

# 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, march fifth  
two thousand and twelve

## camera lucida upcoming concerts:

### 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

### june 11, 2012

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

### 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

for more information:

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

concerts re-broadcast on the second saturday following each concert at kpbs 89.5fm and streaming at [www.kpbs.org](http://www.kpbs.org)

uc san diego department of music production staff:

stage crew — jamie sickler, nhung vong, susan park, victor shiu  
recording engineer — tom erbe  
recording assistant — sami nacach  
program design & layout — aaron helgeson



[Welcome statement.]



**Serenade No. 1 in D Major, op.77a** (1904)

Max Reger  
(1873-1916)

I. Allegro

II. Andante semplice con variazioni. Piu moto. Andante con moto

III. Presto

**String Quartet No. 2 in F# minor, op.10** (1907-1908)

Arnold Schoenberg  
(1874-1951)

I. Mäßig (moderato)

II. Sehr rasch

III. Litanei. Langsam

IV. Entrückung. Sehr Langsam

- intermission -

**String Quintet in G major, op.77** (1875)

Antonín Dvořák  
(1841-1904)

I. Allegro con fuoco

II. Scherzo. Allegro vivace. Trio: L'istesso tempo, quasi Allegretto

III. Poco Andante

IV. Finale. Allegro assai

Rose Lombardo, flute

Jeff Thayer and Tereza Stanislav, violins

Che Yen Chen, viola

Charles Curtis, cello

Jeremy Kurtz-Harris, contrabass

Susan Narucki, soprano

**String Quartet No. 2 in F# minor, op.10 (1907-1908)**

**by Arnold Schoenberg**

**words by Stefan George, translated by Carl Engel**

III. Litanei

Tief ist die trauer die mich umdüstert  
Ein tret ich wieder, Herr! in dein haus.  
Lang war die reise, matt sind die glieder,  
Leer sind die schreine, voll nur die qual.  
Durstende zunge darbt nach dem weine.  
Hart war gestritten, starr ist mein arm.  
Gönne die ruhe schwankenden schritten,  
Hungrigem gaume bröckle dein brot!  
Schwach ist mein atem rufend dem traume,  
Hohl sind die hände, fiebernd der mund.  
Leih deine kühle, lösche die brände,  
Tilge das hoffen, sende das licht!  
Gluten im herzen lodern noch offen,  
Innerst im grunde wacht noch ein schrei  
Töte das sehnen, schliesse die wunde!  
Nimm mir die liebe, gib mir dein glück!

IV. Entrückung

Ich fühle luft von anderem planeten.  
Mir blassen durch das dunkel die gesichter  
Die freundlich eben noch sich zu mir drehten.  
Und bäum und wege die ich liebte fahlen  
Daß ich sie kaum mehr kenne und du lichter  
Geliebter schatten-rufer meiner qualen-  
Bist nun erloschen ganz in tiefern gluten  
Um nach dem taumel streitenden getobes  
Mit einem frommen schauer anzumuten.  
Ich löse mich in tönen, kreisend, webend,  
Umgründigen danks und unbenamten lobes  
Dem grossen atem wunschlos mich ergebend.

III. Litany

Deep is the sadness that overclouds me  
once more I enter, Lord! in thy house  
Long was the journey, weak is my body,  
bare are the coffers, full but my pain.  
Thirsting, the tongue craves wine to refresh it,  
hard was the fighting, stiff is my arm.  
Grant thou a rest to feet that are falt'ring  
nourish the hungry, break him thy bread!  
Faint is my breath, recalling the vision,  
empty my hands, and fev'rish my mouth.  
Lend me thy coolness, quench thou the blazes  
let hope be perished, send forth thy light!  
Fires are still burning open within me,  
down in the depth still wakens a cry.  
Kill ev'ry longing, close my heart's wound!  
take from me loev, and give me thy peace!

