

Dear Friends and Supporters of the Orchestra,

We bring you an additional concert for our Winter 2018-19 Season, a chamber music concert by New Hollywood String Quartet with Joshua Ranz, Clarinet. This added concert is our way of saying "Thank you" to members of SoCal Symphony Society, and we hope to introduce ourselves to new audience members.



When I was discussing the possibilities of a program with Andrew Shulman, I immediately took their offering of the Clarinet Quintets of Mozart in Brahms in one concert because I know this music, and I know that to hear both works in one program gives you an undeniably moving experience of two of the great chamber music works. The New Hollywood String Quartet, and Joshua Ranz are highly and accomplished musicians who will create a memorable afternoon.

With this our final concert of the Winter 2018-19 Season, we look back on the concerts and the Wende Museum Party-to be repeated-and we look forward to the 2019-20 Season, with a return to the Robert Frost Auditorium in Culver City. We will again be asking for your financial support as Symphony Society members, and through donations, and rely upon your generosity.

But before the Winter Season begins, we have business in Burton Chace Park, Marina del Rey for our summer festival as the Marina del Rey Symphony. The dates are all Thursdays at 7:00PM: July 11, July 25 and the same program on August 22 and 24. We will be updating our website with concert information, so please check it periodically. Make sure you are on our mailing list, there are green cards in the vestibule of the church.

On behalf of the Board of Directors, the Orchestra and Conductor Fetta, thank you, for it is your support which makes the music.

Matthew Hetz, President/Executive Director
Culver City Symphony Orchestra
Marina del Rey Symphony
SoCal Symphony Society

Greetings.

It is indeed a very special season for me. As I reflect on this, our son Raphael had just been born when I assumed the leadership of what was then the Westchester Symphony and is now our Winter Season as the Culver City Symphony Orchestra and our Summer Season as the Marina Del Rey Symphony. That was 40 years ago and we are still making music.

Ours is one of the finest performing arts organization on the Westside. Our devotion to the development of new young classical music talent is a well known integral part of our mission. The number of “firsts” that we have produced are too numerous to mention

So now as I enter this 40th year with the orchestra I want to offer a number of expressions of gratitude: to Matthew Hetz and the Board of Directors; my amazing contractor Helene Mirich Spear; and my wonderful musicians for their creativity, support and dedication to our art.

And I wish to thank you, our Symphony Society members and audience who inspire and sustain what we do.

Let's keep moving forward together on this exalted musical path. It is a journey that is well worth the effort and one that will reward all participants with musical joy.

Fondly.

Frank Paul Fetta. Music Director /Conductor



Frank Fetta

Music Director and Conductor
Celebrating Forty Years with Fetta

Guest Artists

New Hollywood
String Quartet
with
Joshua Ranz-Clarinet

Sunday, May 26, 2019, 3:00PM
Covenant Presbyterian Church
Westchester

Program

Franz Schubert

String Quartet, No. 12, c minor, D 703 (1820)
Allegro assai

Wolfgang Amadeus Mozart

Quintet for Clarinet
and String Quartet, K 581 (1789)
*Allegro, II. Larghetto, III. Menuetto,
IV. Allegretto con variazioni*

Intermission

Johannes Brahms

Quintet for String Quartet
and Clarinet

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

POST-CONCERT
RECEPTION

FRANZ SCHUBERT

January 31, 1797 -
November 19, 1828

harmonies, yet graciously accepted by the ear through the natural flow of the music. And no matter how daring or far afield the harmonies stray, a ceaseless flow of perfectly proportioned melodies guide us. These melodies come back to talk to us.

A Viennese native, his father and a brother were his earliest music teachers. Schubert's singing paved way for admittance to the Convict School which trained young voices for the Imperial Court. His compositions were brought to notice to the school's director, Antonio Saleri, who recognized the boy's genius. But after Schubert's voice broke, he had to leave the school. He returned to his father's household, who encouraged him to follow his footsteps, so he became a teacher. Schubert would teach, reluctantly, and compose at night. Eventually he left his teaching position to dedicate himself to composing. This was not a road to financial well being.

During the summer of 1818 he worked as a private music teacher to the same Esterházy family which had employed Haydn. He left that position in the fall, and was on a Bohemian life-path, surviving in a community of supportive friends. In 1820 Schubert received two commissions from two opera houses, and both works were unenthusiastically received. Publishers would not risk publishing an unknown composer's works full of untraditional harmonies. Some friends collected funds to publish a collection of Schubert's works, but this was unsuccessful in procuring for him much needed funds.

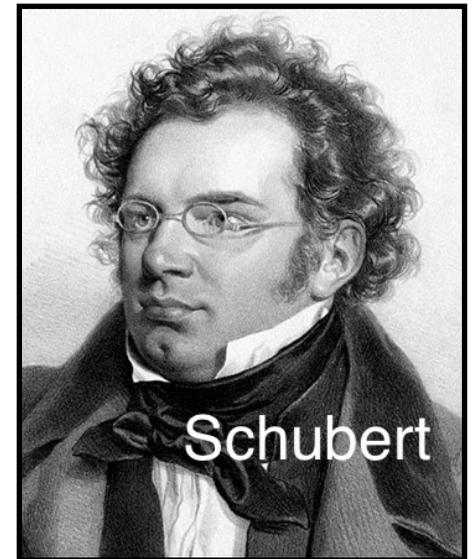
His works were looked upon by other composers as immature and overweening. But fellow Viennese composer Beethoven rose above this noise. Schubert revered Beethoven, and it took a few attempts for the re-

Schubert, in his short life, was, nonetheless, an extremely prolific composer, but unlike other composers who can write a slew of notes which in the end may not say much, Karl Czerny comes to mind, his music has a profound depth. Schubert's music is full of surprising and unconventional

served Schubert to summon the courage to approach him. Beethoven, after seeing some of Schubert's music, stated the younger composer possessed the divine spark of inspiration. There were no further personal interactions between the two, but Schubert would make certain to attend in Vienna concerts of Beethoven's music.

