



**2006-2007 Season
Program III**

**John Chisholm, violin
Robin Mayforth, violin
Greg Mazmanian, violin
Christina King, viola
Barbara Andres, cello
Stevan Cavalier, piano**

**Grace Presbyterian Church
February 4, 2007 3pm**



Johannes Brahms
(1833 - 1897)

Sonatensatz (Sonata Movement)
for Violin and Piano (1853)

Greg Mazmanian, violin Stevan Cavalier, piano

Joseph Marx
(1882 - 1964)

Quartetto in Modo Classico
(1941)

- I Allegro con brio
- II Adagio ma non troppo
- III Tempo di minuetto
- IV Poco Presto

John Chisholm, violin Robin Mayforth, violin
Christina King, viola Barbara Andres, cello

Intermission

Franz Schubert
(1797 - 1828)

Trio for Piano, Violin and Cello
in B Flat Major (D 899) Op. 99 (1827)

- I Allegro moderato
- II Andante un poco mosso
- III Scherzo
- IV Rondo: Allegro vivace

Robin Mayforth, violin Barbara Andres, cello
Stevan Cavalier, piano



Johannes Brahms (1833 - 1897)
Sonatensatz (Sonata Movement) for Violin and Piano (1853)

Though a relatively brief work, the circumstances of its composition bear recounting. The Sonatensatz is actually the third movement Scherzo, of a collaborative work by Johannes Brahms, Albert Dietrich, and Robert Schumann, whose idea it was, entitled the F-A-E Sonata. The work was a surprise gift for the renowned violinist Joseph Joachim.

The “F-A-E” in the title had nothing to do with keys, or motifs, as might be expected, rather it was an anagram of Joachim’s motto “Frei Aber Einsam” (Free but Lonely) - *break out the violins*.

Dietrich, who is pretty much unknown today, except for his collaboration with those other two guys, composed the first movement Allegro. It is a lovely and passionate work, in no way inferior to the pieces by Schumann and Brahms. A student of Schumann, Dietrich remained a lifelong friend to Brahms.

Schumann, the discoverer of Brahms, who would spend the last years of his short life in a madhouse, provided an Intermezzo for the second movement, as well as the Finale. He later incorporated these two movements into his own Third Violin Sonata. Brahms’ contribution, the third movement Scherzo, thanks to Joachim, took on a life of its’ own, and remains a favorite short, and oft- performed work by violinists, though I’m told that pianists are less than enthusiastic about the piece because of its thankless difficulties.

Joseph Marx (1882 - 1964)
Quartetto in Modo Classico (1941)

Though he would become a highly regarded composer, pedagogue, critic, and writer on music in his home land, Marx’s family wished him to pursue the Law as a career path (this was also Schumann’s family’s wish for him). Fortunately he rebelled against his family’s wishes and pursued music. (see Musical Terminology-Terminal Musicology below for someone who should have pursued their original career path in music).

He first gained notoriety as a composer of songs. Though largely self-taught, his obvious musical gifts enabled him to hold posts of both Professor and later Director of the Imperial Music Academy in Vienna. A master of harmony, he was influenced by Debussy, Reger and Scriabin. Marx was, in fact, a



fierce opponent of the so-called Second or New Viennese School of Schoenberg, Berg and Webern. With his young colleague Erich Wolfgang Korngold (the child prodigy who would go on to become one of Hollywood's finest film composers), he organized an alternative "Salzburg Festival" in protest to the domination of Schoenberg and his boys in the modern music festivals. Besides composing over 200 songs, he composed piano music, two piano concerti, and large scale, very lush orchestral works, including his Nature Trilogy. His presumed orchestral masterwork, the Autumn Symphony has yet to be recorded. At age 50, he decided to abandon the large scale orchestral works and concentrate on chamber music.

Among his many chamber works, are three string quartets; each of which has a compositional theme; the first Chromatic, the second Modal (Antico) and the third Classical. And though its title might suggest a Neo-Classical romp ala Stravinsky, the work is an homage to the Viennese classical tradition of Haydn, Mozart and Beethoven, though written in a late-romantic style.

