



**2006-2007 Season  
Program IV**

**John Chisholm, violin  
Cathy Down, violin  
Greg Mazmanian, violin  
Christina King, viola  
Barbara Andres, cello  
Stevan Cavalier, piano  
Marc Shapiro, piano**

**Grace Presbyterian Church  
April 1, 2007 3pm**



**George Amadeus Machetsky**  
(1770 – 1827)

**Sonata No.5 in C Minor**  
**for Violin and Piano, Op. 824 (1901)**

- I Allegretto fettucine
- II Andante al dente
- III Marcia: Triumphe di Caesar salade
- IV Rondo: Transportare in barca

*Oswald Spengler, violin Yo Moma, piano*

**H. Pfitzner**  
(1777 – 1953)

**Quartet for Stumpy Fingers**  
**"Moribundus" (Op. Posth.)**

- I Mit Angina
- II Molto Peristaltico
- III Dejektuß
- IV Ich Haße Jederman (I Hate Everybody)

*Happy Smith, Left Field Rag (Pappy) Rooney, Right Field*  
*Toothbrush Terrigan, catcher Hatrack Hines, Player To Be Named Later*

### Extrasession

**Carlo Manicotti, Jr.**  
(1998 – )

**Sextet for Five Pink Balloons**  
**Op. 1 (2001)**

- I Distencio con gadzosso
- II Nippiletto e ticci tacco
- III A la flatto ragazzo

*Haywood Jabuzzoff, balloon Ginger Vitus, balloon*  
*Rose Hips, balloon Placebo Domingo, helium tank*

**Anon O'Mous**  
(TBA)

**Sonate for Klavier unt Sumptink Elße**  
**"The Indistiguishable" (Last Week)**

- I Yah
- II Nein
- III Possibly
- IV As always programs subject to change

*Peter B. Trill, piano Bolivar Shagnasty, Something Else*



## **Die Pfügemeisters: Ein Historisches Kliptigge** *(Fuguemasters: The Short History)*

Herr Döktor Hans Pfitzner, Pf. Pf., Pflgm. D., DSCH, Kammermüsiches Übermensch, Schwitzmacher, Pfügemeister Originalisches, Pfounder opf die Seerisberg Kammermusik Socialischtiches (SCS), first enunciated the time-honored watchword of Sierra Chamber Society in the days of Buxtehüde: "Drei Organisches, Frei Bubishches Tubishches: Kammermusik Verkachte, Neu Rechtege Holtihrehorschiches. (*"3 Organs, DSCH TV included in every room: No Fugue So Screwed Up We Can't Fix It While you Wait."*)

Pfitzner's proud promise is still on display above the marbled portals of the original Pfügemeisters, aka Die Gütt Geies, to be found at 23 Haupt Klutzfresser, Hündtwaßer, Musicalisches Drollerisches Districht, Wien ([www.pfügemeisters.com](http://www.pfügemeisters.com)). The original shoppe was exhumed over international objection after more than a century of containment in cement following the infamous nuclear melt-down of '01 at the Eislandeßches Drei Kilometre Danubeße. In latter days, it was converted to a Piet's Wiener Kaffeklatch (aka Koffee Annum). Now, at last, after monumental efforts on its behalf by Chamber Music Societies everywhere, it has been lovingly restored to its original condition, including 3 hydraulic lifts. Herr Döktor Pfitzner was the first to apply the oscilloscope and vacuum to fugal realignment.

Although his influences are obscure, Pfitzner descends in an unsteady line from Telemann and Buxtehüde. He was fond of inscribing his works with the cryptic anagram, 'APHDSTWÜ,' later discovered by Pfitzner's own Boswell, Fr. Guenter Rectanus, F.O.B., to mean '*All the Pedals Held Down and Suction Turned Way Üp.*' Fr. Rectanus discovered that these directions originated in Buxtehüde's annotations for the performance of his *603 Largo Sonatas for Organ and Drone*, traditionally played without interruption at public hangings. Like Pfitzner, Buxtehüde inscribed APHDSTWÜ on every page in lemon juice, a fact that came to light only when the last surviving manuscript was burned by an angry mob protesting Buxtehüde's induction into the Pfügemeisters Halle der Berümdtheit, several years after his death from meningoencephalitis.\*<sup>page 13</sup>

In the high Baroque, under Pfitzner's successor, Karl vas Wieck, Die Pfügemeisters franchised itself all over Europe, to England, France and Italy, making fugue writing everywhere a pastime, as popular as cross-word puzzles. But fugues were never easy, and everyone got stuck. Even Bach



visited the local Salzburg outlet when he was stumped. He'd leave a set of preludes overnight, and in the morning, voila, fugues to match. *Art of the Fugue?* Straight out of Die Pfügemeisters' factory manual!

