

Chamber Music Amici

Creating Community Through Great Music 2019/20

Brian's Violin by Susan Klein



Baroque Friendships

**Wildish Community Theater
Monday, October 7, 2019**

Amici

Jessica Lambert **violin**
Lillie Manis **viola**
Sharon Schuman **violin**

Guests

Kathryn Brunhaver **cello**
Colin Pip Dixon **violin**
Margret Gries **harpsichord**

October 7, 2019

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Welcome and thank you for joining us for our opening concert of the season! We are delighted to share with you this concert celebrating the wonderful friendships Telemann enjoyed with Handel and Bach, friendships that spanned decades and hundreds of miles. I like to imagine the excitement in the household when a letter arrived from a distant friend, read aloud by candlelight and talked about over dinner!

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October 7, 2019

Program

- Harpsichord Concerto No. 3 in D Major BWV 1054 Johann Sebastian Bach
I. Allegro, II. Adagio e piano sempre, III. Allegro
*Margret Gries, harpsichord; Sharon Schuman and Colin Pip Dixon, violin;
Lillie Manis, viola; Kathryn Brunhaver, cello*
- Violin Sonata A Major BWV 1015 Johann Sebastian Bach
I. Dolce, II. Allegro, III. Andante un poco, IV. Presto
Jessica Lambert, violin; Margret Gries, harpsichord
- Trio Sonata No. 2, #6 in G Minor HWV 391 George Frederic Handel
I. Andante, II. Allegro, III. Arioso, IV. Allegro
*Jessica Lambert and Colin Pip Dixon, violin;
Kathryn Brunhaver, cello; Margret Gries, harpsichord*
- Concerto Grosso Op. 6, #7 in B-flat Major HWV 325 George Frederic Handel
I. Largo, II. Allegro, III. Largo e piano, IV. Andante, V. Hornpipe
*Colin Pip Dixon and Sharon Schuman, violin; Lillie Manis, viola;
Kathryn Brunhaver, cello; Margret Gries, harpsichord*
- Sonata No. 5 in F Major, TWV 44:11 Georg Philipp Telemann
I. Affetuoso, II. Allegro, III. Adagio, IV. Presto
*Colin Pip Dixon and Sharon Schuman, violin; Lillie Manis and Jessica Lambert, viola;
Kathryn Brunhaver, cello; Margret Gries, harpsichord*



Please join us after the concert for desserts from Excelsior Inn and Ristorante.

Program Notes

Johann Sebastian Bach (1685-1750) was known principally as a virtuoso organist in his lifetime and his compositions were not widely performed and published until the nineteenth century. The complexity of his works drew criticism from his contemporaries, most notably from composer and theorist Johann Adolf Scheibe who famously said, “Since he judges according to his own fingers, his pieces are extremely difficult to play; for he demands that singers and instrumentalists should be able to do with their throats and instruments whatever he can play on the keyboard. But this is impossible.”



Bach composed seven concertos for solo harpsichord. All of the concertos were completed in Leipzig in the 1730s and are believed to be arrangements of concertos for other instruments. The Harpsichord Concerto in D Major (BWV 1054) is a transcription of Bach’s Violin Concerto in E Major (BWV 1042). The composition date for the violin concerto remains uncertain, but it is believed to originate either from Bach’s time in Köthen or his first decade in Leipzig. The Harpsichord Concerto in D Major was completed in 1738 and most likely received its first performance at the Leipzig Collegium Musicum, an ensemble of students, professionals, and amateurs that Bach directed from 1729-1741.

The Six Sonatas for Violin and Obligato Harpsichord (BWV 1014-1019) were written between 1720 and 1723 during Bach’s last years in Köthen, although Bach may have continued to revise the scores in Leipzig. Bach wrote these works in trio sonata form with the violin and each hand of the harpsichord playing independent polyphonic lines. This model deviates from the traditional role of the harpsichord as a continuo instrument and displays Bach’s masterful counterpoint. Although these works were never published during Bach’s lifetime, they were admired and copies circulated among Bach’s followers. Carl Philipp Emanuel Bach ranked these sonatas among his father’s finest compositions.

