

## Chamber Music Amici

### Next Performance Concert 3

Monday • February 28, 2011

Beethoven trio in Eb for piano, violin, and cello  
Dvořák Terzetto for two violins and viola

### Amici

Steven Pologe cello  
Sharon Schuman violin  
Victor Steinhardt piano

### Guests

Matthew Fuller violin  
Fritz Gearhart viola  
Kathryn Lucktenberg violin

### Season Co-Sponsors

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Tickets 541-915-5352

Chamber Music Amici

PO Box 50824  
Eugene, Oregon 97405  
541-953-9204

[www.chambermusicamici.org](http://www.chambermusicamici.org)



Romantic Music Mark Logan



Quartet Place 2009 Mark Logan



Concert 2 • Monday, November 22, 2010 • 7:30 pm

Richard E. Wildish Community Theater • 630 Main Street • Springfield, Oregon

### Core Musicians

Amy Goeser Kolb **oboe**  
Sharon Schuman **violin**  
Victor Steinhardt **piano**

### Guest Musicians

Tyler Abbott **bass**  
Michael Anderson **clarinet**  
Fritz Gearhart **viola**  
Kathryn Lucktenberg **violin**

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Chamber Music Amici is a proud member of the Springfield Chamber of Commerce

## Program

The Nymph's Complaint for the Death of her Fawn (1921), for piano, oboe, and viola **Felix White**

Sonata for piano and violin in F Major, Op. 24, "Spring" (1800-1801) **Ludvig Van Beethoven**

*Allegro*

*Adagio molto espressivo*

*Scherzo: Allegro molto*

*Rondo: Allegro ma non troppo*

Quintet in G minor, Op 39, for oboe, clarinet, violin, viola, and bass (1924) **Sergei Prokofiev**

*Tema: Moderato.*

*Variation I: Listesso tempo. Variation II: Vivace*

*Andante energico*

*Allegro sostenuto, ma con brio*

*Adagio pesante*

*Allegro precipitato, ma non troppo presto*

*Andantino*



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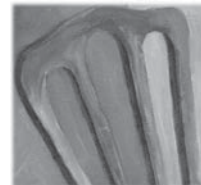
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Chamber Players/Santa Fe Pro Musica recording of Mahler's Symphony No. 4 and Songs of a Wayfarer in the versions for chamber ensemble by Erwin Stein and Arnold Schoenberg, and their Grammy-nominated recording of Mahler's Das Lied von der Erde arranged by Schoenberg (Dorian). He has also performed as concerto soloist with the Santa Fe Pro Musica, the Oregon Coast Music Festival, the Eugene Symphony and the Oregon Mozart Players.

*Fritz Gearhart* is Professor of Violin at the University of Oregon School of Music and a member of the Columbia Trio and the Oregon String Quartet. He earned his Master's Degree and Performer's Certificate from the Eastman School of Music where he studied with Donald Weilerstein. Earlier teachers at the Hartt School included Charles Treger and members of the Emerson Quartet. He has appeared in major halls around the country including Weill Recital Hall at Carnegie, the Kennedy Center, the 92nd Street Y in New York City, and Alice Tully Hall. He has been heard frequently on National Public Radio, including live broadcasts on WFMT Chicago, WQXR in New York, as well as the syndicated program Performance Today. First violinist of the Chester String Quartet in the early 90's, he has several discs to his credit, including two with the Oregon String Quartet on Koch Entertainment: The OSQ and All That Jazz and a disc containing music by African-American composer William Grant Still. His website [fritzgearhartmusic.com](http://fritzgearhartmusic.com) features his latest activities and recordings as well as pedagogical materials.

*Kathryn Lucktenberg* is a fourth-generation violinist. She entered the Curtis Institute of Music in Philadelphia at age 15, where she earned her Bachelor of Music degree in 1980, studying with Jascha Brodsky, Jaime Laredo, and Ivan Galamian. She made her professional debut playing the Barber Violin Concerto with the Philadelphia Orchestra. As a member of the Kasimir String Quartet, she toured England, France, and Italy. She has also performed throughout the western United States and Asia with concerts in Taiwan, Thailand, Korea, New Zealand, and Hawaii. She has given recitals at Washington D.C.'s Kennedy Center and performed on the popular Bargemusic series in Brooklyn. Concertmaster of the Honolulu Symphony for 11 seasons, she co-founded and co-directed the Honolulu Academy of Arts' "Academy Camerata" series. A regular participant in the Grand

Teton Music Festival, the Oregon Bach Festival, and the Killington Music Festival, she joined the faculty of the UO School of Music in 1993, where she is a Professor of Violin. Concertmaster of the Eugene Symphony since 2005, she tours the Pacific Northwest with the Oregon String Quartet and Trio Pacifica. She has recorded for CRI, Koch, and Altarus labels.



