

Santa Cruz  
Chamber  
Players  
2018-2019

# Brahms, Beloved



Saturday, September 29, 7:30 pm • Sunday, September 30, 3:00 pm





# 2018-2019 CONCERTS

## *the distinguished artists* CONCERT SERIES

Thursday September 6, 2018 • 4 pm

**Cellist Amit Paled**

Sunday, September 30, 2018 • 4 pm

**Pianist Garrick Ohlsson**

Sunday, November 18, 2018 • 4 pm

**Pianist Brian Ganz**

Friday, January 11, 2019 • 7:30 pm

**Jon Nakamatsu & Jon Manasse**

Saturday, February 16, 2019 • 7:30 pm

**The Tempest Trio**

Saturday, March 16, 2019 • 7:30 pm

**Schubertiade**



Saturday, September 29, 2018 • 7:30 pm

Sunday, September 30 • 3:00 pm

**Brahms, Beloved**

Saturday, November 10, 2018 • 7:30 pm

Sunday, November 11 • 3:00 pm

**American Voices**

Saturday, January 19, 2019 • 7:30 pm

Sunday, January 20 • 3:00 pm

**On the Shoulders of Giants**

Saturday, February 16, 2019 • 7:30 pm

Sunday, February 17 • 3:00 pm

**Espressivo**

Saturday, March 16, 2019 • 7:30 pm

Sunday, March 17 • 3:00 pm

**MUSA: Chinese Baroque**

Saturday, April 27, 2019 • 7:30 pm

Sunday, April 28 • 3:00 pm

**Madness and Music**

## NEW MUSIC WORKS

Saturday, October 13, 2018

**October Surprise**

Saturday, February 2, 2019

**An Evening with Terry Riley**

Saturday, March 30, 2019

**Night of the Living Composers**



December 8, 2018 • 8:00 pm

December 9, 2018 • 4:00 pm

**Christmas with the Chorale**

March 24, 2019 • 4:00 pm

**Guest Chorus:**

**Cantabella Children's Chorus**

April 28, 2019 • 4:00 pm

**Selections from Haydn and Mendelssohn**



## Santa Cruz Baroque Festival

Saturday, February 9, 2019 • 7:30 pm

**Lute Music in Bach's Time**

Sunday, March 3, 2019 • 3:00 pm

Roots of Bach & Telemann: The Virtu Ensemble

Saturday, March 23, 2019 • 7:30 pm

**North German Abendmusik with Bach**

Sunday, April 14, 2019 • 3:00 pm

**Bach & the Virtuoso Violin**

Saturday, May 4, 2019 • 7:30 pm

**Bach's Coffeehouse**

# *The Santa Cruz Chamber Players* *2018-2019 Season* *Celebrating our 40th Anniversary!*

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



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The *Santa Cruz Chamber Players* season is supported by a grant from *Arts Council Santa Cruz County*. Thank you for your support.

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**Gene Lewis (1941-2000)**  
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## BRAHMS, BELOVED

Roy Malan, violin and concert director  
Robin Sutherland, piano ♦ Carlos Ortega, clarinet  
Susan Freier, violin ♦ Polly Malan, viola ♦ Stephen Harrison, cello

Allegro from F.A.E. Sonata (1853)

Johannes Brahms (1833-1897)

Roy Malan and Robin Sutherland

Clarinet Sonata in f minor, Op. 120, no. 1 (1894)

Allegro appassionata  
Andante un poco adagio  
Allegretto grazioso  
Vivace

Carlos Ortega and Robin Sutherland

Intermission

Clarinet Quintet in B minor, Op. 115 (1891)

Allegro  
Adagio  
Andantino—Presto non assai, ma con sentimento  
Con moto

Roy Malan, Susan Freier, Polly Malan, Stephen Harrison, and Carlos Ortega

September 29, 7:30 PM and September 30, 3:00 PM  
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This concert is sponsored by **Rowland and Pat Rebele.**  
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## 🏹 Notes About The Program 🏹

While Brahms is without a doubt one of today's most beloved composers, he got off to a slow start. The fact that he seemed to make a point of insulting people publicly didn't help. In Vienna, Brahms left a party saying, "If there is anybody here I have not insulted, I apologize."

At first, to some his music seemed too serious, but it turned out to have remarkable endurance, and by the 1860's he had elbowed Beethoven aside as the most popular of symphonic composers.

