



**The Diablo Regional Arts Association
presents the**

**2005-2006 Season
Program V**

**Donna Bruno, mezzo-soprano
Joseph Meyer, violin
Linda Wang, violin
Christina King, viola
Barbara Andres, cello
Stevan Cavalier, piano
Marc Shapiro, piano**

**Grace Presbyterian Church
May 21, 2006 3pm**



To furnish a collection of all the fine airs, both of the plaintive and the lively kind, unmixed with trifling and inferior ones - to obtain the most suitable and finished accompaniments, with the addition of characteristic symphonies to introduce and conclude each air - and to substitute congenial and interesting songs, every way worthy of the music, in the room of insipid or exceptional verses, were the great objects of the present publication...

George Thomson¹

Ludwig van Beethoven (1770-1827)
Selections from 25 Scottish Songs, Op. 108 (1816)

It would probably come as a surprise to most classical music lovers to learn that folksong arrangements form the largest body of work produced by the Master of Bonn, Ludwig van. Indeed, 'tis true. There are over 160 of them. And most of these are arrangements of Scottish, Irish, Welsh, and British songs. However, you will also find arrangements of Swiss, Tyrolean, Cossack, Russian, Spanish, Polish, Danish, Venetian, Swedish, Hungarian, and Portugese songs. With the exception of a tune from Jean-Jacques Rousseau's opera (yes, that Rousseau) "Le Devin du Village", there are no French songs; perhaps due to the fact that these arrangements were made during and after the Napoleonic Wars. Because of the war, Beethoven had a very difficult time getting these songs to his client and publisher in the UK from Vienna.

The idea for these folksong arrangements came from a Scotsman named George Thomson (1757-1851) of Edinburgh. Thayer in his classic biography of Beethoven tells us that Thomson "distinguished himself by tastes and acquirements which led to an appointment to the 'Board of trustees for the Encouragement of Arts and Manufacture in Scotland' - an office from which he retired upon a full pension after a service of fifty years. He was, especially, a promoter of all good music and an earnest reviver of ancient Scottish melody." To this end he engaged some of Europe's foremost composers, Haydn, Pleyel, and Kozeluch (who?), to compose instrumental sonatas and song arrangements using Scottish melodies. Thayer tells us, "A very remarkable feature of the enterprise was, that the composers of the accompaniments had no knowledge of the texts, and the writers of the poetry no knowledge of the accompaniments. The poets, in many cases, had a stanza of the original song as a model for the metre and rhythm; in all others, they and the composers alike received the bare melody, with nothing to guide them in their work but Italian musical terms: *allegro, moderato, andante, etc., etc., affetuoso, espressivo, scherzando, and the like.*" (This would explain why the names of then contemporary poets, like Sir Walter Scott, Robert Burns and the like, appear as lyricists) When Thomson heard about Vienna's brilliant new composer, Beethoven, he contacted him requesting similar works. After much negotiation, Beethoven agreed to song arrangements rather than instrumental sonatas.



Not surprisingly, Beethoven's works surpassed all of Thomson's expectations - aesthetically. "He composes for posterity", Thomson observed, not without regret.

It is for this reason that the songs are rarely heard. The publisher intended them to be performed in the home, mostly by young ladies with only a few years of musical training. The piano parts, in particular, proved to be beyond the abilities of the intended demographic. Consequentially, these collections of songs didn't sell very well at all, much to Mr. Thomson's dismay. Nonetheless, they are among the most delightful of Beethoven's creations. And though the folk melodies are used, Beethoven's distinct musical voice is heard in each of them, especially in the "symphonies" referred to by Mr. Thomson; the short introduction and postlude to each song. Given the sheer number of songs, and Beethoven's refusal to simplify the arrangements any further, one can only conclude that he enjoyed composing them. One wonders if, having worked extensively with these folk melodies, he was inspired to carefully craft a folk-like melody for his song of universal brotherhood found in the finale to his Ninth Symphony.

P.S. I will also be glad to fulfill your wish to harmonize the little Scottish airs; and in this matter I await a more definite proposal, since it is well known to me that Mr. Haydn was paid one pound sterling for each song.