*Artistic Director* Sharon Schuman

*Executive Director* Loi Heldt

**Core Musicians**

Pilar Bradshaw, violin *sponsored by Julie Haugen & Thomas Brase*  
 Amy Goeser Kolb, oboe *sponsored by Pilar Bradshaw & Paul Benda*  
 Steven Pologe, cello *sponsored by P. Patterson*  
 Sharon Schuman, violin *sponsored by Lynn & Dave Frohnmayer*  
 Victor Steinhardt, piano *sponsored by Chris Holzapfel & Bill Bradshaw*

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*Victor Steinhardt*  
 P. Patterson ° *Steven Pologe*  
 Josephine & Peter Von Hippel ° *Guests*

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**Supporter** \$250-\$499  
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*Welcome* to another intimate evening of chamber music in the Wildish! On November 13, 1961, John F. Kennedy invited Pablo Casals to perform at the White House for two hundred guests, among them Samuel Barber, Leonard Bernstein, and Aaron Copland. We play tonight, inspired by that performance.

*Sharon Schuman, Artistic Director*

**Art Contest 2011**

Local artists will again be featured on our 2011-12 posters and programs. The Emerald Art Center in Springfield is partnering with us to choose five winners who will receive \$100 each. Deadline for submissions is January 15, 2011. Details at [emeraldartcenter.org](http://emeraldartcenter.org).



2007 he was a professor of piano at the University of Oregon. He has performed often as a soloist with the Oregon Mozart Players and the Eugene Symphony. He has also been a featured artist at the Oregon Bach Festival, the Oregon Coast Music Festival, the Ernst Bloch Music Festival, the Grand Teton Music Festival in Wyoming, the Mohawk Trails Concerts in Massachusetts, the San Luis Obispo Mozart Festival in California, Chamber Music Northwest in Oregon, and Bargemusic in Brooklyn. He has performed chamber music in Oregon, Washington, Wyoming, Hawaii, Taiwan, Germany and the Czech Republic. His recordings include Chamber Works by Jon Deak (CRI); David Schiff's Scenes from Adolescence (Delos); An American Sampler (Olympic), Songs of Bartok and Kodaly (Vox-Turnabout); and a disc his own compositions, Sonata Boogie (TownHall Records). With his brother, violinist/violist Arnold Steinhardt, he has recorded music of Robert Fuchs (Biddulf) and "American Journey" (Naxos).

## Guest Musicians

*Tyler Abbott* maintains an active performance schedule as an orchestral bassist, chamber musician, jazz bassist, clinician, and soloist, performing throughout the region and the nation. He has recently performed with, or is a member of, the Eugene Symphony, Oregon Symphony, Aspen Festival Orchestra, Oregon Bach Festival, Spokane Symphony, OFAM's "American Symphonia," Eugene Opera Orchestra, Yakima Symphony Orchestra, Oregon Mozart Players, and Salem Chamber Orchestra. As a chamber musician, he has performed with the Oregon String Quartet, Pacifica Trio, Beta Collide, and the Aspen Contemporary Ensemble. He also performs regularly in jazz festivals and on radio broadcasts. As a jazz bassist, he has performed with Tom Grant, Ben Monder, Randy Porter, Roswell Rudd, Danilo Perez, Dave Pietro, Scott Wendholdt, Nancy King, George Mitchell, Arnie Caruthers, Ryan Keberle, Randy Halberstadt, Dick Hyman, Howard Levy, Warren Rand, and John Stowell. At the UO School of Music Abbott is an instructor of double bass, jazz bass, and music theory.

*Michael Anderson* is Principal Clarinetist of the Eugene Symphony Orchestra and the Santa Fe Pro Music Chamber Orchestra. He performed for twenty years as Principal Clarinet of the Oregon Bach Festival, where he is now Director of Artistic Administration. He also has performed with Smithsonian Chamber Players, the Oregon Symphony, Oregon Ballet Theater, Chamber Music Northwest, and the festival Le Domaine Forget in Quebec Canada. His CD credits include the Oregon Symphony's Rite of Spring (Delos), Oregon Bach Festival's Grammy Award winning recording of Penderecki's Credo (Hannsler), the Smithsonian

## Program Notes

**Felix Harold White** (1884-1945) was an English pianist and composer who wrote often for solo piano or chamber ensembles. "The Nymph's Complaint for the Death of her Fawn" was inspired by a poem of the same name by Andrew Marvell (1621-1678). Scholars disagree about whether Marvell's poem was about love, politics, psychology, or religion, but when White wrote his 8-minute piece, he seemed to read the poem as the lament of a woodland sprite over hunters having killed her pet fawn, a gift from her faithless lover. On the senselessness of the killing, Marvell's nymph cries, "Nothing may we use in vain./Ev'n Beasts must be with justice slain." On the innocent creature in its "skipping grace," she says, "It seem'd to bless/ Its self in me. How could I less/ Than love it?" The music begins and ends with a lyrical lament, with a faster middle section that Brazilian pianist Ricardo Castro hears as a "nervous and breathless chase," though one could imagine it just as easily as the fawn's gamboling through the woods in happier times.



