



San Jose Chamber Music Society

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San Jose



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OUR CHAMBER MUSIC EDUCATION FOR STUDENTS

Since 2000, the SJCMS has engaged two ensembles each season to present two 45-minute music education experiences for school classes in Santa Clara County. These popular events are held at the Trianon or at schools on weekday mornings. City staff and school teachers attending have praised the quality of our offerings.

GIFT CERTIFICATES/GROUP PRICES are available. Please call us to arrange.

DONATIONS & GRANTS

Income from ticket sales covers less than 50% of our concert expenses. Your tax-deductible contribution to the San Jose Chamber Music Society is greatly appreciated. Some employers will match your contribution to a nonprofit organization. Please check with your company and enclose its form. Thank you for your patronage and support.

SJCMS is supported in part by grants from: Silicon Valley Creates, the Farrington Historical Foundation, and the Ann & Gordon Getty Foundation, and by a Cultural Affairs grant from the City of San José. We welcome grant and business donations and referrals.



VOLUNTEERS

Our volunteers make each concert happen by helping in many ways – including ushering, marketing, refreshments, writing grants and program notes, and artist hospitality. Would you like to join this team? To tell us your interests, just phone our voicemail at 408-286-5111.

San Jose Chamber Music Society 2014-2015 season

THE PIANO IN CHAMBER MUSIC – and BEETHOVEN!

- **Four Top Pianists:** Anne-Marie McDermott – Jon Nakamatsu – Awadagin Pratt – Gwendolyn Mok
- **Masterpieces with Piano:** Schumann & Brahms Piano Quintets – Concertos by Mozart & Chausson – Sonatas by Brahms & Franck
- **Stellar Strings:** the Calder – Prazak – Jupiter – Auryn String Quartets – Violinist Geoff Nuttall – Cellist Zuill Bailey
- **Beethoven String Quartet Cycle** final year

6-concert series at
Le Petit Trianon Concert Hall
72 North Fifth Street, San Jose, California 95112

Join us for Our **29th Year of Live Chamber Music**
Classical music for small ensembles, with one on a part and no conductor – at its best in our intimate chamber/hall.



For tickets & information

408-286-5111
SJCMS
P.O. Box 108
San Jose, CA 95103-0108
sjcms@sjchambermusic.org
www.sjchambermusic.org

All programs are subject to change.

- "A" Reserve
- "B" Reserve
- "C" Reserve

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To retain your current seats, please renew your subscription by July 1, 2014.
Single ticket orders will be processed after September 1, 2014.

OUR MISSION:

- To present** chamber music concerts in an ideal setting performed by top ensembles from the Bay Area, across America, and around the world.
- To educate** our audience through pre- and post-concert talks, program notes, exhibits, and meet-the-composer experiences.
- To educate** students in chamber music appreciation by engaging touring and local chamber ensembles to present "discuss-show-and-perform" education programs.
- To support** chamber music in our region by publicizing other South Bay chamber music concerts, cooperating in marketing with fellow presenters, serving as fiscal sponsor of special projects, and sponsoring joint programs with The Ira F. Brilliant Center for Beethoven Studies, San José State University.

OUR 29-YEAR HISTORY – a Story to Celebrate!

In 1986 Lawrence Bryan and friends founded SJCMS so that South Bay audiences could enjoy a quality professional chamber music concert series here in San Jose. All concerts were presented in the rotunda of the nearby First Unitarian Church until 1993, when our audience outgrew the Church's capacity, and the Trianon with its ideal size and acoustics became available. Since 1994, all of our concerts have been in the delightful 320-seat Le Petit Trianon Theatre, which audiences, critics, and performers acclaim an acoustical gem and the Bay Area's ideal hall for chamber music.

SUBSCRIPTION: ~20% discount	Qty	A	B	C	TOTAL
		Circle Choice			
6 Concert Series: Adult		\$228	\$199	\$170	\$
Senior 65+ and FT Students under 25		\$213	\$184	\$155	\$

SINGLES for Concerts	Qty	A	B	C	TOTAL
		Circle Choice			
Single Ticket Price: Adult		\$54	\$48	\$42	
Senior 65+ and FT Students under 25		\$51	\$45	\$39	

Indicate concert choices and number ordered:

10/12/14	McDermott / Calder / Nuttall				\$
1/11/15	Jupiter Quartet / Nakamatsu				\$

SINGLES for Concerts	Qty	A	B	C	TOTAL
		Circle Choice			
Single Ticket Price: Adult		\$44	\$38	\$32	
Senior 65+ and FT Students under 25		\$41	\$35	\$29	

Indicate concert choices and number ordered:

11/15/14	Prazak Quartet / Mok				\$
2/21/15	Auryn Beethoven Concert 5				\$
2/22/15	Auryn Beethoven Concert 6				\$
3/22/15	Awadagin Pratt / Zuill Bailey				\$

Visit www.sjchambermusic.org to place your order, or:

Mail orders along with your payment to:	Total for tickets	\$
SJCMS P.O. Box 108 San Jose, CA 95103-0108	Thank you for your tax-deductible donation	\$
	Total Enclosed	\$

San Jose Chamber Music Society 2014-2015 season our 29th! – 6 Subscription Concerts

OUR VENUE

There is no better venue for chamber music in the Bay Area than the delightful 320-seat Le Petit Trianon. It was designed in 1923 by William Binder, for the Christian Assembly Church, inspired by the miniature chateau King Louis XV had built in 1763-68 on the Versailles palace grounds for his favorite – Madame de Pompadour. “The Hall at Le Petit Trianon is acoustically excellent for chamber music... it is a gem of a concert hall.” Paul Hertelendy, former Music Writer, San Jose Mercury News.

