



**2008-2009 Season  
Program IV**

**Angela Koregelos, flute  
Kelly Leon-Pearce, violin  
Amy Hiraga, violin  
Gina Feinauer, viola  
Barbara Andres, cello  
Stevan Cavalier, piano  
Marc Shapiro, piano**

**Grace Presbyterian Church  
April 26, 2009 3pm**



**Jean Francaix**  
(1912 – 1997)

**Divertimento pour flûte et piano**  
(1953)

- I Toccatina (Allegrissimo) (Small Toccata (Fast and Lively))
- II Notturmo (Nocturne)
- III Perpetuum Mobile (Vivo) (Constant Motion (Vivid))
- IV Romanza (Romance)
- V Finale

*Angela Koregelos, flute*

*Stevan Cavalier, piano*

**Antonin Dvorák**  
(1841-1904)

**Slavonic Dances for Piano Four Hands,**  
**Op. 46 (1878). Op. 72 (1886)**

from Op. 46:

No. 1 in C major – Presto (Quickly)

No. 6 in A flat major – Poco allegro (A little bit fast)

No. 3 in D major – Allegretto scherzando (Lively and sportive)

No. 8 in G minor – Presto (Quickly)

from Op. 72:

No. 4 in D flat major – Allegretto grazioso (Fast and gracefully)

No. 8 in A flat major – Lento grazioso, quasi tempo di valse  
(Slow and graceful, waltz tempo)

No. 7 in C major – Presto (Quickly)

No. 2 in E minor – Allegretto grazioso (Fast and gracefully)

*Stevan Cavalier, piano*

*Marc Shapiro, piano*

### Intermission

**Ludwig van Beethoven**  
(1770 – 1827)

**String Quartet No. 2 in G Major, Op. 18, No. 2**  
(1800)

- I Allegro (Quick and Lively, Cheerful)
- II Adagio cantabile (Slow and singing) – Allegro
- III Scherzo (Allegro) & Trio
- IV Allegro molto quasi presto (Very fast)

*Kelly Leon-Pearce, violin*  
*Gina Feinauer, viola*

*Amy Hiraga, violin*  
*Barbara Andres, cello*



**Jean Francaix (1912 – 1997)**  
**Divertimento pour flûte et piano (1953)**

Jean Francaix was born into a musical family. His father was the director of the Le Mans Conservatoire, and his mother was a professional vocalist. Jean began composing music at the age of six, and had his first work published at the age of nine. After studying with his father at the Le Mans Conservatoire, he was accepted at the Paris Conservatoire where he studied composition with Nadia Boulanger and piano with Isador Phillip. Francaix composed in all of the major forms; operas, instrumental concertos, a symphony and symphonic works, ballets, film music, piano music and, of course, chamber music for various instrumental combinations.

Francaix is one of the more accessible of 20th century composers. While his music may be said to be in a neo-classic style, he avoids the aridity that can sometimes dog that mode. His music is indeed classical in the striving for clarity, grace, wit, and concision that marks all of his compositions. He is never at a loss for lovely melodies and spicy harmonies and he was not averse to incorporate pop music elements into his works. All of these tendencies were a sure-fire recipe to be considered irrelevant by the composers who were to dominate post WW2 music in France in particular, and Europe in general.

The Divertimento for Flute and Piano exhibits all of the above mentioned qualities. The title is somewhat ironical and misleading. While this work, comprised of five brief movements, is light in feeling, it demands the utmost in virtuosity from the performers; especially the flutist. This is not surprising, since it was composed for renowned flutist Jean-Pierre Rampal, and pianist Robert Veyron-Lecroix.

**Antonin Dvorák (1841-1904)**  
**Slavonic Dances for Piano Four Hands, Op. 46 (1878). Op. 72 (1886)**

*Vienna, 12 Dec. 1877*

*"In connection with the State Scholarships, I have been receiving a lot of pleasure for several years past from the work of Anton Dvorák of Prague. This year he has sent in, among other things, some "Duets for 2 Sopranos with Pianoforte" (the Moravian Duets Op.32), which seem to me to be quite charming, and practical for publication...Dvorák has written all kinds of things, operas (Czech), symphonies, quartets, piano pieces. He is certainly a very talented fellow. And incidentally, poor! I beg you to consider that! The duets will show you what I mean and might "sell well".*



