



**The Diablo Regional Arts Association
presents the**

**2002-2003 Season
Program III**

**Carey Bell, clarinet
Doug Hull, horn
Peter Lemberg, oboe
Stephanie McNab, flute
Carla Wilson, bassoon
Melissa Kleinbart, violin
Madeline Prager, viola
Stevan Cavalier, piano**

**Grace Presbyterian Church
Sunday January 26, 2003 4pm**



Irving Fine
(1914-1962)

Partita for Wind Quintet
(1948)

- I Introduction and Theme
- II Variation
- III Interlude
- IV Gigue
- V Coda

Carey Bell, clarinet Doug Hull, horn Peter Lemberg, oboe
Stephanie McNab, flute Carla Wilson, bassoon

Robert Schumann
(1810-1856)

Märchenerzählungen
for clarinet, viola, and piano Op. 132 (1853)

- I Lebhaft, nicht zu schnell
(Lively, not too fast)
- II Lebhaft und sehr markirt
(Lively and very marked)
- III Ruhiges Tempo, mit zarten Ausdruck
(Quiet tempo, with sweet expression)
- IV Lebhaft, sehr markirt – Etwas ruhigeres Tempo
– Erstes Tempo

Carey Bell, clarinet Madeline Prager, violin
Stevan Cavalier, piano

Gunther Schuller
(b.1925)

Suite for Wind Quintet
(1945)

- I Prelude – Allegro
- II Blues – Andante
- III Toccata – Presto

Carey Bell, clarinet Doug Hull, horn Peter Lemberg, oboe
Stephanie McNab, flute Carla Wilson, bassoon

Intermission



Johannes Brahms
(1833 – 1897)

Trio for Horn, Violin and Piano
in E Flat Major, Op. 40 (1865)

- | | |
|-----|--------------------------|
| I | Andante |
| II | Scherzo: Allegro |
| III | Adagio Mesto |
| IV | Finale: Allegro con brio |

Doug Hull, horn

Melissa Kleinbart, violin

Stevan Cavalier, piano

Irving Fine (1914-1962)
Partita for Wind Quintet (1948)

“He was a composer of sensibility and charm, whose music is nonetheless eloquent for making its point through understatement.”

Joseph Machlis¹

It seems that Irving Fine was born and died in Boston. His pedigree: studied at Harvard with Walter Piston and Edward Burlingame Hill, not to mention the obligatory private study with Nadia Boulanger. He went on to teach at Harvard from 1939 to 1950, following this up with a teaching position at Brandeis University, where he also organized the music division, from 1950 until his death in 1962.

The Partita (another word for “suite”) was given its first performance by The New Art Wind Quintet in New York City in February of 1949, and went on to win the New York Music Critic’s Circle Award that same year.

If you don’t care for Neo-Classicism ala Stravinsky you’re out of luck here. In his *Guide to Chamber Music*, Melvin Berger² provides Fine’s own notes describing the movements of his Partita:

“Described in the most general terms, the partita is a set of free variations, although only the second movement bears any marked resemblance to the formal and tonal scheme of the “theme”. Actually the technique employed throughout is closer to what is usually called thematic metamorphosis. The material for the entire work is evolved out of two melodic fragments.

“The first [movement] has the character of a classical theme to be varied



in the classical manner. The second movement is clearly a variation of its predecessor. The short meditative Interlude presents the basic material in its simplest form, but accompanied by warmer harmonies. [Only 20 measures long, the Interlude functions as an introduction to the Gigue, which follows without pause.] The Gigue occupies the central position in the entire work and is, at the same time, the most extended movement. It is in sonata form, but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled Coda has the character of an epilogue and solemn processional.”

1 Joseph Machlis. *Introduction to Contemporary Music*. W.W. Norton & Co. N.Y. 1961
2 Melvin Berger. *Guide to Chamber Music*. Anchor Books. Doubleday. N.Y. 1985,1990

“And did you ever see an oyster walk upstairs?”

Robert Schumann (1810-1856)
Märchenerzählungen for clarinet, viola, and piano Op. 132 (1853)

The above quote is a translation (not mine by the way,) of the German phrase “Erzähl mir keine Märchen” –“tell me no tales”. And so, the 18 letter bo-constrictor-of-a-word that is the title of Schumann’s work translates as Fairy Tale Narrations, or Narratives, thus distinguishing them from Schumann’s *Märchenbilder*, Fairy Tale Pictures. Schumann was always good with titles. This set of four pieces for clarinet, viola and piano is the culmination of a group of chamber works featuring piano, paired with such instruments as French horn, oboe, cello, and viola. Schumann’s choice of viola, clarinet and piano was most likely inspired by the instrumentation Mozart’s famous Kegelstatt Trio in E Flat K.498. (That’s the piece that, so the story goes, was written in a bowling alley during an afternoon of “skittles” – the Austrian equivalent of bowling. Did you ever see an oyster bowl?)

