



**The Diablo Regional Arts Association
presents the**

**2003-2004 Season
Program IV**

**Linda Wang, violin
Gregory Barber, bassoon
Carey Bell, clarinet
Janet Archibald, oboe
Stephanie McNab, flute
William Klingelhoffer, horn
Stevan Cavalier, piano
Marc Shapiro, piano**

**Grace Presbyterian Church
Sunday April 25, 2004 4pm**



Bela Bartók **Contrasts for Violin, Clarinet and Piano**
(1881-1945) **(1938)**

- I Verbunkos (Recruiting Dance)
- II Pihano (Relaxation)
- III Sebes (Fast Dance)

Linda Wang, violin Carey Bell, clarinet
Marc Shapiro, piano

Francis Poulenc **Sonata for Clarinet and Bassoon**
(1899-1963) **(1922, Revised 1945)**

- I Allegro: Très rythmé
- II Romance: Andante très doux
- III Final: Très animé

Carey Bell, clarinet Gregory Barber, bassoon

György Ligeti **Six Bagatelles for Wind Quintet**
(1923 -) **(1953)**

- I Allegro con spirito
- II Rubato. Lamentoso
- III Allegro grazioso
- IV Presto ruvido
- V Adagio mesto - *Bela Bartók in memoriam*
- VI Molto vivace. Capriccioso

Gregory Barber, bassoon Carey Bell, clarinet
Janet Archibald, oboe Stephanie McNab, flute
William Klingelhofer, horn

Intermission



Francis Poulenc
(1899 – 1963)

**Sextet for Piano, Flute, Oboe,
Clarinet, Bassoon and Horn**
(1932, revised 1939)

- I Allegro vivace
- II Divertissement: Andantino
- III Finale: Prestissimo

Gregory Barber, bassoon *Carey Bell, clarinet*
Janet Archibald, oboe *Stephanie McNab, flute*
William Klingelhofer, horn *Stevan Cavalier, piano*

CAVEATAUDITOR

Listener Beware! Two of the pieces on today's program are the work of a French composer. Given the antipathy toward the French (*they ain't with us, so they's agin' us*) by the POTUS¹ (whomever you deem that to be), the Attorney General, et. al., you are hereby warned that you may come under scrutiny and suspicion by the Justice Dept. and/or Homeland Security for listening to these works. Upon leaving the concert, if you find yourself inspired to hum or whistle a snatch of Poulenc melody, it is suggested that you check the impulse and instead hum or whistle, say, *Deep in the Heart of Texas*, or *The Yellow Rose of Texas*, or better yet *Onward Christian Soldiers*. (How's about *San Antonio Rose*? ed.)

Bela Bartók (1881-1945) **Contrasts for Violin, Clarinet and Piano (1938)**

Bartók's only trio came to be composed as a result of a request by the Hungarian violinist Josef Szigeti, who had emigrated to the United States, and the "King of Swing" clarinetist Benny Goodman. After a meeting with Szigeti, who early in the summer of 1938 broached the idea to him, and then a meeting on the Riviera with Goodman, who was on tour in Europe, Szigeti wrote a letter formally commissioning the work. Bartók was initially not enthusiastic about the proposition, particularly the idea of writing for a jazz musician. But his meeting with Goodman and his subsequent familiarity with the work of Goodman's trio (Teddy Wilson on piano, and Gene Krupa on drums) through recordings won him over to the project and he completed the original work in little over a month. The commission had some requests. "If possible," Szigeti wrote, "the composition should consist of two independent parts (with the possibility of playing them separately - like the First Rhapsody for violin) and, of course, we hope that it will also contain brilliant clarinet and violin cadenzas." In addition, Goodman wanted a work consisting of two brief movements that could be recorded, one per side, on 12" 78 RPM phonograph records. Bartók complied with these requests and the original work entitled *Rhapsody* following the traditional model of the two-movement Hungarian Rhapsody was premiered at Carnegie Hall on January 9, 1939 by Szigeti, Goodman and pianist Endre Petri. The work was received enthusiastically.

During his lifetime, Bartók's works were often described with such scatological epithets as "mere ordure" (piano music), or in caustic but imaginative terms: "the singular alarmed noise



of poultry being worried to death by a scotch terrier” (Fourth Quartet). By contrast, in a letter dated February 8, 1939, Szigeti wrote to Bartók, “The second part had to be repeated and we also played the second part of that movement because my E string had snapped!...through Benny Goodman, the premiere aroused such a clamor in the press which could never be hoped for by a composer or artist in our milieu...”. However, he did add that he did not think that an orchestral version would be needed “for the time being.” (Bartók had provided versions with orchestra of both his rhapsodies for Violin and Piano).

