



SOUTH BAY CHAMBER MUSIC SOCIETY PRESENTS

LOS ANGELES WIND SEXTET

SÉRGIO COELHO, CLARINET
MAX OPFERKUCH, CLARINET
AMY JO RHINE, HORN
GREGORY ROOSA, HORN
JUDITH FARMER, BASSOON
EVAN KUHLMANN, BASSOON

JANUARY 10, 2020 | 3:00 PM PST
VIRTUAL CONCERT



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CLASSICAL CONCERTS IN SOUTHERN CALIFORNIA
ROBERT THIES, ARTISTIC DIRECTOR

LOS ANGELES WIND SEXTET



Sérgio Coelho, clarinet
Max Opferkuch, clarinet
Amy Jo Rhine, horn
Gregory Roosa, horn
Judith Farmer, bassoon
Evan Kuhlmann, bassoon

Serenade in E Flat, K. 375.....Wolfgang Amadeus Mozart
Three Short Stories.....Gernot Wolfgang
Sextet in E Flat, op. 71.....Ludwig van Beethoven



New Year's Greetings: Letter from the Artistic Director



Dear Friends, Patrons, and Supporters of the South Bay Chamber Music Society,

Happy New Year! On behalf of President Robin Paterson, the Board and myself, we wish you all continued good health during this most trying time in our lives. It has brought us joy to be able to provide virtual concerts during the 2020-21 season. The added expenses we have incurred to provide these concerts have been partly compensated by continued grants and donations from many of you. We are so grateful for your support. For those of you who have missed the concerts we have presented, please visit our website to connect to the individual concerts that have been recorded by some of our favorite Southland musicians. While it is likely that the remainder of 2021 will be presented in a virtual format, we sincerely hope that we will be able to resume live performances in the Spring of 2022. We truly look forward to the day where we all feel safe to congregate to hear live music again. Until then we thank you for your continued support of quality chamber music in the South Bay.

Robert Thies
Artistic Director, [SBCMS](#)



South Bay Chamber Music Society: About Us

The South Bay Chamber Music Society is a nonprofit corporation founded in 1963 by renowned violinist Ruth Breytspraak to promote the appreciation of great music in the South Bay. Our aim is to present the highest quality chamber music performances featuring the finest musicians in Southern California.

For the major part of our funding, we rely on the generous donations of individuals. As our organization is run entirely by volunteers, the majority of proceeds go to support the musicians' honorariums. If you would like to contribute, please [click here](#).

The concerts are also made possible by the City of Los Angeles Cultural Affairs Department, by the County of Los Angeles Arts Commission, by the Colburn Foundation, and by the City of Rolling Hills. Our corporate sponsors include Boeing and the Williams Companies, Inc.

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Los Angeles Wind Sextet: Sérgio Coelho



Sérgio Coelho was born in Portugal where he started learning clarinet and piano at the age of 9. Later he became a freelance musician and instructor in his native country where he performed regularly with the Orchestra Artave, Orchestra APROARTE and the Lisbon Metropolitan Orchestra. He taught at the Academia da Sociedade Filarmónica Vizelense and Escola das Artes do Alentejo Litoral where he maintained his clarinet studio and conducted youth orchestras.

Presently Sérgio is a freelance musician in the Los Angeles area and he is the principal clarinet of the American Youth Symphony Orchestra. He performs regularly with orchestras from Los Angeles area such as Kaleidoscope Chamber Orchestra, Downey Symphony Orchestra, the Los Angeles Sinfonietta and the Dream Orchestra. He was selected to be a substitute for the New World Symphony Orchestra and Runner-up for the Richmond Symphony Orchestra. Lead by passion by motion pictures, he recorded for some movies and television shows such as the Netflix show “Chefs Table”. Sérgio demonstrates a great passion for new music.

As a member and founder of the woodwind trio “Sirius Trivium”, he won competitions and performed in festivals like the Harmus Festival in Oporto (2013) and the Festival Internacional de Música de Piantón during the summers of 2013 and 2014, where he performed and taught masterclasses.

Sérgio made collaborated with the National Repertory Orchestra Festival and the Eastern Sierra Symphony Festival. In 2018 Sérgio was invited to collaborate with the Auckland Philharmonia Orchestra (New Zealand) during one month. As a soloist he had the opportunity to perform a solo with the Lisbon Metropolitan Orchestra and the USC Symphony Orchestra. About Sérgio’s performance, Chad Lonski from the “Daily Trojan Newspaper” (Los Angeles, CA) described his interpretation of the Mozart’s Clarinet Concerto stating that, “Coelho’s performance was superb, to say the least, showcasing the heights of clarinet proficiency and taking the clarinet to its limits.” As a winner of the American Youth Symphony Concerto Competition, recently Sérgio had the opportunity to perform the Corigliano clarinet concerto with this orchestra.