Ludwig van Beethoven²

¹Thayer's Life of Beethoven -revised and edited by Elliot Forbes. Princeton University Press, Princeton, N.J. 1967

²Ibid.

**Oh! thou art the lad of my heart, Willy
William Smyth**

Oh! Thou art the lad of my heart, Willy.
There's love, and there's life, and glee,
There's cheer in thy voice, and thy bounding
step.
And there's bliss in thy blythesome ee.
But, oh, how my heart was tried, Willy.
For little I thought to see,
That the lad who won the lasses all,
Would ever be won by me.

Adown this path we came, Willy,
'Twas just at this hour of eve;
And will he or will he not, I thought,
My fluttering heart relieve?

So oft as he paused, as we saunter'd on,
'Twas fear and hope and fear;
But here at the woods, as we parting stood,
'Twas rapture his vow to hear!

Ah! vows, so soft thy vows, Willy!
Who would not, like me, be proud!
Sweet lark! With thy soaring echoing song,
Come down from thy rosy cloud.
Come down to thy nest, and tell thy mate,
But tell thy mate alone,
Thou hast seen a maid, whose heart of love,
Is merry and light as thine own.



Again, my Lyre, yet once again
William Smyth

Again, my lyre, yet once again,
With tears I wake thy thrilling strain!
O sounds to sacred sorrow dear,
I weep, but could for ever hear!
Ah! cease! Nor more past scenes recall,
Ye plaintive notes! Thou dying fall!
For lost, beneath thy lov'd control,
Sweet Lyre! Is my dissolving soul.

Around me airy forms appear,
And Seraph songs are in mine ear!
Ye Spirits blest, O bear away
To happier realms my humble lay!
For still my Love may deign to hear
Those human notes, that once were dear!
And still one angel sigh bestow
On her who weeps, who mourns below.

Sunset - Sir Walter Scott

The sun upon the Weirdlaw hill,
In Ettrick's vale is sinking sweet;
The westland wind is hush and still,
The lake lies sleeping at my feet.
Yet not the landscape to mine eye
Bears those bright hues that once it bore;
Tho' Ev'ning, with her richest dye,
Flames o'er the hills on Ettrick's shore.
With listless look along the plain,
I see Tweed's silver current glide,
And coldly mark the holy fane
Of Melrose rise in ruin'd pride.
The quiet lake, the balmy air,
The hill, the stream, the tower, the tree,
Are they still such as once they were,
Or is the dreary change in me?

Alas, the warp'd and broken board,
How can it bear the painter's dye?
The harp of train'd and tuneless chord,
How to the minstrel's skill reply?
To aching eyes each landscape lowers,
To feverish pulse each gale blows chill;
And Araby's or Eden's bowers,
Were barren as this moorland hill.

O cruel was my father
Alexander Ballantyne

O cruel was my father
That shut the door on me.
And cruel was my mother
That such a thing could see.
And cruel is the wintry wind
That chills my heart with cold.
But crueller than all, the lad,
That left my love for gold!
Hush, hush, my lovely Baby,
And warm thee in my breast,
Ah! Little thinks thy father
How sadly we're distressed,
For cruel as he is,
Did he know but how we fare,
He'd shield me in his arms
From this bitter piercing air.

Cold, cold my dearest jewel!
Thy little life is gone!
O let my tears revive thee,
So warm that trickle down!
My tears that gush so warm,
Oh, they freeze before they fall.
Ah, wretched, wretched mother
Thou art now bereft of all!
Then down she sunk despairingly
Upon the drifted snow,
And, wrung with killing anguish,
Lamented loud her woe.
She kiss'd her baby's pale lips
And laid it by her side;
Then cast her eyes to heaven,
Then bow'd her head, and died.



The sweetest lad as Jamie
William Smythe

The sweetest lad was Jamie,
 The sweetest, the dearest,
 And well did Jamie love me,
 And not a fault was he.
 Yet one he had, it spoke his praise,
 He knew not women's wish to tease,
 He knew not all our silly ways,
 Alas! The woe to me!

For though I loved my Jamie,
 Sincerely and dearly,
 Yet oft when he wooed me,
 I held my head on high;
 And huffed and toss'd with saucy air,
 And danc'd with Donald at the fair.
 And plac'd his ribbon in my hair
 And Jamie! Pass'd him by.

