

## upcoming concerts

### Monday, April 14

Beethoven - Grosse Fuge  
Haydn - String Quartet Op. 20 No. 2  
Beethoven - String Quartet Op. 130

### Monday, June 2

Mendelssohn - Piano Quartet in b minor, Op. 3  
Dvorak - F-minor Piano Trio, Opus 65  
Sibelius - String Quartet "Voces intimae"

### Monday, June 10

Myriad Trio and Camera Lucida

For more information about tickets, contact the San Diego Symphony ticket office at 619.235.0804 or via the web at: <http://www.sandiegosymphony.org/concertcalendar/camerLucida.aspx>

Tonight's concert will be broadcast Saturday, March 22nd at 7 pm on kpbs-fm 89.5 or streaming at [kpbs.org](http://kpbs.org)

Artistic Director - Charles Curtis  
Executive Coordinator - Colin McAllister  
Program notes - Lukas Schulze  
Recording engineer - Tom Erbe  
Production manager - Jessica Flores

For more information:  
<http://www.camerLucidachambermusic.org>

We now have an official camera lucida kpbs email address for listener questions or comments!  
[camerLucida@kpbs.org](mailto:camerLucida@kpbs.org)

Taiwanese-American violist **Che-Yen Chen** has established himself as an active performer and educator. He is a founding member of the Formosa Quartet, recipient of the First-Prize and the Amadeus Prize winner of the 10th London International String Quartet Competition. Since winning the First-Prize in Primrose Competition and the "President Prize" in the Tertis Competition, Chen has been described by the Strad Magazine as a musician whose "tonal distinction and essential musicality produced an auspicious impression" and by San Diego Union Tribune as an artist whose "most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music." Having served as principal violist of the San Diego Symphony for eight seasons, he is principal violist of the Mainly Mozart Festival Orchestra and has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony Orchestra and Canada's National Arts Centre Orchestra. A former member of Lincoln Center Chamber Music Society Two and participant of the Marlboro Music Festival, he is a member of Camera Lucida, Concertante Chamber Players and The Myriad Trio. Chen is currently on faculty at USC Thornton School of Music and California State University, Fullerton and has given master-classes in major conservatories and universities across North America and Asia. In August 2013, the Formosa Quartet inaugurated the annual Formosa Chamber Music Festival in Hualien, Taiwan. Modeled after American summer festivals such as Marlboro, Ravinia, the Taos School of Music, and Kneisel Hall, FCMF is the product of long-held aspirations and years of planning, and represents one of the quartet's more important missions: to bring high-level chamber music training to talented young musicians in Taiwan and first-rate music to Taiwanese audiences.

Cellist **Charles Curtis** has been Professor of 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. A student of Harvey Shapiro and Leonard Rose at Juilliard, on graduation Curtis received the Piatigorsky Prize of the New York Cello Society. 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. He is internationally recognized as a leading performer of unique solo works created expressly for him by composers such as La Monte Young and Marian Zazeela, Éliane Radigue, Alvin Lucier, Christian Wolff, Alison Knowles and Mieko Shiomi. Of a recent New York recital the New York Times noted that Curtis' "playing unflinchingly combined lucidity and poise... lyricism and intensity." The current season includes solo concerts at New York's Issue Project Room, the Auditorium du Louvre in Paris, the Rothko Chapel in Houston and the Kampnagelfabrik in Hamburg. Curtis is artistic director of Camera Lucida.

**Reiko Uchida** was born in Torrance, California and is a graduate of the Curtis Institute, Mannes College of Music, and the Juilliard School. Her recording String Poetic with Jennifer Koh, was nominated for a 2008 Grammy Award. She has performed concertos with the LA Philharmonic, and the Santa Fe, Greenwich, and Princeton symphonies. As a chamber musician, she has played at the Marlboro, Santa Fe, Tanglewood and Spoleto music festivals and has collaborated with Anne Akiko Meyers, Thomas Meglioranza, Sharon Robinson, Jaime Laredo, as well as the Borromeo, St. Lawrence and Tokyo string quartets. As a youngster, she performed on The Tonight Show Starring Johnny Carson. She is a past member of Chamber Music Society of Lincoln Center Two and studied with Claude Frank, Leon Fleisher, Edward Aldwell, Sophia Rosoff and Margo Garrett. Ms. Uchida currently lives in New York City where she is an associate faculty member at Columbia University.

