



**The Diablo Regional Arts Association
presents the**

**2002-2003 Season
Program II**

**Cathy Down, violin
Teresa Ling, violin
Christina King, viola
Madeline Prager, viola
Barbara Andres, cello
Nina Flyer, cello
Stevan Cavalier, piano**

**Grace Presbyterian Church
Sunday December 15, 2002 4pm**



Franz Joseph Haydn
(1732-1809)

String Quartet No. 32 in C Major
Op. 33, No. 3 "The Bird" (1781)

- I Allegro moderato
- II Scherzo: Allegretto
- III Adagio ma non troppo
- IV Finale: Rondo - Presto

Teresa Ling, violin
Madeline Prager, viola

Cathy Down, violin
Barbara Andres, cello

Maurice Ravel
(1875-1937)

Sonata for Violin and Piano
(1923-27)

- I Allegretto
- II Moderato (Blues)
- III Allegro (Perpetuum Mobile)

Teresa Ling, violin

Stevan Cavalier, piano

Intermission

Antonin Dvorak
(1841-1904)

String Sextet in A minor, Op. 48
(1878)

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

Teresa Ling, violin
Madeline Prager, viola
Nina Flyer, cello

Cathy Down, violin
Christina King, viola
Barbara Andres, cello



Haydn's Noble English Pupil

One day a nobleman called on him and, expressing his fondness for music, said he would like Haydn to give him a few lessons in composition at one guinea per lesson. Haydn promised to gratify him and asked when they should begin.

“At once, if you have no objection;” said he, drawing from his pocket one of Haydn’s quartets. “For the first lesson let us examine this quartet and you tell me the reasons for some modulations and certain progressions that are contrary to all rules of composition.”

Haydn could offer no objection to this. They then set to work to examine the music. Several places were found which, when asked why he did this and that, Haydn could only say he wrote it so to obtain a good effect. But ‘My Lord’ was not satisfied with such a reason and declared unless the composer gave him better reasons than that for his innovations, he should declare them good for nothing. Then Haydn suggested that the pupil rewrite the music after his own fashion; but this he declined to do, though he persisted in his question, “How can your way, which is contrary to all rule, be the best?” At last Haydn lost all patience with this noble critic, and said:

“I see, my lord, that it is you who are so good as to give lessons to me. I do not want your lessons, for I feel that I do not merit the honor of having such a master as yourself – I bid you good morning, my lord” – and showed the upstart the door.

Anecdotes of Great Musicians (1894)¹

Franz Joseph Haydn (1732 – 1809)

String Quartet No. 32 in C major, Op.33, No.3 “The Bird” (1781)

For almost a decade the usually prolific Haydn produced no string quartet, a medium, along with the symphony, to which his paternity is ascribed, with 83 quartets to his credit. In 1781, when he returned to composing in this medium, he produced a six-pack of quartets; (both Mozart and Haydn were given to writing string quartets in groups of 6. In fact, these quartets would be the inspiration for Mozart’s ‘Haydn’ quartets) Op.33 Nos. 1- 6 which have become collectively known as the “Russian Quartets”. Why? Because they were dedicated to the then Grand Duke Paul of Russia: the future Tsar Paul II.

They were also known as the *Jungfernquartette*; the Maiden Quartets. Why? Because the cover of the printed edition featured a picture of a young woman.

But they were also known as “Gli scherzi”; “the scherzos”, “scherzi”, if you prefer. Why? Because the typical minuet movement found in previous quartets, was replaced by the scherzo. (Though still in three quarter time scherzos are supposedly livelier than the stately court dance.) However, the scherzo in the work to be heard today hardly fits the profile. It is also possible that the nickname might refer to the light-hearted quality of the quartets as a whole rather than the name substitution. It should also be noted that during the nine years in which he composed no string quartets, Haydn was chiefly concerned with composing comic operas for the Esterhazy court. Could this have influenced the writing of these quartets named “Gli scherzi”?

Haydn scholar, Karl Geiringer in his book *Haydn: A Creative Life in Music* ² writes: “The string quartet had been abandoned temporarily, probably because Haydn felt that further



progress along the lines established in his Op.20 was impossible. In the fugue movements of the 'Sun' quartets, a strong concentration of both form and content had been attained, but in time this sort of solution seemed too radical to him and not in conformity with the spirit of the string quartet. The progressive Haydn was not satisfied to use an antiquated contrapuntal form of the baroque period in the young string quartet. He wanted unification and concentration, but not knowing how to achieve them adequately, he renounced the compositions of string quartets for the time being and it was not until nine years later that he found a solution to his problem³."