In his youth, Brahms was a handsome man, slim with fair hair and a high voice. In maturity, he became heavy-set, grew an enormous beard, and became the sloppiest of dressers in baggy, patched trousers with a plaid shawl around his shoulders secured by a safety pin. He always carried a hat, but never put it on. He retained his squeaky voice throughout his life as can be heard as he introduces himself before playing a few bars of a Hungarian dance on an ancient cylinder recording made at the height of his fame.

However, all of Brahms's biographers are unanimous in saying that beneath the gruff exterior was a heart of gold. He was especially helpful to Antonín Dvořák, even editing his music for publication while Dvořák was on a conducting tour in England.

Robert Schumann was another close friend, and the two of them joined by Dietrich, each wrote movements to a sonata for a mutual friend (the *F.A.E. Sonata*). Brahms' contribution, a brilliant scherzo, opens today's program and to us he will always be **Brahms, Beloved!**

By March 1891, Brahms' creative impetus appeared to have faded away! He had stopped composing: in fact had composed nothing for more than a year, and had completed his will. But then, apparently unexpectedly, while visiting Meiningen, the conductor of the court orchestra drew Brahms' attention to the playing of their erstwhile violinist, now principal clarinetist, Richard Mühlfeld (1856-1907), who then performed privately for Brahms. As Anton Stadler had previously inspired Mozart, so now Mühlfeld inspired Brahms. There rapidly followed four wonderful chamber pieces: the *Trio for piano, clarinet and cello Op. 114*, today's *Quintet Op. 115*, and two clarinet and piano *Sonatas Op. 120, Nos. 1 and 2* (the first of which is also performed today).

In the hundred years since Mozart wrote his clarinet quintet, the instrument had evolved into something akin to the modern Boehm clarinet, which has the clarinet fingering system used by and large today. Its larger number of keys, and consequently (hopefully!) simpler fingerings, made rapid chromatic playing easier than was possible on the much simpler clarinets used before, albeit to great effect, by Stadler.

The opening B minor theme on the two violins provides much of the basic material for the work. The clarinet then enters with a rising arpeggio just as in Mozart's quintet, and leads us to a contrasting staccato motif with rapid accompanying triplets that are tossed between the instruments. The Adagio in B major has a slow melody in the clarinet accompanied by a Brahms trademark complex rhythm superimposing triplets with syncopated duplets in the strings.

The two illustrated themes are then combined in the turbulent B minor central section of the move-

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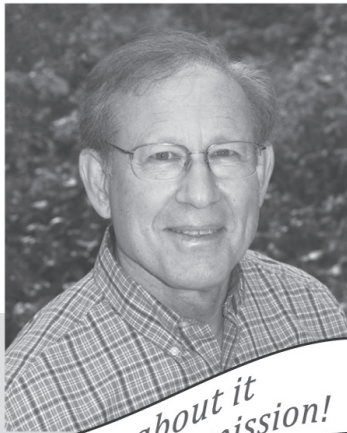
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ment with gymnastic flourishes from the clarinet. The third movement opens with a calm Andantino leading to the Presto scherzo and a contrasting Trio section with pizzicato strings. The last movement is a theme and five variations, with the theme related to many of those in the previous movements. The cello leads the first variation, the first violin and clarinet the second, the more embellished third and the fourth, which moves into B major. The viola then returns us to B minor with a restatement of the theme but in the rhythm of the first movement.

In the final coda the first violin returns to the very opening of the first movement, the clarinet adds a major version of the viola's restatement and the work ends in peaceful agreement.

--Program Notes by Roy Malan, Chris Darwin, and Jeff Gallagher



*Ask me about it  
during intermission!*

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## 🎻 The Artists 🎻

When **Roy Malan, violin**, relinquished his position as concertmaster of the San Francisco Ballet Orchestra, his forty-year first-chair tenure with the orchestra set a record for any major orchestra, countrywide. During the SFB's season, Malan was heard in the opera house every evening (or on tour around the world) in the grand ballet violin solos of the literature, which included most of the major concertos. Herb Caen reported that these solos alone were worth the price of admission. Colleagues have described Malan as the last of the romantics whose sound alone identified him.

