



***Santa Cruz Chamber Players***  
***2021-2022***

***Elegant Exuberance***

**Roy Malan, Violin**  
**Susan Freier, Violin**  
**Polly Malan, Viola**  
**Stephen Harrison, Cello**  
**James Winn, Piano**

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

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# The Santa Cruz Chamber Players

## 2021-2022 Season

### Celebrating 43 Years!

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](mailto:marketing@scchamberplayers.org) or visit [scchamberplayers.org](http://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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The *Santa Cruz Chamber Players'* season is supported by a grant from **Arts Council Santa Cruz County**. Thank you!

*Donations and season ticket orders received as of February 15th, 2022*

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Santa Cruz Chamber Players 2021–2022

**Elegant Exuberance**

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

PROGRAM

String Trio in B-flat major, D. 471  
Allegro, in sonata form

Franz Peter Schubert (1797–1828)

Violin Sonata No. 3 in C minor, Op. 45  
Allegro molto ed appassionato  
Allegretto esprissivo alla Romanza  
Allegro animato

Edvard Grieg (1843–1907)

INTERMISSION

Piano Quintet in E-flat, Op. 44  
Allegro brillante  
In modo d'una marcia. Un poco largamente  
Scherzo: Molto vivace  
Allegro ma non troppo

Robert Schumann (1810–1856)

Roy Malan, Concert Director and Violin ♦ James Winn, Piano  
Susan Freier, Violin ♦ Polly Malan, Viola ♦ Stephen Harrison, Cello

This concert is sponsored by **Hila & Jack Michaelsen.**

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## String Trio in B-flat major, D. 471

Franz Peter Schubert (1797–1828)

The only one of the great composers to be born in Vienna, Schubert was also the only one who failed to win international recognition in his own lifetime, and for that his untimely death is only a partial explanation. The reasons for the world's neglect of his genius are to be sought rather in his own nature, shy of the limelight, and totally indifferent to the arts of self-assertion.

He had neither the talent nor the inclination for the role of virtuoso performer, and he disliked the regular routine imposed by continuous employment. He never traveled to any of the European capitals outside Vienna, and he lacked percipient champions who could both recognize his worth and spread the word of his talents abroad.

Moreover, the democratization of taste, and the development of commercial publishing, the illiberal political climate of his day: all these factors made life difficult for a freelance composer, a species of which Schubert was perhaps the first thoroughgoing example. He was dependent throughout his life on the fees he could earn from patrons and dedicatees, from the publication of his songs and keyboard compositions (which did not begin until he was 24), and occasional teaching or performing. He never achieved financial security except for a year or two; on the other hand, the idea that he lived in feckless bohemian poverty is certainly a popular myth.

Schubert was the fourth surviving son of a school assistant from Moravia and a domestic servant from Silesia who met and married in the suburb of Lichtental. Franz learnt to play the piano and the violin from his father and brothers, and later the viola. He had a few lessons in counterpoint from the local church organist, Michael Holzer. But his serious musical education began at the age of 11, when he won a choral scholarship to the Imperial College (the Konvikt, or religious seminary). There, under the supervision of the court organist Wenzel Ruzicka and the Kapellmeister Antonio Salieri, his gifts soon revealed themselves.

From Salieri he inherited conservative notational habits and a reverence for the music of Gluck, as well as a coolness towards that of Mozart and Beethoven that he was later to outgrow. The most impressive achievement of these years is the series of string quartets he wrote in 1812. Even earlier, in 1811, came his first attempt at opera, but the setting of Kotzebue's *Der Spiegelritter* ("The Looking-Glass Knight") was abandoned after the first act. Even earlier still were the first songs, ambitiously modeled on the cantata-like settings of Schiller by Zumsteeg.

Franz Schubert wrote three string trios, all of them in the key of B-flat major. From the first of these, *D111A*, a trio Schubert wrote in 1814, only a few measures exist yet today. The string trio *D 471* consists of a completed first movement and an incomplete second movement, composed in 1816. The last of these trios, *D 581*, composed in 1817, was completed in four movements, and exists now in two versions.

