



**2009-2010 Season
Program V**

**Donna Bruno, mezzo-soprano
John Chisholm, violin
Kelly Leon-Pearce, violin
Gina Feinauer, violin
Christina King, viola
Barbara Andres, cello
Stevan Cavalier, piano**

**Grace Presbyterian Church
May 16, 2010 3pm**





Bohuslav Martinů
(1890-1959)

Serenata II for 2 Violins and Viola
H216 (1932)

- I Allegro
- II Poco andante
- III Allegro con brio

Kelly Leon-Pearce, violin John Chisholm, violin, Christina King, viola

Gabriel Fauré
(1845 - 1924)

Songs for Mezzo-Soprano and piano

- 1. Nell (c.1880)
- 2. Après un Rêve (c.1865)
- 3. Chanson d'Amour (1883)
- 4. Prison (1900)
- 5. Le Secret (1882)
- 6. Mandoline (1890)
- 7. Les Berceaux (1882)
- 8. Au bord de l'eau (c.1865)

Donna Bruno, Mezzo-soprano
Stevan Cavalier, piano

Intermission

Antonin Dvořák
(1841-1904)

String Sextet in A Major, Op.48
Op.105 (1878)

- I Allegro moderato
- II Dumka (Elegia); Poco Allegretto
- III Furiant: Presto
- IV Finale: Tema con Variazioni –
Allegretto grazioso, quasi Andantino

John Chisholm, violin, Kelly Leon-Pearce, violin
Christina King, viola Gina Feinauer, viola
Barbara Andres, cello Nina Flyer, cello



“A man is often termed “musical” who has a mild liking for claptrap music: (a) by a person who has no liking for music of any kind himself; (b) by a person who also likes claptrap music and hence considers that he also is musical. Or again a man be termed “musical” who enjoys so-called low brow music but dislikes classical music; who enjoys classical music but can neither play nor sing himself; who can play and sing a little but dislikes classical music; who occupies himself with his wireless set, but is really more interested in the wave-lengths than the music.”

Cyril Scott - Music: Its Secret Influence Throughout the Ages (1933)

“In a difficult world of social upheavals, of political chaos, it is more necessary than ever not to obscure our artistic purpose. We should keep our ideals clear, our convictions firm, and maintain the artistic faith that represents and speaks for our life and work.”

Bohuslav Martinů (c.1942)

Bohuslav Martinů (1890-1959)

Serenata II for 2 Violins and Viola H216 (1932)

Martinů has been justly hailed as one of the outstanding Czech composers of the 20th Century. (And now that it's finally over, we can say so with a certain amount of certainty). He was a prolific composer, who worked in most of the musical genres; opera, ballet, the symphony, the concerto, choral music, as well as chamber music for various combinations of instruments. Martinů first tasted success in Paris. Though he did draw inspiration from the folk music of the Czech countryside; Bohemia and Moravia, he was cosmopolitan and influenced by the music of Stravinsky and contemporary French composers. His music is marked by simplicity, directness and clarity, as well as a rhythmic drive both athletic and vivacious. In his essay on Martinů, Paul Nettl writes; “His dominating principle was to attain, above all, clear thematic development and a transparency of melodic line on a foundation of absolute music. He never sought for effect, but aimed to impress by simple, almost primitive, means. All the single elements of his musical form (polyphonic treatment, harmony and tone color) were made subordinate to the organic flow of the whole work... We find in his work no vague nebulous writing; the tone is always decided, transparent, and clear. Sometimes we find surprising tone effects. Equally admirable is his sense of workmanship and style; his chamber music is never orchestral in form, nor is his dramatic music merely symphonic in treatment”.

Like his countryman Dvorak, and his contemporary Stravinsky, Martinů had a special relationship with America. He came to this country, as did Stravinsky, to escape the Nazi occupation of Paris. Though he longed for his homeland, he and his music were enthusiastically received here. In 1944 there were so many premieres of his works, writers of the time referred to 1944 as “The Martinů Year.” He also taught in America, serving on the faculty of Princeton University for five years. He was appointed Professor of Composition at the National Conservatory in Prague in 1946; a post he was prevented from occupying by the rise to power of Communist Party. Martinů became an American citizen in 1952. He taught at the Curtis Institute and later at the American Academy in Rome (Italy, not N. Y.). His final years were spent in Switzerland.

To be brief, which incidentally, is a feature of this work; all of the movements clocking in at under three minutes, this Serenata II is the smallest of three such works for various instrumental combinations composed in 1932. While the music has a folk-like, almost archaic quality, especially in the last movement, it is unmistakably the work of Martinů.



Lady Bracknell: French songs I cannot possibly allow. People always seem to think that they are improper, and either look shocked, which is vulgar, or laugh, which is worse.

