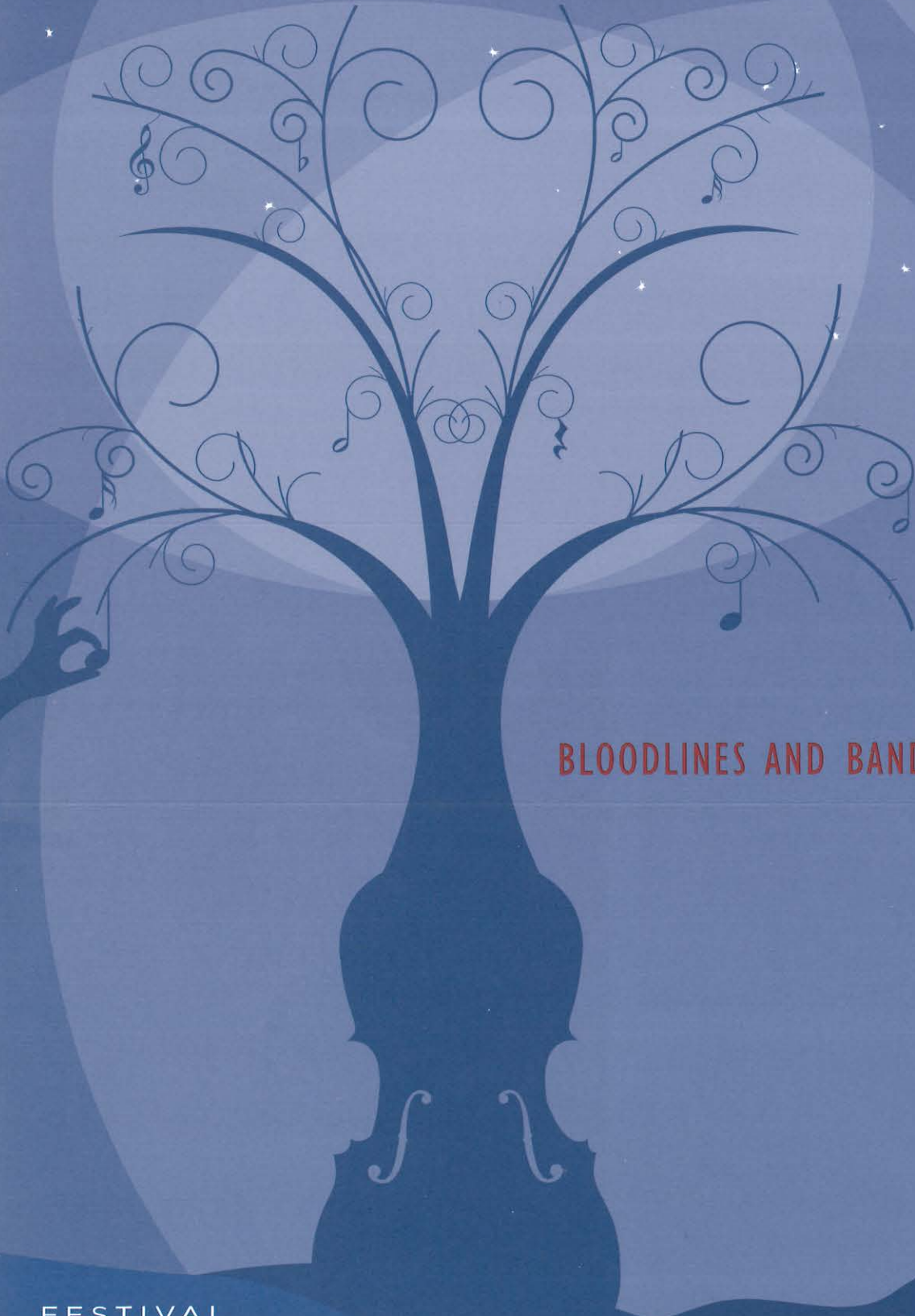


WINTERMEZZO 2008-2009

Scott Yoo, Music Director



BLOODLINES AND BANDITS

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Our *WinterMezzo Series* invites you to engage with great chamber music in a unique way. This year we're pleased to present two intriguing programs, *Bloodlines* and *Bandits*. The first traces its roots back through a musical family tree, and the second proves that "talent borrows, but genius steals."



