



**2006-2007 Season
Program II**

Donna Bruno, mezzo-soprano
Angela Koregelos, flute
Catherine Down, violin
Amy Hershberger, violin
Linda Wang, violin
Gina Feinauer, viola
Christina King, viola
Barbara Andres, cello
Sebastian Toettcher, cello
Stevan Cavalier, piano
Bevan Manson, piano

Grace Presbyterian Church
December 3, 2006 3pm



Francis Poulenc
(1899 - 1963)

Sonata for Flute and Piano
(1956)

- I Allegro malinconico
- II Cantelena: Assez lent
- III Presto giocoso

Angela Koregelos, flute Stevan Cavalier, piano

Maurice Ravel
(1875 - 1937)

**Chansons Madécasses,
for Voice, Flute, Cello and Piano (1925-26)**

- I Nahandove
- II Aoua!
- III Il est doux de se coucher

*Donna Bruno, mezzo-soprano Angela Koregelos, flute
Barbara Andres, cello Stevan Cavalier, piano*

Intermission

Bevan Manson
(1955 -)

Trio for Violin, Cello and Piano
(2006)

- I Calm and airy; allegro molto vivo;
tempo primo; presto
- II Allegro moderato
- III Slow waltz ("a wish")
- IV Presto vivo, with furious joy

*Amy Hershberger, violin Sebastian Toettcher, cello
Bevan Manson, piano*

Felix Antonin Dvorák
(1841 - 1904)

String Quintet in E major, Op. 97 "American"
(1893)

- I Allegro ma tanto
- II Allegro vivo
- III Larghetto
- IV Finale: Allegro giusto

*Linda Wang, violin Catherine Down, violin
Christina King, viola Gina Feinauer, viola
Barbara Andres, cello*



Q: What happens if you hit a wrong note in the course of a solo?

A: I hit it a couple of times more.

From an interview with Erroll Garner

Francis Poulenc (1899 - 1963)
Sonata for Flute and Piano (1956)

"Poulenc began by being fashionable with the chic audience that desires above all to be amused. But the underlying honesty of his music, its melodic distinction and refinement, caused it to make its way with the larger public. He has the wisdom to attempt only what lies within his reach. The result is music with a style and sound of its own. You will never mistake it for anyone else's."

Joseph Machlis

The Sonata for Flute and Piano is the first of three sonatas for piano and a wind instrument, inspired by Debussy's late instrumental sonatas, and each dedicated to the memory of a friend. The Clarinet Sonata, Poulenc's last composition, was dedicated to composer Arthur Honegger, the Oboe Sonata, to Serge Prokofiev, and the Flute Sonata dedicated to the great patroness of chamber music Elisabeth Sprague Coolidge. The work was actually commissioned by the Elisabeth Sprague Coolidge Foundation. Though the work's genesis went back to sketches for a sonata from 1952. The composer, by his own admission, imbued it with the musical spirit of Soeur Constance, one of the doomed nuns from what was to become his masterpiece, the opera *Dialogues des Carmélites* (1957).

This brief work, described by the composer as "simple but subtle", contains all the hallmarks of his style; abrupt shifts of mood from malicious to melancholy, incisive rhythms, spicy harmonies, "wrong note" melodies, juxtaposed with those schmaltzy tunes that he called his "mauvaise musique." Particularly noteworthy in this piece is the lovely second movement, Cantelena, which, I daresay, Mozart would have envied.

Though the clarity, simplicity, and grace of his music might lead one to believe that Poulenc was a composer of great facility, on the contrary, he labored mightily over his compositions. And he was fortunate in life that it was only over his music that he had to labor. Before the name Poulenc became associated with music, it was associated with the chemical industry in France. Indeed, if you head north up I-680, in Martinez, just before you cross the Benicia Bridge, there to the right at the foot of the bridge is one of those industrial places that look like a rock concert in progress; lights, towers, smoke and fire, and a great din. It is a facility of Rhone-Poulenc of North America. There was once a huge banner that proclaimed it so, though after a fire some years ago, the banner was removed; "community relations" dept. at work, no doubt.

The renowned flutist Jean-Pierre Rampal gave the premiere performance of the Sonata during the Strasbourg Festival in 1956.



