

Gualala Arts
Chamber Music Concert Series

Beautiful chamber music performed in an intimate setting

The 2015 – 2016 Season

Sunday, October 11, 2015, at 4 p.m.

The Farallon Quintet

Sunday, November 8, 2015, at 4 p.m.

Manhattan Piano Trio

Sunday, January 17, 2016, at 4 p.m.

Trio STZ (Strauss, Tompkins, Zivian)

Sunday, February 14, 2016, at 4 p.m.

Zlatomir Fung, cello with accompanist

(2014 Klein Competition Gold Medalist)

Sunday, March 13, 2016, at 4 p.m.

Artists at Albatross Reach Salon Performance

(Jennifer Beattie - mezzo soprano, Matt Albert - violin, Adam Marks - piano)

Sunday, April 10, 2016, at 4 p.m.

Ashu, alto saxophone with accompanist

Honoring Donors R.C. and Tina Vasavada

Summer Chamber Music Weekend

Saturday, July 9, 2016, at 4 p.m.

Sunday, July 10, 2016, at 4 p.m.

Please consider becoming a member of Gualala Arts and supporting its many activities. Tickets can be purchased at GualalaArts.org/tickets or by calling Brown Paper Tickets 1-800-838-3006. Tickets can also be purchased at Gualala Arts Center and The Dolphin Gallery.



Gualala Arts
46501 Old State Hwy
PO Box 244
Gualala, CA 95445
GualalaArts.org



Program Design by Lynn Bailey

Gualala Arts
Chamber Music



The Farallon Quintet

Alexander Bedenko, clarinet

Mariya Borozina, violin

Matthew Oshida, violin

Caroline Lee, viola

Jonah Kim, cello

Sunday, October 11, 2015 ~ 4:00 p.m.

GUALALA ARTS CENTER
Gualala, California

THE ARTISTS

ALEXANDER BEDENKO, clarinet, was born in the Ukraine and graduated from the Curtis Institute where he studied clarinet with Donald Montanaro and chamber music with Pamela Frank, Peter Wiley and Joseph Silverstein. He has regularly performed with the Metropolitan Opera and Philadelphia Orchestras and has played as guest principal clarinet with the London Symphony, Chicago Symphony, Malaysian Philharmonic, Philharmonia Orchestra, and as co-principal clarinetist with the Verbier Festival Chamber Orchestra.

MARIYA BOROZINA, violin, originally from Moscow, is a member of the San Francisco Opera and San Francisco Ballet Orchestras. She studied at the Gnssins Special School of Music and Moscow's Tchaikovsky Conservatory, and after coming to the U.S., graduated from the Manhattan School of Music. In Moscow, she performed with the Moscow Symphony Orchestra, the Amadeus Chamber Orchestra, and the Vainberg Quartet. In New York, she has played with New Haven Symphony Orchestra and DiCapo Theater and was a substitute for the New York Philharmonic and New World Symphony.

MATTHEW OSHIDA, violin, a native of San Jose, CA has performed with orchestras throughout the country including the San Jose Symphony, Utah Symphony, Huntsville Symphony, Sarasota Opera, and Tulsa Symphony, Opera, and Ballet. He appeared in principal positions with orchestras in Berkeley, Fremont, Sacramento, San Jose, and Modesto, recorded with the Mormon Tabernacle Choir, and accompanied such popular artists as Sarah Brightman, Michael Bolton, Trans-Siberian Orchestra, Mannheim Steamroller, and Harry Connick, Jr. .

CAROLINE LEE, viola, has performed throughout the U.S. and Canada as an orchestral player and chamber musician. She is currently a member of the San Francisco Ballet Orchestra and performs regularly with the San Francisco Opera Orchestra and the San Francisco Symphony. Before relocating to the Bay Area, she was a member of the Kansas City Symphony for eight years. She also performed with the Kansas City Chamber Orchestra as principal violist and performed regularly with the Chicago Symphony and Philadelphia Orchestra.

We wish to thank our generous patrons, without whom the Gualala Arts Chamber Music Program would not be possible.

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Above and Beyond

Because ticket sales provide less than two-thirds of program funding, you can see how important your “above and beyond” donations are to keep Chamber Music alive here on the Redwood Coast.

Your Chamber Music Committee thanks you!

We are pleased to announce a program that allows one or more individuals to underwrite concerts – or even have a concert named in their honor. Please contact a committee member if you would like further information.

Gualala Arts Chamber Music Committee Members

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Carol Chell

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Alan Grossman

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Many thanks also to Scott Chieffo for going “above and beyond” in helping us set up for each performance.