On April 21, 1940, the work was again played at Carnegie Hall, with Szigeti and Goodman, this time, joined by Bartók himself at the piano and with the addition of a third movement (Pihenő - Relaxation) placed between the two original movements. It was renamed *Contrasts* and recorded a month later by Columbia Records, with Szigeti, Goodman and Bartók. This recording is still available today on compact disc.

The work is indeed a study in contrasts: the tone color of the three different instruments, the different musical idioms, the jazz and classical players, the moods and tempi.

The first movement, *Verbunkos*, opens with pizzicatos, according to Szigeti, inspired by the blues movement of the Ravel Sonata for Violin and Piano. It is to Bartók’s credit that he did not fill this work with the ersatz “jazz musik” that many European composers were tempted to introduce into their works. Except for this fragment at the beginning (perhaps, humorously intended), the work remains in Bartók’s own musical language all the way through.

The title *Verbunkos* refers to a Hungarian recruiting or enlistment dance in which an officer in full dress uniform would strut and prance around to spirited music, with the aim of enticing young men to enlist in the army. [I’m surprised the current administration hasn’t tried this very cost-effective method, instead of promising benefits, career training, and educational opportunities as enticements. In fact, in this age of mass communication, you need only have one dancer! You could have the Commander-in Chief himself do the dance. A little Texas Boot Scootin’ for the boys and girls.] The dance was used from about 1780 until 1849, when the Austro-Hungarian government decided that conscription was a more efficient way to snag an army. Liszt’s famous Hungarian Rhapsody No. 2, Kodaly’s Intermezzo from Hary Janos and Bartók’s own two Violin Rhapsodies are all inspired by this dance. The *Verbunkos* usually consisted of two movements; first slow (*lassu*), then fast (*friss*).

The second movement *Pihenő* (Relaxations) is just that. It is one of Bartók’s nocturnes, featuring those sounds of a summer night in the country; the chirps and flutterings of nocturnal frogs, birds, bats, and insects. Bartók was a man who listened most carefully and intently to the sounds of nature.

The third movement *Sebes* (Fast dance) contains some very interesting features, not the least of which is that the violinist needs two violins to perform the movement. The four strings of a violin are normally tuned in perfect fifths, starting from the low G string to D to A to E. Bartók instructs the violinist to raise the low G string to G# and lower the top string to E flat (G#, D, A, E flat) The interval between the D and A String remains a perfect fifth, but because of the raising of the G and lowering of the E, this perfect fifth is sandwiched between two diminished fifths or tritones. In western music, the tritone or diminished fifth was called “the devil in music”. It was to be avoided in voice leading, harmonic progressions and counterpoint. It was presumed to be a difficult interval to sing, and was banned from church music. In the



language of art music, it has been used to evoke the sinister or worse. The Satanic works of Liszt and Scriabin are replete with it. It is the devil fiddling in Saint-Saëns *Dance Macabre* and “Freund Hein”, The Fiddler of Death in Mahler’s Fourth Symphony.

However, Bartók the pioneer ethno-musicologist, found the tritone in use in much of the modal folk music of central Europe, where it was sung with no difficulty whatsoever and was not associated with evil. And so the violin is tuned so that the player can play these tritones on open strings. This abnormal tuning is called *scordatura*. Since the violinist cannot re-tune the instrument during performance, he also needs a second violin tuned normally. Another interesting feature of the movement is the Bulgarian rhythms contained therein. Bartók also learned these compound rhythms from his folk music studies and used them freely in his own compositions. This movement contains a rhythm consisting of thirteen beats divided in threes and twos (3+2+3+2+3).

1 POTUS=President of the Uni..t..e..d....you got it.

Francis Poulenc (1899 – 1963)
Sonata for Clarinet and Bassoon (1922, Revised 1945)

This “Très” little piece lasts about seven ½ minutes. Its fast-slow-fast plan hearkens back to the sonatas of the Baroque. Yet the “angular” melodic contour reveals the composer’s admiration for Stravinsky. “My four favourite composers, my only masters, are Bach, Mozart, Satie and Stravinsky,” Poulenc once said. This sonata was one of a series of works composed between 1921 and 1925, employing various combinations of wind instruments. In composing these works, Poulenc’s aim was to hone his compositional as well as contrapuntal skills. The Sonata for Clarinet and Bassoon was premiered on Jan. 4, 1923.

Très brève.

