

## Chamber Music Amici

### Chamber Music Amici

Third Season 2011-2012

October 10, November 21, February 27, April 16, May 21

Tickets 541-953-9204

### The Emperor's New Clothes

1:00 pm, 2:30 pm, Saturday, June 4, 2011

Hans Christian Anderson's original story

**Peter Schickele's** hilarious update for piano, oboe, strings, and narrator

Original choreography by Eugene Ballet

### Amici

**Amy Goeser Kolb** oboe

**Sharon Schuman** violin

### Guests

**Andy Kolb** cello

**Nathalie Fortin** piano

**Leslie Straka** viola

**Sandy Naishtat** narrator

**Ben Goodman** choreographer

Five dancers from Eugene Ballet

**William Hulings** as

Hans Christian Anderson

### Concert Co-Sponsor

**David Guy**

Funding also from

Cultural Coalition of Lane County

Oregon Community Foundation

**Tickets 541-953-9204**

### Chamber Music Amici

PO Box 50824

Eugene, Oregon 97405

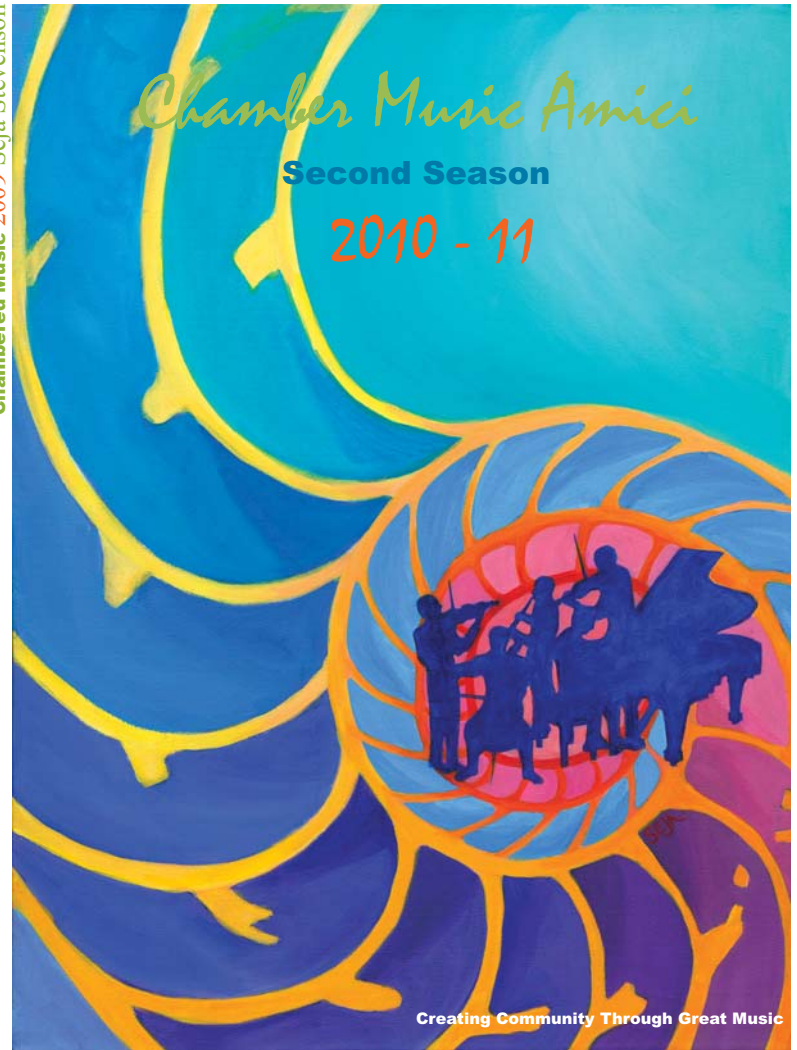
541-953-9204

<http://www.chambermusicamici.org>



"The Emperor's Grand Parade"  
2010 **Liesl Benda age 10**

Chambered Music 2009 Seja Stevenson



### Concert 5

**Monday • May 23, 2011 • 7:30 pm**

Richard E. Wildish Community Theater

630 Main Street • Springfield, Oregon

**Tuesday • May 24, 2011 • 7:00 pm**

Cottage Grove Home Concert

Sponsored by Woodard Family Foundation

#### Amici

Pilar Bradshaw **violin**

Amy Goeser Kolb **oboe**

Steven Pologe **cello**

Sharon Schuman **violin**

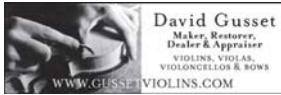
Victor Steinhardt **piano**

#### Guests

Fritz Gearhart **violin**

Holland Phillips **viola**





Concert Co-sponsor



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Season Co-sponsors

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° Multi-year pledge

*Thanks to*

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

*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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**Concert 1** Wildish Family and Wildish Companies  
**Concert 3** Amici Intimi

*Concert Co-Sponsors* \$1500

**Concert 4** Haugland Foundation  
**Emperor's New Clothes** David Guy

*Concert Co-Sponsors* \$300

**Concert 2** Paul's Bicycle Way of Life, Brothers Carpet Cleaning, Inc., Scherer's Springfield Buick, QSL, Focus 4 CPA, Raven Frame Works, Long's Meat Market, Dot Dotson's, Newman's Fish Company, Café Zenon  
**Concert 5** SOI Systems, Outback Steakhouse, Wynant's Family Health Foods, Fisherman's Market, EuroAsian Automotive, David Gusset Violin Maker, Pacific Continental Bank, Old Dominion Collision Repair, Christa & Andrew Grant Charitable Fund

