



**The Diablo Regional Arts Association
presents the**

**2004-2005 Season
Program IV**

**Donna Bruno, mezzo-soprano
John Chisholm, violin
Linda Wang, violin
Christina King, viola
Barbara Andres, cello
Stevan Cavalier, piano**

**Grace Presbyterian Church
Sunday April 10, 2005 3pm**



Gustav Mahler
(1861 - 1911)

Songs

Hans und Grete (Hans and Grete)
Erinnerung (Recollection)
Frühlingsmorgen (Spring Morning)
Aus! Aus! (Over! Over!)

Donna Bruno, mezzo-soprano Stevan Cavalier, piano

Paul Juon
(1872 - 1940)

Trio-Miniaturen for Violin, Cello and Piano

- I Rêverie, Op.18 No.3
- II Humoreske, Op.18 No.7
- III Elegie, Op.18 No. 6
- IV Danse phantastique, Op.24 No.2

John Chisholm, violin Barbara Andres, cello
Stevan Cavalier, piano

Gustav Mahler

Songs

Rheinlegendchen (Little Rhine Legend)
Ich ging mit Lust durch einem grünen Wald
(I walked with joy through a verdant wood)
Wer hat diese Liedlein gedacht?
(Who thought up this little song?)

Donna Bruno, mezzo-soprano Stevan Cavalier, piano

Intermission

Ludwig Van Beethoven
(1770 - 1827)

String Quartet No. 9 in C major
Op.59 No.3, "Eroica" (1806)

- I Introduzione: Andante con moto - Allegro vivace
- II Andante con moto quasi allegretto
- III Menuetto: Grazioso
- IV Allegro molto

Linda Wang, violin John Chisholm, violin
Christina King, viola Barbara Andres, cello



"I am thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans and as a Jew throughout all the world"

Gustav Mahler

Gustav Mahler (1861 - 1911)

Songs

While many of the stars of the "Greats" of Twentieth Century Music have faded; Gustav Mahler's has grown and continues to shine. As it stands, he now seems assured a place in the Pantheon of Classical Composers. In fact, those of our performers who are members of the San Francisco Symphony are presently engaged in recordings and concerts under Michael Tilson Thomas, of the complete symphonies of Mahler. His once disparaged symphonies and song cycles are today among the most popular of concert fare.

During his lifetime, Mahler was famous as a conductor rather than a composer, though he would never use his position as conductor of the Opera and the Vienna Philharmonic to have his works performed. His tenure as Artistic Director of the Royal and Imperial Opera, was considered Vienna's Golden Age of Opera. However, Mahler's perfectionism in the realm of Art, as well as the anti-Semitism that came as naturally to the Viennese as the waltz, forced Mahler to resign from his exalted position. He then left Austria for America with his wife the notorious Alma (who seemed to have attracted every artist, writer and musician in Vienna) and surviving daughter. In New York he took command of the Metropolitan Opera and the New York Philharmonic. Unfortunately his career in New York was all too brief, as he died as a result of a heart condition that had been diagnosed some years before.

Mahler had more than his share of grief in this life. One of 14 children, he witnessed seven of his siblings die in early childhood, as well as three more as young adults. He married rather late in life, and fathered two daughters, one who would die as a young child. A chance check up by the doctor who was attending Mahler's dying daughter revealed that he had heart disease, that some five years later would cause his death.

Mahler's many duties as Artistic Director left him only summers in which to compose. He limited himself to the composition of songs and symphonies; 10 huge symphonies, plus one left uncompleted. "The symphony is the world. The symphony must embrace everything." In many of his symphonies his songs provided the materials of which he built his world. Many of the lyrics for his songs came from an anthology of German "folk" poetry entitled *Des Knaben Wunderhorn* or *The Youth's Magic Horn*, collected by Achim von Arnim and Clemens Brentano and published in three volumes between 1806 and 1808.

