

# FRIENDS OF CHAMBER MUSIC

## Cello

Julie Albers, cello  
Laura Bontrager, cello  
Maureen McDermott, cello  
Caroline Stinson, cello

2:30 PM, October 24, 2004  
Faye Spanos Concert Hall

In cooperation with the Conservatory of Music  
University of Pacific  
Stockton, California

## Program

**Samba del Sol**

**Jeff Beal** (b. 1965)

**La fille aux Cheveux de Lin** (arr. Laszlo Varga)

**Claude Debussy** (1862-1918)

**Sarabande from *Pour le piano*** (arr. Laszlo Varga)

**Claude Debussy**

**So What** (arr. Bruce Dudley)

**Miles Davis** (1926-1991)

**Concerto Grosso, Op. 1, No. 3** (arr. Laszlo Varga)

**Antonio Vivaldi** (1678-1741)

Allegro

Largo

Allegro

**Walking Man**

**Mark Weber** (b. 1965)

**Stretched on the Beauty *World Premier***

**Andrew Waggoner** (b. 1960)

—*Intermission*—

**The Glass Bamboo Frog Consort**

**Paul Desenne** (b. 1959)

**Jenny n' Corey *World Premier***

**Dan Lipton** (b. 1975)

**Queen Anne's Lace**

**Peter Schickele** (b. 1935)

Sarabande

Minuet

Gigue

Aria

Toccata

**Florida Jazzical**

**Ilan Rechtman** (b. 1962)

**New York Jazzical**

**Ilan Rechtman**

**Bachianas Brasileiras No. 1**

**Heitor Villa-Lobos** (1887-1959)

Allegro



Cello appears by arrangement with MCM Artists, Nancy J. Christensen, Managing Director  
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## Cello

*Cello* is a quartet of celli, played by Julie Albers, Laura Bontrager, Maureen McDermott and Caroline Stinson. The New York based *Cello* captivates audiences with the unusual sound of four deeply sonorous celli played by virtuoso performers. They have played to rave reviews from Europe as well as the United States, appearing on NPR, Fox Television, Boston's WGBH, and at Lincoln Center Great Performers Series, Kennedy Center, and numerous other venues. Composing music for a quartet of cellos has not been a common practice prevalent in the last centuries of Western music. A program of music by a quartet of cellos is usually by necessity a program of transcription from music for other instruments or voices. The musical substance must remain essentially unchanged by this transcription. The original mediums for today's program vary from contemporary ensembles to a work from the splendor of the Baroque. However, this program also includes new works for cello quartet including two world premieres.

## Program Notes

### *Beal-Samba del Sol*

Jeff Beal has become noted in the world of American popular music, skilled in the art of film and television, as well as concert music. He was chosen to compose the music for the film portraying the tempestuous life of Jackson Pollock, one of America's leading pop artists. Beal was well qualified, for Pollock was a fan of American jazz. The complexity of the artist demanded a creative musical mix from the composer. Beal infuses the complexity of jazz with folk and classical music. Also among his credits are music for the miniseries *From the Earth to the Moon* and the feature film, *Cheap Shots*. He is the source of the music for the television series *Monk*.

The samba is a dance from the genre emerging in the Americas from the early part of the 20<sup>th</sup> Century, akin to the conga, the mambo, the tango, and the rumba.

### *Debussy-La Fille aux Cheveux de Lin*

It was relatively late that Debussy turned from composing songs to composing music for the piano, so as the title suggests, the inspiration for this piece from his two volumes of piano preludes, could have been the possibility of a song—or from an envisioned painting as other numbers from his preludes suggest: *La Cathedrale engloutie (The Sunken Cathedral)* or *Voiles (Veils)*. Debussy could not create a totally new musical language as did Schoenberg, but he did much to freshen and recreate the sounds of the musical academia of the time. He was associated with Eric Satie who broke with tradition; he was fascinated by the current interest in the Far East and in medieval music, often composing with the early modes, with a free harmony not beholden to Baroque principles.

Debussy's one great love was his daughter, Claude-Emma, whom he nicknamed *Chou-chou*, and who could have enhanced his inspiration in portraying a girl with flaxen hair. Gentle undulating broken chords, short phrases, with ascending and descending arabesques are evocative of such a tender attachment.