Vienna, 5 April 1878

*"I am leaving for Italy in a day or two with Billroth and Goldmark...I would not have even written to say so, except that I am thinking about Dvorák.  
I don't know how much further you are prepared to venture with his work. And I know nothing about business, or how much real interest is taken in larger works. Nor am I fond of making recommendations, for after all I have only my own eyes and ears to go by. If you are thinking of anything at all, you might perhaps ask him to send you two string quartets in Major and Minor and get them played to you. Dvorák has what is most essential for a musician, and it is to be found in these pieces. I myself am a hopeless Philistine, I would even publish my own things for pleasure's sake. In short, I don't like to do more than recommend Dvorák in a general way. Besides you have your own ears and your business experience, and that must have its say too..."*

Above are excerpts of two letters written by none other than Johannes Brahms to his publisher Fritz Simrock of Berlin. Concerning Dvorák, Simrock's business sense was as acute as was Brahms' eyes and ears. He commissioned the first series of Slavonic Dances for Piano Four Hands (four hand piano music being a popular medium for amateur music-making in the home; "Haus-Musik") with the hope that they would be as successful and lucrative as had been Brahms' Hungarian Dances, the first volume which Simrock published in 1860. Indeed they were!

Through their publication, Dvorák, then principal violist in Prague's Provincial Theater Orchestra, and poor, as Brahms reminded Simrock, gained international fame and fortune. The Slavonic Dances sold so well, that Simrock asked Dvorák to orchestrate them. It is in the orchestral version that the works are most well known and often performed. (Incidentally, Dvorák also orchestrated some of the Brahms Hungarian Dances.) Some eight years later, Dvorák composed the second series; again in versions for piano four hands and orchestra. They proved to be as popular as the first set.

Beyond fulfilling a commission, Dvorák's Slavonic Dances were, for him, a political statement; an opportunity to celebrate in music the Slavic cultures of Central Europe, then under the repressive control of the Austrian Empire. It took years for Dvorák to get his publisher to print his name as "Antonin" rather than the German form "Anton", and even longer for the titles of his pieces to be printed in Czech, as well as German, in the scores.

In these pieces, Dvorák captured the spirit of the folk dances of his native Bohemia, as well as those of Slovakia, Moravia, Silesia, Serbia, Poland, and Ukraine. Of the selections on today's program, No.1 of Op. 46 is a *Furiant*, a rapid dance from Bohemia in  $\frac{3}{4}$  time with shifting accents. No.6 a *Sousedska*, a minuet-like dance; No.3 is a *Polka* (and speaking of polkas, who could forget Frank Yankovic's rendition of *Who Stole the Kishka?*) while No.8 is another Bohemian *Furiant*. No. 4 of Op. 72 is



another *Sousedska*, as is No. 8. No. 7 is a *Kolo*, a round dance from Serbia, and finally, No. 2 is a somewhat melancholy Bohemian *Dumka*, which was originally a folk ballad or poem, rather than a dance form per se.

Performance of this music requires 4 hands; preferably two right and two left. The four required hands can be employed on either one piano, or two. If, by chance, the opportunity ever arose of playing with either one of the Lebeque Sisters, personally, I'd opt for one piano. However, the use of two pianos does insure that the pianistes do not come to blows, during performance, over just who gets to operate the pedals. Two pianos also require two copies of the music; thanks to modern technology, easily obtained, by illegally xeroxing the pages of the score. This, in spite of those menacing notes inserted by the publisher (like the skull and crossbones on the label of iodine bottles) threatening criminal prosecution; meant to frighten faint-hearted and or overly moral musicians (the latter slightly less plentiful than saber-toothed cats). Alas, two scores, for two pianists, necessitate a doubling of that Necessary Evil, the Page Turner.

#### **Ludwig van Beethoven (1770–1827)** **String Quartet No. 2 in G Major, Op. 18, No. 2 (1800)**

Despite his belief in his genius and destiny, Beethoven did not rush headlong into the composition of either string quartets or symphonies. He was acutely aware of the heights to which these forms had been taken by Mozart and Haydn. As early as 1795, he had been commissioned to write two quartets, as well as a string trio and a quintet. The Trios Op. 3 and Op. 4 were the results of the commission, the quartets never emerged. The quartets that were to comprise his first were written between the years 1798 to 1800. His hearing was already deteriorating, and he was making every effort to conceal his increasing deafness from even his intimate friends. In homage to the practice of Mozart and Haydn, and departing from his usual composition of one or three works per opus number, Op. 18 consists of six quartets. They are sometimes referred to as the "Lobokowitz" Quartets, after one of Beethoven's patrons, Prince Karl Lobokowitz. They were premiered at the Prince's Friday morning musicales, and published in two installments in 1801.