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## MEET THE ARTISTS



**SCOTT YOO**  
VIOLIN AND MUSIC DIRECTOR

Scott began his public career performing with the Boston Symphony at age 12. He went on to win the First Prize in the Josef Gingold

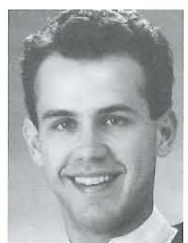
International Violin competition and received an Avery Fisher Career Grant. As a chamber musician, Scott has appeared with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center, and is a regular performer with the Seattle Chamber Music Festival, among others. As a guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah Symphonies as well as the English Chamber Orchestra, the St. Paul Chamber Orchestra and the Civic Orchestra of Chicago.



**CAROLINE CAMPBELL**  
VIOLIN

Caroline made her solo debut with the Reno Philharmonic Orchestra at age eight and went on to solo with the Cleveland Orchestra, Los Angeles

Philharmonic and Indianapolis Symphony, among others. She has performed as a soloist in Carnegie Hall, at the Kennedy Center and internationally.



**SAMUEL FORMICOLA**  
VIOLA

Samuel is currently a member of the Los Angeles Chamber Orchestra. He has performed as a soloist with the Stavanger Symphony in Norway and

held positions with the Oslo Philharmonic, Colorado Symphony and Concerto Soloists Chamber Orchestra in Philadelphia. He has also worked extensively with the Detroit and San Diego Symphonies and the Los Angeles Philharmonic.



**ANNE MARIE GABRIELE**  
OBOE

Anne Marie is a member of the Los Angeles Philharmonic. She previously served as second oboist of the Columbus and Honolulu Symphonies.

She received her bachelor's and master's degrees in music from Juilliard, has performed at the Kennedy Center Honors to William Schuman and recorded several 20<sup>th</sup>-century works for New World Records. Anne has participated in numerous music festivals, including the Aspen, Kent/Blossom and Waterloo Festivals, as well as the National Orchestra Institute and the Breckenridge Music Festival.



**TREVOR HANDY**  
CELLO

Trevor made his solo debut with the Boston Symphony at age 15. As a member of the Griffon String Quartet, he won Grand Prize at the

1991 Fischhoff National Chamber Music Competition. He has been a member of numerous orchestras across the country and currently pursues a freelance career in Los Angeles, where he is a member of the Los Angeles Chamber Orchestra.



**TARIQ MASRI**  
BASSOON

Tariq is Principal Bassoon of the Alabama Symphony Orchestra. He is the former Principal Bassoon of the Hofer Symphonikerin Germany

and has performed with the San Francisco and the Chicago Symphony orchestras. He has participated in numerous summer festivals, including the Spoleto Festival and the Sun Valley Summer Symphony. Tariq holds a Bachelor of Music from the Cleveland Institute of Music.

## MEET THE ARTISTS, *continued*



**JOHN NOVACEK**  
PIANO

John regularly tours North America, South America, Europe and Asia as a solo recitalist, chamber musician

and concerto soloist. He has appeared at the Lucerne, Mostly Mozart, Wolf Trap, La Jolla, Seattle and Ravinia festivals. John won top prizes at the Leschetizky and Joanna Hodges International Piano Competitions and has recorded more than 30 CDs for the Philips, Nonesuch, Arabesque, Warner Classics, Koch International, Universal Classics, Ambassador, Pony Canyon, Four Winds, Arkay, Virtuoso and EMI Classics labels.



**CURTIS PENDLETON**  
FLUTE

Curtis holds a bachelor's degree in music from the Juilliard School and a master's degree

in music from McGill University in Montreal, Canada. As a performer, she was a national finalist in the General Motors National Concerto Competition and has performed at Carnegie Hall, Lincoln Center, Chautauqua, the Grant Park Music Festival, Caramoor and with the Chicago, Detroit, St. Louis and the Baltimore Symphony Orchestras. Curtis has served as the executive director of Festival Mozaic since 2000 and has been a member of the music faculty at Cal Poly since 2003.



**PAUL SEVERTSON**  
VIOLA

Paul is Co-Concertmaster of the San Luis Obispo Symphony Orchestra and a founding member of

the Tolosa Strings Chamber Ensemble. A native Californian and a graduate of Yale College and the Yale School of Music, Paul has performed in numerous symphony, opera, ballet and chamber orchestras; popular, rock 'n roll and jazz groups; contemporary music ensembles; and as a folk musician with special interest in the Norwegian hardanger fiddle. Paul is the Development Director at Public Radio KCBX FM-90.



