



**The Diablo Regional Arts Association  
presents the**

**2003-2004 Season  
Program III**

**Cary Koh, violin  
Karen Shinozaki, violin  
Madeline Prager, viola  
Nina Flyer, cello  
Carey Bell, clarinet**

**Grace Presbyterian Church  
Sunday February 8, 2003 4pm**





*Music is the art which, when compared to all other arts, contains the highest screwball rating. Therefore, all musicians must be regarded with suspicion.*

Sidney Carroll

Welcome to the Sierra Chamber Society's first concert in the year 2004. Today's program opens with a joke by Haydn, followed by a trio composed for a Jazz legend, and concludes with a string quartet by a one-time prodigy and two-time Oscar-winning film composer. We hope you enjoy these musical offerings.

### **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)<sup>1</sup>*

**Franz Joseph Haydn (1732 – 1809)**  
**String Quartet No. 30 in E Flat major, Op.33, No.2**  
**"The Joke" (1781)**

### **Papa's Got a Brand New Bag**

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.) 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*<sup>2</sup> 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 to 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 problem<sup>3</sup>."

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 had 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 is the second in the series. In a set of quartets plagued with too many nicknames, this quartet has yet its own; “The Joke”. The good-natured first movement is in sonata-allegro form. Haydn builds the movement from the opening rhythmic gesture, and illustrates his ability to construct a movement from the smallest musical snippet. The second, Scherzo consists of two dances; a graceful dance, surrounded by a folk-like dance of the “clap-clap, hop-hop” variety (to use a technical term), both in three quarter time. The third movement has as its basis the alternation of two themes; one flowing and melodic, the other chordal and rhythmic. With the fourth movement comes the joke.

A priest, a rabbi and a minister were.....

Like the famous movement in his Surprise Symphony, intended to startle snoozers, the “joke” is on the audience. One story has it that Haydn made a bet that the ladies in the audience would start talking before the piece was over, and so he put the long pauses between the phrases and actually starts repeating the opening phrase to obscure the end of the piece. Not exactly “on the up and up”. Who knows if he ever collected. Or, for that matter, if the story is true. However, this ending could prove embarrassing to premature applauders, so watch out.

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 the wife of Grand Duke Paul Petrovich, the 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 chatting, coughing, sneezing, or snoring.

Anyway, as I was saying; *A priest, a rabbi, and a minister were.....*

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”.

**Ingolf Dahl (1912–1970)**  
**Concerto-a-Tre for Clarinet, Violin and Cello (1947)**

Ingolf Dahl was born in Hamburg Germany to Swedish parents. He began his formal music studies at the Cologne Hochschule für Musik from 1930 to 1932. With the rise to power of the Nazis in Germany, he fled to Switzerland to continue his musical studies at the Zurich Conservatory and the University of Zurich. In 1938 he abandoned Europe altogether and settled in Los Angeles.

It was in Los Angeles that he attended the master classes of Nadia Boulanger. LA must have been quite a place in those days, given all the prominent musicians, writers and artists who emigrated there to escape the Nazis and the war in Europe. Dahl’s musical activities in LA were varied. He worked as both composer and conductor in film studios and on radio. He also gave solo piano concerts and lectured. In 1943 he became a naturalized citizen. In 1945 he became a faculty member of the University of Southern California in Los Angeles, a position he held until his death in 1970. While at the university, he taught classes in music history. He became a specialist in the music of Igor Stravinsky, another LA resident at the time, as a result of two years of collaboration with the composer himself. Besides lectures and performances of Stravinsky’s music, Dahl translated Stravinsky’s *The Poetics of Music* (1947) into English from the original French. Dahl also served as conductor of the USC Symphony Orchestra for 13 years. Over the course of his teaching career, Dahl received many awards and honors, including two Guggenheim Fellowships, two Huntington Hartford Fellowships, and a grant from the National Institute of Arts and Letters. He taught at the Berkshire Music Center at Tanglewood from 1952-55, and was music director and conductor of the Ojai Music Festivals from 1964-66. He was chosen by the State Department to give a series of goodwill concerts in Germany in 1961-62.

As a conductor, he featured works by such contemporary American composers as Charles Ives, Carl Ruggles, Lucas Foss, Aaron Copland, David Diamond and Walter Piston. One of Dahl’s most distinguished students is the current conductor and music director of the San Francisco Symphony, Michael Tilson Thomas.

