

# 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, december fifth  
two thousand and eleven

## camera lucida upcoming concerts:

### february 6, 2012

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

### march 5, 2012

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

### april 2, 2012

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

### may 7, 2012

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

### june 11, 2012

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

for more information:

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

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



Dear Musical Friends!

One can imagine a group portrait of Viennese composers circa 1897: Gustav Mahler, the dynamic young Kapellmeister of the Vienna Court Opera, at the center; on either side his younger disciples and fervent champions, Arnold Schoenberg and Alexander von Zemlinsky; perhaps by chance Johannes Brahms and Johann Strauss, old friends, will have dropped by on an afternoon walk. And on the wall, one imagines a picture of Richard Wagner, by then some 14 years dead, but a venerated figure of nearly mythical status.

This portrait does not exist, of course. In fact, Brahms and Mahler in one room seems a bit of a stretch; and had Brahms entered the room, he might have turned on his heel after noticing the picture of Wagner. But if we take Brahms out of the picture (in fact I only put him in so he would bring Johann Strauss along), then we have a visual analog to tonight's program.

All of tonight's composers except Wagner were active in 1897, the year Zemlinsky's Trio opus 3 was premiered, and they might all have been present at the premiere (as Brahms was). Of course, Wagner and Brahms are the towering figures exercising the decisive influences on Zemlinsky, Mahler and Schoenberg, so in a sense Brahms is missing from tonight's program; but Zemlinsky's Trio is so clearly an homage to Brahms that his presence is palpable.

What we have is a network of connections, musical and personal, that offers a fascinating glimpse of the music world at the very end of the nineteenth century in Vienna. Zemlinsky's composition student Alma Schindler, with whom he conducted a stormy and passionate love affair, left him to marry Gustav Mahler in 1902. Schoenberg married Zemlinsky's sister Mathilde. Zemlinsky and Schoenberg remained friends for decades. Mahler's remarkable Piano Quartet, composed when he was only 16, comes only six years after the composition of Wagner's Siegfried Idyll. We rarely think of Mahler and Wagner as contemporaries, but the Piano Quartet and the premiere of the Ring cycle are exactly contemporaneous. Mahler is said to have been one of the greatest of all Wagner conductors.

It's a comforting fact, somehow, that composers as serious as Brahms and Schoenberg had a soft spot for the waltzes of the Strauss clan. The waltz figures prominently in Mahler's symphonies, along with other "light music" forms and styles. Schoenberg, even in his thorniest 12-tone scores, reaches back to the intoxicating, gossamer swoops and turns of the waltz. The style of string playing associated with the waltz, replete with glissandi and vibrato-laden accents, is gradually written into the music of the expressionist era as performance instruction, a kind of codification of a historical style.

But we are not interested here in historical reconstruction. We are interested in the distinctive, unique charms and beauties of each of these individual pieces, stylistically related, displaying infinite interconnections, yet each a world unto itself. To hear some of the only chamber works of Wagner and Mahler in one evening is a sort of event in and of itself; and it is with a sense of curiosity and anticipation that we take the stage to unravel this particular sequence of works. We're delighted you are here to take part, and as always we thank Sam Ersan for the ongoing support that makes this possible.

So, we welcome you to the final Camera Lucida performance of the year 2011, we wish you a wonderful turn of seasons, and - as they say in Vienna - "einen guten Rutsch", a good glissando (upwards, preferably), into the new year!

Charles Curtis  
Artistic Director



**Piano Quartet in A minor** (1876)

Gustav Mahler  
(1860-1911)

**Trio for Clarinet, Cello and Piano, Op. 3** (1896)

Alexander Zemlinsky  
(1871-1942)

I. Allegro ma non troppo

II. Andante

III. Allegro

- intermission -

**Siegfried Idyll** (1869)

Richard Wagner  
(1813-1883)

**Emperor Waltz** (1889), arr. Arnold Schoenberg (1921)

Johann Strauss  
(1825-1899)