The Importance of Being Earnest (1894) - Oscar Wilde

Gabriel Fauré (1845 - 1924)
Songs for Mezzo-Soprano and piano

Gabriel Fauré is considered one of the true masters of the French Art Song. His music is seen as a transition between the Romantic music of Cesar Franck and the “Modern” music of Claude Debussy and Maurice Ravel. Despite having lived into the 1920’s, Faure’s music retained a plaintive “fin de siècle” quality to it. In his article in Groves Dictionary of Music and Musicians on Fauré, Eric Blom writes; “Discretion, reticence, restraint – these are the qualities most often pointed out in Fauré”. Blom goes on to say that “Fauré’s melodic gift is of a high order. His long and sinuous and supple phrases have as peculiar a shape as his harmony has a flavour, and not only such well known tunes as that of the song ‘Après un rêve’, or the ‘Élégie’ for cello and pianoforte, are exquisitely beautiful and hauntingly memorable. Not that he will ever be popular, and no doubt that is the last thing he ever expected. He was a very exclusive artist, and deliberately so, knowing precisely where his capabilities lay.”

After song, piano music constitutes the next largest category of his works, followed by chamber music and church music. His last work was a String Quartet in E minor Op.121 composed at the age of 80, in the last year of his life, while living with a composer’s torment; deafness.

It was deafness that caused him to resign his post of Director of the Paris Conservatoire in 1920. “Fauré was made head of the Conservatoire after the musical establishment provoked uproar by disqualifying Ravel from the Prix de Rome competition. The outgoing director, Théodore Dubois solemnly warned his successor of his responsibilities, ‘Monsieur, le Conservatoire, comme son nom l’indique, est fait pour conserver la Tradition’ (Sir, the Conservatoire, as its name implies, exists to conserve Tradition). The very act of Fauré’s appointment caused so many resignations that the unassuming musician was nicknamed ‘Robespierre’ and Parisians talked of his ‘daily cartload of victims’.”

Among Fauré’s most prominent pupils were Maurice Ravel and Nadia Boulanger. His lovely Requiem Mass Op.48 (1887) is probably his best known and most beloved composition. The songs featured today were composed between 1865 and 1900.

<p>Nell Ta rose de pourpre á ton Claire soliel, O Juin, étincelle enivrée, Penche aussi vers moi ta coupe dorée: Mon Coeur áta rose est pareil. Sous le mol abri de la feuille onbreuse Monte soupir de volupté; Plus d’un ramier chante au bois écarté, O mon Coeur, sa plainte amoureuse, Quie ta perle est douce au ciel enflame Etoile de la nuit pensive! Mais combine plus douce est la clarté vive Que rayonne en mon coeur, en mon coeur charmé! La chantante mer, le long du ravage,</p>	<p>Your purple rose in your brilliant sun, Oh June, sparkles as if intoxicated, Bend towards me, too, your golden cup: My heart and your voice are alike. Under the soft shelter of shady boughs Sounds a voluptuous sigh; And turtle doves coo in the spreading wood, Oh my heart, their amorous lament. How sweet is your pearl in the flaming sky, Star of pensive night! But sweeter still is the vivid light Which shines in my heart, my charmed heart! The singing sea, along the shore, Will silence its everlasting murmur,</p>
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Taira son murmure eternal,
Avant qu'en mon coeur, chère amour, ô Nell,
Ne fleurisse plus ton image!

'Ere in my heart, dear love, oh Nell,
Your image will cease to bloom!

Leconte De Lisle

Après un Rêve

Dans un sommeil que charmaient ton image
Je rêvais le Bonheur, ardent mirage;
Tes yeux étaient plus doux, ta voix pure et sonore.
Tu rayonnais comme un ciel éclair par l'aurore;
Tu m'appelais, et je quittais la terre
Pour m'enfuir avec toi vers la lumière;
Le ciel pour nous entr'ouvraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues...
Hélas! Hélas, triste réveil des songes!
Je t'appelle, ô nuit, rends-moi tes mensonges;
Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse!

In a slumber charmed by your image
I dreamed of happiness, ardent mirage;
Your eyes were more tender, your voice pure and
clear.
You were radiant like a sky brightened by
sunrise;
You were calling me, and I left the earth
To flee with you towards the light;
The skies opened their clouds for us,
Splendors unknown, glimpses of divine light...
Alas! Alas, sad awakening from dreams!
I call to you, oh night, give me back your illu-
sions;

Romain Bussine Return, return with your radiance,
Return, oh mysterious night!

Chanson d'Amour

J'aime tes yeux, j'aime ton front,
O ma rebelle, ô ma farouche,
J'aime tes yeux, j'aime ta bouche
Où mes baisers s'épuiseront.
J'aime ta voix, j'aime l'étrange
Grâce de tout ce que tu dis,
O ma rebelle, ô mon cher ange,
Mon enfer et mon paradis!
J'aime tout ce qui te fait belle,
De tes pieds jusqu'à tes cheveux,
O toi vers qui montent mes vœux!

