

Gualala Arts Chamber Music

*16th Annual Summer
Chamber Music Weekend*

**Roy Bogas
& Friends**

Roy Bogas, piano
Cordula Merks, violin
Amy Hiraga, violin
Nancy Ellis, viola
Peter Wyrick, cello

Saturday, July 7, 2018 ~ 4:00 p.m.

Sunday, July 8, 2018 ~ 4:00 p.m.



GUALALA ARTS CENTER
Gualala, California

THE ARTISTS

ROY BOGAS, piano, debuted with the San Francisco Symphony at age 14, and at 19 became Yehudi Menuhin's accompanist, playing over a hundred concerts with him throughout North and South America. In 1962 he was a prizewinner at the second Tchaikovsky Competition in Moscow. An active chamber musician, he is the founder and director of the MasterGuild Series of chamber music concerts at Holy Names. He has led and inspired the Gualala Chamber Music Weekends since 2003.

CORDULA MERKS, a German violinist and member of the Seattle Symphony Orchestra since 2011, was recently named Concert Master of the San Francisco Ballet Orchestra. Before moving to Seattle, she held concertmaster positions with Germany's Essen Philharmonic, Bochum Symphony and Bergische Symphony.

AMY HIRAGA, violin, is a member of the San Francisco Symphony. Formerly a member of the Metropolitan Opera Orchestra from 1991 to 1999, she performed and recorded with that orchestra as well as the Orchestra of St. Luke's, the New York Chamber Orchestra and the Orpheus Chamber Orchestra. Amy has performed as soloist with the Seattle Symphony, Aspen Philharmonia, Solisti of New York, Northwest Chamber Orchestra, and the St. Luke's Chamber Ensemble.

NANCY ELLIS, viola, has been a member of the San Francisco Symphony since 1975. She has also performed for the past thirty years with the San Francisco Contemporary Music Players. Ms. Ellis is an experienced chamber music player and has been heard in this capacity in many venues, including Davies Symphony Hall.

PETER WYRICK, cello, is Associate Principal Cellist of the San Francisco Symphony. Previously he served as Principal Cellist of the Mostly Mozart Festival Orchestra at Lincoln Center, and as Associate Principal Cellist of the New York City Opera Orchestra. He has performed as soloist with the San Francisco Symphony and as chamber musician and soloist with renowned chamber ensembles and orchestras throughout the world.

The Chamber Music Committee
thanks Will Reed for preparing our
beautiful piano for this concert.



PROGRAM 1
Saturday, July 7, 2018 ~ 4:00 p.m.

Chorale Prelude on "Nun komm' der Heiden Heiland"

In Memoriam Martin Covington

J.S. Bach (1685-1750)

Double Concerto for Two Solo Violins

J.S. Bach (1685-1750)

Vivace

Largo, ma non tanto

Allegro

Cordula Merks and Amy Hiraga, violin soloists

Sonata for Cello and Piano Op. 102, No. 1

Ludwig van Beethoven (1770-1827)

Peter Wyrick, cello ~ Roy Bogas, piano

~ *INTERMISSION* ~

Quintet for Piano and Strings

César Franck (1822-1890)

Molto moderato - Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

Cordula Merks and Amy Hiraga, violins
Nancy Ellis, viola ~ Peter Wyrick, cello ~ Roy Bogas, piano



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

PROGRAM 1 NOTES

Bach: Chorale Prelude on "Nun Komm' der Heiden Heiland"

In Memoriam Martin Covington

Bach composed the church cantata *Nun komm, der Heiden Heiland* (Now come, Savior of the heathens), BWV 61, in Weimar for the first Sunday in Advent, the Sunday which begins the liturgical year, and first performed it on December 2, 1714.

The cantata text was provided by Erdmann Neumeister, who quoted the Book of Revelation and framed his work by two hymn stanzas, the beginning of Martin Luther's "*Nun komm, der Heiden Heiland*", the main hymn for Advent with a melody based on Medieval chant, and the end from Philipp Nicolai's "*Wie schön leuchtet der Morgenstern*" (How brightly shines the morning star).

Source: Wikipedia

Bach: Double Concerto for Two Solo Violins

The Concerto for Two Violins in D minor, BWV 1043, also known as the Double Violin Concerto, is one of the most famous works by Johann Sebastian Bach and considered among the best examples of the work of the late Baroque period.

Bach may have written the concerto between 1717 and 1723 when he was the Kapellmeister at the court of Anhalt-Köthen, Germany, though the work's surviving performance materials were created for the concert series that Bach ran as the Director of the Collegium Musicum in Leipzig and are dated c. 1730–31. Later, in 1739, in Leipzig, he created an arrangement for two harpsichords, transposed into C minor, BWV 1062.