# camera lucida

Chamber music concerts at UC San Diego

2013-2014 season

Sponsored by the Sam B. Ersan Fund at the San Diego Foundation

Monday, March 17th  
Two Thousand and Fourteen  
7:30pm

Serenade for Two Violins and Viola, op.12 Zoltán Kodály (1882-1967)

*Allegro moderato - Sostenuto ma non troppo*  
*Lento ma non troppo*  
*Vivo*

Cello Sonata No.5 in D Major, op.102 no.2 Ludwig van Beethoven (1770-1827)

*Allegro con brio*  
*Adagio con molto sentimento d'affetto*  
*Allegro*

intermission

Piano Quartet No.2 in G Minor, op.45 Gabriel Fauré (1845-1924)

*Allegro molto moderato*  
*Allegro molto*  
*Adagio non troppo*  
*Allegro molto*

Jeff Thayer, violin  
Jisun Yang, violin  
Che-Yen Chen, viola  
Charles Curtis, cello  
Reiko Uchida, piano



 UC San Diego | Department of Music



**Zoltán Kodály**—*Serenade for Two Violins and Viola, Op.12*

Though often overshadowed by Bartók, Zoltán Kodály contributed as much to the preservation and development of Hungary’s musical traditions as his countryman, and perhaps more. His career spanned 60 years, much of it disrupted by national cultural conflict. He was not only active, but influential, as a scholar and teacher. The educational method that bears his name is still in use today. Kodály was important as an ethnomusicologist, working with Bartók collecting and cataloging folks songs of Hungary, Slovakia, and Romania. As a composer he was prolific, writing an extraordinary amount of vocal music. His most well-known instrumental pieces are the large-scale orchestral works *Háry János Suite*, *Dances of Galánta*, and the *Peacock Variations*. Kodály was a string player; most of his chamber work is written for strings, and of this music, perhaps nothing is more famous than the *Serenade*, op. 12.

Written in 1919-20, this work dates from a difficult period in Kodály’s professional life, during which time he was removed as Deputy Director of the Music Academy in Budapest following the fall of the Hungarian Republic of Councils. Blacklisted, music unplayed, he was to suffer internal exile for two years. It was Bartók who, in a review in 1921, brought the Serenade to the public:

“It reveals a personality with something entirely new to say and one who is capable of communicating this content in a masterful and concentrated fashion. The work is extraordinarily rich in melodies.”

The first movement *Allegramente* is highly rhythmic, with a driving opening idea and lyrical second theme, and makes use of a catalog of alternate articulations like harmonics, tremolo, and pizzicato. The *Lento ma non troppo* appears as an enormous shared recitative. Beginning mysteriously, its evocative tremolos (broken by a restatement of the first movement’s main idea) invite connections with Bartók’s many examples of “Night Music.” Dance animates the opening energy of the *Vivo*. This final extended movement is highly sectionalized, using variations in register, tempo, muting, and combinations of the three players to create a form whose parts return in increasingly intense statements; a gripping unison passage leads to a finale the muscularity of which is surprising in these three tenor instruments.

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**Ludwig van Beethoven**—*Cello Sonata in D Major, Op.102, No.2*

As a set, the sonatas for cello and piano, op. 102 constitute something of a cloudy sunrise—that is: on the one hand they bring to a salubrious end the protracted fallow period of the years 1813-14, an interval that, with several notable exceptions, produced works of little artistic interest: potboilers, early works finally finished with publication in mind, or pieces written specifically to curry favor with patrons in hopes of future commissions. On the other, they are widely thought of as the works that inaugurate the late style—a period marked by music of conflict and ambiguity, the ultimate cosmology of which remains a subject of contentious debate. Op. 102 consists of two sonatas, one in C major, the other in D. Both share the traits associated with the late period: a musical language marked by fractures and caesuras, an often-bizarre pastiche of stylistic borrowings from sacred and secular forms, a tendency toward contrapuntal techniques (especially those that create large form, such as fugue) and new modes of structural organization, resulting in elaborate works that deviate from the standard three- or four-movement patterns common at that time. Of the two, the C Major Sonata is the more formally unusual—with a complex plan that does not divide into discrete parts easily, and a cyclic return of opening material that would be seen in the op. 101 Piano Sonata, a work whose lower opus number masks a later composition date. The D Major follows the standard three-movement plan more faithfully, though it is by no

means free of late style peculiarities.

The first movement *Allegro con brio* pits at least three very different ideas against one another from the outset: a flourish in sixteenth notes in the piano, a broad and demonstrative duo cadence, and the subsequent purposeful theme whose beginning overlaps the cadential arrival. What is astonishing here is both the polarity of these fragments, so different in energy and tempo, and the fact that these changes are unmarked in the score. One of Beethoven’s great innovations was the amount of performance information he included—often long, detailed written instructions in Italian. Here, there is nothing. Breaks in the music’s flow are simply created by note values and (relatively few) dynamics. The mix of contrasting materials with a paucity of instruction is seen in the second theme, seemingly unprepared by transition and pastoral to the point of irony. This appears as a collapsed sonata form—complete in all the required elements, though the extraordinary focus and affective pull of individual ideas threatens to overwhelm a listening perception of their formal function.

The second movement’s marking, *Adagio con molto sentiment d’affetto*, seems forthcoming, though this belies a further reticence on Beethoven’s part. A grave chorale alternates phrases with a tragic aria, complete with orchestral accompaniment. The solemnity of these composite sections is broken—diverted—by a sylvan, almost otherworldly texture whose apparent serenity is disconcerting. Returns of the chorale intersperse dotted rhythms that add to the mix the specter of a funeral march.