In 1823, Schubert was elected as an honorary member into the *Musikverein* (Music Association) of Graz. Though he received no money at this minor honor, Schubert was so elated to receive *some* recognition that in gratitude he composed his "Unfinished Symphony." The "Unfinished" has only two movements, the first in minor key and the second in major. While following the standard contrasts found in the *Sonata form*, this also reflects Schubert's journey to this point in his life: tremendous strife and disappointment-first movement-followed by the elation of recognition-second movement.

Five years later, his music was featured in a concert at the much more prestigious *Musikverein* of Vienna, and now his works were enthusiastically received and critically acclaimed. This was the only occasion in his brief life that he enjoyed this level of public success and acknowledgement. This sparked renewed optimism in Schubert, and he tore into a composition frenzy, planning to capitalize on his success. Major works, eternal masterpieces of great length, of sublime melodies and ever far reaching harmonies which musically give glimpses of the beyond, were produced at an astonishing speed. However, the Fates were not kind, and his already unsteady health deteriorated. While Schubert suffered from syphilis, a not uncommon ailment in Vienna at that time, what is believed to have killed him was the cure: Schubert was put into isolation, his body rubbed with mercury, and the instructions were to not change bed clothes or



bed sheets, and be pretty much starved. The shocks to the body were too great. Before his death Schubert instructed his brother Ferdinand to bury him near the grave of Beethoven.

Like the “Unfinished Symphony,” “Quartettsatz” is also an unfinished work, but even more so, there is only one movement. It is an important work because it marks a shift in Schubert’s compositions to a higher level of maturity. Schubert’s short life was at the end of the Classical Period, a style brought to the highest levels of artistry and perfection by Joseph Haydn, and profoundly influential to Mozart and Beethoven.

In the “Quartettsatz” Schubert predicts the later Romantic Movement by taking in the Classical Period *Sonata form*, but loosening the structure through non-traditional harmonic progressions so the standard *Exposition/Development/Recapitulation* somewhat maintains a recognizable structure, but not too clearly.

A very nervous opening sets the pace in hushed tones which crescendo to a loud anguish. The tension is lessened, and this section acts as an introduction to a long-lined, very Schubertian melody.

There are three main musical elements: the nervous opening, the long-lined melody, and the triplet figures which serve as melody, harmony and rhythm. The work constantly shifts between the nervousness, the very quiet moments of serenity and anguish, and the casual strides of the triplet figures. Schubert establishes harmonic progressions of seamless movement so the changes to non-traditional, non-related harmonies sound natural.

The movement plays out to a *diminuendo* with the cello rumbling beneath *legato* phrases in the rest of the quartet, and we think a fade-out, finale is coming, but Schubert and his nervousness, a personal trait noted by his friends, returns, and the work ends in a dramatic shout.

FRANZ SCHUBERT

String Quartet, No. 12,
c minor, D. 703
Allegro assai

When they wrote their Clarinet Quintets Mozart and Brahms were close to the end of their lives, but the circumstances and life experiences each lived at the time of their writing these two masterworks are very, starkly different.

Mozart was in the throes of a downward spiral. He needed money. His source of income through concertizing had, by and large, dried up. A trip to Berlin, Dresden and Potsdam, and an unscheduled and unaccounted for side-trip to Leipzig, did not result in the hoped for rewards of cash and commissions. Mozart needed to compose new works for sources of income, and to find refuge and dampen his life’s despair, whose emotions were lurking just below the surface, with upward pressure increasing daily. The quintet was composed in 1789, and he was dead by 1791.

Brahms, on the other hand, was in a very different situation. He was very famous. Money was not an issue, and despite a piano technique suffering rust from lack of practice, he could command large sums of money for his concerts which always attracted large audiences. He was closing his composing career, or so he thought. There was an announcement of his retirement at age fifty-seven. Then he heard the clarinetist Richard Mühlfeld, and his retirement plans did not fit. Mühlfeld’s playing stirred Brahms, and he came out of retirement to write a number of works for clarinet. His Clarinet Quintet was composed in 1891, and his life ended in 1897, but his closing years were without the stresses which had pressured Mozart.

It is very interesting that Mozart, in a dark place, composes his Clarinet Quintet in the bright and airy A Major, but Brahms, accomplished, financially secure and in a life of routine and low stress composes his Clarinet Quintet in the nostalgic, and reflective b minor. Though Brahms’ work is in a minor key, there is an overall affirmation of life, however autumnal and reflective.

A Tale of Two Clarinet Quintets

Wolfgang Amadeus Mozart

January 27, 1756 -
December 5, 1791

The years 1788-90 find Mozart in perhaps in the lowest depths of his existence. His audience was shrinking. He was no longer in fashion as a composer, starkly seen in the decline of concerts of his music, particularly the piano concertos. There was the beginning of the last Austrian Empire/Turkish War which shrank the economy making audiences smaller with less disposal income, and the nobility tightening their pursestrings so little extra money was let out.