IV. Transport

I feel the air of another planet.  
The friendly faces that were turned to me  
now are fading into darkness.  
The trees and paths I loved  
are barely visible, and you radiant  
beloved shadow-source of my anguish  
are now wholly dimmed in a deeper glow  
whence, now that tumult ceases,  
comes the soothing tremor of awe.  
I dissolve in swirling sound, weave  
fathomless thanks and unnamed praise,  
yield myself wishless to the great breath.

Mich überfahrt ein ungestümes wehen  
Im rausch der weihe wo inbrünstige schreie  
In staub geworfner beteterinnen flehen:  
Dann seh ich wie sich duftige nebel lüpfen  
In einer sonnerfüllten klaren freie  
Die nur umfängt auf fernsten bergeschlüpfen.  
Der boden schüffert weiss und weich wie molke.  
Ich steige über schluchten ungeheuer.  
Ich fühle wie ich über letzter wolke  
In einem meer kristallinen glanzes  
Ich bin ein funke nur vom heiligen feuer  
Ich bin dröhnen nur der heiligen stimme.

A wild gust grips me,  
the fervent cries of women  
prone in the dust, seized with rapture:  
and then I see the soft mist lifting  
above a sunlit, clear expanse  
that stretches beyond the furthest mountain crags  
Beneath my feet a flooring soft and milky.  
I cross endless chasms with ease.  
I feel like I am swimming above the highest cloud  
in a sea of crystal splendor  
I am only a spark of the holy fire  
I am only a roaring of the holy voice.

## I Feel the Air of Another Plane

by Colin McAllister

Dvorak's *String Quintet in G major* (1875), adding contrabass, was written as he was poised on the brink of international fame. The *Serenade in D major*, op.77a for flute, violin and viola (1904) offers a rare glimpse into the chamber music world of Max Reger. And in his monumental *String Quartet No. 2* in F# minor, op.10 (1907-08) with soprano voice singing the texts of Stefan George, we witness Arnold Schoenberg, in the white heat of supreme artistic impulse, casting aside the safety net of tonality to venture into uncharted waters.

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1875 was a year of good tidings for the 33-year old Dvorak: he became a new father, won an Austrian State Prize given to young and talented musicians, and, after years of relative anonymity, began to move in the center of Prague's musical circles. In the ensuing few years, Dvorak's rise to international acclaim would follow a steep trajectory.

The **String Quintet in G major, op. 77** was the first work completed in this pivotal and fecund year, one that would also see the *Fifth Symphony in F*, the opera *Vanda*, the *Piano Trio no. 1 in B flat*, the *Piano Quartet in D*, the *Serenade for Strings in E* and four *Moravian Duets*. Cheerful in character, cast in classical Viennese forms, the work is a fine example of Dvorak's first maturity as a composer. Excepting Mozart's *Serenade No. 13 for Strings in G major*, K.525 (more commonly known as "Eine Kleine Nachtmusik"), the unusual formulation of the quintet with the addition of contrabass (instead of the more common viola or cello) was hitherto the virtual preserve of the French composer George Onslow (1784-1853). Onslow wrote numerous two-cello quintets, but began providing alternative bass parts after hearing the famous Domenico Dragonetti substitute for an absent cellist during a rehearsal. The contrabass provides a new tone color and liberates the cello from the bass line.

Dvorak wrote the quintet for a chamber music competition sponsored by the state Artistic Circle. The jury awarded the prize based on the quintet's "distinction of theme, technical skill in polyphonic composition, mastery of form and...the knowledge of the instruments displayed." The quintet had five movements in its initial incarnation, the second being an Intermezzo (Nocturne) which was later removed and revised by the composer to become the *Nocturne for Strings*, op. 40, thus accommodating the quintet to the classic four-movement pattern. The opening *allegro con fuoco* conforms to standard sonata form, though it is unusual to find F major (the key on the flattened seventh of the tonic G major) chosen for the second theme of the exposition. Following a buoyant scherzo and the expressive and meditative *poco andante*, the finale restores the rhythmic drive of the first movement and contains the most prominent and active writing for the bass.