**Ludvig Van Beethoven** (1770-1827) created his "Spring" sonata for piano and violin four years after he realized that he was losing his hearing. It was the fifth of ten sonatas for this combination composed over a 15-year period. It owes its poetic name to the pastoral feel of the outer movements. In this sonata Beethoven abandons the usual emphasis on piano in favor of a relationship of equality between the two instruments. The opening Allegro begins with one of his most unforgettable melodies, which gives way to a game in which piano and violin seem to say to each other, "anything you can do I can do better." The tranquil, aria-like Adagio, often performed alone, was featured in the Broadway musical, "Fame." Its intimacy is terminated by a playfully brief Scherzo that introduces a game of tag, with the violin persistently trailing the piano by a split second. The Rondo finale ends the piece with a lively Mozartean melody that expresses an immediate, elegant joy.

**Sergei Sergeyevich Prokofiev** (1891-1953), born in the village of Sontskova, in what is now Ukraine, is considered one of the greatest composers of the twentieth century. He created his quintet in G minor immediately after his “Overture on Hebrew Themes,” which Chamber Music Amici performed in our first concert last season. Composed for the same combination of instruments, this quintet, too, was commissioned in Paris by Boris Romanov for Ballet Russe. Although Prokofiev claimed that the commission to provide a score for a ballet served only as a pretext for writing a piece of absolute music, this quintet is performed successfully both with and without dancers. It’s six movements contain tremendous kinetic energy, with short, almost abrupt thematic statements, and a spirit of irreverence toward established traditions. Such an energetic, provocatively playful work is a kind of postcard from Paris in the Twenties, filled with contrasts between boisterousness and lyricism, typical of Prokofiev, and an almost circus-like sense of fun.



**Mark Logan** of Springfield created “Quartet Place” to represent the many hours he has spent as a violinist “making music with friends and friends with music.” He explains, “I wanted to convey the feeling of four individual voices coming together to create a unified feeling, with elements of good music and good art: color, rhythm, harmony, dissonance, balance and tension.”



## Core Musicians

**Amy Goerer Koll** is a new music enthusiast and has commissioned, premiered and recorded new works collaborating with composers from Germany, Japan, the Netherlands, Central and South America, and the United States. While living and studying in Europe she freelanced with various orchestras and toured and performed with Ensemble Cologne and Ensemble Avance; she was also a member of the Freiburg Philharmonic Orchestra. She has traveled to both Central and South America, Canada and Japan with Trio Akkobasso and Trio 335. At the University of Oregon Amy teaches Music Appreciation and is the Assistant Professor for Oboe. She enjoys very much the freelance opportunities with the Eugene Symphony Orchestra, Oregon Mozart Players, the Oregon Symphony, and Portland Opera and Ballet and is a member of the Eugene Opera Orchestra. During the summers she performs with the Oregon Bach Festival and Chamber Music at The Barn in Kansas. She has recorded for Deutsche Gramophone, West German Radio Koch/Schwann/Aulos, Antes, and Equilibrium. Amy lives in Eugene with her husband Andrew Kolb and 6-year-old son Alexander.

**Sharon Schuman** grew up near San Francisco, where she studied violin with Carol Weston, a student of Leopold Auer. After a summer grant to the San Francisco Conservatory of Music she won a full scholarship in music to Stanford University, where she graduated in English. She later completed a Ph. D. in English at the University of Chicago. She has been a concerto soloist with Oregon Mozart Players and the Salem Chamber Orchestra and acted as Concertmaster for the Eugene Opera, the Eugene Ballet, the Eugene Concert Choir, and the Oregon Mozart Players. She also performs with the Oregon Bach Festival and the Eugene Symphony. She co-founded the Chamber Music and Chocolate Series of Oregon Mozart Players, and she has organized and performed in over a decade of chamber concerts to raise more than \$100,000 for Fanconi anemia research. Her concerto and chamber music performances have been broadcast on KZSU (Palo Alto, California) and KWAX (Eugene). In addition to being a Core Musician and Artistic Director of Chamber Music Amici, she serves as Assistant Concertmaster of the Eugene Opera Orchestra.

**Victor Steinhardt** comes from Los Angeles, California, where he studied with Aube Tzerko. He made his debut as piano soloist with the Los Angeles Philharmonic at age 15. He studied composition with Mario Castelnuovo-Tedesco and Henri Lazarof and earned an M. A. in Composition at UCLA, which led to the creation of many works for chamber ensembles and for piano. From 1968 to