The 'Russian' quartets, which according to Haydn himself, were written 'in an entirely new and particular manner', raised the principle of 'thematic elaboration' to the status of a main stylistic feature. Haydn had used thematic elaboration—a method of dissecting the subjects of the exposition and then developing and reassembling the resulting fragments in an unexpected manner – in his earlier works, but never with such logic and determination. Henceforth this device, combined with modulations, ruled the development sections of the sonata form."

Furthermore Geiringer informs us that "In the Russian quartets, all instruments as a matter of course were given equal shares in the melodic work. Even the accompanying and purely filling parts were based on motives taken from the main subjects."

"Haydn exercised wise economy in using the sonata form only in the first movements of the 'Russian' quartets. The slow movements are mainly in three-part (romanza) form, with a contrasting middle part instead of development, whereas in the finales there is a return to the rondo form" (Recall that for the finales of the 'Sun' quartets, Op. 20 he taken to using fugues instead). As for the innovation of scherzo movements replacing the traditional minuet movements, Geiringer warns us not to take this too seriously. "An analysis of these pieces shows that the change is limited to the name of the movement and does not effect its character".

The quartet to be heard today, No. 3, the fourth to be composed, is also the best known of the set. In a set of quartets plagued with too many nicknames, this quartet has yet its own: "The Bird". Nothing to do with obscene gestures, or musicians biting the heads off live doves, the name arose most likely from the chirruping gracenote figure in the first movement or perhaps the violin duet which forms the trio of the scherzo. (How can a duo be a trio?). Following the lovely third movement adagio, is the lively, humorous, rondo, bursting with colorful themes that resemble Central European folk music. Haydn was the master of combining and juxtaposing music of the court with music of the country.

Incidentally, Op.33 was the first set of quartets to have the designation "quartetti". Previous to this, all of his string quartets, including Op.20 had the designation "divertmentos".

It is said that some or all 6 of the quartets were premiered on Christmas Day in Vienna, in the apartment of Grand Duke Paul's wife, Grand Duchess Maria Feodorovna, a piano pupil of Haydn. Either they had much longer attention spans in those days, or more likely they were not expected to sit quietly in uncomfortable seats, with no coughing, sneezing, snoring or eating.

¹ Francis Gates. *Anecdotes of Great Musicians*. Theodor Presser Co. Philadelphia. 1895, 1923

²Karl Geiringer, *Haydn: A Creative Life in Music*, University of California Press. Berkeley & Los



Angeles, CA. Third revised and enlarged edition 1982
3Haydn had a “problem”. Today, he would have an “issue”.

“For Ravel has been vouchsafed a high grace. He has been permitted to remain, in all his manhood, the child that once we all were. In him the powerful and spontaneous flow of emotion from out of the depths of being has never been dammed. He can still speak from the fullness of his heart, cry his sorrows piercingly, produce himself completely. Gracious and urbane as his music is, proper to the world of modern things and modern adventures and modern people, there is still a gray, piercing lyrical note in it that is almost primitive, and reflects the childlike singleness and intensity of the animating spirit.”

Paul Rosenfeld¹

Maurice Ravel (1875 – 1937)
Sonata for Violin and Piano (1923-27)

“I am not a ‘modern composer’ in the strictest sense of the term, because my music, far from being ‘revolution’, is rather ‘evolution’. Although I have always been open-minded to new ideas in music (one of my violin sonatas contains a ‘blues’ movement), I have never attempted in it to overthrow the accepted rules of harmony and composition. On the contrary, I have always drawn liberally from the Masters for my inspiration (I have never ceased studying Mozart!) and my music, for the most part, is built upon the traditions of the past and is an outgrowth of it.

I am not a ‘modern composer’ with a flair for writing radical harmonies and disjointed counterpoint, because I have never been a slave to any one style of composition. Nor have I ever allied myself with any particular school of music. I have always felt that a composer should put on paper what he feels and how he feels it – irrespective of what the current style of composition may be. Great music, I have always felt, must always come from the heart. Any music created by technique and brains alone is not worth the paper it is written on...besides being cerebral, ‘modern music’ is for the most part very ugly. And music, I insist, must be in spite of everything, beautiful. I do not understand the arguments of those composers who tell me that the music of our time must be ugly because it gives expression to an ugly age. Why does an ugly age need expression? And what is left to music if it is denuded of beauty? What mission has it, then, as art?...”

