

Dolcissime: O Sweetest Sound

Santa Cruz Chamber Players

*featuring:
Barry Phillips'
World Premiere
"Dolcissime Suite"*

*Saturday, February 13, 7:30 pm
Sunday, February 14, 3:00 pm*



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Santa Cruz Chamber Players is a nonprofit organization. Our goals are to provide a forum for local musicians and concertgoers, and to promote live chamber music. Our season is supported by donations from many individuals and businesses. Thank you!

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Dolcissime: O Sweetest Sound

Jeff Gallagher, concert director and clarinet
Solmaaz Adeli, mezzo-soprano; Lars Johannesson, flute;
Barry Phillips, cello; Don Adkins, piano

PROGRAM

Aria: “Parto! ma tu ben mio.” K.V. 621 (1791) Wolfgang Amadeus Mozart (1756-1791)
From *La Clemenza di Tito*

mezzo-soprano, clarinet, and piano

Aria (1949) Lou Harrison (1917-2003)
From *Suite for Cello and Harp*

cello and piano

Pastoral Svit (1944) Gunnar de Frumerie (1908-1987)

Preludium
Gavott
Saraband
Siciliano
Final

flute and piano

Fünf Lieder, Op. 38 (1950) Erich Korngold (1897-1957)

Glückwunsch
Der Kranke
Alt-spanisch
Old English
My mistress’ eyes

mezzo-soprano and piano

INTERMISSION

Dolcissime Suite (2016) Barry Phillips (1955-)

Introduction
Aria
Journey One - microcosm
Interlude
Journey Two - macrocosm

mezzo-soprano, flute, clarinet, cello, and piano

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✧ Notes About The Program ✧

“Parto! Ma tu ben mio.” K.V. 621

Wolfgang Amadeus Mozart (1756-1791)

Arranged by Oscar W. Street
for mezzo-soprano, clarinet, and piano

This magnificent aria is from Act 1 of Mozart’s Italian opera *La Clemenza di Tito*, libretto by Pietro Metastasio. Written for mezzo-soprano, the song takes place in the Imperial Garden of the story.

It is sung by Sextus (Sesto), Titus’ friend who is in love with Vitellia. Vitellia pleads repeatedly with Sextus to assassinate the emperor Titus for the usual operatic reasons; she would be the reward. Sextus can no longer resist, her power over him is too great. Sextus meekly acquiesces and sings that he will do anything for her beauty and love.

Mozart’s love of the mezzo voice and the clarinet surface and combine beautifully in this piece.

• Jeff Gallagher



“Aria” from the *Suite For Cello And Harp* (1949) **Lou Harrison (1917-2003)**

for cello and piano

This piece was composed for cellist Seymour Barab for a concert in New York’s Townhall [1950]. The *Air* [Aria/1947] is an arrangement from the scherzo section of my *Symphony on G* and is in serial technique as is the entire *Symphony*. “

• Lou Harrison



Pastoral Svit

Gunnar de Frumerie (1908-1987)

for flute and piano

Per Gunnar Fredrik de Frumerie was a Swedish composer and pianist perhaps best remembered for his contributions to the piano repertoire. His compositional range was extensive and www.naxos.com

[naxos.com](http://www.naxos.com) reports that “he did explore every form of composition, from grand opera to piano miniatures” and that “his catalogue of orchestral works include[s] several fine Piano Concertos.”

Most of de Frumerie’s biographical sources report that he never found the fame his skill probably deserved either within the Swedish musical establishment or internationally.

• Jeff Gallagher



Fünf Lieder, Op. 38

Erich Korngold (1897-1957)

for mezzo-soprano and piano

Composed between 1940 and 1947. Premiered on February 19, 1950, in Vienna by Mezzo-soprano Rosette Anday with the composer at the piano.

“As a child prodigy whose accomplishments were compared to those of Mozart by no less an authority than Gustav Mahler, or as the man who first brought genuine symphonic music to Hollywood films, Erich Wolfgang Korngold was one of the most fascinating musical figures of the twentieth century. His opera *Die tote Stadt* (The Dead City), begun when he was only nineteen, made him world famous, and his frightening abilities even convinced Richard Strauss that Korngold would inevitably supplant him as the century’s foremost composer of German opera.