The result of a few days labor in October 1853, Märchenerzählungen is composed of 4 short contrasting character pieces, of which Schumann was the master. Sadly, only a few months after completing these pieces Schumann was committed to an insane asylum. What are the tales here told? I leave that to your own imagination.



Gunther Schuller (b.1925)
Suite for Wind Quintet (1945)

“Scholar, composer, conductor, teacher, author, music publisher, indefatigable advocate – Gunther Schuller isn’t merely a musician, he’s a monopoly.”

Alan Rich, published in New York Magazine

Gunther Schuller’s list of awards and accolades, and accomplishments would probably take longer to read than the duration of the piece to be heard. Schuller is a most versatile musician; at home in the worlds of both Classical Music and Jazz; one of the foremost proponents of the “third stream” which attempted to combine contemporary classical techniques, including dodecaphony (12 tone music) with advanced jazz idiom. He played French horn in several symphony orchestras. He was principal horn in the Cincinnati Orchestra at age 17 and principal horn of the Metropolitan Opera Orchestra at age 19! In the sphere of Jazz, he played with such innovative Jazz Greats as Miles Davis (including the *Birth of the Cool* sessions), Dizzy Gillespie, John Lewis, Ornette Coleman, Eric Dolphy, and Bill Evans. He co-founded the Lenox School of Jazz with John Lewis (of the Modern Jazz Quartet).

He also taught at Yale and the New England Conservatory, where he became president for 10 years, and established the 4-year B.A. in Jazz, as well as founding the New England Conservatory Jazz Repertory Orchestra and Ragtime Ensemble. With the last named ensemble, he inaugurated a revival of the music of Scott Joplin, with his recordings of the rags, and his performances of Joplin’s opera *Treemonisha*.

Schuller has composed over 160 works, in all the usual musical categories. He has written works on commission for the Baltimore Symphony, Berlin Philharmonic, Boston Symphony, Chicago Symphony, Minneapolis Symphony, National Symphony, and the New York Philharmonic.

His composition *Of Reminiscences and Reflections* won the Pulitzer Prize in 1994. His writings on music include *The Complete Conductor*, *Musings: the Musical Worlds of Gunther Schuller*, and his 1989 magnum opus *The Swing Era*. Believe me, I could go on...

The work to be heard today dates from 1945, when the composer was 20 years old. It is a small-scale work, lasting less than 5 ½ minutes. The first



movement is a simple ABA movement; the last movement reminiscent of Stravinsky both containing the usual wind quintet burlblings. The second movement Blues is the most attractive of the three, featuring as it does a tiny solo for French horn imitating a trombone.

Johannes Brahms (1833 – 1897)

Trio for Horn, Violin and Piano in E Flat Major, Op. 40 (1865)

Despite what the title might suggest, this is not a work for three horns. Rather, it is written for French horn, violin and piano. Although the modern valve French horn was widely in use at the time of this composition, Brahms chose to utilize the older valveless natural “waldhorn” (forest horn) for this work. Call me lazy, but I couldn’t do better than to quote Karl Geiringer’s description of this lovely work from his biography *Brahms: His Life and Work*.

He describes the trio as “*a most peculiar setting for piano, violin and French horn. The master’s characteristic aversion to outward effects is betrayed here by his express choice of the old-fashioned French horn and rejection of the valve horn, which was already in general use. Thereby he deprives himself of many technical possibilities, but recovers the original noble tone of the French horn.*”

The spirit of the horn imbues the whole with a delicate melancholy and an intense feeling for Nature. The veils are lifted only in the cheerful hunting scene of the Finale, while a faint trace of melancholy clings even to the humor of the Scherzo. The first movement is particularly original, a thrice repeated Andante, with two more agitated episodic parts. To accentuate the natural and simple character of this work, Brahms even resigns the sonata form (the only instance of the kind among his instrumental pieces in several movements). The third movement with its wonderful depth of feeling is admirably linked up with the Finale. Like an exquisite promise in the quiet solemnity of the Adagio mesto, the idea introduced in bar 58 soon reveals itself (b. 63) as an allusion to the main theme of the Finale. Brahms might have done this in an effort to create a more organic union between the somber first, second, and third movements and the Finale, which is full of the joy of life.”

To the above, I would only add a couple of points: that the work was premiered at Karlsruhe, Germany on December 5 1865, with Brahms



himself at the piano, a fellow named Strauss on violin and one Segrisser on horn. In addition, I would mention that “the idea introduced in bar 58” of the third movement *Adagio mesto* which becomes the joyous theme of the finale is actually a quotation from an old German Folk tune “In der Weiden, steht ein Haus” (“In the meadow stands a house”). It is said that this movement was written as an elegy to Brahms recently deceased mother.