His contribution to the area's musical life is unusually wide-ranging. As a founding member of the San Francisco Contemporary Music Players (the oldest in the country), Malan has performed standard cornerstone music, as well as hot-off-the-press new music, personally collaborating with such luminaries as Olivier Messian, Elliot Carter, Pierre Boulez, John Cage, Walter Piston, Virgil Thomson, John Adams, Andrew Imbrie, Dave Brubeck, and Frank Zappa.

Training at the Curtis Institute of Music with Efrem Zimbalist (a product of the fabled Leopold Auer's virtuoso stable in St. Petersburg) and at Juilliard, where along with classmates Itzhak Perlman and Pinchas Zuckerman, he studied under the 20th century's star-producer Ivan Galamian, providing Malan with all the necessary wherewithal. Additional mentors include Jascha Heifetz, Yehudi Menuhin, and Oscar Shumsky.

As a teacher, Malan has placed students in most of the Bay Area's orchestras and professional chamber groups. He founded and has for forty-five years directed a thriving summer chamber music festival with pianist Robin Sutherland in Telluride, Colorado. In addition, he is the author of an acclaimed biography of Efrem Zimbalist, who bequeathed Malan his choice collection of nineteenth century French bows.

**Susan Freier, violin**, earned degrees in Music and Biology from Stanford University as a Ford scholar and continued her studies at the Eastman School of Music, where she formed the Chester String Quartet, which went on to win the Evian, Munich International, Portsmouth (England), and Chicago Discovery competitions. She became faculty ensemble-in-residence at Indiana University at South Bend in 1980.

In 1989 Susan returned to her native Bay Area to join the Stanford University faculty and the Stanford String Quartet. She has been a participant at numerous festivals and has performed on NPR, the BBC, and German State Radio. A former faculty/artist member at the Schlern and Orfeo International Music Festivals, she has most recently performed and taught at the Mendocino Music Festival, and the Telluride Chamber Music Festival, among others.

**Polly Malan, viola**, has played chamber music at various music festivals, including Telluride, Aspen, Spoleto, and Reno. Performing music by living composers is a particular passion of hers; Alea II, New Music Works, New Frontiers Music Festival, and the Pacific Rim Festival are some of the concert series where she has premiered new works.

She was principal violist of San Francisco's Western Opera Theater, the Spoleto Opera Orchestra, and the Bay Shore Lyric Opera. Other orchestras include the San Francisco Opera, the Skywalker Philharmonic, California Symphony, and the San Jose Symphony. She received her education at Bowdoin College, Stanford, and UC Santa Cruz, where she pursued graduate studies in 20th Century Performance Practice.

**Stephen Harrison, cello**, has been on the Stanford University faculty since 1983, and is the cellist of the acclaimed Ives String Quartet. He is a graduate of Oberlin College and Boston University.





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Former principal cellist of the Opera Company of Boston, the New England Chamber Orchestra and the Chamber Symphony of San Francisco, he has performed on National Public Radio, the BBC, and on both German State Radio and the Netherlands State Radio.

As solo cellist of the San Francisco Contemporary Music Players, he has toured internationally and recorded on the Delos, CRI, New Albion, and Newport Classics labels. He has also performed on both the “Music of the Sacred and Profane” and New and Unusual Music Series presented by the San Francisco Symphony, and for Chamber Music West. Mr. Harrison has been on the faculty of the Pacific Music Festival and is currently an artist/faculty member of the Rocky Ridge Music Center.

**Carlos Ortega, clarinet**, studied at the Colombia National University Conservatory of Music in the studio of Professor Robert de Gennaro, obtaining his Bachelor’s degree in 2010. He came to the United States in 2011, when he was accepted with full scholarship in the class of one of the most acclaimed clarinetists of his generation, Professor Jon Manasse at Lynn Conservatory of Music in Boca Raton, Florida where he obtained his Professional Performance Certificate in 2012 and his Master’s degree in 2015.

He has broad experience with solo playing, music festivals, chamber music, and orchestral performances in his native Colombia and throughout South America, Mexico, USA and Europe. He was the principal clarinet and co-founder of the Bogota Symphony Orchestra, and has participated in symphonic, opera, ballet, and educational performances. Mr. Ortega has also played with Monterey Symphony and Modesto Symphony.

