



**2008-2009 Season  
Program V**

**Daniel Banner, violin  
John Chisholm, violin  
Nanci Severance, viola  
Barbara Andres, cello  
Stevan Cavalier, piano  
Marc Shapiro, piano**

**Grace Presbyterian Church  
June 7, 2009 3pm**



**Franz Joseph Haydn**  
(1732 – 1808)

**Divertimento in D Major for violin, viola & cello**  
**Hob. XI, No. 114 (circa 1771-75)**

- I Moderato (Moderate)
- II Menuetto and Trio (Minuet and Trio)
- III Fuga - Presto (Fugue - Very Fast)

*Daniel Banner violin*  
*Nanci Severance, viola Barbara Andres, cello*

**Ludwig van Beethoven**  
(1770 – 1827)

**Sonata for Violin and Piano No. 8 in G Major,**  
**Op.30, No.3 (1802)**

- I Allegro assai (Very Fast and Bright)
- II Tempo di Menuetto (Minuet Tempo)
- III Allegro vivace (Fast and Lively)

*John Chisholm, violin Marc Shapiro, piano*

## **Intermission**

**Robert Schumann**  
(1810-1856)

**Quintet for Two Violins, Viola, Cello and Piano**  
**in E Flat Major, Op.44 (1842)**

- I Allegro brillante (Fast and Light)
- II In modo d'una Marcia. Un poco largamente  
(In the mode of a march. A little bit slow)
- III Scherzo: Molto vivace – Trio I – Trio II – L'istesso tempo  
(Very quick. Trio at the same tempo.)
- IV Allegro, ma non troppo (Fast, but not too much)

*John Chisholm, violin Daniel Banner, violin*  
*Nanci Serverance, viola Barbara Andres, cello*  
*Stevan Cavalier, piano*



*“Haydn’s music has always been played here often and one can no longer experience anything new with him. He is like a familiar friend of the family [Hausfreund] whom one meets always with respect and gladly. But a deeper relevance for today’s world he does not possess.”*

Robert Schumann

**Franz Joseph Haydn (1732 – 1808)**

**Divertimento in D Major for violin, viola & cello Hob. XI, No. 114 (circa 1771-75)**

Nothing seems more irrelevant than the achievements of the previous generation or two. Beethoven claimed to have learned nothing from his studies with Haydn, though his music says otherwise, and Schumann, an axe-grinding polemicist was, perhaps, also a part of the backlash against the universal acclaim Haydn’s music achieved throughout Europe at the beginning of the 19th century.

Thanks to sound recording, as well as the curiosity and dedication of today’s musicians, we can approach the music of Haydn with fresh ears, and marvel at the quality, variety and quantity of his works.

The string trio to be heard today is scored for violin, viola, and cello though many of Haydn’s string trios are scored for two violins and cello. However, this trio, or “divertimento” as it is called, is actually a transcription of one of Haydn’s many baryton trios, composed for Prince Nikolaus von Esterhazy; “Nikolaus the Magnificent”, as he was known, though if one were to judge from his portrait, looked, in the words of Woody Allen, “like something you’d buy in a live bait store”; but I stray. I should mention that the baryton that the prince played upon was not a singer in the court opera, but rather a now “extinct” species of stringed instrument, also known as Viola Di Bordone (Bordone is the Italian word for drone). It is described in Groves as “A bowed instrument with a body similar to that of a bass viola da gamba and with six gut strings: in addition there were sixteen (or more) thin wire strings close to the belly...The fingerboard was fretted, as in a viol, and the wire strings were carried behind the neck in such a way that they could be plucked by the thumb of the left hand.” Body, gut, belly, neck? Maybe it was a court singer after all. In addition to being plucked these so called “sympathetic strings” resonated when the gut strings were played upon. This was the Prince’s instrument of choice; there is even a letter from Prince Nicky to Haydn reprimanding the composer for not composing enough works for him to perform on his baryton.

Haydn obliged with 126 trios; topping both his symphonies and string quartets in sheer number. And who knows, with 126 divertimentos to work at, this task might divert an aristocrat from raping the local peasant girls. The ‘divertimento’ label refers to the short, simple tuneful style suited to the performing abilities of the patron.



And just to round things out in this definition rich divertimento, “Hob.” refers to the catalog of Haydn’s works compiled by the Dutch musicologist Anthony van Hoboken (1887 - 1983). In gratitude for this monumental task, Haydn enthusiasts in New Jersey named a city after him (Thanks to the Internet, this little known “fact” will probably find its way into some lazy music student’s research paper).

