

upcoming concerts

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, February 28th at 7 pm on
kpbs-fm 89.5 or streaming at 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>

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, National and Baltimore Symphonies, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the Orchestra 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 Museum of Contemporary Art Los Angeles, the Sub Tropics Festival in Miami, the Museum of Contemporary Art Detroit, the Angelica Festival in Bologna and El Nicho Aural Festival in Mexico City as well as solo recitals in Brussels, Metz and Paris. This spring Curtis will premiere a new cello concerto by Cassandra Miller with the BBC Scottish Symphony in Glasgow and with the Orchestra del Teatro Comunale di Bologna. Curtis is artistic director of Camera Lucida..

Jory Herman has been a member of the San Diego Symphony Double Bass Section since 2010. Mr. Herman regularly performs with Art of Élan, Camarada, New Music San Diego as well as giving frequent solo recitals in the San Diego area. A native of Houston, he received both a Bachelors and Masters of Music Performance in an Honors 5-year degree program at the Shepherd School of Music at Rice University. Before moving to San Diego, Mr. Herman spent three seasons with the New World Symphony in Miami Beach and one season with the National Symphony. The awards he has received for solo competitions include second place in the 2007 ISB Competition and finalist with the Corpus Christi Young Artists Competition. His primary teachers have been Paul Ellison, Dennis Whittaker, and Andrew Moritz. In May 2013 he released his debut solo album *J.S. Bach: Unaccompanied Suites Performed on Double Bass* which is available on iTunes and Cd Baby. Recording this CD has been a dream of his for many years, and with it he hopes to inspire a new generation of young bassists in the San Diego community. For more information see www.JoryHerman.com.

Turkish pianist **Özgür Aydin** made his major orchestral debut in 1997 in a performance of Brahms' Piano Concerto No.1 in D minor 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 – recognition that has since served as the basis for an active and diverse international performing career. 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, Slovak State Philharmonic and Canada's Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia and Edinburgh. Born in Colorado to Turkish parents, Mr. 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. Özgür Aydin lives in Berlin. His website is www.ozguraydin.com.

camera lucida

Chamber music concerts at UC San Diego
2014-2015 season

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

Tuesday, February Seventeenth
Two Thousand and Fifteen
7:30pm

Lied ohne Worte in D Major, Op. 109
for cello and piano

Felix Mendelssohn (1809-47)

Sonata for Cello and Piano in E Minor, Op. 38

Johannes Brahms (1833-97)

Allegro non troppo
Allegretto quasi Menuetto
Allegro

intermission

Quintet for Piano and Strings in A Major, D.667
"The Trout"

Franz Schubert (1797-1828)

Allegro vivace
Andante
Scherzo-presto
Andantino
Finale--Allegro giusto

Nathan Cole, violin
Che-Yen Chen, viola
Charles Curtis, cello
Jory Herman, bass
Özgür Aydin, piano



What is a song, exactly? There is a gentle conceptual thread that runs through the music on tonight’s program in much the same way a melody animates a song. Each of the works touches on the idea of song in its own distinct fashion: from the use of Schubert’s own iconic tune as the theme of a set of variations, to the homage paid to soaring melody in Mendelssohn’s Song Without Words, to the lyrical vocal quality of the cello in the Brahms sonata, Song—even in the absence of the literal act of singing—is offered as a narrative that might tether these pieces to one another in experience and memory.

Felix Mendelssohn—*Lied ohne Worte in D Major*, Op. 109

Mendelssohn’s *Lieder ohne Worte* (Songs Without Words) are a series of short, lyrical solo piano compositions written between 1829 and 1845. There are 8 volumes of the *Lieder*, each containing six pieces. These works testify to the increasing popularity of the piano-forte in 19th-Century domestic life, as they are, virtually all of them, melody-driven and playable by amateurs. One further *Lied ohne Worte* exists: the D Major Op. 109, written in 1845, for cello and piano. This single piece stands as something of an anomaly: not only is it the one work with this title in Mendelssohn’s output scored for something other than piano solo, but it is clearly written with the melodic capabilities of the cello in mind. The piece is dedicated to the French cellist, Lisa Christiani, one of the few women cello virtuosos in Mendelssohn’s time. The work is in a large ternary form: a soaring triadic theme in D major is the basis for the first section, which then moves to an agitated middle portion in d minor. An extended transition leads back to an altered return of the original melody, ending with a dramatic ascent into the cello’s upper register at the finish.

