



**2009-2010 Season  
Program I**

**Angela Koregelos, flute  
John Chisholm, violin  
Diane Nicholeris, violin  
Christina King, viola  
Barbara Andres, cello  
Stevan Cavalier, piano**

**Grace Presbyterian Church  
October 25, 2009 3pm**



**Franz Joseph Haydn**  
(1732 – 1808)

**String Quartet in E Flat major,**  
**Op.76, No.6 (1797)**

- I Allegretto – Allegro
- II Fantasia: Adagio
- III Menuetto: Presto
- IV Finale: Allegro spiritoso

*John Chisholm, violin*      *Diane Nicholeris, violin*  
*Christina King, viola*      *Barbara Andres, cello*

**Francis Poulenc**  
(1899 - 1963)

**Sonata for Flute and Piano**  
(1956)

- I Allegro Malincolico
- II Cantilena
- III Presto giocoso

*Angela Koregelos, flute*      *Stevan Cavalier, piano*

## Intermission

**Alexander Borodin**  
(1833 - 1887)

**String Quartet in A Major**  
(1879)

- I Moderato - Allegro
- II Andante con moto – Fugato - un poco più mosso
- III Scherzo: Prestissimo
- IV Andante risoluto

*John Chisholm, violin*      *Diane Nicholeris, violin*  
*Christina King, viola*      *Barbara Andres, cello*



**Franz Joseph Haydn (1732-1809)**  
**String Quartet in E Flat major, Op.76, No.6 (1797)**

Despite the fact that Haydn was incredibly prolific in most of the musical forms that he tackled, he was never formulaic in his approach. He was always experimenting and trying out new and different approaches. And while an undisputed master, he was willing to learn from a younger colleague like Mozart. Unlike Mozart who had a father who was as much a taskmaster as a teacher, and who was relentless in promoting him as that of Tiger Woods (who seems to have a much more successful career in his field than Mozart did in his), Haydn was largely self-taught. Unfortunately, Haydn's amazing talents are hardly hinted at in his somewhat patronizing nickname "Papa".

This quartet in E Flat major is the last in the series of six quartets known collectively as the Erdödy Quartets, as they were commissioned and dedicated to Count Joseph Erdödy (1754-1824). This is a quartet with many interesting features. Like its predecessor Op.76, No.5 in D major, it begins not with a sonata allegro movement, but with a set of variations. Unlike its predecessor, whose theme for the set of variations is a graceful tune, the theme here is more a repeated motif. However, the use of this motif as his basic material allows Haydn to easily construct a fugue to conclude the movement. Though it was considered an outmoded form during the Rococo Period, Haydn could toss off a fugue as easily and gracefully as any Baroque master. The second movement is a Fantasia; a somewhat vague musical term. This movement which wanders in and out of many different keys is actually, not to mention surprisingly, based on the second movement Adagio of another quartet in this series; the "Sunrise" Quartet Op.76, No.4.

Haydn's always irrepressible sense of humor is in evidence in the last two movements. The trio to the lively minuet is comprised of a humorous episode in which the upper strings follow the cello first down then up then down then up the E flat scale with accompanying counterpoints. Haydn is at his most mischievous in the last movement where he dares the listener to discover where the downbeat is. In his book *The Classical Style*, Charles Rosen writes that the recapitulation of this movement "is calculated to throw off even the quartet players"<sup>1</sup>

<sup>1</sup> *The Classical Style* – Charles Rosen W.W Norton & Co. , New York & London . 1972

*In so many ways, it feels the same now when I play as the very first time I picked up the instrument. There's always this sound out there that's just a little bit beyond my reach and I'm trying to get there and that just sort of keeps me going.*

Bill Frisell



*"If you are not à la mode today, you may not be out of the mode tomorrow."*

Francis Poulenc

**Francis Poulenc (1899 – 1963)**  
**Sonata for Flute and Piano (1956)**

*"Poulenc began by being fashionable with the chic audience that desires above all to be amused. But the underlying honesty of his music, its melodic distinction and refinement, caused it to make its way with the larger public. He has the wisdom to attempt only what lies within his reach. The result is music with a style and sound of its own. You will never mistake it for anyone else's."*

Joseph Machlis 1

The Sonata for Flute and Piano is the first of three sonatas for piano and a wind instrument, inspired by Debussy's late instrumental sonatas, and each dedicated to the memory of a friend. The Clarinet Sonata, Poulenc's last composition, was dedicated to composer Arthur Honegger, the Oboe Sonata, to Serge Prokofiev, and the Flute Sonata dedicated to the great patroness of chamber music Elisabeth Sprague Coolidge. The work was actually commissioned by the Elisabeth Sprague Coolidge Foundation. Though the work's genesis went back to sketches for a sonata from 1952, the composer, by his own admission, imbued it with the musical spirit of Soeur Constance, one of the doomed nuns in what was to become his masterpiece, the opera Dialogues des Carmélites (1957).

This brief work, described by the composer as "simple but subtle", contains all the hallmarks of his style; abrupt shifts of mood from malicious to melancholy, incisive rhythms, spicy "wrong note" melodies, juxtaposed with those schmaltzy tunes that he called his "mauvaise musique". Particularly noteworthy in this piece is the lovely second movement Cantelena, which I daresay Mozart would have envied.