Sérgio won prizes in national and international competitions such as: 1st Prize Winner, American Youth Symphony Concerto Competition (2018, USA), Semifinalist of the Jacques Lancelot International Clarinet Competition (2018, Japan), 1st Prize Winner, University of Southern California Concerto Competition (2015, USA), 2nd Prize Winner, Pasadena Showcase House Instrumental Competition (2014, USA), First Prize Winner, Intel Prize (soloist prize from the Academia Superior de Orquestra da Metropolitana) (2013, Portugal), 3rd Prize Winner of the 8th Saverio Mercadante International Clarinet Competition (2012, Italy).

Sérgio graduated with a Master of Music degree in Clarinet Performance at the University of Southern California in Los Angeles, CA, studying with Mr. Yehuda Gilad. During his Masters of Music degree he became a fellow of the Latin Grammy Awards Foundation after being selected for a scholarship from this institution. Sérgio received his Bachelor of Music degree in Clarinet and Orchestra Performance in the Metropolitan National Academy of Orchestra, Portugal, where he studied with Mr. Nuno Silva.

Currently, he is pursuing an Artist Diploma Degree at the University of Southern California under the tutelage of Mr. Yehuda Gilad.

Photography and biography from Young Musicians Foundation (<https://ymf.org/people/sergio-coelho/>)



Los Angeles Wind Sextet: Max Opferkuch



Clarinetist Max Opferkuch was awarded First Place in the 2019 USC Thornton Winds and Percussion Concerto Competition, and was also the Grand Prize winner of the 33rd Annual Pasadena Showcase House Competition and the 2015 San Diego Clarinet Society Competition. Max has appeared as a soloist with the Thornton Symphony in Mozart's Clarinet Concerto, performing the work on bass clarinet, and with the Thornton Wind Ensemble under Frank Ticheli in his Clarinet Concerto. In February 2020, Max was featured as a Young Artist in Residence for Minnesota Public Radio's nationally syndicated show Performance Today, recording a studio session of solo performances and interviews with host Fred Child.

Max has made appearances with the Los Angeles Philharmonic, the Pacific Symphony, the Tanglewood Orchestra, Jacaranda Music, Opera NEO, and the Sibelius Academy Orchestra, and can be heard on Jacaranda's recording of Julius Eastman's Stay On It. Max participated in the 2018 Crusell-Viikko clarinet masterclasses in Uusikaupunki, Finland, and was a Clarinet Fellow at the 2019 Tanglewood Music Center, where he will return for the 2021 season.

Max received his Bachelor's degree from the USC Thornton School of Music, where he studied clarinet under Yehuda Gilad and Michele Zukovsky. He also spent a semester working with Harri Mäki and Olli Leppäniemi at the Sibelius Academy in Helsinki, Finland. Max is currently pursuing his Master's degree at the Colburn Conservatory of Music in Los Angeles, where he continues to study with Maestro Gilad.



Los Angeles Wind Sextet: Amy Jo Rhine

A native of Lebanon Pennsylvania, Amy Jo Rhine was appointed by Gustavo Dudamel as Third Horn of the Los Angeles Philharmonic during the 2014-15 season. She was a member of the Memphis-based IRIS orchestra from 2001-2014 and held associate and principal horn positions with the Colorado Music Festival from 1997-2014. Prior to her family's move to Southern California in 2012, they spent 9 years in St Louis, MO where she enjoyed a diverse professional life teaching from her home private studio, held adjunct faculty positions at both Webster and Maryville Universities, and played regularly with the St Louis Symphony.



From 1996-2001, Rhine was the Assistant Professor of Horn at Wichita State University and Principal Horn with the Wichita Symphony Orchestra. While in Wichita, she was a member of the Lieurance Woodwind Quintet and Wichita Brass Quintet. Prior to that she held the Principal Horn position with the Louisiana Philharmonic in New Orleans to which she made significant administrative contributions in that cooperative ensemble. An active chamber musician, Rhine joined the Mountain View, CA based horn ensemble, QUADRE, in 2008. She performed on and helped produce their albums, *Our Time* and *Horns For The Holidays*.

Rhine is an active performer in the Los Angeles recording studios and frequently performs and teaches at Horn workshops in the United States.

Rhine received her training from Verne Reynolds at the Eastman School of Music earning a BM degree and Performer's Certificate and with James Decker at the University of Southern California graduating with a MM degree.

