

# Chamber Music Amici

Creating Community Through Great Music 2019/20



*Lively Quartet Harmonics* by Linda Talaba Cummins

## Around the World

**Wildish Community Theater**  
**Monday, February 3, 2020**

### **Amici**

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

### **Guests**

Jacqueline Cordova-Arrington **flute**  
Victoria Wolff **cello**

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## Welcome!

Welcome and thank you for joining us this evening! We are very happy to have flutist Jacqueline Cordova-Arrington and cellist Victoria Wolff join us to present an evening of flute chamber music, including works by Mozart, Foote, and Ginastera as well as a lovely and almost unknown early string quartet by Schubert. While we didn't think about this when designing the program, I recently realized both Ginastera and Schubert were teenagers when they wrote these pieces. Mozart had just reached drinking age while Arthur Foote was an experienced and successful composer at 65. Regardless of their ages, all these works showcase a full palette of virtuosic composing and we hope you enjoy them!



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**Program**

String Quartet No. 4 in C Major

Franz Schubert

- I. Adagio-Allegro*
- II. Andante con moto*
- III. Menuetto: Allegro*
- IV. Finale: Allegro*

*Jessica Lambert, violin; Sharon Schuman, violin;  
Lillie Manis, viola; Victoria Wolff, cello*

Nocturne & Scherzo for Flute and String Quartet

Arthur Foote

- I. Nocturne: Andantino languido*
- II. Scherzo: Vivace*

*Jacqueline Cordova-Arrington, flute; Jessica Lambert, violin;  
Sharon Schuman, violin; Lillie Manis, viola; Victoria Wolff, cello*

Flute Quartet No. 1 in D Major K 285

Wolfgang Amadeus Mozart

- I. Allegro*
- II. Adagio*
- III. Rondeau*

*Jacqueline Cordova-Arrington, flute; Jessica Lambert, violin;  
Lillie Manis, viola; Victoria Wolff, cello*

Impresiones de la Puna

Alberto Ginastera

- I. Quena*
- II. Canción*
- III. Danza*

*Jacqueline Cordova-Arrington, flute; Jessica Lambert, violin;  
Sharon Schuman, violin; Lillie Manis, viola; Victoria Wolff, cello*



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

Tonight's flowers courtesy Terry and Anne Carter.

## **Program Notes**

**Franz Schubert** (1797-1828) received his first music lessons from his family, taking violin lessons from his father and piano lessons from his older brother Ignaz, but his aptitude quickly surpassed theirs. In 1808 Schubert enrolled at the Imperial Seminary in Vienna on a choir scholarship. He sang in the choir, played violin in the orchestra, and studied music theory and composition with Antonio Salieri. He was exposed to the music of Haydn, Mozart and Beethoven, for whom he developed a deep and life-long admiration. He left the Seminary at age 16 to attend St. Anna College, where he studied to become a schoolmaster, but he continued private lessons with Salieri until 1817 and began composing prolifically.

Chamber music was a family event in the Schubert household. During school breaks the family played quartets together—Franz played viola, his brothers Ignaz and Ferdinand played violins, and their father played cello—which gave Schubert an opportunity to hear his latest works. Schubert’s earliest quartets were written at the age of 16, including the Quartet No. 4 in C Major. The quartet was composed from March 3-7, 1813. Even at such a young age, Schubert was experimenting with traditional forms and harmonies and developing his early romantic style.

At the time of his death Schubert had about 100 published opus numbers, comprised mostly of songs and short piano pieces, but the manuscripts of his larger works remained unknown to most. Interest in his works increased after his death, and many prominent nineteenth century composers—including Mendelssohn, Schumann, Liszt, and Brahms—sought out and championed his compositions. Schubert’s first six quartets were published for the first time in 1890 and none of them were performed publicly during his lifetime. Even today these early quartets are seldom performed, which makes the inclusion of the Quartet No. 4 in C Major a rare treat.

**Arthur Foote** (1853-1937) was an American composer, organist, and pianist. He began studying piano at the age of twelve and in 1870 he enrolled at Harvard University, where he studied composition under John Knowles Paine and directed the Harvard Glee Club. Foote continued with graduate studies at Harvard and in 1875 he received the first M.A. in Music granted by an American university. Foote remained in Boston for the entirety of his career, teaching piano, organ and composition, performing as a pianist, serving as organist and choirmaster at the Church of the Disciples (1876-1878) and the First Unitarian Church (1878-1910), and teaching piano at the New England Conservatory (1921-1937). In 1881 he organized a chamber music series in Boston and performed frequently as a pianist with the Kneisel Quartet until 1910.

