

Gualala Arts
Chamber Music Concert Series

Beautiful chamber music
performed in an intimate setting

The 2013 – 2014 Season

Sunday, October 13, 2013, at 4 p.m.
Jonathan Vinocour, Viola

Sunday, November 10, 2013, at 4 p.m.
Musica Pacifica Baroque Ensemble

Sunday, January 19, 2014, at 4 p.m.
Merling Trio

Sunday, February 16, 2014, at 4 p.m.
Trio 180

Sunday, March 16, 2014, at 4 p.m.
The Flanders Recorder Ensemble
Honoring Donors R.C. and Tina Vasavada

Sunday, April 13, 2014, at 4 p.m.
Emma Steele, Violin (*Klein Competition Winner*)

Saturday, July 12, 2014 at 4 p.m.

Sunday, July 13, 2014 at 4 p.m.

Summer Chamber Music Weekend

Roy Bogas and Friends

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 Gualala Road
PO Box 244
Gualala, CA 95445
GualalaArts.org



Gualala Arts
Chamber Music



Jonathan Vinocour, viola
June Choi Oh, piano

Sunday, October 13, 2013
4:00 p.m.

GUALALA ARTS CENTER
Gualala, California

THE ARTISTS

Jonathan Vinocour joined the San Francisco Symphony as Principal Violist in 2009, having previously served as principal violist of the Saint Louis Symphony and guest principal violist of the Leipzig Gewandhaus Orchestra. A native of Rochester, NY, Mr. Vinocour graduated from Princeton University in 2001 with a degree in chemistry and was awarded the university's Sudler Prize in the Arts. He completed his master's degree in 2003 at the New England Conservatory of Music, where he studied with Kim Kashkashian.

As a soloist, Mr. Vinocour has appeared with the Saint Louis Symphony and with the San Francisco Symphony under Michael Tilson Thomas in Berlioz's *Harold in Italy* and Morton Feldman's *Rothko Chapel*. His first solo album, featuring works of Britten and Shostakovich, was recorded with the support of the Holland America Music Society. Mr. Vinocour was also a featured recitalist at the 2012 International Viola Congress, and he performs frequently in recitals throughout the Bay Area. Mr. Vinocour has presented master classes at conservatories around the country and abroad. He is a regular coach at the New World Symphony in Miami and is also on the faculty of the newly formed San Francisco Academy Orchestra's Artist Diploma program for orchestral training. He plays a 1784 Lorenzo Storioni viola, on loan from the San Francisco Symphony.

June Choi Oh never asked to play piano while growing up in Seoul, South Korea. Her neighbor, a music teacher at an all-boys high school, began informal lessons with the 3½-year-old Ms. Oh. She began studying in earnest in the sixth grade and emigrated to the US at 15 to study at Juilliard, where she earned bachelor's and master's degrees. Ms. Oh moved to California so her husband, Dennis, could finish his residency at Stanford. The couple settled in Corte Madera when she began teaching at Dominican University.

We thank the following music lovers for their generous contributions made in support of the Gualala Arts Chamber Music Program:

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CONCERT PROGRAM

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

Steve Chell, Chair (seachells@mcn.org)

Carol Chell

Susan Moore

Paula Osborne

Dave Hamilton

Barbara Smith

Lynn Bailey

Alan Grossman

Bette Covington

Molly Buckley

Lee Kosso

Bill Davy

Marjie Van Gunten

Joan Jordan

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



Adagio and Allegro for Viola and Piano in A-flat Major, Op. 70 (1849)

Robert Schumann (1810 – 1956)

Langsam, mit innigem Ausdruck

Rasch und feurig

Sonata in A Minor (“Arpeggione”) (1824)

Franz Schubert (1797 -1828)

Allegro moderato

Adagio

Allegretto

~ INTERMISSION ~

Sonata for Viola and Piano in D (1721)

J.S. Bach (1685-1750)

I. Adagio

II. Allegro

III. Andante

IV. Allegro

Sonata in F, Opus 11 No. 4 (1919)

Paul Hindemith (1895 – 1963)

Fantasia

Thema mit Variationen

Finale (mit Variationen)

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



Program Notes

Adagio and Allegro for Viola and Piano in A-flat Major, Op. 70, Robert Schumann

The *Adagio and Allegro* dates from 1849, when Schumann was in good health and spirits, and producing music with greater ease and speed than at almost any other time in his life — some thirty works date from what he referred to as "my most fruitful year." It is a work of optimism and good cheer whose two contrasting movements (Schumann originally considered titling the piece "Romance and Allegro") achieve a particularly satisfying formal balance. The composition was originally intended for horn and piano. When the score was published in 1849, Schumann allowed that the solo part could also be performed on violin, viola or cello.

Source: Program note for the Kennedy Center

Sonata in A Minor ("Arpeggione"), Franz Schubert

The Viennese guitar maker J.G. Stauffer, in 1823, invented an instrument he called the 'arpeggione' or 'bowed guitar'. Schubert's friend Schuster urged him to write a sonata for arpeggione and fortepiano that would exploit the instrument's special features. Its tone was not as strong as that of a cello, but the six strings gave the instrument a wide range, and a facility with arpeggios. The frets minimized vibrato and gave the instrument a viol-like purity of pitch and tone. No other work for the instrument survives and within 10 years the arpeggione was forgotten (though there is currently a revival, and contemporary instruments are being made). In form and structure the *Sonata* is typical of Schubert and, like most of his late works, it reflects his volatile emotional state at the time of its composition — characterized by piquant swings from sweet despair to forlorn gaiety.

Source: Program note for Concerts at the Library of Congress

Sonata for Viola and Piano in D, J. S. Bach

Bach originally composed this work as a sonata for Viola da Gamba and harpsichord. A viola da gamba is held and played between the legs. Eventually a cousin of this instrument, the viola da braccia evolved into the modern viola. The *Sonata in D* is in the slow-fast-slow-fast sequence of movements typical of Baroque sonatas, and its textures are linear and clean throughout. The opening *Adagio* — stately, steady, and quite brief — serves almost as a prelude to the vivacious binary-form *Allegro*, which sails along happily on firm accents. The *Andante* moves into B minor, but the effect is of a quiet nobility rather than an exploration of something darker. Bach offers an unusually active keyboard accompaniment here beneath the viola's long and melodic lines. The concluding *Allegro* is the most extroverted and virtuosic movement in the sonata.

Source: Program note for Music Center at Strathmore

Sonata in F, Opus 11 No. 4, Paul Hindemith

The *Sonata in F* is the 4th of five sonatas comprising Hindemith's opus 11. The 1st movement, *Fantasie*, is the shortest, and also the freest in form and harmonic exploration. The viola introduces the main theme of the sonata, over hushed piano accompaniment; the piano soon picks up this melody and the two instruments begin to develop a rhythmic figure that serves as a sort of coda or conclusion to the theme.

The theme of the second movement is a folk like tune introduced by the viola. The *Finale* is the apotheosis of Hindemith's mastery of classical forms. It functions both as an unusual set of variations, as its name suggests, and as a full-fledged Sonata-Allegro movement.

Source: Wikipedia