



*Monday* December 9, 2013 ♦ Wildish Community Theater

**Nielsen**

Duo for two violins

**Brahms**

Clarinet Quintet

**Milhaud**

Trio for clarinet, violin and piano

**Amici**

Holland Phillips **violin/viola**

Steven Pologe **cello**

Sharon Schuman **violin**

Victor Steinhardt **piano**

**Guests**

Louis DeMartino **clarinet**

Kathryn Lucktenberg **violin**



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*Welcome* to our second concert of the season! It contains great extremes of music, from festive and carefree (Milhaud, Nielsen) to passionately pensive (Brahms). We are very happy to be performing tonight with guest clarinetist Lou DeMartino and guest violinist Kathryn Lucktenberg. Please join all of us on stage afterwards for food and friendship.

*Sharon Schuman, Artistic Director*



## Program

Suite for Violin, Clarinet, and Piano

**Darius Milhaud**

Op. 157b (1937)

*Overture*

*Divertissement (Entertainment)*

*Jeu (Play)*

*Introduction et Final*

Duet for Violins (1880-1883)

**Carl Nielsen**

*Allegro*

*Andante*

*Rondo: Allegro vivace*

Quintet for Clarinet and String Quartet

**Johannes Brahms**

Op. 115 (1896)

*Allegro*

*Adagio*

*Andantino*

*Con moto*

**Flowers** by Eugene's Flower Home, Springfield

**Reception Sponsor** Excelsior Inn/Brindiamo Catering



## Program Notes

**Darius Milhaud** (1892-1974), born in Marseilles, was one of the most prolific composers of the twentieth century, with works including *La création du monde*, a clarinet concerto dedicated to Benny Goodman; the *Overture Suite*, a wind quintet; and chamber music for various combinations. After he wrote the music for Jean Anouilh's *Le Voyageur sans bagages* (*The Traveler Without Luggage*), he transformed it into this suite for violin, clarinet and piano. Anouilh's play is about a soldier who has lost his memory during WWI. After eighteen years in a sanatorium, he returns to family life, and little, by little, recollections of unpleasant and even brutal events force him to remember who he is. His reaction is unusual—when he encounters an orphaned young Englishman who claims to be a relative, the soldier leaves his family to live a new life “without the baggage” of the past. Milhaud's *Suite* is almost relentlessly upbeat. The drama of the soldier's struggles is hinted at only in the piano's ominous low octaves in the final movement and in a brief scream from the violin at the very opening of the piece. Otherwise it's twelve minutes of pure fun. The *Overture* has a Latin feel (from Milhaud's two years in Brazil), with hints of jazz (from his trip to Harlem). The *Divertissement* is a call and response between violin and clarinet, until the piano takes over. *Jeu* (*Play*), with no piano, alternates a boisterous folk dance for the fiddle with folksy strumming, while the clarinet sings. The *Introduction and Final* presents more Carnival marches and children's songs, then quiets down to end with a jazzy cowboy tune. Throughout this piece Milhaud is willing to violate musical traditions and stylistic boundaries, infusing Baroque elegance with polytonal energy reminiscent of Poulenc. He said to Burt Bacharach, his student at Mills College in Oakland, California, “Don't be afraid to write something people can remember and whistle!”



**Carl Nielsen** (1865-1931), Denmark's greatest composer, was also a conductor and violinist. He enjoys a growing reputation throughout the world for his six symphonies, his opera *Maskarade*, his wind quintet, and his concertos for violin, flute and clarinet. It may come as a surprise that he also wrote cantatas, art songs, and a substantial number of folk songs. Amici violinist Holland Phillips, who devoted her doctoral dissertation to Nielsen, found his *Duet for Violins* in the recently published volume of his complete works and from that created the individual parts she and Kathryn Lucktenberg are playing from tonight. Nielsen composed this piece when he was just a teenager, during a stint as a military bandsman

in Odense. In 1905 he looked back on that time and said, “I may have been writing terrible rubbish. But my comrades liked it.” The duet is a very short, Mozartian piece. Its delightful *Allegro* presents melodies accompanied by an alberti bass. The *Andante* takes full advantage of the sweet, slightly wistful effect of two stringed instruments playing beautiful melodies in thirds and sixths. The last movement is playful and crisp, full of questions and answers. The whole piece is almost shockingly short at under ten minutes.

**Johannes Brahms** (1833-1897) was near the end of his life when he composed his incomparable quintet for clarinet and strings. He had told his publisher that he would not be writing anything more, but this plan was overturned when he met the clarinetist Richard Mühlfeld, who had entered the court orchestra at Meiningen as a violinist, but became its principal clarinetist (on an instrument he taught himself to play!). Brahms wound up writing several works for Mühlfeld, chief among them this quintet, which, according to David Shiffren, has “a warmth and richness of color unique in the composer’s work.” The first movement invites the clarinet to soar above rich harmonies in the strings. In the second movement the strings are muted, with the characteristic three against two rhythmic tension Brahms is known for, while clarinet and violin share a plaintive, aria-like vocal theme. A turbulent central section shows off the virtuosic clarinet, with dramatic, pulsating tremolos in the strings. The hymn-like theme of the third movement contrasts with a deft scherzo, full of chatter and running scales, before returning to the original melody. The last movement, a theme and five variations, bears the title, *Con moto* (with motion), which chides performers not to drag. Variation I allows the cello to show off in a Bach-like way. Variation II swaggers. Variation III is the clarinet show, with lots of broken arpeggios. Variation IV is a masterpiece of counterpoint. Variation V is a Viennese waltz for viola. An epilogue returns us to the gravity and grace of the opening of the piece. The clarinet quintet was a huge success, with 50 performances in its first two years. Today’s listeners are still moved by its elegiac introspection and sheer beauty.



*Marquerite Crew* describes *Fresh Crop of Strings* as “Violins, violas and cellos bursting out of a field of purple earth in the light of a musical sunrise.”

## Core Musicians

*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 praise 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 Honolulu Academy of Arts' "Academy Camerata" series. 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).



## Guests

*Louis DeMartino* originally from Staten Island, NY, is assistant principal and Eb clarinetist of the Colorado Music Festival in Boulder, Colorado, as well as bass clarinetist of the Artosphere Music Festival in Fayetteville, Arkansas. A past member of the Chicago Civic Orchestra and the New World Symphony in Miami Beach, Florida, he has also performed with the Oregon Symphony, Boston Symphony, Houston Symphony, Houston Grand Opera, Kansas City Symphony, and the Omaha Symphony. He earned a bachelor's degree in clarinet performance at the New England Conservatory of Music and a Master of Music degree at Rice University. He was also a fellow with the Tanglewood Music Center and member of the New Fromm Players. He has spent three summers performing with the AIMS Orchestra in Graz, Austria. Currently, he lives in Portland, Oregon, where he performs with the Northwest New Music Ensemble and the Third Angle Ensemble, and commutes to Eugene to teach clarinet at the University of Oregon School of Music.

*Kathryn Lucktenberg* 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 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 2011, she tours the Pacific Northwest with the Oregon String Quartet and Trio Pacifica. She has recorded for CRI, Koch, and Altarus labels.

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### Concert 3

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Art Contest Reception, February 3, 2013, 5:00 pm, Emerald Art Center

### Program

**Piazzolla** "Oblivion," for violin, cello and piano

**Strong** Trio for two violins and viola

**Smetena** Piano Trio in G Minor

### Amici

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

### Guest

Leslie Staka **viola**

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