



**The Diablo Regional Arts Association
presents the**

**2005-2006 Season
Program IV**

**Joseph Meyer, violin
Linda Wang, viola
Madeline Prager, viola
Barbara Andres, cello
Sonia Leong, piano
Stevan Cavalier, piano
Marc Shapiro, piano**

**Grace Presbyterian Church
March 26, 2006 3pm**



Antonín Dvorák
(1841-1904)

Piano Trio No.3 in F Minor Op.65
(1883)

- I Allegro ma non troppo
- II Allegro grazioso
- III Poco adagio
- IV Finale: Allegro con brio

Linda Wang, violin Barbara Andres, cello
Marc Shapiro, piano

Franz Joseph Haydn (1732 -1809)
String Quartet Op.50, No.6 in D Major “The Frog” (1787)

This string quartet in D Major is the last in a series of six, comprising Haydn’s Opus 50, and known collectively as “The Prussian Quartets”; dedicated, as they were, to King Friederick Wilhelm II of Prussia (1712 - 1786). Frederick the Great, as he has come to be known was, much to the disgust of his father, Friederick Wilhelm I, an accomplished musician and composer. An excellent flutist, and composer of works for that instrument, he also played keyboard when his breath gave out, was a decent cellist, loved everything French and hated everything German, probably including Friederick Wilhelm One. As a thank you gift for sending him copies of the Paris Symphonies, the King sent Haydn a diamond ring worth over 300 ducats. (I don’t know what a ducat was worth, but three hundred of anything is a lot). Haydn treasured the ring, and is said to have worn it when composing important compositions. In appreciation for the “bling”, Haydn dedicated his, then latest, set of quartets to the King. While it was a nice gesture on Haydn’s part, if you take note of Frederick the Great’s life span, you will note that the King was already dead.

The D Major quartet is said to be the most light-hearted of the set. In this series, Haydn continued along the path he pursued in the Op.33 quartets; the string quartet as a four-way ‘conversation’ among equals. In addition, in the first movement, Haydn sought to derive much of the musical discourse from the six note opening motif. The graceful second movement based on a lovely elaborated melody is in the key of D minor. In the third movement minuet, the



sly Papa Haydn seems intent on tripping up real or imagined dancers by awkward pauses. The “frogs” make their appearance in the finale. The nickname comes from a string effect used in the movement called *bariolage*. A French word derived from the Latin ‘variare’ to change, or switch, the effect is achieved, by quickly shifting back and forth between two or more strings, the lower strings being used in their high positions, to facilitate the rapid change, thus producing a unique tone-color. This movement has also earned the quartet two other lesser used nicknames; “The House on Fire”, and “The Row in Vienna”. A frog, a burning building, or a riot in Schnitzeltown; your choice.

The piano is the privileged instrument in Ravel’s art, not only because he was a pianist and composed at the keyboard, but because virtually all of the fresh trends in his style first appear in the piano music

Arbie Orenstein
Ravel: Man and Musician¹

Maurice Ravel (1875 -1937)

Ma Mère l’Oye - 5 Pièces Infantines for piano 4 hands (1908-10)

From a work by one of music’s most prolific masters, we now present two works by one of music’s least prolific masters. The Mother Goose Suite, as it is known in English was written for Mimie and Jean Godebski, children of Ravel’s friends Ida and Cyprien Godebski, a couple who often played host to the artists, writers, poets and musicians of Paris. While Ravel had intended that the Godebski kids give the premier performance of the work, Mimie decided otherwise. Nonetheless, the first performance was given by two young girls, students at the Conservatoire, ages 11 and 14. While the composer enjoyed that performance, the critics were less kind.

Ma Mère l’Oye, was based on fairy tales of Charles Perrault (1628 - 1703), Marie-Catherine, Comtesse d’Aulnoy (1650-1705) and Marie Leprince de Beaumont (1711 - 1780). The Suite was later transcribed by the composer for orchestra. With the addition of a *Prelude*, the *Danse du rouet* (Dance of the Spinning Wheel), and interludes between the original five pieces, whose order had been changed, for the purpose of a story line, *Ma Mère l’Oye* appeared, in 1911, in yet a third version; a full scale ballet. The original piano 4 hand version was presented at the first concert of the then newly formed Société Musicale Indépendante on April 20, 1910.



Rapsodie espagnole for piano 4 hands (1907-08)

Although best known as an orchestral showpiece, and Ravel's first orchestral masterwork, *Rapsodie espagnole* was originally conceived and written as a work for two pianos. In point of fact, the third movement *Habanera* was originally composed in 1895, as the first of two movements, the other called *Entre cloches* (Among Bells) of a work for two pianos entitled *Sites auriculaires* (Listening Posts, or Aural Landscapes). Many years later, in an autobiographical sketch, Ravel would say of this *Habanera* "I believe that this work, with its ostinato pedal point and its chords with multiple appoggiaturas, contains the germ of several elements which were to predominate in my later compositions"². The remaining three movements, composed in 1907-08, share the motif of four descending notes that open the nocturnal *Prelude*. The *Malagueña*, with its violent contrasts evokes a dance of Malaga. The previously mentioned *Habanera*, evokes a languid dance from Havana, to be played "in half-tint and in a tired, fatigued, rhythm" while the finale *Feria* conjures up the sounds and energy of a Spanish fair.

¹Arbie Orenstein Ravel Man and Musician Dover Publications, Inc. NY 1975, 1991

²Ibid.

