

## Chamber Music Amici

Next

### The Emperor's New Clothes

Saturday • March 10, 2012 • 2:00 p.m.

Tickets \$20 General, \$5 students

#### Amici

Sharon Schuman *violin*

#### Guests

Cheryl Denise *oboe*

Nathalie Fortin *piano*

Noah Seitz *cello*

Leslie Straka *viola*

Sandy Naishtat *narrator*

William Hiulings as *Hans Christian Andersen*

Eugene Ballet *dancers*

Ben Goodman *choreographer*

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David Guy



Liesl Benda Emperor's Grand Parade Age 10

**Tickets** 541-953-9204

#### Chamber Music Amici

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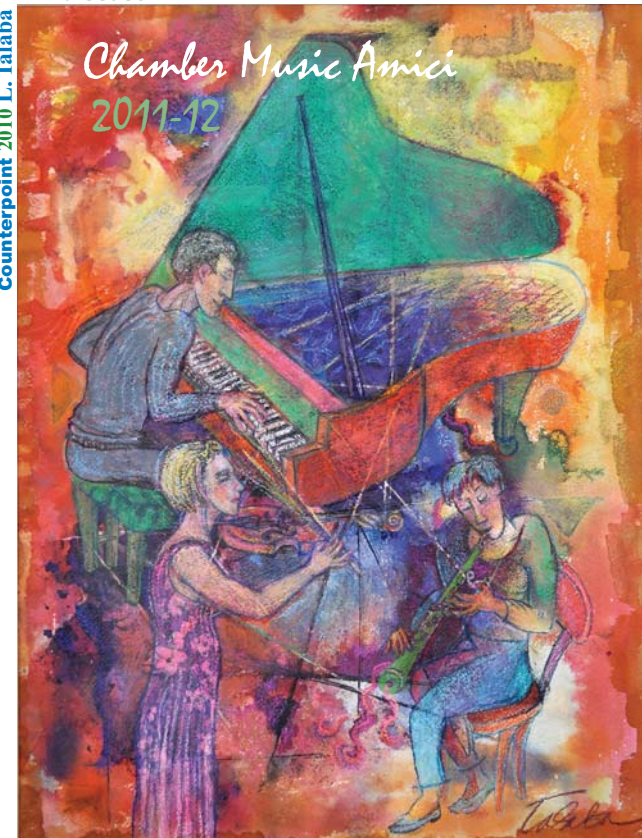
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<http://www.chambermusicamici.org>



## Third Season

Counterpoint 2010 L. Talaba



### Concert 3

Creating Community Through Great Music

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

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

#### Amici

Pilar Bradshaw *violin*

Holland Phillips *violin/viola*

Sharon Schuman *violin*

Victor Steinhardt *piano*

#### Guests

Michael Anderson *clarinet*

Jason Duckles *cello*

#### Season Co-Sponsor



#### Concert Sponsor

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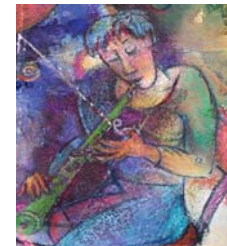
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*Welcome* to our third concert of the season! We are delighted to honor our Art Contest winners, celebrate the talents of the children of the UO Community Music Institute, who played for you at our pre-concert reception at the Emerald Art Center, and introduce to you our newest Core Musician, Holland Phillips. As you will see, she plays both violin and viola and has a passion for the Danish composer Carl Nielsen. Tonight we also welcome back clarinetist Michael Anderson for a Mozart trio and introduce cellist Jason Duckles of the Amelia Trio, for Dohnányi's serenade. We end with two Beatles favorites, arranged for string quartet. Thanks for joining us for a program full of variety, beauty, and fun. After you go home, please friend us on Facebook!

