

Santa Cruz Chamber Players
2021-2022

The Hero's Journey

Saturday, April 2, 7:30 pm ✱ Sunday, April 3, 3:00 pm



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2021-2022 Season

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We're proud to present the area's finest musicians performing diverse and inspiring chamber music! Each concert has its own director and features different combinations of instruments, music of divergent styles, and distinct historical periods. Presented in an informal and informative environment, the concerts are artistically invigorating and designed to appeal to music lovers of all ages and musical tastes.

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Contact marketing@scchamberplayers.org or visit scchamberplayers.org

Mailing Address: P.O. Box 4174, Santa Cruz, CA 95063-4174

Santa Cruz Chamber Players is a 501(c)(3) nonprofit organization, Tax ID 77-0294596. 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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Donations and season ticket orders received as of March 1st, 2022
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Santa Cruz Chamber Players 2021–2022
The Hero's Journey
Saturday, April 2, 7:30 pm ♦ Sunday, April 3, 3:00 pm

Ben Dorfan, Concert Director and piano ♦ Shannon Delaney D'Antonio, violin
Jeff Gallagher, clarinet and narration ♦ Kristin Garbeff, cello ♦ Stuart Wilson, recording engineer

PROGRAM

D'un matin de printemps (1918) Lili Boulanger (1893–1918)
Shannon Delaney D'Antonio and Ben Dorfan

Sonata in C Major, Op. 119 (1949) Sergei Prokofiev (1891–1953)
Andante grave
Moderato
Allegro ma non troppo
Kristin Garbeff and Ben Dorfan

Sonata (2021) Ben Dorfan (b. 1987)
Moderato
Andante
Allegretto
Jeff Gallagher and Ben Dorfan

INTERMISSION

Trio in B-flat Major, Op. 11 (1797) Ludwig van Beethoven (1770–1827)
Allegro con brio
Adagio
Allegretto
Jeff Gallagher, Kristin Garbeff, and Ben Dorfan

L'Histoire du soldat Suite (1919) Igor Stravinsky (1882–1971)
Marche du Soldat
Le violon du Soldat
Petit concert
Tango-Valse-Rag
Danse du Diable
Jeff Gallagher, Shannon Delaney D'Antonio, and Ben Dorfan



CHALLENGE!

The Rebele family, longtime Santa Cruz nonprofit supporters, have generously offered to match up to \$7,500 in new or increased donations to the Santa Cruz Chamber Players.

We need your help in meeting this challenge!

The additional funds will allow the Chamber Players to provide outreach to our community, sharing the music with a wider audience; and ensure our continued support of our fine musicians and their wonderful concerts.

We are grateful to the Rebele family and to all our supporters!



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🎭 Notes About the Program 🎭

D'un Matin de Printemps – Lili Boulanger

Lili Boulanger was born into a prominent Parisian musical family. Her father, Ernest Boulanger, won the Prix de Rome in 1836. Her older sister, Nadia, would become an influential composer and teacher (her pupils included Aaron Copland, Elliot Carter, Astor Piazzola, and Philip Glass). Tragically, Lili suffered from poor health for virtually her entire life. At age two, she had a severe case of bronchial pneumonia that devastated her immune system. Soon after, she developed “intestinal tuberculosis” (which modern medicine diagnoses as Crohn’s disease). Lili’s health had many ups and downs, and she would ultimately pass away before her 25th birthday. (For comparison, Franz Schubert lived to the ripe old age of 31.) Despite sporadic schooling due to her chronic illness, Lili Boulanger won the coveted Prix de Rome in 1913, being the first woman to do so. (In addition to her father, prize recipients include Hector Berlioz, Charles Gounod, and Claude Debussy.) Regrettably, her prize winners’ residency in Rome was interrupted by the outbreak of World War I. Boulanger would attempt to finish the residency later, but her rapidly failing health once again made it impossible.



