



**The Diablo Regional Arts Association
presents the**

**2005-2006 Season
Program II**

**Angela Koregelos, flute
John Chisholm, violin
Linda Wang, violin
Madeline Prager, viola
Barbara Andres, cello
Nina Flyer, cello
Sonia Leong, piano
Marc Shapiro, piano**

**Grace Presbyterian Church
December 11, 2005 3pm**



Maurice Duruflé
(1902 - 1986)

Prélude, Récitatif et Variations, Op.3
for flute, viola, & piano (1928)

Angela, Koregelos, flute
Madeline Praeger, viola Marc Shapiro, piano

Bohuslav Martinu
(1890 - 1950)

Bergerettes for violin, cello, & piano
(1939)

- I Poco allegro
- II Allegro con brio
- III Andantino
- IV Allegro
- V Moderato

John Chisholm, violin Barbara Andres, cello
Marc Shapiro, piano

Intermission

(Charles) Camille Saint-Saëns
(1835 - 1921)

Piano Trio No.2
in E minor, Op. 92 (1892)

- I Allegro vivace
- II Allegretto
- III Andante con moto
- IV Grazioso, poco allegro
- V Allegro

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



Maurice Duruflé (1902 - 1986)
Prélude, Récitativ et Variations, Op.3 (1928)
for flute, cello, & piano

Maurice Duruflé was one of the finest organ virtuosos in Europe, and one of the least prolific of composers. His musical training was extensive, and always revolved around the pipe organs of the French Cathedrals. He started his musical education at age 10 in the choir school at the Rouen Cathedral. He then went on to study with two of France's greatest organists and composers of organ music, Charles Tournemire and Louis Vierne. During his years of study at the Paris Conservatoire, where Paul Dukas (another very non-prolific composer) was his composition teacher, he earned many first prizes. Among the various posts he held, were that of assistant organist to Tournemire at St. Clotilde (whose most famous organist was Cesar Franck), and assistant to Vierne at Notre Dame. In 1930, he was awarded the position of organist at Saint-Étienne-du-Mont, which he held, I believe, until his death. He was also a Professor of Harmony at the Paris Conservatoire, and assisted in Marcel Dupre's organ class. Duruflé and his wife, organist Marie-Madeleine Chevalier, were much sought after performers, giving organ recitals throughout Europe. Maurice Duruflé is also represented on recording; his performances of the Poulenc Organ Concerto, a work which he premiered, and the Saint-Saëns Symphony No. 3, originally issued on L.P.s, considered classics, are still available on CD.

As a composer, regrettably, his body of work consists of only 14 opus numbers. He once remarked that he was "incapable of adding anything significant to the pianoforte repertory, views the string quartet with apprehension and envisages with terror the idea of composing a song after the finished examples by Schubert, Fauré, and Debussy"¹

His greatest and most popular work is his gorgeous Requiem Op.9. He has two symphonic works to his name, one piano piece (his Op.1 Triptyque), two choral pieces, a Mass, and the rest of his compositions, except for the work to be performed today, are pieces for the organ.

The Prélude, Récitativ et Variations for flute, viola and piano was composed in 1928, in memory of the great French Publisher Jacques Durand. As in all of Duruflé's works, there is the influence of Gregorian Chant, combined with the "impressionist" harmonies associated with early 20th Century French composers. (There is also a version of the score for cello replacing viola.) The work opens with heavy, sad chords and arpeggios on the piano, which is then



joined by the viola, equally mournful. The flute eventually enters with a lovely melody. The three instruments become animated, before dying down. The Récitativ consists of a dialogue between the flute and viola punctuated with soft chords on the piano, after the viola's last solo passage, the flute introduces the Gregorian Chant like theme to the variations. There then follow four variations, becoming more animated, and leading to a joyous finish, though not without a reminder of the work's opening theme.

¹Groves Dictionary of Music and Musicians (Fifth Edition) St. Martin's Press Inc., NY

Bohuslav Martinu (1890 - 1950) **Bergerettes for violin, cello, & piano (1939)**

Martinu has been justly hailed as one of the outstanding Czech composers of the 20th Century. (*And now that it's finally over, we can say so with a certain amount of certainty*). He was a prolific composer, who worked in most of the musical genres; opera, ballet, the symphony, the concerto, choral music, as well as chamber music for various combinations of instruments. Martinu first tasted success in Paris. Though he did draw inspiration from the folk music of the Czech countryside; Bohemia and Moravia, he was cosmopolitan and influenced by the music of Stravinsky and contemporary French composers. His music is marked by simplicity, directness and clarity, as well as a rhythmic drive both athletic and vivacious. His Bergerettes display all of these qualities. Like his countryman Dvorak, and his contemporary Stravinsky, Martinu had a special relationship with America. He came to this country, as did Stravinsky, to escape the Nazi occupation of Paris. Though he longed for his homeland, he and his music were enthusiastically received here. In 1944 there were so many premieres of his works, writers of the time referred to 1944 as "The Martinu Year." He also taught in America, serving on the faculty of Princeton University for five years. He was appointed Professor of Composition at the National Conservatory in Prague in 1946- a post he was prevented from occupying by the rise to power of Communist Party. Martinu became an American citizen in 1952. He taught at the Curtis Institute and later at the American Academy in Rome (Italy, not N.Y.). His final years were spent in Switzerland.