**CHRISTINA SOULE**  
CELLO

Christina has performed with the Los Angeles Philharmonic, the Joffrey Ballet and as principal

cello with the Los Angeles Mozart Orchestra and the Boston Ballet. She performs regularly with the Los Angeles Chamber Orchestra, the Pasadena Symphony, the Hollywood Bowl Orchestra and as principal cello of the Santa Monica Symphony.

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## BLOODLINES

Friday, October 17, 2008, 6 p.m.  
*Notable Encounter*  
END of the LINE Café

Sunday, October 19, 2008, 3 p.m.  
*Concert*  
Grace Church

### Serenade in D, op. 25

LUDWIG VAN BEETHOVEN

Entrata: Allegro  
Tempo ordinario d'un minuetto  
Allegro molto  
Andante con variazioni  
Allegro scherzando e vivace  
Adagio  
Allegro vivace disinvolto

Curtis Pendleton, *flute*; Scott Yoo, *violin*; Paul Severtson, *viola*

### String Quartet No. 1 in c minor, op. 51/1

JOHANNES BRAHMS

Allegro  
Romanze: Poco adagio  
Allegretto molto moderato e comodo  
Allegro

Scott Yoo, Caroline Campbell, *violins*;  
Samuel Formicola, *viola*; Trevor Handy, *cello*

~INTERMISSION~

### String Sextet in A, op. 48

ANTONÍN DVOŘÁK

Allegro moderato  
Dumka: Poco allegretto  
Furiant: Presto  
Finale: Tema con variazioni

Caroline Campbell, Scott Yoo, *violins*; Samuel Formicola,  
Paul Severtson, *violins*; Trevor Handy, Christina Soule, *cellos*

## PROGRAM NOTES

*Bloodlines*

Sunday, October 19, 2008

### Ludwig van Beethoven (1770–1827) *Serenade in D Major, op. 25 (1801)*

It is unlikely that anyone seeing flautist Curtis Pendleton take the stage today will think twice about it, but her presence would have been a startling anomaly in Beethoven's time, when the flute was the foremost choice of gentlemen amateurs. For those familiar with Beethoven's tempestuous masterworks, the piece to be performed—the *Serenade in D Major, op. 25*—also comes as a surprise. Who would have thought that Beethoven could compose such a light-hearted piece? One writer suggests it's a bit like seeing one's most awe-inspiring professor take the dance floor—and being good at it!

The flute launches the first of the piece's seven movements, mimicking a martial trumpet before being joined by the violin and viola. This march-like "Entrata" yields to a graceful "Minuet," albeit with two internal trios. In the first, the flute sits out altogether, but then her fingers must fly during the second trio. The third movement fully earns its "Allegro Molto" designation; this time it is the violist's bow that must fly, and the movement's shift to a stormy minor mode assures us that Beethoven is indeed the composer. The mood relaxes in the peaceful "Andante con Variazioni"; the opening theme is played only by the string players, but both of them use double-stops to fool our ears into believing we are hearing a string quartet. The three variations then spotlight a different member of the trio in turn. The "Allegro scherzando e vivace" gallops past us, although it visits the minor mode again in its central section. A calm "Adagio" helps us catch our breath before leaping into the final "Allegro vivace disinvolto," a piece that resembles one of the rustic folk dances that earlier composers such as Haydn used to love as "closers" for their works.

### Johannes Brahms (1833–1897) *String Quartet No 1 in c minor, op. 51, no. 1 (1873)*

One could never accuse Beethoven of being overly modest. If he could have lived to see how his compositional legacy endured to frighten subsequent generations of composers, he probably would have taken this intimidation simply as his due. It is well known that Brahms could not bring himself to complete a symphony—perhaps Beethoven's most noted area of achievement—until Brahms had passed his 40<sup>th</sup> birthday. Similarly, Brahms was crippled for many years by his awareness of Beethoven's towering achievements in the genre of string quartets; he discarded draft after draft (he once claimed the number was over 20) before at last completing the *String Quartet in C minor, op. 51, no. 1*.

There is no doubt that the final product warranted the careful craftsmanship. Music analysts have admired the "cyclic" connections between movements, in which musical material reappears but is transformed each time. Even apart from that over-arching kinship, each movement has much to offer the listener. The first movement, "Allegro," uses Brahms' frequent trick of sounding like we've started to listen after the piece was already underway. The serenity of the second movement fully merits its title, "Romanze," while the "Allegretto molto moderato e comodo" has a more restless spirit. Listeners have especially enjoyed the third movement's central section, when the second violin illustrates the technique of bariolage by alternating between an open string and a string being pressed by a finger. Daniel Gregory Mason writes, "You get an effect not unlike that of the 'warwhoop' children delight in when they sing 'Ah' and slap their mouths with the palms of their hands: 'Ah-oo, Ah-oo, Ah-oo,' etc." The passionate finale returns us to the serious business of making music, proving that Brahms was fully able to produce masterworks of his own.