Word was out that while Mozart was an excellent and great composer, it was given with caveats of the audience not comprehending the music. From his contemporaries there were critiques and comments: About his opera "Don Giovanni," "The greatness, beauty and nobility of the music for 'Don Giovanni' will never appeal anywhere to more than a handful of the elect. It is not music to everyone's taste, merely tickling the ear and letting the heart starve," and "Whim, caprice, pride, but not the heart created 'Don Giovanni.'" Today "Don Giovanni" is one of the cornerstones of any opera house, and will always draw a large audience of those who respect and love the opera.

Fissures and strains in Mozart's financial situation grew, and the burdens were heavier. There was little income. His wife Constanze was seeking medical treatments. He had been living beyond his means, trying to keep up with the nobility, and he was quickly sliding backwards from those unattainable financial heights.

He pawned valuables. He borrowed money from the publisher Hoffmeister, and from his fellow Mason Lodge Brothers. About Mozart a contemporary wrote, "He is under very strained circumstances and supports himself by teaching." Franz Xaver Niemetschek, Mozart's first biographer, was informed by Constanze, "It is true he often

earned considerable sums, but with an insecure and irregular income, added to the frequent accouchements and lengthy illness of his wife in an expensive town like Vienna, Mozart in fact very nearly starved."

To try to improve his dire financial situation, on April 8, 1789, Mozart, accompanied by his friend, Prince Karl Lichnowsky, set off for a two month trip from Vienna to Germany, including the cultural capitals of Berlin and Dresden and Postdam-the seat of the King of Prussia. The trip was for Mozart to present himself, and his music, in concerts, in search of patrons, future concerts, commissions, and to improve his financial situation, which was seeing increasing stretches of distress.

In addition to Berlin and Dresden, Mozart made a visit to Leipzig, the home of Johann Sebastian Bach for the last twenty-seven years of his life. Wolfgang Mozart had visited every major capital, court, and church and their musicians in Europe, and was exposed to the music of the continent. He met one of J.S. Bach's sons, Johann Christoph Bach, the "London Bach," and yet, it seems, Mozart was more or less unaware of the music of Johann Sebastian Bach until he moved to Vienna in 1780 and became friends with one the city's greatest music patrons, Baron Gottfreid van Swieten. Swieten gave to Mozart a copy of J.S. Bach's "Well Tempered Clavier," the monumental work for keyboard of preludes and fugues in every major and minor key.

The limited hand written copies of TWC were treasured by music teachers, who would hand down a copy to their best student, or music connoisseurs who would likewise pass down a copy to a favored musician. This is what Swieten did with Mozart. Once Mozart began studying "The Well Tempered Clavier," his life was forever changed. There are reports that visitors would always find a copy of TWC at Mozart's apartments (he moved often), open, and ready for studying and playing.

There were no formal concerts were planned in Leipzig. Indeed, this was an unscheduled side-trip. Why? No financial gain was to be hoped for, there was no commission. Was it because Mozart was so awestruck with the music of Bach that he needed to search for the source of this exalted musical inspiration? Mozart was a prolific letter writer to Constanze during this trip, but the Leipzig visit is vague, with days of unaccounted for activity.

When Mozart arrived in Leipzig, he went to the St. Thomas Church, Bach's Thomaskirche, where he improvised on the church's organ in the presence of Bach's successor, Kantor Friedrich Doles. Doles was delighted with Mozart's improvising, and is reported to have said, "„„„, the old Sebastian Bach (Dole's teacher) had risen again."

At the Thomaskirche Mozart sought out written music of Bach, and the works he found at the church he spread out around him on tables and chairs to study.

There is speculation of a relationship with a woman singer to account for the days of silence from Mozart. Perhaps the unaccounted for days is more innocent, and much more profound. Mozart may have been so moved and amazed by the music of Bach, which he encountered back in Vienna, that he was consumed to find more music, and began searching for Bach's music, and perhaps for his relatives, in Leipzig, accounting for his absences.

After Leipzig Mozart and Lichnowsky continued their trip to Dresden and Postdam, the seat of the King of Prussia, Frederick William II, to seek an audience for a performance, and possible favors of employment or a commission. For whatever reasons, there was no audience. Then, there is a stretch of unknown activities by Mozart from April 26 until May 8 when there is record of his return to Leipzig where he gave a concert at the Gewandhaus theatre.

Reports from the time and after Mozart's death are in conflict about the trip. Was he given by the king a gold snuff box with money

inside? Were the "Prussian Quartets" commissioned by the Prussian king, or were they written as spec works by Mozart to impress the king and others to demonstrate skills suitable for employment? There is no official record of the commission. Did the king ever receive the quartets? Mozart did write to his friend Puchberg in June, 1790 about the "Prussian Quartets," "I have now been forced to give away my quartets (that exhausting labor) for a mere song, simply in order to have cash in hand to meet my present difficulties."

Did he perform for Princess Frederike as he told Constanze when there are no court records to back this? These questions of seeing the king, a concert for a princess, gifts supposedly received, a royal commission, and the gaps in his itinerary may point out that this trip of hope was really a tremendous disappointment, and he was covering this tracks with false reports.

In Berlin his hopes were further dashed with no prospects of making large sums of money.

He is praised in Leipzig, but there were no commissions or musical posts. Mozart's hopes for better circumstances from the trip did not happen.

There is friction between Mozart and Constanze upon his return to Vienna. The gaps of communication, the vague accounting of activities, and him not returning with fortune increased the tension between the two, and moved Mozart to a precipice of no future.