Remarkably, *D'un Matin de Printemps* (Of a Spring Morning) was “conceived by the composer in three different versions simultaneously [violin/flute and piano, piano trio, orchestra]. These were the last pieces Lili Boulanger wrote with her own hand. Her manuscripts for these works betray the increasing effects of her illness. The notes are minuscule.” Despite the circumstances in which it was written, as the title suggests *D'un Matin de Printemps* is full of life and vigor. Boulanger blends the colorful sound world of French Impressionism with the hard edges of modernism for a stunningly unique effect.

Sonata in C Major, Op. 119 for cello and piano – Sergei Prokofiev

In 1936, after nearly two decades living in the west, Prokofiev returned to Russia, hoping to become established as the country’s foremost composer. Unfortunately, he was stepping into a worsening political situation, and, after having his passport confiscated during a routine inspection, he became trapped in a nightmare scenario. In the late 1940s, Andrey Zhdanov, the Soviet Union’s head of Cultural Policy, enacted strict decrees on acceptable standards of art and music. As a result, much of Prokofiev’s music was banned





2021-2022 CONCERTS



Saturday, November 6, 7:30
Sunday, November 7, 3:00
A World Tour of Nationalist Trios

Saturday, March 12, 7:30
Sunday, March 13, 3:00
Elegant Exuberance

Saturday, April 2, 7:30
Sunday, April 3, 3:00
The Hero's Journey

Saturday, April 30, 7:30
Sunday, May 1, 3:00
Birds of a Feather

Saturday, May 7, 7:30
Sunday, May 8, 3:00
Gabriel Fauré and His Circle of Influence

Saturday, September 17, 7:30
Sunday, September 18, 3:00
Beethoven, Bagatelles, and Music for Winds and Piano

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Saturday, December 18, 2021 • 8:00 pm
Sunday, December 19, 2021 • 4:00 pm
Christmas with the Chorale

Saturday, May 14, 2022 • 8:00 pm
Sunday, May 15, 2022 • 4:00 pm
Johann Sebastian Bach and Franz Schubert

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Santa Cruz
Baroque Festival

Saturday, February 5, 2022 • 7:30 pm
Love and Lust

Sunday, February 27, 2022 • 5:00 pm
From Hotteterre to Hot Jazz

Sunday, March 20, 2022 • 4:00 pm
Bach Organ Transformations

Sunday, April 10, 2022 • 3:00 pm
Scarlatti: Spanish Folk to Classical

Saturday, April 24, 2022 • 3:00 pm
Transformed Bach

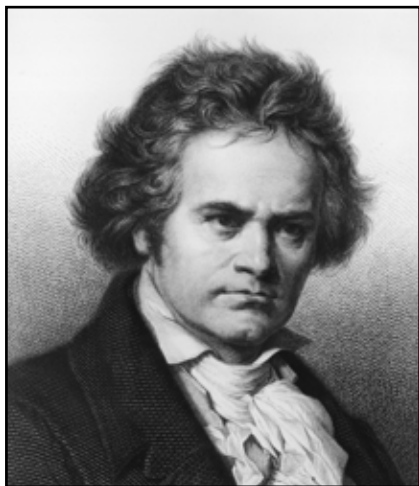
from public performance. Remarkably, Zhdanov's Committee of Artistic Affairs approved Prokofiev's op. 119 Sonata, which debuted in a 1950 performance by pianist Sviatoslav Richter and cellist Mstislav Rostropovich. Arguably, the sonata's reliance on triadic sonorities and folk idioms (as well as sheer luck) helped it escape censorship.

The first movement opens with a cello solo spanning the instrument's lowest register. The piano enters with subdued accompaniment before expanding into increasingly melodic territory. When it is the cello's turn to accompany, it does so with guitar-like strummed four-note chords. The second movement features a playful opening melody and mischievous interchanges between cello and piano, contrasting with a lyrical trio section. Like the first movement, the cello writing exploits the low register and large pizzicato chords. The final movement, like the first, is memorably melodic. It concludes with a return to material from the first movement's opening, reworked into a grand apotheosis complete with big runs and thickly voiced chords (in the tradition of composers such as Tchaikovsky or Mussorgsky). Prokofiev's utilization of the bass register continues to the last note—the cello and piano's lowest C played in unison.

