

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, National and Baltimore Symphonies, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the BBC Scottish Symphony, the Janacek Philharmonic, as well as orchestras in Italy, 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.” Recent seasons have included solo concerts at New York’s Issue Project Room and Roulette, the Museum of Contemporary Art Los Angeles, the Sub Tropics Festival in Miami, the Museum of Contemporary Art Detroit, the Angelica Festival in Bologna as well as solo performances in Brussels, Metz, Paris, Mexico City, Athens and Los Angeles. Last summer Curtis led four performances of the music of La Monte Young at the Dia Art Foundation’s Dia:Chelsea space in New York City.

**ANTHONY BURR** has enjoyed a distinguished career as an exponent of contemporary music. He has performed this repertoire with many leading groups, including Elision, Either/Or, Klangforum Wien, Ensemble Sospeso, and the Chamber Music Society of Lincoln Center. As soloist he has worked with many leading composers in presenting their music including Alvin Lucier, Helmut Lachenmann, Brian Ferneyhough, Chaya Czernowin and Liza Lim. He has worked extensively outside of classical music with Jim O’Rourke, John Zorn, Laurie Anderson and many others. At UCSD, he has taught grad seminars on musical aesthetics, undergraduate classes in music theory and popular music, and regularly performs classical repertoire in the Camera Lucida chamber music series. His primary clarinet teachers were Larry Combs, David Shifrin and Floyd Williams.

Pianist **REIKO UCHIDA** enjoys an active career as a soloist and chamber musician. She performs regularly throughout the United States, Asia, and Europe, in venues including Suntory Hall, Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art, the Kennedy Center, and the White House. First prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition, she has appeared as a soloist with the Los Angeles Philharmonic, Santa Fe Symphony, Greenwich Symphony, and the Princeton Symphony, among others. She made her New York solo debut in 2001 at Weill Hall under the auspices of the Abby Whiteside Foundation. As a chamber musician she has performed at the Marlboro, Santa Fe, Tanglewood, and Spoleto Music Festivals; as guest artist with Camera Lucida, American Chamber Players, and the Borromeo, Tálích, Daedalus, St. Lawrence, and Tokyo String Quartets; and in recital with Jennifer Koh, Thomas Meglioranza, Anne Akiko Meyers, Sharon Robinson, and Jaime Laredo. Her recording with Jennifer Koh, “String Poetic” was nominated for a Grammy Award. She is a past member of the Chamber Music Society of Lincoln Center Two. As a youngster, she performed on Johnny Carson’s Tonight Show. Ms. Uchida holds a Bachelor’s degree from the Curtis Institute of Music, a Master’s degree from the Mannes College of Music, and an Artist Diploma from the Juilliard School. She studied with Claude Frank, Leon Fleisher, Edward Aldwell, Margo Garrett, and Sophia Rosoff. She has taught at the Brevard Music Center, and is currently an associate faculty member at Columbia University.

Artistic Director – Charles Curtis  
Recording Engineer – Andrew Munsey  
Program Notes – Keir GoGwilt  
Program Associate – Rachel Beetz  
Promotions Design – Jennifer Bewerse  
Production Manager – Jessica Flores

Violinist **JEFF THAYER** is currently the concertmaster of the San Diego Symphony. Previous positions include assistant concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, concertmaster and faculty member of the Music Academy of the West (Santa Barbara), 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. 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. Through a generous loan from Irwin and Joan Jacobs and the Jacobs’ Family Trust, Mr. Thayer plays on the 1708 “Sir Bagshawe” Stradivarius.

**JENNIFER ROSS** joined the Pittsburgh Symphony Orchestra as Principal Second Violin in 1998. She began her orchestral career at the age of 19 as Associate Concertmaster of the Honolulu Symphony, and went on to spend five years as a member of the Cincinnati Symphony Orchestra. She has performed with the Indianapolis Symphony, l’Orchestre Symphonique de Montreal and the Detroit Symphony, and spent three years as concertmaster of the Vermont Symphony. An active chamber musician, Ms. Ross has collaborated with many of the world’s great artists including Pinchas Zuckerman, Lynn Harrell and Jaime Laredo. As a much sought-after teacher, she coaches regularly at the National Orchestra Institute, The New World Symphony, and the National Youth Orchestra of the USA. In 2009 she was a full-time faculty member at Oberlin College Conservatory of Music and has served on the jury of the Sphinx Competition for Black and Latino String Players. A graduate of the Curtis Institute of Music, Ms. Ross studied with Szymon Goldberg, former concertmaster of the Berlin Philharmonic. While at Curtis, she held the position of concertmaster of the Curtis Orchestra.

