masterful paintings of the 15th century Italian artist, Sandro Botticelli. As he wrote later in his life, Respighi believed that art should have human content and that "the romanticism of yesterday will again be the romanticism of tomorrow." With such inspiration, Respighi chose the three paintings "La Primavera (Spring)", "L' Adorazione Dei Magi" (The Adoration of the Magi) and "La Nascita Di Venere" (The Birth of Venus) to create his Botticelli Triptych. Hanging in the Uffizi Gallery in Florence, Italy, Respighi brilliantly illustrates these three paintings in the style of a tone poem and translates Botticelli's decorative lines and picturesque images into bird song motifs and pastoral dances. Dan Reiter, Principal cellist with the Oakland East Bay Symphony and founding member of the Pacific Arts Trio, arranged this version of the Trittico Botticelliano. In the trio combination Reiter is able to emphasize the translucent textures and pastoral qualities while still giving the arrangement brilliance and vitality by carefully choosing which voices will represent those in the orchestral version. The Myriad Trio made further arrangements to the piece to use viola instead of cello.

About the Performers

Winner of a 2003 Avery Fisher Career Grant, flutist **Demarre McGill** has performed concerti with the Chicago Symphony, Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony, Baltimore Symphony and Milwaukee Symphony, among others. An active chamber musician, Mr. McGill is a member of the Jacksonville, Florida based Ritz Chamber Players and has been a member of Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for emerging young artists. He has been featured on a PBS "Live From Lincoln Center" broadcast with the Chamber Music Society performing Bach's Brandenburg Concerto #2 as well as on an Angel Records CD playing Bach's Brandenburg Concerto #5 with pianist Awadagin Pratt and the St. Lawrence String Quartet. Mr. McGill has participated in the Music from Angel Fire, Santa Fe, Kingston, Cape Cod, Music@Menlo, Bay Chamber Concerts, Mainly Mozart, La Jolla and Marlboro music festivals. He has also performed on the Ravinia Festival's "Rising Star" series, the A&E Network Series "The Gifted Ones," and was special guest on the Mr. Roger's Neighborhood television program. Currently principal flutist of the Seattle Symphony, Mr. McGill has held the same position with the San Diego Symphony, the Florida Orchestra and the Santa Fe Opera Orchestra. He also served as acting principal flutist of the Pittsburgh Symphony during the 2005-06 season. In addition to his performance schedule, Mr. McGill is the co-founder and Artistic Director of Art of Élan, a chamber music organization in San Diego that aims to expose new audiences to classical music. Mr. McGill received his Bachelor's Degree in Flute Performance from The Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Mr. Baker at the Juilliard School, where he received a Masters of Music degree.

Described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression", Taiwanese-American violist **Che-Yen Chen** has established himself as a prominent recitalist, chamber, and orchestral musician. He is the first-prize winner of the 2003 William Primrose International Viola Competition, and the "President prize" of the 2003 Lionel Tertis Viola Competition. In 2011 Mr. Chen was invited to serve on the jury of the 13th Primrose International 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. 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 also currently a member of San Diego based Myriad Trio, Camera Lucida, a former member of Lincoln Center Chamber Music Society Two, and has toured with Musicians from Marlboro after three consecutive summers at the Marlboro Music Festival. Other

chamber festival appearances include the Kingston Chamber Music Festival, Ravinia, Mainly Mozart, Chamber Music International, La Jolla Summerfest, Seattle Chamber Music Society and Taiwan Connection amongst others. As an educator, Mr. Chen has taught and performed in programs such as National Youth Orchestra Canada, Interlochen, Mimir Festival, and has given master-classes at the Taiwan National Arts University, University of Missouri Kansas City, University of Southern California, UC Santa Barbara and The Juilliard School. He has previously served on faculty for Indiana University South Bend, UC San Diego, San Diego State University, and McGill University. Specializing in string quartet genre, Mr. Chen has taught young esteemed string quartets who have participated in the London International String Quartet Competition and others who have won the Banff International String Quartet Competition. Mr. Chen's students have also won national orchestral auditions. Currently Mr. Chen teaches at Cal State University, Fullerton. A young four-time winner of the National Viola Competition in Taiwan, Mr. Chen began his viola studies at the age of six with Ben Lin. He continued his studies in the U.S. at The Curtis Institute of Music and The Juilliard School under the guidance of Michael Tree, Joseph de Pasquale, Karen Tuttle and Paul Neubauer.

Principal Harpist of the San Diego Symphony, **Julie Ann Smith** is one of the most prominent young harpists today, performing as both an orchestral musician and concert artist. Silver medalist winner in the 2004 USA International Harp Competition and Bronze medalist in 2001, she made her National Symphony Orchestra debut in 2003 and has been honored in numerous competitions throughout the country. An active recitalist and orchestral soloist, her performances include engagements with the San Diego Symphony, the New World Symphony Orchestra, the South Dakota Symphony, the West Los Angeles Symphony, Corpus Christi Symphony Orchestra, and the Cleveland Institute of Music Orchestra. She has been the featured recitalist for the 2006 American Harp Society National Conference, the 2007 USA International Harp Competition and Guest Artist for the 2010 Young Artist Harp Seminar in Rabun Gap, GA. Equally experienced as a chamber and orchestral musician, Ms. Smith collaborates with renowned musicians around the world including past performances in Italy, Japan and Taiwan. A founding member of the San Diego-based Myriad Trio, her festival credentials include the Bay Chamber Concerts, Mainly Mozart, Tanglewood Music Festival, National Repertory Orchestra, Spoleto USA Festival, and the Pacific Music Festival in Japan. Winner of numerous orchestral auditions, including the 2011 Lyric Opera Principal Harp audition, she was the Acting Principal Harpist of the Milwaukee Symphony Orchestra during the 2006-07 season and prior to that held the position of Principal Harp for the New World Symphony Orchestra. As a teacher, Ms. Smith maintains a private harp studio and works with students of all ages. She is a trained instructor in the Suzuki harp method, has served

on faculty at Blue Lake Fine Arts Camp and regularly gives master-classes across the country. Ms. Smith released her first album, *The Rhapsodic Harp*, which is available from her website, www.harpjas.com. Attending the Cleveland Institute of Music, she received her Bachelor's and Master's degrees in harp performance where she studied with Yolanda Kondonassis. Her other primary teachers have included Alice Chalifoux and Patrice Lockhart.

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.

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 Meglione, 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.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows a soft, blurred reflection of the city lights.

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