Foote is considered to be a member of the Second New England School of composers, along with George Chadwick, Amy Beach, Edward MacDowell, John Knowles Paine, and Horatio Parker. Most of these composers studied in Europe and their compositions were predominantly

influenced by German Romanticism. Foote was particularly interested in the music of Brahms and Wagner, and his style reflects their lyrical melodies and classical structures. His works include 8 orchestral pieces, 3 string quartets, 2 piano trios, 1 piano quartet, 1 piano quintet, various works for piano, and more than 100 songs.

*Nocturne and Scherzo* was written in 1918 and dedicated to the Chamber Music Society of San Francisco. The work was premiered in San Francisco on January 28, 1919 by members of the society. The *Scherzo* is an arrangement of the second movement of Foote's String Quartet No.2 in E Major, Op.32. The piece synthesizes elements of both German and French Romanticism and at times evokes the folk-like melodies of Dvořák. Following the premiere, critic Ray Brown of the *San Francisco Examiner* wrote, "It is fresh and spontaneous, plentiful in melody and colored with beauty." The *Nocturne* was later arranged for flute and string orchestra under the title *A Night Piece* and became Foote's most frequently performed work during his lifetime.

**Wolfgang Amadeus Mozart** (1756-1791) In September 1777 Mozart resigned his position as Konzertmeister for Archbishop Colloredo in Salzburg and embarked on a tour of Europe to seek out a more prestigious post. The 18-month journey took him to Augsburg, Munich, Mannheim, and Paris. Mozart spent nearly five months in Mannheim, which was an important musical center and home to one of the best orchestras in Europe. He quickly made the acquaintance of Christian Cannabich, director of the orchestra, along with some of the leading musicians at the Electoral Court. Mozart became friends with flutist Johann Baptist Wendling, who provided him with a room, a piano, and a recommendation to the Elector.

Wendling also introduced Mozart to Ferdinand Dejean, a surgeon with the Dutch East India Company and an amateur flutist. Dejean had heard of Mozart's extraordinary talent and offered him 200 gulden to compose three flute concertos and "a couple" of quartets for flute, violin, viola and cello. Mozart struggled to complete the commission, writing in a letter to his father, "I never have a quiet hour around here. I can't compose, except at night; which means I also can't get up early in the morning. And then, one isn't always in the mood to write... Besides, my mind gets easily dulled, as you know, when I'm supposed to write a lot for an instrument I can't stand." Mozart's professed dislike for the flute has caused a great deal of consternation, but in context it appears to be just part of a series of excuses.

Mozart never finished the commission. In February of 1778 he delivered two concertos (the second was a transposition of an earlier oboe concerto) and three flute quartets before Dejean left for Paris. Dejean paid Mozart 96 gulden, less than half of their initial agreement, which upset the composer who felt he should have been paid more for his work. The Flute Quartet No.1 in D Major was the first piece completed from the commission. The autograph manuscript bears the date December 25, 1777, but the manuscript was later lost during World War II.

**Alberto Ginastera** (1916-1983) was born in Buenos Aires, Argentina, to a Catalan father and an Italian mother (his ancestry explains his preference for the Catalan/Italian pronunciation of his last name with the “G” as in “George” rather than the Spanish pronunciation). He attended the Williams Conservatory from 1928-1935 and the National Conservatory from 1935-1938, where he studied composition with José Gil, Athos Palina, and José André. Ginastera held teaching posts at the National Conservatory in Buenos Aires, the Provincial Conservatory in La Plata, the Argentine Catholic University and the University of La Plata. Among his most notable students were Ástor Piazzolla, Alcides Lanza, Waldo de los Ríos, Jacqueline Nova and Rafael Aponte-Ledée.

Like many twentieth century composers, Ginastera’s style evolved with international trends in classical music. He divided his music into three periods: Objective Nationalism (1934-1948), Subjective Nationalism (1948-1958), and Neo-Expressionism (1958-1983). His Objective Nationalistic works directly integrate Argentine folk melodies and rhythms, but the use of traditional elements becomes increasingly more abstract in the later periods.

*Impresiones de la Puna* was written in 1934 and is one of Ginastera’s earliest surviving works. The piece depicts the culture and landscape of the Puna, a high mountain plateau in the Andes Mountains that extends from Peru and Bolivia into the northern parts of Argentina and Chile. The first movement, *Quena*, takes its name from an indigenous bamboo flute, while *Canción* (“Song”) and *Danza* (“Dance”) present traditional folk genres from the Puna region. *Impresiones de la Puna* is dedicated to the flutist Angel Martucci, who premiered the piece on November 30, 1934 with the string quartet of the National Conservatory. In 1938 the work received a prize from the National Commission of Fine Arts in Argentina.



## Amici

**Jessica Lambert** (violin) 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** (viola) 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 master classes with internationally recognized artists.