The Bergerettes are a set of five pieces for violin, cello and piano written near the end of his Parisian period.. Though scored for the traditional piano trio, this work is not considered one of Martinu's Piano Trios, of which there are three. "Bergerette" literally means "little shepherdess." So much for the literal, and it's ovine association. The word has other meanings in the history of French Poetry and Music². In the Fifteenth Century, it was a poem, in the



pastoral tradition, that celebrated the beginning of Springtime Bergerettes came in different sizes; there were petit, moyenne, and grande bergerettes (I'd like my bergerette super-sized). A bergerette is said to be identical in structure to the virelai, and both poetic and musical forms followed the same rules for proper metric construction. In the Sixteenth Century, it was a rarely used title for a quick dance in triple time, similar to a saltarello, as you 16th Century dance aficionados undoubtedly know. However, in the 18th Century it was both a type of French lyric poetry or light French song of an *artificially* pastoral character, the subject often amatory. You may recall hearing of Marie Antoinette dressed like a shepherdess in her faux "farm" in the Petit Trianon on the grounds of Versailles, (which unfortunately reminds me of our Head of State, dressed like a cowboy on his faux "ranch" in Texas). The word later came to mean affecting an 18th Century manner.

What did Martinu have in mind? I couldn't tell you. Country French it ain't. Country Czech it might be. Martinu it most definitely is.

²My thanks to M..Charles Arent, teacher and long-time resident of Paris, for finding and translating some of the materials presented here.



(Charles) Camille Saint-Saëns (1835 - 1921)
Piano Trio No.2 in E Minor, Op. 92 (1892)



If your name were Charles, why would you prefer Camille?

Camille Saëns-Saëns was the foremost composer of instrumental music in 19th Century France. During his long life he went from being a champion of the avant-garde to musical reactionary. A child prodigy, he was composing, and studying harmony at the age of seven. His piano studies started even earlier. At age 11 he gave his first piano recital at the famed Salle Pleyel. He went on to become a student at the Paris Conservatoire, where, among other subjects musical, he studied composition and distinguished himself as an organist, winning a second and first prize. He became a virtuoso on both piano and organ. His piano playing was marked by its purity, clarity and ease of execution. During this period, he met Franz Liszt, whose music greatly influenced him. He composed successfully in just about every musical form; orchestral music, consisting of symphonies and symphonic poems, incidental music, church music, choral music, concerti, chamber music, organ music, piano music, songs, and opera. Most French composers in 19th Century France concentrated on the then most-favored medium, opera. Whether





Mozart, Rossini, Meyerbeer, Wagner, and a host of others, the French loved opera. Saint-Saën, produced no less than 13 operas, and while most of his operas were duds, he did produce one of his “hits”, still in the repertory; *Samson et Dalila*. As a composer he took up the cause of the avant garde, by co-founding the Société Nationale de Musique, whose aim was to promote and perform the works of living French composers, despite the fact that his own compositions were of a more conservative cast. He enjoyed enormous success on concert tours, including organ recitals at the Albert Hall and performances throughout Europe and Russia. He received the order of the Legion of Honour in 1868, and was elected a member of the French Institut in 1881. Saint-Saëns enjoyed a long life, but as the century turned, he became quite antipathetic to the voices of the younger generation. He lived to hear the music of Debussy and Ravel, calling Ravel’s very lovely, Liszt inspired, piano piece *Jeux d’eau* “cacophony”. What he thought of Stravinsky’s *Le Sacre du Printemps*, and the emerging jazz influenced compositions of young French composers, one can only guess.

Some of his works are still popular today, and are well represented on disc and in the concert hall. These are his *Symphony No.3* for organ and two pianos, the Piano Concertos nos. 2 & 4, *Havanaise* for violin and piano, *Introduction and Rondo Capriccioso* for violin and orch., the symphonic poem *Danse macabre*, and of course the *Carnival of the Animals* where the composer gets even with his critics.