Ozgur Aydin, piano  
Jeff Thayer, violin  
Jisun Yang, violin  
Che-Yen Chen, viola  
Charles Curtis, cello  
Jeremy Kurtz-Harris, bass  
Rose Lombardo, flute  
Andrea Overturf, oboe  
Anthony Burr, clarinet  
Curt Miller, clarinet  
Valentin Martchev, bassoon  
Benjamin Jaber, horn  
Darby Hinshaw, horn  
Calvin Price, trumpet

## Little Pictures: Orange Sunrise and Frozen Coffee-Table Gossip in Late 19th-Century Vienna

by Carolyn Chen

Tonight's program features early and intimate chamber pieces by composers better known for larger-scale ventures: Gustav Mahler's *Piano Quartet in A minor* (1876) is the only surviving example of chamber work by a master symphonist. Alexander Zemlinsky's *Trio for Clarinet, Cello and Piano*, Op.3 (1896) modeled after Brahms' clarinet trio, is an early work that helped launch his career. Richard Wagner's *Siegfried Idyll* (1870) was a birthday gift to his wife Cosima after the birth of their son Siegfried, an intimate family portrait from the composer of epic musical dramas. Arnold Schoenberg arranged Johann Strauss' popular hit *Emperor Waltz* (1889) to take on tour with *Pierrot Lunaire* (1912).

### Gustav Mahler, Piano Quartet in A minor

Gustav Mahler's *Piano Quartet in A minor* dates from 1876, when he was still a student of Robert Fuchs at the Vienna Conservatory. Known primarily as a symphonist and conductor, Mahler (1860-1911) had won student prizes for piano quintet movements, but these and other early chamber works were destroyed or lost. The Piano Quartet is Mahler's only surviving chamber work, sometimes paired with a 24-measure scherzo sketch from the same period.<sup>1</sup>

The piano quartet, a combination of string trio and piano, forms a sort of miniature symphony. Notable predecessors of the genre included Mozart, Schumann, Beethoven, and Brahms, whose third piano quartet was written just a year prior. This movement shows a familiarity with Schubert, Schumann, and particularly Brahms, in its determined sonata structure, octave leaps, affinity for the lower register, and rhythmic tension (for example, the opening's triplet thirds set against duple-metered melody).

To Sigmund Freud, Mahler recalled an early memory of fleeing from an angry parental dispute to encounter in the street a barrel organ playing the popular song *Ach, du lieber Augustin*. The experience, he felt, left him unable to musically separate the tragic from the tawdry – a tension mined through later works<sup>2</sup> – some specifically alluding to ethnic or urban popular music forms, particularly dance forms like the *ländler* and *waltz*. Here, there is no outright dancing, but a purposeful theme pressing on through chromatic ascensions, tempo swells, and intermittently sunnier climes. A Viennese expressionist intensity runs through the work – the entrance of the strings with the first theme is marked *Mit Leidenschaft* (passionate), and a bit later, *Sehr leidenschaftlich* (very passion-ate); the second theme is *Entschlossen* (decisive or determined). The only other expression marking, given to the solo violin articulating a reduction of the first theme to a single descending line, is *ungemein rubato und leidenschaftlich*.

In 1900, when Mahler met Alma Schindler, daughter of the Austrian landscape painter Emil Schindler, she was involved with her composition teacher at the time, Alexander Zemlinsky. Mahler had staged the première of Zemlinsky's opera *Es war einmal* at the Vienna Hofoper that year. He married Schindler two years later.

### Alexander Zemlinsky, Trio for Clarinet, Cello and Piano, Op. 3

Alexander Zemlinsky (1871-1942) also studied at the Vienna Conservatory, with Robert and J.N. Fuchs and Anton Bruckner. His musical and personal lives centered on the same circle of young

modernist artists and musicians in Vienna. He met Schoenberg through Polyhymnia (an orchestra he had helped found in 1895), taught him counterpoint (Schoenberg's only formal composition training), and became his brother-in-law when Schoenberg married his sister Mathilde. Schoenberg's D major Quartet was composed under Zemlinsky's supervision, and his op.1 lieder are dedicated in gratitude to his "teacher and friend." In 1905, Zemlinsky's symphonic poem *Die Seejungfrau* (The Mermaid) premiered in the same concert as Schoenberg's *Pelleas und Melisande*. Zemlinsky compared his *Lyric Symphony* (1923) – a seven-movement piece for soprano, baritone and orchestra, set to poems by Bengali poet Rabindranath Tagore – to Mahler's *Das Lied von der Erde*. The *Lyric Symphony* was, in turn, quoted in Schoenberg pupil Alban Berg's *Lyric Suite*, which is dedicated to Zemlinsky.