Shoppe rules were clear. No one had to ask. It was understood. "Nein Schirtes, Nein Birkes, Nein Wirkes (*No shirt, no shoes, no service!*)... Geldt Gedichtiches, Neiman gein Gesündterheit (*Money talks, nobody walks!*)..." Those of their day

leading bovine growth hormone-free lives and cello-huggers in particular appreciated the Pfügemeister pledge: "Pfügen Dauphinisches unt netzen genichte! Nein immer pfüge einen animalisches schmerzidig. (*Our fugues are dauphin safe, line caught and cruelty free!*)

In the Seventeen Hundred's, there was a Pfügemeister on every corner. Cheery shoppe technicians greeted customers in their signature silk smoking jackets with the smily-face pocket patches that said "Heil there. Ist bein Heinz! Jüगत Pfügen nicht Verklartz? Ich gotz der schmartz!" The lines were out the door and around the corner. You might meet Vivaldi himself waiting his turn (there were then only Three Seasons), or Handel when, at one point, he was famously blocked. As the story goes, it was Wieck he had in mind when he called his great Oratorio *The Messiah*.

In France, the line was not especially successful, however, due to the French appetite for frilly little dances like the Courante and Bouree, and especially the silly Pavane, during a performance of which the French Baroque composer Lully put a conductor's staff through his shoe resulting in a nasty wound that got infected with gas gangrene and eventually lead to his own death. Wieck, no lover of Froggies, liked to point out, "Niemand ist einen Pfüge gestorben. (*A fugue never killed anybody.*)

Rameau and Couperin turned up their pince nez at Pfitzner and his descendants. Rectanus actually shot and seriously wounded Rameau in a duel, fought over the wearing of a pink garter during the premiere of Pfitzner's *Dour Cycle* of string quartets, each in five movements marked 'Molto molto.' Rectanus' second in the duel was none other than Mozart,



whom Wieck had himself once rescued from a dry patch, lasting nearly fifteen minutes between ages eleven and twelve.

Die Pfügemeisters passed on to the celebrated bon vivant, Bruno Heinz Aldo (B.H.A.) “Ha Ha” Jaja, who sustained it during the difficult struggles of the Romantic Period. Ever the practical joker, Jaja got even for bad business by convincing the likes of Brahms to burn his first fifteen symphonies and forty string quartets: “Ach, tink of Herr Beethoven unt his magneeficent verks, you pfaat pfrau, unt you veal know vut you must do!”

During the Twelve Tone period, when Vienna fell under the influence of Berg and especially Schoenberg, Pfügemeisters almost went belly up. Shoppes shut down all over the continent. It was the dark night of the chamber music soul. Pfügemeisters wandered the streets in a fugue state, went begging on streetcorners bearing tidings of chamber music doom: “Das ende ist nieren! Repenten di Cadenzen!” Shoppe technicians in shirtsleeves sat idle at their darkened oscilloscopes tossing crumpled pages of Grove’s Musical Dictionary at each other, and cursing the world out of N. Slonimsky’s *Tagebüche Invektiv Musicalisches*. Max Reger, whom vas Wieck, anticipating Freud, described on his deathbed as “Bach in hip waders,” was about all the work they could get.

In modern times, the Socialischtegge Kammermeschugennes (SCS) finds itself under the stewardship of Herr Döktor Pfitzner’s successors, Hrrn. Grigor mas Mahnein, Reichert G.L. Geittonne, Josepfus Weie and Btieffel von Kabalerchik. Pfügemeisters has gone digital. Right from home, you can get your sorriest fugues straightened out for free in strictest confidence at the Pfügemeister website, [www.fuguemasters.com/scs.html](http://www.fuguemasters.com/scs.html), reply guaranteed within 24 hours. While you’re there you can put in a bid on the upcoming Pfügemeister IPO that’s generating such a panic on Wall Street.

The shows, you must agree, are better than ever, “Mit Frei pastreiche ab intermißien, on erde Sobeit as inne Himmel,” one can only wonder at what lies ahead. You can be sure that, whatever else, at Pfügemeisters you’ll always get “Mehr Kammermusik fuer Ihre Kammermusik Pfennig! (More chamber music bang for your chamber music buck!)”