From an interview with Maurice Ravel²

The Violin and Piano Sonata was the last of a total of five works for this instrumental combination. Indeed, it was to be the last piece of chamber music that Ravel composed. This sonata was a personal favorite of his, though he could seldom be persuaded to listen to his own compositions. Although the music lasts less than eighteen minutes, the piece took him four years to complete. Ravel was both personally and artistically extremely fastidious. For him a work was a “ripened conception where no detail has been left to chance”.

Ravel composed the work for his friend, the violinist H el ene Jourdan-Morhange. He promised her a work that would be “quite easy and will not sprain your wrist”. As it happened, due to bursitis (which would end her career), she was not able to premiere the work. Instead, the first performance was given by the Romanian composer and violinist Georges Enescu, with Ravel himself at the piano. The work was well received, with the novel “Blues” movement garnering the most attention.



The first movement *allegretto* is concisely constructed from two clearly differentiated themes. Ravel sought to convey what he thought was the essential incompatibility of these two instruments. By design, at times in this movement it seems as if the two players are completely oblivious of each other; the piano chattering on with the opening elfin theme, while the violin sings a rather pensive song.

The second movement is the famed “Blues” movement. Ravel was an insomniac, and spent many night hours in the cafes of Paris listening to American Jazz, then all the rage. However, his version has a slightly malicious quality, with its bent notes and banjo-like strumming. While the music could have served as an amorous duet between a cat and a bullfrog in his opera “L’Enfant et Les Sortilèges” on which he was then also working, I believe it would have been unrecognizable as blues to a blues singer, or jazz to a jazz musician of the time. Later generations of jazz musicians have come greatly admire his chords and chord voicings, as well as his seductive bittersweet melodies and “spanish” rhythms. Ravel had this to say during his visit to the U.S.A. in 1928: “To my mind the “blues” is one of your greatest musical assets, truly American despite earlier contributory influences from Africa and Spain. Musicians have asked me how I came to write a “blues” as the second movement of my recently completed sonata for violin and piano. Here again the same process, to which I have already alluded, is in evidence, for, while I adopted this popular form of your music, I venture to say that nevertheless it is French music, Ravel’s music, that I have written. Indeed, these popular forms are but the materials of construction, and the work of art appears only on mature conception where no detail has been left to chance. Moreover, minute stylization in the manipulation of these materials is altogether essential.”

“To understand more fully what I mean by the process to which I refer, it would be sufficient to have these same “blues” treated by some of your own musicians and by musicians of European countries other than France, when you would certainly find the resulting compositions to be widely divergent, most of them bearing the national characteristics of their respective composers, despite the unique nationality of their initial material, the American blues.”

“Think of the striking and essential differences to be noted in the “jazz” and “rags” of Milhaud³, Stravinsky, Casella, Hindemith, and so on. The individualities of these composers are stronger than the materials appropriated. They mould popular forms to meet the requirements of their own individual art. Again – nothing left to chance; again – minute stylization of the materials employed, while the styles become as numerous as the composers themselves.”⁴

The third movement, *Perpetuum Mobile* (perpetual motion) develops from a motif derived from the first movement, and then goes on in a typically French “cyclic” manner to reintroduce material from both preceding movements in a most jazzy manner. The result was scarcely “easy” and may have sprained many a wrist.

1 Paul Rosenfeld, *Musical Portraits* Harcourt, Brace and Howe. New York 1920

2 David Ewen, *The New Book of Modern Composers*. Alfred A. Knopf. New York 1961



Antonín Dvorák (1841 – 1904)
String Sextet in A minor, Op. 48 (1878)

The year 1878 was fateful in the life of Antonín Dvorák. For it was in 1878 that Johannes Brahms recommended the work of Dvorák 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 Dvorák 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 Dvorák of Prague...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 consider that!” Simrock accepted the work of Dvorák for publication, and suggested that he write a set of Slavonic Dances, comparable to Brahms’ Hungarian Dances. Dvorák 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 Dvorák’s music; the best example being his Dumky Trio. The word is Russian, meaning a fleeting thought. In Dvorák’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.

