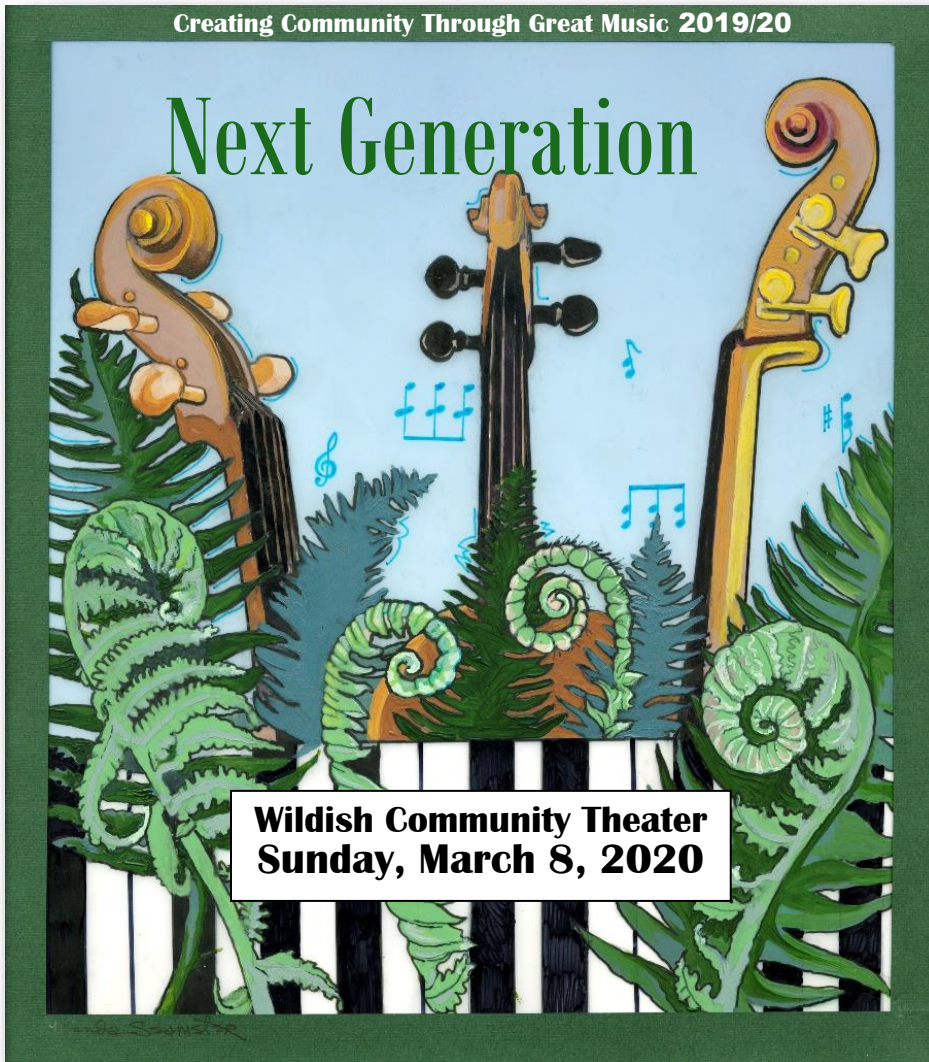


Chamber Music Amici

Creating Community Through Great Music 2019/20

Amici Spring by Wanda Seamster



Amici

Jessica Lambert **violin**
Lillie Manis **viola**
Steven Pologe **cello**
Sharon Schuman **violin**

Guests

Pilar Bradshaw **violin**
Julia Daniels **viola**
Michael Gu **piano**
Adrian Hsieh **cello**

Avery Hsieh **violin**
Sarah Rosier **cello**
Katie Siegfried **viola**

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Julia Daniels *Vicky & Howard Fine*
Michael Gu *Donald Gudehus*
Adrian Hsieh *John & Patsy Minter*
Avery Hsieh *Jessica Lambert*
Sarah Rosier *Don & Lin Hirst*
Katie Siegfried *Maxine & Bill McWhorter*

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Welcome!

Thank you for joining us this evening for a concert very dear to our hearts! First, our dear friend Pilar Bradshaw is one of our guests and we always love to have her back with us. We also have the pleasure of sharing the stage with six exceptional young musicians from our area. I have a secret hope that, several years from now, some of these teenagers will come back to Eugene and continue our Amici concerts long past the day I hang up my bow!



