

upcoming concerts

Tuesday, February 17, 2015

Mendelssohn: Lied ohne Worte for Cello and Piano in D Major, Op. 109
Brahms: Sonata for Cello and Piano in E minor, Op. 38
Schubert: Quintet for Piano and Strings in A Major, D. 667 "The Trout"

Monday, March 9, 2015

Schoenberg: Verklärte Nacht
Tchaikovsky: Piano Trio in A minor

Monday, March 16, 2015

Brahms: Sonata for Cello and Piano in F Major, Op. 99
Myriad Trio (Program TBA)

Monday, April 13, 2015

Brahms: Sonata for Viola and Piano in F minor, Op. 120, No. 2
Messiaen: Quartet for the End of Time

Monday, April 27, 2015

Myriad Trio
Program TBA

Monday, May 11, 2015

Brahms: Sonatensatz in C minor, WoO 2 for Violin and Piano
Gernsheim: Piano Quintet No. 2 for in B minor, Op. 63
Brahms: Piano Quintet in F minor, Op. 34

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/cameralucida.aspx>

Tonight's concert will be broadcast Saturday, December 27th at 7 pm on
kpbs-fm 89.5 or streaming at [kpbs.org](http://www.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.cameralucidachambermusic.org>

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 Music 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 Tashi Wada. Time Out New York called his recent New York performances "the stuff of contemporary music legend," and the New York Times noted that Curtis' "playing unfailingly 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 Museum of Contemporary Art Los Angeles, the première of a new cello concerto with the BBC Scottish Symphony in Glasgow, the Museum of Contemporary Art Detroit, the Klangspuren Festival in Austria, the Sub Tropics Festival in Miami, and solo recitals in Brussels, Metz and Paris. 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

2014-2015 season

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

Monday, December Fifteenth
Two Thousand and Fourteen
7:30pm

String Trio Fragment in B-flat, D. 471 Franz Schubert (1797-1828)

Allegro

Duo for Violin and Viola in G Major, KV 423 Wolfgang Amadeus Mozart (1756-91)

Allegro
Adagio
Rondeau - Allegro

Piano Trio in F-sharp minor, Hob. XV:26 Franz Joseph Haydn (1732-1809)

Allegro
Adagio
Tempo di Menuetto

intermission

Piano Quartet in A Major, op. 30 Ernest Chausson (1855-99)

Animé
Très calme
Simple at sans hâte
Animé

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



Franz Schubert—*String Trio Fragment in B-flat, D. 471*

Brahms is legendary for his compositional trepidation. His reluctance to write a symphony after Beethoven’s achievements in the genre is well known. Yet it was Schubert, as the number of unfinished projects will testify, whose hesitancy was as intense as his life was brief. The single completed movement (a portion of a second movement exists) of D. 471, marked *Allegro*, was written when Schubert was nineteen. Timid compared to the later chamber pieces, it nonetheless shows a precocious gift for melody and an ability to make sudden harmonic shifts seem almost seamless. The development section of this sonata structure gives the real premonition of the directions the composer was to take: daring in its exploration of dusky, remote harmonies, it stands apart in tone from the gentility of the rest of the piece.

Wolfgang Amadeus Mozart—*Duo for Violin and Viola in G Major, KV 423*

While Mozart is not the first composer that comes to mind in a discussion of the masters of counterpoint, those who know his works intimately will point to the imitation, fugues, and the clear presence of Sebastian Bach’s influence, in his later music. Indeed, there is much of the Baroque about Mozart’s last works, and Bach’s effects do announce themselves stylistically. However, throughout his life, Mozart had an interest in counterpoint, and there are numerous fugues and strict canons in the early pieces. Moreover, Mozart had an extraordinary gift for constructing harmonically rich and texturally sumptuous music from the sparsest number of voices, as shown in the String Divertimento KV 563, the group of basset horn Divertimenti KV 439b, and the two string duos, KV 423/424. These duos, especially, manage to maintain the clarity of texture achieved in the Classical Era through cadences, homophony, and an emotional contrast from one phrase to another. Yet, they do this, astonishingly, with an equality of voices that exists in apparent contradiction to the assumed hierarchy of parts so important in the Classical Period.

The scenario behind the writing of these duos offers a meaningful rebuttal to the reputation Mozart has as a self-absorbed and competitive artist: In the summer of 1783, Mozart’s good friend and stylistic mentor, Michael Haydn, was dangerously late turning in a commission for a set of six duos for violin and viola. Mozart, as a favor, wrote the two duos (by reports in a matter of days) and submitted them as Haydn’s work. Further, he did it in full knowledge of the patron, Prince-Archbishop Hieronymus von Colloredo of Salzburg, who had fired Mozart just two years earlier.

The G Major’s first movement *Allegro* makes brilliant use of invertible counterpoint (using intervals that, when inverted, remain harmonically consonant), double-stops, and imitation between instruments. While this movement remains perpetually busy, the texture is carefully (though almost invisibly) organized around types of writing: canonic, homophonic, and unison—creating a form as varied as it is cohesive. The *Adagio* is a through-composed (with no repeats—unusual in Mozart) *arioso*, and reflects an aspect in Mozart’s work that Charles Rosen pointed out: Mozart was most at home when dealing with a single voice against a larger mass; thus, opera seems to be the genre always lurking in the background of Mozart’s works. The two players exchange roles simply in this short movement, which features a chain of wrenching suspensions in the first violin during the brief development. The *Rondeau—Allegro* raises the question as to whether or not Mozart was still holding a grudge against his former employer, Colloredo. Though this work was meant to be passed off as Michael Haydn’s, this sonata-rondo structure is extraordinary in both the wealth of ideas and their treatment, and the movement abounds with subtle details: the counter-subject of the melody is not the same as it is swapped between players; moreover, two complete and strict canons are encountered in the center episode. In short, this last movement, which begins (can it possibly be accidental?) so innocently, is clearly beyond

the scope of its supposed author—and thus the final movement of this work may have constituted something of a hidden musical raspberry to the royal who had ejected Mozart from his post. A test, possibly, to see if Colloredo could even hear what he had been missing!