In keeping with his classical models, the first movement is a Sonata allegro. The second movement, Adagio displays his gift for long lines and rich harmonies. The third movement is a graceful minuet. Perhaps some of the Italian in him comes to the fore, in the finale; 6/8 time 'poco presto' with a pizzicato section (*pizzicato-always a crowd pleaser. Can't go wrong with pizzicato*). Before the work concludes, there is a reprise of the opening theme of the first movement.

The Quartetto in Modo Classico was first performed on Marx's 60th birthday, April 27, 1942 by the Vienna Konzerthaus Quartett. In 1944 Marx made an arrangement of the quartet for string orchestra which he called Sinfonia in Modo Classico.

Thanks to the dedication of musicians and conductors today, Marx's songs, chamber music and orchestral scores are again being heard via recording. I don't know for a fact, but it would not surprise me if today's performance by the Sierra Chamber Society of this rare quartet is a premiere of some kind.

The whole problem can be stated quite simply by asking, 'Is there a meaning to music?' My answer would be, 'Yes.' And 'Can you state in so many words what the meaning is?' My answer to that would be, 'No.'

Aaron Copland



“One glance at Schubert’s Trio and the troubles of our human existence disappear and all the world is fresh and bright again.”

Robert Schumann

Franz Schubert (1797 - 1828)

Trio for Piano, Violin and Cello in B Flat Major (D 899) Op. 99 (1827)

The piano trio emerged in the mid-eighteenth century from the Baroque trio sonata. (Actually, the trio sonata could contain four instruments, as in the example by J.S. Bach for two violins and continuo. The continuo, made up of cello and harpsichord, were considered an inseparable unit, one voice; thus the idea of a "trio" as a three-voiced composition). With the shift of emphasis from the strings to the keyboard began the evolution of the piano trio. Early piano trios were often published with the string parts specified "Ad Libitum" or the cello part not printed at all. Haydn contributed mightily to this genre. Charles Rosen in his book *The Classical Style* describes the pianoforte of Haydn’s day: "The bass was thin and weak, the sustaining power was poor. The Piano Trio was the solution to all the mechanical difficulties, with the cello reinforcing the bass, and the melodies that most needed singing power given to the violin. The contemporary piano was incapable alone of the powerful effects that Haydn and Mozart needed for their most imaginative works. By the beginning of the 19th century, pianos were being built that were more adequate to the demands made by composers."

The piano trio became an increasingly popular medium. Beethoven’s first published works (Opus 1) were a set of three Piano Trios. With technical improvements to the piano, the violin and especially the cello were liberated from their supporting roles. Beethoven’s Piano Trios set the standard for an ensemble of three equal partners, each contributing their own special qualities to the whole, as well as expanding the musical content to symphonic proportions. In fact, he himself arranged his Second Symphony for piano trio. Schubert’s two trios are the culmination in the development of equality among the three instruments. With greater technical advances, the piano continued to grow in size and sonority to the point where it could easily overwhelm its two partners. The problem for late 19th century and 20th century composers became literally the opposite of what it had been for the 18th century composer.

In his article on Schubert in the *Groves Dictionary*, Maurice J.E. Brown writes: "The pianoforte Trio in B flat major nowhere reaches the heights of the G major Quartet, but its humanity, and hence its popular appeal, is greater."



The remark that Schubert's lyrical subjects are unsuitable for development is refuted by the first movement; nothing could be more song-like than the opening theme, and yet it forms the basis of a superbly constructed movement. The instrumentation is admirable, particularly in the controlled use of the pianoforte, which is neither overwhelming nor over-modest in its partnership with the strings. Its soaring flight in the finale is one of the most picturesque touches in Schubert."

The B Flat Major Trio is a large-scale work, longer in duration than Beethoven's Archduke Trio, yet it has a relaxed conversational pace rather than an epic quality one would expect of a work of its length.

And here's an "analysis" of the work found in Ewen's Musical Masterworks written by Samuel L. Lacier (who?) which has as its virtue, the quality of saying very little in very few words. "The first movement is full of vigor and life, and the second contains one of Schubert's most inspired melodies. The Minuet is an attractive movement but does not show the individuality of the Finale, which is a rondo with a vast amount of beautiful musical material and with an astonishing figure in 3/2 time which occurs twice, each a variant of musical material previously presented."