Amidst busy performance schedules, Amy Jo and her husband, Greg Roosa, reserve ample time to discover the finer points of basketball and Legos with their sons, Norty and Sutton.

Photography and biography from LA Phil (<https://www.laphil.com/musicdb/artists/4461/amy-jo-rhine>)



Los Angeles Wind Sextet: Gregory Roosa



Gregory Roosa was appointed Second Horn of the Los Angeles Philharmonic by Gustavo Dudamel in September 2012. Prior to that he held the Fourth Horn position in the St. Louis Symphony Orchestra beginning in 2003. His previous positions include Fourth Horn with the Kennedy Center Opera and Ballet Orchestra, and Fourth Horn with the Colorado Symphony in Denver.

A native of Troy, Michigan, Roosa attended the University of Illinois and studied with Ralph Froelich at the University of South Florida. In 1992, he moved to Chicago to study with Dale Clevenger, Principal Horn of the Chicago Symphony. He was a member of the Civic Orchestra of Chicago for three seasons. Active as a freelance

musician in the Chicago area for eight years, Roosa played in the Broadway shows Ragtime, Phantom of the Opera, and Miss Saigon. He also played with the Chicago Symphony Orchestra, including a European tour and two recordings. Roosa has appeared as soloist and clinician at numerous universities and horn workshops around the world.

Roosa has performed with the Melbourne Symphony Orchestra and Queensland Orchestra in Australia, as well as with the Florida Orchestra and Detroit Symphony in the U.S. He was a member of the Colorado Music Festival Orchestra from 1999 to 2012, where he met his wife, Amy Jo Rhine, the Third Horn of LA Phil. Together they have two young boys, Norton and Sutton.

Photography and biography from LA Phil (<https://www.laphil.com/musicdb/artists/4558/gregory-roosa>)



Los Angeles Wind Sextet: Judith Farmer

2016 GRAMMY® Award nominee Judith Farmer's playing has been described by critics as "impeccable" (American Record Guide), "masterly" (Fanfare Magazine), "absolutely superb" (Classical CD Reviews) and "brilliant" (Kronenzeitung, Austria).

Judith enjoys a rich and varied career as a chamber musician, orchestra musician, soloist and teacher. Formerly principal bassoonist of the Austrian Radio Symphony Orchestra, she performed and toured regularly with the Camerata Academica Salzburg under Sandor Vegh and with numerous chamber music ensembles in Vienna.

In 1996 Ms. Farmer moved to Los Angeles and since then has performed with the Los Angeles Philharmonic, including as guest associate principal in spring of 2009. She has played on the scores of over 200 major motion pictures and recorded with such artists as Daft Punk, Barbra Streisand, Neil Young, Josh Groban and Billy Childs. She is currently a member of the Los Angeles Opera Orchestra, the Pasadena Symphony and the Long Beach Symphony.



Judith Farmer has appeared as a soloist in the U.S. and in Europe, including the Salzburg Festival, and has participated in chamber music festivals in Prussia Cove (UK), La Jolla (CA), Oaxaca (Mexico), San Luis Obispo (CA), Mendocino (CA), Martha's Vineyard (MA), Salem (NY), and Garth Newel (VA). She also regularly performs on Southern California chamber music series such as Camerata Pacifica, Pittance Chamber Music, Chamber Music Palisades, South Bay Chamber Music Society and Sundays Live.

Ms. Farmer received her education at Indiana University and at the Hochschule für Musik in Vienna. She teaches bassoon at the University of Southern California, and has also taught at the International Mozart Academy in Prague, the Chautauqua Music Festival, the Henry Mancini Institute, and held guest master classes at numerous American universities. For the 1995-96 season, she held the position of visiting professor at the Hochschule für Musik in Graz, Austria.

Judith is an avid chamber musician, who enjoys collaborating with composers on new works and has had numerous works written and dedicated to her. Her recordings as a soloist and chamber musician are available on Albany, CD Baby, Centaur, Ex-House and Orfeo Records. Together with her husband, composer Gernot Wolfgang, she co-produced four CDs of his chamber music for Albany Records, including Passing Through for which she received a 2016 GRAMMY® nomination in the category Best Classical Compendium.

