

GUALALA ARTS CHAMBER MUSIC

Announcing Our 2008-2009 Season

Ivan Ilic, piano



Ivan Ilic
photo by Michelle Blioux

October 12, 2008

We are pleased to open the season with 28 year old American pianist Ivan Ilic, a rising star in Paris. Ivan is gaining international recognition for his unique blend of a Gallic touch, a Slavic soul and a mathematician's precision, and we welcome him to Gualala. A

disciple of the legendary François-René Duchâble, Ivan took degrees in music and mathematics at the University of California, Berkeley before leaving for Paris with a Hertz Travelling Fellowship from the University. Shortly afterwards, Ivan was admitted to the Conservatoire Supérieur de Paris, where he took a Premier Prix in piano performance. At age 20, he launched a solo recital career that has taken him to Belgium, Ireland, Serbia, the Czech Republic, America, and throughout France and the United Kingdom.

Among his 55 solo engagements for 2007 were solo recital debuts in Boston, Washington, Dublin, Bristol, Glasgow, and Cardiff in addition to festivals throughout Europe. Ivan gave his Carnegie Hall recital debut in June

2008 at Weill Hall and will debut at Gualala Arts on October 12, 2008.

Ivan's playing is often broadcast on television and radio in America, the United Kingdom, France, Ireland, and Serbia. In 2006-07, he was a laureate of the Nadia Boulanger Foundation in Paris, and the city of Paris sponsored his last recording.



Roy Bogas, piano and Peter Wyrick, cello

November 9, 2008



Peter Wyrick and Roy Bogas
Photo by Marion Patterson

Roy Bogas, who has been called Gualala's favorite pianist, received his training in New York and at the San Francisco Conservatory of Music. He made his debut with the San Francisco Symphony at age 14. At age 19, he became the accompanist to Yehudi Menu-

hin, playing over a hundred concerts with him throughout North and South America. He has also played with Joseph Szigeti and many other well-known artists. In 1962, he was a prizewinner at the second Tchaikovski Competition in Moscow. He has performed as soloist with virtually every orchestra in Northern California and with many other orchestras in this country and abroad.

Bogas is a professor of music at Holy Names University in Oakland. He is also Principal Solo Pianist for the San Francisco Ballet. An active chamber musician, he is the founder and director of the MasterGuild Series of chamber music concerts at Holy Names.

Peter Wyrick, Associate Principal Cellist of the San Francisco Symphony, was one of the last students of Leonard Rose at Juilliard. He has previously 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 was a member of the acclaimed Ridge String Quartet, whose recording of the Dvorak Piano Quintets with pianist Rudolf Firkusny won the French Diapason d'Or and was nominated for the 1993 Grammy Award for the Best Chamber Music Performance. 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. For the past six years, he has joined Roy Bogas and Friends for the Summer Chamber Music Weekend at Gualala Arts.



Capriccio Quartet

January 25, 2009

Ian Robertson, Director and piano

Virginia Pluth, soprano

Sally Porter-Munro, mezzo soprano

Richard Walker, tenor

Frederick Matthews, baritone

The Capriccio Quartet, all members of the San Francisco Opera Chorus, will return for an afternoon of light-hearted fun and pure musical enjoyment. Two years ago at Gualala Arts, they elicited a standing ovation and roof-raising applause. About that performance, music critic Iris Lorenz-Fife wrote in *The ICO*, "The members of the Quartet put so much heart into their presentation that I was swept up in the drama.... The passion, the acting, and the singing of the final offering moved me to tears."

Their previous programs have included popular selections from Strauss' *Die Fledermaus*, Wagner's *Tannhauser*, Mozart's *Così fan tutte*, Massenet's *Werther*, Dvorak's *Rusalka*, Rossini's *Barber of Seville*, Offenbach's *Tales of Hoffman*, Gershwin's *Porgy and Bess*, and Rodgers and Hammerstein's *Tales of the South Pacific*.

The Quartet was formed in 1991 when they were chosen to preview the forthcoming San Francisco Opera fall season. That year they sang in a variety of venues to high acclaim. Enjoying this newly-found artistic outlet, they have continued to perform together, and since that time, they have sung many concerts around the Bay Area. We are happy to have them perform in Gualala again as part of our concert series.



