



**PRESIDENTIAL VIEWS:**  
The Spirit of Concerts Past

## Tokyo String Quartet Brings Storied Strads to Raleigh

Dear RCMG Supporter:

The very first RCMG event took place in 1941 at the Raleigh Little Theatre. Floor lamps provided stage and score lighting, tickets were hand-printed, and there were no programs to read. The purchase of a \$2 season ticket allowed you to enjoy this performance, plus two other chamber music concerts that were scheduled.

I am intrigued about using hand-printed tickets, but there is little danger that anachronism will be revived anytime soon. The Guild today is a professional and quite contemporary organization, even though the music we offer is often from repertoire created in generations or centuries past.

One theme that we still share with our 1941 founders is the reality that ticket sales – be they priced at \$2 or \$25 or \$100 – do not provide enough income to match performance and production expenses. To break even financially, the Guild continues to count on the generosity of chamber music lovers in Raleigh and the Triangle.

If mailing a year-end donation to the Guild is already part of your holiday routine, thank you very much. If it is not, please consider making such a contribution to support our mission and work.

The Guild may not print tickets by hand anymore, but we will happily pen a note of thanks to anyone who sends us a gift by the close of the year. Like great chamber music, some traditions are always welcome and are never out of season.

Sincerely,  
*Peter*  
Peter MacBeth  
President

*By John Montgomery*

When the house lights go down at Fletcher Theater on November 15th, two of the world's most famous musical quartets will take the stage. While the Tokyo String Quartet enjoys a reputation for artistic excellence that now spans four decades, the four Stradivari instruments, the "Paganini Quartet" on loan to its musicians, are equally legendary.

These instruments cover the career of Antonio Stradivari (1644-1737), perhaps the world's greatest crafter of string instruments – from a violin he made at the age of 36 to the cello, perhaps his last, at age 92. The four instruments were first united in 1832 by the great 19th Century violinist Nicolo Paganini, who would own them until his death in 1840. During his travels, Paganini encountered many exceptional instruments, but these struck him deeply. He describes, for

instance, the 1727 violin as having "a tone as big as a double bass." The viola so impressed him that he asked Hector Berlioz to compose a piece that would feature it. We continue to enjoy that piece today: Berlioz's symphonic poem "Harold in Italy."

The four instruments were separated after Paganini's death and it was only due to diligent, decade-long tracking by Emil Herrmann, a New York violin dealer, that they were reunited almost a century later. He sold them in 1946 for \$155,000 to Anna E. Clark, the wife of a U.S. senator and copper magnate. Clark loaned them to Henri Temianka and the Paganini Quartet until 1964, when she gave the instruments to the Corcoran Gallery in Washington, D.C. The gallery, in turn, loaned the instruments to the Cleveland Quartet before selling them in 1992 to Japan's

*(continued page 4)*



*Photo credit: J. Henry Fair*

## MAXIMIZING YOUR CONCERT EXPERIENCE

### Part III: The Role of the Audience

By Elizabeth Beilman

Having discussed the roles of the composer and performer, we come to an equally vital participant in the concert experience: you.

Audiences matter a lot, and not just because of the financial support they provide musicians and arts organizations. Your active presence in the concert hall gives vibe to the reverb and provides a “port-of-call” for the music emanating from stage. A sympathetic, attentive audience reacts in subtle, unspoken ways to support the players before them. The sympathetic reaction is more than social; it is based on a physics phenomenon known as “entrainment” that affects us all.

In 1665, Dutch scientist Christiaan Huygens was working to perfect the design of his pendulum clock. He found that when placing two of them near each other on a wall, the pendulums would eventually swing in unison, even if they started out at different rates of speed. Since then, the concept of entrainment – the tendency of two oscillating bodies to lock in phase so that they vibrate in harmony – has found relevance in such disciplines as chemistry, biology, medicine, astronomy and psychology. There are also obvious and strong implications in music. Entrainment can profoundly affect human beings during a musical performance, particularly when we are inclined to let it happen.

An audience has a presence and energy unique to each concert, much like the ensemble on stage. Every individual contributes to the group sensibility. Every person who quietly sighs, laughs, weeps or gasps at the musical story being played out on stage helps propel that story forward. Those of us on

stage can truly feel your response, long before you demonstrate it with your applause. When an audience is receptive and happy, it is immediately apparent to the performers. (We can, of course, also sense when you’re unhappy.)

When the phenomenon of entrainment develops between performers and the audience, it can be an earth-shattering experience. It doesn’t happen all the time. Nor is it easy to sustain. But when it does occur, there is an undeniable electricity obvious to everyone in the room.