A pianist in youth, Zemlinsky played organ at synagogue on holidays, and worked as a conductor in Vienna, Prague (premiering Schoenberg's *Erwartung* in 1924), and Berlin (under Otto Klemperer), gaining notice as an interpreter of Wagner, Bruckner, Mahler, and Schoenberg. Following the rise of the Nazi Party and the annexation of Austria, he emigrated to New York in 1938. As a composer, he drew on Brahms' formal strategies and Wagner's extended harmonies, but avoided atonality and 12-tone technique.

The *Trio in D minor* Op. 3 for clarinet, cello and piano, with its propulsive rhythms and persistent angst, was modeled after Brahms's *Trio* Op. 114. Written at the beginning of his career, it helped establish Zemlinsky as a composer, although, like Poulenc, Brahms and Mozart, he did not return to writing for clarinet until the end of his life.<sup>3</sup> The *Trio* was written for the Viennese Society of Musicians, known for its promotion of new chamber music and lieder. Johannes Brahms, the Honorary President, rarely missed a concert. Zemlinsky submitted the *Trio* to the society's 1896 competition calling for new chamber works including at least one wind instrument. It won third prize, and Brahms recommended the work to his publisher Simrock.

Zemlinsky's earliest works had been fairly well received in Vienna, though criticized by critic Eduard Hanslick and Brahms for being loosely structured. The *Trio*, perhaps in response, is tautly constructed in the developing variation technique that Zemlinsky cultivated in his later music, focusing on small motivic units transformed throughout the composition. The first three notes of the piece (D-E-F) generate what follows, inverted, augmented, ornamented and elaborated. An extension of this motive (D-E-G) first articulated by cello and piano, became a personal signature found throughout subsequent pieces. Brahms bears influence on the work's form, pacing, polyphonic texture, and persistent intensity. Storms precipitate quickly: themes thicken with embellishments, turns, chromatic variations, and ascend heroic to cascades of arpeggios. Aside from a few intermittent bars of solo piano, full forces are deployed almost all the time, chasing one another *con fuoco*, *animato*, *espressivo*, to the closing measures *Furioso e molto Allegro*.

### **Richard Wagner, Siegfried Idyll**

Richard Wagner's *Siegfried Idyll*, a symphonic poem for chamber orchestra, was written as a birthday present to his second wife Cosima<sup>4</sup> after the birth of their son Siegfried in 1869. It was first performed

on Christmas morning 1870, on the stairs of their villa, Tribtschen, in Lucerne, Switzerland, with conductor Hans Richter playing trumpet. From Cosima Wagner's diary:

*When I woke up I heard a sound, it grew even louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his "Symphonic Birthday Greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribtschen forever!*

The original title and inscription read, "Tribtschen Idyll, with Fidi's Bird-song and Orange Sunrise, presented as a Symphonic Birthday Greeting to his Cosima by her Richard, 1870." "Fidi" was a pet name for Siegfried, named after the third opera of the Ring Cycle (his older sister was named Isolde). In Cosima's diary, Richard recorded his own feelings and perceptions at Siegfried's birth:

*With feelings of sublime emotion he stared in front of him, was then surprised by an incredibly beautiful, fiery glow which started to blaze with a richness of color never before seen, first on the orange wallpaper beside the bedroom door; it was then reflected in the blue jewel box containing my portrait, so that this, covered by glass and set in a narrow gold frame, was transfigured in celestial splendor. The sun had just risen above the Rigi and was putting forth its first rays, proclaiming a glorious, sun-drenched day. R. dissolved into tears.*

The motives of the Idyll, some of which were incorporated into the opera, include material from an earlier unfinished chamber work, the lullaby *Schlafe, Kindchen, schlafe*, music written from a summer visit in 1864 when Isolde was conceived, and themes crystallized in the days after Siegfried's birth.