The Alexander Quartet

February 15, 2009

Zakarias Grafilo, violin

Frederick Lifszitz, violin

Paul Yarbrough, viola

Sandy Wilson, cello

Following its 25th Anniversary in 2006, the Alexander Quartet has performed in the major music capitals of four continents, securing its standing among the world's premier ensembles. That same year in May, the Quartet made its first visit to the Gualala Arts Center to an enthusiastic audience.



Alexander String Quartet

Widely admired for its interpretations of Beethoven, Mozart, and Shostakovich, the Quartet has also established itself as an important advocate of new music through over 25 commissions and numerous premiere performances. In 1999, BMG Classics released the Quartet's nine-CD set of the Beethoven cycle on its Arte Nova label to tremendous critical acclaim. The Foghorn Classics label released a three-CD set (Homage) of the Mozart quartets dedicated to Haydn in 2004. Recently, they released the completion of a six-CD album (Fragments Vol. 1 & 2) of the complete Shostakovich quartets, and a re-recording of the complete quartets of Pulitzer

prize-winning San Francisco composer, Wayne Peterson.

The Alexander String Quartet's celebrated its 25th anniversary and the 20th anniversary of its association with New York City's Baruch College as Ensemble in Residence with a performance of the Shostakovich string quartet cycle. Of these performances, *The New York Times* wrote, "The intimacy of the music came through with enhanced power and poignancy in the Alexander String Quartet's vibrant, probing, assured and aptly volatile performances. ... Seldom have these anguished, playful, ironic, and masterly works seemed so profoundly personal."

At home in San Francisco, the members of the Alexander String Quartet are a major artistic presence, serving as Ensemble in Residence of San Francisco Performances and as directors of the Morrison Chamber Music Center at the School of Music and Dance in the College of Creative Arts at San Francisco State University. The Alexander String Quartet was formed in New York City in 1981 and the following year became the first string quartet to win the Concert Artists Guild Competition. In 1985, the Quartet captured international attention as the first and only American Quartet to win the London International String Quartet Competition, receiving both the jury's highest award and the Audience Prize.



Marta Felcman, piano

March 22, 2009

Marta Felcman, who previously performed at Gualala Arts in 2006, is a classical pianist

and internationally known recitalist, soloist and chamber musician. Winner of a number of important piano competitions in her native Argentina, her performances won critical acclaim in South America and the United States. She is praised for her sensitive musicianship and interpretive genius.

Among her enthusiastic reviews: "A major artist," Laurence Vitte, *Gramophone*; "Greatest musical interpretation," *Washington Post*. "One of the finest recitals in this writer's memory, Felcman played with power and dexterity. It was pure musical enjoyment," *Richmond Times Dispatch*



Marta Felcman

Born in Buenos Aires, Marta started piano studies at the age of four with Miss Hebe Brandenburg in her native Argentina. She continued her studies at the Musikhochschule in Vienna with Hans Graf and with Paul Badura-Skoda; in London with Louis Kentner and with Peter Katin; and in New York with Rosalyn Tureck. She has lived in New York City since 1983.



The Peabody Trio April 19, 2009

Violaine Melançon, violin
Natasha Brofsky, cello
Seth Knopp, piano

Since winning the prestigious Naumburg Chamber Music Award in 1989, The Peabody Trio has established itself as an important presence in the chamber music world as vivid interpreters of the classics of the repertoire, advocates for new music, and dedicated

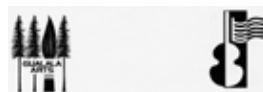
teachers and mentors to a generation of young musicians. They bring to their music making what *The Washington Post* calls "the romantic fervor of the 20th century greats."

The Peabody Trio currently serves as the resident faculty ensemble of the Peabody Conservatory in Baltimore, a position they have held since 1989. They are frequently asked to perform educational residencies for chamber music organizations and have served as visiting professors at universities and conservatories both in the United States and abroad. They spend summers as ensemble-in-residence at the Yellow Barn Music School and Festival in Putney, Vermont.



The Peabody Trio

The Peabody Trio celebrated its twentieth season in 2007-08 with the release of the Beethoven Trios Opus 1, Nos. 1 and 3 on Artek Records, the second in their series of the complete piano trios of Beethoven. In 2004 the trio released their recording of the Beethoven Opus 70 Trios on Artek, praised by *Strad Magazine* as "some of the most accomplished Beethoven Trio playing ... heard in many a year." Previously they have recorded for New World Records and CRI.



were in the building earlier – hadn't people heard them practicing? What could be wrong?