In fact, Mahler's Symphonies Nos. 2, 3 and 4 are known as the Wunderhorn Symphonies, as some of their movements are comprised of songs and/or orchestral transcriptions of the songs. From his First Symphony (which includes material from



some of his earlier songs) through the aforementioned Wunderhorn Symphonies, to his middle period Symphonies which share some material with his ominous song cycle *Kindertotenlieder* (*Songs on the Death of Children*) and the *Rückert Lieder*; both of these song cycles utilizing the poetry of Friedrich Rückert (1788 - 1866), to his great choral symphony, the Eighth, and finally to his late masterwork *Das Lied von der Erde* (*The Song of the Earth*) which uses lyrics from Chinese Poetry, song always figures in Mahler's world.

Five of the pieces to be heard today are contained in a collection composed between 1880 - 92 entitled by Mahler *Lieder und Gesänge* (*Songs and Airs*). The title was later expanded by the publisher to *Lieder und Gesänge aus der Jugendzeit* (*Songs and Airs from the Time of Youth*). Some of the songs in this collection use lyrics from the Wunderhorn anthology, others are by the poet Richard Leander, and one of the lyrics, masquerading as a traditional folk poem, is by Mahler himself. The two other songs, *Rheinlegendchen* and *Wer hat dies Liedlein gedacht?* are from a collection of songs composed between 1892 - 1901 entitled *Des Knaben Wunderhorn*. Mahler orchestrated this collection, and these two songs are perhaps best known in their orchestral versions.

"My beliefs? I am a musician. That says everything."¹

¹Mahler quotes from *Mahler* by Michael Kennedy . Schirmer Books, N.Y. 1991

Hans und Grete

(folksong - actually by Mahler)

Dance around, around!
Let whomever is happy
Weave in and out!
Let whomever cares,
find his way home!

He who kisses a charming sweetheart,
How happy is he!
Hey, little Hans, you haven't got anyone,
so go and find someone!
A charming sweetheart,
That is something fine!
Hurrah! Hurrah!

Dance around, around!
Hey, Grete, why do you stand alone?
Are you looking across at Hans?
And May is so fresh!

The breezes draw it in!

Hey, look at that stupid Hans!
How he runs to the dance.
He searches for a sweetheart, hurrah!
He's found one! Hurrah! Hurrah!
Dance around, around!*

Erinnerung

(R. Leander)
My love arouses songs again and again!
My songs arouse love again and again!
The lips which dream of your warm kisses,
Must sing of you in words and melody!

And if my thoughts try to rid themselves
of love
My songs come to me with love's laments!
So the two hold me in bonds for ever!
Song arouses love, love arouses song!*



Frühlingsmorgen

(R. Leander)

The linden tree taps on the window
With blossom-laden branches:

Get up, get up!

Why do you lie dreaming!

The sun has risen!

Get up, get up!

The lark is awake, fluttering its plumage!

The bees and the beetles are humming.

Get up, get up!

I have already seen your sprightly love.

Get up, sleepy-head!

Sleepy-head, get up!*

Aus! Aus!

(Des Knaben Wunderhorn)

“We march today,

Hurrah, hurrah,

In the green of May!

Tomorrow we march through the high
gate”

“Are you leaving already?”

“Ah, ah, my darling!”

“Will you never return?”

“Ah, ah, my darling!”

“We march today,

Hurrah, hurrah,

In the green of May!

Hey, you dusky maiden,

Our love is not over,

Our love is not over, over!

Drink a glass of wine

To our health!”

“Do you see this nosegay on my hat?

Now it means: Good marching!”

“Take the little scarf from the pouch

And wipe away your tears!

We march today,

Hurrah, hurrah,

In the green of May.

Tomorrow we march, hurrah,

In the green of May.”

“I will enter a convent,

Because my darling has left!

Where is my darling going?

Are you leaving, leaving already today?

And will you ever return?