The spontaneity and clarity of Schubert's music appeal equally to the expert and to the casual listener. He had many styles—it has been fairly said that he had a different style for every poet he set—and his music often sounds like that of other composers.

Still the adjective "Schubertian" is indispensable. His poetic sensibility enabled him to give an entirely new emotional weight to familiar formulas like the major-minor alternation, the enharmonic



# 2021-2022 CONCERTS

## *Santa Cruz Chamber Players*

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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[newmusicworks.org](http://newmusicworks.org)



## *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 Filk to Classical**

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



shift, and the tonic—German 6th—tonic sequence, introducing new harmonic tensions between the tonic and its more remote relations.

That he was poised for stylistic development at the time of his death is evident from the sketches for a visionary “Tenth” Symphony, which he worked on during his last weeks. But the long-cherished view of Schubert as an intuitively creative child of nature who felt no need for Beethovenian cerebration or innovation had already been challenged by instances in his earlier works by means of intricate contrapuntal device, palindrome, and “mirror writing,” though these were not recognized as such until the late 20th century. It was indeed the fusion of a keen intellectual awareness and a poetic purity of expression that gave the mature Schubertian voice its special uniqueness.

*Wikipedia and The Oxford Companion to Music*, John Reed/Brian Newbould  
edited by Alison Latham and Jeff Gallager



### **Violin Sonata No. 3 in C minor, Op. 45** **Edvard Grieg (1843–1907)**

He was not only the foremost composer Norway has produced but the first Scandinavian composer to win universal acceptance abroad—indeed, he is one of the handful of popular composers through whom many find their way to music.

The family originally came from Scotland, his great-grandfather changing the spelling of his name from Greig to Grieg on assuming Norwegian nationality in 1779. Hagerup was his mother’s maiden name and also that of his cousin Nina. Edvard Grieg showed early talent as a pianist, and when in 1858 the violinist-composer Ole Bull, a distant relative of his mother, heard him play he persuaded Grieg’s parents to send the 15-year-old to Leipzig.

There he studied with E. F. Wenzel (a keen advocate of Schumann, Moscheles, and Reinecke) and heard Clara Schumann playing her husband’s *Piano Concerto in A minor*, on which his own was later to be modeled. But he was not happy there and in 1860 was afflicted by an attack of pleurisy which resulted in a collapsed lung. For the rest of his days he was plagued with respiratory problems and struggled through life on one lung.

Grieg began composing his third and final violin sonata in the autumn of 1886. Whereas the first two sonatas were written in a matter of weeks, this sonata took him several months to complete. The sonata remains the most popular of the three works, and has established itself in the standard repertoire. It happens that the work was also a personal favorite of Grieg’s.

The sonata premiered with Grieg himself at the piano and well-known violinist Adolph Brodsky in Leipzig. To a certain extent, Grieg built on Norwegian folk melodies and rhythms in this three-movement sonata. However, he considered the second sonata as the “Norwegian” sonata, while the third sonata was “the one with the broader horizon.” This was the last piece Grieg composed using sonata form.

The first movement is characterized by its bold and heroic introduction. The agitated opening theme is contrasted with a lyrical second theme.

The second movement opens with a serene piano solo in E major with a lyrical melodic line. In

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*Tatyana* *Rekow, M.M.*

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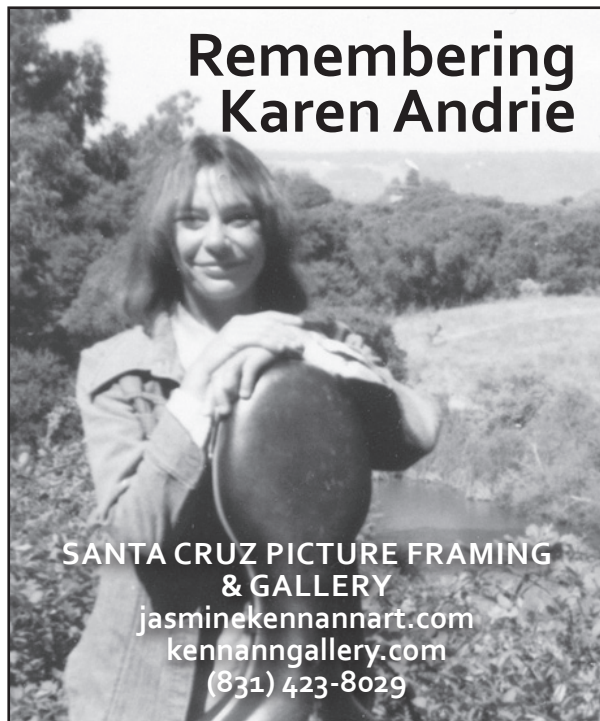
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### Concert 3