Saint-Saëns’ chamber music works are less well known today, though among them are two fine string quartets, and two piano trios. The Trio to be performed today is the second, composed in 1892, nearly 30 years after his first. It is a large scale work, unusual in its five movements. The first movement is the longest and weightiest movement, with themes broadly developed, dramatic and masterful in the interplay of the three instruments. As the work of a piano virtuoso, he spares the pianist no difficulty; the piano writing is indeed brilliant and demanding throughout the entire work. A welcome contrast, the second movement is music of a graceful and delicate nature, though not without a fiery middle section, yet the texture of the music is light and full of rhythmic variety throughout. The third movement features a lovely, even a little schmaltzy, melody based on a descending scale. The fourth movement is a cheerful waltz-like movement, again light in texture. The finale features contrapuntal *tour de force* in which its themes are juggled with that of the first movement, before the work is brought to its rousing conclusion.



On behalf of the Sierra Chamber Society, I wish you a very Happy Holiday Season, and best wishes for the New Year. See you in 2006.

Program Notes by Joseph Way

What's All That Italian Stuff?

After our last concert I received a request from a patron regarding the phrases that are used to describe movements in classical music. Generally, composers will name movements of compositions (and in some cases individual compositions) after their tempo (and/or mood) marking. The vast majority of these are in Italian. After all didn't the Italians invent European music? Here is a brief list.

Basic Tempo Markings

Largo - slowly and broadly
Adagio - slowly
Lento - "slow" but usually only moderately so
Andante - at a walking pace
Moderato - at a moderate tempo, neither fast nor slow
Allegretto - "a little allegro", not quite as fast as allegro
Allegro - quickly
Presto - fast
Vivace - very fast

Common Qualifiers

non troppo - not too much; e.g. Allegro non troppo (or Allegro ma non troppo) means "Fast, but not too fast."
molto - very, as in Allegro molto
poco - slightly, as in Poco Adagio
Various diminutive suffixes in Italian have been used, in addition to Allegretto: Andantino, Larghetto, Adagietto, as well as superlatives such as Larghissimo, Prestissimo.

Mood markings with a tempo connotation

Vivace - lively (which generally indicates a rather fast movement)
Maestoso - majestic or stately (which generally indicates a solemn, slow movement)



Terms for Changes in Tempo

Accelerando - speeding up (abbreviation: accel.)

Meno Mosso - less movement or slower

Più Mosso - more movement or faster

Rallentando - slowing down (abbreviation: rall.)

Ritardando - slowing down (abbreviation: rit.)

Ritenuto - slightly slower

Richard A. Gylgayton

The Musicians

Angela Koregelos, flute. Flutist Angela Koregelos enjoys a varied career both in the United States and abroad, filling the role of orchestral player, studio musician, chamber artist, and teacher. She performs frequently with the San Francisco Opera Orchestra and several of the Bay Area's leading studio recording orchestras. She recently appeared in recital with Fredericka von Stade and Martin Katz and has often been a guest artist with the Anchor Chamber Players and Composers Inc. Her most recent recording is a program of American and British works entitled Red White & Blue, performed with English pianist ZoÏ Smith. She presents recitals and master classes regularly in the U.S., Mexico, and England, and teaches on the faculties of Mills and Holy Names Colleges in Oakland.

John Chisholm, violin, has been a member of the San Francisco Symphony for the last three 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.

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.

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 Franciso 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 thirteen seasons.

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.

Marc Shapiro, piano, is accompanist of the San Francisco Symphony Chorus. He has been a featured soloist in Les Noces, Saint-Saens' Carnival of the Animals, and James P. Johnson's Yamekraw with the San Francisco Symphony, as well as annual concerts with the San Francisco Symphony Chorus. Mr. Shapiro plays principal keyboard with the California Symphony and performs with other ensembles such as Composer's Inc., San Francisco Choral Artists, San Francisco Chamber Orchestra, and on Chamber Music Sundae, San Francisco Symphony Chamber Music Series and The Mohonk Festival of the Arts in New York.



**Sierra Chamber Society
2005 - 2006 Program**

Program III

February 5, 2006

Brahms – Sonata for Violin and Piano No. 1 in G major
Prokofiev – Quintet for Oboe, Clarinet, Violin, Viola
and String Bass, Op. 39
Mozart – Clarinet Quintet

Program IV

March 26, 2006

Haydn – String Quartet Op. 33 No. 4
Ravel – *Mother Goose Suite* and
Rhapsodie Espanol for Two Pianos 4 Hands
Dvorak – Trio for Violin, Cello and Piano

Program V

May 21, 2006

Joseph Marx – String Quartet No. 1
Beethoven – Scottish Folk Songs from “25 Schottische Lieder”, Op.
108 with Special Guest Donna Bruno
New Commission
Dohnanyi – Piano Quintet

Jazz at the Sierra

April 15, 2006

with Bevan Manson, piano, and Distinguished Guests

The Sierra Chamber Society:
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Joseph Way, Artistic Director
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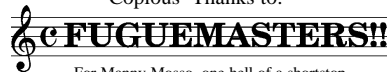
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For Manny Mosso, one hell of a shortstop.

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