



**The Diablo Regional Arts Association  
presents the**

**2004-2005 Season  
Program III**

**Carey Bell, clarinet  
Linda Wang, violin  
Cynthia Mei, violin  
Christina King, viola  
Nina Flyer, cello  
Sonia Leong, piano**

**Grace Presbyterian Church  
Sunday February 6, 2004 3pm**



**Franz Joseph Haydn** **String Quartet No. 29 in G major**  
**(1732–1809)** **Op.33, No.5 “How Do You Do?” (1781)**

- I Vivace assai
- II Largo e cantabile
- III Scherzo
- IV Finale

*Linda Wang, violin* *Cynthia Mei, violin*  
*Chrstina King, viola* *Nina Flyer, cello*

**Ellen Taaffe Zwilich** **Trio for Violin, Cello and Piano**  
**(1939- )** **(1987)**

- I Allegro con brio
- II Lento
- III Presto

*Linda Wang, violin* *Nina Flyer, cello*  
*Sonia Leong, piano*

**Intermission**

**Johannes Brahms** **Quintet for Clarinet and Strings**  
**(1833-1897)** **in B minor, Op. 115 (1891)**

- I Allegro
- II Adagio
- III Andantino –  
Presto non assai, ma con sentimento
- IV Con moto

*Linda Wang, violin* *Cynthia Mei, violin*  
*Chrstina King, viola* *Nina Flyer, cello*  
*Carey Bell, clarinet*



**Franz Joseph Haydn (1732–1809)**  
**String Quartet No. 29 in G major, Op.33, No.5 “How Do You Do?”**  
**(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>1</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 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 composition of string quartets for



the time being and it was not until nine years later that he found a solution to his problem<sup>2</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”.

This is the third quartet in this set performed by the Sierra Chamber Society. And, while this is a delightful piece of music, I’ve nothing particularly edifying or amusing to say about it. Other than that this is one of Papa’s progeny cursed with a nickname; in this case “How Do You Do?”. As is often the case with the music of Haydn, this nickname was probably given by a publisher, not the composer. The name refers to the four opening notes of the first movement, which actually sounds like the close of a musical phrase, and seems to say “How do you do?”.

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.

<sup>1</sup> Karl Geiringer, *Haydn: A Creative Life in Music*, University of California Press. Berkeley & Los Angeles, CA. Third revised and enlarged edition 1982  
<sup>2</sup> *Haydn had a "problem". Today, he would have an "issue"*.

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**Ellen Taaffe Zwilich (1939- )**  
**Trio for Violin, Cello and Piano (1987)**

American composer Ellen Taaffe Zwilich has accumulated a very impressive, if not astonishing number of awards, grants, and commissions. Among them are the 1983 Pulitzer Prize for her Symphony #1 (the first woman to ever receive the award), the Elizabeth Sprague Coolidge Chamber Music Prize for her "String Quartet 1974", the Arturo Toscanini Music Critic's Award, an Academy Award from the American Academy of Arts and Letters (1984), a Guggenheim Fellowship, three Martha Baird Rockefeller Fund for Music Awards, four Grammy nominations, Musical America's "Composer of the Year" (1999), Honorary Doctorates from Oberlin, Mahattanville College, Converse College, Marymount Manhattan College, and Mannes/New School. In addition she was named to the first Composer's Chair in the history of Carnegie Hall. In 1992 she was elected to the American Academy of Arts and letters and in 2004 she was elected to the American Academy of Arts and Sciences. And if that wasn't enough, in 2000 the Mayor of Cincinnati proclaimed an "Ellen Taaffe Zwilich Day" (*How many citizens of that great city do you think actually knew who E.T.Z. was?*)

She has received commissions from the New York Philharmonic, the Chicago Symphony Orch., the Boston Symphony Orch., and our own San Francisco Symphony Orchestra under Edo de Waart which commissioned her Symphony No.2 (Cello Symphony), and the Orpheus Chamber Orchestra among others.

