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Highlighting the coming 2009/10 season

Our 43rd Season will begin in style! We have a truly exciting season of music for you this year, beginning with the incomparable Emerson String Quartet, one of the world's greatest string quartets. Their artistry inspired the London Times to gush that, "... with musicians like this there must be some hope for humanity."

Next, the return visit of Canada's dazzling

all-woman chamber ensemble "La Pietà", who last excited us with their performance on Halloween eve in 2003.

Led by the brilliant violinist Angele Dubeau, (described as "an exciting, dynamic fiddler" by the LA Times), La Pietà prides itself on "their exceptional virtuosity and impeccable precision, their rich interpretations, but above all the contagious happiness that enlivens

their stage presence."

In January, the Monterey Peninsula is extremely fortunate to welcome clarinet superstar Richard Stoltzman and the acclaimed Borromeo String Quartet to perform classical favorites and dazzle us with their incredible musicality.

This concert includes two masterworks for clarinet quintet as well as a string quartet by Schumann.

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How Hard Can A Recording Be? Don't Ask!

In October 2007 the Miró Quartet presented the World Premiere of Kevin Puts' string quartet *Credo* at the Sunset Center. This was CMMB's first commissioned work. Since that time, the Miró has performed *Credo* many times throughout the US and overseas to great acclaim. This past spring the Miró recorded *Credo*. It was an agonizing experience that worked out well as you can see from their informative and entertaining letter to CMMB President Amy Anderson.

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The Miró Quartet

CMMB's 2009/10 season starts on October 23, 2009, with the

Emerson String Quartet

performing Dvořák, Shostakovich & Schubert



"... with musicians like this there must be some hope for humanity."

— *The Times of London*



Kevin Puts

"In hands of Miró Quartet, Kevin Puts' *Credo* astounds."

— Scott Cantrell, The Dallas Morning News

Highlighting CMMB's 09/10 Season (continued from page 1)

The ATOS Piano Trio will appear on February 19. This young German piano trio was formed in 2003 and is the current recipient of the Kalichstein-Laredo-Robinson International Trio Award. The ATOS is praised for its "engaging chemistry, its wide-ranging repertoire,

and its exceptionally beautiful sound."

The season closes on April 17 with a local favorite: the San Francisco-based Cypress String Quartet. During the 2008-2009 Season, the Cypress appeared at twenty school and community events as Chamber Music Monterey

Bay's Resident String Quartet. The Cypress will perform the Mendelssohn String Quartet in A minor, Op. 13 No. 2; a new work by composer Kevin Puts *Lento Assai*; and Beethoven String Quartet in F Major, Op. 135. Season subscriptions are still available by calling 831.625.2212.

How Hard Can A Recording Be? (continued from page 1)

"We just finished recording the quartet last May at UT, pairing it with Dvorak's American. The CD will be released through UT's Longhorn Music Company on Naxos Records and online on Instant Encore. But boy what a harrowing experience it was!

We had planned on doing a live concert recording (with a little touch up session planned next day of course) and were all set with a live audience for the show when Josh [cellist Joshua Gindele] called to say his second finger on his left hand had been sprained while jogging with his new puppy that very morning!

It was black and blue, swollen, wrenched and painful! He could hardly press it down on the string.

Josh was determined to go on despite this, but by the end of the concert it was clear he was in severe pain- tears coming out of his eyes-and certainly no vibrato on 2!

The next day, we iced him down and put acupressure beads on his hand, and proceeded to redo the entire recording one movement at a time, with much rest and Ibuprofen in between!

The CD in the end sounds great, but boy will we never forget that experience! But for sure Kevin's piece was worth it.

We also just got back from the European Premiere of the Puts, at the Quartet Festival Reggio-Emilia in Italy, the host of the prestigious Borciani International String Quartet Competition. John

[violinist John Largess] almost didn't make it to the show however--his visa was held up at the Italian consulate AND at the US passport office while he waited for additional blank passport pages! Plane reservations changed, and after much running about and hand gesturing, he arrived in Reggio one day later than the rest of the Miro, but just in time to collaborate with Germany's Artemis Quartet, teach young quartets at the Institute and perform *Credo's* Italian debut before running back to Minnesota for the next gig!

The life of this piece goes on and on--and the drama hasn't stopped yet it seems! Hope you like the recording...check it out soon!"

The Miró Quartet

Reflections by Kai Christiansen: CMMB's Media and Adult Education Partner

Throughout my life, I have been gripped by two obsessions: music and computer software. Eventually, these pursuits intermingled, cross-pollinated, and then combined to form my present professional and creative lives. Sometimes, I describe myself by the odd (but plausible) term “digital musicologist.”

Music was my first love. An early, passionate pursuit led me to study the piano, violin, guitar, cello, and an ambitiously wide range of musical genres. Eventually, all roads led to “Classical” chamber music—my nearly exclusive focus for the past twenty years. My experience suggests that *all* music can be fruitfully likened to language involving principles, concepts, and technical details. Music models the human spirit and very precisely *simulates* human experience in time.