The concerto is characterized by the subtle yet expressive relationship between the violins throughout the work. In addition to the two soloists, the concerto is scored for strings and basso continuo. The musical structure of this piece uses fugal imitation and much counterpoint.

Source: Wikipedia

Beethoven: Sonata for Cello and Piano Op. 102, No. 1

Beethoven's five sonatas for piano and cello are a great preface, a beacon, for the later history of the genre. He had few existing models for the coexistence of the two instruments. Much like in other domains of his art, he was the pathfinder for generations of followers.

Beethoven brought the two instruments together in a mature sonata form as equal elements of the dramatic development of the entire cycle. One should add here that, in the early classical period, all manner of strings merely served as the secondary instrument, a sidekick, in a duet with the harpsichord or, later on, with the fortepiano

or the grand piano. The proportions of the two instruments were only balanced by Mozart in his ten violin sonatas – which did nothing to make a critic of the Allgemeine Musikalische Zeitung interpret both of Beethoven's opus 102 cello sonatas of 1818 in categories other than those of piano music alone. This hegemony of the pianist was preserved until the times of Brahms.

Sonata in C major op. 102/1 is Beethoven's fourth piece written for piano and cello. Created in 1815, it is separated from his earlier compositions of similar form and genre by a clear chronological and stylistic caesura. The composer himself was then entering the final phase of his artistic path, one of absolute freedom and independence of all doctrine, a phase when all sophisticated constructs of formal archetypes underwent creative disintegration in the service of expression of an almost metaphysical variety.

Marcin Gmys (beethoven.org.pl)

Franck: Quintet for Piano and Strings

César Franck's Piano Quintet in F minor for piano, 2 violins, viola, and cello was composed in 1879 and has been described as one of Franck's chief achievements alongside his other late works such as Symphony in D minor, the Symphonic Variations, the String Quartet, and the Violin Sonata.

The work was premiered with Camille Saint-Saëns playing the piano part, which Franck had written out for him with an appended note: "To my good friend Camille Saint-Saëns". A minor scandal ensued when, at the piece's completion, Saint-Saëns walked off stage leaving the score open at the piano, a gesture which was interpreted as a mark of disdain.

The work has been described as having a "torrid emotional power", and Édouard Lalo characterized it as an "explosion". The music has a cyclical character whereby a motto theme of two four-bar phrases, used 18 times in the first movement, recurs at strategic points later in the work.

Source: Wikipedia



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Located next to The Dolphin Gallery
in the Sundstrom Mall — 707-884-4223
9:00 a.m. — 5:00 p.m. Daily*

PROGRAM 2

Sunday, July 8, 2018 ~ 4:00 p.m.

Chorale Prelude on "Nun komm' der Heiden Heiland"

In Memoriam Martin Covington

J.S. Bach (1685-1750)

Adagio and Fugue in C Minor, K. 546

W. A. Mozart (1756-1791)

Cordula Merks and Amy Hiraga, violins

Nancy Ellis, viola ~ Peter Wyrick, cello

Toccatà and Fugue in D Minor

J.S. Bach (1685-1750)

(transcribed from the original organ score by Roy Bogas)

Cordula Merks and Amy Hiraga, violins

Nancy Ellis, viola ~ Peter Wyrick, cello ~ Roy Bogas, piano

Sonata for Violin and Piano

Maurice Ravel (1875-1937)

Allegretto

BLUES: Moderato

Perpetuum mobile: Allegro

Cordula Merks, violin ~ Roy Bogas, piano

~ *INTERMISSION* ~

Quintet in E Flat Major for Piano and Strings

Robert Schumann (1810-1856)

Allegro brillante

In modo d'una Marcia: Un poco largamente

Scherzo: Molto vivace

Allegro ma non troppo

Cordula Merks and Amy Hiraga, violins

Nancy Ellis, viola ~ Peter Wyrick, cello ~ Roy Bogas, piano



PROGRAM 2 NOTES

Bach: Chorale Prelude on "Nun Komm' der Heiden Heiland"

In Memoriam Martin Covington

(See Program Notes for Program 1 - Saturday)

Mozart: Adagio and Fugue in C Minor, K. 546

Mozart entered this piece into his own work catalogue on June 26, 1788 in Vienna as "A short Adagio for two violins, viola and bass, for a fugue which I wrote some time ago for two pianos". The fugue in question was the two piano fugue in C minor, K. 426, written in December 1783.