Though the clarity, simplicity, and grace of his music might lead one to believe that Poulenc was a composer of great facility, on the contrary, he labored mightily over his compositions. And he was fortunate in life that it was only over his music that he had to labor. Before the name Poulenc became associated with music, it was associated with the chemical industry in France. Indeed, if you head north up I-680, in Martinez, just before you cross the Benicia Bridge, there to the right at the foot of the bridge is one of those industrial places that look like a rock concert in progress; lights, towers, smoke and fire, and a great din. It is a facility of Rhone-Poulenc of North America. There was once a huge banner that proclaimed it so, though after a fire some years ago, the banner was removed; "community relations" dept. at work, no doubt.

Incidentally, or not, early in his career Poulenc was a member of a group of French



composers known collectively as Les Six (The Six). Their spiritual “godfather” was Erik Satie and their chief propagandist, Jean Cocteau. Each in his own way sought to simplify and rid French music of what they felt was the preciousness of Debussy’s musical Impressionism and drag it, sometimes kicking and screaming, into the 20th Century Machine and/or Jazz Age. As might be expected, American Jazz and Stravinsky’s Neo-Classicism were major influences on their music. The name Les Six, was an homage, perhaps somewhat tongue in cheek, to the Russian Five, which you will read about below.

The renowned flutist Jean- Paul Rampal gave the premiere performance of the Sonata during the Strasbourg Festival in 1956.

<sup>1</sup> Machlis, Joseph: Introduction to Contemporary Music. W.W. Norton & Co. Inc., N.Y. 1961

### **Alexander Borodin (1833- 1887)** **String Quartet in A Major (1879)**

Moguchaya Kuchka, "The Mighty Handful", "The Five", (or "The Mighty Clique" as they were called by their detractors), shared a vision and a mission: to produce a Russian music based on the Russian experience and identity, and rid Russian music of pale, stale imitations of Italian opera, German formalism, traditionalism and *Lieder*. Of the five that took on this mission, only one, M. Balakirev (1837-1910), was a professional musician. Two were military men, N. Rimsky-Korsakov (1844-1908) was a naval officer, C. Cui (1835-1918) was a fortification expert, and the fourth, Modest Mussorgsky (1839-1881), was a civil servant. The problem of maintaining creative activity under the burden of career demands was most acute in the case of the fifth member of this group, Borodin. He was principally a professor of chemistry at the Medico-Surgical Academy in St. Petersburg, as well as a research chemist who made contributions in the field of catalysts and precipitates (like I know what those are).

Borodin wrote in a letter, "As a composer seeking to remain anonymous I am shy of confessing my musical activity. This is intelligible enough. For others it is their chief business, the occupation and aim of life. For me it is a relaxation, a pastime which distracts me from my principal business, my professorship. I love my profession and my science. I love the Academy and my pupils, male and female, because to direct the work of young people, one must be close to them."

In addition to the demands of his scientific and teaching professions, Borodin championed the cause of equal education for women, and women's rights. Thus, he



was constantly in demand as a speaker, and called upon frequently to attend meetings for the feminist cause. Dmitri Shostakovich, who saw Borodin as a very gifted composer and rated his works highly, said bitterly that the feminists should have raised a monument to Borodin. "He would get one of those monuments too, because he plunged headlong into women's education and spent more and more time as he grew older on philanthropy, primarily for women's causes, and these butchered him as a composer.....Borodin's apartment was a madhouse.....he always had a bunch of sick relatives living with him, or just poor people, or visitors who took sick and even went mad.....That's how a Russian composer lives and works. Naturally there was always someone sleeping in every room, on every couch, and on the floor. He didn't want to disturb them with the piano. Rimsky-Korsakov would ask: 'Did you transpose that section?'" Yes. From the piano to the desk.' And then people wonder why Russian composers write so little."

Although overshadowed by the popularity of his second string quartet, the A Major Quartet is nonetheless as worthy of our attention. Unlike the second quartet which was completed in an uncharacteristically short time, the A Major was started in 1873 but not completed until 1879. This extended gestation period was partly due to the fact that he was at work on his magnum opus, the opera Prince Igor (which, unfortunately, remained unfinished at his death, and was completed by Rimsky-Korsakov and Glazunov), but more importantly, Borodin was searching for a particularly Russian response to the string quartet medium where no tradition existed. In music, as well as architecture, the Russians were attracted by the Latin spirit. However, despite the avowed aims of the Mighty Five, for the string quartet Borodin gravitated to the Austro-German tradition, Beethoven in particular. In fact, the principle theme of the first movement is actually a theme by Beethoven, from the finale of his B Flat Quartet, Opus 130.

Another interesting feature of the Quartet is the use of folk music. The andante movement is based on the folksong Song of the Sparrow Hills, which also appears in Prince Igor.

The first performance was given by the Quartet of the Russian Musical Society on December 3, 1880.

*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).

