FRIENDS OF CHAMBER MUSIC

The Debussy Trio

Marcia Dickstein, Harpist
Angela Wiegand, Flutist
Keith Greene, Violist

Sunday, May 1, 1994, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Sonate in F Major Adagio non molto Allegro Allegro ma non tanto	**Johann Gottlieb Graun**
Sonata (La Deuxieme) pour flute, alto et harpe Pastorale Interlude Finale	**Claude Debussy**
Kumbosora	**Roger Neill**

-Intermission-

Triosonate in b minor Largo Vivace Dolce Vivace	**Georg Telemann**
Sonatine en Trio Modéré Mouvement de Menuet Animé	**Maurice Ravel/Salzedo**
Tri Chairde (Three Friends)	**Ian Krouse**

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This concert funded in part by funds from the California Arts Council, a State agency. Program notes and participation in outreach program provided by The Debussy Trio Foundation.

The Debussy Trio

The Debussy Trio (Marcia Dickstein, harpist; Angela Wiegand, flutist; Keith Greene, violist) has established an international reputation for innovative programming and an extensive commissioning agenda. Known for its championing of 20th Century music, the Trio has won awards from such organizations as the Aaron Copland Fund for Music of New York, National Endowment for the Arts, and the California Arts Council.

The Debussy Trio was the only American chamber ensemble invited to perform at the Fifth World Harp Congress in Copenhagen, July 1993, broadcast nationwide over Danish radio. The Trio was soloist in concert and on record with the Louisville Orchestra in the 1993 world premiere of Augusta Read Thomas' *Triple Concerto.*

Named Young Artist of the Year by *Musical America,* the award-winning Trio has performed at festivals, as Artist-in-Residence at universities, on concert series and on radio in Boston (WGBH), Chicago (WFMT), Los Angeles (KUSC), and over 160 NPR stations. The Trio is nationally recognized for its skill in performing and communicating in community outreach concerts for diverse audiences, having performed over 500 specially designed concerts for inner-city and rural school children, "Musical Adventures" for families, and concerts for seniors.

The Trio has commissioned, performed and recorded works by such American composers as Daron Hagen, Ian Krouse, Lyle Mays, Vince Mendoza, and Roger Neill. The Trio's recordings are available worldwide on Sierra Classical, Harmonia Mundi and First Edition labels.

As individuals, the Trio members perform with the Los Angeles Music Center Opera, Santa Barbara Chamber Orchestra, the Glendale, Long Beach and Pasadena Symphonies, and Fairbanks Arts Festival.

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Program Notes

Johann Gottlieb Graun (1703-1771)

Sonate in F Major

One of three German brothers who were famous musicians in their own day, Johann Gottlieb Graun enjoyed a reputation as an outstanding violinist and composer. When Frederick the Great ascended the throne as King of Prussia in 1740, Graun became concertmaster/conductor of the new Royal Berlin Opera. He remained in the service of the Berlin court until his death.

The principal function of Frederick's court musicians was to entertain guests and accompany the flute-playing monarch in the many works written for him by his in-house composers. Graun's fifteen dozen trio sonatas recreate the spirit of nightly royal soirees in which concertmaster Graun, court harpsichordist Carl Philipp Emanuel Bach, and Frederick the Great himself participated. Usually cast in a three-movement slow-fast-fast design, these works blend incipient German Romanticism with Baroque contrapuntal display.

Claude Debussy (1862-1918)

Sonata (La Deuxieme) pour flute, viola, et harpe

This Sonata was composed during the summer of 1915. In 1909, Debussy had been diagnosed as having cancer, and the condition was terminal. Debussy fled his Paris home to a seaside retreat where he could "once again, think in musical terms, which I had not been able to over the last year. Accordingly, I write like a madman, or one who is condemned to die the next morning." The first public performance of this Sonata was given March 9, 1917. After hearing the work he said, "It's terribly sad, and I don't know whether one ought to laugh at it or cry. Perhaps both?"

