



**The Diablo Regional Arts Association
presents the**

**2002-2003 Season
Program 1**

**Wei He, violin
Naomi Kazama, violin
Melissa Kleinbart, violin
Nanci Severance, viola
Barbara Andres, cello
Susan Waller, flute
Dorian Ho, piano**

**Grace Presbyterian Church
Sunday September 29, 2002 4pm**



Wolfgang Amadeus Mozart **String Quartet No. 18 in A Major**
(1754-1791) K.464 (1785)

- I Allegro
- II Menuetto
- III Andante
- IV Allegro

Naomi Kazama, violin
Nanci Severance, viola

Melissa Kleinbart, violin
Barbara Andres, cello

Nino Rota **Trio for Flute, Violin and Piano**
(1911-1979) (1958)

- I Allegro ma non troppo
- II Andante sostenuto
- III Allegro vivace con spirito

Wei He, violin

Susan Waller, flute

Dorian Ho, piano

Intermission

Johannes Brahms **String Quartet in C Minor Op. 51, No. 1**
(1833-1897) (1873)

- I Allegro
- II Romanze: Poco adagio
- III Allegretto molto moderato e comodo
- IV Allegro

Melissa Kleinbart, violin
Nanci Severance, viola

Naomi Kazama, violin
Barbara Andres, cello



Wolfgang Amadeus Mozart (1754-1791)
String Quartet No. 18 in A Major, K. 464 (1785)

Vienna, 16 February 1785

“On Saturday Herr Joseph Haydn and the two Baron Tinti visited us. The new quartets were played, but only the 3 new ones, which he has composed in addition to the other three, which we already have - it is true that they are a little easier (this has also been translated as “lighter,” rather than “easier”) but most excellently composed. Herr Haydn said to me: “I say to you before God, on my word of honor, your son is the greatest composer whom I know personally or by name; he has taste and the greatest skill in composition as well. ...”

Leopold Mozart to his daughter Nannerl.¹

The A major Quartet, K.464 was one of these three quartets played on this occasion. It is one of six quartets, which have come to be known as the “Haydn Quartets.” Some months later, Mozart sent the manuscripts of these quartets to Haydn with the accompanying letter:

Vienna, 1 September 1785

“To my dear friend Haydn.

A father who had decided to send out his sons into the great world thought it was his duty to entrust them to the protection and guidance of a man who was very celebrated at the time and who, moreover, happened to be his best friend.

In like manner I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and laborious study; but the hope which many friends have given me that this toil will be in some degree regarded, encourages and flatters me with the thought that these children may some day prove a source of consolation to me.

During your last stay in this capital you yourself, my very dear friend, expressed to me your approval of these compositions. Your good opinion encourages me to offer them to you and leads me to hope that you will not consider them unworthy of your favor. Please, then, receive them kindly and be to them a father, guide and friend!

From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent to those faults which may have escaped a father’s indulgent eye, and in spite of them to continue your generous friendship toward one who so highly appreciates it. Meanwhile, I remain with all my heart, dearest friend, your most sincere friend.

W.A. Mozart.²

Mozart had been profoundly impressed by Haydn’s set of six quartets Opus 33 published in 1781. Inspired by these works, he returned to the writing of string quartets after a lapse of ten years. It was between 1782 and 1785 that the six “Haydn” quartets were composed. As musicologist Alfred Einstein says, “Mozart did not allow himself to be overcome. This time he learned as a master from a master; he did not imitate, he yielded nothing of his own personality.” He followed Haydn’s lead in conceiving the string quartet as a four-part discourse, shared by all the instruments. Their respect and admiration being mutual, Haydn was, in turn, to be influenced in his own subsequent quartets by these quartets of Mozart dedicated to him.

The A major Quartet is the fifth in the series. It’s opening Allegro is a bit unusual, in that it is written in three-quarter time, rather than four, imparting to it a mellow rather than dramatic character. The second movement Menuetto is also in 3/4 time (yes, all minuets are). The third movement is a set of six variations on an original theme. In the last variation, a rhythmic figure first heard in the cello, has caused this quartet to be given the nickname “The Drum”. It is said



that this was the Mozart quartet most admired by Beethoven. Czerny once stated: “ Once Beethoven saw at my house the scores of six quartets by Mozart. He opened the fifth in A, and said: ‘That’s a work! That’s where Mozart said to the world: Behold what I might have done for you if the time were right!’ ” The finale Allegro must have particularly impressed Ludwig van, as one might describe it as “Beethovenian”.

