

## Chamber Music Amici

### Next

#### Art Contest Reception

Monday • February 27 • 5:00 p.m.  
Emerald Art Center

#### Concert 3

Monday • February 27, 2012 • 7:30 p.m.

**Dochnanyi** Serenade in C major for violin, viola and cello

**Mozart** Clarinet trio K. 498

**Nielson** Sonata in G major for violin and piano

#### Amici

Pilar Bradshaw **violin**  
Holland Phillips **viola**  
Sharon Schuman **violin**  
Victor Steinhardt **piano**

#### Guests

Jason Duckles **cello**  
Michael Anderson **clarinet**

#### Concert Sponsor

Amici Intimi

**Tickets** 541-953-9204

#### Chamber Music Amici

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

<http://www.chambermusicamici.org>



**Counterpoint** L. Talaba



### Third Season

The Perfect Note 2010 Juliana Cichy



Creating Community Through Great Music

#### Concert 2

Monday • November 21, 2011 • 7:30 p.m.

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

#### Amici

Pilar Bradshaw **violin**  
Steven Pologe **cello**  
Sharon Schuman **violin**

#### Guests

Julia Brown **harpichord**  
Kathryn Lucktenberg **violin**  
Jonas Pologe **flute**  
Laura Decher Wayte **soprano**

#### Season Co-sponsor



#### Concert Co-sponsors

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*Executive Director* Loi Heldt

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 Holland Phillips, *sponsored by Pilar Bradshaw, Paul, Jack & Liesl Benda*  
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*Welcome* to our first all-Baroque program—music from a time when concerts were intimate, and composers might have been among the performers, improvising trills and runs. To recreate this experience, we are using different instruments: Baroque bows that are shorter and lighter than modern bows, and curved in the opposite direction; a Northern European double harpsichord, which plucks a string when a key is pressed; and a 17<sup>th</sup> century violin. Pilar Bradshaw is playing a violin made in 1681 by Andrea Guarneri, who, along with Antonio Stradivari, was an apprentice of Nicolo Amati, “the father of the violin,” in Cremona. Guarneri’s violins are known for their highly arched bodies and sweet tone, with varnish that included among its ingredients, ground glass. The instruments we are playing tonight encourage solo voices suddenly to emerge from, then return to, rich harmonies and counterpoints, creating a uniquely crisp musical speech.

*Sharon Schuman, Artistic Director*





## Program

L'Impatience, for voice, basso continuo, and harpsichord (1715-1720) **Jean-Philippe Rameau**

*Récitatif*

*Air gai*

*Récitatif*

*Air tendre*

*Récitatif*

*Air Léger*

Sonata 5 for two violins (1730) **Jean-Marie Leclair**

*Allegro ma poco*

*Gavotte. Andante grazioso.*

*Presto*

Trio Sonata 88 in Eb major TWV 42 for two violins, cello, and harpsichord (1731) **Georg Philipp Telemann**

*Affettuoso*

*Vivace*

*Grave*

*Allegro*

Trio Sonata from The Musical Offering, BWV 1079 no. 8, for violin, flute, cello, and harpsichord (1747) **Johann Sebastian Bach**

*Largo*

*Allegro*

*Andante*

*Allegro*

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Rhythm & Blooms

### Reception Sponsor

Excelsior Inn and Brindiamo Catering



joined the faculty of the UO School of Music in 1993, where she is a Professor of Violin. Concertmaster of the Eugene Symphony from 2005 to 2001, she tours the Pacific Northwest with the Oregon String Quartet and Trio Pacifica. She has recorded for CRI, Koch, and Altarus labels.

*Jonas Poloz* started performing as a pianist at the age of four and began playing the flute six years later, studying with Alice Burke and Nancy Andrew. As a high school junior, he became Principal Flutist of the Oregon Allstate Orchestra. In 2006, he was accepted to University of North Carolina School of the Arts (UNCSA) with a full-tuition scholarship. At UNCSA he studied under Tadeu Coelho, performed frequently as a chamber and orchestral flutist, and toured with the UNCSA flute ensemble. He has participated in summer music schools and festivals at Kinhaven, Encore-Coda, and Interlochen. In 2008 he entered the University of Oregon and expects to graduate in Spring 2012 with a Bachelor of Science in Human Physiology and minors in Chemistry and Music. He plans to enroll in medical school next fall.