*Ich fühle luft von anderem planeten....*

-Stefan George

Writing in 1894, the 21-year old Max Reger defended Johannes Brahms against critics. Admitting that the music of Brahms might be initially difficult to understand, he goes on to say that:

*Brahms is nonetheless now so advanced that all truly insightful, good musicians, unless they want to make fools of themselves, must acknowledge him as the greatest of living composers...even if Lessman takes such pains to disperse Brahms and the Brahms fog [Brahmsnebel], the Brahms fog will remain. And I much prefer it to the white heat [Gluthitze] of Wagner and Strauss.*

- Walter Frisch

These two terms – *Brahmsnebel* and *Gluthitze* – lend a pleasant characterization to the (perhaps overstated) debate that polarized Austro-German music in the late nineteenth century: the conservative absolutist disciples of Brahms (enveloped in a cold, dense mist) versus the innovative, forward-thinking acolytes of Richard Wagner (radiating intense heat and light).

In our modern reception of the Wagnerian influence on fin de siècle modernism, we perhaps overlook the extent to which the “Brahms fog” hovered over Austro-German music during the same period. Both Reger and his contemporary Arnold Schoenberg – they were born just one year apart – were certainly under its spell in the 1890s. In the middle of that decade, Schoenberg studied composition (the only lessons he was ever to receive) with Alexander von Zemlinsky, at the time an ardent Brahmsian. Patrons of Camera Lucida may remember our recent performance of the Zemlinsky *Trio for Clarinet, Cello and Piano*, op.3, dating from 1896 and a clear model of Brahms. Under the tutelage of Zemlinsky, Schoenberg completed his first large-scale instrumental work, the *D major String Quartet* (1897). In its harmonic, motivic and formal aspects, the quartet clearly shows the influence and assimilation of Brahms, particularly in the middle movements – an intermezzo and theme and variations. Similarly, the young Reger penned his share of pieces that imitate many of the master’s stylistic tendencies, nowhere more clearly seen than in *Resignation*, a short piano piece written after the death of Brahms in April 1897, and intended as a memorial.

Fast-forward to 1904, when both Reger and Schoenberg composed their *String Quartets in d minor* (op.74 and op.7 respectively, though Schoenberg would not complete his until September of the following year). In the interim, while retaining elements of the “Brahms

fog”, both young men had moved into the *Gluthitze* of Wagner and Richard Strauss. Along with positing more ambitious musical forms, “both composers had moved well beyond overt imitation or emulation; basic Brahmsian precepts, such as dense thematic-motivic development and flexible phrase structure, were now put in the service of highly individual chromatic languages.” Schoenberg described this dual influence:

*The music I composed...mirrored the influence of both these masters [Brahms and Wagner], to which a flavour of Liszt, Bruckner and perhaps also Hugo Wolf was added. This is why in my Verklärte Nacht the thematic construction is based on Wagnerian 'model and sequence' above a roving harmony on the one hand, and on Brahms's technique of developing variation [that is, the expansion and continual evolution of phrases, motives and other structural ingredients] – as I call it – on the other.*

The quartets of Reger and Schoenberg share many similarities. Both exhibit an advanced contrapuntal style resulting in rapidly changing and chromatically imbued harmonies; indeed both men had a lifelong admiration for Bach. Both composers fluidly handle the technique of phrase elision, owing much to the practices of Brahms. And both contain formal aspects of leviathan proportions. Reger's op. 74 extends to nearly an hour in performance. The first movement forgoes a repeated exposition, and nevertheless lasts over twenty minutes, more comparable in scope and length to the first movement of a Mahler symphony than any chamber music at the turn of the century. In the opening of the op. 7, Schoenberg's exposition of the first theme alone (including a development and recapitulation within itself) is nearly one hundred measures long.