The high opinions of Haydn and Beethoven on this set of quartets by Mozart were not shared by other contemporaries, as the following criticism illustrates. In 1787 a correspondent of *Magazin der Musik* wrote of the quartets, “ His new quartets, dedicated to Haydn are too strongly spiced – and what palate can stand that for long.” And finally, “These six quartets dedicated to Haydn, finished in 1785, were sent back from the printer to the publisher, Artaria, because they contained so many ‘mis-prints’. But the music had been correctly transcribed: these “errors” were unfamiliar dissonances and chords. When the Hungarian prince Grassalkowitsch had the work performed, he thought the musicians were playing miserably and he stormed up to them in disgust. When he saw they were playing the music as written, he tore the sheet music to bits.”³ It would be instructive to hear what the prince heard.

The first performance of K.464 was given on Feb 12, 1785 by a quartet of players consisting of Wolfgang Amadeus (probably on viola), Papa Leopold Mozart, and the pair of barons; the Tinti boys mentioned above.

1 Hans Gal. *The Musician’s World – Great Composer’s In Their Letters* Arco Publishing Company, Inc., N.Y. 1966

2 Melvin Berger. *Guide to Chamber Music* Anchor Books - Doubleday, N.Y. 1985,1990

3 Joseph Solman. *Mozartiana –Two Centuries of Notes, Quotes and Anecdotes about Wolfgang Amadeus Mozart.* Vintage Books - Random House, N.Y. 1990

“They reckon my music’s just a bit of nostalgia plus lots of good humour and optimism? Well, that’s exactly how I’d like to be remembered; with a bit of nostalgia and lots of optimism and good humour.”

Nino Rota¹

Nino Rota (1911 – 1979) **Trio for Flute, Violin and Piano (1958)**

Here’s “an offer you can’t refuse”: a trio by one of the 20th Century’s foremost film composers, Nino Rota. His 25 year collaboration with Federico Fellini, produced such film classics as *The White Sheik* (1951), *La Strada* (1954), *Nights of Cabiria* (1957), *La Dolce Vita* (1960), *Boccaccio ’70* (1962), *8½* (1963), *Juliet of the Spirits* (1965), *Fellini’s Satyricon* (1970) *The Clowns* (1971) *Fellini’s Roma* (1972) *Amarcord* (1974), as well as *Fellini’s Casanova* (1976) and *Orchestra Rehearsal* (1979). Film critic Leonard Maltin wrote “Rota’s music became as much an integral part of those films as Fellini’s imagery, producing a magical combination of sights and sounds”. To his credit are also the scores to Francis Ford Coppola’s *The Godfather* (1972) and *The Godfather, Part II* for which he won an Oscar. The *Love Theme from Romeo and Juliet*, taken from his score to the Franco Zeffirelli film *Romeo and Juliet* (1968) became a pop hit. Besides over 80 film scores, he composed 11 operas, 3 symphonies, masses, theater music, piano and chamber music.



Born in Milan in 1911, Nino Rota was a child prodigy. He composed an oratorio *The Childhood of John the Baptist* at the ripe old age of 11. This was no piece of juvenilia committed to paper. Young Nino took the work on a concert tour, conducting it himself. His first studies were with Ildebrando Pizzetti. He continued his studies at the Conservatory of Saint Cecilia in Rome where he studied with Alfredo Cassella. After completing his studies in Rome in 1929, he moved to the USA from 1930 – 32 where he won a scholarship to the Curtis Institute, there he studied under Rosario Scalero and Fritz Reiner. In 1937 he earned an Arts degree from the University of Milan. He became director of the Bra Conservatory in 1950, and held that post until his death in 1979.

The Trio for Flute, Violin and Piano dates from 1958. In style, the outer movements are neo-classic reminiscent of Rota's pal Stravinsky. The heart of the work is the melancholy second movement, which starts off as a slow fugue, but develops into a passionate middle section, which recalls the violin chords from the first movement, before subsiding again into the fugal material. Fanfares and scurrying runs comprise the finale, which brings this brief work to a close.

4 David Gallagher- liner notes to the Ex Novo Ensemble's CD *Piccola Offerta Musicale – Nino Rota Chamber Music* ASV Ltd. London, England. CDDCA 1072

Someday, and that day may never come, I will call upon you to do a service for me. But until that day, accept this justice as a gift on my daughter's wedding day.

