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Saturday, May 7, 2022, 7:30 pm Sunday, May 8, 2022, 3:00 pm

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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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Santa Cruz Chamber Players 2021–2022 Gabriel Fauré and His Circle of Influence, Part II

Saturday, May 7, 2022, 7:30 pm ♦ Sunday, May 8, 2022, 3:00 pm

PROGRAM

from Three Madrigals Bohuslav Martinů (1890–1959)

No. 1: Poco allegro

violin and viola

Three Pieces for Viola and Piano Nadia Boulanger (1887–1979)

Modere

Sans Vitesse et a l'aise

Vite et nerveusement rythme

viola and piano

Romance for cello and Piano in F Major, Op. 36 Camille Saint-Saëns (1835-1921)

Moderato

cello and piano

Intermezzo Zoltán Kodály (1882-1967)

Allegretto

violin, viola, and cello

Three Nocturnes Ernest Bloch (1880-1959)

Andante

Andante quieto

Tempestoso

violin, cello, and piano

INTERMISSION

Piano Quartet in C minor op. 15 Gabriel Fauré (1845-1924)

Allegro - molto moderato

Scherzo - Allegro vivo

Adagio

Allegro molto

THE NISENE ENSEMBLE:

Cynthia Baehr-Williams, Concert Director and Violin Chad Kaltinger, Viola; Kristin Garbeff, Cello; Kumi Uyeda, Piano





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 to ensure continuing support of our fine musicians and their wonderful concerts.

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



Notes About the Program

from Three Madrigals

Bohuslav Martinů (1890–1959)

Bohuslav Martinů was born in 1890 in Policka, a small town in the Bohemian-Moravian highlands. As a child, Martinů showed great promise as a violinist and was composing as a young teen. With the help of funds raised by his local community, he was sent to the Prague Conservatory to study. Although he did not perform well academically as a student, Martinů was earning his living as an orchestral violinist and attending performances of a broad range of music, which would have a profound influence on his development as a composer.

In 1923 Martinů moved to Paris and began studies with Albert Roussel, one of many within the circle of the French composers influenced by Gabriel Fauré. In 1923 he married Charlotte Quennechen, with whom he fled to the United States in 1940 at the time of the Nazi invasion of France.

In the summer of 1946, while teaching at Tanglewood, Martinů fell and fractured his skull. He suffered severe headaches, tinnitus, and bouts of depression during his two years of recuperation. As he gradually returned to composing, Martinů focused for a time on chamber music, and it was during this period that he composed the *Three Madrigals for Violin and Viola*.

In the first Madrigal, Martinů immediately displays the strengths of the violin and viola, in both lyrical and rhythmically charged passages, giving them equal roles. The sonic breadth that Martinů achieves with just these two instruments rivals the sound of many string quartets. The duo shuttles back and forth between big, unified sounds and playfully trading phrases with one another. Following the rhythmic vigor of the opening measures, Martinů introduces a long-breathed melody, first in the violin above sixteenth-note figurations in the viola and then vice versa. The remainder of the Poco Allegro relies on the melodic and rhythmic ideas introduced in its first few bars, but Martinů conjures a thrilling dramatic arc by developing those ideas and by varying textures.

Cynthia Baehr-Williams

Three Pieces for Viola and Piano

Nadia Boulanger (1887–1979)

Juliette Nadia Boulanger was a French composer, conductor, and an internationally renowned teacher. Boulanger entered the Paris Conservatory at age nine, where she studied composition with Gabriel Fauré. In 1903 she won the Conservatory's first prize in harmony. The next year she won first prize in three categories: organ, accompaniment, and composition. Much to the disappointment of Fauré, Boulanger turned her focus to teaching both as a means of supporting her family and because she believed she "wrote useless music."

