

FRIENDS OF
CHAMBER MUSIC
Fifty-First Season

The Streicher Trio
Charlene Brendler, *harpsichord*
Katherine Kyme, *violin*
Joanna Blendulf, *cello*
Stephanie Neira, *Spanish Dancer*

2:30 PM, February 18, 2007
Faye Spanos Concert Hall
In cooperation with University of the Pacific
Conservatory of Music, Stockton, California

Program: *Iberian Flair!*

Jacaras

Faronell's Division (Variations on La Folia)
(Choreography by Feuillet, 1700)

Iberian Reflections (played without pause)

Gaytas
Ricercada Quarta sobre *la Folia*
Pavane con su Glossa (Choreography by Neira)
Canaries (arr. Streicher Trio)
Air des Espagnoletas from "Luz Y Norte"
Sarabande *First Air des Espagnoles* (Choreography by Feuillet, 1700)

Duo for Violin and Cello

Allegretto spiritoso
Vivace
Grave
Allegro

Sonata, K. 90

12/8
Allegro 2/4
(Choreography by Neira)

Sonatas

K. 431: *Allegro*
K. 521: *Allegro* ("Jota")
(Choreography by Neira)

Sonata

Sonata Group

K. 91: *Grave*
K. 88: *Minuet*
K. 88: *Allegro*
K. 81a: *Allegro, Grave, Grave* (Choreography by Neira)

La Folia

Variaciones del Fandango Español
(Choreography by Neira)

Ruiz de Ribayaz (17th C.)

John Playford (1623–1686)

Anon. (17th C.)

Diego Ortiz (1510–1570)

Antonio de Cabezón (1510–1566)

Trad. (17th & 18th C.)

R. de Ribayaz

Jean Baptist Lully (1632–1687)

Luigi Boccherini (1743–1805)

Domenico Scarlatti (1685–1759)

—intermission—

D. Scarlatti

Antonio Soler (1729–1784)

D. Scarlatti

Henricus Albicastro (fl 1700–)

Felix López (1742–1821)



The Artists

The Streicher Trio is devoted to period performance of Classical era chamber music. Its members have earned the reputation of presenting exquisitely performed concerts on replica and original instruments. Their musicianship, combined with sensitivity to sonorities, creates a unique musical experience of optimal balance and clarity. Critics frequently praise the Trio's fine ensemble rapport. Spirited performances by the group convey the musical values and elegant Rococo ambiance of the late 18th century.

For twenty years, the Bay Area based Streicher Trio has sustained a notable reputation, performing in various concert venues and music festivals throughout the Western United States. Honors include travel grants for European appearances, multiple touring seasons on the California Arts Council Touring Roster, and being listed on the Early Music America "Star Spangled Season." The members of the Trio are also widely recognized as accomplished soloists, and all have both ensemble and solo recordings on numerous labels, including Harmonia Mundi, Music and Arts, Centaur, and Amon Ra.

The ensemble takes its name from Nanette Streicher, a friend of Beethoven and the first notable woman piano builder. She shared the vibrant social and esthetic Viennese milieu with Mozart, Haydn, and Beethoven at the turn of the century, a time when Romantic style was replacing the Classical style in music.

Charlene Brendler, founder of the Streicher Trio, performs on and teaches fortepiano and harpsichord. She has made appearances on both instruments as a recitalist, an ensemble member, and as soloist with orchestras. She also enjoys collaborating in lieder recitals. Recordings with the Streicher Trio include three Trios of Mozart, Trios of Louise Farrenc and Clara Schumann, and Musica da Camera, a collection of 17th and 18th century chamber music from the Frank de Bellis Collection in San Francisco. She teaches harpsichord and fortepiano at UC Berkeley, and Music History at the Crowden School.

She studied early keyboard instruments in New York, London, and Amsterdam.

Katherine Kyme is a principal violinist and soloist with the Philharmonia Baroque Orchestra and with the American Bach Soloists. An advocate of contemporary music, she has appeared with EARPLAY, the Stanford New Music Ensemble, and the Berkeley Contemporary Music Players, among many other groups. She currently conducts two youth orchestras connected with the California Youth Symphony, reflecting her commitment to training young musicians. She studied violin at UC Berkeley, Yale University, and in Vienna.

