



**2006-2007 Season
Program I**

**Angela Koregelos, flute
Ken Lin, violin
Cynthia Mei, violin
Madeline Prager, viola
Barbara Andres, cello
Nina Flyer, cello
Stevan Cavalier, piano**

**Grace Presbyterian Church
October 1, 2006 3pm**



Franz Joseph Haydn
(1732 - 1809)

String Quartet Op.50, No. 5 in F Major
"A Dream" (1787)

- I Allegro moderato
- II Poco adagio
- III Menuetto: Allegretto
- IV Finale: Vivace

Ken Lin, Violin Cynthia Mei, violin
Madeline Prager, viola Nina Flyer, cello

Bohuslav Martinu
(1890 - 1959)

Trio in F for Flute, Cello, and Piano
(1944)

- I Poco allegretto
- II Adagio
- III Andante - Allegretto scherzando

Angela Koregelos, flute Barbara Andres, cello
Stevan Cavalier, piano

Intermission

Felix Mendelssohn-Bartholdy
(1809 - 1847)

String Quartet No. 5 in
E Flat Major, Op.44 No.3 (1838)

- I Allegro vivace
- II Scherzo: Assai leggiero vivace
- III Adagio non troppo
- IV Molto allegro con fuoco

Ken Lin, Violin Cynthia Mei, violin
Madeline Prager, viola Nina Flyer, cello



Franz Joseph Haydn (1732-1809)
String Quartet Op.50, No. 5 in F Major “A Dream” (1787)

This string quartet in F Major is the next to 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, (perhaps more aptly Frederick the Fabulous), 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. 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 F major Quartet has been given the nickname “A Dream”, “Ein Traum”. The quartet is a somewhat relaxed affair, coming as it does after the more serious-minded fourth quartet in F sharp minor. The opening movement has a rustic quality, announced by a humorous opening theme, and continues in a jolly fashion throughout its duration. The second movement has earned the work its nickname. It is indeed a dreamy piece, but of just the right duration so as not to put the listener to sleep. The third movement is a monothematic minuetto. Haydn derives all of the material for the movement from its opening figuration. A lively finale in 6/8 time brings this good-natured, well-proportioned work to a close.

Bohuslav Martinu (1890 - 1959)
Trio in F for Flute, Cello, and Piano (1944)

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 some 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 drew 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. 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 the 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 Trio in F, one of the few of his compositions that he assigned a key signature, was composed in America in “The Martinu Year”, 1944. The entire work was dashed off during the last five days of July. The Trio, the result of a commission by the French flutist and composer René Le Roy, received its first performance in February 1945.

This three movement work has all of the hallmarks of Martinu’s style mentioned above, combined with a wonderful exploitation of tone color. The opening movement is sprightly, in the French neo-classic manner, yet with hints of Czech folk music. The second movement, an Adagio in C minor, is a serene, meditative work in 6/4 time. The third movement opens with a slow solo by the flute, which then perks up and is joined by the other two instruments for a series of episodes in various tempi, textures and moods.

Felix Mendelssohn-Bartholdy (1809 - 1847)
String Quartet No. 5 in E Flat Major, Op. 44, No. 3 (1838)

Felix Mendelssohn is surely one of music’s most celebrated child prodigies. His precocity manifested itself in both performance and composition. He appeared successfully as a pianist at age seven, and by twelve had composed sonatas, songs, cantatas, operas and symphonies.

Mendelssohn came from an upper-middle-class family, and while this meant that Felix never had to “work” for a living, he nevertheless drove himself to an early grave in an attempt to fulfill all of his many assumed musical responsibilities. It is said that he made the profession of music “respectable.” He was by all accounts a remarkable person. He possessed considerable talents as both a visual artist and writer. Languages came easy to him. His administrative and organizing talents were also considerable. Along with Robert Schumann and Ferdinand David, he founded the Leipzig Conservatory in 1843.

He helped promote his contemporaries, among them Chopin, Berlioz and Schumann, whose symphonies he was the first to conduct, and was regarded as one of the finest conductors of his time. It is also to Mendelssohn that we owe the “modern” approach to performing the works of Bach and Handel. Mendelssohn was adamant about sticking to the score – well almost, compared, that is, to the liberties then



regularly taken. In this respect he ran afoul of most of his contemporaries who believed they could improve the scores of these past masters.

He was also one of the great pianists of his day. Clarity, nuance, lack of mannerism, and again, fidelity to the score marked his playing. His style of playing eventually won out over the empty virtuosity, charlatanism, and showboating of many early 19th Century pianists. He also kept the keyboard works of Haydn, Mozart and Beethoven alive when they were eclipsed, much to his disgust, by those of Field, Hummel, and Kalkbrenner. In his work *The Great Pianists*, Harold Schonberg asserts that Mendelssohn was probably “one of the greatest improvisers of musical history.”