**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

**Dr. Jacqueline Cordova-Arrington** is a professional flutist and educator who is committed to collaborating with distinguished artists, citizens, and thinkers to create inspiring and culturally unifying experiences for communities and artists alike. As a fellow of Carnegie Hall's Ensemble Connect—formerly known as Ensemble ACJW—Jacqueline had innumerable opportunities to accomplish this mission, creating tangible impact as a performer, educator and community advocate. Ensemble Connect is a two-year artistic residency for professional classical musicians in the United States combining musical excellence with teaching artistry, community engagement, advocacy, entrepreneurship, and leadership. Jacqueline recently completed her doctorate at the Eastman School of Music studying with Bonita Boyd with an additional certificate in World Music. Her former teachers include: Bradley Garner, David Cramer, and Amy Porter. Equally at home on the orchestral stage, and as a recipient of the William D. Ford Fulbright Grant, Jacqueline was the first American to study extensively with principal flutists of the Berlin Philharmonic Andreas Blau and Emmanuel Pahud. Her training in Berlin initiated her success as an orchestral flutist, leading to performances with major orchestras, including the Los Angeles Philharmonic, Buffalo Philharmonic and Louisiana Philharmonic. As a soloist, Jacqueline has performed with members of the Philadelphia Chamber Orchestra and Philadelphia Classical Symphony in Karl Reinecke's Concerto for Flute and Orchestra in D Major, Howard Hanson's Serenade for Flute, Harp and Strings and Mozart's Concerto in G Major for Flute and Orchestra.



**Victoria Wolff** began her cello studies at age eight in Los Angeles, California. In high-school she attended Interlochen Arts Academy and went on to get her Bachelor's degree from The Juilliard School and her Doctorate from the University of Texas at Austin. Victoria taught privately in Austin for almost 20 years, with University of Texas String Project, as a chamber music coach and directed her own cello ensemble, The Wolff Tones. She performed regularly with the Austin Symphony as well as many groups both classical and non-classical. She held a position as adjunct professor at Baylor University in Waco, Texas, from 2007 until the birth of her son in 2014. She has enjoyed performing in Corvallis with The Chintimini Chamber Music Festival for many years and finally in 2017 has moved back to be with family here in Oregon. Victoria is married with two children and is fully appreciating the beauty of the Pacific Northwest.



## **A Little Something from our Website**

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. In our last program we began including parts of musician blogs that are also found on our website, we hope you continue to enjoy reading these.

### **Happy New Year!** by Jessica Lambert

You probably all know by now that I am excited about "Beethoven 2020," the 250th anniversary of Beethoven's birth; (google BTHVN2020!)

I am currently reading Jan Swafford's *Beethoven: Anguish and Triumph* which is really marvelous and really long. I am at page 268 of 936 and channeling the Little Engine that Could but despite its intimidating length I enjoy every page. I also have on my night-table a mercifully shorter work I cannot wait to start: *Conversations with Beethoven*, a work of fiction by Sanford Friedman. I have peeked into it and think he had a brilliant and strangely moving idea.



When Beethoven became deaf he had people write whatever they wanted to say to him in "conversation books." Friedman has re-created those conversations based on the actual people close to Beethoven in his last months. The entire novel is only what, for example, his nephew Karl writes in his side of a conversation or what one of his doctors writes and then there is a blank space where we have to infer what Beethoven's spoken response was. On the one hand it is an exercise in imagination but in another way it is almost as if we ourselves are deaf; we cannot hear his voice. I can only sense his anger, impatience, and fear; his tenderness, longing, and immense fortitude in those blank spaces....

Now, in all honesty, I have never ever made a New Year's Resolution that I have kept so please help me by occasionally asking me where I am with my resolution. Even more, I hope you will share with me your own insights on Beethoven and what he means to you.

## **Something from Our Guest, Jacqueline Cordova-Arrington**

I believe that chamber music is the most intimate forum for performing musical works. Prior to moving to Eugene, I performed as the resident flutist of Carnegie Hall's chamber music collective Ensemble Connect. As a member of the ensemble, I had the opportunity to collaborate with some of the world's best musicians in performances throughout New York City. The ensemble has no artistic director. For the first time in my career, I felt a sort of musical emancipation from the orchestra model with conductor. I absolutely love playing in orchestras, but suddenly I felt that I wasn't just a participant in a concert but a real co-creator of an artistic experience. My voice really mattered. While this statement is beautiful, that doesn't mean that the experience of co-creating was always artful or fun. Imagine getting 18 musicians, in our largest configuration, to agree on musical ideas. In the process, there were disagreements and disappointments, but in the end, our group always managed to come up with a composite performance that represented a little bit of everyone's perspective. Our combined ideas were almost always better and more inspiring than any individual's single idea. In the ensemble, I learned how to better communicate with colleagues but also gained access to the musical insights and perspectives of musicians I greatly admire....

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**Johannes Brahms** Sextet No. 1 in in B-flat Major, Op. 18

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Lillie Manis **viola**

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**Guest**

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Michael Gu **piano**

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*Amici Spring* by Wanda Seamster

*Chamber Music Amici*

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