**John Chisholm**, violin, has been a member of the San Francisco Symphony for the last four years. After receiving a BA and Performance Certificate from the Eastman School of Music, he played with the Rochester Philharmonic as a first violinist. He has also served as Associate Concertmaster of the Louisville Symphony.

**Diane Nicholeris**, violin, began violin lessons at age ten. At Boston University, she studied with Joseph Silverstein, and at the Eastman School of Music she earned her bachelor's degree under the tutelage of Sylvia Rosenberg. While a student at Tanglewood, she worked with Jahja Ling, then Associate Conductor of the SFS. Diane has appeared as soloist with the Boston Pops Orchestra, the Rochester Philharmonic, and the Music Academy of the West Orchestra in Santa Barbara. She thinks of music as a means of dedeveloping the inner self. "It is an audible expression of the soul—the thing in you that makes you who you are." Diane coaches members of the SFS Youth Orchestra and enjoys the challenge of taking YO members through their repertory. She has judged several competitions and hopes to do more in the future. She lives with her husband in Pacifica.

**Christina King**, viola, joined the San Francisco Symphony's viola section in the Fall of 1996. She has been a member of the Tucson Symphony Orchestra, was principal violist in the Civic Orchestra of Chicago, (training orchestra of the Chicago Symphony Orchestra), and has also played with Lyric Opera of Chicago and various orchestras in Mexico City. She received a Master's in Music from Northwestern University, and an A.B. in English from Barnard College/Columbia University.

**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.



### **A Message from the Director**

Welcome one and all. For many of our twenty odd seasons, I've included a director's message in our first program. Often, by the time we're into rehearsals, and I feel inspired by the renewed energy and sense of purpose whose outcome we will all enjoy today, the program has gone to press. I must then console myself for the missed opportunity to ramble on, knowing that music always succeeds where words may fail.

Having just spent a delightful Sunday afternoon reanimating the incomparably charming Poulenc Flute Sonata you'll hear Angela Koregelos and I play today, I have a brief interval in which to compose a message, before Richard must format the program and ship it off to Superprint. I hope Angela and I can recapture the sense of joyful discovery we experienced in rehearsing this idiomatic work which Angela first studied at 17 in Paris.

Coincidentally (if there is such a thing), I ran into a friend at Peets Coffee whom I hope is in our audience today, who is in the process of recording his 92 year old mother's recount of her life story, which includes a childhood in Loraine and a narrow escape from the Nazis. My friend asked her how she survived the loss of family and friends she experienced during that harrowing time. Her answer was simply "Brahms." In fact, she had in mind his second piano concerto, a work of incomparable nobility and scope. It so happens, I've been making CD copies of works I've found life-sustaining and sending them to my son, Jordan, who is experiencing for the first time in his twenties music I think I first heard before I could speak. I have just mailed him the landmark Richter/Leinsdorf/CSO collaboration from 1970, arguably the finest performance of this concerto ever recorded. It's the epic cello solo that introduces the Andante that my friend's mother had in mind as capable of delivering her from darkest adversity, of restoring the divine to a God-forsaken world. For me, there are equally transcendent moments even in Haydn and Poulenc, and more than moments in the Borodin.

I hope today, and the rest of our 23rd season will serve as a reminder of the power of music to lift us above our ordinary lives and to sustain us through our inevitable ordeals.

Stevan Cavalier  
Director, Sierra Chamber Society

If a composer could say what he had to say in words he would not bother trying to say it in music.

Gustav Mahler



### **Ticketing**

Individual tickets for any concert can be purchased in advance by calling 925 930 8880. We accept VISA and M/C in addition to checks. Tickets can also be purchased at the door of each concert. Remember, we have a flex plan. Any ticket can be used for any concert and if you must miss a concert, consider bringing someone new at a future concert.

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For those of you who have not yet purchased season tickets please note that we have an option for you to apply the cost of your single ticket for today's concert to a discounted season ticket purchase. Check it out at the ticket desk before the concert or during intermission.

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The discovery of song and the creation of musical instruments both owed their origin to a human impulse which lies much deeper than conscious intention: the need for rhythm in life... the need is a deep one, transcending thought, and disregarded at our peril.

Richard Baker



**Sierra Chamber Society 2009-2010 Season  
All concerts at 3PM**

**Sunday December 13, 2009**

CPE Bach - Trio Sonata H 510 G min for Cello and Piano  
Ravel Rhapsodie Espaniole (Composer's original arrange-  
ment for 4 Hands)  
Beethoven String Quartet Op 18 No 6

**Sunday January 31, 2010  
Featuring the Afiara String Quartet**

Aleksandra Vrebalov "Pannonia Boundless"  
Mendelssohn String Quartet E minor Op 44 No 2  
Shostakovich Piano Quintet G minor Op 57

**Sunday March 21, 2010**

Boccherini String Quintet "Nights in the Streets of Madrid"  
Faure/Duparc Songs with special guest Donna Bruno,  
mezzosoprano  
Cherubini String Quartet No 6 A minor

**Sunday May 16, 2010**

Martinu - Serenade H 216 No 2 for 2 Violins and Viola  
Ries - Trio for Clarinet, Cello and Piano  
Dvorak - Sextet No 1 Op 48 A min

Programs Subject to Change

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