TIME, LOCATION & PARKING

All concerts are in Le Petit Trianon Theatre, our home since 1994 – at 72 N. Fifth Street in downtown San Jose, 1/2 block north of East Santa Clara Street – visit www.TrianonTheatre.com to learn more. There is plenty of convenient free parking in the City garage opposite the Trianon and curbside. Doors open an hour before each concert. To enhance your appreciation of the evening’s musical program we offer a half-hour pre-concert talk starting 45 minutes before each concert. When the artists can do so, we also offer a post-concert question-and-answer discussion.



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 (for listing in concert programs)

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 (matching funds - please include matching grant form)

Check enclosed (preferred) Interested in volunteering
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7:00 PM – SUN. OCTOBER 12, 2014

Chamber Concerti by pianist **ANNE-MARIE McDERMOTT**, **CALDER QUARTET**, & guest violinist **GEOFF NUTTALL**



Anne-Marie McDermott, piano Jonathan Moerschel, viola; Andrew Bulbrook, violin; Eric Byers, cello; Benjamin Jacobson, violin

Program: MOZART Piano Concerto No.13 in C Major, K.415/387b (1782-83); RAVEL String Quartet in F (1903); ERNEST CHAUSSON Concerto in D Major for violin, piano and string quartet, Op.21 (1891). Pre-concert speaker: Janet Sims.

Music: Mozart wrote his K.415 piano concerto to delight also as ‘chamber concerto’ with string quartet. • Ravel’s Quartet incorporates impressionism, neo-classical clarity, and Far Eastern exoticism. • Chausson’s urgent and tender music pays brilliant homage to César Franck.

Artists: World-touring New York pianist **Anne-Marie McDermott** reprises her rousing 2012 Bay Area performance of Mozart and Chausson. • The “superb” [N.Y. Times] **Calder Quartet** was awarded the prestigious Avery Fisher Career Grant for 2014! • N.Y. Times hails violinist **Geoff Nuttall** as “intensely dynamic” with “stunning technique”. • Richard Scheinin praised the “evocative” performances on McDermott’s and Calder’s 2013 Mozart concerto CD. – San Jose Mercury News.

8:00 PM – SAT. NOVEMBER 15, 2014

PRAZAK STRING QUARTET with **GWENDOLYN MOK**
 Together again – this time for Schumann’s Piano Quintet!



Michal Kanka, cello; Josef Kluson, viola; Pavel Hula, violin; Vlastimil Holek, violin Gwendolyn Mok, piano

Program: HAYDN Quartet No.54 in B-flat Major, Op.71/#1, [Count] “Apponyi,” (1793); SMETANA Quartet No.1 in E Minor, “From My Life”, (1876); SCHUMANN Piano Quintet in E-flat Major, Op.44 (1842). Pre-concert speaker: Roger Emanuels.

Music: Haydn’s post-London Op.71 quartets were perhaps the first such written for public concert halls instead of aristocrats. They are more intense and grander in style than his earlier works. • Smetana’s Quartet No.1 “paints a tone picture of [his] life” with scenes of dancing and first love, all using Bohemian folk elements in the music. • Schumann wrote the first-ever quintet for piano and string quartet for his pianist wife Clara.

Artists: The **Prazak Quartet’s** 2011 debut here, with Gwendolyn Mok, was a hit! The “superb foursome” [Chicago Tribune] from Prague has toured worldwide for over 30 years. • **Gwendolyn Mok**, Bay Area soloist and Head of Keyboard Studies at San José State University, has performed and recorded with major orchestras in London, Hong Kong and Beijing.

7:00 PM – SUN. JANUARY 11, 2015

JUPITER STRING QUARTET with **JON NAKAMATSU**
 Joining forces for the Brahms Piano Quintet!



Liz Freivogel, viola; Nelson Lee, violin; Megan Freivogel, violin; Daniel McDonough, cello Jon Nakamatsu, piano

Program: HAYDN Quartet No.42 in C Major, Op.54/#2 [Esterházy violinist Johann] “Tost” (1788); BARTOK String Quartet No.5 (1934); BRAHMS Piano Quintet in F Minor, Op.34 (1864). Pre-concert speaker: Janet Sims.