Sonata for clarinet and piano – Ben Dorfan

Shortly after premiering my chamber work *Mythos* in 2017, Jeff Gallagher asked me to write a piece for him—and I was happy to oblige. Originally scheduled to debut with Santa Cruz Chamber Players in May of 2020, this performance is still a world premiere!

Each movement draws from a diverse set of influences. The first is modeled after Anton Webern and Alfred Schnittke; the second movement channels Manuel de Falla's "Nana" from *Siete Canciones Populares Españolas*. The third movement is indebted to Johannes Brahms, Béla Bartók, and Steven Sondheim. Enjoy!



Trio in B-flat major, Op. 11 for clarinet, cello and piano – Ludwig van Beethoven

Beethoven completed the op. 11 trio in late 1797, having recently recovered from a severe illness. Although Beethoven and his early biographers attributed the disease to "typhus" (which was something of a catch-all term), there are various theories regarding the true diagnosis—possibly meningitis due to secondary syphilis. What's indisputable is that Beethoven's hearing loss would begin soon after.

While the standard trio instrumentation is violin, cello, and piano, the op. 11 trio is unique for swapping out the violin for clarinet. Fearing this unusual format would affect the work's marketability, Beethoven wrote an alternative part for the violin

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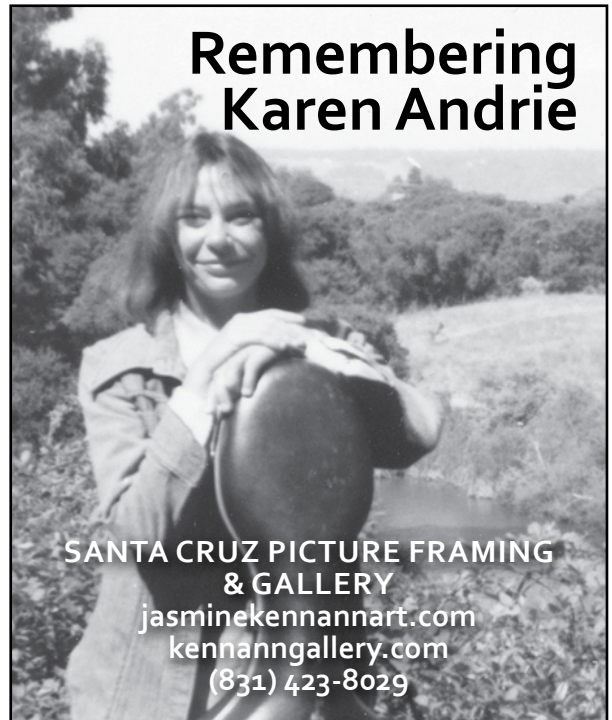
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Concert 3

Seven Gets You Eleven!

Saturday | **March 26, 2022** | 7:00 pm
 First Presbyterian Church, Monterey

Sunday | **March 27, 2022** | 7:00 pm
 Peace United Church of Christ, Santa Cruz

Camille Saint-Saens' *Septet*, a very unusual work featuring virtuoso parts for both piano and trumpet, Beethoven's *Quintet for Piano and Winds*, written in 1796 and *It Takes Two*, the American premiere of a new concerto for two clarinets and chamber orchestra by Australian composer George Palmer, featuring Principal Clarinetist Erica Horn and Clarinetist Jeff Gallagher.

Concert 4

Mass of the Children

Saturday | **May 7, 2022** v 7:00 pm
 First Presbyterian Church, Monterey

Sunday | **May 15, 2022** | 7:00 pm
 Peace United Church of Christ, Santa Cruz

In a nearly 30 year tradition we are again joined by the elite vocal ensemble *Cantiamo!* and the *Cabrillo Youth Chorus*, both directed by Cheryl Anderson, to present our season finale, John Rutter's *Mass of the Children*.

