

Chamber Music Amici

Creating Community Through Great Music 2019/20

Trio by Ryan Lee Johnson



Beethoven 2020

Wildish Community Theater
Monday, December 16, 2019

Amici

Grace Eunhye Choi **piano**
Jessica Lambert **viola**
Sharon Schuman **violin**

Guests

Anthea Kreston **violin**
Jason Duckles **cello**

December 16, 2019

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Welcome! We are very excited to present our December concert with Amici's new core member, pianist Grace Eunhye Choi and guests Anthea Kreston and Jason Duckles with this evening's concert of Beethoven and Schumann.

The choice of Beethoven is clear: our concert marks the global inauguration of the celebration of Beethoven's 250th birthday! His piano trio in G Major dates from 1795, first performed at a private home with Beethoven himself at the piano. The Schumann piano quintet pairs splendidly with Beethoven. Schumann revered Beethoven and, like many composers, felt he lived and worked in Beethoven's titanic shadow. In the case of his piano quintet, Schumann created a monumental work himself, inspiring countless musicians with this quintessentially Romantic work.



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Program

Piano Trio in G Major, Op. 1 No. 2

Ludwig van Beethoven

- I. Adagio - Allegro vivace*
- II. Largo*
- III. Scherzo. Allegro*
- IV. Finale. Presto*

Grace Eunhye Choi, piano; Anthea Kreston, violin; Jason Duckles, cello

Piano Quintet in E-flat Major, Op. 44

Robert Schumann

- V. I. Allegro brillante*
- VI. II. In modo d'una marcia. Un poco largamente*
- VII. III. Scherzo. Molto vivace*
- VIII. IV. Finale. Allegro ma non troppo*

*Grace Eunhye Choi, piano; Anthea Kreston, violin; Sharon Schuman, violin;
Jessica Lambert, viola; Jason Duckles, cello*

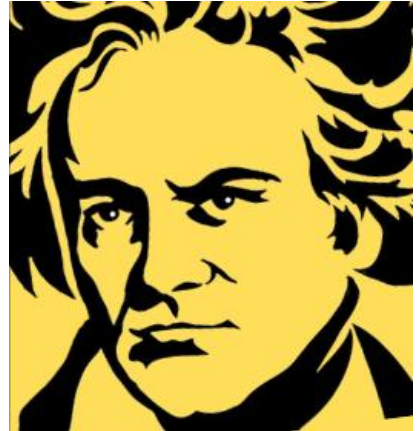


Please join us after the concert for desserts from Excelsior Inn and Ristorante.

Tonight's flowers courtesy Natalie Newlove

Program Notes

Ludwig van Beethoven (1770-1827) moved from Bonn to Vienna in November of 1792 (less than a year after the death of Mozart). He took lessons in composition from Joseph Haydn, counterpoint from Johann Albrechtsberger, and Italian prosody from Antonio Salieri. Beethoven brought a portfolio of sketches and early works from Bonn, including a piano concerto, an oboe concerto, the beginnings of a symphony and a violin concerto, and numerous pieces of chamber music, but he still had not published his first numbered opus. When Haydn left for England in January of 1794, Beethoven decided it was time to introduce himself as a serious composer. “This year must determine the complete man,” he wrote in his journal and added, “Nothing must remain undone.”



Beethoven chose a set of three piano trios as his Opus 1 publication. This genre allowed him to display his virtuosic piano playing (the hearing complications that forced him to withdraw from public performances began later in 1796) and market his musical style in a popular form of chamber music. The piano trios may have been part of the portfolio Beethoven brought with him from Bonn, but he continued to work on them in Vienna. A sketch of the Piano Trio in G major (Op. 1, No. 2) can be found among the materials from his lessons with Albrechtsberger. One notable departure that Beethoven made from the piano trios of Haydn and Mozart is the inclusion of a *scherzo*, which expanded the form to four movements.

The Opus 1 piano trios were first performed in Vienna at the house of Prince Karl Lichnowsky in late 1793 or early 1794. Lichnowsky was a generous patron who gave Beethoven an annual stipend and lodged him in his own house for a time. He paid the initial engraving costs for the piano trios and recruited subscribers to purchase the first edition. Beethoven dedicated the Opus 1 piano trios to Lichnowsky when they were published in July of 1795. The piano trios were a financial success and remained among Beethoven’s most popular pieces during his lifetime.

Robert Schumann (1810-1856) possessed a single-mindedness that manifested itself dually in his compositions—first in the ability to focus on a single genre for a prolonged period of time and second in the ability to compose single works very quickly. From 1830 to 1839 Schumann wrote almost exclusively for the piano. This period was followed by his “year of song” in 1840, his “symphonic year” in 1841, and his “year of chamber music” in 1842. After carefully studying the chamber music of Haydn, Mozart and Beethoven, Schumann completed the Three String Quartets (Op. 41), the Piano Quintet (Op. 44), the Piano Quartet (Op. 47), and *Phantasiestücke* for piano trio (Op. 88) by year’s end.