György Ligeti (1923 -)
Six Bagatelles for Wind Quintet (1953)

György Ligeti is a member of Europe’s avant garde composers whose names, Stockhausen, Boulez, Xenakis, Penderecki, Berio, if not their music, are well known. Ligeti’s (pronounced “lignity”) music has actually been heard by a very large American audience, and the sound of his music of that period might be more familiar than its composer’s name. Parts of Ligeti’s *Requiem* (1963-65), as well as *Atmospheres* (1961) were featured along with the best part of Richard Strauss’s tone poem *Also Spruce Zarathustra*, and Johann Strauss’s *On the Beautiful Blue Danube* waltz in Stanley Kubrick’s film *2001: A Space Odyssey*. (I went to experience this movie with a group of friends shortly after it opened in New York, in the only approved way: rushing down the theater aisle in order to get seats in the first row so as to be bathed in the sights and sounds. This was to be nothing less than a Transcendental Experience. Certain substances, not popcorn, were available for those who needed to jump-start the process. Personally, I found the film plot long, dull, unintelligible, and ponderous, but, by contrast, the colors and music were something else.) This anecdote has little if anything to do with the work to be heard today, except to say that the cosmic, mysterious music used in *2001* bears little resemblance to the *Bagatelles*, perhaps a surprise to those familiar with Ligeti’s later music.

Ligeti was born of Hungarian Jewish parents in Dicszentmarton, Transylvania, an area that



has yo-yoed back and forth between Hungary and Romania. He received a fine musical education, first at the Kolozsvár Conservatory, and later at the Budapest Academy of Music. After his graduation in 1949, like his countrymen Bartók and Kodály, he pursued field research in folk music; Romanian folk music in particular. In 1950, he was appointed Professor of Harmony, Counterpoint and Formal Analysis at the Budapest Conservatory, a post he held until he fled Hungary in 1956. During these years, his published music consisted of arrangements of folk music, or music in the folk idiom, although he was also working on more daring experimental music (as is evidenced from sketches and scores). The political climate made it impossible, as well as improvident, to publish any of the works in the style that was to bring him international recognition. However, it was during this period before the Hungarian uprising that the *Bagatelles* were composed. Although the Fifth Bagatelle is an outright memorial to the memory of Bela Bartók, all of these delightful miniatures bear resemblance to some of Bartók's own folkloric works, as well as a good measure of Stravinsky, particularly No. 4 and No. 6.

What are Bagatelles, or as the late, great Jackie Gleason (also a songwriter and conductor) used to say “a mere bag o’ shells.”? A Bagatelle is a “trifle,” the most famous in the repertory being sets by Beethoven: Op. 33, 119 and 126. The title itself is somewhat tongue-in-cheek, for, though the pieces are brief, Beethoven held his own Bagatelles in high regard and upbraided his publisher for thinking them pieces tossed off for pecuniary purposes. (On the other hand, Beethoven was no mean salesman for his own works). Bartók's *Bagatelles for Piano Op. 6* consist of fourteen pieces; some totally original and experimental, some arrangements of Hungarian and Romanian folk music. Dvorak also produced a set (Op. 47) which might be performed more often except for the requirement of a harmonium or parlor organ, in addition to a trio of strings. Webern's *Six Bagatelles for String Quartet Op. 9*, composed in 1910 and lasting just over three minutes, pushed brevity and the importance of a single sound to an extreme in Western music. Thus the trifle has quite an interesting lineage, and Ligeti's are delightful additions to their predecessors.

After leaving Hungary and settling in Vienna, Ligeti's stature as a composer continued to grow. He has held many important and prestigious posts throughout Europe. As for the Bay Area, Ligeti was Lecturer and Composer-in-Residence at Stanford University in 1972. Among his works is a piece for orchestra dating from 1974 entitled *San Francisco Polyphony*.

Francis Poulenc (1899 – 1963)

Sextet for Piano, Flute, Oboe, Clarinet, Bassoon and Horn (1932, revised 1939)

Above all, let not a composer seek to be in the mode. If you are not a la mode today, you may not be out of the mode tomorrow

Francis Poulenc

Poulenc was born in Paris on January 7, 1899. Having been born into the family that owned of one of France's premier chemical companies, Francis was spared the unpleasantness of having to work for a living. He studied piano with Ricardo Viñes, and composition with Charles Koechlin. Poulenc attained both a distinct musical voice and success at an early age.