Conductor's Notes at 6:00 pm
 before each concert



(history has confirmed that the clarinet was a brilliant choice, as the work is nowadays rarely performed with violin).

The first movement is instantly recognizable with its stark octaves ascending by half step. The music unfolds lightly and cheerfully, arguably occupying Mozart's sound-world just as much as Beethoven's. The second movement begins with an elegant cello solo. The stormy yet subdued development launches unexpectedly from Eb minor to the tonally distant region of E major. Soon returning to the home key of Eb major, the piano erupts in rippling arpeggios which transition into the movement's concluding section. As far as slow movements go, it is as lovely as it is miniature. The final movement's theme is an earworm taken from Joseph Weigl's opera *L'amor Marinaro ossia Il Corsaro*, earning the trio its nickname *Gassenhauer* ("popular melody"). Humorously, the aria's lyrics roughly translate as "Before I go to work, I must have something to eat!" Beethoven caps off his nine short variations with a 6/8 finale bringing the trio to an energetic finish.

L'Histoire du soldat Suite – Igor Stravinsky

After a promising start to his career (with *The Firebird* in 1910, *Petrushka* in 1911, and *The Rite of Spring* in 1913)—by 1918, Stravinsky found himself in dire circumstances. Stranded in Switzerland because of World War I, he had no income and no home to return to. (Stravinsky's family estate was lost with the collapse of the Russian government.) Hoping to make a quick profit, together with friend and collaborator Charles Ferdinand Ramuz, "they started discussing the possibility of writing a piece which could do without a big hall, a huge public; a piece with... only a few instruments and only two or three characters...to be read, played, and danced."

Despite tremendous obstacles to producing a modernist theater production in wartime Switzerland, Stravinsky and Ramuz managed to cobble together the necessary funding and personnel, largely thanks to support from industrialist-philanthropist Werner Reinhart. Unfortunately, the September 28 premiere in Lausanne would be the stage version's only performance for several years. The very next day, all public halls were closed due to the 1918 Flu Pandemic (Stravinsky himself falling ill only days later). While Reinhart had secured them against a loss, Stravinsky and Ramuz probably earned less than two thousand francs for the better part of a year's work. (Today, this sum would be worth less than ten thousand dollars.)

In January of 1919, Stravinsky wrote, "Numerous requests have been addressed to me for a piano-and-violin reduction (in which the violin would have the more substantial role), so I have decided to arrange a little suite of the work, employing a clarinet along with these two instruments. I would like the suite to be presented in London this season." It's likely Stravinsky's true motivation was to salvage some income from the project, an ongoing point of contention with Ramuz who felt that the concert suites



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(Stravinsky wrote several) cut him out of his fair share. The inclusion of the clarinet in the trio arrangement is an apparent nod to Stravinsky's benefactor Reinhart, who himself was an amateur clarinetist.

The first movement of the Suite, *Marche du Soldat*, depicts the soldier trudging home from the war. Flourishes from the violin and clarinet punctuate the animated melody; in the piano's bass register, we hear the steady beat of the soldier's footsteps. The second movement, *Le Violon du Soldat*, establishes the violin as a symbol for the soldier's soul. Here, the violin writing sparkles with double stops and soloistic passages layered above the piano's persistent four-note ostinato. *Un Petit Concert* is a small celebration of the soldier beating the devil at cards. Even in trio arrangement, this movement sounds thickly orchestrated, with multiple overlapping melodic lines reminiscent of Stravinsky's earlier ballet works. The fourth movement, *Tango-Valse-Ragtime*, portrays the soldier attempting to cure a sick princess and win her hand in marriage. Here, Stravinsky demonstrates his mastery of musical style, emulating each of the three dances accurately while also staying true to his own voice. In the final movement of the suite, *Danse du Diable*, the soldier's frantic fiddle playing torments the devil, causing him collapse. Of course, the soldier's victory will be short-lived as his soul is ultimately fated to be taken by the devil.