George Frideric Handel (1685-1759) was born in Halle, Germany, and received his earliest musical education from Friedrich Zachow, organist at the Liebfrauenkirche. In 1702 he entered the University of Halle as a law student, but he left the following year to play violin and harpsichord for the opera orchestra in Hamburg. In 1706 Handel moved to Florence, Italy, at the invitation of Ferdinando de’ Medici. Handel was then appointed Kapellmeister to Prince George of Hanover, who became King George I of Great Britain and Ireland in 1714. Handel made his first trip to England in 1710 to oversee the production of his opera *Rinaldo* and settled there permanently in 1712.

Italian operas and instrumental music were in demand when Handel arrived in London. Corelli's four sets of trio sonatas (Opp. 1-4) were published at the end of the seventeenth century and remained popular in England. It is unsurprising that Handel chose to publish his own set of trio sonatas at this time. The autograph manuscripts for Handel's Six Trio Sonatas (Op. 2) have been lost, but stylistic analysis places Nos. 2 and 6 as earlier works and dates the others from 1717-1722. The Trio Sonata in G Minor (HWV 391) is believed to have been written around 1707 while Handel was in Italy, and Corelli's influence can still be seen in Handel's writing.

Handel completed all twelve concertos between September 29 and October 30, 1739. The Concerto Grosso in B-flat Major (HWV 325) was completed on October 12. For this work Handel uses the *concerto da camera* style of Corelli, which resembles a dance suite. The *Twelve Grand Concertos* were first published by John Walsh in 1739 on a subscription basis. More than 100 orders were placed in advance by members of the Royal Family, patrons, composers, and music societies in England.

Georg Philipp Telemann (1681-1767) was one of the most prolific composers in music history. He composed more than 3,000 pieces in every fashionable genre and incorporated elements of French, Italian, German, and Polish music. During his lifetime he was widely regarded as one of Germany's leading composers, alongside J.S. Bach and Handel, and his music represents an important link between the late baroque and early classical styles. His popularity diminished throughout the nineteenth century but a renewed interest in his music brought many works back to life in the twentieth century.

In late 1708 or early 1709 Telemann moved to Eisenach, where he served Duke Johann Wilhelm as Konzertmeister and Kapellmeister until 1712. He was responsible for establishing the musical life of the court and began by recruiting musicians and composing new works. During this period Telemann also met J.S. Bach, who was born in Eisenach, and the two composers maintained a lifelong friendship.

In his 1718 autobiography, Telemann wrote about composing "a large quantity" of sonatas "in two and three to eight and nine parts" in Eisenach, including the Sonata in F Major (TWV 44:11). Such complex sonatas were rare in the eighteenth century and Telemann was able to achieve unique sonorities with his instrumentation. The Sonata in F Major is scored in five parts for two violins, two violas, and basso continuo; it is one of just six pieces written by Telemann with this instrumentation. Telemann's compositions from this period display the influence of Corelli and the French composers of the early eighteenth century.

Amici

Jessica Lambert is the artistic director of Chamber Music Amici. She is a graduate of the Eastman School of Music, where she studied with Zvi Zeitlin and members of the Cleveland Quartet. Other major teachers include Alice Schoenfeld and Alexander Treger. Concertmaster of the Corvallis Symphony Orchestra since 2007, she is also the artistic director of the OSU Chamber Music Workshop, an intensive quartet program held in Corvallis in July. She is widely recognized as a teacher and maintains a private studio in Corvallis. Her students have won regional and national competitions and have matriculated to some of the nation's most prestigious conservatories and summer programs. She performs as a soloist and chamber player throughout the Northwest.



Lillie Manis serves on the string faculty at the University of Oregon, where she is the assistant director of the UO's Community Music Institute. She is a graduate of the Hartt School, where she was winner of the Miami String Quartet competition and received additional honors for her performance of chamber music. She is nationally recognized for her work as a Suzuki educator, and maintains a studio of violin and viola students ages three to college. In the first decade of her teaching career, her string pedagogy graduate students have won college-level teaching appointments and full-time positions at highly regarded community music schools; and her pre-college students have won competitions and scholarships to competitive summer music programs and have been selected for masterclasses with internationally recognized artists.

