

# Blowing in the Wind

Sweet and Spicy Music for

Woodwinds, Piano, and Cello



## Santa Cruz Chamber Players 2019-2020

Saturday, October 19, 7:30 pm

Sunday, October 20, 3:00 pm

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2019-2020 Season Sponsors

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## 2019-2020 Season

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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!

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The musician Jeff Gallagher is sponsored by **Nick Royal**.

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*Donations and season ticket orders received as of September 30th, 2019*

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# Blowing in the Wind: Sweet and Spicy Music for Woodwinds, Piano, and Cello

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

## PROGRAM

Trio H300 (1944) Bohuslav Martinu (1890-1959)  
Poco Allegretto  
Adagio  
Allegretto Scherzando  
flute • cello • piano

Trio 'Pathétique' in D Minor (1827) Mikhail Glinka (1804-1854)  
Allegro moderato  
Scherzo  
Largo  
Allegro con Spirito  
clarinet • cello • piano

## INTERMISSION

*from* The Jet Whistle (Assobio A Jato) Heitor Villa Lobos (1887-1959)  
Allegro non Troppo  
Adagio  
Vivo  
flute and cello

Trio, Op 63 in G minor (1820) Carl Maria Von Weber (1786-1826)  
Allegro moderato  
Scherzo  
Shepherd's Lament  
Allegro Expressivo  
flute • cello • piano

Trio (1998) Paquito D'Rivera (1962- )  
Contra Danza  
Danzon  
clarinet • cello • piano

Aude Castagna, Concert Director and Cello  
Lars Johannesson, Flute • Jeff Gallagher, Clarinet  
Vlada Volkova-Moran, Piano

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## Bohuslav Martinu

### TRIO for flute, cello, and piano (1944)

The Bohemian composer Bohuslav Martinu's life easily could have made his outlook dark. He lived in poverty in Paris, barely escaped the Nazis, spent many years in exile in the United States, and pined for his homeland, Czechoslovakia, from which he was barred by the Communist government. Yet the hundreds of compositions that he wrote over the years – including today's Trio – are marked by a hard-to-resist vitality, optimism, originality, and *joie de vivre*. Formal classrooms were not for him. He was drummed out of the Prague Conservatory for "incorrigible negligence." But Paris, where he moved in 1923, was invigorating. He spent 17 years there, absorbing French modernism, jazz and neo-classicism, but also rediscovering his Czech roots.

In 1941, when the Nazis invaded Paris, Martinu fled to the United States. Serge Koussevitzky, the conductor of the Boston Symphony and a Martinu enthusiast, helped him get settled with a commission to write his *First Symphony* at the famous summer music academy at Tanglewood. This symphony was the first of many new compositions that won Martinu a large and enthusiastic American audience. Martinu went on to teach at Mannes, Princeton, and Curtis, before moving back to Europe in 1956.

Martinu wrote the *Trio for Flute, Cello, and Piano* in a holiday spirit during a New England summer, just after he finished his *Third Symphony*. It is an animated work propelled by Martinu's distinctive musical voice. Among its highlights are the rhythmic inventiveness that drives

the sunny first movement, with the three instruments exchanging brief rhythmic passages as they playfully chase one another; a meditative Adagio that is filled with yearning; an infectious finale in which Martinu continues to show his adeptness at writing for the flute; and throughout, rich harmonies and tonal colors, as well as hints of jazz and Czech folk rhythms. Virgil Thomson loved the *Trio*, calling it "a gem of bright sound and cheerful sentiment. It is tonally perfect, it sounds well, it feels good, it is clearly the work of a fine jewelry maker and it does not sound like any other music."

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## Mikhail Glinka

### TRIO PATHÉTIQUE

#### for clarinet, cello, and piano (1827)

Glinka's *Trio Pathétique*, scored for the unusual combination of clarinet, bassoon or cello, and piano, dates from 1832, when the twenty-eight-year-old composer was studying in Milan and still emulating Italy's operatic composers.

With this trio of expressive instruments, and still under the spell of Donizetti, Glinka is giving us a little opera with all the proper thrills and drama.

The trio bears Glinka's epitaph: "Je n' ai connu l' amour que par les peines qu' il cause/ I knew the love only by the sorrows which it causes". Aww!



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Writing this trio, Glinka hadn't yet found his Russian voice, but he did very soon after, when he returned to Russia and started using national folk tunes and harmonies in his compositions.