If you are not à la mode today, you may not be out of the mode tomorrow"

Francis Poulenc

Maurice Ravel (1875 - 1937)

Chansons Madécasses; for Voice, Flute, Cello and Piano (1925 -26)

Though not likely to be found on a recording of "Ravel's Greatest Hits", Ravel himself believed the *Chansons Madécasses (Madagascar Songs)* to be one of his most important works. The work has a harmonic austerity and linear quality, shared with his Sonata for Violin & Cello, that bear the influence of the music of Arnold Schoenberg. In his own words; "I believe the Chansons Madécasses introduce a new element, dramatic - indeed erotic, resulting from the subject matter of Parney's poems. The songs form a sort of quartet in which the voice plays the role of the principal instrument. Simplicity is all-important!" (Orenstein, Arbie Ravel: Man and Musician Dover Publications, NY. 1991)

In the first song, a young man anxiously awaits the return of his lover, the beautiful Nahandove (*for some hot monkey luv*).

The second song has some useful advice for all; beware of White Men (*especially if their names happen to be Dick, Don, or George. Aoua! Aoua!*)

In the third song, a man lazes in the shade of a tree, awaiting the cool breezes of evening. He exhorts his 'woman' to sing, dance and "get me somethin' to eat". (*Forget languishing, I'm hungry! Men!*)

1. Nahandove

Nahandove, oh beautiful Nahandove! The night bird has begun to sing, the full moon shines overhead, and the first dew is moistening my hair. Now is the time: who can be delaying you? Oh beautiful Nahandove!

The bed of leaves is ready; I have strewn flowers and aromatic herbs; it is worthy of your charms, oh beautiful Nahandove!

She is coming. I recognize the rapid breathing of someone walking quickly; I hear the rustle of her skirt. It is she, it is the beautiful Nahandove!

Catch your breath, my young sweetheart; rest on my lap. How enchanting your gaze is, how lively and delightful the motion of your breast as my hand presses it! You smile, oh beautiful Nahandove!



Your kisses reach into my soul; your caresses burn all my senses. Stop or I will die!
Can one die of ecstasy? Oh beautiful Nahandove!

Pleasure passes like lightning; your sweet breathing becomes calmer, your moist
eyes close again, your head droops, and your raptures fade into weariness. Never
were you so beautiful, oh beautiful Nahandove!

Now you are leaving, and I will languish in sadness and desires. I will languish until
sunset. You will return this evening, oh beautiful Nahandove!

2. Aoua!

Awa! Awa! Do not trust the white men,
you shore-dwellers!
In our fathers' day,
white men came to this island.
"Here is some land," they were told,
"your women may cultivate it.
Be just, be kind,
and become our brothers."
The whites promised,
and all the while they were making entrenchments.
They built a menacing fort,
and they held thunder captive
in brass cannon;
their priests tried to give us
a God we did not know;
and later they spoke of obedience and slavery.
Death would be preferable!
The carnage was long and terrible;
but despite their vomiting thunder
which crushed whole armies,
they were all wiped out.
Awa! Awa! Do not trust the white men!
We saw new tyrants,
stronger and more numerous,
pitching tents on the shore.
Heaven fought for us.
It caused rain, tempests
and poison winds to fall on them.
They are dead, and we live,
we live free!
Awa! Awa! Do not trust the white men,
you shore-dwellers!

(Aoua was supposed to be a war-cry and was added to the poem by Ravel)



3. It is sweet...

It is sweet in the hot afternoon to lie under a leafy tree and wait for the evening breeze to bring coolness.

Come, woman! While I rest here under a leafy tree, fill my ears with your sustained tones. Sing again the song of the girl plaiting her hair, or the girl sitting near the rice field chasing away the greedy birds.

Singing pleases my soul; and dancing is nearly as sweet as a kiss. Tread slowly, and make your steps suggest the postures of pleasure and ecstatic abandonment.

The breeze is starting to blow; the moon glistens through the mountain trees. Go and prepare the evening meal.

Poems by Evariste Desire de Forges Parney (1753 - 1814)
Translations from French to English ©2002 by Peter Low

Bevan Manson (1955 -) **Trio for Violin, Cello and Piano (2006)**

The following are the program notes written by the composer, for this, the premier performance of his Trio for Violin, Cello and Piano.

The Trio For Violin, Cello, and Piano came about slowly in the midst of free-lance life in Los Angeles.

