

Chamber Music Amici

Next Performance Concert 5

Monday • May 23, 2011

Faure C minor piano quartet
Bliss Quintet for oboe and strings

Amici

Pilar Bradshaw violin • Amy Goeser Kolb oboe
Steven Pologe cello • Sharon Schuman violin
Victor Steinhardt piano

Guests

Fritz Gearhart violin
Holland Philips viola

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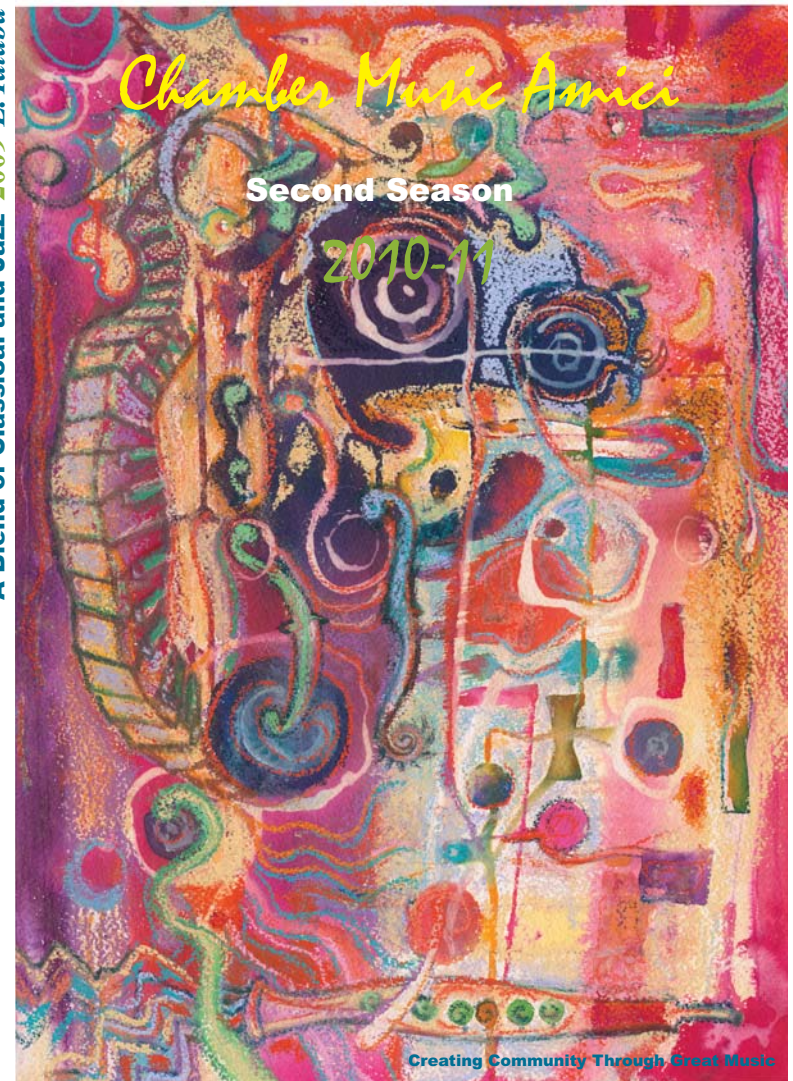
Chamber Music Amici
PO Box 50824
Eugene, Oregon 97405
541-953-9204

www.chambermusicamici.org



Chambered Music Seja Stevenson

A Blend of Classical and Jazz 2009 L. Talaba



Concert 4 • Monday, April 11, 2011 • 7:30 pm

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

Core Musicians
Pilar Bradshaw violin
Steven Pologe cello
Sharon Schuman violin
Victor Steinhardt piano

Guest Musician
Fritz Gearhart viola

Chamber Music
Amici

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Program

Sonata for Violin and Piano (1917)

Claude Debussy

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Quartet in G minor for piano, violin, viola, and cello, K. 478 (1785)