Forced to flee Europe after Hitler’s annexation of Austria, Korngold eventually settled in Hollywood. There, with the scores for *Anthony Adverse*, *King’s Row*, *The Adventures of Robin Hood*, *The Sea Hawk*, *Between Two Worlds*, *Of Human Bondage*, *Deception*, and other classic Warner Brothers films of the 1930s and ‘40s, he established the grammar and syntax of an entirely new musical language, whose influence can still be clearly and distinctly heard in the scores of John Williams and countless other film composers.

• Jim Svejda,

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Dolcissime Suite (2016) World Premier
Barry Phillips (1955 -)
for mezzo-soprano, flute, clarinet, cello, and piano

Introduction
Aria
Journey 1 - microcosm
Interlude
Journey 2 - macrocosm

Commissioned by Jeff Gallagher and the Santa Cruz Chamber Players, the *Dolcissime Suite* was composed from September to December 2015, primarily at Joshua Tree, California, and finished in Santa Cruz.

These five movements, for me, represent a personal journey. Movements 1 and 4 are a sort of “travel music,” formulated on two drives down to Joshua Tree (whilst paying good attention to the road - honest). On a deeper level (movements 2, 3 & 5), are inward journeys and reflect on a few

things - a milestone in my life (turning 60), as well as missing the presence of two very meaningful people/teachers in my life, Ravi Shankar and Lou Harrison. I hope maybe the music might bring up the listener’s own personal journeys and milestones rather than mine, but with a new piece it’s all up for grabs.

For the voice, rather than setting words, I’ve given Solmaaz vocables (simple syllables) to sing - mostly simply “ah”. I hope this will convey the poetic feeling I am trying to express more than words and poetry for this particular piece.

I’ve recently read about a Japanese word that describes exactly what I think I felt composing this piece, and that word is “yugen” - said to mean “a profound, mysterious sense of the beauty of the universe ... and the sad beauty of human suffering”. Maybe, in a way, it’s a little like what they say in Santa Cruz — “it’s all good”!

• Barry Phillips



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Wolfgang Amadeus Mozart

Parto, parto

Parto, ma tu ben mio,
Meco ritorna in pace;
Saro qual più ti piace;
Quel che vorrai fato.

Guardami, e tutto oblio,
E a vendicarti io volo;
A questo sguardo dolo
Da me si penser.
Ah qual poter, oh Dei!
Donaste alla belta.

I go, I go

I go, but, my dearest,
make peace again with me.
I will be what you would most
have me be, do whatever you wish.

Look at me, and I will forget all
and fly to avenge you;
I will think only
of that glance at me.
Ah, ye gods, what power
you have given beauty!



Erich Korngold

Glückwunsch

Ich wünsche dir Glück.
Ich bring' dir die Sonne in meinem Blick.
Ich fühle dein Herz in meiner Brust;
es wünscht dir mehr als eitel Lust.
Es fühlt und wünscht: die Sonne scheint,
auch wenn dein Blick zu brechen meint.
Es wünscht dir Blicke so sehnsuchtslos,
als trügest du die Welt im Schoss.
Es wünscht dir Blicke so voll Begehren,
als sei die Erde neu zu gebären.
Es wünscht dir Blicke voll der Kraft,
die aus Winter sich Frühling schafft.
Und täglich leuchte durch dein Haus
aller Liebe Blumenstrauß!

Congratulations

I wish you happiness.
I bring you the sun in my gaze.
I feel your heart within my breast;
it wishes you more than mere pleasure.
Its feeling and wish is for the sun to shine,
even when your gaze is about to drop.
Its wish is for you to be as free of yearning,
as if you carried the world in your lap.
Its wish is for you to be as full of desire,
as if the earth were new born.
Its wish is for your gaze to be full of the strength
that creates spring from winter.
And may bouquets of total love
shine daily through your house!

Der Kranke

Soll ich dich denn nun verlassen,
Erde, heit'res Vaterhaus?
Herzlich Lieben, mutig Hassen,
ist denn alles, alles aus?

Vor dem Fenster durch die Linden
spielt es wie ein linder Gruß.
Lüfte, wollt ihr mir verkünden,
daß ich bald hinunter muß?

Liebe ferne blaue Hügel,
stiller Fluß im Talesgrün,
ach, wie oft wünscht ich mir Flügel,
über euch hinweg zu zieh'n!

Da sich jetzt die Flügel dehnen,
schaur' ich in mich selbst zurück
und ein unbeschreiblich Sehnen
zieht mich zu der Welt zurück.