#### 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** | 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

the middle section, Grieg uses a playful dance tune. The second movement exists also in a version for cello and piano that Grieg composed during the same time as the violin version. The cello version was given to his brother as a birthday gift in May 1887, but didn't appear in print until 2005 (by Henle).

The finale is written generally in sonata form with coda but lacks a development section.

In the 1880s Grieg briefly directed the Bergen Harmonien (now known as the Bergen Philharmonic), but in the latter part of that decade and throughout the next he vigorously pursued the life of the traveling concert virtuoso, playing and conducting his own music. He visited England in 1888, and it was there that he gave his last concert in 1906. More than any other artist before him (with the exception of Mussorgsky) he evokes the character of a nation's music.

Yet in his songs he hardly ever quotes folk music directly, though his music breathes its spirit. Only "Solveig's Song" uses a borrowed tune. Throughout his life, both in the songs and in the piano music there is a growing response to the musical language of Norway, and his awareness of its harmonic originality deepened continually. The harmonic astringency of the *Slåtter* ("Norwegian Dances" op. 72, 1902) even suggests Bartók at times. Here and in the ten books of *Lyric Pieces* there is an undying freshness and directness of utterance.

*Wikipedia* and *The Oxford Companion to Music*, Robert Layton  
edited by Alison Latham and Jeff Gallagher



## **Piano Quintet in E-flat, Op. 44** **Robert Schumann (1810–1856)**

One of the leading figures of the early Romantic period, Schumann was born in a provincial city into a cultured middle-class family—his father was a bookseller and publisher. In this environment he developed keen literary interests and a good knowledge both of German and foreign literature. Throughout his childhood and youth the claims of music and letters ran side by side, with poems and dramatic works produced in tandem with small-scale compositional efforts, mainly piano pieces and songs. His talents as a performer were equally evident: he had begun piano lessons with a local church organist at the age of seven, and quickly showed an interest in improvisation. It is worth noting that his marriage to Clara Wieck occurred on September 12, 1840.

Marriage gave him the emotional and domestic stability on which his subsequent achievements were founded. The relationship was not without its tensions—as a pianist of international reputation Clara remained the better-known figure, while nevertheless regularly sacrificing the interests of her own career to the twin claims of motherhood and Robert's compositions; but it was fundamentally happy, and Clara's encouragement of his ambitions enabled him repeatedly to extend himself as a composer.

During 1840, the year of their marriage, Schumann turned decisively to song, producing more than half his output in the genre, including a series of cycles, notably *Myrthen* ("Myrtles"), *Frauenliebe und leben* ("Woman's Life and Love"), *Dichterliebe* ("Poet's Love"), and others to poems by Eichendorff and Heine. In 1841 he moved on to orchestral music. His first completed symphony (*No. 1 in B-flat*, the "Spring") was conducted by Mendelssohn at a concert given by Clara in March, with the Overture, Scherzo, and Finale following in May. The *Phantasie* for piano and orchestra (which later became the

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— VICTOR HUGO, *LES MISÉRABLES*

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first movement of the *Piano Concerto*) was written and a new symphony (eventually published as *No. 4 in D minor*) begun. The couple's home life was also enriched by the birth of a daughter in September, the first of seven children to survive.

Chamber music was the next area to be tackled, in 1842. After studying works by Haydn and Mozart, Schumann produced three string quartets, closely followed by a piano quintet, a piano quartet, and a set of *Phantasiestücke* for piano trio. The following year opened with a setback: a severe and debilitating mental crisis whose effects lasted several months. He had suffered similar attacks at intervals over a long period, which may have been congenital: his father had also had a "nervous disorder", and his younger sister Emilie had committed suicide in 1826. During his attacks Schumann too feared that he would take his own life or suffer a complete mental collapse. There has been much speculation as to the origin of these bouts and their relation (if any) to the illness that eventually killed him: he was confined in an asylum in his last years.