As you might expect by now, she has also received many commissions for Chamber music from such organizations as Boston Musica Viva, the Santa



Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center, and the Chamber Music Society of Carnegie Hall, the McKim Fund in the Library of Congress, the 92 St. Y, and San Francisco Performances to mention but a few.

She was a student of both Elliott Carter and Roger Sessions, and was the first woman to receive a doctorate in music composition from the Juilliard School. The Trio for violin, cello, and piano was commissioned by the Abe Fortas Memorial Fund of the Kennedy Center, the Tisch Center for the Performing Arts at the 92nd St. Y, and San Francisco Performances. The composer has provided the following commentary to the work. “Many of my favorite works for piano trio are, in effect, duos in which the two strings together balance the piano. In the interest of formal and aesthetic balance, I took a similar approach. I also decided to exploit the difference in the essence of strings and keyboard, allowing some musical material to arise from the nature of the piano and some to be generated by the nature of the string instruments. Most often the material is then taken up and re-interpreted by the other family; sometimes the musical material is not exchanged, but forms the basis for the dialogue with the other. Ultimately, however, the piano, violin, and cello are partners, three equal voices of exploration”.<sup>1</sup>

The world premiere of the Trio was given in the Herbst Theatre in San Francisco in April of 1988.

<sup>1</sup> Taaffe Zwillich quote from the liner notes written by Perry Goldstein to the Kalichstein, Laredo, Robinson Trio’s CD recording *Legacies* on Arabesque Recordings 1996

“More than any other art, perhaps, music demands brains. It is full of technical complexities. It calls for a capacity to do a dozen things at once. But most of all it is revelatory of what is called character. When a trashy man writes it, it is trashy music. Here is where the immense superiority of such a man as Brahms becomes manifest. There is less trashiness in his music than there is in the music of any other man ever heard of, with the sole exception, perhaps, of Johann Sebastian Bach.”

H.L. Mencken<sup>1</sup>

### **Johannes Brahms (1833-1897)**

#### **Quintet for Clarinet and Strings in B minor, Op. 115 (1891)**

The autumnal Clarinet Quintet is a late work, composed at a time when Brahms was haunted by the fear that his creative force had dried up. After



hearing a performance by the clarinetist Richard Mühlfeld (1856 – 1907), a member of Hans von Bülow’s Meiningen Orchestra, inspiration returned. Brahms was so taken with Mühlfeld’s magnificent playing that he composed four extended works for clarinet; the Clarinet Trio, op. 114, the Clarinet Quintet, Op. 115, and the two Sonatas for Clarinet and Piano, Op. 120. For his part, Mühlfeld’s musicianship must have been formidable. He had originally been a violinist, and served as sub-conductor of the orchestra – then one of Europe’s finest.

The Clarinet Quintet itself was inspired by and modeled upon the other towering work in this genre – the Clarinet Quintet, K.581 (1789) of Mozart. Both works share an atmosphere of serenity colored by warm melodies, as well as a wonderful interplay of both solo and concertante functions among the five players. Further following Mozart’s example, Brahms used a set of variations on an original theme as the final movement.

Once again I quote Karl Geiringer, this time from his book *Brahms His Life and Work*.

“The nucleus of the whole composition lies once more in the Finale... The last movement forms a series of variations of a rondo-like character, since the third and fifth variations express the theme much more distinctly than the others. In the fifth variation there appears as counterpoint to the theme a figure in sixteenth note, which Brahms has used, in a slightly modified form, at the beginning of the first movement. But to make the composer’s intention perfectly clear, the Coda of the Finale leads directly to the beginning of the first movement. Moreover, one realizes, on closer inspection, that a motive which plays a very important part in the opening movement is actually derived from the beginning of the Finale. But even this is not enough for Brahms. The second movement is built up on a single motif, not only in its first and third section, but also in its fantastic middle section, which reminds one of the Hungarian Gypsy music; this motive, however seems to be like an extract from the chief theme of the first movement. Again, at the opening of the third movement, we find an idea which is varied in its middle section. But this idea begins like the main theme of the Finale”<sup>2</sup>

Got it?