His early compositions of the 1920s were in the dissonant polyphonic style, German Expressionism in music. However upon coming to America his music underwent a change. The influence of Igor Stravinsky is unmistakable. While Stravinsky himself never had the slightest desire to teach, and in fact never did, Nadia Boulanger did it for him. It was she who taught the “neo-classic” esthetic, as opposed to the Serial or Dodecaphonic (12 tone) School of Arnold Schoenberg (also living in LA). And while these two “schools” were seen as polar opposites, Stravinsky in his usual fashion, shocked his partisans by ending his compositional career by composing in



a serial style derived from Schoenberg's pupil Anton Webern. I've wandered a bit here, however just to say that while Dahl studied with Boulanger and worked with Stravinsky, he also incorporated serial techniques into his compositions.

As its title suggests *Concerto-a-Tre*, composed in 1946, is composed in the spirit of a Baroque Concerto. However, the idiom owes much to Stravinsky - that peculiar scratchy violin sound, the jerky, stuttering, syncopated rhythms. The listener will undoubtedly be reminded of *L'Histoire du Soldat* in the animated opening of first movement, however midway through the movement is a calm lyrical section which flows effortlessly into the middle movement which starts with a melody in the violin. This is followed by a melody for the clarinet. Midway through the movement is a lovely chorale. Following this the texture becomes sparser. As if reaching a still point, the music then slowly becomes more animated with a clarinet cadenza. The music returns to the mood of the opening movement. The balance of the three instruments is exquisite throughout the entire work. Each instrument is in turn a featured soloist as the other two provide accompaniment. At other times, all three perk along in true Baroque fashion. The finale is a short, lively dance changing from 2/4 to 6/8 time.

*"(The) early flowering of this boy's creative genius can be traced indirectly to a case of measles, upon recovery from which young Erich seemed endowed with new gifts."*

Rudolph Ganz<sup>1</sup>

**Erich Wolfgang Korngold (1897 - 1957)**  
**String Quartet # 2 in E Flat, Op. 26 (1934)**

Conservative Viennese music critic Julius Korngold (successor to the infamous Brahms supporter/Wagner nemesis Eduard Hanslick) and Frau K., who after all, did the hard work, must have been prescient to give their son the middle name Wolfgang. Erich Wolfgang Korngold was arguably the most amazing of child prodigies, including Mozart and Mendelssohn. None other than Gustav Mahler declared the child a genius, and sent him to study with Alexander Zemlinsky (brother-in-law and only teacher of Arnold Schoenberg). At age three he was already composing sophisticated piano music, and at age 11 his musical pantomime *Der Schneemann* (The Snowman) was successfully produced at Court Opera in Vienna. The idiom that this child was writing in was not the simple homophony of the Rococo, that the child Mozart composed in. His works were in the late Romantic multi-voiced, chromatic idiom of Richard Strauss and Max Reger, who were then the "avant-garde" composers.

Having a music critic for a father was not necessarily a blessing. Father Julius was a conservative in matters musical, and made enemies among the more "progressive" artists of the day; chief among them were Arnold Schoenberg and the boys of the Second Viennese School. Korngold's father was accused of threatening performers with bad reviews unless they played his son's work. A contemporary joke went



something like this. “ A: What will you play at your next concert? B: Young Korngold’s Sonata. A: Is it grateful? ( *I suspect that something got “lost in translation” from the original German*) B: No, but his father will be.”<sup>2</sup> It was even rumored that Julius had gotten other composers to write the music attributed to his son. And so the politics of Musical Vienna forced Erich into the conservative camp - a place he did not especially belong. Schoenberg once invited young Korngold to participate in one of his chamber concerts featuring contemporary music. Korngold had to decline the offer, as it might be viewed as consorting with the enemy, and disloyalty to his father.

Politics aside, Erich continued to compose. He made his mark as an opera composer with the work which is still considered his masterpiece *Die tote Stadt* (The Dead City) in 1920 at the age of 23. Throughout the 20’s and early 30’s Korngold continued to be the most popular and oft-performed contemporary composer in the German speaking countries. Until the Nazis came to power. As a Jew, all his opportunities quickly dried up, and he found himself *persona non grata*. In fact, the quartet to be heard today was the last of his works to be published by his German publisher Schott from 1934 until after the war.

In 1934 he was invited to Hollywood by Max Reinhardt to work on the film score to *A Midsummer Night’s Dream*. The following account is from Oscar Levant’s book *A Smattering of Ignorance* (1940). It concerns Korngold’s work on *A Midsummer Night’s Dream* “for which he had been hired to reorchestrate Mendelssohn’s score and add new material. As he entered the studio yard one day on the way to his office a car drove up and James Cagney, who played Bottom in the film, stepped out. It chanced that Cagney and Korngold had not met previously, and the flunkey who was guiding Korngold about thought this would be a favorable opportunity to bring the two together. Korngold had no sooner been presented to Cagney than he stepped back and said, ‘Hold still, Mr. Cagney. Hold still a minute.’