Composing is often just trying to listen to what the musical notes of an initial idea are telling you, where they want to flow. Commissioned by the Sierra Chamber Society in the fall of 2005, I started work on this trio shortly thereafter, and immediately encountered a very rowdy group of notes, who gradually found ways to antagonize, tease, and generally annoy the composer, until I threw the whole thing out and started all over again.

In a fit of pique in August 2006, having a cassette machine on, I improvised what became, almost note for note, the first 53 bars of the new first movement. For a while that was as far as I could get (Bar 54, where are you?).

Eventually the complex rhythmic scheme gave birth to the rest of the movement and the race was on. Some almost brutal exuberance here, hopefully not exuberant brutality (except to my heroic string players who have had to get through this...)

The brief 2nd movement serves as an interlude and added commentary on some ideas in the 1st movement. A simple melody that was in my head for some time gets worked on in the 3rd movement, and the last movement is another race to the finish line.



Antonin Dvorák (1841 - 1904)
String Quintet in E major, Op. 97 “American” (1893)

In 1892 Dvorák accepted the directorship of the National Conservatory of Music in New York City. The Conservatory was founded by socialite Mrs. Jeannette M. Thurber with the assistance of the Carnegies, August Belmont, and the Vanderbilts. This was a most unique school for its time, as admission was open to women and African-Americans. Talent was all that mattered. If you had the talent to be admitted but not the money; there was no tuition. The faculty consisted of some of the finest musicians of the time. Mrs. Thurber could not have chosen a better Director. No snotty, condescending European, Dvorák was sympathetic to the aims of the Conservatory and the spirit and vitality of the “New World”. “I did not come to America to interpret Beethoven or Wagner. This is not my work, and I wouldn’t waste my time on it. I came to discover what young Americans had in them and to help them express it.”

Dvorák was particularly impressed with African-American music. In a newspaper article, he said, “I am now satisfied that the future music of this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States... These beautiful and varied themes are the product of the soil. They are American. In the Negro melodies of America I discovered all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, or what you will. It is music that suits itself to any mood or any purpose. There is nothing in the whole range of composition that cannot be applied with themes from this source.”

Despite the fact that, at the time, Dvorák was considered one of the greatest living composers, expressing these opinions in the press did not win him friends in certain musical circles. Edward MacDowell and the Boston School of composers were outraged by these pronouncements.

Unfortunately, during Dvorák’s tenure as Director of the National Conservatory, the country was experiencing what would be the third greatest depression in American history. It is most sad that the Conservatory did not survive. What a difference the course of American musical history, not to mention social history might have taken had this wonderful institution continued to thrive! With payment promises unfulfilled and bounced checks, Dvorák was forced to return to Prague in 1895. While he did not create an American national music – I don’t think that was ever his intention, even if it was the intention of his sponsors, some of his students did have an influence. African American composer Will Marion Cook (called by Duke Ellington ‘my very own Conservatory’) was a pioneer in the American Musical Theater. James Weldon Johnson’s book *American Negro Spirituals* is still in print. Harry T. Burleigh, who would often sing spirituals for Dvorák at his home after work at the Conservatory, and who copied out the parts of the New World Symphony for the composer, went



on to become a renowned classical singer, art song composer, and arranger of spirituals. Yet another former student, Rubin Goldmark (nephew of composer Carl) was a teacher of both Aaron Copland and George Gershwin.

The fruits of a summer vacation in the Czech community of Spillville, Iowa, in 1893, were two of Dvorák's most enduring masterworks; the "American" String Quartet, Op. 96, and the "American" Quintet, Op. 97. The quartet took the composer all of fifteen days to complete. The quintet was begun three days later and completed in five weeks.

In addition to the influence of African-American music, Dvorák found inspiration in the music of the Iroquois, which he heard performed by a troupe of Iroquois in Iowa, who were attracting audiences with their music in order to sell their medicines and remedies. And so pentatonic melodies and evocations of drumming found their way into this lovely, tuneful work. The overall plan of the work is conventional. The first movement is in sonata-allegro form; the second movement is a scherzo with trio, The third movement is a theme and variations. Regarding this theme, Melvin Berger, in his Guide to Chamber Music, says that it is believed that the second part of this theme was taken from a theme that Dvorák originally composed to be an American national anthem, replacing the melody to "America" (My country 'tis of thee...), which was, after all, the British tune "God Save the King", with a brand new "American" tune to accompany the words. Needless to add, Dvorák's melody did not wind up replacing "God Save the King" as the tune to which "America" is sung. (Though the way things are going now, God Save the King might, indeed, be more appropriate) The finale is a lively rondo.