The advanced harmonies and modal inflections coupled with seamless, shifting rhythms and fragmented melodic thoughts conspire to remove the listener from an obvious emotional engagement.

The spirit of the opening Pastorale pervades the entire work. In the Interlude, the ever-shifting tempos and moods range from the most open optimism to an almost hopeless longing. The Finale begins with a driving rhythm, and near the end of the movement the Sonata's opening Pastorale theme returns. Debussy uses bold harmonies, modality with occasional hints of atonality and polytonality.

Roger Neill (1963-)

Kumbosora, a West African Rhapsody

"Among one of the most beautiful of African instruments is the *Kora,* a twenty-one stringed lute played by *griots,* professional story-tellers of the Senegambia region of West Africa. It possesses a sound reminiscent of both the harp and the *mbira* or *kalimba* (the metal-tonged thumb piano found throughout Africa). It was the quality of this instrument I had in mind when I set to write for The Debussy Trio. Virtually all of the harp writing in *Kumbosora* is based on the sound and playing style of the *kora.* By contrast, the flute and viola melodies, particularly in the opening and closing sections of the piece, are more fluid and vocal and are intended to evoke the singing of the *griot* story-teller."

—Roger Neill, May 1992

Neill's somewhat eclectic musical interest range from orchestral and chamber music to rock, hip hop "and more advanced states of cultural decline." He is an accomplished composer of orchestral and chamber music, as well as music for television, feature films and stage plays. A practicing ethnomusicologist, he has done field research in Kenya and in Tanzania. His awards include the BMI Pete Carpenter Fellowship in Film and Television Music and the ASCAP Young Composers Award 1991 for *String Quartet in Four Movements.* He is working for veteran television composer Mike Post, and is co-composer for the CBS/USA Network series *Silk Stalkings.* Neill attended the University of Southern California and Harvard University. His works have been heard nationally at the Aspen Music Festival, Buffalo Composer's Conference, Chicago's Orchestra Hall and Symphony Hall in Boston.

Georg Philipp Telemann (1681-1767)

Triosonate in b minor

Originally written for flute, viola and basso continuo. The Debussy Trio has transcribed it for flute, viola, and harp. Telemann was widely regarded as Germany's leading composer in the early and middle 18th century, and was the most prolific composer of his day. The four movements are alternating slow-fast-slow-fast.

Maurice Ravel (1875-1937), transcribed by Carlos Salzedo

Sonatine en Trio

In 1905 Maurice Ravel composed the Sonatine for Piano, incorporating a superb synthesis of classical harmony and rhythmic ostinato. The opening movement opposes two themes. The initial idea is set against a murmuring accompaniment, while the second theme is more withdrawn with static chords. The second movement is a quiet processional and the third movement is a typical example of Ravel's keyboard virtuosity. Ravel orchestrated many of his piano works and in suit Carlos Salzedo, the great harpist/composer, orchestrated this Sonatine for flute, cello, and harp. The cello in this performance is effectively replaced by the viola.

Ian Krouse (1956-)

***Tri Chairde* (Three Friends)**

Written in 1993 especially for The Debussy Trio, Krouse's compositions have been performed around the world at such venues as the

(continued on back)

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Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music, Carl E. Nosse, Dean

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Sunday, September 26, 1993
3 p.m.

The Ying Quartet
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3 p.m.

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Sunday, January 9, 1994
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Saturday, March 12, 1994
8 p.m.

The Debussy Trio
Sunday, May 1, 1994
3 p.m.

All 1993-94 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.

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Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

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Seating is unreserved for the 1993-94 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single $15 ($5 for children), available at the door.

FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

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(Continued from page 3)
Lincoln Center in New York and Wigmore Hall in London. He has won awards for his compositions from Drama-logue, BMI, Chicago International Film Festival, Gaudeamus Festival in the Netherlands, and Stereo Review for "Best Record of the Year."