As a teacher, Boulanger influenced generations of composers, conductors, and soloists. Some of her most notable students were Aaron Copland, Daniel Barenboim, Elliott Carter, Philip Glass, Darius Milhaud, Astor Piazzolla, and Virgil Thomson. Boulanger had an immense amount of wisdom and knowledge to share. She is quoted as saying, "I can't provide anyone with inventiveness, nor can I take it away; I can simply provide the liberty to read, to listen, to see, to understand." Copland described her near-encyclopedic knowledge of music this way: "Nadia Boulanger knew everything there was to know about music; she knew the oldest and the latest music, pre-Bach, and post-Stravinsky. All technical know-how was at her fingertips: harmonic transposition, the figured bass, score reading, organ registration, instrumental techniques, structural analyses, the school fugue and the free fugue, the



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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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**

Greek modes, and Gregorian chant."

Three Pieces was composed initially for organ in 1911 and transcribed by Boulanger in 1914 for cello and piano. It was later transcribed for viola and piano. The style is best described as post-impressionist and is heavily influenced by the music of Debussy and her mentor, Fauré. The first piece is delicate and mysterious. The second, a peaceful lament. The final piece provides a stark contrast with a frenetic energy that aims to imitate the pace of modern life

Kristin Garbeff

Romance for cello and Piano in F Major, Op. 36

Camille Saint-Saëns (1835-1921)

Saint-Saëns, the French composer best known for *Carnival of the Animals* and the opera *Samson and Delilah*, had a deep and enduring impact on the development of French music. As a child prodigy, Saint-Saëns made his public debut at age 10, performing at the Salle Pleyel in Paris. He went on to study at the Paris Conservatoire and then on to a secure position as a church organist. In 1861, he accepted a teaching position at the École Niedermeyer de Paris. It was a position he held for only five years, but the impact of those years had ripple effects that would last for generations. Saint-Saëns was a dedicated, passionate teacher who upended the very conservative teaching style of the school, which focused on church organ music, by introducing his students to contemporary composers such as Liszt, Wagner, and Schumann. His best-known student, Gabriel Fauré, expressed "unceasing gratitude" to Saint-Saëns for introducing the teenager to the contemporary masters.

The relationship between Saint-Saëns and Fauré developed into a deep friendship that lasted sixty years. In the more than 130 pieces of correspondence that have survived, we see that they discussed everything from admiration of each other's works to their varying opinions on other composers and artists, the state of music education, to the political strife occurring in Europe.

Romance Op. 36 in F Major, written in 1874 for horn and orchestra, was published later in the same year for cello and orchestra. It is a waltz-like piece in ternary form (ABA) that highlights the warm timbre of the cello with long, lyrical lines. A more passionate middle section gracefully transitions back to the calm, lilting waltz.

Kristin Garbeff

Intermezzo

Zoltán Kodály (1882–1967)

Hungarian composer Zoltán Kodály was born in 1882 to parents who were amateur musicians. He started violin lessons at a young age, sang in a cathedral choir, and started composing despite having little formal musical education. Kodály studied modern languages when he entered the University of Budapest and began his serious musical training in composition with Hans Koessler at the Franz Liszt Academy of Music.

Kodály was among the first to collect and study folk music and wrote a thesis on the Hungarian folk song. This led to his stature as a well-known ethnomusicologist. Béla Bartók introduced him to the wider world of folk music, which would become central to both of their compositional backgrounds, and the two remained friends throughout their lifetimes.

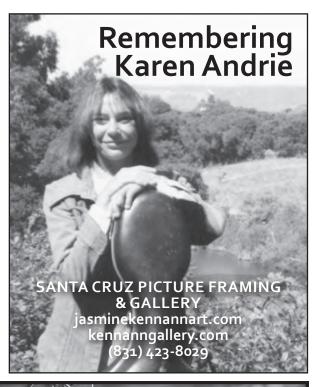
After earning his Ph.D. in linguistics and philosophy, Kodály went to Paris to study composition with Charles Widor. (This was 1905 when Fauré was appointed to be director of the Paris Conservatory.) There Kodály discovered and absorbed various influences of the composers of the time, ranging from Saint-Saëns to Fauré and on to Ravel, Boulanger, and others from this period which we know as

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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.



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 French Impressionism in music.