Antonín Dvorák (1841-1904)

Piano Trio No.3 in F Minor, Op.65 (1883)

Dvorák's penultimate piano trio is a large scale work full of passion and fire; it's Czech nationalist elements cloaked in Brahmsian rhetoric. The folk-like elements are not used merely for exoticism or local color. They are used in a framework of late Nineteenth Century Austro-German style, exemplified by Brahms. The first movement is especially reminiscent of the works of Brahms, the man whose championing of Dvorák brought him to international prominence. As expected, the work is in sonata form. Included in the movement is a melody taken from an early song by the composer entitled *The Cuckoo*. The second movement, scherzo is based on a theme said to derive from the Hussite chorale "Ye Who are God's Warriors", a theme which Dvorák also used in his Hussite Overture. This could easily be interpreted as a finger in the eye to the Germans and Austrians, as the Hussites of the Fifteenth Century had revolted against rule by German landowners and the Catholic Church in Bohemia. The



lovely third movement puts on display Dvorák's gift of melodic writing. The passion and fire return in the finale, alternating with gentler episodes all redolent of Czech folk song and dance. Though perhaps second in popularity to his Fourth Trio in E minor "Dumky", the F minor trio is nevertheless one of the composer's masterworks.

Program Notes by Joseph Way

The Musicians

Joseph Meyer, violin, is currently a member of the San Francisco Symphony and the Assistant Concertmaster of the Colorado Music Festival. He has also been a member of the Minnesota Contemporary Ensemble, and a former fellow at the Sandpoint Festival, Tanglewood, and the New World Symphony. Joseph is a graduate of the SF Conservatory, where he studied with Mark Sokol and Camilla Wicks.

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.

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 thirteen seasons.

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.

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.

I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original.

Joseph Haydn,
speaking of his period as Kapellmeister at the Esterhazy court



String Quartets, Generally

Although any combination of four string instruments can literally be called a "string quartet", in practice the term refers to a group consisting of two violins (the "first", which usually plays the melody line in the higher register of notes, and the "second" violin, which plays lower notes in harmony), one viola and one cello. Should a composer create music for four other string instruments — for instance, three violins and a bass, or violin, viola, cello and guitar — the instrumentation is indicated specifically. The standard string quartet is widely seen as one of the most important forms in chamber music, with most major composers, from the late 18th century onwards, writing string quartets.

A piece of music for four players of stringed instruments may be in any form, but if it is simply a String Quartet (with or without a subtitle) it is usually in four movements, with a large-scale structure similar to that of a symphony. The outer movements are typically fast, the inner movements in classical quartet form are a slow movement and a dance movement of some sort (e.g., minuet, scherzo, furiant), in either order.

Many other chamber groups can be seen as modifications of the string quartet, such as the piano quintet, which is a string quartet with an added piano; the string quintet, which is a string quartet with an extra viola, cello or double bass; the string trio, which contains one violin, a viola, and a cello; and the piano quartet, a string quartet with one of the violins replaced by a piano.

The form first came to be used after the middle of the 18th century. Joseph Haydn's first works for string quartet have five movements and resemble the divertimento (a title which they carried in some editions) or serenade, but the opus 9 quartets of 1769–70 are in the form which was to become standard both for Haydn and for other composers: four movements, a fast movement, a slow movement, a minuet and trio and a fast finale. Because his example helped codify a form that originated in the Baroque suite, Haydn is often referred to as "the father of the string quartet." Haydn occasionally played his quartets on social occasions in an impromptu quartet ensemble of which Mozart was also a member.

Ever since Haydn's day, the string quartet has been prestigious, considered a true test of the classical composer's art. This may result from the fact that the palette of sound is more restricted than with orchestral music, forcing the music to stand more on its own rather than relying on tonal color; or from the inherently contrapuntal tendency in music written for four equal instruments.



Quartet composition flourished in the Classical era, with both Mozart and Beethoven writing famous series of quartets to set alongside Haydn's. A slackening (but only slight) in the pace of quartet composition occurred in the 19th century; here, a curious phenomenon was seen in the composers who wrote only one quartet, perhaps to show that they could fully command this hallowed genre. With the onset of the Modern era of classical music, the quartet returned to full popularity among composers.

Sierra Chamber Society 2006-2007 Season

(Dates and program order to be announced)

Martinu - Trio for flute, cello and piano (1944)

Ravel - Chanson Madacasse

Mendelssohn - String Quartet Op.44

Haydn - String Quartet TBA

Juon - Marschen

Dvorak - String Quintet Op.97

Brahms - Sonatensatz

Marx - String Quartet No.1

Schubert - Piano Trio in Bflat

Mozart - Piano Clarinet Trio "Kegelstatt"

Stravinsky - L'histoire du Soldat (Piano Clarinet Trio)

Beethoven - String Quartet TBA

Schubert - Sonatina for Violin and Piano

Schulhoff - 5 Pieces (String Quartet)

Schumann - Piano Trio Op.110



**Sierra Chamber Society
2005 - 2006 Program
Remaining Dates**

Jazz at the Sierra

April 15, 2006

with Bevan Manson, piano, and Distinguished Guests

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

The Sierra Chamber Society:
Stevan Cavalier, General Director
Greg Mazmanian, Executive Director
Joseph Way, Artistic Director
Richard A. Gylgayton, Program Editor
Mary Harvey, Business Manager
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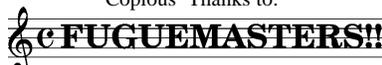
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