– program notes by Ben Dorfan



Acknowledgements

This concert has been in the works since early 2019, and it could not have gone forward without tremendous community support. I am thankful for the performers on this program who have been wonderful to work with and ever so patient as we waited for the pandemic to abate. A big thank you goes to my friend and collaborator Stuart Wilson for engineering this weekend's concert recording. This concert's present form is indebted to Dr. Anatole Leikin, who advised me on preparing the program notes and provided chamber music coaching. I am grateful for my parents, who have always believed in my musical potential, for friends and family who have traveled far to attend this concert, and for my wife—who has given moral support to my musical endeavors and tolerated countless chamber music rehearsals in our home. I thank the SCCP board of directors for their belief in me as a concert director and Carol Panofsky for designing this beautiful program booklet. Last but certainly not least, I thank SCCP donors, sponsors, and YOU, our fantastic audience!

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The Artists

Ben Dorfan, Concert Director and piano, has performed with The Carmel Bach Festival, Santa Cruz Chamber Players, Santa Cruz Symphony, Monterey County Pops!, Bay Shore Lyric Opera, Ariose Singers, Cabrillo Symphonic Chorus, and others. He has provided music direction for Jewel Theatre Co., Mountain Community Theater, and Georgiana Bruce Kirby School.

His music has been presented at SEAMUS National Conference, The Spark Festival, and Electronic Music Midwest. He has twice received the SEAMUS Allen Strange Memorial Award.

Ben serves as Board President of the Music Teachers' Association of California, Santa Cruz County Branch, and Musician Liaison for Santa Cruz Chamber Players. Currently, he is pursuing a D.M.A. in Music Composition at UC Santa Cruz.

Kristin Garbeff, cello, is an active freelance musician and has performed throughout the San Francisco and Monterey Bay areas with the Monterey Symphony, Santa Cruz Symphony, West Bay Opera, New Music Works, Espressivo, and the Hidden Valley String Orchestra. She is an avid chamber musician, playing with the piano trio, Nisene Ensemble. Kristin is also active in the popular music scene. She has collaborated with various groups in the San Francisco Bay Area including indie band Blue Rabbit, Kenny Shick, Jenn Grinels, and the Thriving Artists organization. Kristin received her Master of Music degree from the Longy School of Music in Cambridge, MA where she studied with Dr. Terry King. She studied chamber music with Kathleen Lenski, Victor Rosenbaum, and Roger Tapping, and jazz improvisation with pianist Peter Cassino. In addition to performing, Kristin maintains a teaching studio at her home in Scotts Valley, CA.

Jeff Gallagher, clarinet and narration, has played clarinet in the Santa Cruz, Carmel, Salinas, and Monterey areas since 1992. He has performed regularly with the Santa Cruz Chamber Players in addition to being a frequent Concert Director and member of the SCCP board of directors for the past 15 years or so.

Over the years he has played in the Santa Cruz County Symphony with Daniel Stewart; the Cabrillo Festival with Marin Alsop; the Monterey Jazz Festival with Terrence Blanchard; the Carmel Bach Festival with Bruno Weil; Ensemble Monterey with John Anderson; New Music Works with Phil Collins; the Santa Cruz Chorale with Christian Grube; Cantiamo! with Cheryl Anderson; the Santa Cruz Baroque Festival with Linda Burman-Hall; the Monterey Bay Symphony; the Monterey County Pops!; San Jose Stage; the Jewel Theatre Company; Cabrillo Stage; the Western Stage (Salinas); and the PacRep Theater (Carmel), to name a few.

In addition to music performance, Jeff has a strong technical and communications background and continues to work at the University of California Santa Cruz as a Training and Support Analyst. Last

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year he also began work as the Killian Scholarship Coordinator at Hartnell College (Salinas), which provides much-needed instruction, guidance, and support of all kinds to first-generation music majors who are seeking music careers at the university level.