Then he rubbed his chin reflectively and began to hum a little. Walking around to the other side, he continued the inspection and the humming, meanwhile whistling contentedly under his breath. Finally, when the image of Cagney had been securely captured in musical terms, he thanked his subject and departed. Cagney said he almost felt as if he should ask when to come in and try on the theme for which Korngold had fitted him.”

In 1935 he and his family, including Papa Julius fled Austria and settled in Hollywood. A partial list of his 20 film scores include: *Captain Blood* (1935), *Anthony Adverse* (1936), *Hearts Divided* (1936), *Green Pastures* (1936), *The Prince and the Pauper* (1937), *The Adventures of Robin Hood* (1938), *The Private Lives of Elizabeth and Essex* (1939), *The Sea Hawk* (1940), *The Sea Wolf* (1941), *Kings Row* (1941) [where would John Williams be without this score?], *Between Two Worlds* (1944), *Of Human Bondage* (1944-45). Korngold received an Academy Award for Best Original Score in 1936 for *Anthony Adverse*. In 1938, he received another Oscar for Best Original



Score for *The Adventures of Robin Hood*. In both 1939 and 1940 he was nominated for Best Original Score for *The Private Lives of Elizabeth and Essex*, and *The Sea Hawk*.

Despite his enormous success as a film composer, he was somewhat wistful that he was not regarded as a “serious” composer by his peers. Yet his works include piano music, chamber music, songs, operas, operettas, concerti, and orchestral music. Among his chamber works are three string quartets, Op. 16 (1924), Op. 26 (1934), and Op. 34 (1945).

The String Quartet No. 2 in E flat was begun in the summer of 1933 at his country home. The first movement opens with a chromatic fanfare-like motif. This restless movement then goes on to develop a rhythmic motif not unlike that of Beethoven’s Fifth, as well as a gentler motif reminiscent of a “good evening friends” ending, which actually does end the movement. The second movement is a bright-faced affair with charming theme with pizzicato accompaniment. The mysterious opening of the third movement foreshadows the atmospheres, colors, and melodies Korngold would capture in his lush film scores. The finale is a Viennese Valse, not unlike café musik and not without humor; a fine balance of humor and nostalgia for a world that was no more, as in a few years Austria itself would be no more.

P.S. As exiles and neighbors in Hollywood, Korngold and Schoenberg became friends, as did their children. Schoenberg even tried a rapprochement with Julius Korngold, in the form of a hand written note on a photograph of himself. The gesture was accepted, but Julius never did change his opinion of Schoenberg’s music.

1 Rudolph Ganz was a Swiss pianist, conductor and composer. Fortunately he was not a Doctor. Recall the opening quote.

2 David Ewen, *American Composers Today - A biographical and Critical Guide*. The H.W. Wilson Company. New York. 1949

*Program Notes by Joseph Way*

### **The Musicians**

**Cary Koh**, violin, A native of Berkeley, Cary Koh has played with Orpheus Chamber Orchestra and is a former core member of the Australian Chamber Orchestra, with whom he has performed in major venues throughout Europe, Australia, Asia, and the US.

**Karen Shinozaki**, violin, regularly performs with the New Century Chamber Orchestra, the Santa Rosa Symphony as Principal Second Violin, the Marin Symphony, the Sun Valley Summer Symphony, the Mendocino Music Festival Orchestra, and as an extra in the San Francisco Opera and Ballet Orchestras, and is a frequent chamber music collaborator, playing with diverse groups including the Santa Rosa Symphony Chamber Players (with Jeffrey Kahane).



**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. 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.

**Nina Flyer**, cello, has toured and recorded throughout Europe, Scandanavia, and America. She has been principal cellist with the symphonies of Jerusalem, Bergan (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.

**Carey Bell**, clarinet, is currently 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.

### **Sierra Chamber Society 2003-2004 Season**

#### **April 25, 2004**

Bach - Flute Sonata

Bartok - Contrasts

Ligeti - Bagatelles for Wind Quintet

Poulenc - Sextet for Piano and Wind Quartet

#### **June 13, 2004**

Boccherini - Guitar Quintet

Ravel - Duo for Violin and Cello

Brahms - Piano Quintet in F minor



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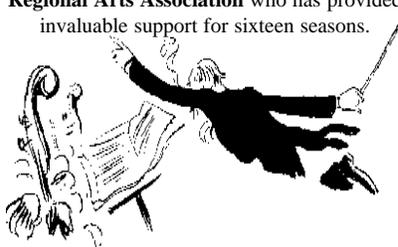
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The Sierra Chamber Society is also proud to  
acknowledge the assistance of the **Diablo  
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invaluable support for sixteen seasons.



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Program Design and Layout by Richard A. Gylgayton

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