The B flat Trio was never performed publicly nor published during Schubert's lifetime. A private performance was given in Vienna on January 28, 1827 with the piano part taken by Carl Maria von Bocklet; a pianist, violinist, and friend of the composer, who first brought many of Schubert's compositions to the public notice. The string parts were taken by Ignaz Schuppanzigh (Beethoven's "Milord Falstaff") violin, and Josef Linke on cello; both members of the Schuppanzigh Quartet -Beethoven's quartet of choice.

Musical Terminology - Terminal Musicology

con dolcezza (with sweetness)

Secretary of State and former National Security Advisor Condoleezza Rice, whose mother chose her name after the musical term "con dolcezza" (but clearly transposed the "c" to another "e") was originally headed for a career in music. The esteemed Dr. Rice states: "I lacked virtuoso talent and I hated to practice. And I realized that if I continued with music, I was destined for a career not at Carnegie Hall, but in a piano bar, or perhaps teaching thirteen-year-olds to murder Beethoven"



con dolentezza (with sadness)

Is there any question that the world would have been a better place had she remained in music, and aided and abetted in the murder of Beethoven, and the torture of a few piano students (with that withering stare), rather than scores of thousands of people in her service to madmen? And personally speaking, I doubt she has the flexibility to be a cocktail pianist.

Program Notes by Joseph Way

The Musicians

John Chisholm, violin, has been a member of the San Francisco Symphony for the last three years. After receiving a BA and Performance Certificate from the Eastman School of Music, he played with the Rochester Philharmonic as a first violinist. He has also served as Associate Concertmaster of the Louisville Symphony.

Robin Mayforth, violinist, is a founding member of the Pegasus String Quartet and currently serves as the Concertmaster of Symphony Silicon Valley. She has also served as concertmaster of the San Jose Symphony, the San Diego Opera, the Utah Festival Opera Company, the Performance Orchestra of Philadelphia and the Queens Philharmonia, NY. She has taught on the violin faculty at Stanford University and Santa Clara University. As a soloist, she has appeared with the Lancaster, Newark and Kennett Square Symphonies, as well as with the Delaware Chamber and Repertoire Orchestras. Robin received her Bachelor's and Master's Degrees from the Juilliard School where she studied with Dorothy Delay, Hyo Kang and Paul Kantor.

Greg Mazmanian, violin, is a Bay area native and Juilliard grad who has appeared as soloist and chamber musician in the United States, Canada, and Asia. He has also performed with the San Francisco Symphony, Opera and Ballet orchestras and as assisting artist for a veritable who's who in the pop and classical world from Frank Sinatra, Ray Charles and Tony Bennett to Zubin Mehta, Luciano Pavarotti and Leopold Stokowski. As a rare recipient of California's "Eminence" teaching credential, Greg is known also as "Mr. Maz" by hundreds of music students throughout Contra Costa county who perform in his numerous school/youth orchestras



and band ensembles. His own family ensemble has made several Sierra Society appearances. Greg is the Executive Director of the Sierra Chamber Society and the proud owner of an extensive collection of photographs of himself standing next to famous people.

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 Giesecking, at the Settlement School in Philadelphia, as well as with harpsichordist Lori Wollfish 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. He has a collection of photos of himself standing next to people of no note whatsoever.

Music makes one feel so romantic - at least it always gets on one's nerves - which is the same thing nowadays.

Oscar Wilde

2,400,000 Americans play the accordion - hopefully not at the same time.

Inside of a Pepsi cap



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!

Music is the wine that fills the cup of silence.

Robert Fripp



Sierra Chamber Society 2006-2007 Season

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

2007-2008 season programming selection is in process
and will be announced in the next program and on our
web site at www.sierrachamber.com. Stay tuned.

The Sierra Chamber Society:
Stevan Cavalier, General Director
Greg Mazmanian, Executive Director
Joseph Way, Artistic Director
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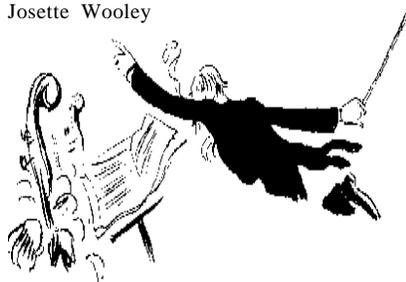
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