*Community Outreach*

Oregon Community Foundation \$5,000  
 Lane Cultural Trust \$2,500  
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Pilar Bradshaw, Paul, Jack & Liesl Benda°  
*Amy Goeser Kolb*  
 Lynn & Dave Frohnmayer ° *Sharon Schuman*  
 Julie Haugen & Tom Brase ° *Pilar Bradshaw*  
 Chris Holzapfel & Bill Bradshaw °  
*Victor Steinhardt*  
 P. Patterson ° *Steven Pologe*  
 Josephine & Peter Von Hippel ° *Guests*

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*Amici Intimi* \$1,000 yearly

Marilyn Bradetich °  
 Tom & Nancy English °

*Welcome* to our final “official” concert of this season. We hope you enjoy the lushness of Fauré and the excitement of Bliss. Please come to our special “added” concert June 4, “The Emperor’s New Clothes,” a hilarious romp, featuring five dancers from Eugene Ballet. Thanks for making this a great season of music-making in the Wildish!

*Sharon Schuman, Artistic Director*



## Program

Piano Quartet #1, Op. 15 (1879)

**Gabriel Fauré**

*Allegro molto moderato*

*Scherzo*

*Adagio*

*Molto Allegro*

Quintet for Oboe and Strings (1927)

**Arthur Bliss**

*I. Assai sostenuto*

*II. Andante con moto*

*III. Vivace*

### Concert Co-Sponsors

EuroAsian Automotive, Fisherman's Market, David Gusset Violin Maker, Old Dominion Collision Repair, Outback Steakhouse, Pacific Continental Bank, SOI Systems, Wynant's Family Health Foods, Christa and Andrew Grant Charitable Fund

### Cottage Grove Concert Sponsor

Woodard Family Foundation



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).

## 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 90s, 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.

*Holland Phillips*, a native of Mississippi, is principal violist of the Eugene Symphony Orchestra and a violinist with Oregon Mozart Players. She began her violin studies at the age of 4 at the American Suzuki Institute in Stevens Point, Wisconsin. Since age 14, she has been an active recitalist, as well as an orchestral and chamber musician. She has performed in such venues as Boston's Jordan Hall, Leipzig's Gewandhaus (Germany), and Leeds Town Hall (UK). While living in Boston, she was a violin instructor and chamber coach at Gordon College (Wenham, Massachusetts) and taught violin in the Milton Public Schools (Milton, Massachusetts). She won the 2008 University of Oregon Concerto Competition with the Nielsen Violin Concerto and competed at the 2008 International Carl Nielsen Violin Competition in Odense, Denmark. Her teachers include: Ray Cheng, Cornelia Heard, James Buswell, and Kathryn Lucktenberg, on violin, and Leslie Straka on viola. She is currently working on a Doctor of Musical Arts degree at the University of Oregon, in violin performance and music history, and a concurrent Master's degree in viola performance. She also teaches violin and viola and coaches a chamber ensemble at the UO Community Music Institute.

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 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 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 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

## Program Notes

**Gabriel Fauré** (1845-1924) trained in Paris as an organist and choirmaster before turning to composition for chamber ensembles, choir, and organ. His first piano quartet, his best-known chamber work, was composed over a three-year period, between 1876 and 1879, then revised in 1883 to the version we perform tonight. The piece has great romantic intensity, especially in the first and last movements, where the pianist gets a workout with knuckle-busting arpeggios that weave in and out of soaring melodies in the strings. The opening of the piece is especially Brahmsian, with powerful driving rhythms. The second movement, a Scherzo, is almost cheeky in its carefree fun. It has a deceptive false ending, followed by a new theme in the muted strings, before a return to the pizzicato motif of the opening. According to pianist Emmanuel Ax, this movement is “reminiscent of an elegant boulevardier sauntering along the streets of Paris.” The melancholic Adagio creates a serene atmosphere of grief by exploiting the emotional depths of the cello. The concluding Allegro molto is a fast waltz with imperious interruptions. It carries us away with more racing scales and arpeggios in the piano and a dramatic conclusion. Maybe Fauré thought that since he was ambidextrous, every pianist ought to be.



**Arthur Edward Drummond Bliss** (1891-1975), born in London to an American father and a British mother, had his musical training interrupted by World War I, where he was twice wounded and once gassed. He went on to become a conductor and prolific composer of chamber music, symphonies, concertos, cantatas, ballet, opera, and film scores. His oboe quintet was commissioned by Elizabeth

Sprague Coolidge in for the Venice Festival of 1927, where it was performed by oboist Leon Goossens. Bliss achieves an amazing balance between oboe and strings, as he deftly blends diverse styles and influences, from Stravinsky to Elgar. The piece opens with serenity in the violins, which gives way to agitation that leads to a whispered conclusion. The oboe takes over the melody for a time in the second movement, in a give and take that once more ends quietly. The final Vivace opens with force in the strings, with the oboe right behind, and music that leads eventually to an ingenious version of Connelly's Irish jig. The piece ends with an oboe flourish. The Musical Times review of 1932 called this quintet "light and lyrical," but it is devilishly difficult to perform. Bliss continued to compose well into his 80s, including a cello concerto (1970) for Mstislav Rostropovich.



*Seja Stevenson*, "The chambered nautilus represents perfect balance in nature, a design identified by the Greeks to be the golden mean. The chamber ensemble seeks that balance with tonal harmony."

## 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.

*Amy Goerer Kolb* 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 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.

*Steven Paloge* 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