*R. said how curious it seemed to him: all he had set out to do was to work the theme which had come to him in Starnberg (when we were living together), and which he had promised me as a quartet, into a morning serenade, and then he had unconsciously woven our whole life into it—Fidi's birth, my recuperation, Fidi's bird, etc.*

Early in the morning on the day of Siegfried's birth, a small bird sang at sunrise. Richard called it "Siegfried's bird, which had announced his arrival and now came to inquire after him." The morning serenade was part of an exchange of musical gifts – for Richard's birthday in 1870, Cosima and Richter assembled a 45-piece military band to wake Richard to *Huldigungsmarsch*. The year earlier, she engaged a quartet to play Beethoven, and Richard was woken by Richter playing Siegfried's call.

Idyll – from the Greek *eidyllion* (little picture) – originally refers to a poem on rustic life, modeled after Theocritus' *Idylls*, short pastoral poems depicting not wars and heroes, but intimate details of everyday life. The characterization suits the lulling warmth and dream-like drifting of Wagner's work – a kind of gently ambling family portrait.

In 1878, saddled by debt, Wagner expanded the instrumentation to 35 players, condensed the title and sold the *Idyll* to the publisher Schott.



## Johann Strauss, Emperor Waltz (arr. Arnold Schoenberg)

*If there exists a form of music that is a direct expression of sensuality, it is the Viennese Waltz. It was the dance of the new Romantic Period after the Napoleonic Wars, and the contemporaries of the first waltzes were highly shocked at the eroticism of this dance in which a lady clung to her partner, closed her eyes as in a happy dream, and glided off as if the world had disappeared. The new waltz melodies overflowed with longing, desire and tenderness.* (Max Graf, Austrian music scholar)

“Waltz” shares roots with the Italian *volter* (to turn, or revolve), the German *walzen* (to roll, dance), and the obsolete English *walt* (unsteady). The dance grew out of the *ländler*, a German country dance in three, in which heavy hops and stamps evolved into more polished slides and glides. Still, the close contact between partners contrasted with the distance preserved in stately aristocratic dances like minuets, polonaises, and quadrilles. From an 18th-century village account:

*The men dancers held up the dresses of their partners very high so that they should not trail and be stepped on, wrapped themselves both tightly in the covering, bringing their bodies as closely together as possible, and thus whirling about went on in the most indecent positions...*

In Sophie von La Roche’s 1771 German novel *Geschichte des Fräuleins von Sternheim*, a high-minded aristocrat complains about the newly introduced dance:

*But when he put his arm around her, pressed her to his breast, cavorted with her in the shameless, indecent whirling-dance of the Germans and engaged in a familiarity that broke all the bounds of good breeding—then my silent misery turned into burning rage.*

The waltz was for a time banned in parts of Swabia and Switzerland, but it gained legitimacy and became a genuine dance craze, sweeping through Europe from the rural inns and taverns outside Vienna through traveling orchestras playing on barges on the Danube.

Johann Strauss II (1825-1899), known as the “The Waltz King”, wrote over 500 dance pieces, including waltzes (*The Blue Danube*), polkas, quadrilles, as well as a few operettas (*Die Fledermaus* and *Der Zigeunerbaron*) and a ballet. His father Johann Strauss I, also a waltz composer, intended him to become a banker to avoid the insecurity of a life in music, so Strauss II first studied violin covertly, received a whipping upon discovery by his father, and did not study more freely until Strauss I left the family for a mistress. He first found work at the Dommayer’s Casino outside Vienna, and later merged orchestras with his father, touring Germany, Poland, Austria-Hungary, and Russia, and the United States, eventually surpassing his father in fame.