Alt-spanisch

Steht ein Mädchen an dem Fenster,
In die Ferne schweift ihr Blick
Blaß die Wangen, schwer ihr Herze,
singt sie von entschwund'nem Glück:
»Mein Lieb kehrt nicht zurück!«

Der Abend dämmer sacht,
ein Stern ersehnt die Nacht.
Und im Winde klinget leise
eine bange Traummusik.
Wie ein Echo tönt die Weise:
"Mein Lieb kehrt nicht zurück!"

Wings

Must I leave thee, joyful dwelling,
Earth and sky and blushing dawn?
Eerie voices are foretelling,
All is gone, forever gone.

Past my window through the willows
Tender breezes softly blow.
Are you warning me, O billows,
That I soon must go below?

Dear familiar fields and mountains,
Peaceful rivers in the dales,
Oh, to wing over crystal fountains,
Soaring on celestial gales!

As my wings are growing stronger,
Shuddering I subdue my mirth
And I know that I no longer want
To leave my love: my earth.

Old Spanish Song

Stood a maiden at her windows,
Sadly gazing out to sea.
Pale her cheek, her heart how heavy,
Sorrowful her melody:
"My love is far from me."

The evening yields her light,
A star awaits the night.
And the wind brings back an echo
Faintly from across the sea,
Carries home her melody:
"My love is far from me!"

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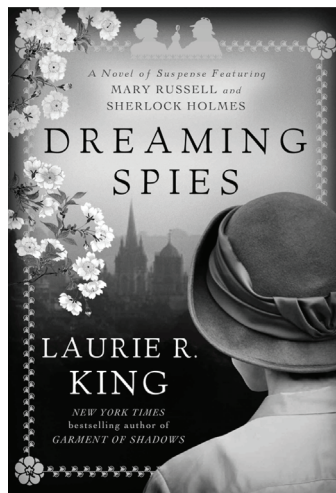
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Dreaming Spies, a Mary Russell memoir
 By Laurie R. King
 February 2015



The continuing adventures of the world's greatest detective ...
 and her violinist husband, Sherlock Holmes.

Alt-englisch

Nun hört mich, ihr Leute,
ich sing' euch ein Lied ,
von Lord Essex, dem Schlächter
in der Schlacht bei Cadix!
Wie schlug er die Spanier,
wie jagt' er sie hin,
zu Ehren von England
und Englands Königin!

Kanonen, die pfeffern
in den Hafen ihr Schrot.
Das Meer ist voll Leichen
und Spanien ist tot!
Drum singet und tanzet,
ob dick oder dünn,
zu Ehren von England
und Englands Königin!

Old English Song

Now hark, all you gallants!
Your ears I would tease
with a song of Lord Essex
in the fight at Cadiz!
How he scuppered them Spaniards
and hacked out their spleen,
For the glory of England
and Elizabeth, our queen!

We've rounded the port, boys,
the cannons they roar,
the sea's full of corpses
and Spain is no more!
They bobbed on the tide, boys,
the fat and the lean,
For the glory of England
and Elizabeth, our queen!

My Mistress' Eyes

My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

~ The Artists ~

Solmaaz Adeli, mezzo-soprano, American mezzo-soprano Solmaaz Adeli has been praised for her wide range, agility, and the luster of her timbre. Her wide range spans three octaves, her repertoire thus ranging from Baroque to Modern Opera.

Equally at home on the opera stage as well as a soloist on the concert stage, Solmaaz's recital engagements take her regularly to perform in Pebble Beach at Church in the Forest, and highlights have included the Special Olympics World Games Los Angeles 2015, the Asheville Lyric Opera's Winter Gala, the 50th Anniversary of *The Sounds of Music* held by the US Embassy of Vienna, a performance of the *American National Anthem* for the US Embassy in Vienna's Commemoration Ceremony of 9/11 which was broadcasted LIVE on ORF, Austrian National Television, Austria's "Licht ins Dunkel" campaign with members of the Vienna Philharmonic Orchestra where they recorded *White Christmas* on ORF television on Christmas Eve, broadcast throughout Austria, and as the alto soloist for the Santa Cruz Chorale.

Concert appearances and recitals have taken her to the US Embassy in Vienna, the Palais Belvedere, to perform with the Capella Leopoldina, the British Embassy in Vienna, the Brahms-Saal at the Wiener Musikverein, the Vienna State Opera's Marmorsaal, to perform for the patrons of the New York Metropolitan Museum of Art, and for the Austrian American Council West gala in honor of the Spe-

cial Olympics World Games Los Angeles 2015.