The numbering of the quartets does not reflect the order of their composition. Beethoven worked on the set from 1798 to 1800. While the G major quartet is designated "No. 2", it was actually the third quartet to be composed. It is perhaps the most light-hearted of the litter; its opening gestures earned it, in Germany, the nickname "The Compliments-Quartet". Compliments?

The term comes from a rather fanciful program attached to the work by one T. Helm in his book on Beethoven's Quartets. "The principal subject – or, better expressed, the group of the three principal themes A, B, and C: brings before one's imagination



a brilliant scene in some eighteenth-century drawing salon, with all the ceremonious display and flourish of courtesy typical of the period. The doors of the drawing room swing open to usher in the arriving guests, met with bows and gracious words of greeting. The master of ceremonies, the host of the evening looks upon the gaiety with a smouldering passion in his eyes, felt in the theme in B minor: but he cannot resist the impulse of the moment, and his lips curve into a smile; the festivity moves on its exquisite way, and the guests acknowledge each other's advances with all the formal elegance of bow and curtsy." It gets worse; with mention of "hilarious gentlemen with slightly deshevelled peruke (sic) and "a troop of irresponsible youths". It does not appear that, despite the initial courtesy, this evening will end well.

The supposed light-heartedness of this quartet cost the composer much in labor, as he devoted over thirty pages to this quartet, working it out in his composition notebook.

While this first movement may be modeled after the late quartets of Haydn, Beethoven strays further from the home key than Papa would have done. The second movement Adagio contains a bit of a surprise, which I will now spoil. The closing notes of the cadence of the lovely adagio melody are taken up by the violin, who then bursts forth in a rapid scurrying section; perhaps one of those "irresponsible youths" with ADHD. Eventually, after the outburst has subsided, the lovely opening section returns. The third movement Scherzo is a minuet ala Haydn, but once again Beethoven reaches for more remote tonal areas. Beethoven, himself, described the finale to this quartet as "aufgeknöpft", "unbuttoned". Believe him.

*Program Notes by Joseph Way*

### **The Musicians**

**Angela Koregelos**, flute, grew up in a musical household and spent much of her childhood helping out at the family business, House of Woodwinds, arranging sheet music and serving coffee to legends such as Jean-Pierre Rampal and Stan Getz. At age twenty, she was appointed principal flute of the Oakland Symphony. In addition to her work with the symphony, Miss Koregelos has performed extensively with the San Francisco Opera Orchestra, several outstanding chamber ensembles, and she has participated in numerous recording projects for film and television. Miss Koregelos performs on a flute hand-made for her by her father, George Koregelos. She has several solo recordings available on her website, [www.fluteladyrecords.com](http://www.fluteladyrecords.com).



**Kelly Leon-Pearce**, violin, studied at Juilliard with Dorothy Delay. She became a regular substitute in the New York Philharmonic, and as a chamber musician and founding member of the Persichetti String Quartet, she played the cycle of Persichetti quartets at the Kennedy Center and a Bartok cycle at the Museum of Modern Art in New York. In the fall of 1989, she came to the San Francisco Symphony as a substitute, winning a permanent place in September 1990. Kelly says, "The more you practice, the more you hear. I don't think I'll ever stop feeling like a student."

**Gina Feinauer**, viola, is a native of Ardsley, New York. She attended Boston University and The Yale School of Music. Before joining the San Francisco Symphony in 1992 she was a member of the Buffalo Philharmonic for 5 seasons. An active chamber musician in the Bay Area, she is currently keeping herself busy raising twin sons.

**Barbara Andres**, cello, is a graduate of the Cleveland Institute of Music where she studied with Lynn Harrell and Stephen Geber. She has been a member of the San Francisco Symphony since 1977. She was cello performance coach for the San Francisco Youth Orchestra for four years and since 1999 has performed the same role as mentor and coach for young performers at the San Francisco Conservatory of Music. She is active as a recitalist and chamber musician throughout the Bay Area, and has appeared as Principal Cellist of the Sierra Chamber Society for the last thirteen seasons.

**Stevan Cavalier**, piano, studied with Maryan Filar, himself a pupil of Walter Giesecking, at the Settlement School in Philadelphia, as well as with harpsichordist Lori Wollfisch and pianist Robert Miller. He has attended the Interlochen Summer Music Festival, and appeared in chamber ensembles in many Bay Area venues, including Davies Symphony Hall. Dr. Cavalier is Director of the Sierra Chamber Society.