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Sharon Schuman, Founding Artistic Director
Victor Steinhardt

Program

Piano Quintet No. 2 in A Major, Op. 81

Antonín Dvořák

- I. Allegro, ma non tanto*
- II. Dumka: Andante con moto*
- III. Scherzo "Furiant": Molto vivace*
- IV. Finale: Allegro*

*Michael Gu, piano; Jessica Lambert, Sharon Schuman, violins;
Julia Daniels, viola; Sarah Rosier, cello*

String Sextet No. 1 in B-flat Major, Op. 18

Johannes Brahms

- I. Allegro, ma non troppo*
- II. Andante, ma moderato*
- III. Scherzo: Allegro molto – Trio: Animato*
- IV. Rondo: Poco Allegretto e grazioso*

*Pilar Bradshaw, Avery Hsieh, violins; Katie Siegfried, Lillie Manis, violas;
Steve Pologe, Adrian Hsieh, cellos*



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

Program Notes

Johannes Brahms (1833-1897)

“You have no idea how it feels to have that giant tramping behind you,” Brahms wrote to conductor Herman Levi in 1872. He was referring to the specter of Beethoven, whose mastery of symphonies and string quartets frightened Brahms away from the genres until later in his career. This fear may have been the impetus behind Brahms’ First String Sextet (Op. 18). The sextet was Brahms’s first work for strings without piano, and by utilizing a more obscure genre, the twenty-five-year-old Brahms was able to avoid direct comparison to Beethoven.



Brahms began to work on the sextet in 1858 while serving as a court musician in Detmold and it was completed in 1860. He sent the first draft to his good friend, violinist and composer Joseph Joachim, with the following note: “I’m afraid that as I’ve tarried so long over the piece, your expectations will not have been raised! But since God makes all things possible, I am sending you the parts, in case the Rondo should strike your fancy... However, if you don’t like the piece, then by all means send it back to me.” Joachim approved of the sextet and arranged for the premiere in Hanover on October 20, 1860. The work was published two years later.

Brahms’s First String Sextet is scored for pairs of violins, violas and cellos, and it was composed without any major precedents. Examples by Luigi Boccherini, Ignaz Pleyel, and Louis Spohr predate Brahms’s First String Sextet, but none were as influential. Brahms later composed his Second String Sextet (Op. 36) in 1864-1865. In the decades following Brahms’s two string sextets, many composers produced string sextets of their own, including Antonín Dvořák, Peter Ilyich Tchaikovsky, Joachim Raff, Max Reger, Arnold Schoenberg, and Erich Wolfgang Korngold.

Antonín Dvořák (1841-1904)

In the summer of 1887 Dvořák set out to revise his Piano Quintet No. 1 (Op. 5), which he had written 15 years prior. After the premiere of the quintet in 1872, he was so dissatisfied that he destroyed the score and withheld the piece from publication. He had to borrow a copied score of the First Quintet in order to revise it, but he still struggled with the piece and decided to start over with an entirely new composition, the Piano Quintet No. 2 in A Major (Op. 81).

Dvořák composed the Second Quintet between August 18 and October 3, 1887, while staying at his country cottage in Vysoká. The piece blends elements of the Austro-German tradition with Dvořák’s characteristic use of Czech folk music. Although Dvořák does not reference any

authentic Czech melodies in the Second Quintet, his original melodies are evocative of the folk style. He also incorporates traditional forms of song and dance through the second movement *Dumka* (a somber lament of Ukrainian origin) and the third movement *Furiant* (a fast Bohemian folk dance).

The Second Quintet was premiered on January 6, 1888, at an Umělecká Beseda (“Artistic Society”) concert at the Rudolfinum in Prague. The quintet was an instant success and was performed in Amsterdam, Frankfurt, Hamburg, and London later that year. Josef Bohuslav Foerster, a contemporary music critic for the *Národní listy* (“The National Newspaper”), described the quintet as “...a work of rare value, innovative thematic material and imposing depth of treatment... The piece encapsulates what we have come to expect from Dvořák: a wonderful sound and numerous intriguing and original instrumental effects.” The quintet was published the same year with a dedication to Professor Bohdan Neureuther. It remains popular with performers and audiences alike and is considered to be one the finest examples of the genre.

Program notes by Denver Speelman

Artist Biographies

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.