Don Corleone to Bonasera
The Godfather

“Brahms's quartets for strings are meaningless, impossible and support no analysis... There is in this music a constant struggle among the instruments, an irritating and tiresome struggle; there is never a moment of rest for the spirit or for the fingers.”

Jean Charles Dancla*, *Miscellanées Musicales*, Paris 1884¹

Johannes Brahms (1833 – 1897)
String Quartet in C Minor Op. 51, No. 1 (1873)

“You don't know what it is like, hearing his [Beethoven's] footsteps constantly behind me.”
Johannes Brahms

Haydn and Mozart would compose string quartets a half dozen at a shot; musical six-packs as it were. With Beethoven, the string quartet became the vehicle for 'plumbing the depths' of the artist's soul – though Ludwig van never lost his sense of humor. With Brahms, the string quartet, even more so the symphony, became a cause for performance anxiety. Robert Schumann had inadvertently cursed him by hailing him to the public as the musical heir to Beethoven – Master of the string quartet and symphony.

It is said that Brahms consigned up to twenty string quartets, to the flames before allowing his first string quartet to be published. Given all the marvelous music he had already composed, how bad could those incinerated quartets have been? Of quartet writing he said,



“It is not hard to compose, but what is fabulously hard is to leave the superfluous notes under the table”. It is said that this C minor quartet was actually started in the 1850’s, received a partial performance for friends in 1866, a complete performance of both Op.51 quartets in 1868, more reworking and polishing, more playthroughs with friends, before the publication of the pair in 1873. The first public performance was given by the Hellmesberger Quartet in Vienna on December 11, 1873.

In his biography, *Brahms – His Life and Work* Karl Geiringer² writes: “When at last, in the summer of 1873, he completed the String Quartets in C minor and A minor, Op.51, he had not only conquered a new form of ensemble, but at the same time his style developed to its full maturity. He had now achieved an economy which refused to tolerate a single superfluous note, but at the same time he had perfected a method of integration that would give an entire work the appearance of having been cast from one mold. In the C minor Quartet we can see that the first eight notes of the violin part in the first movement are employed also as the main theme of the Finale, and in part as the main theme of the *Romance*. The union is even more intimate between the several sections of each movement.” (I’ll skip over the rest of this paragraph, as you’d need a copy of the score to follow what Geiringer is pointing out.) “The same striving for unity may be seen in the mood of these works. The first like the fourth, movement of the C minor Quartet is dominated by a somber passion and sullen determination. The *Romance* begins rather idyllically, even solemnly, but soon passes into a restrained and melancholy theme. Similarly, the F minor Intermezzo of the third movement, with its artistic double melody, played by violin and viola, becomes carefree and cheerful only in the trio.” Incidentally, it is in this trio that the second violin is called upon to produce a special effect in violin playing called *bariolage*. This is done by quickly shifting back and forth between two or more strings to play the same note. For example, a series of repeated Es are played by playing first on the open E string, then by playing with the 4th finger on the A string (also an E) then back to the open E in rapid succession. Perhaps this is more than you want to know about *bariolage*. And so “the same fundamental mood is maintained throughout the work.” And while this can be viewed as the strength of this work, might I add at the risk of heresy, that it also may be a weakness. There is an unrelenting seriousness to this work. Brahms seems to have loosened up considerably in the companion A minor quartet Op. 51, No.2, (which is beside the point since you won’t be hearing that work today).

Coda – from *Slonimsky’s Book of Musical Anecdotes*³ :

Playing a Beethoven ‘cello sonata with a friend, Brahms stepped on the pedal a little too energetically.

“Softer,” pleaded the ‘cellist. “I can’t hear my ‘cello.”

“You are lucky,” said Brahms. “I can.”

5 Nicholas Slonimsky. *Lexicon of Musical Invective* University of Washington Press. Seattle and London 1953, 1990. (*Dancla, the French violinist and composer has been forgotten by all but violin students)

2 Karl Geiringer. *Brahms-His Life and Work* (Third, enlarged edition) Da Capo Press, Inc. New York. 1982.

3 Nicholas Slonimsky. *Slonimsky’s Book of Musical Anecdotes* Schirmer Books. New York 1998

Program Notes by Joseph Way



The Sierra Chamber Society's Sixteenth Season

I doubt many will remember a recital given by Clif Foster, then violinist with the San Francisco Ballet Orchestra (and since then, by the way, concertmaster of Yanni's traveling ensemble), and piano accompanist Stevan Cavalier at the old Stage II Theater on East Street in Walnut Creek in 1985. I was looking back at some of the scores for that recital the other day and realized it was so long ago, it's as if I'd never seen the music before. I don't think I could hum even one of the selections on the program, well, maybe *Danny Boy* in the Heifetz arrangement we performed, I did the flyers and hawked the tickets myself. We charged \$6 to defray production costs, and so Clif could take home a small purse for all his hard work. Arguably, this modest affair for about a hundred arm-twisted friends was the birth of the Sierra Chamber Society.