*Sharon Schuman, Artistic Director*



Program

Sonata in G Major, for violin and piano (1881)

**Carl Nielsen**

*Allegro*  
*Andante grazioso*  
*Scherzo*

Trio in E Flat Major “Kegelstatt” KV 498,  
for clarinet, viola, and piano (1786)

**W. A. Mozart**

*Andante*  
*Menuetto*  
*Rondo. Allegretto*

Serenade in C major for violin, viola  
and cello, Op. 10 (1902)

**Erno von Dohnányi**

*I Marcia. Allegro.*  
*II Romanza. Adagio ma non troppo quasi andante.*  
*III Scherzo. Vivace.*  
*IV Tema con variazioni. Andante con moto.*  
*V Rondo. Allegro vivace.*

“Eleanor Rigby” (1966)

**John Lennon and Paul McCartney**

“When I’m Sixty-four” (1967)



**Flowers**  
Rhythm & Blooms

**Reception Sponsor**  
Excelsior Inn and Brindiamo Catering

Guest Musicians

*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 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 (Dorian), and the Smithsonian Chamber Players/Santa Fe Pro Musica’s Grammy-nominated recording of Mahler’s *Das Lied von der Erde* arranged by Arnold Schoenberg (Dorian). He has performed chamber music with pianists Jeffrey Kahane, Robert Levin, David Riley, and Victor Steinhardt; clarinetist David Shifrin; fortepianist Richard Egarr; classical and baroque violinist Jaap Schroeder; jazz musician Dick Hyman; composers Tomas Svoboda, George Tsontakis, John Cage and Steve Reich; new music group Third Angle; and the Oregon String Quartet. He has given three recitals at the Shedd Institute in Eugene, and has performed as concerto soloist with the Santa Fe Pro Musica, the Oregon Coast Music Festival, the Eugene Symphony and the Oregon Mozart Players.

*Jason Duckles* of Corvallis is the Conductor of the Arts Umbrella Youth Symphony Orchestra and professor of cello at Willamette University. He is also cellist of the Amelia Piano Trio, which includes his wife, violinist Anthea Kreston, and pianist Andrew Armstrong. Formed in 1999, the Amelia trio came to the fore after participating in Isaac Stern’s Chamber Music Workshop at Carnegie Hall in 2000. As a result, Mr. Stern became their mentor and presented the ensemble’s Carnegie Hall debut at Weill Recital Hall. Joining the roster of Concert Artists Guild in 2001, the trio went on to win the ASCAP Award for Adventurous Programming and to record CD’s with Cedille Records and Naxos. They have toured widely in the U. S. and overseas and in 2003 were chosen as the Young Ensemble in Residence at National Public Radio. Pulitzer Prize-winning composer John Harbison wrote his first full-length piano trio for this group, a recording of which was released on the Naxos label in Spring 2007. The trio’s most recent commissioning project is a new triple concerto, *Orpheus and Eurydice*, composed by Daron Hagen. The Chicago Tribune said of the premiere, “together they dug into the piece with a gusto and polish that did the piece proud.” This is Jason Duckles’ first, but we hope not last, performance with Chamber Music Amici.



*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 \$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. During this period he 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 New York. He has performed chamber music throughout Oregon, and in 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

**Carl August Nielsen** (1865-1931) is Denmark's most celebrated composer, best known internationally for his six symphonies. His current fame stands in stark contrast to his humble origins among farmers in a small village near Odense, birthplace of Hans Christian Andersen. Nielsen had to work from a very young age but managed to learn to fiddle. Odense, while not as cosmopolitan as Copenhagen, offered him his first opportunity to pursue music as a career – in the military band. His sonata for violin and piano, in a cheerful G major, comes from this time. He was only sixteen and had no formal training in composition, but he had become acquainted with the sonatas of Mozart and Beethoven, clear influences in this work. Nielsen stays close to G major, with no signs of his later tendency towards adventuresome harmonic trajectories. There are hints of the experimentation to come, though: a playful treatment of thematic material, adding unlikely grace notes to the violin's otherwise simple repetitions of sustained notes in the first movement. This work remained unpublished until 2009. A performer's edition is not yet available, so we are performing from the critical edition. It is very likely that you are the first American audience to hear this work live! The 1880s would be an important decade for Nielsen. He was accepted into the Royal Conservatory of Music in Copenhagen, which launched the career that led him to become a favorite with international audiences and perhaps inspired Denmark to put him on the hundred-kroner note.

