The Orient Express

Santa Cruz Chamber Players
Saturday, March 2 at 8 pm
Sunday, March 3 at 3 pm

Lars Johannesson, artistic director and flute • Alissa Roedig, flute
Amy Brodo, cello • Sheila Willey, soprano • Susan Bruckner, piano
The Santa Cruz Chamber Players
2012-2013 Season

Please join us for our thirty-fourth year, as we offer fine chamber music, beautifully performed by professional musicians who live and work in our own community. This year our music spans the globe and the centuries. We'll hear from some of Russia's greatest composers and take a trip on the Orient Express; we'll experience mystical meditations and moments of happiness; we'll be entertained and surprised – all of this presented in a comfortable and intimate setting, where the music is so close you can almost touch it.

Music from around the world – Musicians from around the corner

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Santa Cruz Chamber Players is a nonprofit organization. Our goals are to provide a forum for local musicians and to promote live chamber music. Our season is supported in part by the Cultural Council of Santa Cruz County and with donations from many individuals. Thank you!

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ORIENT EXPRESS
Lars Johannesson (Artistic Director) and Alissa Roedig, flutes.

Route:
Paris - Strasbourg - Munich - Vienna - Budapest - Bucharest - Istanbul

PROGRAM

Sonata da Camera, Op.48, for flute, cello and piano (1927)   Gabriel Pierné (1863 - 1937)
   Prélude: Allegro con spirito
   Sarabande: Très modéré Sur le nom de Louis Fleury
   Finale: Allegretto giocoso

Les Patineurs Walzer (the Skater's Waltz) Op. 183 Émile Waldteufel (1837 - 1915)
   flutes, cello and piano

Ich bin der Welt abhanden gekommen (1901) Gustav Mahler (1850 - 1911)
   Voice, flute, cello and piano

Gretchen am Spinnrade (1814) Franz Schubert (1797 - 1828)
   Voice and piano

✿ INTERMISSION ✿

Introduction from Fantasie Pastorale Hongrois, Op. 26 Franz Doppler (1821 - 1883)
   Molto andante

Duettino Hongrois, Op. 36, for two flutes and piano Franz Doppler
   Allegro moderato - Andante moderato - L'istesso tempo - Allegro

   Andantino cantabile, senza lentezza
   Final a la roumaine

Istanbul Express (2013) Mesut Özgen (b.1960)
   Voice, 2 flutes, piccolo, cello and piano

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2012-2013 Concert 3  Mozart, Schubert, Brahms, Turina, Jacob, Ives
Rebroadcast: Friday, Feb. 1, 2013, 8PM

2012-2013 Concert 4  Bach, Schöenberg, Messiaen
Rebroadcast: Friday, March 1, 2013, 8PM

2012-2013 Concert 5  Pierné, Waldteufel, Mahler, Schubert, Doppler
Rebroadcast: Friday, March 29, 2013, 8PM

2012-2013 Concert 6  Mozart, Herzogenberg, Ibert
Rebroadcast: Friday, May 17, 2013, 8PM

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The Orient Express is, simply-put, a train service that stretches from Western Europe to the beginnings of the Middle East. There have been several versions of this route over the years, but I chose the original Paris-Istanbul route (1883-1914, 1919-1939, 1945-1962) for the theme of this concert. As we travel eastward with the Orient Express ‘Train Band’ on board, we will pause at each stop and enjoy music by a composer associated with that city. Originally the Orient Express was just another train route, but it soon became associated with luxury and intrigue, gaining reputation through popular novelists such as Agatha Christie and Ian Fleming.

Before boarding the train, we begin with a concert in Paris, where we are treated to the charming Sonata da Camera by Gabriel Pierné. Pierné is little remembered today, but in his time he was a highly successful organist, composer and conductor. Born in 1863, his family moved to Paris to escape the Franco-Prussian war. He studied at the Paris Conservatory, gaining first prizes for his achievements in solfège, piano, organ, counterpoint, and fugue! He also won the French Prix de Rome for his cantata Edith. It appears that his life is one of constant success and progress, studying with the best teachers, winning first prizes in his subjects, and gaining important posts. He succeeded César Franck (his teacher) as organist at Saint Clotilde Basilica in Paris from 1890 to 1898. Pierné held several conducting posts, most notably at the Ballet Russes, where he conducted the World Premier of The Firebird ballet by Igor Stravinsky. He retained this post until 1933.

The Sonata da Camera for flute, cello and piano was dedicated to the memory of the flutist Louis Fleury (1878-1926). The gorgeous middle movement, the Sarabande, spells his name out in musical notation.