Strauss was thickly connected to contemporary composers outside the ballroom as well. Wagner admitted preference for Strauss’ Op. 333 waltz “Wine, Women and Song,” Mahler paid tribute to him in the Waltz movement of his *Fifth Symphony* (1911), and young Zemlinsky studied his orchestration techniques. Johannes Brahms was a personal friend, to whom Strauss dedicated his Op. 443 waltz, “Be Embraced, You Millions!” Strauss was also the subject of a biographical film by Alfred Hitchcock

(*Waltzes from Vienna*, 1933), written into Mikhail Bulgakov's 1940 novel *The Master and Margarita* as the orchestra conductor of Satan's Great Ball, and the inspiration for the 1953 animated *Tom and Jerry* short "Johann Mouse."

*Kaiser-Walzer*, Op. 437 ("Emperor Waltz"), written in 1889, was originally titled *Hand in Hand*, intended as a "toast of friendship" by Emperor Franz Josef of Austria to Kaiser Wilhelm II on his visit to the Germany. Simrock, Strauss' publisher, suggested the title to allude to either monarch, assuaging the vanity of both.

*The Emperor Waltz*, Billy Wilder's 1948 musical film, tells the story of a travelling gramophone salesman who solicits Emperor Franz Joseph in Vienna, and along the way falls in love with a Countess whose black poodle, selected to mate with the emperor's poodle, has a nervous breakdown treated by a Freudian veterinarian-psychologist. The emperor advises against the match, doubting the Countess' future happiness in New Jersey.

Born in Austria-Hungary, Wilder had first intended to make a film exploring the problems of U.S. military personnel stationed in Europe after World War II, but returned from concentration camp visits disturbed and determined to write a musical comedy instead. He later wrote,

*The picture didn't come out what I wanted ... I was looking back at my childhood in Austria – waltzes, Tyrolean hats, cream puffs – shutting out what came later.*

This arrangement of the *Emperor Waltz* was created by Schoenberg as a companion piece to take on tour with *Pierrot Lunaire* (1912), its affective opposite. An elegant march opens into flurries of trills, rushing scales, and sliding unisons. A sense of optimism or gloriousness persists through the entrance of new sections and themes. In contrast to Brahms' tightly disciplined motivic development, Strauss mastered the art of the *potpourri*, the 18th-century French term for collections of thematically-linked songs, or medleys of musical form ABCDEF... a succession of pleasing, memorable tunes.

*If music is frozen architecture, then the potpourri is frozen coffee-table gossip... Potpourri is the art of adding apples to pears... (Schoenberg, "Glosses on the Theories of Others")*

Schoenberg, Berg, and Webern all wrote arrangements of Strauss waltzes.

*Potpourri* (putrid pot) is a fragrant mixture of dried plant material. In 17th-century France, herbs and flowers gathered throughout spring and summer were left to become limp, layered with sea salt, stirred occasionally as they fermented or molded, topped with spices and scent fixatives, and set out in pots to perfume rooms.

*The waltz never quite goes out of fashion; it is always just around the corner; every now and then it returns with a bang ... It is sneaking, insidious, disarming, lovely ... The waltz, in fact, is magnificently improper... the art of tone turned lubricious ... (H. L. Menken)*

*Picture it all in Technicolor, with the courtiers in flashing uniforms, the ladies in elegant dresses and Bing in an old straw hat... Set against gorgeous mountain scenery and richly palatial rooms, The Emperor Waltz is a project which should turn the blue Danube to twinkling gold. (Bosley Crowther, The New York Times)*

*We are not better than you. I think perhaps you are better than us. But we are like snails: If you take us out of our majestic shells, we die. (Emperor Franz Joseph, The Emperor Waltz)*

## Notes

<sup>1</sup> This was elaborated and reconstructed by Alfred Schnittke in his own piano quartet, fourth string quartet, and *Concerto Grosso No. 4/Symphony No. 5*.

<sup>2</sup> Famously, for example, the sleighbells and manic giddiness of the high-strung solo violin in the *Fourth Symphony*.

<sup>3</sup> Mozart's *Clarinet Concerto*, Poulenc's *Clarinet Sonata*, and Brahms' chamber works with clarinet were all written late in life. In 1938, four years before his death, Zemlinsky began composing a *Quartet for Clarinet, Violin, Viola and Cello*, but the work was not completed.