Johannes Brahms—*Sonata for Cello and Piano in E Minor*, Op. 38

There is a small transitional theme in the first movement of Brahms’ E minor Cello Sonata, that a devotee of his music might recognize as coming from the Op. 25 Piano Quartet. This tiny detail is actually powerfully representative, as this entire sonata is the product of a stack of influences high enough to make Brahms’ position as the figurehead of “absolute music” in the 19th-Century tenous. This sonata—the first of Brahms’ duo sonatas—is perhaps the best musical avatar of the “Three B’s” (Bach, Beethoven, Brahms) one might name, as all these composers figure in its design. The piece combines an approach to motivic and contrapuntal processes from Bach with the projection of those processes onto key relationships and large-scale forms taken from Beethoven, and yet the ardent, pushing lyricism could never be mistaken for anything other than Brahms’ own authentic voice. The first two movements were written in June 1862, when Brahms was living with fellow composer Albert Dietrich in Bad Münster-am-Stein, very near Clara Schumann, who had been widowed from Robert Schumann six years earlier. The third movement came three years later.

The first movement *Allegro non troppo* begins as if a conversation has been long taking place and has slowed. The opening theme is derived from *Contrapunctus IV* from Bach’s *Art of Fugue*. A crucial part of this theme, one which returns again and again through the piece, is the accented semitonal neighbor tone between scale degrees 5 and 6. The restatement of the opening theme in the second key group in C Major (which retains the semitone despite its transposition to a major key) seems to show Haydn’s influence, as do the numerous melodies that make naming a second theme proper more difficult. The closing theme, in B Major, is simultaneously majestic and strikingly intimate. The cello writing in this movement is brilliant, with registral breaks carefully designed to create variety, and marvelous grinding drones in the development. The presence of the Neapolitan (the lowered second scale degree) in the recapitulation shows the continued importance of the

semitone from the main idea. The closing theme is even more dear in its reprise—like a great lullaby machine that makes the lack of a slow movement seem more acceptable. A frail and shimmering effect can be heard in the end of the piece, with the cello on the major third of the tonic triad. The *Allegretto quasi Menuetto* highlights Brahms’ sensitivity to the nuances of rhythm and meter in both the main section and the subsequent *Trio*: the use of gestural accents on beats two and three in the first section, and on beat one in the *Trio*, helps to transform a minuet into a waltz. Throughout the movement, the semitonal motive (as in the cello’s repeated figure) can be heard. The third movement *Allegro* quotes a different *contrapunctus* from Bach’s *Art of Fugue*, *Contrapunctus XIII*, launching directly into a grand and intense fugue. There are two other references here, one general and one specific: First, Haydn—who first used imitative counterpoint as a rhetorical texture type in his Op. 20 String Quartets. Second: Beethoven’s Cello Sonata in D Major, op. 102, no. 2, which also features a driving, fugal finale.

Franz Schubert—*Quintet for Piano and Strings in A Major, Op. 114, D.667 “Trout Quintet”*

The Piano Quintet in A Major, D. 667 is almost certainly Schubert’s most famous chamber work. Nicknamed “The Trout” for the use of the melody of Schubert’s song of the same name (“Die Forelle,” in German), the work is widely-known, well-loved, and often cited in anthologies and collections. And so, it is all the more surprising that there remains some question as to whether the important aspects of the piece come from without, or from within. That is, there are numerous external facets of the piece that seem remarkable: the string scoring, which features the bass; the famous harmonic schemes that center on mediant and subdominant relationships; Schubert’s use of his own song melody as the basis for the variations (as he was to do several years later in the *Death and the Maiden* String Quartet, which uses the song of the same name in its variations). Internal dimensions of the work—the music itself—however, have elicited less unified responses. Perhaps due in part to both its wide appeal and its generally jovial nature (in a composer whose melancholy side is especially prized), the quintet is more adored than admired. This is a pity, for it is music that offers a great deal on multiple levels; a careful hearing of the piece reveals numerous ingenious devices and connections that, despite lending the work an extraordinary subtlety and compositional richness, do not necessarily need to be perceived for the work to be appreciated.