So when the war pipes sounded,
 Dear Jamie, he left me,
 And now some other maiden
 Will Jamie turn to woo.
 My heart will break, and well it may,
 For who would word of pity say
 To her who threw a heart away.
 So faithful and so true!

Oh! Knew he how I loved him,
 Sincerely and dearly;
 And I would fly to meet him!
 Oh! Happy were the day!
 Some kind, kind friend, oh, come between,
 And tell him of my alter'd mien!
 That Jeanie has not Jeanie been
 Since Jamie went away.

Faithfu' Johnnie - Anne Grant

When will you come again, ma faithfu' Johnnie,
 When will you come again?
 "When the corn is gathered,
 And the leaves are withered,
 I will come again, ma sweet and bonny,
 I will come again."

Then will you meet me here, ma faithfu' Johnnie,
 Then will you meet me here?

"Though the night were Hallowe'en,
 When the fearful' sights are seen,
 I would meet thee here, ma sweet and bonny,
 I would meet thee here."

O come Na by the Muir, ma faithfu' Johnnie,
 O come Na by the Muir.
 "Though the wraiths were glistening white
 By the dim elf-candles' light
 I would come to thee, ma sweet and bonny,
 I would come to thee."

And shall we part again, ma faithfu' Johnnie?
 Shall we then part again?
 "So lang's my eye can see, Jean,
 That face so dear to me, Jean,
 We shall not part again, ma sweet and bonny,
 We shall not part again."

O sweet were the hours
William Smyth

O sweet were the hours,
 When in mirth's frolic throng
 I led up the revels
 With dance and with song;
 When brisk from the fountain
 And bright as the day,
 My spirits overflowed,
 And ran shackling away!
Refrain
 Wine! Wine! Wine!
 Come bring me wine to cheer me,
 Friend of my heart!
 Come pledge me high!
 Wine! Till the dreams of youth
 Again are near me,
 Why must they leave m,
 Tell me, why?

Return, ye sweet hours!
 Once again let me see
 Your airily light forms
 Of enchantment and glee;
 Come, give me an old friend,
 While he crowns his gay glass,
 A nod as you part,
 And a smile as you pass.



Refrain

I cannot forget you,
I would not resign,
There's health in my pulse,
And a spell in my wine;
And sunshine in Autumn,
Tho' passing too soon,
Is sweeter and dearer
Than sunshine in June.

Refrain

Ernö (Ernst von) Dohnányi (1877-1960)
Piano Quintet No.1 in C minor, Op.1 (1894)

Dohnányi never did succeed in achieving a personal identity in his music. He never allowed himself to be influenced by the new ideas and techniques and idioms springing up all around him. Even on those less frequent occasions when he derived his materials from Hungarian folk music – following the lead of his celebrated compatriots, Bartók and Kodály – his music never assumed a distinguished personality. He simply never outgrew his love for German postromanticism; and by the same token he never quite developed from an interesting and charming composer into a great one.¹

David Ewen

... But he does show humour, if not wit, in some of his lighter works, and what may perhaps pass as a substitute for the latter quality is his craftsmanship. His craft, however, borders upon slickness and academicism, his music is voluble rather than eloquent and there is little individuality.

Grove's Dictionary of Music and Musicians

The above rather sour-sounding estimations would probably not lead the reader to believe that Dohnányi was probably the foremost figure in the musical life of Hungary in the opening decades of the Twentieth Century, towering above both Bela Bartók and Zoltán Kodaly. Dohnányi achieved fame while yet a teenager with the composition of his Piano Quintet Op.1, which was greatly admired by Brahms himself; in no small measure because it sounds like his own music. (The old curmudgeon seems to have had an affinity for the works of younger composers, Dvorák and Zemlinsky to name but two more, whose works, at the time, were flatteringly imitative, or as Oscar Levant would have it; "Plagiarism is the sincerest form of imitation".) Brahms friend, the violinist Joseph Joachim, invited Dohnányi to join the staff of the Berlin Hochschule as professor of piano; a position he held from 1905-1911. He then went on to become professor of piano at the Landesakademie in Budapest, before becoming its director in 1934. Dohnányi also served as conductor of the Budapest



Philharmonic Orchestra, as well as the director of Hungarian Radio. Early in his career, Dohnányi successfully toured Europe and America and both conductor and pianist. In the Grove's article, his pianism was described: "Not only is his technical accomplishment extraordinarily complete, but the breadth of his phrasing, his command of tone-graduation and the exquisite beauty of his tone are such as to satisfy the most exacting listener."