The quintet was first performed in New York by the Kneisel Quartet with violist M. Zach

The following are excerpts from a review of the premiere performance of the Quintet. The review was written by Henry Krehbiel for the New York Daily Tribune, 7 January, 1894.

"The third concert of chamber music by the Kneisel Quartet, which took place last night in the cosy (sic) room in the Music Hall set apart for such occasions, was devoted wholly to the compositions by Antonin Dvorák. A quartet, quintet and sextet, all for strings, were played, the first two being the compositions, already described in this journal, which were written last summer in Iowa, and under the influence of American surroundings. The popular interest in these works was attested by the largely increased attendance at the concert. For the first time, at a chamber concert the room was filled and the gallery called into requisition. A most amiable spirit of anticipation was observable, too, in the conduct of the auditors, and the obvious desire to enjoy the new music was amply gratified. After every movement of the quartet and quintet the applause was loud, long, and enthusiastic, and the composer, who sat among the listeners, was several times called to his feet and



compelled to bow his acknowledgment of the hearty tribute paid to his genius. The whole concert was a season of keen delight, and the lovers of the highest form of absolute music were gratified beyond measure at the evidences of its pleasure-giving potency...

The music is not profound nor heavily weighted with emotion, but it is full of ingenuity, replete with gracious fancy, clear as crystal and inspiring in its unalloyed happiness.

Mr. Kneisel and his associates (Mr. Zach, viola and Mr. Schulz, violoncello, assisting in the quintet and sextet) played as if the music was a pleasure to them, and enjoyed the finest triumph that has yet fallen to their lot in New York. The quartet had previously been played in Boston, Hartford, and Washington; the quintet had its first public appearance on this occasion."

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 Medellín, 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.

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. She plays on a flute hand-made for her by her father.

Catherine Down, violin, attended the San Francisco Conservatory of Music where she received her Bachelor's and Master's degrees, studying with Zaven Melikian. Her desire for travel led her to move to Europe where she played as Second Concertmaster with the Baden-Baden Orchestra in Germany for one year and as Associate Concertmaster of the National Orchestra of Belgium for 3 years. In September 1993 Cathy moved back to the Bay Area and played with the New Century Chamber Orchestra and Sacramento Symphony until joining the San Francisco Symphony as an acting member in 1994. She became a member of that orchestra in September of 2001.

Amy Hershberger, violin, based in Pasadena, appears extensively as a soloist and in chamber music performances. She has recently performed in the Mozart Festival in San Diego, the La Jolla Summerfest, the Utah Music Festival, the 20th Century Unlimited Festival in Santa Fe, and the Henry Bruman Chamber Music Series. As a soloist she has performed on the Syracuse Symphony Orchestra's Stained Glass Series, the Redlands Bowl Summer Music Festival, and Azusa Pacific University's Artist Concert Series. She has also been the winner of the Round Top Festival Concerto Competition and the Syracuse Symphony Concerto Competition. Ms. Hershberger is entering her sixth season as Concertmaster of the Santa Barbara Chamber Orchestra, and is also the Associate Concertmaster of the Pasadena Symphony. She has been invited to be guest Concertmaster for Pasadena, as well as the Fresno and Burbank Philharmonics. She is also a faculty member of the Colburn School for the Performing Arts in L.A., and has played on over 300 movie soundtracks in the L.A. studios. Previously she was a student of Robert Lipsett at the University of Southern California, and a student of Dorothy Delay at Juilliard Pre-College.

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.

Gina Feinauer, viola, is a native of Ardsley, New York. She attended Boston University and The Yale School of Music. Before joining the San Francisco Symphony in 1992 she was a member of the Buffalo Philharmonic for 5 seasons. An active chamber musician in the Bay Area, she is currently keeping herself busy raising twin 4-year old sons.

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.