**Ludwig van Beethoven (1770–1827)**  
**Sonata for Violin and Piano No. 8 in G Major, Op.30, No.3 (1802)**

Beethoven’s Opus 30 consists of three sonatas for violin and piano. The set was dedicated to Tsar Alexander I. Beethoven received no acknowledgement or remuneration for the dedication; stiffed by a Tsar. Some 12 years later, in 1814, he composed a Polonaise for Pianoforte Op.89, which he slyly dedicated to the Tsarina. As a result, he was given an audience with the Tsarina, who paid him 50 ducats for the Polonaise. She asked Ludwig van if he had ever received anything from the Tsar for the violin sonatas. When she learned he hadn’t, she gave him another 100 ducats. The scheme worked.

Sonatas for the combination of violin and piano, in the 18th century were, essentially piano sonatas with the violin doubling the piano melody with little interplay between the two instruments. It was a form suited to home entertainment. In those days young women from cultivated upper class families were expected to be proficient on the piano. Since there were no cars with back seats made for mischief, perhaps their beau would take the violin part. As long as the parents heard music they knew that nothing untoward was going on.

In Beethoven’s violin and piano sonatas, as one might expect, there is much interplay between the two instruments. They are equal partners in the musical dialogue. His sonatas would eventually become the provenance of virtuosi and the concert hall, for example the most famous of Beethoven’s 10 violin and piano sonatas, No. 9 the “Kreutzer” and No.5 the “Spring” sonata. It is only his Op.12 and Op.30 that contain a group of three sonatas per Opus. If all three sonatas of Op.30 were performed in concert, not an unusual premise, since in Beethoven’s time concerts could last for hours, the three work quite well together. No.1 in A major provides a lively opening, while no.2 in C minor, with four movements instead of three, is the weightiest of the group. No. 3 in G major is the sprightliest of the three, and can be heard as a finale to the set, though the piece more than stands on its own. The first movement is full of rhythmic propulsion and high spirits; praised by Stravinsky for its harmonic and melodic characteristics which look forward to Wagner. The middle movement, “Tempo di menuetto” is a lovely simple song in  $\frac{3}{4}$  time. The fireworks return in the “Presto” finale. Stravinsky quipped that the third movement. “...of which, I have lately discovered, makes a fine funeral march at half tempo.”

One would not guess, given the high spirits of these three sonatas that they were written during the period of his greatest despair over his deafness; the year of the



“Heiligenstadt Testament”, which begins “O ye who consider or declare me to be hostile, obstinate, or misanthropic, what injustice ye do me! – ye know not the secret causes of that which to you wears such appearance...” he then goes on to reveal to his brothers, to whom the letter was addressed, his despair and anguish over his deafness, and how he would welcome death.

*When Schumann had just finished [the piano quintet] Liszt unexpectedly came to Leipzig and insisted on hearing it performed the same night. ‘It was difficult’, Clara Schumann told us, ‘to get four other artists to come at such short notice, but I took a cab and drove about Leipzig until I was fortunate enough to succeed in my mission.’ It was arranged that the performance would take place at 7 o’clock that evening at the Schumann’s house. At that hour all were assembled with the exception of Liszt, who did not make his appearance until 9 o’clock. The quintet was duly played, but at the end Liszt moved towards Schumann and, patronizingly touching his shoulder, exclaimed: ‘No, no, my dear Schumann, this is not the real thing; it is only Kapellmeister music.’ At supper afterwards Liszt indulged in some deprecatory remarks about Mendelssohn. Schumann immediately arose, seized Liszt by the shoulder, and cried, ‘How dare you talk like that of our great Mendelssohn!’ He then left the room. Liszt, the polished man of the world, also rose, and bowing low to Clara Schumann, said: ‘I am deeply sorry to have been the cause of such an unpleasant incident. I feel I am in the wrong place here; pray accept my humble excuses and allow me to depart.’*

Edward Speyer: My Life and Friends. 1937  
from The Book of Musical Anecdotes by Norman Liebrecht

(Schumann’s Piano Quintet) will always keep its place in the first rank of musical masterpieces. It claims the highest admiration not only because of the brilliant originality, and its innate power- which seems to grow with every movement, and at the end of the whole leaves the hearer with a feeling of the possibility of never-ending increase - but also because of its gorgeous beauty of sound, and the beautiful and well balanced relations between the pianoforte and strings.

Phillipp Spitta (1841-1894), whose principal literary work, J.S. Bach, remains a classic in the field.