At the Ohio State University he studied with Dr. Robert Titus, Marshall Haddock, and Dr. Robert McGinnis; while at the Bowling Green State University he studied with Ed Marks. Jeff also plays most of the woodwind instruments professionally including, recorder, flute and piccolo, oboe and English horn, bass clarinet, and the soprano, alto, tenor, and baritone saxophones. In his spare time Jeff maintains a private instruction studio from his home in Scotts Valley. You can reach him at jeffga@sbcglobal.net.

Shannon Delaney D'Antonio, violin, began studying music at the age of five. She is an avid chamber music player, an elementary school teacher, and a mother of four.

Shannon holds a B.A. degree in Violin Performance from Stanford University. In addition, Shannon holds an M.A. degree in Education from the University of California, Santa Cruz and is currently a public school teacher at Westlake Elementary School in Santa Cruz, where she has been a faculty member since 2005.

Shannon is an active chamber musician in the Santa Cruz and Monterey areas. She is the concertmaster of Espressivo Orchestra, and performs regularly with Ensemble Monterey Chamber Orchestra, Santa Cruz New Music Works and the Santa Cruz Chorale.

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Santa Cruz Chamber Players
2021–2022 • 43rd Season

A World Tour of Nationalist Trios

Saturday, November 6, 7:30 PM ♦ Sunday, November 7, 3:00 PM

Music by Turina, Piazzolla, Dvořák

Verve Trio: Chia-Lin Yang, Concert Director and piano ♦ Elbert Tsai, violin ♦ Brady Anderson, cello

Elegant Exuberance

Saturday, March 12, 7:30 pm ♦ Sunday, March 13, 3:00 pm

Music by Grieg, Schubert, and Schumann

Roy Malan, Concert Director and violin ♦ James Winn, piano

Susan Freier, violin - Polly Malan, viola ♦ Stephen Harrison, cello

The Hero's Journey

Saturday, April 2, 7:30 pm ♦ Sunday, April 3, 3:00 pm

Music by Beethoven, Prokofiev, Stravinsky, Lili Boulanger, and Ben Dorfan

Ben Dorfan, Concert Director and piano ♦ Jeff Gallagher, clarinet and narration

Shannon Delaney D'Antonio, violin ♦ Kristin Garbeff, cello

Birds of a Feather

Saturday, April 30, 7:30 pm ♦ Sunday, May 1, 3:00 pm

Music by Bach, Berlioz, Daniel Dorff, and others

Kris Palmer, Concert Director, flute, alto flute, and bass flute

Teresa Orozco, flute and alto flute ♦ Varya Milinder, piano

Gabriel Fauré and His Circle of Influence, Part II

🎷 NEW DATES: Saturday, May 7, 7:30 pm ♦ Sunday, May 8, 3:00 pm

Music by Bohuslav Martinů, Zoltán Kodály, Saint-Saëns, Ernst Bloch, Nadia Boulanger, Gabriel Fauré

The Nisene Ensemble: Cynthia Baehr-Williams, Concert Director and violin

Chad Kaltinger, viola ♦ Kristin Garbeff, cello ♦ Kumi Uyeda, piano

Beethoven, Bagatelles, and Music for Winds and Piano

🎷 NEW DATES: Saturday, September 17, 7:30 pm ♦ Sunday, September 18, 3:00 pm

Music by Beethoven, Françaix, Ligeti, Jon Scoville, and Couperin

Ivan Rosenblum, Concert Director and piano

Lars Johannesson, flute ♦ Peter Lemberg, oboe ♦ Erica Horn, clarinet

Michelle Reem, bassoon ♦ Susan Vollmer, French horn

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Birds of a Feather

Saturday, April 30, 7:30 pm

Sunday, May 1, 3:00 pm

Music by

Bach, Berlioz, Daniel Dorfi, Quantz, and others

Kris Palmer, Concert Director,

and flute, alto flute, and bass flute

Teresa Orozco, flute and alto flute

Varya Milinder, piano

KEEPING FINE MUSIC FINELY PLAYED IN OUR FINE COMMUNITY

PAT AND ROWLAND REBELE