Ah, how dismal it will be

Here in town!

How quickly you will forget me!

I - poor maiden.”

“Tomorrow we march,

Hurrah, hurrah,

In the green of May!

Take comfort my darling dear,

Many flowers blossom in May!

Love is not yet over!

Over! Over! Over! Over!*

Rheinlegendchen

(Des Knaben Wunderhorn)

Now I mow by the Neckar,

now I mow by the Rhine;

now I have a sweetheart,

now I am on my own!

What good is mowing

if the sickle doesn't cut?

What good is a sweetheart

if he doesn't stay with me?

So if I mow

by the Neckar, or by the Rhine,

then I'll throw

my gold ring in.

It'll float in the Neckar

and float in the Rhine.



It'll swim right down
into the sea.

And if it swims, the ring,
then a fish will eat it!
The fish is sure to come
to the king's dinner table!

The king will ask,
whose can the ring be?
Then my sweetheart says:
"The ring belongs to me!"

My sweetheart runs off
up hill and down dale,
and brings me back
the fine gold ring!

You can mow by the Neckar
you can mow by the Rhine
so long as you always throw
your gold ring for me!+

I've been standing so long,
I've been standing so long!

The moon gazed down through the
little window
On pure, sweet love;
The nightingale sang the whole night.
Beware, you sleep-blest maiden, beware.
What has become of your sweetheart?*

Who thought up this little song?

(Des Knaben Wunderhorn)

Up there on the mountain, in the tall
house,
a fine dear girl is looking out.
She isn't at home there.
She's the innkeeper's daughter.
She lives on the green heath.

I walked with joy through a verdant wood
(Des Knaben Wunderhorn)

I walked with joy through a verdant wood,
I heard the birds singing.
The young sang, the old sang.
The tiny forest birds in the verdant wood!
How happily I heard them singing, sing-
ing!

Sing, sing, sing, mistress nightingale,
Sing to my sweetheart.
Just come, just come when it's dark,
When there's no-one on the street,
Come to me, come to me!
I will let you in, will let you in!

The day passed, the night fell,
He came on foot to his sweetheart.
He knocked lightly with the ring:
Eh, are you sleeping or awake, my dear?

My heart is sore.
Come, sweetheart, make it well.
Your dark-brown eyes
have wounded me.
Your rosy mouth
makes hearts well,
makes young people sensible,
brings dead ones to life,
makes ill ones well, yes well.

Who then has thought up this pretty
little song?
Three geese have brought it over the
water.
Two grey and one white one.
And whoever can't sing the song,
they can whistle it to them!+

* translated by Paul Banks
+ translated by William Mann



"Over his work, just as over his life, hangs the shadow of homelessness: not Swiss, not Russian, not German; not Romantic, not Modernist, not Folklorist. And yet he was a little of all of these: and more, because he was a sincere and humanly impressive personality."

Claus-Christian Schuster¹

Paul Juon (1872 - 1940)
Trio-Miniaturen for Violin, Cello and Piano

As part of our 2003-2004 Season, the Sierra Chamber Society presented a performance of Paul Juon's first Piano Trio, a lovely work which proved to be somewhat of a revelation to both musicians and audience alike. Based on the response to that performance, we have programmed a sampling of miniatures by this fairly, or rather unfairly, unknown twentieth century master.