From the original German in  
*Gesundheit! Die Furst Drei Hünerdtieren Pfügemeisters*  
by Pfitzner scholar and time traveler, Baldric Dorknokker, S. J.



**Franz Schubert**  
(1797 - 1828)

**Sonatina in D Major**  
**for Violin and Piano (1816)**

- I Allegro molto
- II Andante
- III Allegro vivace

*Greg Mazmanian, violin Stevan Cavalier, piano*

**Erwin Schulhoff**  
(1894 - 1942)

**Five Pieces for String Quartet**  
(1923)

- I Alla Valse Viennese
- II Alla Serenata
- III Alla Czeca
- IV Alla Tango milonga
- V Alla Tarantella

*John Chisholm, violin Cathy Down, violin*  
*Christina King, viola Barbara Andres, cello*

### **Intermission**

**Robert Schumann**  
(1810 - 1856)

**Quartet for Piano, Violin, Viola and Cello**  
**in E Flat Major Op.47 (1842)**

- I Sostenuto assai - Allegro ma non troppo
- II Scherzo. Molto vivace - Trio I - Trio II
- III Andante cantabile
- IV Finale. Vivace

*John Chisholm, violin Christina King, viola*  
*Barbara Andres, cello Marc Shapiro, piano*



**Franz Schubert (1797 - 1828)**  
**Sonatina in D major for Violin and Piano, D.384 (1816)**

The D major Violin Sonata was one of three such works written by Schubert at the ripe old age of nineteen. While he had intended to publish a set of violin sonatas, this work and its two companion pieces, like many of Schubert's works, were not published until after his untimely death at the age of 31. As a marketing ploy, in the hopes of attracting the larger market of amateur players, and thereby selling more sheet music, the publisher Diabelli retitled the pieces "sonatinas". While the diminutive term usually implies a simplification in technical skill required, and smaller scale, composers such as Maurice Ravel and Ferruccio Busoni produced sonatinas for the piano that are challenging for the most advanced performer. Though concise and masterfully constructed, Schubert's sonatina is not a virtuoso showpiece. Indeed, rather than follow the direction of Beethoven's dramatic, and heroic works in this medium, Schubert's work seems to look back to the works of Mozart and the 18th Century. And, as would be expected, the work is brimming with lovely melodies. It is not surprising that the D major Sonatina has remained the most beloved of the three, and is often performed. Like now.

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*I am thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout all the world. Everywhere an intruder, never welcomed.*

Gustav Mahler

*I have a tremendous passion for the fashionable dances and there are times when I go dancing night after night with dance hostesses [...] purely out of rhythmic enthusiasm and subconscious sensuality; this gives my creative work a phenomenal impulse, because in my consciousness I am incredibly earthly, even bestial..."*

Erwin Schulhoff

from a letter to Alban Berg Feb.2, 1921

**Erwin Schulhoff (1894 - 1942)**  
**Five Pieces for String Quartet (1923)**

The first quote could as well be applied to Erwin Schulhoff as to Mahler himself. Schulhoff was born on June 8, 1894 to a German-speaking Jewish



family in Prague, then part of the Austro-Hungarian Empire. Recognized as a child prodigy by none other than Dvorak, he was admitted to the Prague Conservatory to study piano (1902-04). He continued his studies at the Vienna Conservatory (1904-08), after which he studied with Max Reger at the Leipzig Conservatory (1908-10), followed by a course of study at the Cologne Conservatory (1910-14). as well as some lessons from Debussy. Despite all these years of conservatory study, he emerged as a composer who plunged headlong into the Twentieth Century, and embraced the new currents in both popular and art music. (It's hard to imagine Mahler uttering the second quote). Schulhoff quickly gained a reputation as a formidable pianist who, along with the classical repertoire, championed the avant-garde music of his time, giving performances of the works of Scriabin, Schoenberg, Berg, Webern, Hindemith, and Bartok along with the quarter-tone piano music of Alois Haba. Schulhoff even gave free classes at the Prague Conservatory in quarter-tone music. A Prague music critic described him as "a distinguished virtuoso pianist, especially bred for new music, with a splendid technique, unequalled memory and radical interpretational will; a revolutionary composer, with both feet firmly planted on the ground."