After his return to Vienna, in the middle of 1789, Mozart's letters take on a dark tone. To Puchberg he wrote, "Great God! I would not wish my worst enemy to be in my present position. And if you, most beloved friend and brother, forsake me, we are altogether lost, both my unfortunate and blameless self and my poor sick wife and child,,,,,obliged to beg so shamelessly from my only friend. Yet I hope for your forgiveness, for you know both the good and the bad prospects of my situation. The bad is temporary; the good will certainly persist, once the momentary evil has been alleviated." And in a later letter to Puchberg Mozart wrote, ",,,Can you not help me out with a trifle?,,,,Whatever you can easily spare will be welcome."

In the midst of this darkness Mozart found strength in work. He needed to compose as a means of potential money, and because of a deeply rooted need to express himself. By the end of the Summer 1789 he had composed three major works, all in major keys: the String Quartet in D, K. 575, the Piano Sonata, in D, K. 576, and the Quintet for Clarinet and String Quartet, K in A, K. 581.

Mozart was not the first composer to use the clarinet in his works. Antonio Vivaldi (March 4, 1678-July 28, 1741) composed concertos for the instrument, or its precursor. But Mozart was tremendously inspired by the single reed instrument, and found great inspiration in his friend, fellow Mason and clarinetist Anton Stadler. It was Stadler who received a loan from Mozart through the money Mozart himself had taken out on loan. Is this an example of Mozart's open-hearted character, and poor fiscal management, or did he charge Stadler a repayment rate greater than Mozart's own rate on his own loan?

The Clarinet Quintet, and the Clarinet Concerto, Mozart's last instrumental work, were written for Stadler. Stadler received the score to the concerto from Mozart, and after Mozart's death Constanze went

to Stadler for the score, but according to her he did not have it, he had pawned it.

If there was a Quintet for Clarinet and String Quartet before Mozart's, Karl Stamitz may have composed one, it seems relegated to the obscure, and so while Mozart's work may not be the first, it is a work of everlasting beauty, and hope. The work, and the revered Clarinet Concerto, were inspired by Mozart's friend, fellow Mason, and clarinetist **Anton Stadler**.



Mozart held Stadler in very high esteem, and about his playing he wrote: "I have never heard the like of what you contrived with your instrument. Never should I have thought that a clarinet could be capable of imitating the human voice as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one can resist it..."

The quintet opens in serene sureness with the quartet alone, and shortly thereafter the clarinet enters with rapidly played passages. In the opening *Exposition* section the themes go through dialogue between the quartet itself, and through the clarinet, and if there was ever a safe harbor in a storm for Mozart, it is in that clarinet. The *Development* section shifts to shades of minor key uncertainty, and Bachian inspired counterpoint. The themes return, as they should in the *Sonata/Allegro* form in the *Recapitulation*, and in this movement Mozart finds that most precious emotion: hope.

WOLFGANG AMADEUS
MOZART
Quintet for Clarinet
and String Quartet, K 581

*Allegro, II. Larghetto, III.-
Menuetto,
IV. Allegretto con variazioni*

The slow tempo second movement is an aria of bare emotion and the open spirit of Mozart. Beauty is given to us if we listen. But this is a multi-movement quintet, and as much as we wish to linger, we must move on, which Mozart ever so graciously does with the minuet.

In the sprightly and lively variations Mozart not only explores how to vary a theme, he also explores dialogues between instruments, and explores the ranges of their timbres. There is hope, and there are desperate moments, but the opening theme returns, and the work finds its finish in affirmation.

In today's harangued and stressful life, many seek relief in Wellness Self Help through books, seminars, YouTube clips and so on. Perhaps this quintet, written by a man facing absolute blackness, was for Mozart his Wellness Self Help to carry on.



To say Brahms was born into a very modest household, and faced great challenges as a youth, would be an understatement. He was born in Hamburg into a household which some could easily say was poor. His mother was thirteen years older than his bass playing father who took notice of his son's genius and tried to capitalize on the boy's talents by having him play piano in Hamburg's harbor rough and sultry pubs and bars. Brahms was a very fair looking youth, short, and with a very youthful face-he did not reach puberty until his early twenties. This innocent look was not ignored by the rough pub patrons.

There is a story purportedly told by Brahms in absolute rage to a friend after Brahms stormed out of a high society party in Vienna, but not before making a terrible scene with his belligerence and causing the party to end early. This was not the first time he broke up parties and dinners.

JOHANNES BRAHMS
May 7, 1833 - April 3, 1897

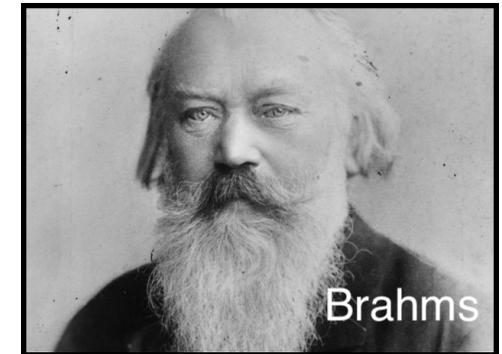
Brahms, in this rage, said that when he reached his young teenage years, his parents would send him alone, unprotected, to the harbor bars to play piano which would devolve into evenings of abuse and child abuse. The women workers of the night would pick up the small boy Brahms and pass him from woman to woman, making unwanted passes on the boy.

The scars from this went deep into Brahms. He would never marry. He would walk out from relationships and an engagement. The surface of the older Brahms may look like the kind, jovial uncle, but underneath the youthful abuse heated a rage which could explode, with post-rage embarrassment and apologies for ending dinners and parties.

Fortunately, his parents, upon urgings from friends, took their son out of the bars, and found music teachers for him. Brahms, now in his proper element, thrived and flourished. His composition took on form, shape, and at an early age he developed his own voice. His earliest, notable works were for piano, used by Brahms as a personal calling card. This calling card led him to the Hungarian violinist Reményi as the accompanying pianist. The two toured Europe as strong-headed young men, trying to ignite the world.