Paul Juon (pronounced "You win" - though that be might how it sounds if you are afflicted with a Lon Gisland accent. Kallifornians probably pronounce it "You won") was a very successful and well-respected composer during his lifetime. Born in Moscow to a German mother and Swiss father, he attended the Moscow Conservatory where he studied composition with Taneyev and Arensky (teachers of Rachmaninoff, Scriabin, Medtner et. al.) He completed his musical studies at the High School for Music in Berlin (Berlin Conservatory), where he was awarded the Mendelssohn Prize. Following this, he briefly taught violin and theory at the Baku Conservatory in Baku, Azerbaijan. He then returned to Berlin in 1897 where from 1901-03 he held the Berlin Franz Liszt scholarship. His work attracted the attention of the music publisher Robert Lienau, who brought out editions of his works. In addition, in 1906 Brahms' buddy Joseph Joachim hired him to teach at the Berlin Conservatory, where in 1911 he was appointed professor of composition, a post he held until he left Germany in 1934. In 1919 he was elected a member of the Berlin Academy of Arts. In 1929 the Prussian Academy of Arts awarded him the prestigious Beethoven Prize for his corpus of work. Citing health reasons, not to mention the political climate of the emerging Third Reich, Juon and his family emigrated to Switzerland where he lived out the rest of his life.

In his article in the fifth edition of Grove's, Edwin Evans writes; "Juon's style is an interesting blend of Russian and German, the material being almost invariably Slav in character, while the treatment thoroughly German, leaning often toward Brahms. His powers of development are strong and characterized by solidity of thought, while the danger of heaviness is cleverly avoided by the use of an exceptional rhythmic ingenuity, probably as Slav in its origin as the themes he uses. He relied to a large extent on contrapuntal device, at which he was an adept, but he occasionally allowed himself to drift into sequential passages (*shades of Tchaikovsky & Rachmaninoff*) which are lacking in interest, and he had an inordinate love for the variation form." (*That's like saying a writer has an "inordinate" love of verbs or nouns.*)



While Juon composed orchestral works, concerti, piano music and choral works, chamber music comprises a substantial amount of his musical compositions. In addition to six full scale piano trios, he composed a work of four brief movements entitled Trio-Miniaturen. These four miniatures were all originally piano pieces; the first three were solo piano pieces from a suite entitled “Satyre und Nymphen”, evoking Greek & Roman mythology, and the ups and downs of those goat-footed dudes, mountain babes and ho’s. The Rêverie is the dream of an Oread or Mountain Nymph. The Humoreske is a musical reunion of Pan the Satyr, and Bacchus, the God of the Vine. The Elegie portrays the sorrow of Napaie, sad nymph of the mountain valley. The last a work, Danse phantastique is from a suite of pieces for piano four hands entitled “Neue Tanzrythms” - New Dance Rhythms, but sounds for all the world like an old waltz. These works, despite their brevity, share with the his piano trios a masterful integration of the instruments, sensitivity to musical color, and unerring sense of form and proportion.

1 Quote from program notes to Altenberg Trio Wien’s CD of the Piano Trios of Paul Juon on Challenge Classics #72002. Claus-Christian Schuster is the Altenberg Trio Wien’s pianist.

“If one may say that Haydn created the string quartet as an art form, Beethoven achieved even greater attainment than his predecessor in the quartets of Op.59, revealing the expressive capacity latent in the genre to an extent never dreamed of by earlier musicians. It is for this reason primarily that these three quartets have so deep a significance.”

Joseph De Marliave
Beethoven’s Quartets (1925, 1961)

Ludwig van Beethoven (1770- 1827)
String Quartet No. 9 in C Major Op.59, No.3 “Eroica” (1806)

With today’s performance of the great quartet in C Major, Op. 59 No. 3, the Sierra Chamber Society has presented all three of the Razumovsky Quartets.

For these notes we turn to Thayer’s Life of Beethoven, to the chapter entitled “The Year 1806”.

“Perhaps no work of Beethoven’s met a more discouraging reception from musicians than these now famous Quartets. One friendly contemporary voice alone is heard—that if the All. Mus. Zeit (Feb 27, 1807): ‘Three new, very long and difficult Beethoven string quartets, dedicated to the Russian Ambassador, Count Razumovsky, are also attracting attention of all connoisseurs. The conception is profound and the



construction excellent, but they are not easily comprehended- with the possible exception of the 3rd in C major which cannot but appeal to intelligent lovers of music because of its originality, melody and harmonic power.' An article on May 5th concerning the question of publication speaks in the same tone.' In Vienna Beethoven's most recent, difficult but fine quartets have become more and more popular. Music-lovers hope to see them printed soon.'