Harold C. Schonberg in *The Great Pianists* summarizes his career and piano playing: "His playing had power and propulsion and extraordinary finesse. Naturally he was a romantic pianist (his recording to the Mozart G major Concerto contains everything that is considered bad style today), just as his own compositions are in the romantic style. Later on, Dohnányi was to concentrate on composition and teaching with relatively little public playing. But when the force of circumstances made it necessary for him to reappear on the concert stage, after World War II, a very old man, it was still apparent that though age might have blunted his fingers, it had not taken away his broad, noble style."

After the Second World War, Dohnányi fled Hungary's Communist regime, first emigrating to Argentina, before finally arriving in the U.S.A. He settled in Tallahassee or Miami (depending on who you believe) to become composer-in-residence and teach at Florida State University.

Our principal cellist, Barbara Andres, studied with, among others renowned cellists, Leighton Conkling, a professor at Ohio University. She relates that Dohnányi appeared in concert at the University in 1957, performing the piano part in three of his own compositions. Leighton Conkling performed Dohnányi's Cello Sonata, Op. 8 with Dohnány himself at the piano. When asked by Barbara, who has a tape of the performance, and described Dohnányi's playing as "fabulous", if he had any reminiscences of performing with Dohnányi, Conkling related that "when you played chamber music with Ernst, you had to follow him. He played in a romantic style, rushing the crescendos". (Imagine, a pianist expecting the other chamber music players to follow him?)

The C minor Piano Quintet, Op. 1 though chronologically a "student" work, is a masterwork by any standard; a worthy companion to the Piano Quintets of Schumann and Brahms. The opening movement is a sonata allegro movement full of fire and passion. The second movement Scherzo, is in rapid 3/4 time, reminiscent of the Bohemian dance, the furiant. The ardent third movement, in ABA form, seems to borrow its main motif from the beautiful slow movement of Schumann's Second Symphony, with perhaps a touch of Rachmaninoff thrown in. The finale to the quintet consists of a rondo in 5/4 time, with a coda that presents a reprise of the opening of the first movement.

While Dohnányi was hailed as the foremost Hungarian composer of his day, this work is squarely in the late romantic, Central European style, rather than recognisably



folkloric. As mentioned, Brahms was quite taken with the work. He was said to have exclaimed, "I couldn't have written it better myself", and arranged to have the work performed in Vienna, soon after it's 1895 premiere in Budapest.

¹The Complete Book of 20th Century Music, David Ewen, Prentice-Hall, Inc. N.J. 1959

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.

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.

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 thirteen 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.

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.

Just Folks

Folk song is usually seen as the authentic expression of a way of life now, past or about to disappear (or in some cases, to be preserved or somehow revived). Unfortunately, despite the assembly of an enormous body of work over some two centuries, there is still no unanimity on what folk music (or folklore, or the folk) 'is'.

Gene Shay, co-founder and host of the Philadelphia Folk Festival, defined folk music in an April 2003 interview by saying: "In the strictest sense, it's music that is rarely written for profit. It's music that has endured and been passed down by oral tradition. [...] And folk music is participatory—you don't have to be a great musician to be a folk singer. [...] And finally, it brings a sense of community. It's the people's music."

The English term folk, which gained usage in the 18th century (during the Romantic period) to refer to peasants or non-literate peoples, is related to the German word Volk (meaning people or nation). The term is used to emphasize that folk music emerges spontaneously from communities of ordinary people. "As the complexity of social stratification and interaction became clearer and increased, various conditioning criteria, such as 'continuity', 'tradition', 'oral transmission', 'anonymity' and uncommercial origins, became more important than simple social categories themselves."