Commentators on Schumann's output have all agreed on the outstanding qualities of the piano music and songs. Less universally admired—at least until relatively recently—have been his achievements in other genres. A second caveat has tended to exist in respect of his later works: they have been broadly viewed as inferior to his earlier production (up to, say, the mid-1840s), the progress of his illness being seen as responsible for the apparent decline in their quality. The last decade or two, however, has seen a softening of these views, caused partly by increased performance and recording of the later works, and partly—in the case of his orchestral pieces—by the beneficial effects of period performance practice as it has come to be applied to mid-19th-century music.

Schumann's piano music has needed no such defense. As a highly trained pianist he understood the instrument's character and potential as well as anyone of his generation, and his personal rapport with it from childhood made it a natural means of expression to the adult composer; this perhaps partly explains the highly distinctive nature of his piano writing, in which expertise combines with a certain idiosyncrasy. Though it was found *recherché* by his contemporaries, its expressive power came to be acknowledged, and its lyrical melody and richly varied textures to be given their due. Even its more individual elements—such as its many references to real or imaginary figures within his personal mythology—came to attract as much as to puzzle.

Schumann composed the *Piano Quintet in E-flat major, Op. 44* in just a few weeks in September and October 1842, and it received its first public performance the following year. Noted for its "extroverted, exuberant" character, the piano quintet is considered one of his finest compositions and a magnificent work of 19th-century chamber music.

The work revolutionized the instrumentation and musical character of the piano quintet and, as you will hear today, established it as a quintessentially Romantic genre.

*Wikipedia* and *The Oxford Companion to Music*, George Hall  
edited by Alison Latham and Jeff Gallagher

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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 Messiaen, 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' star-producer Ivan Galamian, providing Malan with all the necessary where-withal. 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 the late 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.



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**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.

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 NPR, 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.



**James Winn, piano**, professor of piano and composition at the University of Nevada, Reno, since 1997, made his professional debut with the Denver Symphony at the age of 13 and has been performing widely in North America, Europe, and Asia ever since. With his duo-piano partner, Cameron Grant, he was a recipient of the top prize given in the two-piano category of the 1980 Munich Competition (*Musical America* wrote about the team, “Not since Josef and Rosina Lhevinne regaled us in the thirties have we heard such technical prowess paired with such genuine musical values.”). Dr. Winn has been a solo pianist with the New York City Ballet, a member of the New York New Music Ensemble, of Hexagon (woodwind quintet plus piano), and the pianist and resident composer of the Telluride Chamber Music Festival, as well as a frequent guest with the Chamber Music Society of Lincoln Center, Speculum, the Group for Contemporary Music, Cactus Pear Chamber Music Festival, La Musica International Chamber Music Festival, and Bargemusic. Well known as a specialist in new music, he has been involved in numerous world premieres and premiere recordings by many renowned composers, among them 13 Pulitzer Prize winners. He is currently a member of Argenta, UNR’s resident piano trio, a founding member and regular participant in the Nevada Chamber Music Festival, and performs regularly in recital with internationally acclaimed New-York-based violinist Rolf Schulte. An active recording artist, Winn is featured in more than four dozen CDs as soloist, chamber musician, and composer. He has received numerous career recognitions, including an Artist Fellowship from the Nevada State Council of the Arts and the Governor’s Award for Excellence in the Arts.

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| <b>OnTrack</b><br>Capital Management           | <b>Alan Chase</b>  |
| <i>Probability ... not possibility</i>         |  |
| 877 Cedar St., Suite W<br>Santa Cruz, CA 95060 | achase@ontrackcapital.com<br>p 831.331.4205 f 408.904.5539 |

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| <b>Russell Brown</b><br><b>Piano Service</b>             |
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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, Flute, alto flute, bass flute ✧ Teresa Orozco, flute, alto flute

Dmitry Cogan, 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

All concerts take place at:

# 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



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