I love your eyes, I love your face,
Oh my rebellious, oh my fierce one,
I love your eyes, I love your lips
Where my kisses will exhaust themselves.
I love your voice, I love the strange
Gracefulness of everything that you say,
Oh my rebellious one, Oh my dear angel,
My inferno, and my paradise!
I love your eyes, I love your face,
I love everything that makes you beautiful,
From your feet to your hair,
Oh you, to whom ascend all my desires!

Armand Silvestre

Prison

Le ciel es, par dessus le toit, si bleu, si calme...
Un arbe, par dessus le toit, berce sa palme...
La cloche, dans le ciel qu'on voit, doucement
tinte,
Un oiseau, sur l'arbre qu'on voit, chante sa
plainte...
Mon Dieu, mon Dieu! La vie est là simple et
tranquille!
Cette paisible rumeur là vient la ville...
Qu'as-tu fait, ô toi que voilà pleurant sans cesse,
Dis! qu'as-tu fait, toi voilà, de ta jeunesse?

The sky above the roof is so blue, so calm...
A tree above the roof rocks its crown...
The bell, in the sky that one sees, softly rings,
A bird on the tree that one sees, plaintively
sings...
My Lord, my Lord! Life over there is simple
and quiet!
This peaceful clamour comes from the town...
What have you done, oh you, who now weeps
endlessly,
Say! what have you done, you, with your
youth?

Paul Verlaine

Le Secret

Je veux que le matin l'ignore
Le nom que j'ai dit à la nuit,
Et qu'au vent de l'aube, sans bruit,
Comme une larme il s'évapore.
Je veux que le jour le proclame,
L'amour qu'au matin j'ai caché,
Et sur mon coeur ouvert penché.
Comme un grain d'encens, il l'enflamme.

I wish the morning not to know
The name I told the night,
And that in the wind of dawn, silently,
It should evanesce like a tear
I wish the day would proclaim,
The love I hid in the morn,
And bent over my open heart,
Should inflame it like a grain of incense.



Je veux que le couchant l'oublie
Le secret que j'ai dit au jour,
Et l'emporte avec mon amour,
Aux plis de sa robe pâlie!

Armand Silvestre

Mandoline

Les donneurs de serenades
Et les belles écouteuses
Echangent des propos fades,
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fit maint vers tenders.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur elegance, leur joie
Et leurs molles ombres bleues
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et las mandolin jase
Parmi les frissons de brise.

Paul Verlaine

Les Berceaux

Le long du quai, le grands vaisseaux,
Que la houle incline en silence,
Ne prennent pas garde aux berceaux
Que la main des femmes balance,
Mais viendra le jour des adieux,
Car il faut que les femmes pleurant,
Et que homes curieux
Tentent les horizons qui leurrent!
Et ce jour là les grandes vaisseaux,
Fuyant le port qui diminue,
Sentent leurs masse retenue
Per l'âme des lointains berceaux.

Sully Prudhomme

Au Bord de l'eau

S'asseoir tous deux au bord du flot qui passé,
Le voir passer;
Tous deux s'il glisse un nuage en l'espace,
Le voir glisse;
A l'horizon s'il fume un toit de chaume,
Le voir fumer;
Aux alentours, si quelque fleur embaume,
S'en embaumer;
Entendre au pied du saule où l'eau murmure,
L'eau murmurer,
Ne pas sentir tanty que ce rêdure
Le temps durer,
Mais n'apportant de passion propfonde
Qu' à s'adorer,
Sans nul souci des querelles du monde,
Les ignorer,
Et seuls tous deux devant tout ce qui lasse,
Sans se lasser;

I wish the sunset to forget
The secret I told the day,
And carry it away with my love,
In the folds of its pale garment!

The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long fdresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chattetrs
Amid the trembling of the breeze.

Along the quays, the large ships,
Rocked silently by the surge
Dp not heed the cradles
Which the hands of women rock,
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of far away cradles.

To sit together on the bank of the stream that
passes,
To see it pass;
Together, when a cloud floats in space,
To see it float;
When a cottage chimney is smoking on the
horizon,
To see it smoke;
If nearby a flower spreads its fragrance,
To absorb its scent;
To hear at the foot of the willow, where water
murmurs,
The water murmurs,
Not to notice, while this dream lasts,
The passage of time,
But to feel deep passion
Only to adore each other;
Not to care at all about the world's quarrels,



Sentir l'amour devant tout ce qui passé,
Ne point passer!

Sully Prudhomme weary,

To ignore them,
And alone, together, facing all that grows
Not to grow weary;
To be in love while all passes away,
Never to change!

"It is endlessly beautiful. I always have the feeling that people don't admire this piece enough. This splendid invention, freshness and sonorous beauty..."