Allegro

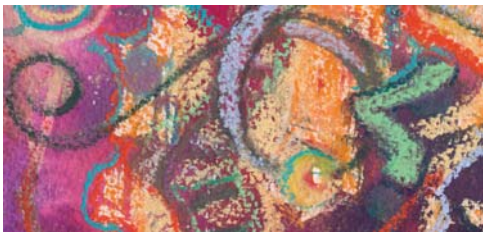
W. A. Mozart

Andante

Rondeau

Carolina Reveille, Quartet for Piano and strings (1985)

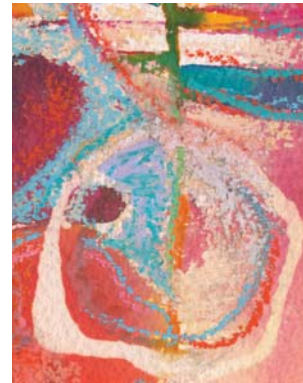
Paul Schoenfield



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Guest Musician

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, features his latest activities and recordings as well as pedagogical materials.

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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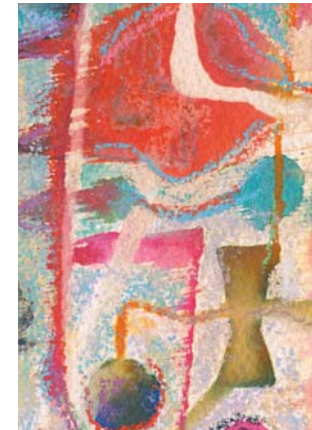
Katherine Tippens Wiper °

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Musician Sponsors above

Welcome to our fourth concert of the season! Tonight Fritz Gearhart will join Victor Steinhardt to perform Debussy's sonata for a violin and piano, before he trades in his violin for a viola and joins us in quartets by Mozart and Schonfield. Thanks for joining us for another night of musical fun.

Sharon Schuman, Artistic Director



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 \$200,000 for Fanconi Anemia research. Her next concert to benefit FA research is at 3:00 pm, Sunday, April 17, at Treetops in Eugene. 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 2007 he was a professor of piano at the University of Oregon. He has performed often as a soloist with 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 Ernest 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 of 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).

Program Notes

Claude Debussy (1862-1918) began playing piano at the age of seven in Cannes, and within three years he was studying at the Paris Conservatory, where he began composing. Most famous for *La Mer* and for evocative music with what he called "floating chords," late in his life he began to create a cycle of six sonatas for various instruments. He started with cello and piano, then flute, viola and harp. The third was his Violin Sonata in G minor, which turned out to be his final composition. It is at times whimsical and light, at times melancholic and nostalgic. In the opening, the complex rhythmic interplay of the violin and piano creates an unnerving propulsive force that abates in the final measures without having really resolved layers of conflict set in motion. The composer warns us: "Don't trust any piece that appears to hover in flight from heaven -- it could have been brooded in the dark depths of a sick man's brain! For instance, the finale of my sonata: the simple play on a thought that twists itself like a snake biting its own tail." Its premiere in 1917 was Debussy's last performance before he died of cancer. On March 25, 1918, his funeral procession made its way through the deserted streets of Paris as shells from German guns dropped on the city.

Wolfgang Amadeus Mozart (1756-1791) wrote his Piano Quartet K. 478 in 1785. It is now considered to be one of his finest creations, although at the time it struck his publisher as too difficult. Highly innovative, it took the piano trio -- which was usually a showcase for pianists -- and turned the violin and cello into something more than sidekicks. Mozart conceived of the three players as equal voices. What has made this piece so daunting to performers in all eras is not the number or speed of the notes, which can be dazzling, but the clarity of the writing. There is absolutely nowhere to hide. If things go well, the music seems to play itself, but the slightest misstep in phrasing, balance, or intonation, the spell is broken. Mozart biographer Eric Blom, who considered this a great work, admired the "passionate concentration of thematic work in the first movement" and the "originality of invention and treatment that impresses the hearer at once and never wears off with repetition." For him the slow movement is great "love music," and "the finale anticipates the gracious elegance of Figaro. It is a rondo that confronts the hearer with the fascinatingly unsolvable problem of telling which of its melodies, sprung on his ears with spontaneous nonchalance, is the most delicious."