Not long after, Greg Mazmanian, esteemed violin teacher, and also a violinist with the S. F. Ballet Orchestra called Gary Schaub, then the Arts Director for Walnut Creek (You may have seen Gary's signature license plate "Art Tzar" about town), to see about putting together a chamber music ensemble for regular performances at the quonset-style Mainstage Theater, aka the Walnut Factory. Quite coincidentally, at about the same time, Gary got a call from Lawrence Kohl, then a freelance clarinet virtuoso with the Chamber Soloists of San Francisco and since then director of the Classical Philharmonic, now renamed the Pacific Chamber Symphony with its own venerable season at Herbst Theater and elsewhere in the East Bay, a top-drawer, professional chamber orchestra based in Hayward. Larry had the same thing in mind, a first-rate musical group on the live from Lincoln Center model, to perform in Walnut Creek.

At the time~ Greg and Larry's ambitions might have seemed over-large for sleepy Walnut Creek, but then Walnut Creek had a Ten Year Plan for the Arts in the works, which included a new, 21 million dollar Regional Center for the Arts. A high-quality chamber society would fit in neatly,

I was then on the board of the Civic Arts Association, progenitor of the Diablo Regional Arts Association, and Gary knew about my interest in music. He put Greg, Larry and me in touch and, under the aegis of the CAA, we got an enthusiastic group of Bay Area professional musicians underway. Paying homage to our benefactor, the Civic Arts Association; we arrived at the rather generic and, unfortunately tongue-twisting name; the Civic Arts Classic Chamber Society.

We wanted to be a musical forum for the Bay Area's best players, a showcase for their amazing and highly individual talents; not just another presenter group for out of town acts. We held to the elite but democratic model of the best chamber music festivals and societies, such as those at Aspen, Saratoga Springs and Lincoln Center. We were then, and remain now the only such professional chamber group in the Bay Area,

After the Mainstage Theater was torn down, and while the Regional Center for the Arts was being built on its ruins, the Civic Arts Classic Chamber Society enjoyed the warm, intimate atmosphere, lively acoustics; and relative economy of Grace Presbyterian Church. We moved into the Regional Center for the Arts in its opening season, our fifth, in 1992 and became the Sierra Chamber Society. We enjoyed five years at the Regional Center, returning to Grace Presbyterian Church, a choice informed mainly by considerations of acoustics and cost, in 1997.



Musicians love to play chamber music. Among Bay Area professional musicians, the Sierra Chamber Society has sustained a reputation for enticing programming, lively and serious rehearsals where player's views are welcome and respected, and for polished, spirited performances. Many of the Bay Area's finest musicians who found us in our early years have become regulars and devoted friends of the Society. As a result; our audience has had the pleasure of performances by familiar friends and musical intimates. Our performers have come to know and respect each other as musicians, enabling them to bring humor and frank discussion to rehearsals, elements that lead to musical insights and signature interpretations.

We have always believed that if you play it, they will come. And they (you) *have* come in sufficient numbers to keep us healthy (if not quite complacent) for sixteen seasons! You, our beloved audience, have kept us going with your generous donations and devoted enthusiasm. It has always seemed to me that chamber music will never become a hot ticket unless sold on a personal basis by someone who has the ears for it. You, our audience, have been our best (and almost only) advertisement. But the fact is, the Sierra Chamber Society could always stand a bit more publicity. I hope you'll share your enthusiasm with others.

I look forward to sharing an exciting sixteenth season with each of you!

Stevan Cavalier, General Director

The Musicians

Wei He, violin, was chosen by the Chinese government as one of ten gifted musicians to perform in Japan when he was sixteen years old. He came to the United States for his undergraduate study at the University of Texas at Austin where he formed the New China Trio. The Trio won first prize at the Yellow Springs Chamber Music Competition in Ohio, and the Schaad award of the Carmel Chamber Music Competition in California. Mr. He earned his Artist Certificate in Chamber Music from the Conservatory, where he studied with Camilla Wicks and Mark Sokol. He has coached chamber music at San Francisco State University and San Domenico Music Conservatory. He has played with the San Jose and the San Francisco Symphonies and currently serves as violin faculty at San Francisco Conservatory of Music.