Outside of Hamburg, on the tours Brahms met another Hungarian (and Austrian), the eminent Franz Liszt, an icon of the Romantic movement, who along with Richard Wagner, led the vanguard of the "music of the future."

Liszt was a true benefactor to many musicians, assisting nearly all young musicians who came to him for advice and to show Liszt their music, who sight read their works with astonishing accuracy. But Brahms admitted that he dozed off while Liszt played the piano. Later Brahms met Wagner, but a chasm of artistic differences separated the two who remained cordial admirers of each others music despite the press creating a battle between the traditional-Brahms and the others-those against the music of the future-Liszt and Wagner.



Eventually through tours Brahms met one of the outstanding violinists of the 19th Century, Joseph Joachim, who became a lifelong friend and the champion of Brahms' music, particularly his violin concerto. Through Joachim, Brahms, in his early twenties, was introduced to the arch Romantic composer Robert Schumann. Schumann also wrote influential articles about music, and upon hearing Brahms' already mature music, declared him as the German lone eagle, soaring above the rest with his noble music, heir apparent to Beethoven and his symphonies.

The generally reserved Brahms grudgingly, and probably shockingly, accepted this praise, but it was praise not sought after nor wanted. In a custom of the day where a younger musician is mentored by an older one, Brahms lived in the Schumann house. Out of this two deep relations emerged: Brahms' reverence for Schumann, and Brahms' deep attraction towards Schumann's wife Clara, already recognized in her youth as one of the great pianists. With Schumann tragically falling deeper and deeper into mental illness and eventual institutionalization, Brahms stepped in, and held the household together for the Schumann's six children as Clara concertized for funds for the household. She was one of, if not the first woman to develop a career as a solo woman performing musician, performing in the major cities of Europe.

When Brahms left Clara in Dresden to pursue his own life and career, Clara was crushed, and at times bitter after tasting the Brahms' abandonment of women when the relationship seemed to be getting too close to his emotional inner core. Despite this sudden breaking of the relationship by Brahms, and Clara's shock of the abandonment, respect and attachments between the two remained.

Brahms retained a lifelong devotion to Clara, and she towards him. Brahms continued to support her family afterwards. He would send his new works to Clara for her review and comments.

Though he had early gained renown as a pianist, in his early years Brahms was less known as a composer. His d minor Piano Concerto of 1861, after the initial failure at the premiere, eventually brought him first great fame,

and his name was increasingly known through his "Handel Variations" for piano and the orchestral "Serenades"

Despite his new fame, he was in search of a more stable financial life. Searching for musical posts, in 1864 he became director of an *a cappella* women's chorus in Vienna (he met Wagner at this time), and he permanently settled in Vienna in 1868. The next year his "Deutsche (German) Requiem" and the "Variations on the St. Anthony Chorale" brought him international fame and financial stability. However, despite the prophetic calling by Schumann as Beethoven's heir, no symphony appeared in his list of works.

Brahms, with his fidelity to classical period and older forms and his Northern Germanic reserved sensibilities eventually premiered his Symphony No. 1 at age forty-three. The Second Symphony in D Major of 1877 finds a more mellow voice, and a marked maturity of expression. The Third Symphony in F Major of 1883 finds Brahms in a work of exceedingly beautiful lyricism with bold expression and a slight tinge of autumnal nostalgia. The Fourth Symphony in e minor of 1885 is Brahms as the complete master of counterpoint and the symphonic form, with the feel of autumn now firmly laid on the page. But there is also a severity and sternness present, and for his last symphony there is no triumphant ending which his early symphonies had as their closing bars. (It has been noted that the keys of Brahms' four symphonies in chronological order, C-D-F-E, is the same four note motif of the last movement of Mozart's last symphony.)

Clara died in 1896. This was a bereavement of great intensity for Brahms. Brahms' death in Vienna was eleven months after the death of Clara Schumann. His death was the end of the age before Modernism, but a number of modern composers, including Arnold Schoenberg, looked to and revered Brahms as a very progressive composer, whose use of forms, harmonies, counterpoint, melody and musical sensibilities informed, and continue to influence modern music.

Richard Mühlfeld began as a violinist in the Meiningen Court Orchestra, but soon became principal clarinet. On the clarinet he was mostly self taught. His playing must have been captivating. He also played clarinet in Wagner's

house orchestra at Bayreuth, where Wagner predicted a bright future for him.

While Wagner acknowledged Mühlfeld's playing it did not inspire him to write solo clarinet works. For Brahms, it was a different matter. After hearing Mühlfeld Brahms came out of a "retirement" to compose four masterwork chamber works incorporating the clarinet, of which the Quintet for Clarinet and String Quartet is one of the most revered works of music not only for clarinet, but in all of the chamber music repertoire. Brahms had nicknames for Mühlfeld: "Fräulein Klarinette. Meine Prima donna. The nightingale of the orchestra." Perhaps Mühlfeld was the lead soprano Brahms would have used in his opera, had he ever composed one.



JOHANNES BRAHMS
Quintet for String Quartet
and Clarinet

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

By 1891, the specters Beethoven and Schumann did not hold their sway over Brahms as the two composers had earlier in this life. The music he wrote at his life's end is masterly, but both inviting and elusive.

He was his own man, indeed, it seems he did not even send the score to Clara Schumann for her review before the premiere which was his custom because the following quote indicates she is hearing it for the first time. When Clara Schumann first heard this quintet, she wrote: "It is a really marvelous work, the wailing clarinet takes hold of one; it is most moving. And what interesting music, deep and full of meaning!"