**Wolfgang Amadeus Mozart** (1756-1791) first heard a clarinet when he was on tour in London at the age of eight. But it was not until he met the Viennese virtuoso Anton Stadler in 1783 that he was inspired to write for this instrument. Three years later, in the midst of a prolific burst of chamber music, he created this trio, first performed by him on viola, Stadler on clarinet, and his student Franziska von Jacquin on piano, at a home of her brother Gottfried. Their house in Vienna was the site of weekly gatherings for "discussions, games, and music-making." The nickname "Kegelstatt" comes from the uncorroborated rumor that it was composed during an afternoon game of skittles (a precursor to modern bowling). The opening Andante favors the piano and clarinet but also exploits the rich middle range of the viola. The robust minuet includes a trio in which the viola becomes more active, with agitated triplets. The finale, a seven-part rondo, displays a concerto-like virtuosity in all three instruments. There is an undeniably recreational quality to this trio--as if it were written for good friends to enjoy in an afternoon of fun. Its delicious grace reflects Mozart's ability to spin out disparate melodies and have them all turn out, almost in retrospect, to be profoundly connected. The musicologist and Mozart biographer Alfred Einstein said that the beauty of this trio is that it "does not merely satisfy the listener but leaves him enchanted!"



**Erno (Ernst) von Dohnányi** (1877-1960), a virtuoso pianist and conductor, born in present day Bratislava, was the foremost Hungarian composer in the generation before Bartók, whose music he championed. He studied piano at the Budapest Academy, which led to a busy career of over 100 concerts a year. He later directed the same Academy until 1934, when he resigned his post and disbanded the Budapest Philharmonic Orchestra, as a protest against anti-Jewish legislation. After World War II, where he lost both of his sons, one executed for an attempt to assassinate Hitler, Dohnányi emigrated to the U.S., where he taught at Florida State University and continued performing and recording until his death in 1960. His *Serenade*, composed when he was only 25, teases listeners with five brief movements: an opening march which introduces chromatic scales that will return upside down in the devilish Scherzo; a Romanza with a folk-like theme and a lively middle section dominated by perpetual viola arpeggios and a passionate violin melody; a skittish Scherzo reminiscent of Mendelssohn's fairy music, with fugal entrances and knuckle-busting descending chromatics; a theme and variations, which offers a gorgeous viola line between tremulous violin and pizzicato cello; and a Haydn-like finale, with highly charged phrases and distinctly modern harmonies that nonetheless return to the opening march and land on a satisfying three-octave, C-major chord.

**John Lennon** (1940-1980) and **Paul McCartney** (1942- ) were born in Liverpool, England, where they formed a band, The Quarrymen, which evolved into The Beatles in 1960. "Eleanor Rigby," written mainly by McCartney and arranged for double string quartet, first appeared in 1966 on the album *Revolver*. He had already written "When I'm 64" when he was only sixteen, but it was not recorded until 1967, for *Sgt. Pepper's Lonely Hearts Club Band*. The group valued it as a song that could be performed even when the amplifiers broke down or the electricity failed. Recorded in C major, the master tape was sped up to raise the pitch a half tone and make McCartney's voice sound younger, lighter, and as he said "less turgid, more rooty-tooty." Both songs were arranged by John Reed between 2000 and 2003 for the Hampton String Quartet.



Artist [L. Talala](#) explains that "'Counterpoint' visually interprets exciting textures of independent voices where musicians harmonize and contrast melodies in support of each other."

## 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.



**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 (United Kingdom). 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 writing a dissertation on Carl Nielsen for her Doctor of Musical Arts degree at the University of Oregon, in violin performance and music history. She also teaches violin and coaches a chamber ensemble at the UO Community Music Institute.