The *Intermezzo* is an early work of Kodály and simple in contrast to the masterworks he would write later in his life after reaching full maturity as a composer. The principal themes reflect his early interest in the Hungarian folk melody. A simple A-B-A form, the piece has the character of a relaxed serenade. The A section presents an elegant theme played over moving pizzicato, suggesting a zither (a plucked string instrument common in central Europe). The more lyrical B section reaches an emotional climax before returning to the lovely and now-familiar opening melody.

Cynthia Baehr-Williams

Three Nocturnes

Ernest Bloch (1880-1959)

Nocturnes are "night music"—romantic character pieces that depict moods of the evening or night: quiet, reflective, or perhaps romantic and melancholy works, and can even characterize restlessness and fantasy.

Ernest Bloch was born in Switzerland and took advanced studies in Germany and France; he emigrated to the United States in 1916. In 1924 he became a naturalized citizen. In his new American home, Bloch was an influential teacher and composer who held significant positions at many American institutions, including the founding director of the Cleveland Conservatory of Music (1920–25), the director of the San Francisco Conservatory (1925–30), and as a professor at the University of California, Berkeley (1940–52), before retiring. For all these reasons and more, Bloch is usually considered an American composer of Swiss origin. His close friends considered Bloch to be a man of great passion, with strong inner faith and a great humanitarian spirit that transcended any borders of faith, nation, or race. Among Bloch's close friends was Nadia Boulanger, a student of Gabriel Fauré and the composition teacher of Bloch's daughter.

Bloch, especially known for his Jewish-themed works, composed several pieces inspired by the Bible and Hebraic culture. But Bloch's musical personality comprises much more: he also paid musical homage to nature, Switzerland, the Alps, America, urban life, and even Chinatown, using various materials from folksong, Amerindian sources, civil war songs, and spirituals.

Bloch wrote the *Three Nocturnes* for piano trio in 1924, just before he moved to San Francisco while serving as director of the newly formed Cleveland Institute of Music. The first "Andante" movement depicts a tranquil and mysterious night that highlights Bloch's impressionistic tendencies with "exotic" scales and ethereal sonorities. The second nocturne, "Andante Quieto," is a tender lullaby built with long, expressive phrases. The third nocturne is true to Bloch's "Tempestoso" marking with an impetuous and stormy opening, followed by a return to the second nocturne's theme before concluding with the movement's opening night chase.

Kumi Uyeda

Piano Quartet in C minor op. 15

Gabriel Fauré (1845–1924)

Fauré wrote the *Piano Quartet in C Minor* during his "early period," when he was struggling to make a living as an organist and piano teacher. Although he was renowned as an organist and improviser, Fauré considered the piano his instrument of choice. (Saint-Saëns said Fauré was "a first class organist when he wanted to be"),

On Valentine's Day in 1880, Gabriel Fauré played the piano for the premiere of the Piano Quartet

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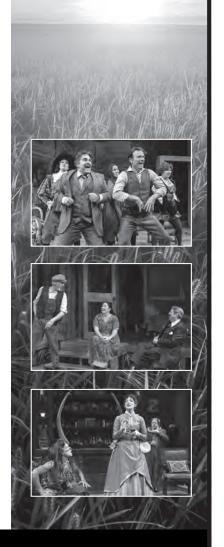
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in C Minor. He was 35 years old. The quartet was actually composed a few years prior, between 1876 and 1879, during an emotionally charged time. In 1872, he had met and had fallen deeply in love with Marianne Viardot, the daughter of the famous contralto and composer Pauline Viardot. Despite Marianne's shyness, Fauré persisted in his attentions for nearly five years, and in July 1877, the couple finally became engaged. It seems, however, that Fauré's passion was unreciprocated, for Marianne broke off the engagement within four months and afterward confessed that she had found her fiancé more intimidating than endearing. To distract Fauré from his distress over the break-up, Saint-Saëns took him to Weimar and introduced him to Franz Liszt, which sparked Fauré's interest in both foreign travel and Wagner's operas, both of which he indulged for the rest of his life. Fauré had no intention of remaining a bachelor and later agreed to an arranged marriage. A friend found three potential brides but unable to make up his mind, Fauré finally wrote their names on slips of paper, placed them in a hat, and randomly picked the name of Marie Fremiet, the daughter of a sculptor. They married and had two children.