Schumann sketched the Piano Quintet in E-flat major in just five days and the work was completed three weeks later in October of 1842. Clara Schumann praised the quintet, calling it “magnificent” and “a work filled with energy and freshness.” She was scheduled to play piano in the first private performance on December 6, 1842, but fell ill and was replaced by Felix Mendelssohn, who sight-read the piano part. Mendelssohn left his mark on the quintet by suggesting revisions to the inner movements, including the addition of a second trio to the third movement. The revised version was premiered at the Leipzig Gewandhaus on January 8, 1843, this time with Clara at the piano. Schumann dedicated the work to Clara and published it on her birthday, September 13, 1843.

Early examples of piano quintets by Dussek, Hummel, Ries, Schubert, and Farrenc were all scored for piano, violin, viola, cello and double bass, but Schumann was the first to score a quintet for piano and string quartet (two violins, viola and cello). His restructuring of the genre produced a more symphonic quality, apt for the transition of chamber music from salons to concert halls. Schumann’s piano quintet might be his most influential composition, as it standardized the scoring for the genre and inspired many composers—including Brahms, Dvořák, Franck, Fauré, Elgar and Shostakovich—to follow his example.

Amici

Grace Eunhye Choi (piano) has been praised for her “nice touch and excellent technique” (American Record Guide) and “meticulous attention to detail” (Fanfare). Choi has performed extensively throughout the United States, France, Belgium, UK, and South Korea. She has recorded for Naxos and Emeritus labels and collaborated with composers such as Libby Larsen and Bright Sheng. Her live and recorded performances are frequently broadcast on the radio, including NPR’s Performance Today. A versatile keyboardist, she appeared as harpsichord soloist in J. S. Bach’s Brandenburg Concerto cycle and collaborated with Nadja Salerno-Sonnenberg in Vivaldi’s Four Seasons at Eastern Music Festival. Dr. Choi is the Director of Collaborative Piano Program and Piano Faculty at Eastern Music Festival and serves on the music faculty at the University of Oregon School of Music and Dance. As an orchestral pianist, she has closely worked with the renowned American conductor Gerard Schwarz at Eastern Music Festival since 2013. Prior to her appointment at UO, she was a member of the music faculty at Tennessee Tech University.

Jessica Lambert (viola) 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.

Sharon Schuman (violin) 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.

Guests

Jason Duckles (cello) is from Vancouver, Canada, leads an active life as a chamber musician, and is a founding member of the Amelia Piano Trio which has toured extensively in the United States and abroad. As a chamber musician, Jason has been presented with an ASCAP award (American Society of Composers, Authors, and Publishers) for adventurous programming, and top prize in both the Concert Artists Guild International Competition and the Munich ARD International Competition. Jason has performed as the solo cellist with the Mark Morris Dance group, and has toured with of YoYo Ma's Silk Road Project in concerts from New York, to Kazakhstan. Jason's involvement in education has always been central part of his musical life - he has taught at several universities across the United States, and for six years he had the pleasure of being the conductor for the Eugene Youth Symphony in Eugene, Oregon.



He has had the honor of performing in concert with members of the Beaux Arts trio, and the Artemis, Cleveland, Orion, Emerson, and Guarneri String Quartets. Jason can be heard on the recording labels Sony, Naxos, Channel Classics, Traditional Crossroads, and Cedille Records.

Anthea Kreston (violin) was a member of the internationally renowned Artemis String Quartet. Based in Berlin, Germany, she enjoyed a robust concert schedule with regular appearances at the major concert halls of Europe, Asia and the United States.



Anthea has received numerous awards for her chamber collaborations including the Grand Prize at the Concert Artists Guild Competition, and Top Prize in the Munich ARD International Chamber Music Competition.

She made her solo debut at the Kennedy Center in Washington, D.C., and continues to tour with her piano trio, The Amelia Piano Trio. Anthea has won awards from Chamber Music America for her groundbreaking work with abused children and AIDS patients in Hartford, CT. She has also enjoyed touring as part of YoYo Ma's Silk Road Project, which brought her from Las Vegas to Kazakhstan.

Anthea holds a B.A. in Women's Studies from Cleveland State University and a performance degree from the Curtis Institute of Music. She is currently a Professor at the Universität der Kunst in Berlin, a Master Teacher at the Queen Elizabeth Chapel in Brussels, and returns to Curtis in the summers to teach and perform. Her teachers include Ida Kavafian, Shmuel Ashkenasi, the Emerson Quartet and Isaac Stern.

Something new from Amici

We wanted some way to provide our audience with insight to Amici's activities and plans for coming concerts, and to announce bits of interesting news about Amici.