Taiwanese-American violist **CHE-YEN CHEN** has established himself as an active performer. He is a founding member of the Formosa Quartet, recipient of the First-Prize and Amadeus Prize winner of the 10th London International String Quartet Competition. Since winning First-Prize in the 2003 Primrose Competition and “President Prize” in the Lionel Tertis Competition, Chen has been described 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 the principal violist of the San Diego Symphony for eight seasons, he is the 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 also a member of Camera Lucida, and The Myriad Trio. Chen is currently on faculty at USC Thornton School of Music, and has given master-classes in major conservatories and universities across North America and Asia. In August 2013, the Formosa Quartet inaugurated their annual Formosa Chamber Music Festival in Hualien, Taiwan. Modeled after American summer festivals such as Ravinia, Taos, Marlboro, and Kneisel Hall, FCMF is the product of long-held aspirations and years of planning. It represents one of the quartet’s more important missions: to bring high-level chamber music training to talented young musicians; to champion Taiwanese and Chinese music; and to bring first-rate chamber 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

# *camera lucida*

chamber music concerts at UC San Diego  
Monday, March 14, 2016 7:30 p.m.  
Conrad Prebys Concert Hall

Mozart, “Kegelstatt” Trio for Clarinet, Viola and Piano, K. 498 (1786)  
Andante  
Menuetto  
Rondeaux: Allegretto

Beethoven, String Quartet in F minor, Opus 95 “Quartetto Serioso” (1816)  
Allegro con brio  
Allegretto ma non troppo  
Allegro assai vivace ma serioso  
Larghetto espressivo; Allegretto agitato

*intermission*

Schumann, Quintet for Piano and Strings in E-flat major, Opus 44 (1842)  
Allegro brillante  
In modo d’una Marcia: Un poco largamente  
Scherzo: Molto vivace  
Allegro ma non troppo

Jeff Thayer and Jennifer Ross, violins  
Che-Yen Chen, viola  
Charles Curtis, cello  
Anthony Burr, clarinet  
Reiko Uchida, piano

Mozart, “*Kegelstatt*” Trio for Clarinet, Viola and Piano, K. 498 (1786)

What is a musical work such as the *Kegelstatt Trio*? In fact, the historical nature of what we now understand as the musical “work” has been aptly noted in Lydia Goehr’s seminal text, *The Imaginary Museum of Musical Works*. Goehr links the creation of the concept of the musical “work” as an end in itself to the late 18th century romantic concept of music as intrinsically meaningful, without having to express or fulfill some extra-musical service (whether imitative, social, or religious). According to her account, the musical “work” was hypostatized in order to match the purported autonomy of the romantic fine arts, so that music could find its autonomous art object. Performance, after all, was transitory and the notated score presented an incomplete image of the experience.

It was at this critical movement in the late 18th century toward a romantic conception of the fine arts that Mozart wrote the *Kegelstatt Trio*, in 1786. Mozart was himself labeled by 19th century critics as the first of the Romantic composers, manifesting a characteristic inward-looking sentiment in his later works. 1786 marked one of Mozart’s last years as a successful musical entrepreneur in Vienna, navigating the disappearance of the royal patronage system by putting on his own *academies* (concerts). His success was largely due to his prowess as a performer and an improviser, and indeed the musical “works” he produced at this time (especially the piano parts for the piano concerti) were incompletely sketched at the time of their premieres.

Clearly, the degree to which the musical work later became treated as an entity separated from its social context in performance would have been unfamiliar to Mozart, who was writing and performing in large part to sustain his rather extravagant lifestyle in Vienna at the time. The composition and performance of the *Kegelstatt Trio* was itself intimately linked to individuals close to him - he composed the piece for his student, Franziska Jacquin, and first performed it at the Jacquin household with his good friend Anton Stadler (Mozart played viola). It is perhaps in this setting that the piece is most charming for its understatement: the seemingly inconsequential four-note turn of the first movement is its primary figurative element. This is only developed in the very last three measures, when it is turned into a sextuplet figure passed between clarinet and viola, as if in a knowing wink between Stadler and Mozart.

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Beethoven, String Quartet in F minor, Opus 95 “*Quartetto Serioso*” (1816)

The F-minor quartet has been described by Joseph Kerman as “an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways.” The quartet itself was written during a tumultuous time in Beethoven’s life: its composition followed hot on the heels of his rejected marriage proposal to Therese Malfatti and the French occupation of Vienna. This piece marks a pivotal point in Beethoven’s output, not only because it foreshadows in myriad ways the style of his “late period,” but also because it was the first of his major compositions that he held onto for many years before publishing.

The beginning of the quartet is keen to live up to Beethoven’s title for the piece, *Quartetto serioso*. The first two movements begin with phrases that seem at first unrelated to the following material: in the first case, the terse, unified statement of the quartet, and in the second, the descending scale in the solo cello. This descending scale moving into a fluid melody recapitulates at the end of the movement, but not before its developed form comes back to bisect a fugue beginning in the viola part. As a whole, the movement draws on an

oscillation between an incessant chromaticism and a mild lyricism (in a major mode) - figures that are held apart in contrast as well as blurred together.