<sup>4</sup> Daughter of Franz Liszt and the Comtesse d'Agoult, and wife of Hans von Bülow, noted pianist and conductor and ardent champion of Wagner's music.

## About the Performers

Noted for his "elegance and strength" by the Salzburger Nachrichten, Turkish pianist **Ozgun Aydin** made his major orchestral debut in 1997 in a performance of the Brahms D minor Piano Concerto with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo, thus achieving standing as a welcome guest in concert halls throughout the world. Since then, Mr. Aydin has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra London, the Simon Bolivar Youth Orchestra of Venezuela and Canada's Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at the Salzburg, Istanbul, Schleswig-Holstein, and Rheingau Music Festivals, at the Ravinia Festival and the Edinburgh International Festival. In addition, Mr. Aydin regularly performs chamber music concerts and recitals, in such prestigious concert venues as the Auditorium du Louvre, Herkulesaal and Gasteig in Munich, Hamburg's Musikhalle, Queen Elisabeth Hall in London, L'Auditori in Barcelona, Tokyo's Suntory Hall and Opera City Recital Hall, the 92nd Street Y in New York, Cleveland's Severance Hall, and the Kennedy Center in Washington, D.C. He is a founding member of the Aurata Quintet, and enjoys recurrent collaborations with violinist Midori, violist Naoko Shimizu, and members of the Berlin Philharmonic. Mr. Aydin has made solo piano recordings of music by Chopin, Liszt, Mozart, Rachmaninoff, and Schumann for the European labels Videal and Yapi Kredi, as well as a live recording produced by the Cleveland International Piano Competition. Two CDs of viola/piano duets with Naoko Shimizu have been released by Genuin Music Production in Leipzig, and a live recording by Meister Music in Japan. Born in Colorado to Turkish parents, Ozgun Aydin began his music studies at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Karl-Heinz Kammerling at the Hanover Music Academy. He has also received valuable instruction from artists such as Dmitri Bashkurov, Leon Fleisher, György Kurtág, Tatiana Nikolaeva, Andras Schiff and Anatol Ugorski at master classes and festivals.

**Anthony Burr** has been an assistant professor of music at the University of California, San Diego since 2007. As a clarinetist, composer and producer, he has worked across a broad spectrum of the contemporary musical landscape with groups and artists including: Alvin Lucier, Jim O'Rourke, John Zorn, Chamber Music Society of Lincoln Center, Laurie Anderson and many others. Ongoing projects include a duo with Icelandic bassist/ composer Skúli Sverrisson, The Clarinets (a trio with Chris Speed and Oscar Noriega), a series of recordings with cellist Charles Curtis and a series of live film/music performances with experimental filmmaker Jennifer Reeves. Since 2000, he has created series of epic scale mixed media pieces, including "Biospheria: An Environmental Opera" (a collaboration with artist Steve Ausbury, performed in San Diego in 2001 and featured in the 2003 Cinematexas Festival); and "The Mizler Society", a burlesque on early modern music theory, J.S Bach and the Art of Fugue (a collaboration with John Rodgers, presented by the Australian Art Orchestra at the Melbourne Museum in 2002). With John Rodgers he is currently working on a music theater/ book project on the strange life and even stranger after-life of Wilhelm Friedemann Bach. Upcoming releases include a recording of Morton Feldman's "Clarinet and String Quartet" and a solo recital disc

featuring works by Scelsi, Lachenmann and others. His primary clarinet teachers were Chicago Symphony principal Larry Combs and David Shifrin.

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.