Czerny told Jahn that 'when Schuppanzigh (Ignaz 'Milord Flagstaff' Schuppanzigh, first violinist of the famed Schuppanzigh Quartet and butt of endless fat jokes by Beethoven) first played the Razumovsky Quartet in F, they laughed and were convinced that Beethoven was playing a joke and that it was not the quartet which had been promised.' And according to Dolezalek, when Gyrowitz bought these quartets he said: 'Pity to waste the money!' The Allegretto of the first of these quartets was long a rock of offence. 'When at the beginning of the year 1812,' says Lenz, 'the movement was to be played for the first time in the musical circle of Field Marshal Count Soltikoff in Moscow, Bernard Romberg trampled underfoot as a contemptible mystification the bass part which he was to play. The Quartet was laid aside. When, a few years later, it was played at the house of Privy Councillor Lwoff, father of the famous violinist, in St. Petersburg, the company broke out in laughter when the bass played his solo on one note. The quartet was again laid aside.'

Thomas Appleby, was a leader of the musical world of Manchester, England, and a principle director of concerts there. When these quartets came out in London, Clementi sent a copy of them to him. They were opened and thrown upon the pianoforte. Next day Felix Radicati and his wife, Mme. Bertinotti, called and presented letters, they being upon a concert tour. During the conversation the Italian went to the pianoforte, took up the quartets and seeing what they were, exclaimed (in substance): 'Have you got these here! Ha! Beethoven, as the world says, and as I believe, is music-mad;- for these are not music. He submitted them to me in manuscript and, at his request, I fingered them for him. I said to him, that he surely did not consider these works to be music? - to which he replied, 'Oh, they are not for you, but for a later age'.'

Indeed, Beethoven had the last word in the matter.

Although Beethoven himself did not live to see the extent to which tide of criticism would turn in favor of these quartets, in the 1820's the Op. 59 Quartets were gaining some important admirers, among them Rossini, then a European superstar. However, it might be noted that this same decade, the last of the composer's life, also saw the creation of the late quartets, which were as far beyond the Op. 59 set, as the Op. 59 set was from his early Op. 18 set. These three quartets have often been described as the most "symphonic" of all his quartets. In his study of Beethoven, written in 1852 and published in Paris, von Lenz writes, "The three quartets dedicated to Count Rasoumowsky are the natural fulfillment of the promise of the symphonies and the piano sonatas, but a greater achievement, since the form of the quartet is less adapted



to innovation of style than either the sonata or the symphony... the content of these quartets is as great as the content of the symphonies, only the medium is different.”

Still, opinions regarding these works were by no means unanimous. In response to von Lenz’s work, another book appeared by one Ulibishev and published Paris in 1857, which voiced the following opinion “Few people liked them at the time of their first appearance in St. Petersburg. But since then opinion has changed, and contemporary critics place them far above the first six quartets that Beethoven wrote. Some have gone so far as to call them miracles. (It was von Lenz who said this.) If I cared at all for public opinion, I should have not the hardihood to confess that for my part the quartets have never much interested me. It has been in vain that I have played them for years, and heard them played by performers of the front rank; I have tried to make myself like what has at last found general acceptance, but I cannot find them interesting. I feel sure that many others share my opinion, but dare not express it, since in no community is individual opinion so much dominated by prejudice and self-deception, cliques and catchwords, as the world of music... Today the Op.59 are called the ‘great’ Beethoven quartets, soon the Op. 127, 130, 131, 132, and 135 works will be called the ‘very great’ quartets, and these titles will undoubtedly be quite exact, since the score of the longest Op. 18 quartet is thirty pages in length, the longest in Op. 59 is thirty-eight, and the longest of the last, sixty-two. Certainly one cannot quarrel with their arithmetic.”