Written in the same year as the D minor quartet, the **Serenade in D major**, op. 77a for flute, violin and viola is much more traditional in harmony, character, and ambition of form. Reger demonstrates expert orchestration and adept contrapuntal skills throughout. The flute takes the lead in the opening movement, a sparkling allegro with virtuosic solo passages for all the instruments. The second movement, a variations, features the violin in the initial presentation of the theme, beautifully harmonized by the viola. A lively presto in 6/8 meter concludes the work. The lighthearted tone of the serenade is far removed from that of the string quartet and bears a closer affinity to Reger's most often-performed piece, the *Variations and Fugue on a Theme* by Mozart, op.132.

Throughout his life, and afterwards, Reger was regarded as a controversial composer, and his work is today infrequently performed. In Grout and Palisca's *History of Western Music* - the standard textbook between whose pages legions of undergraduate music students have labored for over fifty years - Max Reger is not even mentioned. Despite being considered one of the “greatest musicians of that time” by Schoenberg, and notwithstanding

his many polemical writings that exhort the cause of modernism and chastize those who are left behind, his own aspirations to ride on the side of progressivism did not result in a legacy. Schoenberg, however, was destined to enter into a different realm entirely and carry forward the torch of modernism.

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*It certainly cannot be denied that I am extremely unhappy about her breach of faith. I have cried, have behaved like someone in despair, have made decisions and then rejected them, have had thoughts of suicide and almost carried them out, have plunged from one madness into another – in a word, I am totally broken...I don't regard it as possible that I can have a wife who deceives me. Then I never really had one, then she was never really even my wife, and I was perhaps never married.*

- Arnold Schoenberg

*In higher art, only that is worth being presented which has never before been presented. There is no great work of art which does not convey a new message to humanity; there is no great artist who fails in this respect. This is the code of honor of all the great in art, and consequently in all great works of the great we will find that newness which never perishes, whether it be of Josquin des Prés, of Bach or Haydn, or of any other great master. Because: Art means New Art.*

- Schoenberg

*Schoenberg's atonal music remains as elusive as it has ever been, still among the most complex phenomena in the entire world of art. Although written for a small audience and making no concession to the popular taste, Schoenberg's atonal works continue to grasp and hold the musical imagination, speaking plainly to a state of human consciousness that is not addressed by other forms of artistic utterance.*

- Bryan Simms

Schoenberg commenced work on the **String Quartet No. 2 in F# minor**, op. 10 in March 1907 and completed the piece the following July or August. This was not an easy time professionally or personally for the composer: his financial situation was dire, recent response to his music had been crushingly negative, he keenly felt the departure of Gustav Mahler (a staunch supporter) for New York in December 1907 and – the most distressing – his wife Mathilde temporarily left him for the painter Richard Gerstl in the summer of 1908.

Perhaps due to a sense of alienation, Schoenberg became drawn to the arcane poetry of Stefan George [1868-1933], whose remote and aristocratic ethos resulted in works that

“created a mythic world of the imagination in which the poet often assumes the persona of a solitary pilgrim estranged from his true homeland of the spirit.” Schoenberg realized his final movement to atonality [a term which he abhorred but which nevertheless stuck] through various settings of George in the years 1907-09. He described the transition as being an artistic compulsion:

*It happened gradually, in accordance not with any wish of will, but with a vision, an inspiration, it happened perhaps instinctively....my destiny had forced me in this direction...the supreme commander had ordered me on a harder road.*

Schoenberg confronts the hallowed tradition of the string quartet by adding a soprano voice to the last two movements, setting two poems from George's *Der siebente Ring* (The Seventh Ring), published in 1907. He regarded the quartet as a transitional work to his atonal period in two important aspects, one formal and the other harmonic. Firstly, he replaced large, continuous structures (an example of which would be the op. 7 quartet, where he interwove the standard four movements of the sonata type into an unbroken whole) by separate movements. Secondly, he intimated the renunciation of tonal centers that was to characterize his works of 1909, including the *Three Piano Pieces* op.11, the *Five Pieces for Orchestra* op.16 and the one-act opera *Erwartung*.