*Laura Decher Wayte* holds a B.A. in philosophy as well as a master's degree in voice from the San Francisco Conservatory of Music, and is a former newspaper reporter for the Burlington Free Press in Vermont. She has performed with the Los Angeles Philharmonic, San Francisco Opera, Santa Fe Symphony, Nevada Opera, Mendocino Music Festival, and Berkeley Opera. Since joining the UO Voice Faculty in 2006, she has also performed with the Oregon Mozart Players (Rodrigo's *Cuatro Madrigales Amatorios*, Mozart's *Exsultate Jubilate* and Copland's *Tender Land Suite*), the Eugene Concert Choir (Brahms' *Ein Deutsches Requiem*) and the Eugene Opera (Zerlina in *Don Giovanni*). This season she returns to Eugene Opera as Madame Mao in John Adams' *Nixon in China* and to the Oregon Mozart Players singing the soprano solo of Handel's *Messiah*. She particularly enjoys performing German and French art song, as well as new chamber music.



In 1999 she premiered a piece written by her husband, Lawrence Wayte, while she was on tour in Holland with Amsterdam's Nieuw Ensemble. She can be heard on *The Past Keeps Changing* by D'Arcy Reynolds on Dharma Gate Music.

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.

## Guest Musicians

**Julia Brown** was born in Rio de Janeiro, where she studied piano, harpsichord and organ before earning her MM and DMA degrees from Northwestern University as a student of Wolfgang RübSam. She has appeared in concert in North and South America and in Europe, having performed at the Oregon Bach Festival, Astoria Music Festival, American Guild of Organists Regional and National Conventions, Latin American Organist Conventions, and on National Public Radio. She performs with several early music ensembles in this community. Brown is a Naxos recording artist, with releases of Scheidemann and Buxtehude on Brombaugh and Pasi organs, as well as harpsichord and organ works of Wilhelm Friedmann Bach. Discography also includes *Christmas Concert* on the historic organ in Mariana, Brazil, and *Bach Organ Favorites* and harpsichord *Fantasias* of W. F. Bach. She is currently Director of Music and Organist at First United Methodist Church in Eugene, Oregon, while also maintaining a full schedule of teaching, performing and recording.

**Kathryn Luchtenberg** 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

## Program Notes

**Jean-Philippe Rameau** (1683-1764) is considered the leading French composer for the harpsichord of his time. He moved to Paris by 1706 to become organist at the Jesuit College and the Mercederians. Interested in a wide variety of cultural pursuits, he collaborated with leading figures of his day, including Voltaire, and alienated others, including Rousseau. In 1722 his *Treatise on Harmony* was revolutionary enough for some to call him "the Isaac Newton of music." In it he attempted to reduce music to a science, arguing that all music is founded on harmony and formulating the concept of harmonic inversion. His work is said to have laid the foundation for modern music theory. Rameau was almost 50 before he embarked on the operatic career for which he is best known. From 1733 on he dedicated himself almost exclusively to composing for this genre, and he is now regarded as one of the masters of pre-revolutionary French opera. "L'Impatience," a cantata composed just before his treatise on harmony, anticipates Rameau's later commitment to opera. It consists of three songs for soprano, introduced by three recitatives. After his death, which came within months of Leclair's, Rameau's compositions were largely neglected until championed in the late 19th century and early 20th centuries by Claude Debussy and Camille Saint-Saens. After a brief period of performance, his compositions fell again into obscurity until recent attempts to rediscover and enjoy them.