The Clarinet Quintet opens like Mozart's Clarinet Quintet with a brief introduction and theme in the string quartet, with the clarinet entering with an ascending arpeggio. In the Brahms quintet, this opening is the basis of the movement. The mood is nostalgic, and we try to follow the beauty and depth of this music. A second theme of sharp, staccato chords are played in coun-

terpoint. A third theme emerges, but this is in major mode. The music is developed. Voices echo each other, and no matter how far the music travels along, the opening theme is never far away, with reoccurrences emerging, in the opening minor mode, or a brief glimpse in major. Towards the movement's end there is an eruption of emotion, but the opening returns in the violins, then the clarinet sings the remembrance of the opening, and the movement quietly, sadly ends, it seems the bittersweet nostalgia was for naught.

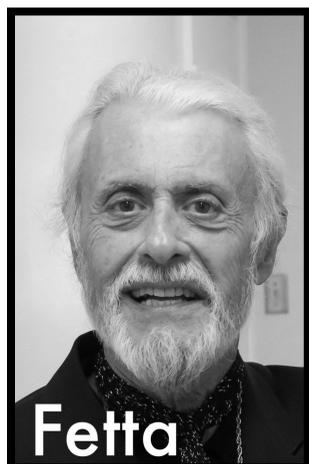
The hushed and still second movement is the music Arnold Schoenberg would use as an example as Brahms as the progressive, with sophisticated harmonies, and a looseness of rhythm. Brahms the composer, with works looking toward the future, but also rooted in the present time, a time of the contemplative Brahms. The music floats in space. The middle section has a very active clarinet part, which seems a mixture of his earlier Hungarian (Gypsy) Dances, and Jewish/Klezmer music. This is a mini-concerto for the clarinet. True to three part form, the opening music of the movement returns, and like the previous movement, the clarinet leads the way to the final, quiet end.

The third movement theme has a vague resemblance to the last movement of his Second Symphony. This is Brahms in the sunshine, though it is the late afternoon sun. The movement of light is there, but it is less bright, and is slanted and muted. A *Presto* middle section skitters along, and the music becomes restless. Syncopations throw the beat off. The clarinet flashes by. The restlessness finally exhausts itself, and the movement's opening theme briefly returns, with a soft landing in bright major.

The final movement brings us back to b minor, structured in a set of variations. It begins with a repeating descending theme. The next section has the cello in the lead with two beat phrases while the remaining voices move in and out of the cello's music. A restlessness returns in the next section, now with descending motifs. The next section is a dialogue between the clarinet and first violin. The clarinet then moves on its own territory. The next section finds the clarinet as the lead voice, with the first violin again in dialogue. In the next section the rhythm changes to three beats per bar, and there are slight remembrances of the quintet's opening. Then the first movement

theme is clearly remembered, with the music stating that no matter how nostalgic things become, there is no denying the present time which leads to an end.

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As the Orchestra's Music Director and Conductor, **Conductor Frank Fetta** is responsible for the creative decisions regarding the performance, the artists and its repertoire. Maestro Fetta's versatility and skills have been widely acclaimed in both symphonic and operatic repertoire. Maestro Fetta received his musical education and training in New York and Los Angeles and fulfills conducting engagements and operatic coaching assignments throughout the United States.

From coast to coast, Frank Fetta's musical talents have been glowingly praised and warmly appreciat-

ed.

As a guest conductor, Maestro Fetta is in high demand, and Maestro Fetta has had a number of his performances heard on both radio and cable television. Many of his fans enjoyed his appearance in the Blake Edwards' film, "Mickie And Maude" starring Dudley Moore and Amy Irving and with the Symphony on the David Letterman Film Festival with Michael J. Fox. He was the music consultant on the film "Song of the Lark" which was seen on the Mobil Masterpiece Theater.

He has collaborated with the Riverside Symphony, the Los Angeles Opera, Sinfonia Mexicana, Inland Dance Theatre; Fresno Ballet, Symphony

and Opera; the Pasadena Symphony; the Honolulu Symphony; Opera A la Carte; the Toledo Opera; and the San Diego Symphony.

Among the fine artists he has conducted are Julian Lloyd Webber, Judy Collins, Louis Leberz, Suzanna Guzman, Eugene Fodor, Leila Josefowicz, Diane Schuur, Daniel Rodriguez, Lorna Luft, Vicki Carr, and Eduardo Villa.

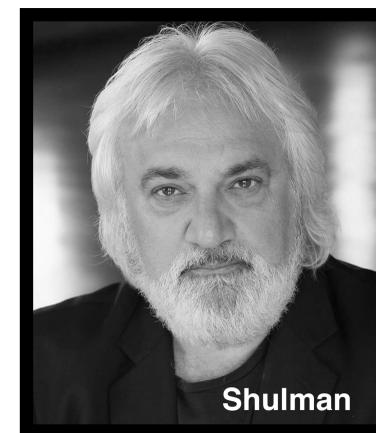
In addition to his engagements with the Culver City Symphony and the Marina del Rey Summer Symphony, he is the Conductor and Artistic Advisor to the Redlands Bowl Music Festival, Music Director and Conductor of the San Bernardino Symphony Symphony, Conductor for the Zachary Foundation International Vocal Competition, and Principal Conductor for the Nevada Opera Theatre and other engagements as conductor.

From Perth Amboy, New Jersey, Conductor Fetta's early passion for music led him to the piano and organ. He still coaches, accompanies, and guides the careers of vocalists and instrumentalists, and serves as organist at Corpus Christi Church in Pacific Palisades. But his great love is conducting. He resides in Los Angeles. His son, Rafael, is an actor living in New York City.