Mendelssohn was no less a master in writing for string quartet. His Opus 44 consists of three string quartets. They were composed in between performing and conducting tours, at a time when Mendelssohn was at the top of his game. Aside from being a much sought after performer and conductor, he was an internationally recognized composer whose newest works were eagerly anticipated. Though the E Flat Major Quartet is designated as number three, it was actually the second quartet in the series to be composed, and is considered the best of the three. The opening movement features Mendelssohn’s characteristic grace, controlled passion, and clarity. The scherzo is another one of those “Mendelssohn” scherzos. However, in this one, the skittering sections alternate with fugal passages. The third movement Adagio is a solemn affair influenced by Beethoven, while the finale is a fiery one, full of the stock-in-trade Mendelssohnian melodies and pulsing rhythms.

Program Notes by Joseph Way

A New Season

Welcome, everyone, old and new friends, to the 20th season of the Sierra Chamber Society! Permit me a few comments as we pass this milestone. Each year, Joseph Way, Greg Mazmanian, Richard Gylgayton, Barbara Andres, (of late, Charlie Prager), various guests, and I have sat together to throw our ideas for an upcoming season into the hopper. As well, we take into account comments from our musicians and audience. At these lengthy sessions, we review the catalogue raison of works we’ve played. In print, this substantial volume occupies almost as many pages as the California Voters’ Guide! There are the complete string quartets of Shostakovich, most by Beethoven, Mozart, Bartok, many by Haydn, Schubert, Mendelssohn, and Brahms, the “most important” by Schumann and Dvorak, the complete chamber works of Poulenc, Debussy, and Ravel, with plenty of adventuresome surprises by the likes of (Joseph) Marx, Martinu, Walton, Ginastera, Arnold and Schulhoff, to name a few. Our ensembles have ranged from solos and duo sonatas, up to large groups assembled for knock-out performances of Mendelssohn’s Octet for Strings (twice), Copland’s Appalacian Spring in his original, 13-instrument arrangement for Martha Graham, Nonets by Martinu and Villa Lobos, the Dvorak Wind and String



Serenade (twelve musicians), The list is too long to even summarize in this confined space. We've commissioned new works by celebrated film composer Lawrence Rosenthal and jazz artist Bevan Manson, sponsored student competitions, in short, endeavored in all ways to provide for the starving child of live chamber music performance. But really, the point is the music itself, the actual concerts and the musicians.

I have, in past programs, paid homage to the devotion and inspiration shown by our select society. You will recognize faces that have aged (I won't say grown old) with us over our entire two decades. The musicians who know us best, and remember many are esteemed members of one of the world's great orchestras, often tell me that the Sierra Chamber Society is the high point of their musical life. If you've have had the good fortune to watch or, as I have, participate in musical rehearsals, it's safe to assume you too have been struck by the discipline, the intelligence and articulate direction, the unsentimental craft with which they heat up and cool down, soften and harden, hammer and burnish the raw stuff of notes on the page into that most tender, exquisite, and, at times, ethereal thing, the finished performance. There are many times I feel as if a guest angel had dropped in on proceedings. In the end, it's only the music that matters.

I will confess to you that music is my earliest and only enduring connection to a higher power, remains the most direct and, for me, only trustworthy route to a state of being I long to sustain throughout my life. I hope you share in this reverential regard, and, talk of angels and higher power aside, that we can enter together into the presence of this endless source of illumination, and take away a lasting glow. So, please celebrate with me the unique gifts we share today and in this 20th season.

Stevan Cavalier
Director, Sierra Chamber Society

New Ticketing

This year marks a big step for us as we are now handling all our ticketing and promotion internally. You, our patrons, subscribers and audience are now even more important to us as we are dependent upon you for word of mouth promotion and enthusiasm. We hope that you will consider buying season tickets and use those tickets to bring someone with you who may have a love of chamber music.

Individual tickets for any concert can be purchased in advance by calling our new number: **925-930-8880** and we are now accepting VISA and MasterCard as well as checks. And there are always tickets at the door.

And, as always, we are grateful for your donations which can be mailed to our P O Box 4485, Walnut Creek, 94596 or given to almost anyone here (believe us, they will find the way to the bank and put to good use).



A New Home On the Web

We have completely redesigned our website which is now located at www.sierrachamber.com. Over the last season we began to realize how many people were depending upon timely updates and news. The new site has complete information about our upcoming season and a news section. You'll also find exact duplicates of the program handouts distributed at the concerts on the site. These are the complete programs that we hand out to our audiences, so if you have attended in the past and lost your program, there they are! As our current 2006-2007 season progresses we will be adding those program notes when the program goes off to the printer. So if you check there about 4 days before a scheduled concert you can get a head start on the notes.

There is also the start of a small photo gallery on the site which we will be adding to through the year. Remember to smile for the camera!