The quartet in C Major, Op.59, no. 3 is the longest of the Razumovsky, yet it is perhaps the most jovial and tuneful of the three. Perhaps more “jovial” than “heroic”. Jovial in the sense of a bright-faced mood, as well as great and expansive as Mozart’s “Jupiter” Symphony. (Jove and Jupiter being names of the same god) Indeed it shares with the Jupiter Symphony, also in the key of C major, a great fugal finale; and a wild ride it is. The first movement opens with a somewhat ominous introduction before breaking out into one of Beethoven’s jaunty melodies. The second movement Andante is a most lovely work employing a plaintive, folk-like, but original theme that could almost be a touching klezmer lullaby; a little sad, yet serene. Or perhaps Ludwig van was showing the Russians that he could dish up a Russian sounding theme as good, if not better, than any Russian. The third movement is a rather grand, but not terribly danceable minuet rather than a livelier scherzo. The finale is, as was mentioned a great rollicking fugue.



It is said that on the page in his notebook where Beethoven was working out the fugal theme he wrote “*Never again need you feel ashamed of your deafness, nor others wondering at it. Can anything in the world prevent you from expressing your soul in music?*”¹

The Razumovsky Quartets were premiered by the Schuppanzigh Quartet in Feb. 1807.

As for the Count, Andreas Kyrillovich Rasumovsky, the man who commissioned the Op.59 quartets; he was a man of great wealth and generosity who served as the





Russian Ambassador to Vienna. He also headed the Russian delegation to the Congress of Vienna. For this service, he was made a Prince by the Czar in 1815. He was known equally as a ladies man, not to say womanizer, as well as a patron of the arts. He was an early supporter of Beethoven, and in 1808 created a String Quartet to be put at Beethoven's disposal for the performance of his new works. This was the famed Schuppanzigh Quartet. The position of second violin was left open, and the Count himself often played in the quartet. Beethoven enjoyed this enviable position until 1816. During a gigantic New Years Eve party, celebrating his elevation from count to prince, his palace caught fire, destroying his magnificent art collection and library. This mishap devastated him both emotionally and financially, causing him to disband the quartet and pension off the musicians.

Coda

Beethoven wound up being "stiffed" by his aristocratic patrons; never collecting all of the money he was promised.

¹ Joseph De Marliave - Beethoven's Quartets Dover Publications, Inc. N. Y. 1928, 1961

Program Notes by Joseph Way

The Musicians

Donna Bruno, **mezzo-soprano**, has performed extensively in Opera, Concert and Recital all over North and South America. With the San Francisco Opera, her roles include Nicklausse in *Les Contes D'hoffmann* and Suzuki in *Madama Butterfly*. For L'Opera de Medellin in Colombia, South America, she portrayed the title role in Gluck's *Orfeo*. Recent engagements has been Rosina in *IL Barbiere Di Siviglia* for Nevada Opera and Kentucky Opera, Monteverdi's *L'orfeo*, Cesti's *Orontea*, and Handel's *Alcina* for Music of the Baroque in Chicago, Mahler's *Das Lied Von Der Erde*, Mahler's Symphony No. 2 and Berlioz's *Herminie* for San Diego Symphony and *Messiah* for the Virginia Symphony, Sacramento Symphony and the Reno Chamber Orchestra. The artist has also performed with Dallas Opera, Pittsburgh Opera, Portland Opera, Utah Opera, Knoxville Opera, Lyric Opera of Kansas City, Glimmerglass Opera, Lake George Opera Festival, Sacramento Opera, Des Moines Metro Opera, Western Opera Theatre and Opera Grand Rapids. Her concert appearances include the San Francisco Symphony, L'Orquesta Filarmónica de Medellin, Honolulu Symphony, Women's Philharmonic, Virginia Symphony, Carmel Bach Festival, Sacramento Symphony, Sinfonia San Francisco, Vallejo Symphony, the Cabrillo Music Festival and Stockton Symphony. Miss Bruno inaugurated the Kurt Herbert Adler Memorial Recital Series, was twice featured on the Schwabacher Recital Series, and sang a recital for National Public Radio on the



Dame Myra Hess Recital Series in Chicago. She is a former Adler Fellow of the San Francisco Opera Center.