In 2010/11 Solmaaz gave her European debut as Flora at the Vienna Chamber Opera in Tomaso Albinoni's Baroque opera, *Il Nascimento dell'Aurora*, and debuted the title role in François Pierre Descamp's new opera *Zumurrud* and the role of Subaida in Rene Clemencic's new opera *Harun und Dja-far* in Vienna.

Solmaaz Adeli studied at the Konservatorium für Musik und Dramatische Kunst Wien and attended the Opernschule in Graz. She was awarded a position in the Opera Studio in Turin, Italy where she participated in "Il corso di recitazione per cantanti lirici" working director Davide Livermore. She has worked with KS Linda Watson, KS Hilde Zadek, and Laura Brooks Rice. She continues to work privately with Susanne Mentzer in California and Margreet Honig in Amsterdam.



Don Adkins, piano, is a music educator, conductor, performer, composer and church musician in the Santa Cruz area. He teaches music classes at Cabrillo and Gavilan Colleges. He conducts the Cabrillo College Orchestra and is the music director at St. Andrew Presbyterian Church in Aptos.



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Dr. Adkins writes program notes and gives preconcert lectures for the Santa Cruz Symphony. The Cabrillo College Theater Department's musicals have been directed by Dr. Adkins for a number of years. He often appears as an accompanist for various solos and ensembles. One of his most recent performances was as the bass player in the Cabrillo College performance of Stravinsky's *L'Histoire du soldat*.



Jeff Gallagher, clarinet, has lived in the Santa Cruz area for over 24 years. During this time he has greatly enjoyed working regularly with a wide variety of musical ensembles including: the Santa Cruz Chamber Players; the Cabrillo Festival of Contemporary Music with Marin Alsop; the Monterey Jazz Festival; the Carmel Bach Festival; San Jose Stage; Ensemble Monterey with John Anderson; the Monterey Bay Symphony; Monterey Bay Pops; the Santa Cruz Baroque Festival; Carmel's PacRep Theater; Cadenza; the Western Stage in Salinas; Cabrillo Stage; New Music Works with Phil Collins; the Camerata singers; Cantiamo! with Cheryl Anderson; Mountain Community Theater; The Peninsula Clarinet Quartet; Peninsula Youth Theatre; All About Theater; West Bay Opera; Bay Shore Lyric Opera; and the Violleto Trio, to name a few.

Jeff's undergraduate degree is in Education, and he studied clarinet at The Ohio State University under Dr. Robert Titus, and at Bowling Green State University with Ed Marks. In addition to clarinet, Jeff also performs regularly on flute and piccolo, oboe and English horn, bass clarinet, and the soprano, alto, and tenor saxophones. He has been on the Santa Cruz Chamber Players Board of Directors since 2008, and is currently Musician Liaison for the organization.



Flutist Lars Johannesson was born in a Swedish family and has lived in Liberia, Sweden, Holland and the San Francisco Bay Area. His flute studies began at the Community Music School in Arvika, Sweden, before moving to California in 1979. His early teachers include Pamela Ravenelle and Ken Cramer.

Lars studied music at San Francisco State University with Paul Renzi, continued at the San Francisco Conservatory studying first with Lloyd Gowen, then Tim Day. During this time he developed an interest in early flutes and 18th century repertoire which led to lessons with Stephen Schultz, after which Lars spent two years studying baroque flute with Wilbert Hazelzet at the Royal Conservatory of the Hague in Holland.

Upon returning to California, Lars settled in Santa Cruz where he has worked as a flutist and teacher over the last 20 years. Lars performs regularly with the Santa Cruz Baroque Festival, Ensemble Monterey Chamber Orchestra, Santa Cruz Chamber Players, and New Music Works. As a baroque flutist, he has worked with Magnificat, Philharmonia Baroque Orchestra, the Portland Baroque Orchestra, San Francisco Bach Choir, California Bach Society, the Baroque Choral Guild, San Luis Obispo Mozart Festival, Victoria Bach Festival, and numerous other groups.

Having an interest other musical genres, Lars has recorded for many folk music releases on the Gourd label, as well as for a number of other SF Bay Area artists. He can be found at the occasional 'seisun' jamming with the Santa Cruz Irish music crowd, or playing Latin Jazz with the Jack Bowers group. Lars has a number of interests, including but not limited to marine reef aquariums, fly fishing, photography, and playing the violin.