The Musicians

Angela Koregelos, flute, was invited to study in Paris with Alain Marion, professor at the Conservatoire Nationale at the age of seventeen. Two years later, she returned to her native Bay Area to become the principal flutist of the Oakland Symphony, a position she held for thirteen years. She made her solo debut at London's Wigmore Hall to critical acclaim, and has since presented recitals and masterclasses throughout the United States, Mexico, and Europe. She has made several solo CD's as well as recordings for television and film, and selections from her recording "Myths and Legends" were recently featured in Sony's Share The Music school program. Ms. Koregelos currently teaches at Mills College and will return to the Stratford-upon-Avon International Flute Festival in the summer of 2007.

Ken Lin, violin, started studying at the age of 5 in Kaoshiung, Taiwan. He was the top prize winner of the National Violin competition of Taiwan when he was 12, and has won many other regional violin competitions. Mr. Lin holds a Bachelor of Music in Violin performance with distinction from the University of Victoria. In the summer of 2005, he was invited by the president of Taiwan to perform an exclusive concert in Taipei. Mr. Lin received his professional study diploma in violin performance from the San Francisco Conservatory of Music studying with Ian Swensen and serving as concertmaster and soloist with the conservatory orchestra. He has studied violin with Wen Lian Yu, Sharon Stanis and Henryk Kowalski.

Cynthia Mei, violinist. A California native, Cynthia Mei has appeared throughout the United States and abroad as both soloist and chamber musician. Currently, she



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

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.

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.

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



Flute Acoustics

A flute produces sound when a stream of air directed across the top of a hole bounces in and out of the hole. Some engineers have called this a fluidic multivibrator, because it forms a mechanical analogy to an electronic circuit called a multivibrator.

The stream beats against the air in a resonator, usually a tube. The player changes the pitch of the flute by changing the effective length of the resonator. This is done either by closing holes, or more rarely, with a slide similar to a trombone's slide.

Because the air-stream has a lower mass than most resonators used in musical instruments, it can beat faster, but with less momentum. As a result, flutes tend to be softer, but higher-pitched, than other sound generators of the same size.

To be louder, a flute must use a larger resonator and a wider air-stream. A flute can generally be made louder by making its resonator and tone-holes larger. This is why police whistles, a form of flute, are very wide for their pitch, and why organs can be far louder than concert flutes: an organ pipe's tone-hole may be several inches wide, while a concert flute's is a fraction of an inch.

The air-stream must be flat, and precisely aimed at the correct angle and velocity, or else it will not vibrate. In fipple flutes, a precisely machined slot extrudes the air. In organs, the air is supplied by a regulated blower.

In non-fipple flutes, especially the concert flute and piccolo, the player must form and direct the stream with his or her lips, which is called an embouchure. This allows the player a wide range of expressions in pitch, volume, and timbre, especially in comparison to fipple flutes. However, it also makes the transverse flute immensely more difficult for a beginner to get a full sound out of than fipple flutes such as the recorder. Transverse flutes also take more air to play, which requires deeper breathing and makes circular breathing trickier, but still not impossible.

Generally, the quality called "tone colour" or "timbre" varies because the flute produces harmonics in different intensities. A harmonic is a frequency that is a whole number multiple of a lower register, or "fundamental" tone of the flute. Generally the air-stream is thinner (to vibrate in more modes), faster (providing more energy to vibrate), and aimed across the hole more shallowly (permitting a more shallow deflection of the airstream to resonate).

Almost all flutes can be played in fundamental, octave, tierce, quatre and cinque modes simply by blowing harder and making the air-stream move more quickly and at a more shallow angle. Flute players select their instrument's resonant mode with embouchure and breath control, much as brass players do.

From Wikipedia



Sierra Chamber Society 2006-2007 Season

Sunday December 3, 2006

POULENC - Flute Sonata
RAVEL – Chansons Madécasses for Mezzosoprano, Flute, Cello and Piano
BEVANMANSON – Piano Trio
DVORAK – String Quintet Op. 97

Sunday February 4, 2007

BRAHMS – Sonatensatz for Violin and Piano
JOSEPH MARX – String Quartet No. 1
SCHUBERT – Piano Trio Op. 99 B flat

Sunday April 1, 2007

SCHUBERT – Sonatina for Violin and Piano
SCHULHOFF – Five Pieces for String Quartet
SCHUMANN – Piano Quartet Op. 47

Sunday June 10, 2007

MOZART – "Kegelstatt" Trio K. 498
STRAVINSKY – L'histoire du Soldat (Trio Version)
BEETHOVEN - String Quartet TBA

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
Jean Harris, Publicity

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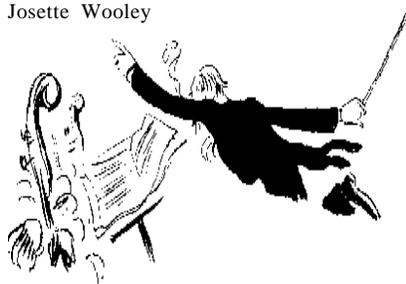
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