Andrew Shulman is the first in the orchestra's history to hold the Principal Guest Conductor position. Due to Conductor Fetta's demands as a conductor with other orchestras, and the work he does in the other musical positions he holds, there were times when he could not conduct the orchestra, and Shulman was called in as guest conductor.

Andrew Shulman, the first British musician to win the 'Piatigorsky Artist Award', held in Boston, USA, comes from London, England. He



has performed extensively throughout Western and Eastern Europe, Scandinavia, North and South America, Asia, The Far East and Australasia.

Shulman established a quick rapport with the orchestra through his rehearsals and concerts, and we look forward to working with him in the future. Andrew Shulman is a very active musician in Los Angeles, and internationally, as a cellist and conductor as seen in his bio-above.

Mr. Shulman's bio and other information is found at his website:

<http://www.andrewshulman.com>

New Hollywood String Quartet

The New Hollywood String Quartet had its debut concert in Los Angeles on Jan. 9, 2001 and has been performing to critical acclaim ever since. Inspired by the great Hollywood String Quartet from over half a century ago, the current members of the NHSQ are likewise premiere performers of their generation. Individually, and together as one of the top string quartets in Southern California, they are well known guests at many of the most prestigious concert series in Los Angeles and its environs.

It's members reside in Los Angeles and have recorded hundreds of film scores, are members of the Los Angeles Chamber Orchestra and have decades of chamber music experience between them. The NHSQ was also recently featured on the Grammy Nominated Disc, "Passing Through" performing Gernot Wolfgang's "String Theory" for String Quartet.

In their 12th year as the Quartet in Residence at the Restoration Concert Series, the NHSQ is proud to launch their inaugural summer festival, this year entitled "Summer of Brahms Chamber Music Festival". This first festival will present all twenty-five of the instrumental chamber works of Johannes Brahms in collaboration with some of the world's most renowned chamber musicians. Each subsequent summer will focus on a different composer. Our 2020 Festival will celebrate the 250th Birthday of Ludwig van Beethoven. So stay tuned!

Visit their website: newhollywoodstringquartet.com

photos Sam Muller

Rafael Rishik



Violinist Rafael Rishik was born in New York City and started the violin at age 4. At age six he was one of the youngest students ever accepted to the Juilliard School of Music. During the next 12 years of study in New York, Mr. Rishik also attended the famed Fiorello H. LaGuardia High School of Music & Art. Upon graduation he continued his studies at Indiana University at Bloomington, completing his graduate studies at U.C. Santa Barbara as the first

violinist of the Graduate String Quartet-in-Residence. While at U.C.-Santa Barbara, Mr. Rishik had the rare privilege of performing the Chausson Poeme in master class for the great Yehudi Menuhin. Mr. Rishik's principal teachers have been Stuart Canin, Ramy Shevelov, Zinaida Gilels, Christine Dethier and Sally Thomas.

"Compelling Artistry..." is how the Jerusalem Post described Mr. Rishik's violin playing. He has participated in numerous festivals, including the Israel Chamber Music Festival, Carmel Bach Festival, Spoleto Festival of Two Worlds, The Music Academy of the West and most recently The International Chamber Orchestra of Puerto Rico. Chamber Music has always been a big part of Mr. Rishik's musical life. He spent several years performing with the Camerata Pacifica, and is a founding member of the New Hollywood String Quartet. The NHSQ is in its 17th year and has been the Quartet in Residence at the Restoration Concert Series since 2006. The NHSQ is preparing to launch an exciting new summer Festival in July of 2019. The "Summer of Brahms Chamber Music Festival" will present all 25 of the instrumental chamber works of Johannes Brahms, and will be joined by some of the world's most renowned chamber musicians.

The NHSQ was recently featured on Gernot Wolfgang's Grammy nominated CD "Passing Through" performing his critically acclaimed string quartet "String Theory". Mr. Rishik has played on hundreds of Film Scores, and con-

tinues to be actively involved with the Motion Picture Recording Industry in Los Angeles. He performs on a Joseph Rocca violin made in Turin, Italy 1863.

Tereza Stanislav

Dividing her time among chamber, solo, orchestral and recording projects, Tereza has been hailed for her “expressive beauty and wonderful intensity” (*Robert Mann*) of her playing, her “sure technique and musical intelligence” (Calgary Herald), and “her sweet tone, brilliant phrasing, uncannily pointed rhythm and pure intonation (even at the violin’s highest and lowest extremities)” (*Huffington Post*).

Tereza was the featured soloist with the Los Angeles Chamber Orchestra in the world premiere of the Violin Concerto by Benjamin Wallfisch about which the *Los Angeles Times* wrote, “she gave a magisterial rendition” and “held the audience rapt.” An active and highly sought after chamber musician, she has appeared in venues including the Library of Congress, the Kennedy Center, Wigmore Hall and at Carnegie Hall’s Weill Recital Hall. She has performed in concert with artists including Jean-Yves Thibaudet and Jon Kimura Parker. In 2004, Tereza released a CD in collaboration with pianist Hung-Kuan Chen.

She served as concertmaster of the Los Angeles Opera’s 2010 production of *The Marriage of Figaro*, conducted by Maestro Plácido Domingo.

In 2009, Tereza was invited to be the Chamber Music Collaborator for Sonata Programs and member of the jury for the Sixth Esther Honens International Piano Competition.