Charles Seeger (1980) describes three contemporary defining criteria of folk music:

1. A "schema comprising four musical types: 'primitive' or 'tribal'; 'elite' or 'art'; 'folk'; and 'popular'. Usually...folk music is associated with a lower class in societies which are culturally and socially stratified, that is, which have developed an elite, and possibly also a popular, musical culture."



2. "Cultural processes rather than abstract musical types...continuity and oral transmission...seen as characterizing one side of a cultural dichotomy, the other side of which is found not only in the lower layers of feudal, capitalist and some oriental societies but also in 'primitive' societies and in parts of 'popular cultures'."

3. Less prominent, "a rejection of rigid boundaries, preferring a conception, simply of varying practice within one field, that of 'music'."

David Harker (1985) argues that "folk music" is, in Peter van der Merwe's words, "a meaningless term invented by 'bourgeois' commentators". Jazz musician Louis Armstrong and blues musician Big Bill Broonzy have both been attributed the remark "All music is folk music. I ain't never heard a horse sing a song."

Apart from instrumental music that forms a part of folk music, especially dance music traditions, much folk music is vocal music, since the instrument that makes such music is usually handy. As such, most folk music has lyrics, and is about something.

Narrative verse looms large in the folk music of many cultures. This encompasses such forms as traditional epic poetry, much of which was meant originally for oral performance, sometimes accompanied by instruments. Many epic poems of various cultures were pieced together from shorter pieces of traditional narrative verse, which explains their episodic structure and often their in medias res plot developments. Other forms of traditional narrative verse relate the outcomes of battles and other tragedies or natural disasters. Sometimes, as in the triumphant Song of Deborah found in the Biblical Book of Judges, these songs celebrate victory. Laments for lost battles and wars, and the lives lost in them, are equally prominent in many folk traditions; these laments keep alive the cause for which the battle was fought. The narratives of folk songs often also remember folk heroes such as John Henry to Robin Hood. Some folk song narratives recall supernatural events or mysterious deaths.

Hymns and other forms of religious music are often of traditional and unknown origin. Western musical notation was originally created to preserve the lines of Gregorian chant, which before its invention was taught as an oral tradition in monastic communities. Folk songs such as *Green grow the rushes, O* present religious lore in a mnemonic form. In the Western world,



Christmas carols and other traditional songs preserve religious lore in song form.

Other sorts of folk songs are less exalted. Work songs are composed; they frequently feature call and response structures, and are designed to enable the labourers who sing them to coordinate their efforts in accordance with the rhythms of the songs. In the armed forces, a lively tradition of jody calls are sung while soldiers are on the march. Professional sailors made use of a large body of sea shanties. Love poetry, often of a tragic or regretful nature, prominently figures in many folk traditions. Nursery rhymes and nonsense verse also are frequent subjects of folk songs.

Music transmitted by word of mouth through a community will, in time, develop many variants, because this kind of transmission cannot produce word-for-word and note-for-note accuracy. Indeed, many traditional folk singers are quite creative and deliberately modify the material they learn.

Because variants proliferate naturally, it is naïve to believe that there is such a thing as the single "authentic" version of a ballad such as "Barbara Allen." Field researchers in folk song (see below) have encountered countless versions of this ballad throughout the English-speaking world, and these versions often differ greatly from each other. None can reliably claim to be the original, and it is quite possible that whatever the "original" was, it ceased to be sung centuries ago. Any version can lay an equal claim to authenticity, so long as it is truly from a traditional folksinging community and not the work of an outside editor.

Cecil Sharp had an influential idea about the process of folk variation: he felt that the competing variants of a folk song would undergo a process akin to biological natural selection: only those new variants that were the most appealing to ordinary singers would be picked up by others and transmitted onward in time. Thus, over time we would expect each folksong to become esthetically ever more appealing — it would be collectively composed to perfection, as it were, by the community.

On the other hand, there is also evidence to support the view that transmission of folk songs can be rather sloppy. Occasionally, collected folk song versions include material or verses incorporated from different songs that makes little sense in its context. A perfect process of natural selection would not have permitted these incoherent versions to survive.

From Wikipedia



Sierra Chamber Society 2006-2007 Season

(Dates and program order to be announced)

Martini - 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

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