*Flowers courtesy of
Rhonda Harrison, Garden by the Sea
Located next to The Dolphin Gallery
in the Sundstrom Mall — 707-884-4223
9:00 a.m.—5:00 p.m. Daily*

JONAH KIM, cello, made his solo debut with the Philadelphia Orchestra in 2003. The same year, he also appeared with the National Symphony Orchestra in DC where the *Washington Post* called him simply, “the next Yo-Yo Ma.” He graduated from the prestigious Curtis Institute in the spring of 2006 while only 17 years old, and has soloed with the Philadelphia Orchestra, National Symphony Orchestra, New Philharmonia, Symphony of the Americas, Orquestra Sinfônica Nacional and many others. Currently, he is Associate Principal Cello of the San Francisco Ballet Orchestra.



CONCERT PROGRAM

Clarinet Quintet in B minor, Op. 115

Johannes Brahms (1833-1897)

- I. Allegro
- II. Adagio
- III. Andantino
- IV. Con moto

~ INTERMISSION ~

Quintet for Clarinet and String Quartet

Jean Françaix (1912-1997)

- I. Adagio - Allegro
- II. Scherzando
- III. Grave
- IV. Rondo

Clarinet Quintet in B-flat Major, Op. 34

Carl Maria von Weber (1786-1826)

- I. Allegro
- II. Fantasia: Adagio ma non troppo
- III. Menuetto: Capriccio presto
- IV. Rondo: Allegro giocoso

PROGRAM NOTES

JOHANNES BRAHMS: Clarinet Quintet in B minor, Op. 115

At the time Brahms started composing his Clarinet Quintet in 1891, only a few works had been composed for this type of ensemble.

First movement: Like the quintet by Mozart, the strings begin the piece. Only several bars after the clarinet's entry is it made clear that the key of the music is B minor rather than D major. This movement sets an autumnal mood for the rest of the composition.

Second movement: The reflective melody is first introduced by the clarinet. Later, the mood changes back to the gloomy atmosphere of the first movement. The clarinet performs technical runs playing from all ranges. It returns to the beginning theme and then subsides.

Third movement: The shortest of all four, the movement begins sweetly being one of the composition's few uplifting passages. In measure twenty-three, the clarinet and violin play as if they were talking in a conversation. It modulates back from its heart-warming D major into the darker B minor. This section is highly influenced by the first part and even ends the same except being in a 2/4 meter.

Fourth movement: This movement is titled "With Motion" and contains a theme and five variations as do the final movements of Mozart's Clarinet Quintet and Brahms's Clarinet Sonata No. 2. Tempo varies according to the musician. Another sweet melody which resembles the second movement is in this part and is in the same B major key. Later, it brings back the theme from the Allegro and ends with a loud chord which eventually fades away.

Source: Wikipedia

JEAN FRANÇAIX: Quintet for Clarinet and String Quartet

Françaix's Quintet for Clarinet and String Quartet was written in 1977 and dedicated to the Belgian clarinetist, Eduard Brunner. Françaix's music is clear and easy to listen to, yet challenging to the performers. He

integrated the elements that he admired in the music of Stravinsky, Ravel and Poulenc and created his own style that is very French; elegant, witty, light and transparent.

Françaix was born into a musical family and taught by Nadia Boulanger. Ravel wrote about the young Françaix: "Among this child's gifts, I notice above all the most creative gift an artist can possess: curiosity. These precious gifts must not be stifled. We must not risk allowing this youthful sensitivity to wither in the bud." Judging from this late work, it is apparent that Ravel's advice was well taken.

Source: Program Notes for the Ronan Chamber Ensemble (April 2006)

CARL MARIA VON WEBER: Clarinet Quintet in B-flat Major, Op. 34

Weber's life, like other artists in the springtime of the Romantic Era can be summed up - brilliant, but brief. As well as being a composer, he was also a conductor, virtuoso pianist, poet, music critic and lithographer. However, his major contribution to music was in the field of opera - and German opera in particular.

Weber produced only three chamber music works - The Piano Quartet op 18 (1809) which he titled "Grand Quatuor", the Clarinet Quintet op 34 (1815) entitled "Grosses Quintet" and the Trio for Flute, Cello and Piano op 63 (1819).

The above named works are "grand" and "gross" in name only. His works have been criticized as not being in "true chamber music style". For, rather than interplay among the instruments, where all have an equal voice in the discourse, Weber's chamber music, the Clarinet Quintet in particular, is more like a concerto with clarinet as soloist and the strings as an accompaniment. This is not at all an illogical way for an opera composer (used to writing for dramatic characters and writing arias) to approach such an ensemble.

It is a tribute to Weber's ability that having written only three chamber works, this piece remains a favorite in the standard repertory.

Source: Sierra Chamber Society Program Notes