Steven Pologe (cello) has performed throughout the United States and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand, and Canada. He has released two CDs with the Oregon String Quartet, plus works by Jon Deak for solo cello and piano trio, and the piano trio of Lev Abeliovich. Pologe is professor of cello at the University of Oregon and cellist in the Oregon String Quartet and Chamber Music Amici. He also performs and teaches at the Green Mountain Chamber Music Festival. In his earlier career, he performed with the American Ballet Theater, Brooklyn Philharmonia, Grand Teton Music Festival and as principal cellist with the Honolulu Symphony and the Oregon Bach Festival.

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.



Guest

Pilar Bradshaw (violin) joined the Oregon Bach Festival at age 19 as the youngest instrumentalist in its history. She studied at the Royal College of Music in London before returning to Eugene to double major in music and chemistry at the U of O as a National Merit Scholar, Ruth Lorraine Close Scholar in Music, Outstanding Chemistry Student in both her freshman and senior years, Phi Beta Kappa scholar, and the UO Female Valedictorian during her senior year. She studied at the Aspen Summer School of Music in the studio of legendary Juilliard Conservatory violin Professor Dorothy DeLay. Pilar is the owner and senior partner at Eugene Pediatric Associates. In 2014 she was voted by over 13 million readers of Parents Magazine to be “1 of 7 Favorite Pediatricians in America” based on thousands of letters written by grateful parents in her practice. She plays on both an award-winning violin made by her great-grandfather Holzapfel and a 1681 Andreas Guarnerius violin.

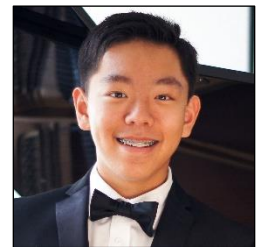


Student Guests



Julia Daniels (viola) has studied with Lillie Manis for nine years. She began studying the violin at age four, and added viola three years ago. Julia serves as co-concert master of the Eugene Springfield Youth Orchestra and has been honored to advance to the state level in the annual OMEA competition for the past three years, on both violin and viola. She has played in the Community Music Institute’s Chamber Players program for seven years and she plays with the Delgani Immersion Quartet.

Michael Gu (piano) is 15 years old and a sophomore at Crescent Valley High School in Corvallis. He studies piano with Rachelle McCabe. In 2017, Michael won first place in the Music Teachers National Association’s Northwest Division Competition. In 2014, he performed Mendelssohn’s Concerto in G Minor with the Oregon Mozart Players. He has studied at prestigious summer programs including the Aspen Festival, Seattle Piano Institute and John Perry Academy Summer Piano Festival. In addition to his passion for music, Michael enjoys reading and tennis.





Adrian Hsieh (cello) is a sophomore in the Spanish dual immersion program at Corvallis High School. He began his cello study at the age of four and has studied with Ann Grabe and Jason Duckles, and is currently a student of Steven Pologe at the University of Oregon. Adrian has participated in many musical activities including various OMTA festivals, fundraising events, community services and chamber music programs. In 2018, he won the second prize in the Eugene Symphony Young Artist Competition and was a finalist in MetroArts Young Artist Debuts.

Avery Hsieh (violin) is a senior in the Spanish dual immersion program at Corvallis High School. She started playing violin at the age of four and has studied with Robyn Silver, Jessica Lambert, Kathryn Lucktenberg, and Holland Phillips. She is currently a student of Kathryn Gray. Avery is involved in many musical activities including various OMTA festivals, fundraising events, community services, summer camps, and chamber music programs. She has participated in several competitions including the Eugene Symphony Young Artist Competition (first place).



Sarah Rosier (cello) is a junior at Marist Catholic High School. She is currently studying cello with Steven Pologe. She studied chamber music for many years through Community Music Institute, and now plays in Delgani's Immersion Quartet. Sarah is the assistant principal of Eugene Springfield Youth Orchestra and will be performing with them this spring. She has attended numerous summer camps, including Portland Summer Ensembles, OSU Chamber Music Workshop, and Marrowstone Musical Festival. Sarah also enjoys cross country running and reading novels in her free time.

Katie Siegfried (viola) is a junior at South Eugene High School. She has played violin and viola since she was six years old. Currently participating in the University of Oregon Symphony Orchestra, she has played with many high school and college orchestral ensembles throughout the Pacific Northwest. Recently she expanded her horizons and spent the summer at Boston University Tanglewood Institute, and can't wait to experience more of the musical world. Ensemble playing and chamber music are truly her passions.