Johannes Brahms on Dvořák's String Sextet

Antonín Dvořák (1841-1904)
String Sextet in A Major, Op.48 (1878)

The year 1878 was fateful in the life of Antonín Dvořák. For it was in 1878 that Johannes Brahms recommended the work of Dvořák to his own publisher Simrock in Berlin. Brahms had served as an "Expert Advisor" to the Austrian Minister of Education on the yearly award of state scholarships to deserving young musicians. Although Dvořák was then hardly young, it was only then that Brahms had become acquainted with his music. "In connection with the State Scholarships, I have been receiving a lot of pleasure for several years past from the work of Anton Dvořák of Prague...Dvořák 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 consider that!" Simrock accepted the work of Dvořák for publication, and suggested that he write a set of Slavonic Dances, comparable to Brahms' Hungarian Dances. Dvořák obliged, and the resulting Slavonic Dances Op. 46 brought the struggling unknown composer immediate international success. It was also in this year that he first incorporated the rhythms of Czech folk dances into his music. Along with the Slavonic Dances came the Slavonic Rhapsodies, Bagatelles, Furianty for Piano, Serenade for Winds, and the String Sextet Op. 48 – all amply endowed with the spirit of Czech folk music.

The first movement Allegro moderato of the Sextet is in the standard Sonata-Allegro form. The second movement is marked "Dumka". Dumkas occur throughout Dvořák's music; the best example being his Dumky Trio. The word is Russian, meaning a fleeting thought. In Dvořák's music, the Dumka is most often music of an elegiac or melancholy character changing abruptly to high-spirited music. The third movement entitled "Furiant" – a fast, fiery Czech folk dance in 3/4 time provides this change of mood. (Actually, this piece lacks the superimposition of duple meter over triple meter that characterizes an authentic furiant... picky-picky) The Finale is a set of variations on a folk-like theme.

The work was completed in Prague on May 27, 1878. It is scored for two violins, two violas, and two cellos. It was the first of his chamber works to be heard outside of his native land (then Bohemia). It was first heard in Berlin, at the home of the renowned Hungarian violinist and Brahms' pal Joseph Joachim. The first public performance was given in Berlin on November 9, 1879.

On behalf of the Sierra Chamber Society, we greatly appreciate your continued support and loyalty to this endeavor, and look forward to seeing you in our 24th Concert Season.

Notes by Joseph Way



The Musicians

Donna Bruno, mezzo-soprano, has performed extensively in Opera, Concert and Recital all over North and South America. With the San Francisco Opera, her roles include Nicklausse in *Les Contes D'hoffmann* and Suzuki in *Madama Butterfly*. For L'Opera de Medellin in Colombia, South America, she portrayed the title role in Gluck's *Orfeo*. Recent engagements has been Rosina in *IL Barbiere Di Siviglia* for Nevada Opera and Kentucky Opera, Monteverdi's *L'orfeo*, Cesti's *Oronthea*, and Handel's *Alcina* for Music of the Baroque in Chicago, Mahler's *Das Lied Von Der Erde*, Mahler's Symphony No. 2 and Berlioz's *Herminie* for San Diego Symphony and *Messiah* for the Virginia Symphony, Sacramento Symphony and the Reno Chamber Orchestra. The artist has also performed with Dallas Opera, Pittsburgh Opera, Portland Opera, Utah Opera, Knoxville Opera, Lyric Opera of Kansas City, Glimmerglass Opera, Lake George Opera Festival, Sacramento Opera, Des Moines Metro Opera, Western Opera Theatre and Opera Grand Rapids. Her concert appearances include the San Francisco Symphony, L'Orquesta Filarmónica de Medellín, Honolulu Symphony, Women's Philharmonic, Virginia Symphony, Carmel Bach Festival, Sacramento Symphony, Sinfonia San Francisco, Vallejo Symphony, the Cabrillo Music Festival and Stockton Symphony. Miss Bruno inaugurated the Kurt Herbert Adler Memorial Recital Series, was twice featured on the Schwabacher Recital Series, and sang a recital for National Public Radio on the Dame Myra Hess Recital Series in Chicago. She is a former Adler Fellow of the San Francisco Opera Center.

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.

Kelly Leon-Pearce, violin, studied with Dorothy DeLay, the great violin pedagogue who has taught such artists as Itzhak Perlman, Midori, and a healthy contingent of SFS musicians. She became a regular substitute in the New York Philharmonic and was a founding member of the Persichetti String Quartet. In the fall of 1989, she came to the San Francisco Symphony as a substitute, winning a permanent place in September 1990.

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.

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 Gieseking, 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.

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.

The Sierra Chamber Society:

Stevan Cavalier, General Director
Greg Mazmanian, Executive Director
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Sierra Chamber Society

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All concerts at 3PM**

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