



Monday October 28, 2013 ♦ Wildish Community Theater

Tuesday October 29, 2013 ♦ Home Concert ♦ Cottage Grove

Dohnanyi
piano quintet in C minor

Mozart
duo for violin, viola

Cowell
trio for violin, cello, piano

Amici

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



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Welcome to the first concert of our fifth season! We are happy to be performing tonight with all five core musicians, and we think you will enjoy the variety of music. From Mozart's stunning duo for violin and viola, to Cowell's inventive composition for various combinations of piano, violin and cello, to Dohnanyi's first masterpiece, his piano quintet, this is music we love to play. Please join us on stage afterwards for food and fun.

Sharon Schuman, Artistic Director



Program

Duo in B flat major for violin and viola
K. 424 (1783)

W. A. Mozart

Adagio; Allegro
Andante Cantabile
Andante con Variazioni

Trio: Four Combinations for
Three Instruments (1924)

Henry Cowell

Allegretto
Largo
Allegro
Largo

Quintet in C minor for piano, two violins
viola, and cello, Op. 1 (1895)

Ernö von Dohnanyi

Allegro
Scherzo: Allegro vivace
Adagio, quasi andante
Finale: Allegro animato

Reception Sponsor Excelsior Inn/Brindiamo Catering



Program Notes

Wolfgang Amadeus Mozart (1756-1791)

returned to Salzburg with his new bride in 1783, just in time to find his friend Michael Haydn, the younger brother of Joseph Haydn, in a bit of a pickle. The younger Haydn had promised the Archbishop of Salzburg (Mozart's former patron, whose service he had left on bad terms) a set of six duets for violin and viola. Deathly ill and unable to finish the last two, in fear that his salary would be cancelled, Haydn turned to Mozart—who, as we know, could write a symphony in a matter of minutes. Two days later Mozart presented his friend with the two missing duos, composing in a form new to him, yet achieving a tonal richness almost suggestive of a string quartet. The second duo, in B flat, is the showier and more flamboyant of the two. It begins with an elegant, slow introduction, followed by an Allegro with a deliciously Haydnesque series of digressions in the violin. The Andante cantabile is one of the most beautiful movements in all of Mozart's chamber works, a hymn that the viola's two-voice accompaniment transforms into an achingly delicate trio. The finale, a spirited theme and variations, gives performers ample opportunity to delight in sheer fiddling.



Henry Cowell (1897-1965), from Menlo Park, California, was a prolific composer of over one thousand works, including twenty symphonies yet to be recorded. The Irish tunes his father played and the Chinese music he heard as a child in nearby San Francisco must have lodged in the back of his mind as he and his mother moved back and forth between the West and the Midwest. By 1912 he was able to purchase his first piano, and he began experimenting with “tone clusters,” produced by a flat hand, a fist, or an entire forearm. After studying composition at University of California, he became even more experimental. During his first European tour in 1923, his music inspired riots, but he was not without his fans, which included Bartók, Sibelius, and Janáček. Later he taught at the Peabody Conservatory and the New School for Social Research, with students that included John Cage, Lou Harrison, George Gershwin, and Burt Bacharach. *Four Combinations for Three Instruments*, a miniature trio that takes only 8 minutes to perform, was created in 1924, but not performed until 1980. It presents all three instruments together only in the last movement. The other three movements give various permutations of two out of three: an opening *Allegretto* for violin and cello, a two-part invention with dissonant counterpoint; a *Largo* with an expressive melody in the violin and tone clusters in the piano; and a very brief *Allegro* for cello and piano in counterpoint. All three instruments finally come together in the last movement, an expressive *Largo* with tone clusters in the piano part and intense melodies in violin and cello.

Ernö Dohnányi (1877-1960) was a Hungarian conductor, composer, and pianist. By 1900 he was regarded as the greatest Hungarian composer and pianist since Liszt. For publications he preferred the German form of his name, Ernst von Dohnanyi, with a “von” that implies nobility. He studied piano and composition at the Budapest Academy of Music, where Béla Bartók, four years younger, was one of his classmates. In fact, as a conductor, he was able to introduce to the world many works by Bartók and Kodály. His Piano Quintet in C minor, which came after some seventy juvenile works, was the first he gave an opus number and the first to be published. It gained the attention and advocacy of Johannes Brahms, who included it in a program of the festival he directed that year in Vienna, with Dohnanyi at the keyboard. He was only 17 years old! The first movement of this piece opens quietly and mysteriously with a theme that gradually grows in intensity until it seems to challenge fate with a march-like intensity. A second subject, scored for string quartet alone, creates both a soothing contrast to the declamatory piano and an expectation of its dramatic return. The second movement, a nimble *Scherzo*, has Brahmsian rhythmic tensions, with a contrasting trio that provides a lyrical interlude. The rich, expressive melody of the *Adagio* and its counterpoint call to mind both Schumann and Wagner. The *Finale* presents a rousing march in 5/4 meter, a yearning cello melody, and the delightful abandon of musical waltzes. A *coda* weaves various elements of previous movements into a heroic conclusion.



Iraenak Garoutte explains that in her acrylic painting *Amici 2013* "music moves in the air, vibrates the leaves, and sings through the trees."

Core Musicians

Pilar Bradshaw joined the orchestra of the Oregon Bach Festival in 1987 as the youngest instrumentalist in its history. Her violin performance studies at the University of Oregon began at age eleven with the 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, core violinist and violist with Chamber Music Amici, also serves as principal violist of the Salem Chamber Orchestra and the Eugene Symphony. Reviewers have praised the “spirit and clear tone” of her playing (*Leipziger Volkszeitung*) and the “serious intensity” that she brings to performances (*Register-Guard*). She also performs on violin and viola with other Oregon-based ensembles: Oregon Mozart Players, TARDIS Ensemble, the Eugene Opera Orchestra, and the Oregon Bach Festival. In 2012 she completed her doctoral studies in violin performance at the University of Oregon with her dissertation, “*Tidens Fylde*: Temporality and Tradition in Carl Nielsen’s Works for Violin.” She also holds degrees from Vanderbilt University and the New England Conservatory. Her principal teachers include Dr. Leslie Straka, Kathryn Lucktenberg, James Buswell, and Connie Heard. In addition to performing, she currently teaches applied violin and viola at Willamette University in Salem.

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 has also performed 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 \$250,000 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. Her book, *Freedom and Dialogue in a Polarized World*, will be released by the University of Delaware Press in 2014.

Steven Polage earned his Bachelor of Music degree from the 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. In the summers he played 31 years with the Grand Teton Music Festival and currently plays annually with the Green Mountain Chamber Music Festival in Burlington, Vermont. 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.

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 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 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 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).



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Nielsen Duo for two violins

Brahms Clarinet Quintet

Milhaud Trio for clarinet, violin and piano

Amici

Pilar Bradshaw **violin**

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