Like an opera overture with the curtain rising, the *Trio* opens with a bold, dramatic gesture, immediately repeated. Then the characters are presented: first the clarinet's alto voice, with a cantabile melody, then taken on by the cello. A climax, a pause, and an expectant passage of triplets lead to the subsidiary subject, a lyrical duet sung by clarinet and cello. The formal development section is omitted – a Rossini trick in his overtures – and the recapitulation of the earlier themes proceeds immediately after a brief, though dramatic, silence. The movement ends on an inconclusive harmony, leaving the listener in a lurch before launching into the Scherzo, a playful affair nicely balanced by a lilting central trio. Again the music breaks off abruptly, and a passage of ominous chords – worthy of a title such as *La Forza del destino* – leads to the Largo, a wordless operatic scene in three verses sung first by the clarinet, then by the cello, and finally

together. The finale comprises four succinct episodes: an aggressive fugue-like introduction whose tumbling triplets hark back to the first movement; an agitated conversation between the clarinet and cello (more triplets); a recall of the dramatic gesture that opened the work; and a passionate coda of troubled emotions.

Expect no less drama when you mix Russian character with Italian *Bel Canto* sparked by a torrid heartbreak! See his epitaph above!



### Heitor Villa-Lobos

#### ASSOBIO A JATO ('THE JET WHISTLE') (1950)

Heitor Villa-Lobos is said to have been "the single most significant creative figure in 20th-century Brazilian art music, by creating a unique compositional style that combines contemporary European techniques and reinterprets elements of national music".

The three movement fantasy piece for flute and cello, *Assobio a Jato* ('The Jet Whistle'), was written in 1950 in

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New York and was dedicated to Elizabeth and Carleton Sprague Smith (flautist and musicologist). It continues Villa-Lobos's predilection for writing duets for high and low-voiced instruments.

The piece is primarily a musical experiment, playing on the natural characteristics of both instruments, featuring an often chirping bird-like flute, and a moaning and laboring cello. From the opening notes of the Allegro, Villa-Lobos plays with the instrumental contrasts, as the flute chirps over the cello's long, low lines. When the two reverse roles, the flute becomes flamboyant while the cello accompaniment starts the waltz. The mood changes in the second-movement Adagio, where the flute's nostalgic melody intertwines with the cello's dissonant and jazzy counterpoint. In a boisterous finale, the cello eggs on the flute, which charges higher and higher in a series of pyrotechnic runs until the flutist blasts air into the mouthpiece – a screech that reminded Villa-Lobos of a jet engine on takeoff. Hence the title.

AC, inspired by Barbara Leish



**Carl Maria von Weber**  
**TRIO in G minor, J259**  
**for flute, cello and piano (1819)**

On 25 July 1819 Weber completed the *Trio*, in Hosterwitz, his peaceful summer residence on the Elbe above Dresden. The work's inspiration may have been a souvenir of convivial musical evenings during Weber's Prague years, from 1813 to 1816, which he spent with two of his closest friends, a cellist and flautist.

As often with Weber, the musical architecture, though classical, is highly personal.

The opening movement is free from the formal sonata form. It is melodically rich, with a graceful opening theme and a gentle second subject, a figure in octaves between cello and piano that comes to dominate the entire movement. Though the warm and impassioned development section begins with the second subject, it is with the opening theme that the movement ends.

The Scherzo has no real trio section, but contrasts a violent, drumming theme in the minor with a graceful major-key flute melody. It is, however, the pounding piano octave theme that concludes the movement.

The third movement's title 'Schäfers Klage' ('Shepherd's Lament') refers to Goethe's poem of 1802 about a lovelorn shepherd, set by many composers including Schubert. The Schubert was published in 1804 in a collection of guitar songs, upon which Weber based his subtly improved melody and guitar-like piano chords.

The Finale thrills the listener with its profusion of themes and extreme contrasts, and that are where the essence of the whole work lies.

Even within a classical framework, Weber's Romantic imagination is running high.



**Paquito D'Rivera**  
**DANZON for trio (2003)**  
**CONRADANZA for clarinet and piano (1991)**

Paquito D'Rivera (b. June 4, 1948, Havana) is a Cuban-born, Grammy-winning jazz and classical saxophonist and clarinetist. By age five, Paquito was a musical prodigy. His first teacher was his father, a well-known classical saxophonist and conductor in Cuba. At a young age, D'Rivera played saxophone and clarinet in the Cuban National Symphony Orchestra. At age seven, Paquito became the youngest artist ever to endorse a musical instrument when he signed on with the famous brass instrument maker Selmer. He defected from Cuba to the US in 1981.

D'Rivera's expertise transcends musical genres: performing and composing both for jazz and classical music with groups and orchestras all over the world, which led to his recording dozens of albums. By 2003, he had six Grammy Awards to his credit in both classical and jazz categories.

D'Rivera authored a book of memoirs called *Mi Vida Saxual* (My Sax Life), published in Spain in 2000, a testimony to his vibrant personality.