Saint-Saëns was Fauré's teacher beginning during Fauré's teenage years (piano and composition) at the École Niedermeyer de Paris, and became Fauré's mentor and lifelong friend. Saint-Saëns introduced Fauré to the soirées of Pauline Viardot and the fashionable Paris society. It was also through Saint-Saëns that Fauré joined the newly formed Société Nationale de Musique Française in 1871, where he became acquainted with Franck, d'Indy, Lalo, Bizet, Duparc and other prominent French musicians. His piano *Piano Quartet in C Minor* premiered in 1880 at a Société Nationale de Musique Française concert.

It was also through Saint-Saëns, a decade later in 1892, that Fauré acquired a position at the Paris Conservatoire as the inspector of the music conservatories in the French provinces. Fauré received the appointment of professor of composition at the Paris Conservatoire four years later and taught many young composers, including Maurice Ravel, George Enescu, Nadia Boulanger, and Lili Boulanger. Fauré eventually became the Director of the Paris Conservatoire in 1905.

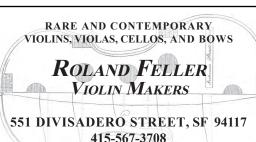
The first movement (Allegro molto moderato) of the *Quartet in C minor* is in a fairly conventional sonata form. Even so, one should not expect a powerful, closely argued drama á la Beethoven. Fauré is a lyricist, and the melodic evolution is continuous from the first to last bar.

The Scherzo (Allegro vivo) is a gloriously lighthearted affair. Frequent alternations between 6/8 and 2/4 add a touch of humor. This movement contains muted strings that introduce an element of sobriety in the central trio section, but the piano's rippling triplets deflate their efforts. This movement has been described as "a buzzing of fairy insects on a moonbeam in a Shakespearean glade."

The Adagio is one of Fauré's finest slow movements. Here one gains more than a hint of his feelings during the heartbreaking year of 1877. Nevertheless, the emotion is always nobly restrained, with not even the slightest hint of self-indulgence. The solemn opening theme would not be out of place in a liturgical work (parts of the *Requiem* were also written during 1877). Still, the conciliatory coda has a quality of intimacy appropriate only to chamber music.

The energetic Finale that concludes the piece in today's concert is not the music that premiered in 1880. Fauré was dissatisfied with the original Finale, and he rewrote it "from top to toe" in 1883. The original Finale is believed to have been destroyed by Fauré in later years. The new version was premiered in 1884 with Fauré at the piano, and the *Quartet in C minor* was published in its present form in 1884. Somewhat reminiscent of a Mazurka in its vigor, the Finale builds to an exciting climax to conclude one of the most beloved works of the piano quartet repertoire.

Kumi Uyeda



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The Artists

Cynthia Baehr-Williams, violin is currently the concertmaster of Opera San Jose and performed as concertmaster with the San Jose Chamber Orchestra for 19 years. She has also held positions and performed with many ensembles, including the New Century Chamber Orchestra, San Jose Symphony, Midsummer Mozart, New Music Works, Cadenza, and Monterey Symphony. Cynthia has appeared frequently as a soloist with the San Jose Chamber Orchestra and New Music Works of Santa Cruz. A passionate advocate of string education, Cynthia is the founder and Music Director of Santa Cruz. Chamber Strings, an ensemble of young string players. Having served as faculty of Santa Clara University and the Silicon Valley Youth Conservatory at San Jose State University, she presently maintains a thriving studio of private students in Santa Cruz. Before moving to the Bay Area, Cynthia resided in Europe where she performed as a member of the Lucerne Chamber Soloists in Switzerland and the Wurttembergisches Chamber Orchestra in Germany. She also adventured in Venezuela for several years where she was a member of the Filarmonica de Caracas and the Filarmonica String Quartet.