An advocate for new music, Tereza has worked with composers including Steve Reich, Gunther Schuller, Joan Tower, Toshio Hosokawa and Louis Andriessen. World premieres include Gunther Schuller’s Horn Quintet (2009) with Julie Landsman, Louis Andriessen’s *The City of Dis* (2007), Gernot Wolfgang’s *Rolling Hills and Jagged Ridges* (2009), and as concertmaster of



the Los Angeles Chamber Orchestra, James Matheson’s Violin Sonata (2007); West Coast premieres include Steve Reich’s *Daniel Variations* and Gernot Wolfgang’s *Jazz and Cocktails*. She is featured on a new recording of Wolfgang’s *Rolling Hills and Jagged Ridges* on Albany Records, Reich’s Daniel Variations on Nonesuch, a self-released solo cd with Hung-Kuan Chen and the complete Pleyel string quartets with the Enso Quartet on Nonesuch.

Robert Brophy

Robert Brophy can be seen and heard playing with the Los Angeles Philharmonic, LA Opera and many West Coast chamber music series. He is featured with Nigel Kennedy in a quartet for Kennedy’s new release Greatest Hits on the EMI label and has performed alongside Martha Argerich, Mischa Maisky, Michel Dalberto and Dmitri Sitkovetsky. He won the viola audition with the Los Angeles Chamber Orchestra in December 2011.

An advocate for new music and former member of the Ensō Quartet, Robert has worked with many leading composers of the 20th and 21st centuries, including Joan Tower, William Bolcom, Tan Dun and Bernard Rands. Of the Ensō Quartet’s concerts, the Pittsburgh Post-Gazette noted, “It was standing room only,” while The Strad applauded their “totally committed, imaginative interpretation.” The quartet earned its place in the ensemble world with multiple honors at the 2004 Banff International String Quartet Competition, including best performance of the pièce de concert, for the quartet’s riveting performance of Stewart Grant’s String Quartet No. 2. It also won awards at the 2003 Concert Artists Guild International, the Fischhoff National Chamber Music and the Chamber Music Yellow Springs competitions. Robert can be heard on two recordings with the Ensō Quartet on the Naxos label, In Los Angeles, Robert continues his quartet life as a member of the New Hollywood String Quartet, performing with them throughout the Southland for



the last six years. This quartet recently became quartet-in-residence at South Pasadena Library's Restoration Concert Series. Robert holds degrees from the Royal Northern College of Music in Manchester, England and Rice University, where he studied with James Dunham, formerly of the Cleveland Quartet. When not busy making music, he enjoys cooking, sailing and hiking with his German Shepherd, Sascha

Andrew Shulman, listing above.



Joshua Ranz

Hailed in the *LA Times* as offering a “stunning rendition” of the Mozart Clarinet Concerto, and an “exciting” version of the Copland Clarinet Concerto, Joshua Ranz is principal clarinet of the Los Angeles Chamber Orchestra. He has also served as principal clarinet of the New West Symphony since Sept., 2013 and acting principal clarinet of the Pacific Symphony since June, 2014.

In March, 2016 Josh performed the Mozart Clarinet Concerto with LACO on basset clarinet and in December 2010, he performed the Copland Clarinet Concerto, also with LACO. On LACO's 2008 European tour, Josh was featured prominently with mezzo-soprano Veselina Kasarova in performances of Mozart's aria from the opera *La Clemenza di Tito*, “Parto, ma tu ben mio,” in LACO's concerts in the Italian city of Treviso; Hanover, Hamburg and Berlin in Germany; and in Paris, France. He also served as acting principal on the Pacific Symphony's European Tour in 2006.

Josh has filled in as principal clarinet for the LA Opera and Hollywood Bowl orchestras, as well as the Pasadena and Santa Barbara symphonies, and has performed with the San Diego and Colorado symphonies. He also performs with the Los Angeles Philharmonic.

From 2004-2015 Josh performed regularly with the Mainly Mozart Festival in San Diego, California serving as principal clarinet in the summer of 2011. He also performed as principal at the Oregon Bach Festival in Eugene, Oregon. In the summer of 2009, he performed in Maine for the Bay Chamber Concerts series with a roster of all-principal wind players from top orchestras around the country. He performed with the Chautauqua Symphony Orchestra in western New York during the summers from 2001-09. He has performed with Chamber Music Palisades, Capitol Ensemble, Jacaranda and numerous other chamber music programs throughout Southern California.

In addition to his performances, Josh has recorded with LACO and the Pacific Symphony and is active in the television and motion picture industry. Josh has also played on over 100 soundtracks for John Williams, James Horner, Randy Newman, Alan Silvestri, Jerry Goldsmith, Alexander Desplat and many others. Some of the films he has played on include the latest Star Wars VII, Avatar, all three Pirates of the Caribbean films, Munich, Catch Me if You Can, The Adventures of Tin-Tin, Toy Story 3, Monsters University, The Princess and the Pea and Big Hero 6.

Before moving to Los Angeles in 1999, Josh was a member of the Honolulu and San Jose symphonies. He was a fellow and a faculty member of the Aspen Music School and Festival and a fellow at the Tanglewood Music Festival. He has played recitals at the International Clarinet Association Convention and has performed with the New York Woodwind Quintet at the Norfolk Chamber Music Festival. Josh is on faculty at Biola University.

Originally from New York, Josh attended Fiorella H. LaGuardia High School of Music & Art and Performing Arts. He went on to receive his Bachelor's degree at Harvard College, majoring in music composition

and analysis. He then received his Master of Music at the Yale School of Music, where he studied with David Shifrin.

Josh and his wife, oboist Lelie Resnick, have two sons, Jonah, born in October 2006, and Nathan, born in November 2009.