**Robert Schumann (1810-1856)**  
**Quintet for Two Violins, Viola, Cello and Piano in E Flat Major, Op.44 (1842)**

One of the most beloved of all chamber music works, Schumann’s Piano Quintet was sketched out in only five days. Begun on Sept. 23, 1842 (Schumann’s ‘Year of Chamber Music’) by Oct. 12 he had completed a fair copy of the score. The Quintet was dedicated to his beloved wife, piano virtuoso Clara Schumann, who made it a staple of her repertoire. Clara was a sought after performer, and though she championed her husband’s works, Robert often had trouble being the spouse of a



celebrity – Mr. Clara Schumann. In one fit of pique, he cruelly criticized her performance of the quintet, angrily proclaiming that only a man could properly understand the work.

Schumann's conception of what the addition of a piano to a classical string quartet should be is an entirely logical one. The piano is essentially a polyphonic instrument, its idiom utilizing at minimum two voices, more often three, four or more. Its addition to a string quartet should therefore be treated differently than the addition of an essentially single voiced instrument, say a viola, cello, clarinet, oboe or horn. Rather than carrying one fifth of the musical discourse, the piano and the string quartet as a whole are treated as equal partners.

The course of the first movement is the interplay of the brilliant opening statement and its derivations, with the lovely, coy cantabile melody. The remaining three movements all have the quality of character pieces about them. This would, by no means, be a negative comment to Schumann, who himself saw Bach's Preludes and Fugues as lofty character pieces. The Second movement is marked "In the manner of a March," a somewhat spooky, not exactly funereal march, perhaps the prototype of a "Mahlerisch" March. In the third movement we have the nineteenth century version of "Raggin' the Scale". The final exciting movement is packed with Schumann's own style of contrapuntal devices, canons and fugato passages and a wild horseman or two.

Notes on this piece would probably not be complete without the following anecdote concerning, some say the first, some say the second, performance of this work- take your pick. In any case, the story goes that Clara Schumann became ill on the day of the scheduled performance. As you listen to the work think about this: Schumann's idol Felix Mendelssohn sat in for Clara, and sight-read the piano part. Mendelssohn was very impressed with the work, but suggested that Schumann re-write the second Trio in the scherzo movement – something livelier. Schumann obliged.

*Program Notes by Joseph Way*

### **The Musicians**

**Daniel Banner**, violin, has been an acting member of the San Francisco Symphony since 1997. Before moving to San Francisco he was an acting member of the Boston Symphony Orchestra and assistant concertmaster of the Boston Pops Esplanade Orchestra. He has performed as concertmaster of many Boston area groups including, Emmanuel Music, New Hampshire Symphony, Boston Lyric Opera, Opera Company of Boston, Handel and Haydn Society, and Monadnock Music. He studied at Harvard University and MIT.



**John Chisholm**, violin, has been a member of the San Francisco Symphony for the last four 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.

**Nanci Severance**, viola has been a member of the San Francisco Symphony since 1981. A native of Michigan, she is a graduate of the Oberlin Conservatory and holds a master's degree from Northern Illinois University, where she studied with Bernard Zaslav. She has been a member of the Cleveland Opera Orchestra and served as principal violist in the Aspen Chamber Symphony and the Spoleto Festival Orchestra. A member of the Donatello String Quartet, she has appeared at the Telluride, Grand Teton, and Scaneateles chamber music festivals, and she has performed with the Stanford String Quartet and the San Francisco Contemporary Music Players

**Barbara Andres**, cello, is a graduate of the Cleveland Institute of Music where she studied with Lynn Harrell and Stephen Geber. She has been a member of the San Francisco Symphony since 1977. She was cello performance coach for the San Francisco Youth Orchestra for four years and since 1999 has performed the same role as mentor and coach for young performers at the San Francisco Conservatory of Music. She is active as a recitalist and chamber musician throughout the Bay Area, and has appeared as Principal Cellist of the Sierra Chamber Society for the last thirteen seasons.

**Stevan Cavalier**, piano, studied with Maryan Filar, himself a pupil of Walter Gieseking, at the Settlement School in Philadelphia, as well as with harpsichordist Lori Wollfisch and pianist Robert Miller. He has attended the Interlochen Summer Music Festival, and appeared in chamber ensembles in many Bay Area venues, including Davies Symphony Hall. Dr. Cavalier is Director of the Sierra Chamber Society.