Program Notes by Joseph Way

Sierra Chamber Society Program Editor Publishes Volume of Poetry

Richard A. Gylgayton, Program Editor and sometime Audio Engineer of the Sierra Chamber Society has published his first book of poetry. Entitled *Full Canvas*, and covering a broad range of subjects, including music and composers, religion and spirituality, history and literature, the poems are the result of the process of “getting it right,” in which an individual’s relationship with the imaginative content of his own life becomes a gateway to understanding the commonality of the civilization in which we all participate.

Copies are available in the lobby and the author will gladly autograph his book. *Full Canvas* is also available for sale at www.poetryrag.com.



The Musicians

Cathy Down, violin, was 5 years of age when she began taking lessons, emulating her mother who was a professional violinist. She attended the San Francisco Conservatory of Music where she received her Bachelor's and Master's degrees, studying with Zaven Melikian. Her desire for travel led her to move to Europe where she played as Second Concertmaster with the Baden-Baden Orchestra in Germany for one year and as Associate Concertmaster of the National Orchestra of Belgium for 3 years. In September 1993 Cathy moved back to the Bay Area and played with the New Century Chamber Orchestra and Sacramento Symphony until joining the San Francisco Symphony as an acting member in 1994. She became a member of that orchestra in September of 2001.

Teresa Ling, violin, is on the faculty at University of the Pacific's Conservatory of Music. Previously she was Artistic Director and Artist in Residence at the Garth Newel Music Center in Hot Springs, Virginia. An avid chamber musician, Ms. Ling has been a member of the Garth Newel Piano Quartet, the Mariposa Piano Trio, the Aurelian Trio and the Dakota String Quartet while serving as Concertmaster of the South Dakota Symphony. She has also served on the faculties of the University of Nevada, Las Vegas, the University of South Dakota, and Augustana, Northwestern and Dordt Colleges. Among her awards and prizes was a Artist Fellowship from the South Dakota Arts Council and she was a prize winner of the Winnifred Small Solo Prize in London. She received a Master's Degree in Violin Performance from the Eastman School of Music and a Bachelor's Degree in Molecular Biophysics and Biochemistry from Yale University. Her teachers have included Paul Kantor, Donald Weilerstein, Carmel Kaine and Mark Volkert.

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.

Madeline Prager, viola, has performed extensively as a soloist and chamber musician in Europe, where she lived for 25 years. After receiving a BA in Music from UC Berkeley, and a Masters degree in Germany studying with Bruno Giuranna, she performed as principal violist of the Wuerttemberg Chamber Orchestra and the Stuttgart Philharmonic Orchestra. Until two years ago she held a Professorship of Viola at the Music Conservatory in Karlsruhe, Germany. She has won several prizes and competitions including a Hertz Memorial Performing Arts Scholarship from UC Berkeley. Ms Prager has attended the Marlboro Music Festival in Vermont, and appears with the Nova Trio, Philharmonic Trio of Berlin, Villa Musica Ensemble, and the Ulf Hoelscher Ensemble, which recently per-



formed, recorded, and released the world premiere of a newly discovered Octet by Max Bruch on the CPO record label. In addition to playing as much chamber music as possible, Madeline Prager teaches at the Crowden School, in the Berkeley Public schools, at the University of the Pacific, and in her private studio.

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 eleven seasons.

Nina Flyer, cello, has toured and recorded throughout Europe, Scandinavia, and America. She has been principal cellist with the symphonies of Jerusalem, Bergen (Norway) and Iceland, and has held the post of acting principal cellist with the San Diego Symphony. She is presently principal cellist of the Women's Philharmonic and the Bear Valley Music Festival, as well as cello and chamber music instructor and member of the faculty piano trio at the University of the Pacific. She also records for the TV and motion picture industry. Ms. Flyer plays regularly with Composers Inc. and the San Francisco Chamber Music Players. She is a featured soloist on two recent CD's: a concerto by Shulamit Ran performed by the English Chamber Orchestra, and solo and chamber works by Lou Harrison, both released by KOCH International and nominated for Grammy awards. A new CD of works by Mark Fish, with narration by David Ogden Stiers, will be released in the fall of 2002.

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.

Music, feelings of happiness, mythology, faces worn by time, certain twilights and certain places, want to tell us something, or they told us something that we should not have missed, or they are about to tell us something; this imminence of a revelation that is not produced is, perhaps, the esthetic event.

Jorge Luis Borges (1899–1986)



Sierra Chamber Society - 2002-2003 Season

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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