As I was about to finish a music degree, the personal computer made its *début*. Worries about making a living combined with a strong sense that I ought to learn something about this essential technology. Ultimately, I reoriented my studies to computer science and the art of

building software. Here, I discovered another “language” for modeling human experience in time.

During my engineering career, I observed the personal computer become an amazingly sophisticated multi-media device including the revolutionary ability to digitize all manner of information including an audio-visual musical performance. Thanks to unimaginable capacity and speed, my personal portable music library now comprises some 10,000 CDs digitally encoded on a storage device that easily fits in a briefcase. With the Internet, such miraculous personal multimedia devices can now be interconnected into a giant unified Web: a single unity of vast richness capable of representing and simulating human experience to an unprecedented degree.

At some point years ago, I perceived that my technical profession had prepared me to bridge the apparent gap between my obsessions. Years of research, mastering, and teaching challenging abstract concepts in the tech field naturally suited me for the analogous world of music theory, design, and

communication. My training revealed that the unique powers of the networked, multi-media computer could be extraordinarily applied to building a full-featured *exploration* of the musical world. The Web provided the ultimate, ubiquitous communications mechanism: a digital encyclopedia, radio station, and live musical *simulation* accessible globally and instantaneously—even from a cell phone.

This intermingling of music and software is nuanced and multi-layered. It is both metaphorical and literal: both concrete and abstract. Not only have modes of thought and perception transferred between disciplines: most dramatically, one discipline has been subsumed to serve the other. My *singular* obsession is to apply digital tools to vividly communicate the art of Classical chamber music.

The brilliant communication theorist Marshal McLuhan famously coined the expression “the medium is the message” to suggest that modes of communication are as meaningful as the content they convey.

Online digital media are a global village, an essential marketplace for the exchange of ideas and the evolution of culture. One of the most effective ways to ensure the survival, vitality, and *relevance* of chamber music is to place it directly into this marketplace where nearly everyone is already paying rapt attention. It is a compelling means of *sharing*. With the serendipitous synthesis of high tech and high art in my life, I am thrilled to imagine how I can contribute to this fascinating project as a *digital* musicologist. Applying a 50-year-old tool to a 500-year-old-art is intriguing. It’s become my obsession.

Check out Kai’s online Chamber Music Database: www.earsense.org



Kai Christiansen

CHAMBER MUSIC MONTEREY BAY

2009/10 Concert Series
Sunset Center, Carmel
8 PM

Emerson String Quartet
Friday • October 23, 2009

La Pietà
Saturday • November 21, 2009

**Richard Stoltzman &
Borromeo String Quartet**
Saturday • January 16, 2010

ATOS Trio
Friday • February 19, 2010

Cypress String Quartet
Saturday • April 17, 2010

The Great Recession and CMMB

American society has experienced hard times during the past year—the worst since the 1930s.

Arts organizations, including CMMB, have borne the pain along with the rest of the country. In particular, CMMB has experienced reduced foundation support and

season subscription sales lower than last season's.

CMMB has always run a frugal operation, but we have tightened our belt even more during the past year. We remain financially strong, and steadfast in our commitment to provide a world-class concert series

and excellent community education programs.

Financial contributions at this time will be especially appreciated. If you wish, we will be glad to dedicate your gift to any one of our outstanding programs, like *Visiting Artists Outreach* or *Kids Up Front & Free!* Call the CMMB office for details.

From Irvine to the Community Foundation to CMMB

On August 27th, CMMB (in collaboration with Youth Music Monterey and Pacific Repertory Theater) hosted supporters of the arts at Carmel's Golden Bough Theatre. CMMB presented a ten-minute film produced by Doug Mueller showcasing our

illustrious history and programs, including our 08-09 season and 2007 string quartet commission. This terrific film can be seen on our website.

This event was one of the many stages of work being done through a

James Irvine Foundation regranting program through the Community Foundation for Monterey County known as Communities Advancing the Arts.

CMMB is pleased and honored to be one of the few arts organizations chosen for participation.

Board Member Spotlight ~ Ann Flower

Ann was born and raised in San Francisco, and thanks to parents who were avid symphony goers and an excellent music program at her school, she grew up listening to good music. Married to a man who has been a choral singer since he was a child, she has continued to enjoy music as an enthusiastic audience member at the Carmel Bach Festival, Monterey Jazz Festival, and Schaffhausen Bach Festival.

As an undergraduate at Mills College in Oakland, Ann majored in history with extensive coursework in art history, French, and English literature. After graduating, she worked for several years in a music store, before returning to school to complete her Masters in Library and Information Studies at UC Berkeley. Ann is also a graduate of Leadership Monterey Peninsula. She has

worked as Coordinator of Public Services in the Library at the Monterey Institute of International Studies for over 20 years.

In her free time, Ann is an avid hiker, snowshoer, knitter, and cook. She and her husband take annual trips to Switzerland, where he grew up, and to the Oregon Shakespeare Festival. Ann also volunteers for the Monterey Democratic Party.



Ann Flower