**Marc Shapiro**, piano, is accompanist of the San Francisco Symphony Chorus. He has been a featured soloist in Les Noces, Saint-Saens' Carnival of the Animals, and James P. Johnson's Yamekraw with the San Francisco Symphony, as well as annual concerts with the San Francisco Symphony Chorus. Mr. Shapiro plays principal keyboard with the California Symphony and performs with other ensembles such as Composer's Inc., San Francisco Choral Artists, San Francisco Chamber Orchestra, and on Chamber Music Sundae, San Francisco Symphony Chamber Music Series and The Mohonk Festival of the Arts in New York.



## Measuring Tempo

The tempo of a piece will typically be written at the start of a piece of music, and in modern music is usually indicated in beats per minute (BPM). This means that a particular note value (for example, a quarter note or crotchet) is specified as the beat, and the marking indicates that a certain number of these beats must be played per minute. The greater the tempo, the larger the number of beats that must be played in a minute is, and, therefore, the faster a piece must be played. Mathematical tempo markings of this kind became increasingly popular during the first half of the 19th century, after the metronome had been invented by Johann Nepomuk Mälzel, although early metronomes were somewhat inconsistent. Beethoven was the first composer to use the metronome, and in 1817 he published metronomic indications for his (then) eight symphonies. Unfortunately, the metronome markings on his "Hammerklavier" Sonata and Ninth Symphony are almost impossibly fast, as is also the case for many of the works of Schumann.

With the advent of modern electronics, BPM became an extremely precise measure. MIDI files and other types of sequencing software use the BPM system to denote tempo.

As an alternative to metronome markings, some 20th century composers (such as Béla Bartók and John Cage) would give the total execution time of a piece, from which the proper tempo can be roughly derived.

Tempo is as crucial in contemporary music as it is in classical. In electronic dance music, accurate knowledge of a tune's BPM is important to DJs for the purposes of beatmatching.

## Musical Vocabulary for Tempo

Whether a music piece has a mathematical time indication or not, in classical music it is customary to describe the tempo of a piece by one or more words. Most of these words are Italian, because many of the most important composers of the 17th century were Italian, and this period was when tempo indications were first used extensively.

Before the metronome, words were the only way to describe the tempo of a composition. Yet after the metronome's invention, these words continued to be used, often additionally indicating the mood of the piece, thus blurring the traditional distinction between tempo and mood indicators. For example, presto and allegro both indicate a speedy execution (presto being faster), but allegro also connotes joy (from its original meaning in Italian). Presto, on the other hand, indicates speed as such (while possibly connoting virtuosity, a connotation it did not acquire until the late 18th century).



Additional Italian words also indicate tempo and mood. For example, the "agitato" in the Allegro agitato of the last movement of George Gershwin's piano concerto in F has both a tempo indication (undoubtedly faster than a usual Allegro) and a mood indication ("agitated").

### Understood Tempos

In some cases (quite often up to the end of the Baroque period), conventions governing musical composition were so strong that no tempo had to be indicated. For example, the first movement of Bach's Brandenburg Concerto No. 3 has no tempo or mood indication whatsoever. To provide movement names, publishers of recordings resort to ad hoc measures, for instance marking the Brandenburg movement "Allegro", "(Allegro)", "(Without indication)", and so on.

In Renaissance music most music was understood to flow at a tempo defined by the tactus, roughly the rate of the human heartbeat. Which note value corresponded to the tactus was indicated by the mensural time signature.

Often a particular musical form or genre implies its own tempo, so no further explanation is placed in the score. Thus musicians expect a minuet to be performed at a fairly stately tempo, slower than a Viennese waltz; a Perpetuum Mobile to be quite fast, and so on. Genres can be used to imply tempos; thus Ludwig van Beethoven wrote "In tempo d'un Menuetto" over the first movement of his Piano Sonata Op. 54, although that movement is not a minuet. Popular music charts use terms such as "bossa nova", "ballad", and "Latin rock" in much the same way.

It is important to remember when interpreting these words that not only have tempos changed over historical time, and even in different places, but sometimes even the ordering of terms has changed. Thus a modern largo is slower than an adagio, but in the Baroque period it was faster.

*From Wikipedia*

*Since I started composing I have always worked with series of tempos, even superimposed the music of different groups of musicians, of singers, instrumentalists who play and sing in different tempos simultaneously and then meet every now and then in the same tempo.*

*Karlheinz Stockhausen*

*The tempo is the suitcase. If the suitcase is too small, everything is completely wrinkled. If the tempo is too fast, everything becomes so scrambled you can't understand it.*

*Daniel Barenboim*



**Sierra Chamber Society 2008-2009 Season**  
**All concerts at 3PM**

**Sunday, June 7, 2009**

Haydn - Divertimenti

TBA

Schumann - Piano Quintet,

Op.44 in E flat

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