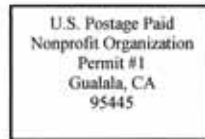
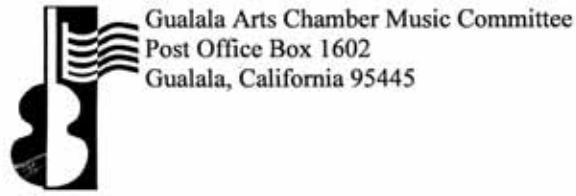
After a few more anxious moments, the curious crowd had an answer. Milana Bahl, piano, Dmitry Lukin, violin, and Dmitry Kouzov, cello, took their places, and Milana apologized and explained. Just as a musician cannot perform without his instrument, likewise he cannot perform in public without his black socks. Before the concert could begin, Dmitry had to return to the southern end of The Sea Ranch to retrieve his black socks! There remains to note only that the Manhattan Piano Trio was hailed long before its visit to Gualala as a "Grand departure from the usual"; that the concert lived up to the trio's

reputation as "One of the most exciting, versatile, and active emerging chamber music groups in America"; and that the identity of which Dmitry forgot his socks shall be forever a secret.

Thanks to Our Donors

We hope you will return the enclosed envelope with a contribution that will help make our chamber music series possible. With your support, we can continue to bring fine Chamber musicians to perform in the intimate setting of Gualala Arts Center. Please join us in this important endeavor.

All of us on the Chamber Music Committee sincerely thank you.



Return Service Requested



Chamber Music Season Tickets

Season tickets for the 2008-2009 Chamber Music Concert Series will be available again this year beginning in September. Tickets for all 6 concerts presented October through April will cost \$100.00, a savings of \$20.00 if you wait to buy individual tickets. That is like getting one free concert! Those interested may purchase season tickets by visiting or calling the Gualala Arts Center office, (707) 884-1138.

Please note that season tickets do not include the summer chamber music weekend in July. Individual concert tickets will continue to be available for \$20.00 if purchased in advance at either the Dolphin Gallery or the Gualala Arts office. Tickets purchased on the day of the concert are \$25.00.

Summer Chamber Music Weekend

Roy Bogas and Friends

July 11-12, 2009

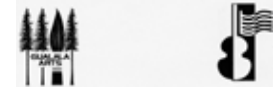


Roy Bogas and his 2008 Friends

Photo by Marion Patterson

Our seventh annual Chamber Music Weekend is sure to be another sell-out performance of exquisite music. Each summer Roy Bogas returns with a varying group of outstanding

Bay Area musicians. This is a not-to-be-missed summer tradition. Please join us for both concerts on Saturday evening and Sunday afternoon.



What Is Chamber Music?

From The Virgin Guide to Classical Music by Jeremy J. Beadle

Chamber music is the small, intimate side of music. It is comprised of small groups of instrumentalists or solo performers in a room, or a chamber, delivering a performance, which, while it may not be short on technical bravura, is nonetheless more intimate than the huge sound of the concerto or the symphony.

Chamber music is usually designed for smaller venues than the larger concert halls, and that is partly how the name derives. Baroque music is full of sonatas "a camera" for varying groups of instrumentalists to play music designed to entertain if the people in the room wanted to listen, but not to swamp and overawe if they did not. Chamber music was not intended at that time to command the same attention as choral music (often religious in nature) or opera (a multi-sensory spectacle.)

There soon came a point in the history of music when chamber music became something a good deal more exalted than simple background noise. J.S. Bach was in good measure responsible for this, for he undoubtedly played a significant role in transforming solo instrumental performance into something that is truly high art. However, the man who elevated the string quartet to the

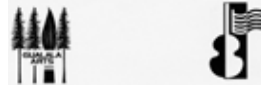
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status of more than merely background music was Joseph Haydn, who can safely be said to have been the first composer to recognize the quartet's potential as a framework for exercises in style and experiment. Haydn, in fact, did for the string quartet what he had done for the symphony, turning it into something notable. In turn, Ludwig van Beethoven built on Haydn's foundations, using the quartet as an intimate and personal form of musical development and experiment. It was also Beethoven who, with Franz Schubert, made the solo instrumental sonata a force to be reckoned with. From this point on, chamber music as we understand it was established, and in many ways little has changed since the 1820s.