The work was premiered in Berlin on Dec. 12, 1891 by the Joachim Quartet, with of course, Mühlfeld as clarinetist. It was, in fact, the first time that this



renowned quartet ever used an assisting artist other than a string player—prompting the remark by a contemporary that “it was on this occasion that the Joachim Quartet lost its virginity”.

1 Louis Cheslock: *H.L. Mencken On Music* Shirmer Books. New York. 1955, 1975

2 Karl Geiringer *Brahms His Life and Work* Da Capo Press, N.Y. 1947, 1982

### **Jazz at the Sierra America’s Chamber Music**

Some perspicacious someone (I can’t recall who), called Jazz “America’s Chamber Music”, originating not in the courts and salons of those of wealth and privilege in Europe, but in the brothels and saloons of America. Not the elegant music of the strings of opera orchestras, but boisterous music of the brass, borne of marching bands, music of the streets joined by piano, bass viol, and percussion. African Americans’ gift to an often ungrateful country. From humble beginnings the music has grown; respected, beloved, and embraced the world over. Still growing, as varied as the musicians who create it; an expression of a multi-cultural America.

Please join us, the Sierra Chamber Society on Saturday, March 12 at 4:00 here, at the Grace Presbyterian Church as we present a concert of Contemporary Jazz featuring The Bevan Manson Trio (Bevan Manson, piano, Jeff D’Angelo, bass, David Hocker, drums) with Distinguished Guests, Suzanne Pittson, vocals and Bob Sheppard, sax, clarinet, flute. Superb musicians all, performing America’s Chamber Music. We look forward to seeing you.

*Program Notes by Joseph Way*

### **The Musicians**

**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.

**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. 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.

**Cynthia Mei**, violinist. A California native, Cynthia Mei has appeared throughout the United States and abroad as both soloist and chamber musician. Currently, she is artistic director and violinist of the ADORNO ensemble, and creator of "Kandinsky Listening: Music Appreciation through Visual Art". She was also a founding member of the violin and piano duo, Chiaroscuro, which has recorded a CD by Deva Productions featuring sonatas by Corigliano and Beethoven. In addition, Ms. Mei has worked with groups such as the Grammy Award nominated New Century Chamber Orchestra and the San Francisco Symphony. Cynthia earned both her Bachelors and Masters of Music degrees from the Manhattan School of Music.

**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.

**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.

**Sonia Leong**, piano, has performed in Canada, the United States, England, Romania, Switzerland, and Hong Kong. She also plays with the contemporary music group Music Now, and is a member of the New Pacific Trio, based at the University of the Pacific in Stockton, CA. Sonia studied at the University of British Columbia and at the Peabody Conservatory, earning her doctorate from the University of Montreal in 1998. Dr. Leong has served on the faculty of the University of Puget Sound in Tacoma, WA, and currently teaches at the University of the Pacific.



## **Special Show!**

### **Jazz at the Sierra America's Chamber Music**

#### **The Bevan Manson Trio**

Bevan Manson, piano  
Jeff D'Angelo, bass  
David Hocker, drums

with Distinguished Guests  
Suzanne Pittson, vocals  
Bob Sheppard, sax/clarinet/flute

Saturday March 12, 2005 4PM  
Grace Presbyterian Church

#### **Sierra Chamber Society 2004-2005 Season All concerts at 3PM**

##### **April 10, 2005 3pm**

Paul Juon - Trio-Miniaturen  
Schubert and Mahler - Songs  
Beethoven - String Quartet in C, Op.59 No.3

##### **May 15, 2005 3pm**

Arnold Bax - String Quartet No. 1  
Ernst Bloch - Concertino for Flute, Viola and Piano  
Dvorak - Piano Quartet in E flat, Op.87

#### **The Sierra Chamber Society:**

Stevan Cavalier, General Director  
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Richard A. Gylgayton, Program Editor  
Mary Harvey, Business Development



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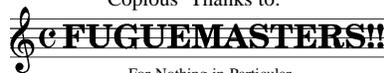
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