

## Chamber Music Amici

### Next Performance Season

Monday • October 29 • 7:30 pm

**Brahms** Piano Quartet in G minor  
**Herzogenberg** String Trio

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### Concert 5

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### Amici

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

### Guests

Lauren Elledge **viola**  
Martha Griffith **harp**  
Kristen Halay **flute**  
Noah Seitz **cello**

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*Welcome* to our final concert of the season. Tonight's program features one of Beethoven's earliest piano trios, flute music that will warm your heart (Foote) or blow your mind (Jolivet), and the Piazzolla tango, "Spring." Please join us again next season for another year of music-making, friendship and fun.

Sharon Schuman, Artistic Director



Program

A Night Piece, for flute and string quartet (1934) **Arthur Foote**

Piano Trio, Op. 1 no. 2 in G Major (1793) **Ludwig van Beethoven**

*Adagio - Allegro vivace*

*Largo con espressione*

*Scherzo. Allegro*

*Finale. Presto*

“Spring” from *The Four Seasons of Buenos Aires*, **Astor Piazzolla**  
for piano trio (1970)

Chant de Linos, for flute, harp and string trio (1944) **Andre’ Jolivet**



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*Kristen Halay* is principal flutist with the Eugene Symphony. She also regularly performs with the Oregon Symphony, Oregon Ballet, Oregon Bach Festival, the Cascade Festival of Music, Oregon Mozart Players, Eugene Opera, and the Oregon Festival of American Music. She has appeared as a soloist with over a dozen orchestras across the United States. Her performance of the Nielsen Flute concerto with Oregon Mozart Players was broadcast on KWAX in Eugene. In 2011, when she performed John Harbison’s flute concerto with the Eugene Symphony, the reviewer Tom Manoff singled out her “musical integrity” and called her performance “radiant and riveting.” Halay was the winner of the 1994 Lillian and Paul Petri Competition, and has been a fellow at the Aspen Music Festival. She initially studied flute with Joanne Tanner at the University of Massachusetts and later with Richard Trombley at the University of Oregon. This is her first appearance as a guest musician with Chamber Music Amici.

*Noah Seitz*, a Corvallis native, is an Adjunct Professor of Cello at Pacific University, where he also teaches chamber music and serves as Principal Cello in the university orchestra. In 2001 he earned a Bachelor Degree in Cello Performance from the University of Missouri at Kansas City Conservatory of Music. He returned to Oregon to become a Graduate Teaching Assistant at the University of Oregon where he won the School of Music’s 2003 Concerto Competition, performing Ernest Bloch’s “Schelomo” Hebraic Rhapsody. He has participated in master classes with Jeffrey Solo, Steven Isserlis, Zara Nelsova, The Tang Quartet, Ying Quartet, Emerson Quartet and St. Lawrence Quartet. Since 2003, he and his family have lived in Keizer, Oregon, where he teaches cello and performs regularly with the Oregon State University Symphony, the Camerata Musica Chamber Music Series in Salem, and Chintimini Chamber Music Festival in Corvallis.

*Lauren Elledge*, born in Little Rock, Arkansas, began her musical studies with the piano at age 3. She holds a Master of Music degree in viola performance from the San Francisco Conservatory of Music and a Bachelor of Music in viola and piano from the University of North Texas. As an undergraduate at UNT she also studied jazz and harp. At age 17 she began her orchestral career with the Richardson Symphony, traveling with it in the U. S. from coast to coast. As a founding member of the Magik\*Magik Orchestra in San Francisco, she participated in West Coast premieres of works by Jonny Greenwood and Lisa Bielawa, and performed onstage with Sting and The Fifth Dimension. Now a member of the Eugene Symphony, she also enjoys playing violin with the CRPDX String Quartet and fiddle with the Portland band Walkfast. She performs regularly with the Modesto Symphony in California and as a recording artist in Portland and the San Francisco Bay Area. Recent recording projects include collaborations with Justin Jude, Rend the Heavens, Naomi LaViolette, and a self-titled EP with Walkfast. An advocate of 21st century composers, she has recently recorded new works by Danny



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).

## Guest Musician

**Martha Griffith** is a third generation harpist. She began playing the instrument at the age of five, under the watchful eyes of her mother, Sally Maxwell, and grandmother, Doris Calkins, both professors of harp at the University of Oregon. Soon she was performing with local chamber ensembles and orchestras, often featured as a soloist. For three consecutive years at the University of Oregon School of Music she won the Ruth Lorraine Close Award for harp performance. After graduating in 1989 with degrees in music and romance languages, she combined her love of music and travel in a career as a solo harpist on cruise ships. She spent eight years at sea, which encompassed three world cruises, then returned to Eugene with her husband, Glenn. She now serves as Principal Harpist with the Newport Symphony Orchestra, where she has performed as a soloist. The proud mother of eight-year-old son, Miles, Martha also works full time as a physician assistant, specializing in sleep medicine.