He has played in important festivals, “Instrumenta Verano” Oaxaca, Mexico, 2008; “International Festival of Classical Music” Cartagena, Colombia, 2009; Breckenridge Music Festival in 2011 and 2012 where He played a commissioned piece with Robin Sutherland, including the World Premiere of *Volante*, suite for clarinet and piano by Nicholas Pavkovic. In 2013 he participated in the “Telluride Colorado Chamber Music Festival,” playing with the Ives String Quartet. In July 2014 he made his debut in Europe playing in the “Zephyr Chamber Music Festival” in Courmayeur, Italy, and, in October 2014 he played as a soloist with Lynn Philharmonia Orchestra for the Florida premiere of *Triple Play* concerto for clarinet and orchestra by Harold Farberman. In October 2105, Mr. Ortega played a recital with Professor of Viola and Chamber Music Jodi Levitz at the San Francisco Conservatory of Music. Most recently, he participated in the World Première of *Dynamo: Thomas A. Edison, a life overheard*, with music by Larry London.

**Robin Sutherland, piano**, studied with Rosina Lhevinne at the Juilliard School and with Paul Hersh at the San Francisco Conservatory of Music. While still an undergraduate, he was appointed principal pianist of the San Francisco Symphony Orchestra by Seiji Ozawa. The recipient of numerous awards, Sutherland was selected at 17 to be sole participant from the USA at the International Bach Festival, held at Lincoln Center. He was a finalist in the International Bach Competition in Washington DC and has performed all of J.S. Bach’s keyboard works.

An avid chamber musician, Robin Sutherland is co-director of the Telluride Players and a regular performer at the Bay Chamber Concerts in Rockport, Maine. Many composers have dedicated works to him, and among the world premieres in which he has participated was that of John Adams’ *Grand Pianola Music*, with members of the San Francisco Symphony Orchestra.

A frequent soloist with the San Francisco Symphony Orchestra, Robin Sutherland has been featured in Leonard Bernstein’s *Age of Anxiety* with Michael Tilson Thomas conducting, both in San Francisco and on tour, and last May he was featured in Martin’s *Petite Symphonie Concertante*. In 1996, his recording of J.S. Bach’s *Goldberg Variations*, BWV 988 was released on the d’Note label.

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**Santa Cruz Chamber Players**  
**2018-2019 • 40th Season**

**Brahms, Beloved**

Saturday, September 29, 7:30 pm and Sunday, September 30, 3:00 pm

Music by Brahms

Roy Malan, concert director and violin; Robin Sutherland, piano; Carlos Ortega, clarinet  
Susan Freier Harrison, violin; Polly Malan, viola ; Stephen Harrison, cello

**American Voices<sup>3</sup>**

Saturday, November 10, 7:30 pm and Sunday, November 11, 3:00 pm

Music by Bloch, Barber, Chris Pratorius Gómez, Henry Cowell, and Daniel Brown

C.A. Jordan, concert director and soprano; Kathleen Purcell, flute, alto flute, and bass flute  
Kristin Garbeff, cello; Kumi Uyeda, piano

**On the Shoulders of Giants**

Saturday, January 19, 7:30 pm and Sunday, January 20, 3:00 pm

Music by J. S. Bach, Samuel Barber, the Canadian Brass, and more

Kevin Jordan, concert director and trumpet; Charles Old, trumpet; Ruth Jordan, horn  
Steve Mortensen, trombone; James Paoletti, tuba

**Espressivo**

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

Music by Schumann, Liszt, Dohnanyi, and Solbong Kim

Rebecca Jackson, concert director and violin; Matthew Young, viola; Jonah Kim, cello  
Elizabeth Schumann, piano

**MUSA: Chinese Baroque**

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

Music by Music by Rameau, Pedrini, Pu'an, and more

Derek Tam, concert director, harpsichord; Rita Lilly, soprano; Mindy Ell Chu, mezzo-soprano  
Addi Liu, violin and viola; Laura Gaynon, cello; David Wong, guqin and guzheng

**Madness and Music: From Concert to Cabaret**

Saturday, April 27, 7:30 pm and Sunday, April 28, 3:00 pm

Music by Bach, Schumann, St. Saëns, Maconchy, and more

Ivan Rosenblum, concert director and piano ; Lori Schulman, soprano  
Kathleen Purcell, flute; Jeff Gallagher, clarinet

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