A current performance schedule can be found on his website: www.larsjohannesson.com/music



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Composer & cellist Barry Phillips has been performing folk, new, classical and Indian classical/crossover music for many years. He received a Masters of Music in composition from the San Francisco Conservatory of Music, and from 1996 was a student and a compositional assistant to Ravi Shankar.

As a cellist, Barry has toured worldwide with Ravi Shankar's daughter's group - The Anoushka Shankar Project. Venues have included the Hollywood Bowl, The Royal Albert Hall (London), The Music Academy (Budapest), Sydney Opera House, Bangalore Palace Grounds, London's LSO St. Lukes, CRR Concert Hall (Istanbul), as well as the Royal Concert Hall (Glasgow) as soloist, along with four top Scottish fiddlers, with the Scottish National Orchestra.

Barry has arranged and produced many recordings of Northern European folk music on the Gourd Music (Santa Cruz) label exploring American and Celtic folk tunes and the fine line that they walk

between folk and baroque styles.

Many of these recordings can be heard in various Ken Burns documentaries including "The Roosevelts" and "Thomas Jefferson".

Since 1996 Barry has assisted Ravi Shankar in several compositions, including music for Mstislav Rostropovich, Joshua Bell, Philip Glass, and the "Concert for George", a George Harrison celebration at the Albert Hall in 2002, where he also played cello for both the Indian orchestra and the rock/pop sets.

In 2013 Barry received a Grammy as producer/engineer of Ravi Shankar's cd "The Living Room Sessions Part 1.



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2015-2016 · 37th Season

❖ Never Again: Powerful Musical Voices Bringing Light into Darkness

Saturday, October 3, 7:30 pm *and* Sunday, October 4, 3:00 pm (KUSP broadcast October 23)

Music by Ralph Vaughan Williams, Alexander Scriabin, Dmitri Shostakovich, and Polina Nazaykinskaya
Rebecca Jackson, concert director and violin; Moni Simeonov, violin; Tiffany Richardson, viola;
Frederic Rosselet, cello; Christine McLeavey Payne, piano; Natalie Parker, clarinet

❖ A Tribute to the Muses: Music, Dance, Drama, and Poetry

Saturday, November 7, 7:30 pm *and* Sunday, November 8, 3:00 pm (KUSP broadcast January 8)

Music by Walter Piston, Antal Doráti, Gordon Carr, Carol Herman, Gustav Holst, and Henri Dutilleux
Carol Panofsky, concert director, oboe, and recorder; Lynn Kidder, piano; Kathleen Purcell, flute;
Jesse Buddington, tenor; Geoff Fiorito and Murphy Goodman, actors; Lorna Kohler, dancer

❖ Legends of Granada: Musical Confections from the Heart of Andalusia

Saturday, January 16, 7:30 pm *and* Sunday, January 17, 3:00 pm

Music by Albéniz, Francisco Tárrega, Manuel de Falla, Luys de Narváez, and Chris Pratorius-Gómez
Chris Pratorius-Gómez, concert director and piano; David Long, piano;
C. A. Jordan, soprano; Andrew Scott Carter, tenor;
Jennifer Cass, harp; Kristin Garbeff, cello; Rob Watson, guitar

❖ Dolcissime: O Sweetest Sound

Saturday, February 13, 7:30 pm *and* Sunday, February 14, 3:00 pm

Music by Franz Schubert, Gunnar de Frumerie, Erich Korngold, and Barry Phillips
Jeff Gallagher, concert director and clarinet; Solmaaz Adeli, mezzo-soprano;
Lars Johannesson, flute; Barry Phillips, cello and composer; Don Adkins, piano

❖ The Kreutzer Sonata: Beethoven, the Tolstoys and Posterity: A Music-Theater Piece

Saturday, March 5, 7:30 pm *and* Sunday, March 6, 3:00 pm

Music by Beethoven, Mozart, Mendelssohn, and Heinrich Wilhelm Ernst
Ivan Rosenblum, concert director, piano, and writer;
Shannon Delaney, violin; Julie James and Shaun Carroll, actors

❖ Blues and Rags to Riches

Saturday, April 9, 7:30 pm *and* Sunday, April 10, 3:00 pm

Music by William Bolcom, Maurice Ravel, and Johannes Brahms
Roy Malan, concert director and violin; Susan Freier, violin; Polly Malan, viola;
Stephen Harrison, cello; Ian Scarfe, piano

All Santa Cruz Chamber Players concerts take place at
Christ Lutheran Church, 10707 Soquel Drive, Aptos

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