

## Chamber Music Amici

### Next Performance Concert 5

*Monday* • May 21, 2012 • 7:30 p.m. Wildish Theater

*Tuesday* • May 22, 2012 • 7:00 p.m. Cottage Grove

**Beethoven** Piano Trio • **Jolivet** Chant de Linos  
**Foote** A Night Piece • **Piazzolla** Spring

Tickets 541-953-9204

#### Amici

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

#### Guests

Marth Griffith **harp**  
Kristen Halay **flute**  
Noah Seitz **cello**

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#### Chamber Music Amici

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

<http://www.chambermusicamici.org>



Renee Manford *Let's Do Music*



### Third Season

Amici 2010 Iraenah Garoutte



### Concert 4

Monday • April 16, 2012 • 7:30 p.m.

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

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Pilar Bradshaw violin  
Holland Phillips viola  
Steven Pologe cello  
Sharon Schuman violin  
Victor Steinhardt piano

#### Guest

Anne Ridlington cello

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*Welcome* to our fourth concert of the season. We hope you enjoy listening to the music of some of our most cherished composers: Mozart, Beethoven, and Brahms. The concert ends with the jazzy "Autumn" by Argentinian Astor Piazzolla. Thank you for joining us for another opportunity to create community with great music.

Sharon Schuman, Artistic Director



*Program*

Duo for Violin and Viola, no. 1 in G major **W. A. Mozart**  
 KV 423 (1783)  
*Allegro*  
*Adagio*  
*Rondeau*

Variations on “Bei Mannern,” from *The Magic Flute*, **L. van Beethoven**  
 for cello and piano (1801)

Piano Trio no. 3 in C minor Op. 101 (1886) **Johannes Brahms**  
*Allegro energico*  
*Presto non assai*  
*Andante grazioso*  
*Allegro molto*

“Autumn” from *The Four Seasons of Buenos Aires*, **Astor Piazzolla**  
 Piano Trio (1970)



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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).

*Guest Musician*

*Anne Ridlington*, a native Oregonian, began her musical studies on violin at age three before discovering the cello in a school strings program. She earned a cello performance degree from Indiana University School of Music where she studied with Tsuyoshi Tsutsumi. Following graduation she performed in an opera orchestra in Lubeck, Germany for a year, before getting too cold and moving to Santa Barbara, California. Eventually she returned to Oregon where she is a member of the Eugene Symphony Orchestra and the Corvallis-OSU Symphony, with whom she performed the Beethoven Triple Concerto in 2011. She also performs often with the Corvallis Repertory Singers as well as the Chintimini Chamber Music Festival. Anne Ridlington lives in Corvallis and teaches both privately and in the Elementary Strings Program in Corvallis public schools. She plays on a modern cello made by Portland woodworker Steven Moore.





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 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

## Program Notes

**Wolfgang Amadeus Mozart** (1756-1791) returned to Salzburg in the summer of 1783 for the first time since his less than amicable break with Archbishop Colloredo, for whom he had been working. He brought his new wife, Constanze, to meet his father and sister. In a letter he expressed concern that the archbishop might have him arrested. Once he got to town, he found his dear friend Michael Haydn (the younger brother of Joseph) ill and unable to complete a commission from the very same archbishop for six duos for violin and viola. The impatient cleric had threatened to cut off Haydn's salary until the two remaining duos were complete. As a favor, Mozart composed the missing duos, including the one performed here tonight, and gave them to Haydn to pass off as his own. It must have been fun for him to know that the archbishop was unwittingly enjoying the music of his despised former employee. The Duo in G reflects Mozart's love of viola—an instrument he often played—as a full partner in musical discourse. The first movement features a sparkling interchange between the violin and viola. The lyrical slow movement is built on an aria-like main idea, reflecting the composer's lifelong love of opera and the human voice. The charm and virtuosity of the lilting Rondo finale are typical of the effortless mastery that we associate with Mozart.