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## 🎻 The Artists 🎻

**Aude Castagna**, cellist and artistic director, was born and raised in Paris, France. She studied cello and musicianship at various music conservatories in Paris where she obtained the highest degrees in performance (Premier Prix de Supérieur). She settled in Santa Cruz, CA in 1995 in search of a new beginning in a beautiful environment away from the Paris fumes and traffic jams.

Aude obtained a Master's degree in Music performance in 1997 from UCSC, then added a MS in Clinical Psychology a decade later.

In addition to her active music life, Aude is a licensed Marriage and Family Therapist. She has a busy private practice in downtown Santa Cruz helping adults, children and couples increase their quality of life.

She seeks to combine psychological themes in her musical programs striving to convey human emotions with her cello playing.

Aude has been performing since 1998 with the Santa Cruz Chamber Players, as musical director as well as guest on other directors' programs.

Church of Christ and serves as a main organist for the Diocesan Choir of Monterey. She is also a principal accompanist for for Temple Beth El .

Vlada has toured Europe with the Cabrillo Symphonic Choir, appeared in concerts with the Santa Cruz Chorale, Arioso Singers, UCSC Concert Choir, Monterey Chamber Orchestra, Cadenza Orchestra, Espressivo orchestra, and with many other local singers and instrumentalists.

A lover of chamber music, Vlada often performs with the Santa Cruz Chamber Players, and also on many solo organ recitals in Santa Cruz and the larger Bay Area.

She has been featured as a solo artist with the Santa Cruz Baroque Festival, New Music Works and is the founder and artistic director of the annual New Year's Eve "Organists Kaleidophone" concert series in Santa Cruz.

Vlada also has a large piano studio in Santa Cruz and teaches organ privately.



A native of Russia, **Vlada Volkova-Moran** holds diplomas from the Tula Music College, Moscow Lenin Pedagogical University and the Moscow Tchaikovsky Conservatory as a piano teacher, accompanist, music educator and performing artist. Vlada moved to America in 1998. She works as an organist at Peace United

**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.

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# 2019-2020 CONCERTS

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Thursday September 21, 2019 • 7:30 pm  
**Ilya Kaler, violin & Alon Goldstein, piano**

Sunday, November 3, 2019 • 4 pm  
**Peter Toth, piano**

Sunday, December 8, 2019 • 4 pm  
**Oxana Yablonskaya, piano**

Friday, January 10, 2020 • 7:30 pm  
**Alessio Bax & Lucille Chung, piano duo**

Saturday, March 5, 2020 • 7:30 pm  
**Azuri String Quartet**

Saturday, April 18, 2020 • 7:30 pm  
**Gabriele Baldocci, piano**

## *Santa Cruz Chamber Players*

Saturday, October 19, 7:30

Sunday, October 20, 3:00

**Blowing in the Wind**

Saturday, November 9, 7:30

Sunday, November 10, 3:00

**Virtuosity Defined**

Saturday, January 11, 7:30

Sunday, January 12, 3:00

**From the Old World to the New**

Saturday, February 29, 7:30

Sunday, March 1, 3:00

**Three Trios, Three Eras**

Saturday, March 21, 7:30

Sunday, March 22, 3:00

**Elegant Exuberance**

Saturday, May 9, 7:30

Sunday, May 10, 3:00

**The Hero's Journey**

## *NEW MUSIC WORKS*

Saturday, September 8, 2019 • 7:30 pm

**Secret Lives of a Piano**

Saturday, February 8, 2020 • 7:30 pm

**Night of the Living Composers**

Saturday, April 4, 2019 • 7:30 pm

**The Music of Sound**



Saturday, December 21, 2019 • 8:00 pm

Sunday, December 22, 2019 • 4:00 pm

**Christmas with the Chorale**

Sunday, March 22, 2020 • 4:00 pm

**Guest Choir: New Choir**

Saturday, May 23, 2020 • 8:00 pm

Sunday, May 24, 2020 • 4:00 pm

**Johann Sebastian Bach and Franz Schubert**



## *Santa Cruz Baroque Festival*

Saturday, February 1, 2020 • 7:30 pm

**In a Medieval Garden**

Sunday, February 23, 2020 • 3:00 pm

**Renaissance Roots: American Flowerings**

Sunday, March 8, 2020 • 3:00 pm

**Spanish Roots: Mexican Flowerings**

Sunday, April 5, 2020 • 3:00 pm

**In an English Garden**

Saturday, April 25, 2020 • 7:30 pm

**J.S. Bach Celebration**

Lars performs with numerous West Coast early music ensembles and orchestras, as well as a variety of 'modern' instrument groups. Lars appears regularly with Santa Cruz Baroque Festival, Ensemble Monterey Chamber Orchestra, New Music Works and Santa Cruz Chamber Players. Other engagements include performances with Carmel Bach Festival, Philharmonia Baroque Orchestra, Musica Angelica, Espressivo Orchestra, California Bach Society and Jubilate!. 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](http://www.larsjohannesson.com).