## Program Notes

**Arthur Foote** (1853-1937), born in Massachusetts, was a composer, organist, and scholar. He studied composition at the New England Conservatory of Music and at Harvard, where he received the first M.A. degree in music granted by an American University. He went on to write treatises on theory and harmony and to become a founding member and president of the American Guild of Organists. His great passion, though, was for chamber music. Influenced by Brahms and Wagner, whose music he endlessly promoted and performed, he created works that were decidedly romantic – notable for lyrical melodies and expressive phrasing. A Night Piece is the first movement of his Nocturne and Scherzo for flute and string quartet, originally written in 1918. Of all his chamber music, which includes a well-known Piano Quartet (Op. 23) and Piano Quintet (Op. 38), perhaps his most popular work is this piece, where for a brief ten minutes the richness of the flute's expressive passion seems perfectly matched by the fluidity of the string quartet.

**Ludwig van Beethoven** (1770-1827) was only twenty-three in 1793, when he found himself in need of more material for his own performances as a hot piano virtuoso in Vienna. He began composing his own piano trios. He did not invent the genre, but he raised the stakes by adding a fourth movement, extending the length, deepening the emotion, and giving equal roles to each instrument. He delayed until 1795 publication of the three trios of Opus 1, but they were such a financial success that they covered his living expenses for the next year. The second of these trios, Op. 1, no. 2 in G major, is like a gentle middle child. It begins with an *Adagio* that floats, featuring a slow-motion canonic echo that eventually gives way to an *Allegro Vivace* that pops. Mozart comes immediately to mind with the second movement, a graceful, lyrical song that stretches out longer than the other movements in time as well as in its mood of tender, expansive contemplation. The *Scherzo* is filled with cleverness, with sudden dynamic shifts and a spicy foray into the minor mode in the Trio. The *Finale* reflects the rollicking humor of Haydn in a swift rondo romp like a game of hot potato. The music bubbles along with a bit of mock drama in the manner of keystone cops and a gleefully abrupt conclusion. Many consider this trio one of the most serene and least disturbed works Beethoven ever wrote.

**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. Eventually his music was embraced worldwide and

performed by luminaries like Yo-Yo-Ma and Gidon Kremer, who commissioned the Russian composer Leonid Desyatnikov to transcribe the pieces for solo violin and orchestra. Piazzolla 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. Spring in Buenos Aires is filled with excitement and rhythmic electricity that propels the work to its brilliant conclusion. A lively syncopated tango-fugue, with opening phrases punctuated by scratches and sighs, it has a languorous, sexy central section before returning to a frenetic version of the opening.

**Andre' Jolivet** (1905-1974) was born in Paris, where early on he developed skills in choral singing, organ playing, and cello. His parents did not want him to become a professional musician, so he earned an education degree and taught in various Parisian schools before turning to conducting and composition. Over his life he created five ballets, three symphonies, concertos for various instruments, an opera, religious works, and many chamber compositions. His aim, he said, was "to give back to music its ancient and original character as the magic of incantatorial expression." In 1944, while war was raging, he composed his *Chant de Linos* for a competition at the Paris conservatory. Later he arranged it as a kind of accompanied cadenza for flute, with harp and string trio. In the published version, he includes the note "In ancient Greece, the 'chant de Linos' was a kind of threnody: a funeral wailing, a plaintive ballad broken with shouts and dances." In classical mythology Linos, son of Apollo and Psamathe, was a musician and poet. His early death is often linked to harvesting. In the *Iliad*, young people sing "a sweet Linus song" as they gather fruit in a vineyard. Jolivet's 11-minute exercise in expressive catharsis includes dramatic cords, contemplative moments, and rambunctious dance-like motifs, broken by wails, usually from the flute, with long blasts of triplets based on an exotic gapped scale. A dazzling display of virtuosity, his incantation creates a delicate balance between piercing grief and life-renewing dance.



Artist **Renee Manford** explains that "Euphoric Landscape represents how music is a primitive part of the world around us. We can hear it in the wind rustling in the trees, and in the circulating rhythms from the earth itself."

## Amici

**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 Polase** earned his Bachelor of Music degree from Eastman School of Music and his Master's degree from the Juilliard 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 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