**Darby Hinshaw** is one of the most sought-after orchestral horn players in the San Francisco Bay Area. In addition to holding principal positions in the Santa Rosa Symphony, Stockton Symphony and Marin Symphony, he also performs regularly with nearly every professional orchestra in the greater Bay Area. He also appears frequently with the horn section of the San Francisco Symphony, with which he has done considerable work as an extra player on subscription concerts, international tours, and the orchestra's recently completed Mahler recording project. A native of San Francisco, Hinshaw attended the School of the Arts, a public high school for gifted performing and visual artists. He holds a Bachelor of Music degree from the San Francisco Conservatory of Music where he studied with members of the San Francisco Symphony including Bruce Roberts, Jonathan Ring and Robert Ward. During his college years, he was a member of the highly-regarded San Francisco Symphony Youth Orchestra, where he led the horn section during multiple European tours. The Irish Examiner praised his performance of Tchaikovsky's 5th Symphony in 2001, in the infancy of his career, saying "... more poise and passion than I've heard from many a professional." Hinshaw attended Tanglewood Music Center in 2005. His career has taken him to some of the most prestigious venues in the United States and Europe, including Carnegie Hall, Vienna's Musikverein, Amsterdam's Concertgebouw, KKL Luzern, and the Rudolfinum Dvořák Hall in Prague.

**Benjamin Jaber** has been Principal Horn of the San Diego Symphony Orchestra since May 2009, serving the same capacity since 2008 on an acting basis. He has also performed with the IRIS Orchestra, the Louisiana Philharmonic, the Houston, Richmond and New World Symphonies, and the Houston Grand Opera Orchestra. As a soloist, Mr. Jaber received first prize at the university

division of the 2003 American Horn Competition and was the winner of the Aspen Music Festival's 2004 brass concerto competition. He was also a featured artist at the first-ever Conservatory Project series held at the Kennedy Center in Washington. He has spent his summers at the Aspen Festival, the National Orchestral Institute, the Pacific Music Festival, and the Marlboro Music Festival. He has also been active as a freelancer in the recording studios of Los Angeles, adding many different projects to his credit. Mr. Jaber received his training at the Interlochen Arts Academy, Rice University's Shepherd School of Music, and the Colburn Conservatory where he was the first hornist ever to be graduated from the school. He studied with William Ver Meulen, John Zirbel, David Jolley, and Bruce Henniss.

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.

**Valentin Martchev** was born in Stara Zagora, Bulgaria, and started playing the bassoon at age 10. He went to the State Academy of Music in Sofia and Duquesne University, studying with Yordan Metodiev, Tony Komitoff, and Nancy Goeres. During his student years in the states he attended the Aspen, Tanglewood, Music Academy of the West, and Marlboro Music Festivals. Valentin was a tenured member of the Bulgarian State Radio Orchestra and the Charlottesville Symphony in Virginia, where he was also on the university faculty. In 2001 Mr. Martchev joined the San Diego Symphony as their principal bassoonist. The SD Union Tribune said his 2007 performance of John Williams' bassoon concerto *Five Sacred Trees* "...made this bassoonist a star." He has performed multiple times with the Charlottesville Chamber Music Festival, the Mainly Mozart Festival, and La Jolla SummerFest. In 2008 he was Guest Principal Bassoon with the LA Philharmonic under Esa-Pekka Salonen, and in 2010 he was Guest Assistant Principal Bassoon with the Cincinnati Symphony under Paavo Järvi. This coming season he has chamber music concerts through the symphony in La Jolla, Art of Elan in San Diego, and Jacaranda in Santa Monica. He is on the faculty of SDSU and plays on a 1985 Heckel Biebrich.

Clarinetist **Curt Miller** specializes in the performance of new and recent chamber music. In 2011 Curt performed music by Rebecca Saunders at the Harvard Fromm Players series, co-founded an octet, Knell, dedicated to performing new commissions and recent gems, performed Paul Hembree's new score to the classic vampire film *Nosferatu*, and performed new music with ensemble Palimpsest and at the Art of Elan series. Past engagements include performances with the Oberlin Contemporary Music Ensemble at Miller Theater, multiple appearances at the Kennedy Center's Conservatory Project, studies at the Lucerne Festival Academy under Pierre Boulez and close work with Helmut Lachenmann on his solo and chamber music. Upcoming projects this winter and spring include a puppet opera by Nicolee Kuester and Kurt Isaacson about the brief life of 18th century feral child Kaspar Hauser, the premiere of a concert length trio by Scott Worthington and a solo performance with the La Jolla Symphony. Curt received his BMus from Oberlin Conservatory as a student of Richard Hawkins and an MA in Music Performance at UCSD under Anthony Burr.