John Chisholm, violin, has been a member of the San Francisco Symphony for the last two years. After receiving a BA and Performance Certificate from the Eastman School of Music, he played with the Rochester Philharmonic as a first violinist. He has also served as Associate Concertmaster of the Louisville Symphony.

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.

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.

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 twelve seasons.

Stevan Cavalier, piano, studied with Maryan Filar, himself a pupil of Walter Gieseking, 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.



What's in the Hopper?

Your ever vigilant Sierra Chamber Society board members got together last month and began assembling the general structure of the 2005-2006 season. This is always an interesting occasion as we pull out the stops and try to bring some new surprises to the table, including suggestions from our ever faithful audients and subscribers.

It's a challenge coming up with new pieces that we have not programmed before and keeping them in balance with favorites from the past (and not recycling them too frequently!) We also keep in mind what pieces that musicians may have suggested. Schedules for our musicians always make things a bit tricky, and of course if a piece is new to the musicians we have to account for rehearsal time and availability of scores.

When we meet we bring suggestions and divide them up into what we call the "Hopper." We also categorize them as "beginners, middlers and enders", meaning what spot does a piece occupy in a program. Balancing the number of musicians and instruments with what fits within budget constraints and audience appeal is also a big factor.

Finally, we take all the pieces and make five concerts out of them and attach dates. That little task has yet to be completed for next year, but we want to give you some idea of what we are considering. So here follows the current contents of the Hopper.



For the classical old favorites we are considering the following:

Haydn	String Quartet Op 33 No 4.
Beethoven	Piano Trio Op 1 No 3
Beethoven	String Quartet Op 74 "Harp"
Mendelssohn	String Quartet Op 44 No 3
Brahms	Violin Sonata G major No 1
Dvorak	String Quintet Op 97 35 min

Pieces that we have not played before from familiar composers:

Nielsen	String Quartet Op 5 No 2 F minor
Prokofiev	Quintet Op 39 (this is scored for oboe, clarinet, violin, viola, and double bass)
Saint-Saens	Piano Trio Op 92
Stravinsky	Sonata for 2 Pianos
Dohnanyi	Piano Quintet Op 26 E flat or Op 1 C minor





And new, exciting things from composers we have not programmed before:

Albeniz	Suite Espanola Op 47 13 min
Durufle	Prelude, Recitatif et Variations Op. 3 (scored for flute, piano, and cello)
Takemitsu	<i>And then I knew Twas Wind</i> (scored for harp, flute, and viola)
Takemitsu	<i>Toward the Sea</i> (scored for flute and guitar)
Hovhaness	Bagatelles for String Quartet Op 30 No 1-4
Hovhaness	String Quartet Op 8 No 1 "Jupiter"
Remm	<i>Bright Music</i> (scored for flute, two violins, cello, and piano)
Remm	End of Summer (scored for clarinet, violin, and piano)

Once we get the dates worked out for next year we'll have a complete announcement in the final program of the 2004-2005 season in May.

And if there are pieces that you are interested in hearing, you can always mention them to us (Stevan, Richard, Joe and/or Greg) and will add them to future versions of the Hopper.



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

May 15, 2005 3pm
(Final Concert of the 2004-2005 season)

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
Greg Mazmanian, Executive Director
Joseph Way, Artistic Director
Richard A. Gylgayton, Program Editor
Mary Harvey, Audience Development





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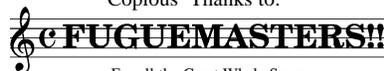
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