Cello and piano duet is an ensemble that presents the composer with a particular challenge: the difference in their timbres—their inability to blend—can be a distraction. Beethoven’s plan for a fugue in the final *Allegro* addresses this challenge, and offers an almost hidden poetic metaphor for the late style as a whole in an astoundingly poignant way: fugue, as a process, and as a form, assumes a polyphonic equality of voice—an equality this duet cannot provide. In much the same way, the late works, if we are to hear them as unified, complete statements, demand an integration of form and content which the materials, so disparate in their sources and implications, seem to resist.

**Gabriel Fauré**—*Piano Quartet No. 2 in G minor Op. 45*

It is difficult to know exactly to which artistic generation Gabriel Fauré should belong. His life, it has been pointed out, began while Chopin was still producing music, and by the time he died, Jazz, Serialism, and the Expressionist music of Kurt Weill were, if not thriving, at least heard in Europe. He met Liszt, studied under Saint-Säens, and in turn taught Ravel. Musically too, he resists easy classification. His work is understood as an important bridge between the genres and harmonies of the Romantic Period, and the modern French music of the early 20th Century, many of whose chief exponents were his students. The movement away from the larger instrumental forms and the evolution of the harmonic language to include modal and non-functional chord motion is commonly assumed in his work, and in this context, the two piano quartets are especially significant. These works have an outward scope and dimension that appears to perpetuate the aesthetic priorities of an earlier era. Yet they are, in fact, part of an important moment of French national pride, as they were premiered as part of the *Société Nationale de Musique*, a forum for French music founded by Saint-Saëns and his colleagues in 1871, partly in reaction to the humiliating defeat of the Franco-Prussian War.

The Second Piano Quartet was composed in 1885-6, and premiered at the *Société*, in 1887. The score is dedicated to Hans von Bülow. The *Allegro molto moderato* begins grandly, with a soaring unison melody in the strings above a surging piano. As the movement progresses, the themes allow the listener a closer distance, and it is in these moments of tranquil intimacy that Fauré’s newer, delicate approach to harmony, color, and gesture emerge. The *Allegro molto* second movement takes a demonic clip—bringing to mind similar movements by

Saint-Saëns (*Dance Macabre*), Schubert (*Erlkönig*), and Berlioz (*Faust*). This short movement is made up of two ideas: a scalar piano melody against string pizzicato, and a lyrical string melody derived from a theme in the first movement. Regarding the third movement *Adagio non troppo*, Fauré was to write, “In the slow movement of my Second Quartet, I recalled a peal of bells we used to hear every evening drifting over to Montgauzy from a village called Cadirac whenever the wind blew from the west.” The chordal material in this placid movement foreshadows the later piano music of the impressionists, especially Debussy’s *La Cathedrale Engloutie*. The finale, marked *Allegro Molto*, has an extraordinarily dense outpouring of thematic materials, and within the ardent, impassioned momentum of the music one can hear traces of the sounds associated with later Fauré: small passages of idyllic melodies almost out of place in a texture of such serious, almost brutal, conviction. Unison string statements adumbrate earlier movements and their energy, and the work pushes toward a shining, intense close.

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**about the performers**

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Violinist **Jeff Thayer** is currently the concertmaster of the San Diego Symphony as well as concertmaster and faculty member 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, Dorothy DeLay, and James Lyon. 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. Through a generous loan from Irwin and Joan Jacobs and the Jacobs’ Family Trust, Mr. Thayer plays on the 1708 “Sir Bagshawe” Stradivarius.

**Jisun Yang** has been the Assistant Concertmaster of the San Diego Symphony since 2005. Before coming to San Diego she was a violinist in the Saint Louis Symphony Orchestra. She also held the position of Concertmaster of the Spoleto Festival and Opera Orchestra in 2003. Jisun is a graduate of the Cleveland Institute of Music and the Oberlin College Conservatory where she studied with David Cerone, David Updegraff, William Preucil, and Almita and Roland Vamos. In 1999 she was a recipient of a Nicolò Gagliano violin from the Stradivari Society which enabled her to appear as a soloist and chamber musician all over the United States and Europe. She has been a finalist in many competitions including the Carl Nielsen International Violin competition held in New York City. The performance, held at Merkin Hall, was broadcast live on National Public Radio. She has also won numerous competitions including the Cleveland Institute of Music Concerto Competition (2002), The American Opera Society (1997), American String Teacher’s Association Competition (1996), G.D. Searle National String Competition (1996), and the Chicago Institute of Music Concerto Competition (1995). Recent chamber music collaborations include Ivan Chan, Steve Copes and Anne-Marie McDermott. Festival appearances include La Jolla Music Festival, Music Academy of the West, Festival Mozaic, Encore School of Music, Spoleto Music Festival, Schleswig-Holstein Music Festival and Bowdoin Music Festival.