This fall Amici began posting musician blogs to our website. We hope you enjoy reading them as much as we enjoy writing them. Below are several snippets from this page; you can read them in their entirety on our website: chambermusicamici.org

Welcome Grace Eunhye Choi by Jessica Lambert



The earliest chamber music memories I have are of playing piano trios with my mother at the piano and my sister on cello. I even remember the first pieces we played: a little Beethoven Minuet, Schubert's Serenade "Ständchen" (oh, how I loved that melody) and a group of Christmas carols. I think I was seven years old. A few years later, our piano trio became more serious, with an absolutely superb young pianist named Frances Teng. We played together for years and I loved it.

The piano chamber music literature has remained, I think, my favorite genre. That may be slightly weird because a majority of people would say the string quartet form is more perfectly balanced. But I love the contrasting timbre the piano brings and the depth of harmony. I also enjoy the particular challenge of bringing together strings with piano and trying to create a cohesive sound. Or maybe it just feels comforting to have that solid friendly bulk of a piano behind me on stage? Either way and both ways, I love it.

So, you can imagine how thrilled I am to welcome Grace Choi to Amici. As Steve writes, the two of us had the opportunity to play with Grace on the Higdon and Beach trios. I admire the power of her technique as well as the breadth of her musical vision. We are now getting the chance to spend more time with her and I find she has quite a funny side as well which I know we'll all enjoy!

A Piece of Heaven Colin Pip Dixon



Many years ago, I had one of my most important experiences in chamber music. It formed me and taught me what chamber music could really mean. I was studying for a year at a unique music academy located in an 18th century palace in the middle of nowhere in Poland. We were a small group of students from all over the world, coached by well-known teachers who would come for one or two weeks from many different countries. We were on full scholarship, housed, and fed for free.

In the first months, I felt intimidated by the other students and couldn't find my place. I experienced an unspoken mean-spiritedness hidden behind smiles that was new to me, and I found myself retreating into the woods (both metaphorically and literally, spending more and more time alone in the surrounding forest).

I became friends with an Australian clarinetist named Gillian, and we started working on a Khatchaturian trio together with a Hungarian pianist. The pianist clearly wasn't into the piece and neither were most of the teachers, who thought the piece was second-rate Soviet music by a mediocre composer. Even though Gillian and I really wanted to work on it, nothing came of it in the end.

Q & A with Margret Gries

Q What is your primary instrument?

A My primary musical instrument is whatever I'm performing on for the next concert. Since childhood my training has been equal parts keyboard and strings, beginning piano in second grade and violin in fourth grade. I began studying organ in high school and harpsichord in college, and even though I was a philosophy major at Pacific Lutheran at Yale University, I was fortunate to have had equal access to music classes and performing opportunities. One of the great gifts of that experience was discovering the expressive possibilities of harpsichord repertoire, using period instruments and performing techniques and developing an understanding of historical traditions and contexts.



(Margret performed with Amici on October 7, 2019)

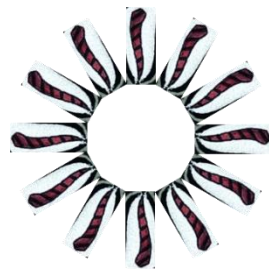
Getting Ready Jessica Lambert (MAYBE ANTHEA'S BLOG WOULD BETTER HERE)



Hello friends! Our first concert of the new season is almost here and rehearsals are underway. The process of preparing new music for a concert is probably slightly different for everyone. My habit is to play through it a couple of times before making any decisions on fingerings and bowings, then I start listening more closely to my own playing, perhaps listen to a couple of recordings, and only then get down to real business.

But another thing I do is delve into the lives of the composers. I am not really interested in their professional activities. I like to read letters and accounts of their everyday lives and activities, learn about the quirks of their personalities.

I knew only the basics about Handel that every musician knows but the more I delved, the more I loved Handel! There is an enormous amount of information out there; lots of his friends (and frenemies) wrote about him during his lifetime. Somehow, I had missed knowing many elements of his life and personality and I feel so happy knowing what a fantastic person he was.



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Jessica Lambert **violin**

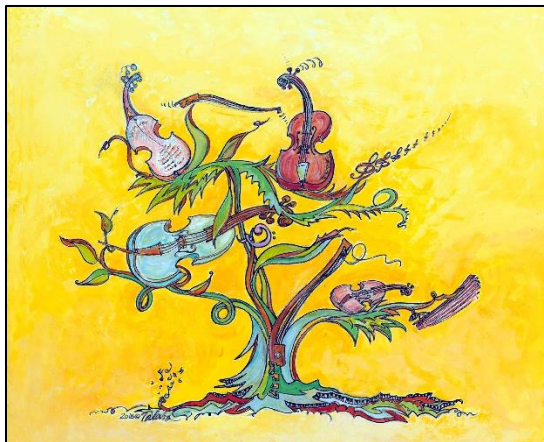
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