Schulhoff allied himself with The "Dada" art movement, of the post-WWI era, dedicating a work "Pittoresken" to the artist George Grosz. One of his other Dada inspired compositions "In futurum" contains, as its middle movement, only a rest marked "with feeling". As might be expected, Schulhoff was attracted to American popular music – ragtime and jazz. Unlike Stravinsky, Milhaud, and Ravel, whose incursions into "jazz" were somewhat superficial and it must be said slightly condescending, Schulhoff worked as a jazz pianist in the "Hot Jazz" clubs of Europe in the Twenties. Though he composed many jazz-inspired compositions, more importantly he was also a jazz improviser. His compositions were welcomed in many of the contemporary music festivals of the time, as well as in the more traditional venues.

Another interesting aspect of Schulhoff's musical career was his work in radio. During his tenure as pianist for the Prague Radio Orchestra, he involved himself in creating works especially for live radio broadcast, as well as studio work involving the making of recordings. The Second Symphony and Concerto for String Quartet, both dating from 1932, were created especially for radio broadcast, exploiting his knowledge of microphones and sound mixing to achieve a scale and clarity suited to the new broadcast medium.



The rise of Nazism in Germany in the early Thirties, changed his fortune, and put him in jeopardy. As a Jew, his career in Germany, which had been quite successful in Berlin, Leipzig, and Dresden, was finished. He had always believed that there should be reconciliation between the Germanic, and Czech cultures, not surprisingly, since by birth he belonged to both worlds. However, the Czech authorities of the time were suspicious of him for what they felt were his pro-German views despite the fact that German artists who he was associated with were being persecuted by the Nazis. As if he didn't have enough trouble, Schulhoff had become a communist. His commitment to communist ideals was such that he even set the Communist Manifesto to music, as a cantata for four soloists, three choirs and a brass band. He became a Soviet citizen in 1939. When the Nazis invaded Czechoslovakia he sought to emigrate to the Soviet Union. While awaiting his Soviet visa, however, with the collapse of the non-aggression pact between Hitler and Stalin, he was arrested; as a Jew, a Degenerate (Entartige) artist, and a Soviet citizen. He was arrested in Prague and deported to the Bavarian concentration camp Wulzburg along with his son, where he died of tuberculosis according to one source, typhus according to another, and torture according to a third. Had he escaped to the Soviet Union, one doubts that he would have fared much better under Stalin. What was it that caused him to seek refuge in the East rather than the West, America in particular, as did so many other musicians?

After the War his late "Socialist" works were somewhat revived in communist occupied Czechoslovakia. In 1962, manuscripts, which he had left in Moscow during a visit in 1940, were discovered, further enabling a resurrection of his works. Today there are a sizable number of his works available on recording; symphonies, concerti, piano music, songs, chamber music, ballet music and his opera *Flammen* (The Flames). Many of these works were recorded in the Czech Republic honoring the 100th anniversary of his birth in 1994.

The Five Pieces for String Quartet were composed in December of 1923 in Prague. While the work can be seen as an updated version of a baroque dance suite, the brevity and tone color of the work also suggest an affinity to the *Stücke* (Pieces) composed by proponents of the Second Viennese School (Schoenberg and the boys) then in vogue. In keeping with his Dada roots, Schulhoff opens this suite with a truly "offbeat" Viennese Waltz; the 3 beats of the waltz rhythm placed within 4/4 meter! The second movement is a somewhat grotesque little serenade, replete with strummings and pluckings.



The third movement is a vigorous dance, evoking Czech folk music, reminiscent of Bartok. The fourth movement, the longest of the set, is a sexy, slinky Tango (Schulhoff composed a piece for female voice called Sonata Erotica which was “For Men Only” and was supposed to evoke a woman having an orgasm. Yes, the work has been recorded –more than once). The final movement is a properly frenetic tarantella.

The Five Pieces, dedicated to Darius Milhaud, were presented at a festival of the International Society for New Music in Salzburg on August 8, 1924. The great success of the work inspired Schulhoff to compose two string quartets in 1924 and 1925. The Sierra Chamber Society performed the String Quartet #1 during the 1998-99 concert season. The quartet was received with great enthusiasm by the musicians and audience alike.