Joanna Blendulf, a native of Sweden, performs with chamber ensembles and orchestras across the nation, including the Portland Baroque Orchestra, the American Bach Soloists, the Indianapolis Baroque Orchestra, Jubilate Baroque Orchestra, and the San Francisco Bach Choir. Joanna is also an active chamber musician, touring with Mirabile, American Baroque, Reconstruction, and Musica Pacifica. She was named runner-up in the 2002 EMA/Dorian Competition for her recording of the Triemer cello sonatas. She received her training at the Cleveland Institute of Music and Indiana University.

Stephanie Neira began her studies of dance (ballet, tap, jazz) as a child. At the age of ten she saw Jose Greco and fell in love with Spanish dance and Spain. Conte de Loya introduced her to flamenco, and she continued her studies of flamenco, semi-classical, and jota in Spain. Returning to the United States, she performed with The Raquel Peña Dance Company and the Ana Martinez Dance Company, including solo performances at the Kennedy Center and Lisner Auditorium. Since 1994 she has been performing, teaching and creating choreographies in San Francisco. Stephanie has been both choreographer and performer at the San Francisco Ethnic Dance Festival. She is also a recipient of a San Francisco Arts Commission grant.

The Program

"*Iberian Flare!*" is a unique presentation of 18th century Spanish music and dance. The program idea initially was generated by the delight of discovering beautiful ensemble gems amongst Scarlatti's 550 keyboard sonatas. This evolved to include other music and composers reflecting Iberian style. Spanish stylistic qualities became internationally popular in the 17th and 18th centuries, as evidenced in the music of Lully, Couperin, and Bach. The Spanish musical ambiance continues through Debussy and Ravel on up to contemporary composers. The collaboration of the well-known Bay Area period instrument ensemble The Streicher Trio and the expressive, colorful Spanish dancer Stephanie Neira, in collaboration with dance historian Angene Feves, produces a stunning Baroque program of broad appeal. This visual and aural extravaganza includes both historical and original choreography, as well as instrumental arrangements with improvisations especially created by the Trio members.

The legacy of Gypsy, Jewish, Arab, and Andalusian music was heard throughout Spain. Each province and ethnic group had its own traditional repertory of songs and dances. Dances characteristically had exuberant, pulsing rhythms with abrupt silences and dissonant explosions. Vocal music often had curving, embellished melodies and/or gypsy wails. Characteristic "Spanishness" also lies in the theatrical sense of the dancer's gesture and stance, with tension felt between display and restraint.

Several familiar composers emerged in the Spanish Baroque. Boccherini, an Italian that lived half his life in Spain, wrote music that reflects Spanish melancholy, expressive softness, and harmonic rhythm. Atmospheric melodies set in harmonies that wander and modulate, reveal Boccherini's

unique ear for sonorities and musical affect. Antonio Soler, el diablo vistido de fraile (a devil dressed as a monk), held dual lifetime positions as organist and priest at the Escorial in Madrid. He had an eclectic personality, needed little sleep, and filled his free time becoming a radical music theorist, organ designer, and music copyist. It is nearly certain that he studied with Scarlatti and copied out some of his music. Scarlatti was personal musician to Queen Maria Barbara and traveled with the court when alternating royal residences. Ceremonial music, dances, laments, and guitar and gypsy styles are all woven into his sonatas, mirroring the essence of Spanish music with its characteristic vigorous pulse, modal turn of a phrase, or long melodic lines moving through subtle chromatic inflections.

The most unfamiliar composer on this program is Albicastro, a violinist of Swiss origin residing in Holland during the high Baroque. He served in the military during the War of the Spanish Succession and modestly called himself a "musical amateur." Highly regarded by Quantz as a violin composer, his music displays command over Italian solo technique and the German double stop style. His chromatic harmony is amazingly bold, making these variations rich in color. Albicastro contributed a remarkable work to the more familiar *La Folia* variations by Corelli, and others.