## **I. Mäßig (Moderato)**

Outwardly, the first movement is set in a relatively clear sonata form. Remarkable is the way in which the composer maneuvers the sonata structure to confound the expected links of tonality/stability and atonality/instability. This is immediately evident in the presentation of the first two themes of the exposition. The first theme begins in F# minor (the tonic key of the movement) and passes through Ab major and A minor before concluding on a *fortissimo* F major. Even though the progression of harmonies is unconventional, the theme is clearly based on triadic structures. However, it is rhythmically unstable, commencing slowly then accelerating impetuously through eleven bars before it abruptly breaks off. This, combined with an irregular phrase structure, undermines any sense of resolution. In contrast, the second theme offers a feeling of comparative repose. It proceeds at a constant tempo with a smooth bass line and a regular melodic phrase structure. Harmonically, though, all reference to tonality seems to be missing. The movement progresses and we are drawn through the development and into the recapitulation, where Schoenberg continues to highlight the dualistic relationship between themes, before reaching a slow and quiet coda.

## II. Sehr rasch

The dates in Schoenberg's sketchbook indicate that the scherzo was the first movement to be drafted and the last to be completed, so must have preoccupied the composer in various respects over the course of the writing process (though he claimed to have written most of it in a day and a half). The torso consists of alternating quotations and development of three contrasting themes, all of which are introduced in the opening nineteen measures, separated by fermati. Notwithstanding the key signature of D minor, and despite the asserted D of the cello at the outset, the themes explored in this movement have little relation to the indicated tonic. The trio commences with a rapid, seven-note descending figure in the violin combined with a lyrical, rising four-note motive in the cello, neither of which bears any audible relationship to the given key signature of D major. The contrast between themes intensifies via incessant tempo fluctuations and changes in rhythmic character. We reach a climax at the end of the trio when the thematic development abruptly ceases and gives way to a quotation of the popular Viennese folk tune *O du lieber Augustin*, with the same melody, and perhaps more familiar to English-speaking audiences, as *Did you Ever See a Lassie*.

According to an apocryphal tale, Augustin was an alcoholic musician who became so stupified while making his rounds of the inns during the 1681 plague in Vienna that he was taken for dead and thrown into a mass grave for victims of the epidemic. Upon awakening the following morning, he climbed out of the pit and composed this tune with the refrain "O du lieber Augustin, alles ist hin" – an ironic ode to life. Commentators have puzzled over this juxtaposition of a popular melody within a highly chromatic, contrapuntal texture. Is the lyric "all is lost" a musical metaphor pointing to Schoenberg's awareness that he had pushed tonality beyond the breaking point? Should it be taken as a comment on the tension in his marriage? Is it a nod to Gustav Mahler who, due to an incident from his childhood, characteristically conjoined a grotesque, biting humor or amusement with a sense of high tragedy? Or is it merely a musical joke, as Schoenberg seems to indicate when he writes that "the scherzo is a kind of music which provokes gaiety and so ... I combined my themes in a tragicomic manner." The composer then deftly transmutes the folk melody back into thematic material culled from the first movement before ending in rapid quartal figuration in rhythmic unison. The cello returns with its incessant D to complete the movement on a unison pizzicato.

The appearance of Augustin represents a dramatic turning point which prepares for the expression, in the following two movements, of an epitaph for the world that has been lost, and the ecstatic expectancy of new worlds to come.

### III. Litanei [Litany]. Langsam

We now encounter the poems of Stefan George and bid adieu to any true functional tonality. Although Schoenberg concluded that the quartet was merely a transition to atonality, we find only vestigial remnants of the Eb minor tonic here – there is no sense of tonal harmonic motion, no dominant or preparatory dominant chords.