The work is in two sections: Adagio and Fuga (Allegro). The 52-bar Adagio has a very ominous and foreboding tone; musicologist Robert D. Levin said: "Angular outbursts alternate with an unearthly hush; its suggestions of violence and mysticism make the ensuing geometry of the fugue seem a relief". The adagio section is notated in 3/4 time, and the fugue is written as an Allegro alla breve.

The reason for the work's composition remains a mystery, as there is no known commission for it. One theory is that it was composed on a suggestion by F.A. Hoffmeister, who originally published the work. 1788 was also a time of significant contrapuntal composition for Mozart; in that year he composed a five-part fugue in the key of C major, for the finale of his Symphony No. 41 K.551, so possibly fugal ideas were prominent in Mozart's mind at this time.

The autograph of the fugue of K.546 is in the British Library. The autograph of the Adagio is missing. In modern times, the work is typically played for string quartet, though, a few recordings can be found using the interpreted orchestral version.

Source: Wikipedia

Bach: Toccata and Fugue in D Minor

The creative inspiration of our festival artistic director, Roy Bogas, brings to us this transcription of one of the most famous works in the organ repertoire.

To a large extent the piece conforms to the characteristics deemed typical for the north German organ school of the baroque era with divergent stylistic influences, such as south German characteristics, described in scholarly literature on the piece.

Source: Wikipedia

Ravel: Sonata for Violin and Piano

Ravel's Sonata for violin and piano (1923-1927) at once illustrates the composer's singular sense of instrumental color in its successful exaggeration of the differences between the violin and the piano.

While the "Blues" movement predates Ravel's trip to the United States in 1928, the

composer commented on it in the course of his visit: "To my mind, the 'blues' is one of your greatest musical assets, truly American despite earlier contributory influences from Africa and Spain. Musicians have asked me how I came to write 'blues' as the second movement of my recently completed sonata for violin and piano. While I adopted this popular form of your music, I venture to say that nevertheless it is French music, Ravel's music, that I have written. Indeed, these popular forms are but the materials of construction, and the work of art appears only on mature conception where no detail has been left to chance."

Ravel's adoption of the blues idiom is characteristically stylized through the addition of bitonality and timbral enrichment, though elements from "pure" jazz, such as the use of the flatted seventh and syncopated rhythms, are also prevalent. The influence of jazz upon the composer would later be more fully manifested in his two piano concerti.

Source: Brian Wise (allmusic.com)

Schumann: Quintet in E Flat Major for Piano and Strings

Robert Schumann's Quintet for Piano and Strings in E Flat Major has earned a place of distinction among piano quintets. No astute listener can doubt that the E flat Quintet is the product of a most fertile musical imagination -- fresh, buoyant, and inventive.

The first movement commences with a joyous idea that rings in the ear long after the texture has taken on a gentler tone. Musings on this idea are set against characteristic pianistic figurations before the second theme, a dialogue between the cello and viola takes over.

In modo d'una Marcia, Un poco largamente is the marking of the following movement, throughout which a funereal atmosphere predominates. The stark, mysterious primary melody is introduced by the first violin against a background of simple quarter notes in the lower registers of the other four instruments. The appearance of the second theme is like a welcome ray of sunlight. Schumann's rhythmic palette produces a magical feeling of stasis, as if time were standing still for a short, delicious time. The movement is rounded off by a return of the initial march theme, now with a thudding pizzicato background that dies away into a quiet, otherworldly chord.

The Scherzo, *molto vivace*, makes a reprise of both the tonality and vivacious character of the first movement. Schumann chooses to use two separate trios in the movement, the first a lyrical canon, and the second a more robust section in A flat minor.

Some of Schumann's instrumental works conclude with movements that are but pale shadows of their brothers and sisters; not so with the Piano Quintet. From the opening attack in C minor (the percussiveness of which has caught many unwary listeners quite off guard) to the final glorious, contrapuntal conclusion, the composer imbues this finale with so piquant a mixture of verve, anxiety, and delicate lyricism that it must surely be considered the crowning glory of the entire work. The double fugue serves as a coda to the finale – taking as its one subject the principal theme of the first movement and as its other subject the principal theme of the last movement, it forms a noble and fitting conclusion.

Source: Blair Johnston (allmusic.org)

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Please feel free to email your comments and suggestions about the Chamber Music Program to Committee Chair Steve Chell at SeaChells@mcn.org.

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Saturday, July 6, 2019, at 4 p.m.

Sunday, July 7, 2019, at 4 p.m.

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Thank You!

We hope you enjoyed the festival and will join us for each and every exciting minute of the 2018-2019 Concert Season