During the 1920's he was one of the leading spirits of the group of young French composers known as “Les Six” (The Six). Their music was often light, witty, satirical and urbane. They



were in sympathy with and influenced by the music of Erik Satie, as well as Igor Stravinsky's "Neo-Classicism," and to a lesser extent Jazz. They were opposed to the "cerebral" music of Arnold Schoenberg and the Second Viennese School, as well as the religio-mystical excesses of their countryman Olivier Messiaen (How could you not tend toward religio-mystical excesses with a name like Messiaen). One of the hallmarks of Poulenc's musical style is the juxtaposition of passages full of wit and irony with lush, sentimental outpourings that he referred to as his "Mauvaise Music" (Purple Music).

Poulenc composed orchestral, chamber music, ballets, concertos, film scores, opera- *The Dialogue of the Carmelites* is believed by many to be his masterpiece, as well as powerful choral and sacred music. In the field of French Art Songs, he is an acknowledged master, with over 130 songs to his credit. Indeed, melody was the most important element to him. Norbert DuFourcq writes, "he found his way to a vast treasury of undiscovered tunes within an area that had, according to the most up-to-date musical maps, been surveyed, worked, and exhausted."

Of his own work, he wrote, "I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor (Stravinsky), Ravel, or Debussy, but I think there's room for "New" music which doesn't mind using other peoples chords. Wasn't that the case with Mozart-Schubert?"

The Sextet is also a three-movement work; fast-slow-fast, just like the other piece, only with more instruments. Seriously, in this work which features a piano along with a wind quintet, the piano is treated as another equal member of the ensemble rather than a soloist accompanied by the quintet, as in a chamber concerto. In fact the piano often plays the role of accompanist to the winds. The first movement opens with what sounds like a great sneeze. While the Clarinet and Bassoon Sonata evokes the Baroque Sonata, the Sextet parodies the Classical Sonata of Haydn and Mozart. This opening movement consists of two fast sections separated by a slow section, introduced by a lovely bassoon solo. The second movement, a slow "Divertissement," is again a movement consisting of three parts, this time slow-fast-slow and in it are found some of Poulenc's engaging melodies, with a nod to Mozart. The finale is a classical rondo at a most rapid pace, covering a wide range of emotions and instrumental colors. And as those awful French are fond of doing in their finales, there are references to the music of first movement.

Remember: If anyone asks you what you heard today, plead the Fifth. Not Beethoven's

Program Notes by Joseph Way

The Musicians

Linda Wang, violin, made her debut with Zubin Mehta and the New York Philharmonic at the age of nine, and has performed throughout the United States. She has also been the guest soloist with Sir Georg Solti and the Schleswig-Holstein Musik Festival Orchestra, Salzburg Chamber Orchestra, the Czech Republic's Southern Bohemian Chamber Philharmonic Orchestra, with whom she toured. Her solo concerts have taken her to New York City's Carnegie Hall, Amsterdam's Beurs van Berlage and the Berlin Schauspielhaus. She studied at The Juilliard School (Pre-College Division) and the University of Southern California. Awarded a



Fulbright Scholarship, she pursued advanced studies at the famed Salzburg Mozarteum. Her principal teachers have been Dorothy DeLay, Alice Schoenfeld and Ruggiero Ricci. Linda performs on a 1767 J.B. Guadagnini, and is Assistant Professor of Violin and chamber music at the University of the Pacific's Conservatory of Music.

Gregory Barber, bassoon, performs regularly with the San Francisco Opera, Ballet, and Symphony Orchestras. As a four-time Acting Member of the San Francisco Symphony, he has toured North America and Europe, and performed on 2 Grammy-winning recordings, Stravinsky *Le Sacre du Printemps* and Mahler *Symphony #6*. Principal bassoon with the California Symphony, the San Luis Obispo Mozart Festival, and a member of the Mainly Mozart Festival of San Diego, he has scored several films as a member of the Skywalker (LucasFilm Studio) Symphony. He is a faculty member of Mills College, Cal State Hayward, UC Berkeley, and the SF Conservatory of Music, and was formerly principal bassoon with the Oakland Symphony and the Cabrillo Music Festival. He has performed with the Lyon Opera Orchestra, the Chamber Orchestra of Europe, and as guest principal bassoon with the New Century Chamber Orchestra and the Moscow Chamber Orchestra

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.