Paul Schoenfield (1947-), an avid scholar of mathematics and Hebrew, and a Professor of Composition at University of Michigan, began playing piano at the age of six and composing music a year later. He studied piano with Rudolf Serkin and toured the U.S., Europe and South America with Music from Marlboro. He recorded Bartok's complete works for violin and piano with violinist Sergiu Luca. As a composer he is noted for his ability to move with wizardly ease from jazz to popular styles, from vaudeville and klezmer to folk music and dances from different cultures, all the while echoing Mozart, Brahms, Bartok and Shostakovich. The result is rhythmic, melodic, often exuberant music that disarms, then captivates audiences and is fun to play. These features are vividly on display in "Carolina Reveille," based on the 1922 show tune "Carolina in the Morning." The composer explains, "There is a gradual increase in tempo from one variation to the next, up to the penultimate, which is written in a somewhat stuffy and scholastic style. This is followed by a lively finale, here a tarantella, which brings the work to a clamorous and joyful conclusion." His other compositions include the popular *Café Music* (1987), a trio for piano and strings; *Four Parables* (1983), a concerto for piano and orchestra, written for Oregon Bach Festival pianist Jeffrey Kahane, and *Camp Songs* (2001), a setting for voice, clarinet, and strings, of five texts written by Aleksander Kulisiewicz during his internment in Sachsenhausen.



L. Talaba According to L. Talaba "A Blend of Classical and Jazz" (2009) builds on the expressive rhythms and images of sound and light. She explains, "The viewer of art or listener of music experiences light, shade and form through his or her own understanding and, in this way, participates in the creative process."

Core Musicians

Pilar Bradshaw joined the orchestra of the Oregon Bach Festival twenty-one years ago as the youngest instrumentalist in its history. Her violin performance studies at the University of Oregon began at age eleven with concertmaster of the Eugene Symphony, Lawrence Maves. She attended the University of Oregon as a National Merit Scholar, where she was a Ruth Lorraine Close music scholarship recipient and concerto soloist. After graduation she studied violin performance with Sir Trevor Williams at the Royal College of Music in London and attended the Aspen Summer Music School on scholarship to work in the studio of Dorothy DeLay. Her recordings include the Grammy winning Penderecki Credo and Schubert Mass in A-Flat Major with the Oregon Bach Festival. She plays the violin made by her great grandfather, Carl C. Holzapfel, which won the gold medal at the 1926 Sesquicentennial International Competition in Philadelphia. Concertmaster of the chamber orchestra of Central Lutheran Church in Eugene and a member of the string quartet that plays for Helmuth Rilling's master class at the Oregon Bach Festival, Bradshaw is also a practicing pediatrician.



Steven Polage earned his Bachelor of Music degree from Eastman School of Music and his Master's degree from the Julliard School, where he was a three-year scholarship student. He is cellist with the Oregon String Quartet and Trio Pacifica. He has performed as a soloist and chamber musician throughout the United States, Canada, Europe, Taiwan, Korea, Thailand, and New Zealand. Prior to moving to Oregon where he is now Professor of Cello at the UO School of Music, he served as principal cellist with the Honolulu Symphony, New York String Ensemble, Rome Festival Orchestra, the Aspen Chamber Orchestra, and the Philharmonic Symphony of Westchester. While in Hawaii, he co-founded and directed the Academy Camerata Chamber Music Series in Honolulu. Since joining the UO music faculty, he has appeared frequently as a concerto soloist throughout the northwest and has performed as Principal Cellist of the Oregon Bach Festival. With the Oregon String Quartet, he has released two CDs: *String Quartets by William Grant Still*, and *Oregon String Quartet and All That Jazz*. Other CDs include music by John Deak for Solo Cello and Piano Trio, and the Piano Trio by Lev Abeliovich.

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