Along with entrainment, emotion and memory are powerful forces binding all the ingredients of a great concert experience together. Even assuming you’ve taken all the steps outlined in this series, you might nonetheless find yourself distracted while attending a concert. Your mind might drift from the initial recognition of a certain emotion (“That sounds so sad” or “This part makes me want to dance”) to a certain memory stored in your mind, perhaps the loss of someone dear to you or a moment of youthful joy. Your consciousness may travel back and forth in time or around the globe.

Does this mean you’ve failed in your role as an audience member? I don’t think so. Such thoughts are absolutely natural and perhaps even a reflection of the composer’s true intentions. This is essentially why music is recognized as the universal language; it speaks to each one of us at the most fundamental and individual level.

The next time you attend a chamber music concert – and make it soon! – you will be prepared to enjoy it to the fullest extent possible. Remember the three essential ingredients, and those intangible elements bringing

## GUILD NOTES

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them into the “now.” From the composer’s conception, through the performer’s realization and into the audience’s hearts and minds, the music is both a dream and a reality.

*[Along with her duties as associate principal cellist with the N.C. Symphony, Ms. Beilman performs with Aurora Musicalis, a Raleigh-based chamber ensemble she co-founded. She serves on RCMG’s board of directors. Reach her at elizabethbcello@gmail.com]*

## Symphony Winds Offers Musical Tour of the Americas

Before clarinetist Mike Cyzewski met his wife, soprano Judith Bruno, he had given little thought to chamber works featuring woodwinds and voice. These days, he is up to speed on nearly all of them.

One recent find is “To Be Sung Upon the Water,” a haunting song cycle by American composer Dominick Argento. With lyrics based on the poetry of William Wordsworth, “it’s a song cycle more in the tradition of Britten than Schoenberg; it’s definitely tonal,” explains Mr. Cyzewski. The piece is one of several his ensemble, Symphony Winds, brings to the Guild’s Sights and Sounds on Sundays series on November 1st in a program devoted to

“Music of the Americas.” The concert takes place at Holy Trinity Lutheran Church in Raleigh.

The group, which Mr. Cyzewski co-founded 15 years ago while teaching at Raleigh’s St. Augustine’s College, is comprised of wind players drawn largely from the ranks of assistant principals of the North Carolina Symphony.

“For a woodwind quintet, it’s often hard to find music that blends well enough,” Mr. Cyzewski says. “Not every composer understands what it takes to blend all the voices.” Samuel Barber exemplifies one composer who did. “Barber’s ‘Summer Music’ really shows off what a woodwind quintet can do,” according to Mr. Cyzewski. The

group will perform that piece, as well as Heitor Villa-Lobos’ “Choro #2,” a sort of Brazilian street serenade for clarinet and flute.

The program also features “Aires Tropicales,” a series of upbeat, invigorating musical passages by Paquito D’Rivera, the Cuban-born saxophonist and clarinetist known for his “cross-over” compositions. “D’Rivera’s rhythms are very complex and really stretch our group,” Mr. Cyzewski says.

Just how jazzy is the piece? “You won’t hear any improvisations,” he says. “But there’s definitely clapping and foot-stomping.”

*-Lawrence Bivins*

## Tokyo’s Martin Beaver to Lead Master Class

For 40 years, the Tokyo String Quartet has brought clean, cosmopolitan performances to eager audiences in all corners of the globe. Its 35-title discography spans 11 recording labels and covers everything from Johannes Brahms to Joan Tower. But it is the ensemble’s devotion to education that keeps Martin Beaver energized. “Education is part of our mission, and it’s something we take very seriously,” says Mr. Beaver, the Tokyo’s first violinist.

Mr. Beaver will conduct an RCMG master class in conjunction with the Tokyo’s appearance in Raleigh on November 15th. The two-hour class will take place in Smedes Parlor at St. Mary’s School in Raleigh that Sunday morning beginning at 10:00 a.m. (in a break from the Guild’s usual Saturday tradition). RCMG master classes are open to the public.

In sharing their musical technique and perspective with students, the group hopes to inspire rising musicians, but also cultivate next-generation chamber music audiences. The quartet dedicates much of its time to teaching master classes and appearing at outreach events for schools around the world.

Unlike their European counterparts, North American music students lack the ingrained cultural links to iconic composers like Haydn and Schubert. “One disadvantage we have is that we don’t have that sense of tradition,” says Mr. Beaver, a native of Canada who now resides in Dobbs Ferry, N.Y. “On the flip side, America and Canada have always had a pioneering spirit,” he says, noting the willingness of music students on this continent to embrace edgier works by more current composers.

Mr. Beaver, having joined the Tokyo String Quartet in 2002, is the group’s newest member. His rich experience as a chamber musician complements a solo career that has included appearances with the San Francisco Symphony, the Portuguese Radio Orchestra and the National Orchestra of Belgium. “I’ve gone from doing a great range of things to a rather more focused existence,” he says. Devoting nearly all of his performance time to the Tokyo, however, elicits no complaints: “You can’t deny that the string quartet repertoire is among the richest that there is,” he says.