Sebastian Toettcher, cello, of Santa Monica is a native of Berlin, where he gave his solo debut at Philharmonic Hall as a teenager. He has been the Associate Principal cellist with the Berlin Radio Orchestra, Principal Cellist with the Mainz Opera Orchestra, and a member of the Santa Fe Opera Orchestra. Mr. Toettcher is currently the cellist of the Viklarbo Ensemble and the group Ariadne's Thread, as well as a member of the Hollywood Bowl Orchestra and L.A. Opera. He often performs with Southwest Chamber Music, and has been solo cellist with the L.A. Master Chorale. He has recorded over 500 feature film scores in the L.A. studios. He has solo CDs on Celestial Harmonies, Efficaci Records, and Raptoria Caam, as well as ensemble recordings on Sony and Cambria. He has also recorded Bevan Manson's String Trio. Twice a winner in the German Young Artist Competition, Mr. Toettcher was also a member of Janos Starker's master class at Indiana University. WNYC Radio recently featured him in the Grammy-winning recording of music by Chavez of Southwest Chamber Music. He recently performed at the Martha's Vinyard Chamber Music Festival, Ventura Festival, and the L.A. County Museum Sundays Live Chamber Music Series.



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.

Bevan Manson, Composer/pianist, of Santa Monica is no stranger to the Sierra Chamber Society, having performed here with his jazz trio twice. A free-lance jazz pianist and composer/arranger in the L.A. area, he was previously director of UC Jazz in Berkeley, and a faculty member at New England Conservatory and the Thelonious Monk Institute. He is currently arranging music for several vocalists' orchestral albums. He has performed at the North Sea Jazz Festival, Montreux, San Francisco Jazz Festival, Quartz Mountain Music Festival, Tirano Jazz (Italy), and others, and has previously performed with such artists as George Garzone, Gunther Schuller, Matt Wilson, Bob Sheppard, Darol Anger, and Cecil MacBee. He also has appeared as an on-camera jazz pianist for TV shows. Mr. Manson's other recent concert works include *Bungalow Boogie*, for Solo Viola, commissioned by Vicky Miskolczy of L.A. Chamber Orchestra; *Hugometric*, for Woodwind Quintet, commissioned by Texas clarinetist Hugo Lowenstern; String Trio #1, and Concerto for Viola and Orchestra. He is a graduate of the Eastman School of Music, previously studying arranging with Ray Wright and composition with Warren Benson.

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 PO 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 Tourist

On the occasion of his first visit to England (in 1884) Dvorák was the guest of Mr. Oscar Beringer, who invited him to his house through a mutual friend. As the composer would not venture to cross the Channel alone, he brought with him his friend Heinrich von Káan, an excellent musician and professor of the pianoforte at the Conservatorium of Music at Prague. 'Neither Dvorák, who stayed with me for a month,' recalls Mr. Beringer for the purposes of this article, 'nor Káan could speak a word of English. Dvorák used to get up at five o'clock in the morning – a little awkward hour in an English household – and call for his friend Káan, who had a room close by my house. They would then stroll about London together. One fine morning however they lost their way. "I feel hungry," said Káan, as they passed a big place in the windows of which breakfast tables were appetisingly exposed to view. "This must be a café, let us go in." They did, and after they hung up their hats they ordered breakfast. The waiters could not understand German, and after some time it was explained to the intruders that the building was not a café but a club, and that therefore their wants could not be supplied. Káan said to me afterwards: "I have never before seen so magnificent a café as that." No wonder, I thought, as, above all clubs in the West-End, they had ordered their breakfast at the Athenaeum!' Another anecdote of this initial visit to England is related by Mr. Beringer. At the Albert Hall performance of the 'Stabat Mater,' which was conducted by Dvorák in 1884, Barnby's 'The Lord is King' was performed. 'That was in E,' said Dvorák; 'No, in E flat,' replied Mr. Beringer. 'I'll bet you anything you like it was in E,' retorted Dvorák, indignant at being corrected; the high pitch used at the Albert Hall had then to be explained to him by Mr. Beringer.

From Dvorák's obituary in the Musical Times, June 1904
<http://www.musicaltimes.co.uk/archive/obits/190406dvorak.html>



Sierra Chamber Society 2006-2007 Season

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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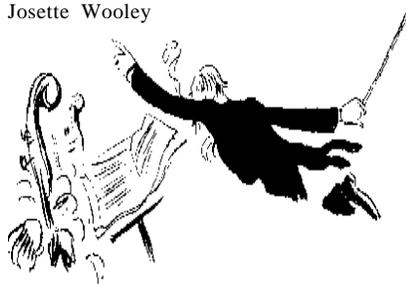
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for "Ooo, Ooo, Tootie, eh, Tootie", in other words
finding the 54th Bar

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