### Antonín Dvořák (1841–1904) *Sextet in A Major, op. 48 (1878)*

The "bloodlines" connection between our first two composers had been launched by Brahms' supporter Robert Schumann, calling the younger man "Beethoven's heir." The connections between Brahms and Dvořák were perhaps even stronger; Brahms had been one of the judges when Dvořák applied to renew a stipend that supported struggling artists. Brahms voted to support the renewal, and moreover, two years later, when the grant was due for renewal a fourth time, Brahms sent some of Dvořák's music to his own publisher and urged him to print it. The publisher not only accepted the pieces but also urged the Czech composer to compose some "Slavonic" dances modeled on Brahms' *Hungarian Dances*; Dvořák quickly agreed, and one critic said that they led to "a positive assault on the sheet music shops."

This success was fresh in Dvořák's mind when he started work on his *Sextet in A minor, op. 48*. Fifty percent larger than a string quartet, the sextet offers a rich array of colors and textures, as heard in the first movement's shifts from delicacy to boisterousness. The "Dumka" is elegiac, while the "Furiant" evokes Dvořák's homeland. The closing movement's six variations bring the sextet to an emphatic close. Like Beethoven and Brahms before him, Dvořák also had the gift of masterworks in his pen.

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## BANDITS

Friday, January 30, 2009, 6 p.m.  
Notable Encounter  
END of the LINE Café

Saturday, January 31, 2009, 8 p.m.  
Concert  
United Methodist Church

### Trio for Oboe, Bassoon and Piano

FRANCIS POULENC

Presto

Andante

Rondo

Anne Marie Gabriele, *oboe*; Tariq Masri, *bassoon*; John Novacek, *piano*

### Seven Variations on "Bei Männern, welche Liebe fühlen" from The Magic Flute, WoO 46

LUDWIG VAN BEETHOVEN

Trevor Handy, *cello*; John Novacek, *piano*

~INTERMISSION~

### Piano Trio

GEORGY SVIRIDOV

Elegy: Allegro moderato

Scherzo: Allegro vivo

Funeral March: Andante

Idyll: Allegretto

Scott Yoo, *violin*; Trevor Handy, *cello*; John Novacek, *piano*

## PROGRAM NOTES

### Bandits

Saturday, January 31, 2009

#### Francis Poulenc (1899–1963) *Trio for Oboe, Bassoon and Piano (1926)*

Calling tonight's composers "Bandits" may seem a bit harsh, but it is true that all three of the pieces to be performed relied on the achievements of a prior composer—and in some cases, more than one composer. This "multi-layered ancestry" is certainly the case with Poulenc's *Trio for Oboe, Bassoon and Piano*. The young Frenchman declared, "I would not hesitate to reveal my secrets here: the first movement follows the plan of a Haydn Allegro, and the final Rondo is in the shape of the Scherzo of Saint-Saens' *Second Piano Concerto*. Ravel always advised me to follow this sort of method, just as he often did." Poulenc's explanation is helpful to listeners who are expecting the typical fast–slow–fast format of a three-movement chamber work; although that customary foundation does underpin the Trio, the work opens with a rather austere series of very slow piano chords, followed by an embellished bassoon. We should not be surprised by this slow beginning, though, because Poulenc told us it was based on Haydn—who was especially fond of slow introductions that led into fast opening movements.

Poulenc's acknowledged (and unacknowledged) debts to earlier composers have earned the Trio the stylistic label of "neoclassicism," an approach that blends techniques of the past with contemporary elements. For instance, the middle movement may evoke memories of Schubert at the start, but the unexpected harmonic shifts and the occasional spicy dissonance keep the "Andante" grounded in the 20<sup>th</sup> century. The opening of the "Très vif" (very lively) finale also has an 18<sup>th</sup>-century flair, but here too, Poulenc puts technical demands on the bassoon that just never occurred to Mozart and his peers.