### *Debussy-Sarabande*

The music *Pour le piano* (dated either 1901 or 1896) consisted of three numbers: *Prelude*, dedicated to one of his casual pupils (he was not considered a good teacher) Mademoiselle Worms de Romilly; *Sarabande*, composed some years earlier and sometimes thought to have been influenced by his association with Eric Satie who also composed a *Sarabande*, and *Toccata*.

The *Sarabande* is a 17<sup>th</sup> and 18<sup>th</sup> century dance in slow triple meter and dignified style, usually without upbeat, frequently with a prolonged accent on the second beat. It became a standard dance of the formal Baroque Suite. It probably came from Mexico and appeared in Spain in the early 16<sup>th</sup> century. Originally, it was a wild and possibly lascivious dance, for it is described and severely attacked as such by such writers as Cervantes.

### *Davis-So What*

Miles Davis was one of the greatest creative artists of the 20<sup>th</sup> century, nicknamed the "Picasso of Jazz." He has reinvented himself endlessly in his musical quest, so as to become a major musical force in the second half of the 20<sup>th</sup> century. It was this constant changing and artistic urgency that make him such a fascinating figure. In the spring of 1959, Davis produced one of the most perennially popular jazz albums ever recorded, *Kind of Blue*. "So What," probably the most famous song on the album, is an extended, medium tempo vehicle. It is modal in approach giving the soloists a single scale to play for long stretches, challenging them to use their melodic imagination rather than their harmonic knowledge and technical prowess. 45 years after it was recorded, the music still sounds fresh and intellectually moving.

### *Vivaldi-Concerto Grosso Op. 1*

In Vivaldi's time, it was the custom to decide on the future of children while still in their youth and Vivaldi was destined for the priesthood. He is nicknamed "the Red Priest" because of his flaming hair. However his second vocation, music, absorbed most of his time and energy. He was stationed from 1704 to 1740 as music maestro at the Ospedale della Pieta where illegitimate daughters of parents who "could not support" them were taken care of and taught to be excellent musicians as a means of self support. Many of the parents were members of that layer in the social system that were required for sake of status to "disown" such girls. The concerts given at the Ospedale were outstanding events in the cultural world and de Brass exclaimed of the lady instrumentalists, "They sing like angels, and play violin, flute, hautbois, violoncello, and bassoon; in short there is no instrument so large as to frighten them."

Vivaldi's task was to write for these ensembles, instruct and conduct them, a challenge since the

talents were uneven and the clientele changing, it was Bach who made the music of Vivaldi known, for he became enamored with Italian music and rearranged Vivaldi concertos as harpsichord suites.

The *Concerto Grosso* was the most important type of Baroque concerto, consisting of a larger group of instruments “concerting” or “contesting” with a smaller group. The customary fast-slow-fast form was to develop into the modern symphony at the court of Mannheim during the time of Mozart when someone added a *Minuet* to the composition. Vivaldi’s Opus 1 was entitled *Suonate de camera a tre* in 1705. Vargas arranges “for four.”

### **Weber—Walking Man**

Weber’s passion would seem to be multi-media music and interactive music, with a strong conviction that “the listener counts.” He was chosen to be an ambassador from Syracuse University to work as Associate Professor in Strasbourg. He has been called one of the most exciting and acclaimed musicians to emerge from today’s new generation of composers. Numerous grants have come his way such as a fellowship from the National Endowment for the Arts in 1996, from the New Dance Alliance, 1996, and a grant for the Performance in an Intimate Space, 1995, from The Community Education Center, Philadelphia, PA. He participates in an avant-garde string quartet.

### **Waggoner—Stretched on the Beauty**

Waggoner is said to employ an accessible modernist musical language merged in a flamboyant orchestral style for his movie and film scores. With a grant from the National Endowment for the Arts, he composed his String Quartet #2 in 1993.

### **Desenne—The Glass Bamboo Frog Consort**

The flavor of much of Desenne’s music is that of Latin America, and he has produced new music for ensembles using flute, oboe, violin, cello, harpsichord, and harp such as in his *Tocas Galeconicas*. Public Radio International presented his *Quinto de Pajaro* ensemble music.

### **Lipton—Jenny n’ Corey**

How privileged we are to be the first to become acquainted with *Jenny n’ Corey*. Lipton is a musician and writer based in New York City. With C.W. Murphy he composed the popular *My Girl Is a Yorkshire Girl*, and his second album, *Life in Pictures* won him an award for popular music from the ASCA. With David Rossner Lipton, he wrote the book, music, and lyrics for the musical *Joe*.