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, Cadenza, and the Hidden Valley String Orchestra. 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. • ~.

Chad Kaltinger, viola is an active freelancer in the San Francisco area and maintains a busy schedule as orchestral violist, chamber musician, soloist, recording artist and teacher. Principal violist for Opera San Jose and Santa Cruz Symphony, he has appeared as guest principal at Symphony Silicon Valley, California Symphony, and San Jose Chamber Orchestra. Chad has performed in many festivals around the U.S. including the Cabrillo Festival, Music in the Mountains, Arizona Musicfest, South by Southwest, and Monterey Jazz Festival. In addition to his orchestral posts, Chad is currently the violist for Grammy-nominated crossover ensemble, Quartet San Francisco. During his time with the quartet they have toured Asia, North America, and Europe and participated in many educational programs around the country including San Francisco Symphony's Adventures in Music elementary school outreach. Their 2013 album, *Pacific Premieres*, garnered two Grammy nominations for best new instrumental music. Chad began his studies in Chicago at age 9. He studied at the Music Institute of Chicago in Wilmette, Illinois with Peter Slowik, and at the University of Illinois at Urbana-Champaign with Emanuel Vardi. As a fellowship student at the Aspen Music Festival, he studied with Heidi Castleman and Victoria Chiang. Chad was the winner of the 1994 E. Nakamichi Viola Concerto Competition at the Aspen Music Festival.





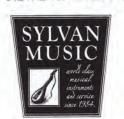


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Kumiko Uyeda, piano currently teaches world music courses at the University of San Francisco and the University of the Pacific. She worked as a free-lance pianist before resuming her academic studies at UC Santa Cruz and received a Ph.D. in Cultural Musicology in 2015 with research focus on the indigenous Ainu music of Japan. She received her M.M. degree in piano performance from the Manhattan School of Music, and Bachelors in music from the University of the Pacific, and has published two solo piano CD albums. Kumiko enjoys performing in various genres, including western art music, jazz-fusion, and collaborating with poets and traditional instrumentalists. Her website is www.kumikomusic.com • •



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A World Tour of Nationalist Trios

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

Music by Turina, Piazolla, 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

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

<u>NEW DATES</u>: 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: Christ Lutheran Church, 10707 Soquel Drive, Aptos bag|a·telle (bag'e tel') n. [[Fr < It bagatella, dim. < L baca, berry]] 1 something of little importance or value; trifle 2 a game somewhat like billiards, played with nine balls on a table having nice and a short musical composition, esp. for the piano name is used by F. Couperin ("Les Baga-Bagat ular, by Beethoven, whose Bagatellen (op. 33, op. 119, op. 126) mark the beginning of the extensive literature of 19th-century *character pieces lo specific form. It is first found in FrançoisCouperin, who published in 1717 in his tenth ordre forharpsichord a rons' It wa o used by the blisher Bo n for a collection of **R**lische Bagatellen. gatelles for piano opp.33, 119, and 126. Spme of these are trifles (Beethoven called the first six of op.119 by the at many of the later ones are the highly typical of their comore often than not composers have published them in set Helles and impromptus in 1844, and Saint-Saëns lius's Six Bagate es are Bartók 44 or 6 1908 ber 17, 7:30 pm sers of vítězs Sunday, September 18, 3:00 pm lop.5). work of three British composers: To Howard Ferguson (Five Bagatelles op. Ba**Music by Beethoven, Françaix, Ligen** o;.47b(1878) Scoville, and Couperin ble works to use the title; a later e Ivan Rosenblum Concert Director and Plano baga Lears Johannesson Flute ing nine territies in Lemberg, Choe for the piano Erica Horn, Clarinet Bagat Michelle Reem, Bassoon ("Les Bagatelles Susan Vollmer, French Horn gatellen (op. 33, op. 119, op. 126) mark the be haracter pieces.** * Webster's New V ** Willi Apel, I *** The New (

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