The amount of solo music and chamber music, that which requires two or more instrumentalists, up to a group of twelve or thirteen, is vast. Most classical composers from the Baroque period to the present day have tended to turn their hands to small forms, if only as compositional exercises, at some point in their careers. Although often written for whatever instruments were available, the supremacy of various combinations of stringed instruments is apparent. Chamber music instrumentation most usually takes the form of a string quartet (two violins, viola, and cello) or a piano trio (piano, violin, and cello.)

The future of chamber music is booming. Recent years have seen a sudden rise in a host of string quartets and piano trios peopled by younger musicians who, naturally, do not wear suits all the time or, understandably, do not want to give the impression they live in white tie and tails. We who enjoy chamber music concerts at Gualala Arts are the

fortunate beneficiaries of these new, young, talented musicians.



Making the Tough Decisions

By Marion Patterson

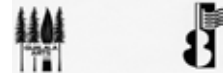
How do we choose the musicians, dates, and programs for a season of chamber music? It is lengthy process that involves collecting promotional materials, sample programs, and CDs from more than 120 soloists and ensembles who have expressed the wish to perform here at Gualala Arts. Our Summer Chamber Music Weekend with Roy Bogas and Friends has been our most ambitious and most popular presentation, and we are committed to making this an annual event. We must then choose six more recitals and dates, keeping within a responsible budget. We want to offer a varied and balanced season with the best musicians available, often choosing dates with holiday weekends in order to encourage out-of-the-area attendance. We must plan a year and a half to two years in advance to be assured of a balanced season. We are now working on the 2010 season, having successfully negotiated the thrilling 2009 calendar year schedule.

Our musician selection subcommittee meets several times to listen to CDs, carefully go over biographies and promotional materials, discuss the merits of each musician, and then select a dozen or more possible performers from the lists of pianists, duos, trios, quartets, instrumental and vocal ensembles, and instrumentalists (such as solo guitarists and woodwind groups). Next is the difficult task of contacting each performer and ensemble,

listing the dates that are open, and what our budget allows for fees. After weeks, sometimes months, of e-mails and telephone calls back and forth, the list is pared down to our final choices. Dates and fees are finally confirmed.

Next, Gualala Arts sends out contracts, which include requests for publicity materials and a detailed program, to be sent 90 days in advance of the performance. Considerable correspondence ensues to assure that the musicians and we have covered all details and have met our mutual needs and concerns.

When signed contracts are returned, we can then begin publicizing our season and work on increasing our audiences. Since ticket sales cover only about half of the musicians' fees, we must rely heavily on the generosity of our donors. It is because of these donations that we are able to make our Gualala Arts Chamber Music presentations simply the finest to be heard anywhere.



The Music of Ernest Bloch

By Roy Bogas

Listening to Bloch's music is much easier than listening to avant-garde compositions. Some of Bloch's works seem almost classical in their style. *Poems of the Sea*, which was heard at the 2007 piano recital by Roy Bogas, is in Bloch's simple style and one does not need any help in understanding and enjoying it. It reflects the mood of sailors at sea, and there are clear musical pictures of the waves, some storms, and the loneliness of the ocean. It was inspired by a poem written by Walt Whitman called "In Cabin'd Ships at Sea." Other works of Bloch may be written in a slightly more advanced style, but there are always

sweeps of emotion in his music, some of it raw energy, some of it colorful tone paintings of quiet or eerie moods. Perhaps the most unusual aspect of Bloch's music is his use of short motives for melodies. As in all music, the listener learns to identify these melodic bits as they return over and over again in different guises. Bloch's harmonies are also unique, perhaps his most special attribute. By letting these harmonies bathe the ear, one becomes immersed in a world of fantasy. The best advice to the listener of Bloch's music is just to let it wash over one and make the many musical discoveries that await. As a New York critic once observed, "Sometimes different is better." Bloch's music may occasionally be "different," but it is strangely beautiful and satisfying. If it is allowed it to enter the ears and the consciousness, it will repay with many pleasures.



Fashionably Late...

By Nancy Fox

It is not often that a Chamber Music Concert at Gualala Arts begins late. After all, the musicians typically arrive a day in advance to stay with local host families and enjoy the scenery; the 4:00 o'clock concert hour allows for a leisurely breakfast and plenty of time for practice; and the drive from accommodations to the auditorium is hardly subject to traffic jams.

Thus, when the Manhattan Trio had not appeared by 4:10 p.m. on April 13, 2008, the audience was clearly worried. The musicians