**Andrea Overturf** currently serves as English Horn of the San Diego Symphony, a position she previously held with The Florida Orchestra. Equally adept at the oboe, she received second prize in the 2007 International Double Reed Society Gillet-Fox Solo Oboe Competition. She has performed solo recitals throughout the United States and Asia and has appeared as guest soloist with the Rochester Philharmonic, Seattle Symphony, and Aspen Music Festival, among others. Ms. Overturf has performed with numerous festivals including La Jolla Summerfest, the Mainly Mozart Festival,



the Tanglewood Music Center, National Repertory Orchestra, and the Aspen Music Festival where she held the English horn fellowship for three years. As a chamber musician she has collaborated with artists such as James Conlon, Lorin Maazel, John Harbison, and James Levine, including the American stage premiere of Elliott Carter's Opera "What Next?" Ms. Overturf is the first oboist in the history of the Juilliard School to graduate from the prestigious solo-intensive Artist Diploma Program after also having completed her Masters Degree there. She received her Bachelors Degree from the Eastman School of Music graduating with the Performer's Certificate, the highest performance distinction awarded to undergraduates. Her principal teachers include Elaine Douvas, Pedro Diaz, Nathan Hughes, Richard Killmer, Richard Woodhams, and Rebecca Henderson. Originally from Seattle, Ms. Overturf rides and shows American Quarter Horses in her free time.

Principal Trumpet of the San Diego Symphony, **Calvin Price** has performed as soloist for the Disney motion pictures 8 Below, Invincible, Miracle, and Kicking and Screaming and on the soundtracks of such movies as Men of Honor, Spiderman 3, Impostor, Charlie's' Angels, The Kid, Blade, Save the Last Dance, The Majestic, Kiss the Girls, Star Trek: First Contact, Ransom, Speed II, The Jackal, Dante's Peak, George of the Jungle, etc., and as solo trumpet for TV (Commander in Chief, Chicago Hope, Dr. Quinn, The Defenders, From Earth to the Moon, King of the Hill etc.). He is a much sought-after performer and teacher, having performed as Principal Trumpet of the Pasadena Pops and Santa Barbara Symphony. He is a frequent recitalist in Southern California and has performed with such diverse artists as Luciano Pavarotti, Doc Severinsen, Celine Dion, Linda Ronstadt, Barbra Streisand, The Backstreet Boys and Andrea Bocelli. He was Adjunct Professor of Trumpet at San Diego State University from 1990-2005 and from 1996 to 2001 was also Professor of Trumpet at UCLA. He is Founder of the highly successful educational program Trumpetissimo dedicated to providing the highest level of trumpet instruction to participants of all ages and level of expertise. Calvin is the former Assistant Principal/2nd Trumpet of the Philadelphia Orchestra and former Principal Trumpet of the RAI Symphony Orchestra of Turin, Italy. He has appeared as soloist with the RAI Symphony Orchestra of Turin (Italy), La Jolla Music Society's SummerFest, Seattle Symphony, San Diego Symphony, Orchestra da Camera di Padova (Italy) to name a few, and was runner-up in the Concert Artist's Guild Recital Competition in New York City. Calvin has performed for such conductors as Bernstein, Ormandy, Muti, Fruehbeck de Burgos, Leitner, Sinopoli, Schuller, Bertini and Temirkanov. He is a graduate of the New England Conservatory of Music (M.Mus.), Oberlin College and Conservatory of Music (B.Mus.), and is a recipient of the Stanley Chapple Fellowship at Tanglewood.

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.

**Jisun Yang** has been the Associate Principal Violin I 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. Ms. Yang grew up in Chicago, Illinois and began playing violin at the age of six. 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). While being Concertmaster of the Oberlin Contemporary Ensemble, Jisun Yang's quartet recorded a CD premiering "White Silence" for quartet and orchestra by John Luther Adams. Recent chamber music collaborations include Ivan Chan, Steve Copes and Anne-Marie McDermott. In this upcoming year she will be performing with Orli Shaham in the Chamber Music Series for the San Diego Symphony. 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.

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

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