In 1874, the future King Edward VII of the United Kingdom attended one of these, and was so impressed by his Manolo Waltz, that he arranged for the composer's music to be heard in Britain, where it eventually was heard by Queen Victoria at Buckingham Palace. During this time, Waldteufel's music dominated the London music scene and he became world famous. His most well-known work is Les Patineurs, (Skater's Waltz).

Our next stop is Munich, a major European cultural center which has hosted many prominent composers, including Orlando di Lasso, Mozart, Carl Maria von Weber, Richard Wagner, Gustav Mahler, Richard Strauss, Max Reger and Carl Orff.

Though more closely associated with Vienna, Gustav Mahler (1865-1911) had a close relationship with the city of Munich. Mahler directed the Munich Philharmonic (then known as the Kaim Orchestra, later the Munich Konzertverein Orchestra) for the first time in 1897 and he later premiered his 4th (1901) and 8th (1910) symphonies with this group. His Song of the Earth was also premiered in Munich, posthumously, by Bruno Walter in 1911.
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Between 1901 and 1904 Mahler wrote ten settings of poems by Friedrich Rückert, five of which were collected as Rückert-Lieder. The original scoring is for voice and orchestra. We will perform one of these, with the solo oboe and English horn lines given to the flute and cello.

Onward to Vienna, one of the greatest musical capitals of Europe, and certainly the most important of the German-speaking world. The list of composers who worked there is extensive, and includes luminaries such as Beethoven, Mozart, Brahms, Bruckner, Haydn, Schoenberg, Salieri, Lehár, Webern, six different composers named Strauss, and, of course, Schubert. In his short but prolific life, Franz Schubert (1797-1828) composed in a wide variety of genres, producing many vocal, choral, chamber and orchestral works, and over 600 Lieder! It was in the genre of the Lied, the romantic art-song, that Schubert made his greatest mark, expanding the genre like no other before him.

Schubert's Gretchen am Spinnrade (Gretchen at the spinning wheel) was set in 1814 to text from Goethe's drama Faust. The right-hand melody line of the piano emulates the turning of the wheel (Gretchen's restlessness), the foot treadle back and forth in the left hand (her beating heart), mirroring Gretchen's thoughts of Faust and his promises.

Journeying onward, we now halt in Budapest, the largest city in Hungary, to be treated to some works by Franz Doppler. Cited as one of the most beautiful cities in Europe, straddling the banks of the Danube, the region was divided during Doppler's time there in to Buda, Pest and Óbuda, not united as Budapest until 1873, after the reconciliation that brought about the birth of Austria-Hungary.

Albert Franz Doppler (1821-1883) was a successful flutist, composer and conductor. From age seven, he received flute lessons from his father Joseph Doppler, an oboist and composer at the Warsaw Opera. Franz made his debut in Vienna at age 13. His younger brother, Karl, learned the same instrument, and together they caused quite a sensation throughout Europe as a touring flute duo. Both brothers became members of the German Theater in Pest in 1838. Later they joined the Hungarian National Theater, where Franz made his debut as composer, writing several successful operas. At age 18, Franz became the principal flutist and stand-in conductor of the Pest opera. He eventually moved to Vienna, where he continued as flutist at the Court Opera and conductor of the Court Theater. Doppler used Hungarian melodies extensively in his music, and is credited, along with Ferenc Erkel, for contributing to the birth of national Hungarian music. Although he lived to see the invention of the “modern” Boehm flute, he never adapted to the new instrument, preferring the older conical bore French Tolou-system wooden flute.

After the long journey from Hungary, the train now halts in Bucharest, Romania, for some much-needed fresh air, and a performance of 2 movements of the cello sonata in C Major by Enescu.

George Enescu (1881-1955), was born in Liveni, Romania, and showed musical talent early on. He started composing at age five, entered the Vienna Conservatory at age seven, and graduated before his 13th birthday! He studied both violin and composition. Much of his music is influenced by Romanian folk music. His list of works includes an opera, orchestral suites and symphonies and much chamber music. Enescu also developed a deep interest in oriental music; during the 1960s he met and rehearsed with Ravi Shankar's brother Uday Shankar and his musicians, and also explored the Indonesian gamelan.

Enescu was also a successful orchestra conductor, debuting in the United States in 1923 with the Philadelphia Orchestra at Carnegie Hall, returning
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  - Orient Express: Sat/Sun Mar 2/3
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frequently for appearances with orchestras including the New York Philharmonic, as well as conducting orchestras in Europe. A noted violin teacher, he had a number of prominent students, including the young Yehudi Menuhin. Enescu lived in Paris and Bucharest, but after World War II and the Soviet occupation of Romania, he remained in Paris.