**Ludwig van Beethoven** (1770-1827), having dazzled the aristocrats in Bonn salons, arrived in Vienna in November 1792, fourteen months after Mozart's *The Magic Flute* had premiered. He came to study composition with Haydn, and to charm the relatives of his Bonn fans. Like so many others, he fell under the spell of Mozart's opera, and it remained his favorite for the rest of his life. So great was his affection that in 1801—at the same time he was writing the "*Moonlight*" Sonata—he composed a set of variations for cello and piano on "Bei Männern, welche Liebe fühlen," the love duet between Pamina, daughter of the Queen of the Night, and Papageno, the bird catcher, near the end of Act I. Its first lines are "A man who feels the pangs of loving, He will not lack a gentle heart." The duet is built on a graceful and flowing melody in 6/8; Beethoven preserves its original key of E-flat major but changes Mozart's marking *Andantino* to *Andante*. He has the piano take Pamina's initial statement, and the cello enters with Papageno's answer; both statements are already slightly varied from Mozart's original version. There follow seven brief variations. With an emphasis on melody and grace, these variations sparkle with the glowing spirit and fun of Mozart's opera.

**Johannes Brahms** (1833-1897) spent the summer of 1886—a working vacation—in Hofstetten, Switzerland, where he wrote the last of his piano trios, to be premiered a few months later in 1887 with him on piano, violinist Jenő Hubay, and cellist David Popper. By this point in his career he had pared the fat from every score, leaving us with one of his shortest and purest chamber works. He had underlined a sentence in his copy of Goethe's *Faust*: "The artist should provide only the essentials, and eliminate everything that is inessential; in this way he will transform the real into the ideal." In this trio he seems to test Goethe's theory to the max. A basic three-note kernel informs all four movements, from the defiant

opening of the *Allegro energico*, to its lyrical second theme and the movements beyond. The same three notes dominate the ghostly *Presto's* plucked arpeggios in the cello, the rapid pizzicato in both violin and cello, and the martial chords in the piano. They are also at the heart of the noble melody of the *Andante grazioso*, a theme and variations which reflects Brahms' rhythmic experimentation. He writes in two time signatures at once, requiring the musicians to shift between two and three-beat measures. He also displays his signature tensions between duple and triple rhythms. The animated, antsy *Allegro molto finale*, fluctuates between slower and faster themes, eventually abandoning the storm and stress of C minor for a C major finish. You be the judge whether or not in this piece Brahms succeeds in transforming the real into the ideal.

**Astor Piazzolla** (1921-1992), a child prodigy of Argentina's national instrument, the *bandoneón* (the accordion used for Tango) was born in Mar del Plata but spent his early years in New York City. At sixteen he returned to Argentina, eventually leading his own successful *orquesta típica*, the standard dance band of Tango. He went on to study classical music with Alberto Ginastera and in 1954 won a scholarship to work with Nadia Boulanger in Paris. She said of his tangos, "Here is the true Piazzolla—do not ever leave him!" He seems to have taken her advice to heart, though his distinctive style, eventually known as "New Tango," proved controversial. He abandons traditional instruments in favor of electric guitar and synthesizer, and he infuses tango with jazz and classical idioms. Eventually his music was embraced worldwide and performed by luminaries like Yo-Yo-Ma and Gidon Kremer. He composed his *Cuatro estaciones porteñas* (Four Seasons of Buenos Aires) between 1967 and 1970 and first performed them with his quintet (*bandoneón*, piano, violin, electric guitar, and electric bass) in Buenos Aires. Since then they have been arranged for various instrumental combinations, including piano trio. Though in this series of pieces Piazzolla pays homage to Vivaldi's "Four Seasons," here there are no winter chills or violent summer storms, no singing birds or barking dogs. The "weather," or rather, the ambience, is always the same—thick air, highly charged with sensuality. *Otoño Porteño* (Buenos Aires Autumn) begins energetically with a series of unusual bowing effects, including "chicharra," or cicada, a raspy sound made by scraping the bow over the string, before the violin gives way to a bluesy solo in the cello. After a brief reprise, all three instruments develop the cello's music in a bravura display of passionate tango.

Artist **Iraenah Gaurotte** explains that "Chamber music grows on musical stems like little pink roses fragrant to our ears."



## 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. Holzappel, 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.



**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 Music, he served