Guest speaker

Abigail Fine is a music historian, at the UO, specializing in nineteenth-century music culture. She teaches survey courses in nineteenth- and twentieth-century music, the history of opera, and cultural-historical topic seminars on material studies, opera staging, and celebrity. Her research focuses on reception and materiality in Germany and Austria, with a current monograph project that explores how a widespread fascination with composers' earthly traces (relics, shrines, sites of pilgrimage) shaped the reception of their music.



Fine presents her research at conferences and symposia in the U.S. and abroad, including the American Musicological Society, the Sound and Secularity Symposium at Stony Brook University, *After Idealism* in Cambridge, UK, and *Music and the Middlebrow* in London. Her research has been supported by a Charlotte W. Newcombe Doctoral Dissertation Fellowship, an International Dissertation Research Fellowship from the Social Science Research Council, and the Deutscher Akademischer Austauschdienst (DAAD). She was the recipient of an Ernst Mach Fellowship for research in Austria and a Franke Institute for the Humanities Dissertation Completion Fellowship.

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Since our last concert, here is what's new on our website....

My Exploration of Chamber Music

By Sarah Rosier

When I was a few years younger, there was a time every year when my mom would ask me if I wanted to re-audition for chamber music. As a cellist, that decision mainly involved considering if I really want to be stuck with “boring” baselines and the duty of “keeping the tempo steady.” After all, cellists don't usually get the exciting melody. You might even call us overlooked. I remember one concert looking out and seeing all eyes trained on... you guessed it, the first violinist. Having mastered my part to be able to play it with thought and character, I was a little miffed, even if I was relieved, I didn't need to learn all those high notes.

Yet every year as a kid, I would realize chamber music was not something I wanted to give up. Why? Because there was still something about chamber music that I found incredibly fun and appealing. First of all, it was an affirmation that practicing every day was worth it, because it gave me the ability to make music with other musicians who were learning to appreciate music, just like me....

Chamber Music at My Core

by Julia Daniels

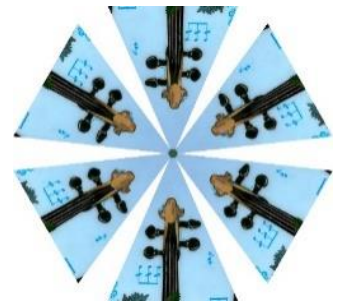
I have been playing chamber music for nearly a decade, and it is absolutely intrinsic to who I am. With the exception of solo Bach, there is no classical music that I enjoy playing or listening to more than chamber music. There is, of course, the beauty of the music itself, but for me the aspect of chamber music that is most exceptional is the collective, artistic expression that goes into its creation.

I have found, especially through attending multiple chamber music camps over many years, that rehearsing and performing chamber music with beloved friends is an unparalleled pleasure. Creating music with others is unique, and the elation I have felt after performances with friends is nearly indescribable.

Through chamber music, I have learned how to be an effective communicator, both verbally and non-verbally. The ability to both give and receive constructive feedback to and from fellow quartet members, in ways that will nurture, not erode, the cohesion of the group, is essential.

Even after years of chamber music experience, however, I have never before had the chance to play all of the movements of a composition. I am tremendously excited to perform such a splendid work by the fantastic Dvorak who, luckily for me, composed especially generously for violists. I cannot wait to play with such fine musicians as those in Chamber Music Amici, and am most grateful for the opportunity they have given me.

Visit our website where you can read blogs in their entirety:
<https://chambermusicamici.org/blog/>



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Ernst von Dohnanyi Piano Quintet No. 2 in E-flat Minor, Op. 26

Amici

Steven Pologe **cello**

Sharon Schuman **violin**

Guests

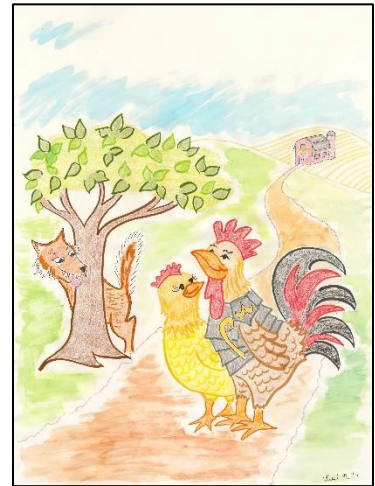
Hung-Yun Chu **piano**

MacIntyre Dixon **narrator**

Arnaud Ghillebaert **viola**

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Art by Liesl Benda

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