The third movement is oddly simplistic, never really developing its motives. Given the marking, “Allegro assai vivace *ma serioso*,” one might say that it works as a scherzo that takes itself a little too seriously to be one. As Kerman writes of its feeling of unbalance, “the whole effect is rather constipated... perhaps we may call it a march - a serious, three-legged, tough little quick-march.” Though Roland Barthes complains about the use of the adjective in describing music, some of Kerman’s adjectives have poetic value - he goes on to describe the third movement as “crotchety, succinct, asthmatic,” describing the contraction of its trio and march as “border[ing] on the grotesque.” The ending of the fourth movement is even more surprising than the opening - something of a musical joke in the most *serioso* of quartets.

In contrast to the *Kegelstatt Trio*, this quartet written thirty years later feels much less like a conversation between instruments. It is terse and abrupt, rather than dialogic. Furthermore, Beethoven’s writing leaves behind contemporaneous conventions of string playing, creating abrupt jumps in register, awkward double stops, unreasonable tempi, and figures that do not fall under any technical or expressive convention set out by the French 1803 violin method of Baillot, Rode, and Kreutzer.

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Schumann, Quintet for Piano and Strings in E-flat major, Opus 44

Perhaps because of his own interests in poetry and music criticism, Schumann has inspired many literarily-inclined thinkers to sketchily formulate responsible modes of performing and even listening to his music. Such a theory of performance specific to the music of Robert Schumann presents itself in Leon Botstein’s “History, Rhetoric, and the Self,” in which Botstein advocates that it is the performer’s responsibility to be informed by the literature and fine art of Schumann’s historical era. Peter Szendy suggests that Schumann’s arrangements create a certain criticism of music in music, possibly allowing us to imagine our own listenings as writings and re-writings. Roland Barthes describes loving Schumann as doing so against his time—a “narrative” that again exceeds the musical:

Loving Schumann ...can only be a responsible way of loving: it inevitably leads the subject who does so and says so to posit himself in his time according to the injunctions of his desire and not according to those of his sociality. But that is another story, whose narrative would exceed the limits of music.

These thinkers all advocate an extra-musical, and indeed literary element in interpreting Schumann’s work. As Frederick Dorian points out, Schumann himself presented literary interpretations of musical works, seen in examples including: “...Loewe’s piano sonata, in which he sees ‘a green meadow and butterflies,’ or his vision, in Schubert’s marches, of the ‘old Austrian veterans jogging along with ham and sausages on their bayonets.’” In contrast to this somewhat fanciful imagery, Dorian also notes that Schumann was an early exponent of the “back-to-the-manuscript movement,” desiring to come close to an “objective interpretation” of the score by tracing published editions back to their sources.

From these two poles (fanciful literary interpretation and fidelity to the manuscript), Dorian extrapolates a theory of performance: “The true Schumann interpreter, portraying the author’s world of dreams and fantasies on an instrument, does more than simply outline the score. He first makes the

hidden poetic idea of the work his own, then he retraces the musical structure of the score in utmost loyalty.”

Nor is this imperative for the performer to find the “poetic idea” limited to Botstein and Dorian; Schumann’s contemporary, Franz Liszt, remarked upon the manner in which Schumann’s literary sensibilities informed and guided both his critical writing and his compositions:

Schumann was able to reproduce with such sensitivity and exactitude those poetic moods and mature contemplations awakened in him by art and its manifestations that one might well say that his rich, ample powers of imagination were reflected just as completely in the pages he offered to readers as in those he offered performers.

In this light, Dorian and Botstein’s advocacy of finding a poetic idea, or being informed by the extra-musical literary and artistic milieu of Schumann’s time, is an attempt to re-capture the auratic quality of Schumann’s historical moment. The notion that Schumann could “reproduce with... exactitude” the hidden “poetic idea,” the “moods and mature contemplations” to their exterior manifestation on the pages of his music reflects the glorification of the hyper-romantic, interior, and introspective “Eusebius” side of Schumann’s character.

Yet it is partially this interest in the historical aura of the musical work that keeps it a relevant category for performers and listeners. To return to the first question in these notes, we might say that the musical work hovers as the holographic image of its historical singularity - an image that takes form between its various reproductions. On the one hand, what Adorno terms the “musical reproduction”: the interpretative acts of the performers seeking the auratic quality of the musical work, and what Benjamin terms “mechanical reproduction”: the printing of its score and the proliferations of its recordings, which widely disseminate the work but also possibly diminish its aura - not a bad thing, to Benjamin’s eye (or ear).

-Keir GoGwilt

Please join us for the final concert of the Camera Lucida season on Monday, May 9, with works from the early Romantic period: in parallel to tonight’s performance of the Schumann Piano Quintet we will offer Schumann’s other great masterpiece from his “year of chamber music” (1842), the Piano Quartet in E-flat, along with trios of Schubert and Mendelssohn.

Tonight’s performance is supported by Spectrum Security Services, an organization serving the U. S. Department of Justice for 27 years. Spectrum Security Services is honored to support the arts at UC San Diego and in the San Diego community.