*Litany* takes the form of a theme and five variations, with the theme comprised of four motives taken from the preceding movements. All four motives are briefly introduced before the entrance of the voice. Schoenberg stated that the strictness imposed by the variations form acted as a preventive against becoming overly dramatic, a clear danger in music of such personal significance. The lyrical vocal line increases in intensity, finally peaking in the final phrase: “Töte das sehnen, schliesse die wunde! Nimm mir die liebe” (Kill every longing, close my heart’s wound take from me love). Then, a subito *piano* on “gib mir dein glück” (give me thy peace). The movement concludes in an uneasy chorale which finally ends on a *fff* Eb minor triad, yet with no sense of resolution. We are left with only expectant anticipation.

### IV. Entrückung [Transport]. Sehr langsam

*The fourth movement begins with an introduction, depicting the departure from earth to another planet. The visionary poet here foretold sensations, which perhaps soon will be affirmed. Becoming relieved from gravitation – passing through clouds into thinner and thinner air, forgetting all the troubles of life on earth – that is attempted to be illustrated in this introduction.*

- Arnold Schoenberg

In the initial sketches for the quartet, the order of the final two movements was reversed; *Litany* was slated to complete the work. Indeed, following the precepts of nineteenth-century tradition, we might expect Schoenberg to set the most clearly recapitulatory movement last. But here the ordering of texts is significant: the pleading, anguished persona of *Litany* finds serenity and liberation in the final *Transport*, floating above the clouds and breathing the air of other planets. Schoenberg’s vacillation over the ordering of movements may reflect his own inner turmoil over the Gerstl affair. Ultimately, he took a more optimistic, life-affirming stance.

The finale is an expansive sonata-like structure, nearly twice the duration of the preceding movements. Although no key signature is given, traces of an F# tonality are found at certain points. The introduction, divided into two parts, is a superb example of tone

painting, highlighting both the poet's description of the departure from earth to a higher plane as well as the tonal/atonal struggle that exists throughout the work. The first melody, played *ppp* and *con sordino*, is a floating spiral of notes, passing through the four instruments and commencing on successive ascending fifths (G#, D#, Bb, F) – the “air of another planet”. The viola and cello introduce a second motive of descending fifths in counterbalance – perhaps the embodiment of gravity – and an oblique reference to the primordial chordal movement implicit in tonality, yet here bereft of any functionality. A series of reiterated thirds, a held harmonic and a punctuated pizzicato in the cello, and the second part of the introduction begins. Entering quietly, the viola and cello engage in an uneasy seesawing motion, a sound like a wheezing bellows, or a daemonic hurdy-gurdy stuck in an endless loop.

The exposition begins on a dissonant D, A, G# trichord and the soprano presents the first theme in ascending tones – *Ich fühle luft von anderem planeten*. An F# major triad coalesces on the final syllable but quickly dissipates into the pervasive chromaticism. The second theme, on *Ich löse mich in tönen* actually commences on F# and there is a movement to a second inversion dominant chord after a few bars. Once again, though, the gesture is hollow, with no perception of tonality.

The development is divided into two sections, the second of which has the lilting feel of a waltz. Staccato triplets in the strings mutate into a lyrical vocal line. For the condensed recapitulation (only nineteen measures long), Schoenberg presents both themes simultaneously in counterpoint, a characteristic of his later music. The soprano finishes – *I am only a spark of the holy fire, I am only a roaring of the holy voice* – and we reach a coda, replete with tonal chords.

The last five measures astonish. Beginning on the same D,A,G# chord from the exposition, but with the lower voices moved down one octave, the cello and second violin quote the melodic spirals from the introduction, leading the harmony slowly first to F# minor, then F# major. This final chordal movement is an eminently satisfying cadence. From a floating, otherworldly introduction, we have reached a grounded conclusion. And yet, after this long traverse, the sense of homecoming is replaced by one of wistful, bittersweet nostalgia. We look back through a long, dark corridor to a dimly-lighted room that is becoming occluded in the onset of mist, already fading from our perception.