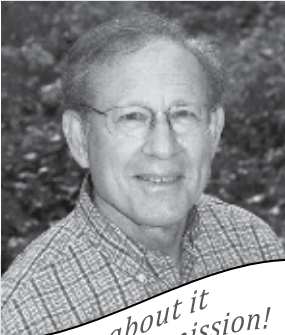


**Jeff Gallagher**, clarinet has lived and performed in the Santa Cruz area for over 27 years. During this time he has greatly enjoyed working with a wide variety of musical ensembles including the Santa Cruz Chamber

Players (as a concert director, musician, and member of the board); the Santa Cruz Symphony with Daniel Stewart; the Cabrillo Festival of Contemporary Music with Marin Alsop; the Monterey Jazz Festival with Terence Blanchard; the Carmel Bach Festival with Bruno Weil; the Jewel Theatre Company; San Jose Stage; the Monterey County Pops! Orchestra; the Ensemble Monterey Chamber Orchestra with John Anderson; the Monterey Bay Symphony; New Music Works with Phil Collins; Cantiamo! with Cheryl Anderson; Cabrillo Stage (Aptos); the Western Stage (Salinas); and PacRep Theater (Carmel), to name a few.

Jeff's undergraduate degree is in Education, where he studied clarinet at The Ohio State University under Dr. Robert Titus, Marshall Haddock, and Dr. Don McGinnis.

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**Blowing in the Wind: Sweet and Spicy Music for Woodwinds, Piano, and Cello**

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

Music by Carl Maria Von Weber, Bohuslav Martinu, Heitor Villa-Lobos, and Paquito D' Rivera  
Aude Castagna, Concert Director and Cello; Lars Johannesson, Flute; Jeff Gallagher, Clarinet;  
Vlada Volkova-Moran, Piano

**Virtuosity Defined: Musical Creativity and Artistic Expression Beyond the Flying Fingers**

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

Music by J. S. Bach, Niccolo Paganini, and Javier Contreras  
Black Cedar Trio: Kris Palmer, Concert Director and Flute; Steve Lin, Guitar;  
Isaac Pastor-Chermak, Cello

**From the Old World to the New: Schubert and 21st Century America**

Saturday, January 11, 7:30 pm and Sunday, January 12, 3:00 pm

Music by Schubert, Rebecca Clarke, Henry Mollicone, John Wineglass, and Emily Wong  
Kristin Garbeff, Concert Director and Cello; Cynthia Baehr-Williams, Violin; Chad Kaltinger, Viola;  
Kumiko Uyeda, Piano

**Three Trios, Three Eras**

Saturday, February 29, 7:30 pm and Sunday, March 1, 3:00 pm

Music by Beethoven, Anton Arensky, and Nikolai Kapustin  
Chia-Lin Yang, Concert Director and Piano; Elbert Tsai, Violin; Brady Anderson, Cello

**Elegant Exuberance**

Saturday, March 21, 7:30 pm and Sunday, March 22, 3:00 pm

Music by Grieg, Schubert, and Schumann  
Roy Malan, Concert Director and Violin; Susan Freier, Violin; Polly Malan, Viola; Stephen Harrison,  
Cello; Robin Sutherland, Piano

**The Hero's Journey: Incantation, Trial, and Homecoming**

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

Music by Beethoven, Prokofiev, Stravinsky, Boulanger, Gottlieb, and Ben Dorfan  
Ben Dorfan, Concert Director and Piano; Jeff Gallagher, Clarinet and Narration; Lydia Joy Davis,  
Violin; Mike Dahlberg, Cello  
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## Concert 2

# Virtuosity Defined:

## Musical Creativity and Artistic Expression Beyond the Flying Fingers

Saturday, November 9, 7:30 pm  
Sunday, November 10, 3:00 pm

Music by J. S. Bach, Niccolo Paganini,  
and Javier Contreras

The Black Cedar Trio brings their award-winning blend of flute, cello, and guitar with "Virtuosity Defined." The program includes music of Bach, Paganini, and Piazzolla, plus new music by San Jose composer Andre Gueziec and Chilean composer Javier Contreras. After the trio's recent San Francisco concert, *The Rehearsal Studio* blog wrote, "Contreras' music was an examination of not only the unique sonorities of each of the three instruments but also a rich study of how those sonorities could be blended in different combinations...clearly a major undertaking; but those willing to listen to it attentively were richly rewarded."

Black Cedar Trio  
Kris Palmer, Concert Director and Flute  
Steve Lin, Guitar  
Isaac Pastor-Chermak, Cello



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