**Jean-Marie Leclair** (1697-1764), born in Lyon, France, was one of the greatest violinists of his day. One of six sibling violinists, he seems to have been genetically programmed for this instrument. In the fashion of the time, he moved restlessly, from France to Italy to France to Holland and back again to France, where he finished his life in the service of the Duke of Gramont. He composed in a variety of genres, including chamber music, concertos, ballets, and opera. The Sonata 5 for two violins is the next-to-last of a half-dozen sonatas for that combination, written in Paris in 1730. The 33-year-old Leclair was at the height of his fame as a composer and violin virtuoso, having made his debut two years earlier at the Concert Spirituel, the city's leading concert series. A dazzling performance of this sonata can be found on You Tube, where two 20-somethings: Yitzak Perlman and Pinchas Zucherman give it their all. The first movement opens with a rich conversation in trills. The second is a soulful melody in the first violin, with an arpeggiated accompaniment in the second. Hold your breath for the last movement, a blitz of virtuosic speed. In 1758, almost thirty years after he composed this piece, Leclair purchased a small house in a dangerous Parisian neighborhood, where he was found stabbed to death in 1764, possibly by his violinist nephew.

**Georg Philipp Telemann** (1681-1767) was born in Brandenburg-Prussia. As a child he took singing lessons and later studied keyboard for two weeks, but he was self-taught on a wide variety of instruments, starting with recorder, violin, and zither. By the time he was in high school he had also taught himself flute, oboe, chalumeau (recorder with clarinet mouthpiece), viola da gamba, double bass, and

bass trombone. His family tried to curb his musical enthusiasm in favor of law, but by 12 he had composed his first opera, and he abandoned his legal studies at University of Leipzig to become musical director of Hamburg's five main churches. He was one of the most prolific composers in history, creating over 3,000 works (1043 cantatas, 600 orchestral suites, over a dozen operas, and countless chamber works). J. S. Bach made him godfather and namesake of his son Carl Philipp Emanuel, who succeeded Telemann as Hamburg's music director when he died in 1767. His Trio Sonata in Eb begins with a heartbreakingly beautiful Affettuoso, followed by a Vivace with a dizzying succession of trade-offs between violins. A slow Grave creates a contemplative mood with seductive triple rhythms, and a final Allegro shows us why Telemann was the most famous and richest composer of his day.

**Johann Sebastian Bach** (1685-1750) was born into a musical family in Eisenach, Germany, studying violin and viola as a child. His parents died when he was only ten, and his oldest brother, an organist, took over his upbringing. By the age of fourteen Johann had earned a scholarship to attend St. Michael's School in Lüneburg, where he sang in the acapella choir, played organ and harpsichord, and studied theology, Latin, history, geography, and physics, brushing elbows with the children of Europe's cultural elites. As an adult he held a variety of positions as organist, choirmaster and composer in Weimar and Leipzig. In 1746 Frederick the Great invited him to visit the Prussian court in Berlin. When the composer arrived he was asked to test Frederick's new Silbermann fortepianos. His ensuing display of virtuosity prompted the emperor to propose a musical subject upon which Bach would improvise a fugue. They say he improvised two fugues: one for three voices and one for six. Upon his return to Leipzig he added to the fugues a strict set of canons, as well as the trio sonata performed tonight. This sonata features the "royal theme" in the flute part (Frederick's own instrument). Bach had the sonata engraved and sent to the emperor as a "Musical Offering." It is a contrapuntal sonata *da chiesa* in four movements, slow-fast-slow-fast, a form Bach used also for his three solo violin sonatas. Although his abilities as an organist were highly respected throughout Europe during his lifetime, he was not widely recognized as a composer until the first half of the 19th century, when Felix Mendelssohn performed the St. Matthew Passion in Berlin. Having produced countless compositions of great beauty, complexity, and depth, J. S. Bach is now considered one of the greatest composers of all time.



Artist *Juliana Cichy* of "The Perfect Note" explains, "Acrylics and colors are like musical notes that blend together to create an art piece. A composition enlightens me, but hopefully, also my audience. With my paintings I am always trying to achieve the perfect note."

## Amici

*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 until 2010 of the string quartet that played 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 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