The way forward beckons.

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## *Epilogue*

Schoenberg and his wife Mathilde reconciled after a few months and remained married until her death in 1923. Schoenberg dedicated the Second String Quartet to her, and it received its first performance on 21 December 1908 in Vienna by the Rosé Quartet with soprano Marie Gutheil-Schoder. Distraught by the loss of Mathilde and a lack of artistic acceptance, Richard Gerstl entered his studio on the night of 4 November 1908. He destroyed every letter and piece of paper he could find, along with many of his paintings, then hanged himself in front of the studio mirror. He was 25.

## **Sources and Selected Reading**

*Antonín Dvořák: Musician and Craftsman* by John Clapham

*The Early Works of Arnold Schoenberg* by Walter Frisch

*My Evolution in Style and Idea: Selected Writing of Arnold Schoenberg* by Arnold Schoenberg

*A Schoenberg Reader: Documents of a Life* by Joseph Auner

*Style and Idea: Selected Writing of Arnold Schoenberg* edited by Leonard Stein

*The Atonal Music of Arnold Schoenberg* by Bryan Simms

## About the Performers

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.

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.

Bassist **Jeremy Kurtz-Harris** has a diverse musical background that includes solo, chamber and orchestral performance. He is the winner of numerous competitions, including the 1997 International Society of Bassists solo competition, and has been the principal bassist of the San Diego Symphony since 2004. His recital experience is extensive, including solo appearances in Houston, Memphis, Philadelphia, San Antonio, San Diego, San Francisco, Toronto, as well as appearances at several International Society of Bassists conventions and "Bass 2008" in Paris. He performed Pulitzer Prize-winning composer John Harbison's bass concerto with the San Diego Symphony in March 2007 as one of fifteen bassists participating in the coast-to-coast premiere of the piece, and has also appeared as soloist with New Jersey's Riverside Symphonia and the Chamber Orchestra of Philadelphia. Mr. Kurtz-Harris has performed chamber music at the Banff Centre for the Arts, Carnegie Hall's Weill Recital Hall, the Kennedy Center for the Performing Arts, La Jolla SummerFest, San Diego's Art of Elan Series, and the Verbier

Festival in Switzerland. A graduate of the Curtis Institute and Rice University, his main teachers have been Harold Robinson and Timothy Pitts. His wide musical interests have also led him to study with such artists as jazz bassist John Clayton and classical/bluegrass bassist-extraordinaire Edgar Meyer. In addition to his performing pursuits, Mr. Kurtz-Harris is on the Board of Directors of the International Society of Bassists, and is on the music faculty at San Diego State University and Idyllwild Arts Academy. His first CD, "Sonatas and Meditations," was released in 2008 in partnership with Houston Classical Radio, KUHF.

**Rose Lombardo** is the newly appointed Principal Flutist of the San Diego Symphony. She received her Bachelor of Music degree from The Juilliard School where she studied with Jeffrey Khaner and is currently completing an Artist Diploma from the Colburn School Conservatory of Music where she studies with Jim Walker. Ms. Lombardo is an active chamber musician and has performed alongside musicians from ensembles such as the Vienna Philharmonic and William Christie's early music ensemble, Les Arts Florissants. This past December, Ms. Lombardo performed Bach's Brandenburg Concerto No. 5 with harpsichordist Kenneth Cooper as part of the Colburn Chamber Music Society series. Additionally, Ms. Lombardo is an avid performer of contemporary music, performing with contemporary music ensembles such as AXIOM and New Juilliard Ensemble. Rose Lombardo has appeared in numerous summer music festivals, including the 2008 Pacific Music Festival in Sapporo, Japan, and the opening of the 2011 Spoleto Music Festival USA in Charleston, South Carolina, where she played principal flute on their production of Mozart's Die Zauberflöte. In her spare time Ms. Lombardo enjoys spending time with family and friends, cooking delicious food, ocean swimming, practicing yoga and going to shows.