Spanish dance is unique because it is a blend of movements from Greek, Arab, Jewish and Gypsy peoples. Choreographies seen here incorporate four different forms: 18th century ballet, known as the *escuela bolera*; folk/regional dances; Spanish semi-classical/neo-classical dances; and flamenco. The first three forms are sometimes called "Clasico Español," with steps and movements often borrowed or exchanged within these styles. The frequent rhythmic clapping, the shouting of "Ole!" and the use of the fan, are also historically appropriate components of Spanish dancing. Popular and aristocratic styles of dancing involved either elegant

movements with moderate footwork, or athletic leaps and steps, often including overt sensuality. The stately elegance of court life is seen in the 18th century classical *escuela bolera* dances (such as the Pavan Española). Signature dances outside of court life also emerged, like the Jota and Fandango. The inherent "Jota" dance rhythm in Scarlatti's Sonata K. 521 becomes vivid with dual pitched classical castanets (worn on the thumb), adding a staccato rhythmic polyphony. Movements seen here are from both "Clasico Español" and the Aragonese Jota styles. The Sarabande provides high contrast to the lively "Jota." Early Spanish Sarabandes, which migrated from the new world, were perceived to be so sensuous that the Church banned them. By the late 17th century they had become a technically demanding court dance that juxtaposed long balances with darting footwork. (Sarabandes also became the expressive or grand central movement of instrumental suites). The flamenco tango is in 2/4 meter, as is Scarlatti's Sonata K.90, easily lending itself to earthy gypsy flamenco movements. The choreographed Pavane by Cabezón comes from an earlier century and may have been a processional dance in courtly pageants.

The term "folias" first appeared in Portuguese sources, and eventually referred to comic spectacles, poetry, dance, popular songs, and instrumental schemes throughout Iberia. The Portuguese language translates the word as "insanity" and/or "wild amusement." Early Spanish references mention "folia" as light poetry, or an old type of Seguidillas with properly absurd lyrics. The standard musical bass line pattern became recognizable by the late 17th century and was soon accompanied with an equally standard tune. Its fame spread with 18th century dance treatises. *La Folia* has continued to be a popular vehicle for musicians to display improvisational and compositional skills, heard from Marais to Rachmaninoff! The danced

Folia and the Sarabande (an "Entrée Espagnole" by Lully) came from a collection of theatrical dances published by R.A. Feuillet in 1700. More than a dozen "couplets"—choreographed variations—of the *Folia* have survived.

La Folia became one of the most famous established dance tunes across international borders and centuries. The Streicher Trio presents *La Folia* in three versions. Diego Ortiz's *Recercada Ottava sobre La Follia* introduces a danced version by English composer John Playford. Corelli's much loved masterful set of variations is featured instrumentally. Other instrumental renditions of dances for this concert include the Xacaras, the Canarios, the Española, and the Gayata. The Xacaras imitates an arrogant urban citizen with a streetwise swagger. The athletic Canarios, originating from the Canary Islands, has characteristics of the jig: energetic rhythms, dotted notes and alternating duple and triple meters. It was especially popular in France as well as Spain and it became disseminated throughout Europe via the Netherlands. The Canarios contrasts vividly with the Gayatas, where the dancer pantomimes the awkward movements of dwarfs, drunkards, and hunchbacks. The word refers to a Galician double reed bagpipe.

The closing Fandango is a set of continuous variations written by the Madrid organist López, who was known for colorful variations on Spanish melodies. Variations, or "diferencias," required improvisatory skill involving register changes, scale patterns, rhythmic alterations, and "falsas," (deliberately played wrong notes to challenge the player's ability to work around them). As with several other pieces in this program, this Fandango has been especially arranged by the Streicher Trio and choreographed by Stephanie Neira.

—Notes by Charlene Brendler

FIFTY-FIRST SEASON 2006-2007

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

The Takács Quartet

2:30 PM Sunday, October 1, 2006
Faye Spanos Concert Hall
RECEPTION FOLLOWING

The Peabody Trio

2:30 PM Sunday, November 5, 2006
Faye Spanos Concert Hall
RECEPTION FOLLOWING

Strata

2:30 PM Sunday, December 3, 2006
Faye Spanos Concert Hall
RECEPTION FOLLOWING

The Streicher Trio with Dance

2:30 PM Sunday, February 18, 2007
Faye Spanos Concert Hall
RECEPTION FOLLOWING

The Ying Quartet

7:30 PM Saturday, March 24, 2007
Faye Spanos Concert Hall

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- Concert programs are subject to change without notice.
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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 our artists, children should not sit in the first four rows.

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Instruments:

Violin by Johann Gottlob Pfrezchner, Mittenwald, 1761

Cello by Timothy Johnson, Bloomington, IN, 1999 after Nicola Gagliano, 1785

Harpichord by William Dowd, Boston, MA, 1981 after Pascal Taskin, 1785, courtesy of the UOP Conservatory of Music

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