Enescu is held in great esteem in his country today. The Bucharest Symphony and the George Enescu Festival are both named after him, as is a museum in his honor, and more recently the international airport.

Arriving finally in Istanbul, historically called Constantinople, we are treated to a World Premier of a brand new work, generously composed for our ensemble by Santa Cruz's own Mesut Özgen. The composer writes:

“Istanbul Express is naturally an important part of the Orient Express on which Lars Johannesson and company have been traveling. Although these wonderful musicians will end their trip in Istanbul, this express actually goes both directions and continues its journey from Paris through Istanbul to the Eastern Anatolia. As a gateway between the continents of Europe and Asia, Istanbul is both a geographical and cultural junction, combining the best of both worlds. With that fact in mind, I knew this gave me an opportunity to write music for western instruments in the style of traditional Turkish music. I spent a lot of time in Istanbul when I was growing up in Turkey and witnessed the living-museum side of it firsthand. The casual togetherness of old and new, as well as the mix of East and West, won’t make it easy to grasp the significance of the city’s past; but still, living in Istanbul permeates a strong sense of her incredibly rich history. This is my first piece without using guitar, though I couldn’t help using the piano like a guitar. However, the main purpose was to create a folk-like plucked instrument sound by playing piano occasionally with a special muting technique. I hope you will enjoy this trip as much as I did when I composed this.” (January 2013)

The guitarist/composer Mesut Özgen has performed as featured soloist in many festivals and taught master classes throughout the United States, Spain, and Turkey. He currently teaches guitar at UCSC. His compositions are mainly based on or influenced by traditional Turkish music. Among his other influences are Spanish composer Joaquin Rodrigo’s use of flamenco music and Turkish scholar/composer Yalçın Tura’s harmonization techniques. His unique style is comprised of dissonant harmonies – evoking microtones of traditional Turkish music, tonal folk-like melodies, and irregular rhythms. Özgen’s new CD Anatolian Fantasy was released this year and comprised entirely of his own compositions inspired by traditional Turkish music, including Blue Journey for flute, cello, and guitar, recorded with Lars Johannesson and Amy Brodo. Özgen’s other recordings include a solo CD Troubadour and the 2006 Telly award-winner multimedia DVD New Dimensions in Classical Guitar. www.mesutozgen.com.

Finally, I wish to end this program with a big “thank you” to the Santa Cruz Chamber Players board and staff, with appreciation for their help with the venue, organization, layout, and graphic design. Sadly, the Orient Express route is no more in the European railway timetables – a victim to high-speed trains and cut-rate airlines. However, one can still travel with a private venture, the Venice-Simplon Orient Express train, taking the original route of Paris to Istanbul, in original coaches from the 1920s and 1930s. Perhaps some of you in the audience will be inspired to make this journey someday.

Lars Johannesson
February 2013. Santa Cruz.
**THE MUSICIANS**

**Lars Johannesson**, flutist, is an active performer and teacher in the San Francisco and Monterey Bay areas. Lars studied modern flute with Lloyd Gowen and Tim Day at the San Francisco Conservatory of Music, where he also began playing Baroque flute. He pursued post-graduate studies in Baroque flute with Wilbert Hazelzet at the Royal Conservatory in The Hague, Holland. Over the years, Lars has performed with numerous West Coast early music ensembles and orchestras, as well as a variety of modern instrument groups. Recent engagements include performances with Santa Cruz Baroque Festival, Ensemble Monterey Chamber Orchestra, Jubilate! (SF Bay Area based baroque ensemble) and Santa Cruz Chamber Players. Having an interest in different musical genres, Lars also performs Celtic, Swedish and other traditional music. As a studio musician, Lars has recorded for numerous CD releases, including many on the local Gourd Music label. Lars lives in Santa Cruz and has a website at www.larsjohannesson.com.

**Alissa Roedig** is a flutist performing on historic and modern flutes. Originally from Germany, she came to the United States to study at Cornell University completing a B.A. in Music, and then received her M.A. in music from the University of California, Santa Cruz, with a focus on performance practice. Her master’s thesis and recital presented a comparative study of improvisation practices on the transverse flute in different musical cultures. Since then, her performance and research interests have concentrated on the baroque flute. As a free-lance musician, Alissa has performed with the SC Baroque Festival, SC Chamber Players, Jubilate, the California Bach Society, New Music Works, and others. She has a website at www.alissaroedig.com

**Susan Bruckner** is a pianist and teacher with degrees from the Eastman School of Music, the New School for Music Study in Princeton, NJ and the San Francisco Conservatory. She is head of the piano department at Cabrillo College where she has taught since 1995. Susan has done extensive research on learning styles and brain research pertinent to musicians and is author of the book, *The Whole Musician*. She is a frequent clinician and lecturer in the U.S. and abroad. Previously, she has served as faculty member of both the University of Utah and Ithaca College.