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*I am affected by everything that goes on in the world - politics, literature, people - I think it over in my own way, and then I long to express my feelings in music.*

Robert Schumann

**Robert Schumann (1810 - 1856)**  
**Quartet for Piano, Violin, Viola and Cello in E flat major,**  
**Op.47 (1842)**

In the Schumann hagiography 1842 is known as “The Year of Chamber Music”, for in less than six months, in an incredible burst of creativity Schumann produced three string quartets, a piano quintet and a piano quartet. The Piano Quartet, composed almost simultaneously with, but outshone by the oft-performed Piano Quintet Op.44 (also in E-flat major) is in no way inferior to its more celebrated sibling. Indeed this highly impassioned, romantic work was well received at its first performance. Robert’s wife, Clara Schumann, one of the finest pianists of her day, and mother to their eight children, played the piano part at the premiere. Clara was a superstar in her day, touring all over Europe, far overshadowing any of Robert’s musical accomplishments. While Robert was often dismissed as “Mr.Clara Schumann”, a tag-along to his illustrious wife, Clara believed in the value of his music and championed his works throughout her long and illustrious career.

While, like all of Schumann’s chamber music works with piano, the piano part is very prominent (Schumann has been criticized for this, though usually not



by pianists), the Piano Quartet was actually written for one Count Matvei Wielhorsky, an aristocratic cellist, who played in the premiere, along with violin virtuoso Ferdinand David, composer Niels W. Gade on viola, and as mentioned, Clara at the keyboard. There is absolutely no reason to believe that Schumann made the piano parts in his chamber works so demanding so that Clara would be kept too busy to make eyes at the violinist. No reason at all.

The opening movement is full of fire and intensity. After somber opening chords, there is a descending figure on the piano reminiscent of Beethoven. These ideas are developed, often over a throbbing piano bass, with great passion, that make this music unmistakably Schumann. The second movement Scherzo is reminiscent of the scherzos of Schumann's idol Mendelssohn. However, where Mendelssohn's scherzos evoke sprites and, yes, fairies. Schumann's spirits seem of a less benevolent sort.

The third movement is the heart of the work. It opens with a sentimental, schmaltzy even, Victorian theme. There follows another, this time slow, Beethovenesque interlude, followed by a return, full-blown, of the opening theme. The lovely close of this movement has the cello play a sustained note (pedal point), while the other strings play fragments of what will become the theme of the finale.

The finale is a lively, ebullient affair full of contrapuntal passages, and song-like themes all brought to a rousing finish.

*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.

**Cathy 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.

**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



harpichordist 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 and the President of the International Hans Pfitzner Appreciation 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.

### **New Ticketing**

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).

## **Sierra Chamber Society 2006-2007 Season**

### **Final Concert of the Season**

**Sunday June 10, 2007**

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



## **Sierra Chamber Society 2007 - 2008 Season**

Joaquin Rodrigo – Violin Sonata  
Boccherini – Guitar Quintet in D major  
Dvorak – String Quartet No. 8 Op 80 E major

Joseph de Bologne de Saint George – String Quartet No 5 in E flat  
Rachmaninoff – Piano Trio No 1 in G minor  
Schubert – String Quartet “Death and The Maiden” D.810 D minor

Jean Francaix – Divertimento for Flute and Piano  
Samuel Barber – Summer Music for Wind Quintet  
Beethoven – Quintet for Piano and Winds

Shostakovich – String Quartet No 1.  
Debussy – Cello Sonata  
Mozart String Quartet “Dissonant”

Haydn – Piano Trio  
Stravinsky – Suite Italienne for violin and piano  
Debussy - String Quartet

Dates will be announced in the next program.  
As always, the program is subject to change as we make final adjustments regarding musician schedules and music availability.

**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

**Sierra Chamber Society**  
PO Box 4485  
Walnut Creek CA 94596  
925-930-8880  
<http://www.sierrachamber.com>

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### **Email**

The Musicians - [players@fuguemasters.com](mailto:players@fuguemasters.com)  
Stevan Cavalier - [steve@fuguemasters.com](mailto:steve@fuguemasters.com)  
Richard A. Gylgayton - [richard@fuguemasters.com](mailto:richard@fuguemasters.com)  
Greg Mazmanian - [greg@fuguemasters.com](mailto:greg@fuguemasters.com)  
Joseph Way - [joe@fuguemasters.com](mailto:joe@fuguemasters.com)



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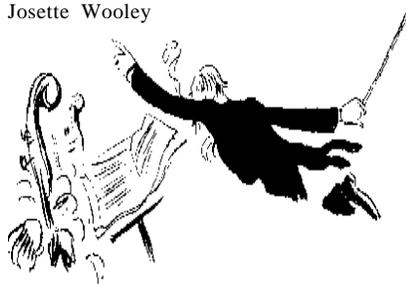
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