Janet Popesco Archibald, oboe, holds the positions of Solo English Horn with the San Francisco Opera Orchestra and Co-Principal Oboe with the San Francisco Chamber Orchestra. A San Francisco native, she attended the University of Cincinnati College Conservatory of Music and received her Bachelor and Master of Music degrees from the San Francisco Conservatory of Music. Her principal oboe instructors were Marc Lifschey and Adrian Gnam. She has participated in the Aspen and Tanglewood Summer Music Festivals, and the Yale at Norfolk Chamber Music Festival, where she was hailed by the New York Times as a "particularly impressive" young artist. She has appeared as a soloist on both the oboe and the English Horn with the San Francisco Chamber Orchestra, and for many years she served as Principal Oboe of the Lake Tahoe Summer Music Festival Orchestra. For 22 years she was a member of the faculty of the San Francisco Conservatory of Music's Preparatory/Adult Extension department and she has also been a member of the music faculty at both San Francisco State University and



the University of California at Santa Cruz.

Stephanie McNab, flute, a native of Los Angeles, attended UCLA and upon graduating has performed as an orchestral and chamber musician as well as appearing as a soloist. Miss McNab currently performs on piccolo with the San Francisco Opera Orchestra and also has held positions with the Buffalo Philharmonic, New Mexico and Long Beach (CA) Symphonies. Her solo engagements include performances with the Los Angeles Philharmonic, Burbank Symphony and at the Hollywood Bowl. In addition to private instruction, Miss McNab served on the faculty of the California Institute of Technology offering instruction in flute performance and working with chamber music ensembles. Her primary teachers were Sheridan Stokes, David Shostac, Anne Diener Zentner and Kazuo Tokito.

William Klingelhoffer, horn, began study of the French Horn with Trumpet player Stewart Liechti at age 11 in the school music program in Addison, Illinois. He continued study with Chicago Symphony hornist Nancy Fako and joined Chicago's Civic Orchestra as Principal at age 17. He continued study at Northwestern University with hornist Frank Brouk and oboist Ray Still, joined Chicago's Lyric Opera Orchestra at the age of 19, and graduated in 1972 with a Bachelor of Music in Performance. He played three seasons as Principal in Chicago and two seasons Principal for Houston Grand Opera before moving to San Francisco and joining the Opera as Co-Principal Horn in 1980. Currently he plays Principal Horn for San Francisco Opera and is filling in as Principal for San Francisco Ballet. He climbs out of the orchestra pit several times a year to play chamber music and enjoys the opportunity to interact with musicians directly, but sometimes still imagines people singing and dancing as he plays.

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.

Marc Shapiro, piano, an acting member of the San Francisco Symphony, Marc has partnered with such distinguished soloists as John Mack, Geraldine Walther and William Bennett. Currently, he is the principal pianist for the California Symphony and was the San Francisco Symphony Chorus accompanist from 1984-2003. He has toured with the San Francisco Symphony throughout Europe and the United States and as featured soloist, he has performed Stravinsky's Les Noces, Saint Saen's Carnival of the Animals, Martin's Petite Symphonie Concertante and James P. Johnson's Yamekraw. As well he can be heard on several motion picture soundtracks such as House of Yes, Mars Attacks and Hellboy. He is a frequent performer for Composer's Inc., Chamber Music Sundae, San Francisco Symphony



Chamber Music Series, and The Mohonk Festival of the Arts in New York. Mr. Shapiro received his B.M. and M.M. from The Peabody Conservatory of Music and has recorded for Cantelina, New Albion, Music and Art, Delos, Argo, d'Note and Lapis Island Records.

Sierra Chamber Society 2003-2004 Season

Final Concert!

June 13, 2004

Boccherini - Guitar Quintet
Ravel - Duo for Violin and Cello
Brahms - Piano Quintet in F minor

Sierra Chamber Society 2004-2005 Season

These programs are subject to change both in pieces and in program order. Dates to be announced.

Wolf - Italian Serenade

Brahms - Haydn Variations for Two Pianos

Bliss - Quintet for Oboe and Strings

Haydn - String Quartet TBA

Khatchaturian - Trio for Piano and Strings

Brahms - Clarinet Quintet

Bax - String Quartet No. 1

Bloch - Concertino for Flute, viola, Piano

Dvorak - Piano Quartet TBA

Prokofiev - Sonata for Flute and Piano

Joseph Marx - Quartetto in Modo Classico

Mendelssohn - String Quartet Op. 80

Schubert - TBA

Paul Juon - Piano Suite (Trio)

Beethoven - String Quartet Opus 59 No. 3



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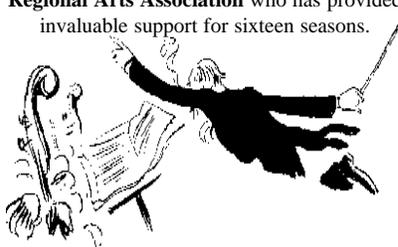
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For the Smoking Gun

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