#### Ludwig van Beethoven (1770–1827) *Seven Variations on "Bei Männern, welche Liebe fühlen" from The Magic Flute, WoO 46 (1801)*

Although Poulenc pinpointed his sources of inspiration in a private letter to a friend, Beethoven publicly acknowledged his musical debt in the title he gave to *Seven Variations on "Bei Männern, welche Liebe fühlen" from The Magic Flute, WoO 46*. The Magic Flute, of course, was the great Masonic Singspiel composed by Mozart shortly before his death in 1791. A decade later, the tunes were still widely recognized, and one of the lasting hits was a lovely duet sung by Pamina and Papageno ("With men who feel love") in which they marvel at the divinity of the love between men and women. Beethoven borrowed the duet's folk-like melody as the basis for a set of variations for cello and keyboard; it was a timely composition, for the Viennese court opera had just added *The Magic Flute* to its

repertory, and thus Mozart's Singspiel was enjoying a new surge of popularity.

Beethoven put the theme through quite a few different paces during the seven variations. After a fairly straightforward presentation of the theme, the two instruments begin a canonic echo of each other for the first variation. Longer scales characterize the second variation, while the third variation features the cello in an elegant setting of the theme. The mood is strikingly different in Variation IV, for the mode has shifted from major to minor. Moreover, the cello keeps to its lowest range, underscoring the darker atmosphere. The major mode returns in the cheerful fifth variation, while both instruments seem to "sing" tenderly in the sixth variation. The energy of the final variation becomes almost stormy at times, bringing the set to a rousing conclusion.

#### Georgy Sviridov (1915–1998) *Piano Trio (1945)*

Although Georgy Sviridov made no overt effort to cite his models for his *Piano Trio* of 1945, its origins are not hard to detect: he was a student of Dmitri Shostakovich, and Shostakovich had completed his second piano trio the year before. Sviridov had already made a name for himself a decade earlier, when his cycle of songs based on poems by Pushkin had earned the 19-year-old composer an invitation to join the exclusive state-sponsored Composers Union. Sviridov was developing a knack for writing accessible pieces that pleased Soviet authorities, yet he peppered them with enough novelties and musical interest that they stood the test of time.

This mixture is very evident in Sviridov's *Piano Trio*, which resembles Shostakovich's trio in several ways—and contains hints of other Russian masters such as Prokofiev and Tchaikovsky as well. The opening "Elegy" expresses a plaintive lament with an occasional harmonic twist; this flowing passage yields to a much harsher rhythmic pulsation, played *col legno* (with the wood of the bow), increasing in energy until the elegiac atmosphere returns once more. The Scherzo, like that of Shostakovich's *Piano Trio No. 2*, is rapid-fire but uneasy in character. A solemn tread in the "Funeral March" is established by the pizzicato plucking of the cello, but a subtle off-balance effect is created by numerous meter changes before a steady quadruple pulse is reached at last. The "Idyll"—like the preceding movements—is not static in mood; it traverses a wide range of sunshine and shadow.

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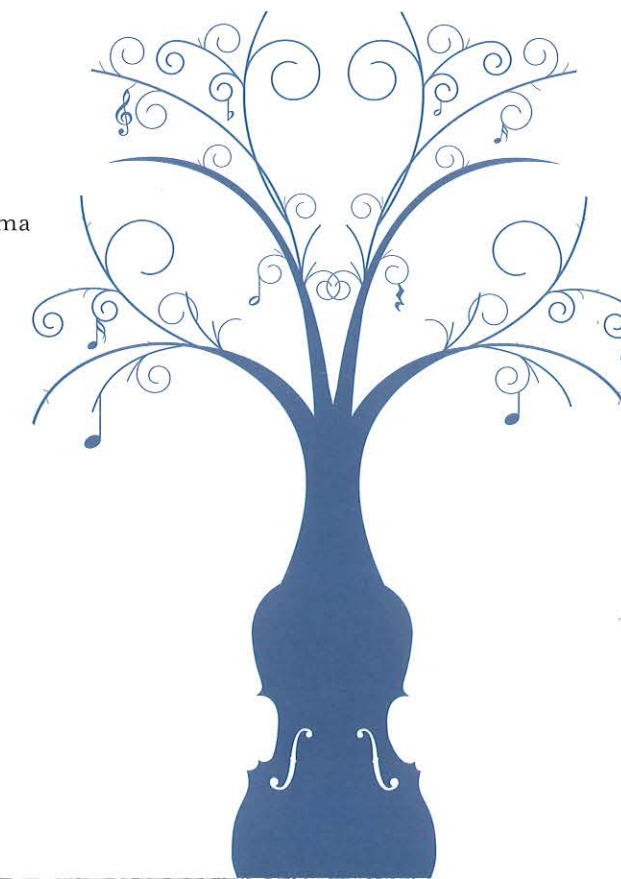
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