### **Schickele—Queen Anne’s Lace**

The humor of Schickele, a perfectly respectable college professor of music, has pervaded the music scene for over 40 years—he is considered an American invention. He is the one who “discovered” the music of P.D.Q. Bach, the last and dissolute son of Johann Sebastian, and one suspects that the music of P.D.Q. has influenced Schickele’s own style. The suite is the classical Baroque instrumentalist’s form, based on standard dances. The “oriental” *Sarabande* was in slow triple time with accent on the second beat. The *Minuet* had become the triple meter dance of the courts, though it had started in the streets. The *Gigue* was lively and generally in virtuoso style. The *Aria* was lyrical and the *Toccata* spirited (having originated as a piece to warm the “touch” of the poor church organist when he arrived in his cold loft).

### **Rechtman—Florida Jazzical**

### **Rechtman—New York Jazzical**

Rechtman is a noted music producer. His tastes lie within the *alla gitana* world. Three noted pieces by Rechtman include his *Variations on Dark Eyes*, *Gypsy Nocturne*, and *Czardas Caprice*.

### **Villa-Lobos—Bachianas Brasileiras No. 1**

Villa-Lobos was born in Rio de Janeiro to a Spanish father and an Indian mother, becoming as has been suggested “Brazil in music.” One more child prodigy, after a few lessons on the cello, he was playing in theater and café orchestras at the age of twelve, and becoming known as a composer. Like Bartók and Kodály, he traveled extensively from the grass

lands to the remote jungles, collecting Brazilian folk lore which contained a cultural heritage stemming from Indian, Portuguese, Negro, German, Italian, Spanish, and Hispano-American influences.

Villa-Lobos stated that to compose in the folk-style, it was necessary to utilize thematic idioms in the composer’s own way, subject to his own development. The solution was not to make a pot-pourri, but to study the history, the country, the speech, the customs, and the backgrounds of the people, and from these sources, spiritual as well as practical, draw his art.

Another influence came with the appointment of Darius Milhaud, a member of the famous Parisian, “les Six,” as French cultural attaché to Brazil. He introduced Villa-Lobos to the music of Debussy and Ravel, and Villa-Lobos spent some years studying in Europe as a result. On his return to Brazil he set about reforming music education in the schools.

Villa-Lobos played every instrument and his works are for every conceivable combination of instruments and voices. He could compose a work while engaging fully in an active social event. He would then write it in ink—no erasures.

The word in the title, *Bachianas*, is a tribute to Johann Sebastian Bach whom he idolized. In his series of nine *Bachianas Brasileiras*, written for various combinations of instruments, he tried to fuse the spirit and technique of Bach with the melodic contours of Brazilian folk music. Quite a feat! The first of these dates from 1930 and is scored for an orchestra of cellos. It is in three movements, *Embodado* (Introduction), *Modinha* (Prelude), and *Conversa* (Fugue). *Embodado* implies “explosion;” *Modinha* is a form of Brazilian song, and Villa-Lobos treats it in the manner of a Bach aria. *Conversa*, as its name implies, is a kind of conversation. The lyrical *Modinha* is often performed out of context as a separate movement.

—Notes by Dr. Catherine Roche

## 49<sup>th</sup> SEASON

2004-2005

*Presented in Cooperation with  
University of the Pacific &  
the Conservatory of Music  
Stephen Anderson, Dean*

### Calder Quartet

2:30 PM Sunday, September 26, 2004  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

### Cello

2:30 PM Sunday, October 24, 2004  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

### Cavani String Quartet

2:30 PM Sunday, November 14, 2004  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

### Osiris Trio

2:30 PM Sunday, February 20, 2005  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

### Dorian Wind Quintet

2:30 PM Sunday, March 08, 2005  
Morris Chapel, UOP  
DINNER FOLLOWING

## TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- Smoking in the lobby and auditorium is prohibited.
- Please turn off cellular telephones and disengage audible alarms on pagers and electronic watches.
- UOP & Delta students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2004-2005 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door.  
Adult: Single \$20, Season \$85  
Child 13-17: Single \$5, Season \$15  
Child 12 and younger: Free  
UOP/Delta Faculty: \$10

FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and under (no babes in arms please). At the request of artists, children are not to sit in the first four rows.

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