Sharon Schuman 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 earned a Ph.D. in English at University of Chicago. She has performed with the Oregon Bach Festival and the Eugene Symphony Orchestra, Oregon Mozart Players and the Salem Chamber Orchestra. She has played concertmaster for Eugene Opera, Eugene Ballet, Eugene Concert Choir, and Oregon Mozart Players. She co-founded Chamber Music Amici. She is also assistant concertmaster of the Eugene Opera Orchestra. Her book, *Freedom and Dialogue in a Polarized World* (U. Delaware, 2014), came out in paperback in 2016.

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Guests

Kathryn Brunhaver currently lives in Eugene, Oregon where she has appeared with the Oregon Bach Festival, Astoria Music Festival, Rogue Valley Symphony, Elsewhere Ensemble, Amore Concert Series, Eugene Contemporary Chamber Ensemble, Harmonic Laboratory, and as Principal Cello with Orchestra NEXT, among others. She completed a Doctorate in Cello Performance at the University of Oregon in 2017 and was named Outstanding Graduate Performer. As the recipient of the Eugene Symphony Graduate Teaching Fellowship, Kathryn was both a cello section member of the Eugene Symphony from 2013-2017, as well as a cello and chamber music instructor at the UO Community Music Institute, where she still continues to teach. She will be rejoining the Eugene Symphony this season. Kathryn enjoys exploring innovative ways of playing the cello and has earned a reputation for specializing in new music, which has included premiering works for solo vocalizing cellist, as well as composing works for herself. This interest in new music extends across genres and has led her to join two regionally-acclaimed bands—Satori Bob and halie and the moon. Kathryn also holds degrees from the Cleveland Institute and Peabody Institute, where she was the recipient of the Ruth Blaustein Rosenberg Orchestral Scholarship and the Presser Undergraduate Scholar Award.



Colin Pip Dixon is a violinist and composer born and raised in New York City. He lived and worked in Paris, France for many years and arrived in Eugene in 2017. As artistic director of The Elsewhere Ensemble (www.elsewhereensemble.com) he has performed throughout France and in Belgium, Edinburgh, Montreal, Beirut and New York City. In Oregon he has produced and performed Elsewhere Ensemble's *Chekhov Triptych*, *The Happy Prince*, and *Letter to Brahms*. He has played frequently in the violin sections of the Eugene Symphony and on occasion with the Oregon Mozart Players, Microphilharmonic, Harmonic Lab, among others. In France he worked closely for many years as violinist and composer with the theater company Théâtre de l'Arc-en-Ciel performing in Paris, Lyon, Avignon, Bordeaux, Geneva, etc. In 2010 he was invited to play Beethoven's Kreutzer Sonata at Les Invalides in Paris to honor the one hundredth anniversary of Leo Tolstoy's death. As a certified Feldenkrais Method



practitioner, he has taught workshops to professional musicians for years in France, New York and for various studios at the University of Oregon School of Music, as well as at Stony Brook University, Pacific University and the ASTA National Conference. His studies include a year on full scholarship as a musician/scholar at the European Mozart Academy in Poland, advanced violin studies and pedagogy with Patricia Reibaud in France, and a BA in music performance from Haverford College (PA) with teachers Carol Stein Amado and Barbara Krakauer.

Margret Gries, known for her expertise as a harpsichordist and organist, currently teaches continuo and directs the Collegium Musicum at the University of Oregon. Dr. Gries has also performed extensively on baroque violin and viola and was a founding member of several period-instrument ensembles in the Pacific Northwest, including the Portland Baroque Orchestra and the Seattle Pro Musica (the original baroque orchestra in Seattle). She served as instructor of harpsichord at the University of Washington, and for many years was continuo harpsichordist and lecturer for the Vancouver Early Music Programme. As music director of the Jefferson Baroque Orchestra in Ashland and the Oregon Bach Collegium in Eugene, she continues to support the study and performance of early music in Oregon.



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Piano Trio No. 1 in D Minor, Op. 49 Felix Mendelssohn

Amici

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Steven Pologe **cello**

Guest

David Riley **piano**



Trio by RL Johnson

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