Soprano **Susan Narucki's** luminous tone, superb musicianship and distinctive artistry have earned critical acclaim in performances and recordings for over two decades. She is one of the leading interpreters of contemporary music of her generation. Ms. Narucki has appeared as a soloist with the Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and at Carnegie Hall, with conductors James Levine, Pierre Boulez, Esa-Pekka Salonen, Michael Tilson Thomas, Reinbert de Leeuw and Oliver Knussen. Ms. Narucki's extensive discography includes both a Grammy award for George Crumb's Starchild and Grammy nomination (Best Classical Vocal Performance) for Carter's Tempo e Tempi. Her

recent solo recording, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was selected as Editor's Choice of BBC Music Magazine. Ms. Narucki made her Netherlands Opera debut in Louis Andriessen's *Writing to Vermeer*, and traveled with the production to the Adelaide and Lincoln Center Festivals. She was featured in the world premiere of Claude Vivier's *Rêves d'un Marco Polo*, directed by Pierre Audi. Of her performance, *Vrij Nederland* wrote "...one name we will never forget: Susan Narucki, the American soprano, who gave us all goosebumps and moved us to tears." A distinguished chamber musician, Ms. Narucki has appeared with the Chamber Music Society of Lincoln Center, Ojai, Aspen, Yellow Barn, Santa Fe, Orlando, Bridgehampton and Norfolk Chamber Music Festivals. She has appeared with Askó/Schoenberg, ICE, London Sinfonietta, Ensemble Modern, ELISION, Alarm Will Sound and at festivals across the globe. Recent appearances include debuts with Ensemble ACJW, American Composers Orchestra and with the Philharmonia at London's Royal Festival Hall. Ms. Narucki is a Professor of Music at the University of California, San Diego.

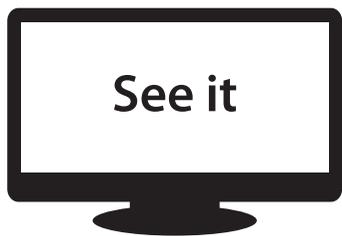
Violinist **Tereza Stanislav** was appointed assistant concertmaster of the Los Angeles Chamber Orchestra in 2003 by music director Jeffrey Kahane. Dividing her time among orchestral, solo, chamber and recording projects, Tereza has been hailed for her "expressive beauty and wonderful intensity" (Robert Mann) and her "sure technique and musical intelligence" (Calgary Herald). An active performer, Tereza has appeared in venues including the Carnegie, Alice Tully, Wigmore and Merkin halls; the Library of Congress; the Kennedy Center; the Ravinia, Chautauqua, St. Barth's Music, Charlottesville Chamber Music and Bravo! Vail Valley Music festivals; the La Jolla Music Society SummerFest and the Banff Center in Canada and. She has performed in concert with artists including Jean-Yves Thibaudet, Gilbert Kalish, Jon Kimura Parker, Jian Wang and Colin Currie. In 2004, Tereza released a CD in collaboration with pianist Hung-Kuan Chen. Tereza has joined the Miró Quartet on several extensive tours in 2009 and 2011 that have taken them to the Santa Fe Chamber Music Festival, the Kennedy Center, the Chamber Music Northwest and Maverick Concerts series, Sprague Concert Hall at Yale University, as well as many others. In 2010, Tereza served as concertmaster of the LA Opera production of *The Marriage of Figaro*, conducted by Plácido Domingo. In 2009, Tereza was invited to be chamber music collaborator for Sonata Programs and a member of the jury for the 6th Esther Honens International Piano Competition. As a founding member of the Grammy-nominated Enso String Quartet, Tereza was awarded second prize at 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 cited the quartet for a "...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 LACO, James Matheson's Violin Sonata (2007), Bruce Adolphe'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.

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.

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 Meglioranza, 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.



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