Photography and Biography taken from USC Thornton School of Music (<https://music.usc.edu/judith-farmer/>)



Los Angeles Wind Sextet: Evan Kuhlmann



Evan Kuhlmann was appointed Contrabassoon of the Los Angeles Philharmonic by Gustavo Dudamel in 2018, shortly after completing his twelfth season as Assistant Principal Bassoon and Contrabassoon of the Oregon Symphony. A native Seattleite, he is a graduate of Interlochen Arts Academy and The Juilliard School; where he earned a B.M. in Bassoon Performance with Scholastic Distinction as a student of Frank Morelli, a Graduate Diploma in Music Composition as a student of Robert Beaser, and the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. Evan also studied bassoon with Francine Peterson, Barrick Stees, and Eric Stomberg; and composition with Samuel Jones, Stanley Wolfe, and Philip Lasser.

Evan has performed with numerous orchestras internationally including the St. Louis, San Diego, and Seattle Symphonies, the Orpheus Chamber Orchestra, Orchestra of St. Luke's, All-Star Orchestra, Grant Park Orchestra, and Orchestra of the Festival dei Due Mondi in Spoleto, Italy. He has appeared as a soloist with the Seattle Symphony at Benaroya Hall, the Marrowstone Festival Orchestra, and alongside Jethro Tull with the Oregon Symphony. As Principal Bassoon of the Cabrillo Festival Orchestra, Evan has performed countless premieres, including works of John Adams, Magnus Lindberg, and James MacMillan.

A dedicated teacher, Evan has served on the faculty of Portland State University and the Marrowstone Music Festival. He has also coached the bassoonists of the Filarmónica Joven de Colombia, Portland Youth Philharmonic, and Metropolitan Youth Symphony.

Photography and biography from LA Phil (<https://www.laphil.com/musicdb/artists/6490/evan-kuhlmann>)



Program Notes

Serenade in E Flat, K. 375 (original version for 2 clarinets, 2 horns, and 2 bassoons) Wolfgang Amadeus Mozart (1756-1791)

On the third day of November in 1781, Mozart wrote to his father:



MOZART. c.1781. (25-years-old)
Detail from portrait by Johann
Nepomuk della Croce

“... At twelve o'clock I drove to Baroness Waldstädten, in the Leopold Stadt,* where I spent my name-day [31 October]. At eleven o'clock at night I was treated to a serenade of two clarinets, two horns, and two bassoons, and indeed it was a composition of my own which I wrote for the Theresa-day, for Frau von Hickl, sister-in-law of Herr von Hickl (court painter), where it was produced for the first time. The six men who executed are poor fellows, but play right well together, particularly the first clarinet-player, and two of the horn-players. The chief reason why I composed it was that I wished Herr von Strack [one of the Emperor's gentlemen] (who goes there daily) to hear something of mine; so I wrote it rather carefully. It met with great applause, and was played in three different places on the Theresa-day; for after having finished in one place, they were paid to proceed to another and play it again. The musicians begged that the gates might be thrown open, and, placing themselves in the centre of the court-yard, surprised me (just about to undress) in the most agreeable way in the first chord in E flat.”

The fact that we now have around 1,400 letters of Mozart and his family allows us to imagine the process, presentation, and reception from the composer's point of view. The honest comments about putting extra compositional effort reveal the ultimate marketing target for this Serenade; nevertheless, he was pleased by the immediate reception. He later added in a pair of oboes, composing the second version of this Serenade. The following manuscript is of the first version, for two clarinets (clarinetti), two horns (corni), and two bassoons (faggoti):



Serenade in Es KV 375 (a 6): Blatt 1' des Autographs (Staatsbibliothek Preussischer Kulturbesitz Berlin/West, Musikabteilung). Vgl. Seite 3-4, Takt 1-18.



***Three Short Stories* version for Bb-clarinet and bassoon**

Gernot Wolfgang (1957-)

Three Short Stories combines musical elements from the world of jazz and Latin American music with compositional techniques found in classical and 20th century concert music. Originally Three Short Stories was written for viola and bassoon. In addition to the version for Bb-clarinet and bassoon that you will hear tonight the piece also exists in an arrangement for viola and violoncello.



The first movement - Uncle Bebop - is an uptempo romp which starts in octave unisons, subsequently leading to more counterpoint-oriented passages. The movement settles down briefly in a short quiet section before picking up speed again for an energetic finish.

Rays of Light is lyrical in character, and is almost more a composition for two solo instruments than a duet. Clarinet and bassoon shape this movement trading solo passages, with only a few connecting bars in which the two instruments interact. Only in the last couple of measures the two parts unite to create a true ensemble sound.

The title of the third movement - Latin Dance - gives away its character. This is a fast, lively piece of music, exploring rhythms found in Latin American music while using a slightly dissonant melodic and harmonic language.

Gernot Wolfgang,
Los Angeles, 2000

Please visit Gernot Wolfgang (<https://www.gernotwolfgang.com/>) to learn more about the composer.