A cellist and gambist, **Amy Brodo** performed for many years in Italy, Israel, and England before moving to San Francisco. Previous positions include assistant principal cellist of the Orchestra del Maggio Musicale in Fiorentino, Italy, and cellist with the Israel Philharmonic Orchestra. She has performed with Andrew Parrott and the Taverner Players, the Norskbarok Orchester, and the Hanover Band. In the San Francisco Bay Area, Ms.
Brodo has performed on viola da gamba and baroque cello with Lux Musica, Sex Chordae Consort of Viols, Magnificat Baroque Orchestra, American Bach Soloists, El Mundo, I Favoriti, and Yatan A Tan. She has performed at Festivals such as the Santa Cruz Baroque Festival, Berkeley Early Music, the Beaunne, France Festival and the San Luis Obispo Mozart Festival. She has recorded for CDI, Centaur, Sony, DDG, Koch, Helicon, Kleos, and New Albion. She also performs with the Philadelphia Classical Symphony and other East Coast groups and is the director of La Tarantella Fresca and the Four Spices Cello Quartet.

Sheila Willey, soprano, enjoys performing repertoire from a broad range of styles and periods. As a concert stage soloist, her credits include Stravinsky’s Cantata, Pergolesi’s Stabat Mater, Carissimi’s Iudicium Extremum, Handel’s Messiah, Mozart’s Requiem, and Iphis in Handel’s Jephtha. Ms Willey has appeared with the New Music Works ensemble in Santa Cruz and the Worn Chamber Ensemble in San Francisco, performing various new works. In opera, she has performed among others, the roles of Donna Anna, Helena, the Contessa d’Ralmaviva, Rose Maurrant, Sophie Scholl in Udo Zimmerman’s Weiß Rose, Cornelia in the world premiere of Lou Harrison’s Young Caesar with Ensemble Parallèle, Constanze in Abduction with Berkeley Opera, and Cunegonde in Candide with Cinnabar Opera. Ms Willey holds degrees from the Peabody Conservatory and the University of California at Santa Cruz. She directs the Mount Calvary Lutheran Church Choir and the Fiat Musica women’s choir in addition to teaching voice.
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Ian Scharfe, artistic director and piano • Paul Brezina, violin • Roy Malan, violin • Polly Malan, viola
Stephen Harrison, cello

A Moment of Happiness: November 10: 8 PM & November 11: 3 PM
Music by Rota, Jolivet, Cowell, Main, Griebling-Haigh, and Davenport
Rebroadcast on KUSP: Friday, December 7, 2012, 8pm
Jennifer Cass, artistic director and harp • Lars Johannesson, flute • Peter Lemberg, oboe • Susan Brown, viola
Judith Roberts, cello

Transcriptions and Trangressions: January 19: 8 PM & January 20: 3 PM
Music by Purcell, Mozart, Schubert, Brahms, Turina, Jaacob, and Ives
Rebroadcast on KUSP: Friday, February 1, 2013, 8pm
Ivan Rosenblum, artistic director and piano • Jeremy Flanagan, clarinet • Brian Thorset, tenor

Mystical Sojourns: February 16: 8 PM & February 17: 3 PM
Music by Bach, Schönberg, and Messiaen
Rebroadcast on KUSP: Friday, March 1, 2013, 8pm
Daniel Lewin, artistic director and violin • Erin Wang, cello • Michael Corner, clarinet
Helene Wickett, piano

Orient Express: March 2: 8 PM & March 3: 3 PM
Music by Pierné, Waldteufel, Mahler, Schubert, Doppler, and Enescu
Rebroadcast on KUSP: Friday, March 29, 2013, 8pm
Lars Johannesson, artistic director and flute • Alissa Roedig, flute • Amy Brodo, cello
Susan Bruckner, piano • Sheila Willey, soprano

Divertimento: March 20: 8 PM & March 21: 3 PM
Music by Mozart, Herzogenberg, Ibert, and others
Rebroadcast on KUSP: Friday, May 17, 2013, 8pm
Carol Panofsky, artistic director and oboe • Jeff Gallagher, clarinet • Jane Orzel, bassoon • John Orzel, horn
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