Music: Haydn’s boldly original Op.54/#2 has a poignant ‘Hungarian lament’ in its Adagio movement and, flaunting custom, a slow final movement. • Folk music collector **Bartok** imbued vitality and expressiveness in his sophisticated and fully original Quartet No.5. • **Brahms** struggled long, but finally his masterful Op.34 Piano Quintet met his standards. This piece charmed Clara Schumann, as it has listeners ever since.

Artists: The **Jupiter Quartet’s** awards include Banff first prize, Fischhoff grand prize, Cleveland Quartet Award, Avery Fisher Career Grant, and a Lincoln Center residency. • Bay Area native and Van Cliburn winner **Jon Nakamatsu** wins unanimous praise as a true aristocrat of the keyboard, whose playing combines elegance, clarity, and electrifying power.

8:00 PM – SAT. FEBRUARY 21, 2015

7:00 PM – SUN. FEBRUARY 22, 2015

The **AURYN QUARTET** from Germany returns for **BEETHOVEN STRING QUARTET CYCLE YEAR 3**
 Co-sponsored by the American Beethoven Society and The Ira F. Brilliant Center for Beethoven Studies, San José State University



Matthias Lingenfelder, violin • Jens Opperman, violin • Andreas Arndt, cello • Stewart Eaton, viola

String Quartet Cycle Concert 5

Program: All-BEETHOVEN – No.5 in A Major, Op.18/5 (1798-1800); No.13 in B-flat Major, Op.130 (1825-26); & Grosse Fuge in B-flat, Op.133 (1825-26). Pre-concert talk: William Meredith, Director, The Beethoven Center.

Music: Beethoven’s A-Major Quartet shows his admiration for Mozart’s Quartet in the same key, K.464. • Op.130, with six movements in five different keys, reflects Beethoven’s life-long experimentation with shaping the flow of a work’s forms and mood. • The intense, driving Grosse Fuge Op.133 is about variation and thematic changes, as well as fugue. Op.133, the original finale to Op.130, was later replaced by a movement much different in character. Which ending do you prefer?

Cycle: Year 3 concludes the **Beethoven** quartet cycle. His first period quartets, Op.18, of 1798-1800, already demonstrate his mastery of the Classical style he inherited. The middle period Heroic quartets, 1806-1809, reveal his revolutionary enlarged conception. In the late quartets of 1824-26 Beethoven, now totally deaf, explored new worlds of sound.

String Quartet Cycle Concert 6

Program: All-BEETHOVEN – No.4 in C Minor, Op.18/4 (1798-1800); No.16 in F Major, Op.135 (1826); and No.7 in F Major, Op.59/1 [dedicated to Count Razumovsky] (1806). Pre-concert talk: William Meredith, San José State Univ.

Music: Op.18/4 opens with Beethovenian C-Minor dramatic tension, but the rondo finale has a Haydn-esque gypsy bounce. • The symphonic Op.59/1 shares the Op.55 *Eroica* Symphony’s expansive length - and is a soulful exploration of the pastoral key of F Major. • Op.135 - in contrast to other late quartets - is shorter, lighter in tone, and more conventional in design - but its *Lento assai* movement is sublime interior music.

Artists: The **Aurn** has performed this cycle to acclaim in Europe and the U.S. Their Beethoven recordings won the Classical Internet Award, and Gramophone said: “For me, this is now the set to beat.” Their Haydn CDs won the 2011 German Music Critics Annual Prize and an Echo Klassik Prize. “European tradition that blends elegance of sound with seamless phrasing and clarity of detail.” - Cleveland Plain Dealer.

7:00 PM – SUN. MARCH 22, 2015

AWADAGIN PRATT & ZUILL BAILEY
 Brahms & Franck Violin Sonatas – for Piano & Cello



Awadagin Pratt, piano Zuill Bailey, cello

Program: STRAVINSKY *Suite italienne* [after *Pulcinella*] for cello & piano (1933); BRAHMS Sonata in D Major [transcription of Violin Sonata No.1 in G Major, Op.78], (1879); FRANCK Violin Sonata in A Major [transposed for cello by cellist Jules Delsart, same key], (1886); and more. Pre-concert talk: Roger Emanuels.

Music: While re-scoring and modernizing baroque music for Diaghilev’s ballet *Pulcinella* (1920), **Stravinsky** discovered inspiration from music of the past, which led to his neo-classical second phase. • **Brahms’** sonatas set a new standard for ingeniously combining two instruments. • **Franck’s** Sonata, for Ysaÿe, is chromatic, soaring, exalted, much-loved.

Artists: **Awadagin Pratt**, Naumberg winner, Avery Fisher Career Grant recipient, Resident Artist and Professor at the University of Cincinnati, directs the Cincinnati World Piano Competition and is acclaimed for his musical insight and intensely involving performances. • **Zuill Bailey**, Professor at The University of Texas at El Paso, is sought after for his compelling artistry, technical finesse, and engaging personality. He plays the 1693 Matteo Goffriller cello that Mischa Schneider used for 30 years.



virtuosity
delights

taps and evokes
emotions...

intimate

cooperation
inspires

variety

community

takes you deep
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and richly beyond
yourself.

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