Franz Joseph Haydn—*Piano Trio in F-sharp minor, Hob. XV:26*

The story of the piano trio is, in some sense, the story of the piano itself. It is tempting to find the roots of the genre in the music of the Baroque, and the trio sonatas and keyboard chamber of the Baroque masters do seem to offer a useful precedent. But in reality, the development of the piano trio owes just as much to the physical evolution of the pianoforte, as distinct from the harpsichord or organ. This new instrument (whose invention is usually credited to the Italian Bartolomei Cristofori) introduced a range of dynamics and a rounder, pitch-filled tone. It was, however, a quieter instrument, at least during its formative years, with a “tinkling quality” and sonic disadvantage in matching groups of other players. A genre that arose early on was the “accompanied sonata,” for piano and supporting strings. In these pieces, the violin and cello doubled the piano’s melody and bass, respectively, with occasional solo passages. This is the tradition Haydn’s piano trios comē out of, and even in his later trios, the subordination of the string parts can be heard. Not until Mozart and Beethoven (who both had access to bigger, louder, and more athletic keyboards), do the strings vie with the piano for musical independence.

Haydn’s *Trio in F# minor, H. XV:26* was written in 1795. It is the third of a set of trios published in London, with a dedication to Rebecca Schroeter, an amateur pianist, and by all appearances, a love interest of Haydn’s. The idea of “wit” comes up in any prolonged discussion of Haydn’s music, and indeed, his music can be clever and brilliantly funny. Yet this concept can be overused, and often what critics and listeners are responding to in Haydn is a masterful sensitivity on his part to the implications of materials, conventions, and expectations. Our grasp of the logic behind what first appear as anomalies causes a delight so intense that “wit” is the only concept that comes to mind. The first movement *Allegro* invites such a response. While the first theme is dour and unsentimental, the second—with its flights of spinning triplets in all instruments—seems almost hedonistic by comparison. A subtle syncopation takes over in the development that almost obliterates the time signature and its downbeat. The *Adagio* allows the strings to shine in the one way they can: by sustaining pitch. As in many of Haydn’s sonata slow movements, there is a hybrid quality here—one that mixes *recitativo* declamation with aria in this brief oasis of a movement. The Finale, *Tempo di Menuetto* is, characteristically, urbane in a way that is easy to miss. That is: minuets are normally reserved for inner movements in a four-movement plan. By punning on a minuet tempo, with a sectionalized layout, Haydn all but hides the fact that this is the last movement of the Trio until this is demonstrated by the ensuing silence.

Ernest Chausson—*Piano Quartet in A Major, Op. 30*

Much has been made of the fact that Chausson came from wealth. His father, who had made a fortune working with Hausmann on the remaking of Paris during the 1860s, provided Chausson with a formative environment rich in education and prosperity, with an exposure to music, literature, and the visual arts. The young man absorbed and pursued the arts heartily, excelling as a musician and an artist, even completing a novel. For a career, however, Chausson was encouraged to go into law, which he finally refused, entering the Paris Conservatory at the relatively late age of 24. He studied with Massenet and Franck and, of the two, it was Franck whose mysticism and intensity made the deepest impression. During this time Chausson made a friend in Debussy, who provided invaluable artistic guidance for the younger composer. But Chausson’s music was shaped by another context besides his

familial pedigree: the ravenous cultural appetite in France for *Orientalism*, a phenomenon that spread across Europe, one hanging with the fruits of Napoleonic imperialism and the fascination with the exotic “other.” Stylistically, this can be seen in the art of Delacroix and Ingres, in the popularity of *One Thousand and One Nights*, and in the Chinese poems Mahler was to use in his *Lied von der Erde*. France had suffered numerous setbacks in the 19th Century. A population decline, Napoleon’s defeat and the Prussian Wars created an air of insecurity in France that made the turn to other cultures for aesthetic topics all the more appropriate. Chausson was one of the composers who experimented with new musical materials, especially “non-Western” harmonic modes and scales, always coupled with the undying French gift for timbral color and his own effusive and melodic imagination. These appear in large quantities in the *A Major Piano Quartet*, written in 1897.

The first movement *Animé* begins with a pentatonic theme that yields quickly to a discourse dominated by driving lyricism and rhythmic vitality. The French had absorbed the Germanic approach to massive sonata structures, and this movement is filled with numerous detours that restate both the opening theme and its luminous and pastoral affect. The second movement *Très calme* is autumnal, opening with the accompanied viola in the tenor register. Chausson’s gift for sonority is shown in the captivating use of glowing string unisons and dappled piano textures. The third movement, *Simple at sans hâte*, the opening of which makes striking use of open strings, has elements of dance and a return of rhythmic interest. The piano is a sonic anchor of the low register in this movement, with the cello often rising up to join the other strings in octaves. The *Animé* is a tour de force of motion and virtuoso piano writing, moving from one dazzling idea to the next, in a massive cyclic structure that brings back melodies from the earlier movements for closure, a technique favored by Franck.

about the performers

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.

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