Naomi Kazama, violin, joined the San Francisco Symphony in 1998 after serving as concertmaster of the New World Symphony. A native of Yokohama, Japan, she graduated from the Toho-Gakuen Music High School and holds an Honors Diploma from the Vienna Hochschule where she won the violin competition. Prior to joining the New World Symphony, she was first violinist with the Austrian Radio Symphony Orchestra and participated in chamber music concerts with the Musikverein Quartet. She has performed many chamber and solo recitals in Austria, Germany, Italy, Greece, France and Japan.

Melissa Kleinbart, violin, is presently a member of the San Francisco Symphony. As a soloist, Ms. Kleinbart has appeared with the Philadelphia Orchestra, the



Vancouver Symphony Orchestra, Una Voce Chamber Orchestra and the New York Symphonic Ensemble, of which she is also concertmaster. Since her 1989 recital debut in New York's Merkin Hall, Ms. Kleinbart has made recital appearances in the United States and Canada, and has been broadcast on CBC radio. An avid chamber musician both as violinist and violist, she is a native of Philadelphia and began her violin studies with Estelle Kerner at the age of five. She went on to receive her Bachelor and Master of Music degrees from the Juilliard School.

Nanci Severance, viola, has been a member of the San Francisco Symphony since 1982. Before coming to San Francisco, Nanci studied with Denes Koromzay at Oberlin College and Bernard Zaslav at Northern Illinois University. Ms. Severance is very active in the Bay Area chamber music scene. She has performed with the Stanford String Quartet, The San Francisco Contemporary Players, Chamber Music Sundaes and the San Francisco Symphony chamber music series as well as Chamber Music West and MarinFest. This is her first appearance with the Sierra Chamber Music Society.

Barbara Andres, cello, is a graduate of the Cleveland Institute of Music. She has been a member of the San Francisco Symphony since 1977. She is active as a recitalist and chamber musician throughout the Bay Area, appearing as Principal Cellist of the Sierra Chamber Society for the last eleven seasons.

Susan Waller, flute, is principal flutist of the Modesto Symphony Orchestra, performs with the San Francisco Ballet Orchestra, freelances in the San Francisco Bay Area, and appears throughout northern California in solo and chamber music recitals. She was a member of the faculty of the University of California, Santa Cruz, 1981-2002. She holds a Doctor of Musical Arts degree from Cleveland Institute of Music in addition to a Master of Music from the University of Michigan and a Bachelor of Arts from Case Western Reserve University.

Dorian Ho, piano, made her New York solo piano debut at Carnegie Recital Hall as Winner of the Thirteenth Annual Artists International Competition. She received her Master of Music Degree from The Juilliard School of Music, Concert Diploma from the Vienna Academy of Music and Art and holds a Ph.D. in Piano Performance from New York University. She has performed as a soloist with numerous orchestras in the U. S. and Europe. Her chamber music performances have included concerts with the St. Petersburg String Quartet and frequent appearances with the members of the San Francisco Symphony. She has recorded Schumann's Piano Concerto with the Bohemian Chamber Philharmonic and the Dvorak Piano Quintet with the Stamic String Quartet of the Czech Republic. Since 1988, she has been a faculty member at the San Francisco Conservatory of Music.



Sierra Chamber Society - 2002-2003 Season

December 15, 2002

Haydn - String Quartet Op 33 No 3 "The Bird"

Ravel - Sonata for Violin and Piano

Dvorak - String Sextet

January 26, 2003

Schumann - Fairy Tales for Cello, Clarinet and Piano

Fine - Partita for Wind Quintet

Schuller - Suite for Wind Quintet

Brahms - Horn Trio

April 13, 2003

Shostakovich - Age of Gold for String Quartet

Rebecca Clarke - Sonata for Viola and Piano

Beethoven - String Quartet Op 135

June 8, 2003

Shostakovich - String Quartet No 10

Schulhoff - "Hot" Sonata for Saxophone and Piano

Mendelssohn - String Octet

The Sierra Chamber Society:

Stevan Cavalier, General Director

Greg Mazmanian, Executive Director

Joseph Way, Artistic Director

Richard A. Gylgayton, Program Editor

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For the Cannoli

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www.fuguemasters.com/scs.html