Sextet in E Flat, op. 71

Ludwig van Beethoven (1770-1827)

Premiere: April 1805

A premiere review of the Sextet from the *Allgemeine musikalische Zeitung* reads:

535

1805. May.

536

ler Mayeder, ein sehr talentvoller Jüngling, von dem erst neulich in Ihren Blättern gesprochen wurde. Die Violine behandelt Schreiber, in Diensten des Fürsten von Lobkowitz, mit Leichtigkeit und Genauigkeit. Das Violoncell ist durch den ältern Herrn Kraft vortrefflich besetzt; er hat einen schönen vollen Ton, und gemein viele Leichtigkeit und Sicherheit, und opfert dem Effekte seines Instrumentes nie das Ganze auf. Natürlich sind es nur die vorzüglichsten, ausgezeichnetsten Compositionen, welche von solchen Meistern sorgfältig einstudirt, und erst nach einigen Proben öffentlich vorgetragen werden. Bis jetzt sind Quartetten von Mozart, Haydn, Beethoven, Eberl und Romberg gegeben worden. Zuweilen werden wol auch grössere Stücke aufgeführt; unter diesen gefiel vorzüglich das schöne Beethovensche Sextett aus Es, eine Composition, die durch schöne Melodien, einen ungezwungenen Harmoniefluss und einen Reichthum neuer und überraschender Ideen glänzt. Die Klarinette wurde dabey von Herrn Pür, in Diensten des fürstlich Lichtensteinischen Hauses, ausserordentlich vollkommen vorgetragen. Dieser Künstler hat

nicht die Kunst aufzuhören noch sehr sorgfältig zu studiren. Darauf spielte er ein Klavierkonzert aus E dur von seiner Composition, aber weder von dieser, noch von seiner Ausführung lässt sich viel Vortheilhaftes sagen. Kr. hat zwar Geläufigkeit, aber es fehlt ihm an Reinheit, Sicherheit und völlig an Ausdruck. Ein Klarinetkonzert von seiner Composition ist viel besser gearbeitet und hat manche hübsche Stellen, auch wurde es von ihm ganz angenehm und mit Geschicklichkeit vorgetragen. Hr. Kreutzer würde gewiss besser thun, sich ganz diesem Instrumente zu widmen, auf dem er es in der Folge vielleicht zu einer ausgezeichneten Vollkommenheit bringen könnte.

Am 1sten May wurde der Augarten mit einem schönen Konzerte der Mad. Bigot de Morogues eröffnet. Ihr Klavierspiel hat wirklich entschiedene Vorträge: ihr Vortrag ist rein, angemessen, und am gehörigen Orte delikate und fein. Zugleich wurde die neue grosse Eberlesche Sinfonie aus D gegeben — eine gewaltige, kühne Dichtung, in welcher die Kraft dieses Tonsetzers und das Feuer seines Geistes frey und keck herausbricht. In dem letzten

An excerpt of *Allgemeine musikalische Zeitung* from May 1805.

"Among these, the beautiful Beethoven Sextet in Eb pleased most, a composition that glitters with beautiful melodies, a spontaneous flow of harmonies, and a wealth of **new** and **surprising** ideas."

Little did they know, Beethoven wrote this Sextet almost a decade before the premiere. Beethoven presented the Sextet for his violinist friend Ignaz Schuppanzigh in a benefit concert. Beethoven even hesitated to publish this Sextet for five years after the premiere; he told his publishers Breitkopf & Härtel that he had composed the work in a single night. This belated publishing illustrates why the opus number ended after his one of the best-known works Symphony No. 5 in C minor (opus 67), and before his only opera *Fidelio* (opus 72). The compositional structure's characteristic stands out among his other works at that time, as the four movements of the Sextet follow a rather classical form, including the minuet instead of a scherzo. Beethoven, the mastermind, decorates each movement with his excellent knowledge of the timbres of the instruments. Please pay close attention to the instruments' intricate conversations with each other!



3D Paint of Beethoven by Hadi Karimi: hadikarimi.com/portfolio/ludwig-van-beethoven

-Christina Kim



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South Bay Chamber Music Society

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Our Next Concert

Vanhouwaert Piano Quartet

February 14, 2021 at 3:00 PM PST



Vanhouwaert Piano Quartet

Steven Vanhouwaert piano; Moses Pogossian violin; Brian Chen, viola; Clive Greensmith, cello

Piano Quartet in G Minor, K. 478 Mozart

Piano Quartet No. 2 in E Flat Major, Op. 87..... Dvorak