Mr. Beaver has taught at top music schools in the U.S. and Canada. He currently serves on the music faculty at New York University’s Steinhardt School of Culture, Education and Human Development.

*-Lawrence Bivins*

(Tokyo continued)

Nippon Foundation for \$15 million. Since then, the instruments have been on-loan to the Tokyo Quartet, forming the basis of the ensemble's consistently recognizable sound even as its personnel has changed.

Great instruments create links between musicians across generations, and these four are no exception. They went on to be played by virtuosi: the viola by Professor Emanuel Wirth as part of the Joachim Quartet at the end of the 19th Century and, more recently, the 1727 violin by Donald Weilerstein during his tenure with the Cleveland Quartet. Quartets develop a recognizable sound through the relationship between the first and second violins. Paganini, looking for this contrast, heard the 1727 violin as the first violin sound and the 1680 as the second. This same order was chosen by successive quartets beginning with the Paganini Quartet of 1946, the National Symphony Quartet, the Iowa Quartet, the Cleveland Quartet in 1982 and the Tokyo today.

It is rare to hear a quartet of Stradivari instruments, since there are only a dozen violas in existence today. Most are preserved in museums and private collections, leaving only four or five in performance settings. Their rarity, coupled with the desire to assemble quartets of Strads, make a Stradivari viola the most valuable of

all string instruments. The viola from 1731 nicknamed the Mendelssohn is of an ideal size. Its back measures about 16 1/8" and it is in an almost perfect state of preservation. The cello, known as the Ladenburg, is dated 1736. It too is the perfect size for a cellist and, as such, is an anomaly to Stradivari's trend of making progressively smaller cellos throughout his life. Paganini bought the 1727 violin, the Comte Cozio di Salabue, from a Milanese connoisseur of instruments by that name in 1817. The violin of 1680, the Desaint, is more influenced by the work of Nicolo Amati, thought by many to have been Strad's teacher. Once the property of M. DeSaint of Amiens, France, the instrument recently appeared as one of the characters in Toby Faber's 2004 book *Stradivari's Genius, Five Violins, One Cello, and Three Centuries of Enduring Perfection*.

The history of these instruments reminds us that generations of audiences have appreciated their voices. Once the musicians have left the stage and the concert is over, the resonance of their instruments' sound remains with us -- just like exquisite flavors linger on our palate well after we've finished a fine meal.

*[RCMG Vice President John Montgomery is a violin-maker, dealer and restorer in Raleigh. Reach him at john@montgomeryviolins.com.]*

### Ginger's Cookbook: "ADULT" PIMIENTO CHEESE

Like most of us, Ginger Fonde' remembers a time when pimento cheese was made one way: poorly. She's upgraded the dish for the 21st Century, and it has quickly emerged as a crowd-pleaser at RCMG events. As its name suggests, this is no "minor" concoction.

#### Ingredients:

- One 11-ounce log of fresh goat cheese, softened
- 4 ounces smoked cheddar cheese, coarsely shredded (1 packed cup)
- 1/2 cup mayonnaise
- 1/4 cup drained jarred pimientos, coarsely chopped
- 2 scallions, thinly sliced
- 1 roasted red bell pepper, chopped into 3/8 inch dice
- 1 teaspoon onion powder or grated fresh onion
- 1 teaspoon Tabasco® sauce
- Salt and freshly ground pepper
- Whole radishes and celery ribs, for serving or pumpernickel or rye bread for sandwiches

In a medium bowl, using a wooden spoon or mixer, blend the goat cheese with the cheddar, mayonnaise, pimientos, scallions, red bell pepper, onion powder/grated

onion and Tabasco® and season with salt and pepper. Transfer the pimento cheese to a bowl and serve with radishes and celery ribs or use to make tea sandwiches on pumpernickel or rye bread.

*Last Word:* The pimento cheese dip can be stored in an airtight container and refrigerated for up to four days.

## Check Your Calendar!

Nov. 1, 2009 – 3:00 pm

Nov. 15, 2009 – 10:00 am

Nov. 15, 2009 – 3:00 pm

Jan. 10, 2010 – 3:00 pm

Jan. 23, 2010 – 1:00 pm

Jan. 24, 2010 – 3:00 pm

Symphony Winds (Holy Trinity Lutheran Church)

Martin Beaver Master Class (Smedes Parlor, St. Mary's School)

Tokyo String Quartet (Fletcher Theater)

Keowee Chamber Music (Temple Beth Or)

Windscape Master Class (UNC-Chapel Hill)

Windscape (Fletcher Theater)

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