In the summer of 1819 Schubert was in the Austrian town of Steyr, visiting his friend Johann Michael Vogl, a baritone in the Vienna Opera and a champion of Schubert’s works. Vogl and his circle staged frequent recitals, on which Schubert’s works often appeared. One regular attendant to these events was a wealthy patron and music-lover, Sylvester Paumgartner, who commissioned from Schubert a new chamber work, with the stipulation that the scoring be the same as the Piano Quintet Op. 87 by Hummel. Thus Schubert’s choice of the unconventional scoring was imposed on him; the use of his own song for the variations movement, too, seems to have had much to do with the patron, who was apparently taken with Schubert’s song “Die Forelle.”

The first movement *Allegro vivace* is particularly interesting harmonically, as many of the key areas in the exposition foretell of later, structurally important developments (the early, abrupt shift to F major in the introduction, for example, is later made more salient in the F major tonic of the second movement). Further, there is a gentle game being played throughout the movement, one which tests just how far afield the harmony can suggest it might venture before sliding easily back into place. The use of the bass has a huge impact, and the resulting transformation of the cello, which joins the three higher strings as a melodic voice, is subtle and skillful. This piece predates Schubert’s *Death and the Maiden* Quartet by five years, though numerous gestural connections can be heard, as in the ascending triplet arpeggios that dominate the upper strings. The gentle *Andante*, without announcing it too loudly, embarks on a harmonic path that again touches upon the question of where this work aims—is its appeal directed to the cognoscenti or to the average listener?

The movement begins in F (again, hinted at early on in the first movement) and then begins a powerful though gradual ascent by semitone back to the work’s home key of A (a minor in this case), through a set of melodies, all of which center around motion and figuration. The repetition of material undercuts the impact of this wild harmonic scheme, as if on purpose. The *Scherzo* is a clear homage to Beethoven, as are almost all 19th-Century Scherzos, as Beethoven virtually invented, if not the name (which means “joke”), the structural function of an aggressive triple-time inner movement. Mediant relationships (relationships of a third) are everywhere in this movement. The instruments engage each other in pairs with call and response, and the *Trio* is especially rich melodically. The *Andantino* theme and variations, as has been noted, uses Schubert’s own song melody. The first three variations, instead of altering the melody itself, wrap it in different accompanimental patterns. Later variations do alter the melody and modulate as they proceed, and in a likely nod to the patron, the last variation *Allegretto*, sets Schubert’s original song virtually note-for-note. Multi-movement compositions wrestle, throughout the course of the Romantic Era, with the problem of the final movement; in countless works, one can see that the creation of a finale which lives up to the dramatic impact of the first movement and the beauty and rhythmic interest of the second and third movements has become something of a challenge. Schubert’s strategy in the *Finale—Allegro giusto* is to use a winning melody, allusions to dance, an ongoing conversation between the strings and the piano, and gradually unfolding (and easily missed!) elements of figuration from his original “Die Forelle.”

about the performers

Nathan Cole, First Associate Concertmaster of the Los Angeles Philharmonic, has appeared as guest concertmaster with the orchestras of Pittsburgh, Minnesota, Houston, Ottawa, Seattle, and Oregon. He was previously a member of the Chicago Symphony and Principal Second Violin of the Saint Paul Chamber Orchestra. A native of Lexington, Kentucky, he made his debut with the Louisville Orchestra at the age of ten while studying with Donna Wiehe. After eight years working with Daniel Mason, Cole enrolled at the Curtis Institute of Music. In addition to his studies there with Pamela Frank, Felix Galimir, Ida Kavafian, and Jaime Laredo, Cole formed the Grancino String Quartet, debuting in New York’s Weill Hall. Several summers at Marlboro enriched his love of chamber music. While in Chicago, Cole taught at Roosevelt University and coached the Chicago Civic Orchestra. He is currently on the faculty at the Colburn School for the Performing Arts, with classes at the Colburn Conservatory and USC. Nathan is an online teaching artist with ArtistWorks. The Nathan Cole School of Violin includes a video curriculum of all major orchestral excerpts, plus concertos, etudes, and fundamental lessons. Visit him at nathancoleviolin.com.

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. 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. Chen is currently on the 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.