The work was composed during the summer of 1865, during a stay at a cottage (could it have stood in a meadow?) owned by Clara Schumann in Lichtenthal. Recall that Robert Schumann was an important early champion of Brahms. For his part, Brahms remained a devoted friend to Clara Schumann and her family after Robert’s death. Some contend that Clara was the love of Brahms life. “Erzähl mir nicht”

Program Notes by Joseph Way

The Musicians

Carey Bell is currently in his second season as Principal Clarinetist of the San Francisco Opera Orchestra. Previously, he served as Principal Clarinetist of the Syracuse Symphony, and the Chicago Civic Orchestra. Mr. Bell graduated from the University of Michigan, Ann Arbor in 1997, where he received bachelor’s degrees in both Composition and Clarinet Performance, studying clarinet with Fred Ormand, and composition with William Bolcom and Michael Daugherty, among others. He has participated in a number of summer music festivals, including the Anchorage Festival of Music, Skaneateles Music Festival, Oregon Festival of American Music, Tanglewood, and Music Academy of the West.

Doug Hull, horn, is playing his seventh season with the San Francisco Symphony. Mr. Hull has performed with many other Bay Area ensembles, including the San Francisco Opera and Ballet, the San Jose Symphony and the Bay Brass, and holds the position of Principal Horn of the California Symphony and the Marin Symphony. He is a member of the San Francisco Brass Quintet, and is a regular studio musician at Lucas Ranch and other local recording studios. This summer marked his sixth season as a member of the Sun Valley Summer Symphony. Mr. Hull is also involved in local music education. He is the Horn Professor at California State University at Hayward and Mills College, and is the Horn Section Coach for the San Francisco Symphony Youth Orchestra. He received his Masters Degree in Horn Performance from Northwestern University. His teachers have included Kathleen Vaught Farner, Christopher Leuba and Dick Oldberg.



Peter Lemberg currently plays Principal Oboe with the Western Opera Theater Orchestra (for San Francisco Opera Center's National Tours) and Principal Oboe and English Horn with the West Bay Opera Orchestra (Palo Alto, CA). He also plays with many orchestras in the Bay Area, most notably with the San Francisco Opera Orchestra, the San Jose Symphony and for the Monterey Jazz Festival. He has been a participant in the John Mack Master Classes at Hidden Valley, CA and has played in the Mendocino Music Festival and the Lake Tahoe Summer Music Festival Orchestras. He also plays chamber music concerts in the Bay Area, and has recorded for the Delos label. Peter received his Bachelor of Music Degree from San Francisco State University, where he studied with Raymond Duste. He has also been a private student of Marc Lifschey, John Mack, Eleanor Duste, James Matheson and John Ferrillo.

Stephanie McNab, flute, maintains an active performing career as an orchestral and chamber musician as well as appearing as a soloist. Most recently appointed as piccolo of the San Francisco Opera Orchestra, she has also held positions with the Buffalo Philharmonic, New Mexico and Long Beach (CA) Symphonies. Miss McNab has appeared as soloist with the Los Angeles Philharmonic, Afro-American Chamber Orchestra and Burbank Symphony and last year was featured in recital at California Institute of Technology, where she held a visiting faculty position. She studied at UCLA with Sheridan Stokes and later continued under the guidance of David Shostac and Anne Diener Zentner.

Carla Wilson, bassoon, is a frequent performer with the San Francisco Symphony, Opera, and the Oakland Symphony. She is principal bassoon with Santa Rosa Symphony, Marin Symphony, Berkeley Symphony and Fremont Symphony and is a member of the California Symphony and City Winds, a woodwind quintet. Early in her career Ms. Wilson soloed with the San Francisco Symphony as winner of the Pepsi-Cola Young Musicians award. She completed a Bachelor of Music degree at the San Francisco Conservatory of Music where she studied with Walter Green. Further study has included Leonard Sharrow at the Aspen Festival, Archie Camden in London on a scholarship, and Stephen Paulsen.

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.

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 performed, 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.

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.

This music of yours. A manifestation of the highest energy—not at all abstract, but without an object, energy in a void, in pure ether—where else in the universe does such a thing appear? We Germans have taken over from philosophy the expression ‘in itself,’ we use it every day without much idea of the metaphysical. But here you have it, such music is energy itself, yet not as idea, rather in its actuality. I call your attention to the fact that is almost the definition of God. Imitatio Dei—I am surprised it is not forbidden.

Thomas Mann, *Doktor Faustus*



Sierra Chamber Society - 2002-2003 Season

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:
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Music is intended and designed for sentient beings
that have hopes and purposes and emotions.

Jacques Barzun





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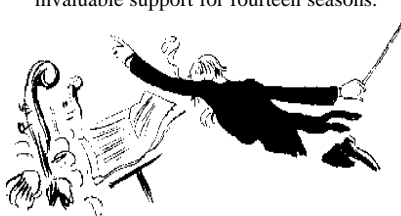
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For the oyster crackers

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