**Marc Shapiro**, piano, is accompanist of the San Francisco Symphony Chorus. He has been a featured soloist in Les Noces, Saint-Saens' Carnival of the Animals, and James P. Johnson's Yamekraw with the San Francisco Symphony, as well as annual concerts with the San Francisco Symphony Chorus. Mr. Shapiro plays principal keyboard with the California Symphony and performs with other ensembles such as Composer's Inc., San Francisco Choral Artists, San Francisco Chamber Orchestra, and on Chamber Music Sundae, San Francisco Symphony Chamber Music Series and The Mohonk Festival of the Arts in New York.

*Music should never be harmless.*

Robbie Robertson



## Measuring Tempo

The tempo of a piece will typically be written at the start of a piece of music, and in modern music is usually indicated in beats per minute (BPM). This means that a particular note value (for example, a quarter note or crotchet) is specified as the beat, and the marking indicates that a certain number of these beats must be played per minute. The greater the tempo, the larger the number of beats that must be played in a minute is, and, therefore, the faster a piece must be played. Mathematical tempo markings of this kind became increasingly popular during the first half of the 19th century, after the metronome had been invented by Johann Nepomuk Mälzel, although early metronomes were somewhat inconsistent. Beethoven was the first composer to use the metronome, and in 1817 he published metronomic indications for his (then) eight symphonies. Unfortunately, the metronome markings on his "Hammerklavier" Sonata and Ninth Symphony are almost impossibly fast, as is also the case for many of the works of Schumann.

With the advent of modern electronics, BPM became an extremely precise measure. MIDI files and other types of sequencing software use the BPM system to denote tempo.

As an alternative to metronome markings, some 20th century composers (such as Béla Bartók and John Cage) would give the total execution time of a piece, from which the proper tempo can be roughly derived.

Tempo is as crucial in contemporary music as it is in classical. In electronic dance music, accurate knowledge of a tune's BPM is important to DJs for the purposes of beatmatching.

## Musical Vocabulary for Tempo

Whether a music piece has a mathematical time indication or not, in classical music it is customary to describe the tempo of a piece by one or more words. Most of these words are Italian, because many of the most important composers of the 17th century were Italian, and this period was when tempo indications were first used extensively.

Before the metronome, words were the only way to describe the tempo of a composition. Yet after the metronome's invention, these words continued to be used, often additionally indicating the mood of the piece, thus blurring the traditional distinction between tempo and mood indicators. For example, presto and allegro both indicate a speedy execution (presto being faster), but allegro also connotes joy (from its original meaning in Italian). Presto, on the other hand, indicates speed as such (while possibly connoting virtuosity, a connotation it did not acquire until the late 18th century).



Additional Italian words also indicate tempo and mood. For example, the "agitato" in the Allegro agitato of the last movement of George Gershwin's piano concerto in F has both a tempo indication (undoubtedly faster than a usual Allegro) and a mood indication ("agitated").

### **Understood Tempos**

In some cases (quite often up to the end of the Baroque period), conventions governing musical composition were so strong that no tempo had to be indicated. For example, the first movement of Bach's Brandenburg Concerto No. 3 has no tempo or mood indication whatsoever. To provide movement names, publishers of recordings resort to ad hoc measures, for instance marking the Brandenburg movement "Allegro", "(Allegro)", "(Without indication)", and so on.

*From Wikipedia*

### **Ticketing**

Individual tickets for any concert can be purchased in advance by calling 925 930 8880. We accept VISA and M/C in addition to checks. Tickets can also be purchased at the door of each concert. Remember, we have a flex plan. Any ticket can be used for any concert and if you must miss a concert, consider bringing someone new at a future concert.

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**Sierra Chamber Society 2009-2010 Season**  
**All concerts at 3PM**

**Sunday October 25, 2009**

Haydn - String Quartet Op 76 No 6 or Op 55 No 2  
(Razor)  
Poulenc - Sonata for Flute and Piano  
Borodin - String Quartet No 1

**Sunday December 13, 2009**

CPE Bach - Trio Sonata H 510 G min for Cello and  
Piano  
Faure/Duparc - Songs  
Juon - String Quartet No 3 Op 67

**Sunday January 31, 2010**  
**Featuring the Afiara String Quartet**

To Be Announced  
Shostakovich - Piano Quintet Op 57

**Sunday March 21, 2010**

Boccherini - String Quintet "Nights in the Streets of  
Madrid"  
Ravel - Rhapsodie Enspaniole 2 Pianos 4 Hands  
Cherubini - String Quartet No 6 A minor

**Sunday May 16, 2010**

Martinu - Serenade H 216 No 2 for 2 Violins and Viola  
Ries - Trio for Clarinet, Cello and Piano  
Dvorak - Sextet No 1 Op 48 A min

Programs Subject to Change



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