

# Chamber Music Amici

Creating Community Through Great Music 2020/21

## Chamber Voices

**Gioachino Rossini** *Duet for Cello and Double Bass*

**Guillaume Lekeu** *Pleinte d'Andromeda*

**Ernest Chausson** *Chanson Perpetuelle, Op. 37*

**John Corigliano** *Snapshot: Circa 1909*

**Ildebrando Pizzetti** *Tre Canzoni*

### Amici

Eunhye Grace Choi *piano*

Lillie Manis *viola*

Steven Pologe *cello*

Sharon Schuman *violin*

### Guests

Tyler Abbott *double bass*

Pilar Bradshaw *violin*

Erika Rauer *soprano*

*Of One Voice, by Kris Stewart*

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Welcome!

Welcome to Chamber Music Amici's inaugural Summer Outdoor Concert Series at Mt. Pisgah Arboretum. I am excited to share with you some stunning chamber music surrounded by this tranquil scenery. The unique repertoire showcasing voice and strings will most certainly lift your spirit and provide much needed healings for our musical community. Amici is thrilled to welcome soprano Erika Rauer, collaborating with us for the first time, as well as our returning guest artists, Pilar Bradshaw, and Tyler Abbott.

Let Amici's serenade begin while you enjoy the summer breeze and accompanying bird songs in this beautiful Mt. Pisgah!

*Grace Choi* Eunhye Grace Choi, Artistic Director



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## **Program**

### **Duet for Cello and Double Bass**

**Gioachino Rossini**

- I. *Allegro*
- II. *Andante molto*
- III. *Allegro*

*Tyler Abbott, double bass; Steven Pologe, cello*

### **Pleinte d'Andromeda**

**Guillaume Lekeu**

*Erika Rauer, soprano; Pilar Bradshaw, violin; Sharon Schuman, violin; Lillie Manis, viola;  
Steven Pologe, cello; Tyler Abbott, double bass; Eunhye Grace Choi, piano*

### **Chanson Perpetuelle, OP. 37**

**Ernest Chausson**

*Erika Rauer, soprano; Pilar Bradshaw, violin; Sharon Schuman, violin; Lillie Manis, viola;  
Steven Pologe, cello; Eunhye Grace Choi, piano*

### **Snapshot: Circa 1909 for String Quartet**

**John Corigliano**

*Pilar Bradshaw, violin; Sharon Schuman, violin;  
Lillie Manis, viola; Steven Pologe, cello*

### **Tre Canzoni**

**Ildebrando Pizzetti**

- I. *Donna Lombarda*
- II. *La Prigioniera*
- III. *La Pesca Dell'anello*

*Erika Rauer, soprano; Pilar Bradshaw, violin; Sharon Schuman, violin;  
Lillie Manis, viola; Steven Pologe, cello*



Thank you, Excelsior Inn Ristorante, for supporting Chamber Music Amici for over 11 seasons. We look forward to serving your desserts in seasons ahead.

## Program Notes

**Gioachino Rossini**, born February 29, 1792, was unquestionably the most important composer of Italian opera in his day. His large-scale works *The Barber of Seville*, *La Gazza Ladra*, *William Tell*, *The Italian in Algeria*, and *Cinderella* are popular favorites. He also wrote approximately 20 instrumental, chamber music works. Incredibly, seven involve the double bass—his Duet for Cello and Double Bass of 1824 and the *6 sonate a quattro* (c. 1804), which utilizes 2 violins, cello, and double bass. The duets were commissioned by wealthy amateur cellist Sir David Salomons. He wished to perform them with the most famous bassist in the world, Domenico Dragonetti, at one of his parties in London on July 21, 1824. The opening movement (Allegro) is appropriately introductory and utterly charming with its two-instrument interplay. The second movement (Andante molto) is a beautiful Aria. The writing here is mostly tender but includes sections of increased drama for good measure. The work's third installment (Allegro) is where Dragonetti's skills could to shine. This jaunty movement with plenty of humor serves as an altogether rollicking finisher to the larger work. Beyond those in attendance at the premiere, this piece was virtually unknown as it stayed in the private collection of the Salomons family until it went up for auction in 1968.



**Guillaume Lekeu**, a Belgian musician, was born January 20, 1870. While a youth in Poitiers, he studied violin, cello, and piano and began composing by the age of 15. He moved to Paris in 1888 under the mentorship of César Franck and Vincent d'Indy. Other influences were Wagner and the late works of Beethoven. Aside from the *Violin Sonata* that he wrote for his countryman, the noted soloist Eugène Ysaÿe, his cantata *Andromède* of 1891 is arguably his most important composition. Calling for a quartet of vocal soloists, SATB choir, and orchestra, it was set to a libretto by Jules Sauvenière. One year later, Lekeu produced a chamber version—taken from one scene of the aforementioned cantata—known as *Plainte d'Andromède for Soprano & Piano Sextet*. The scene is heart-wrenching and chillingly nefarious at times. If only in character, it hints at what is to come in Alban Berg's *Wozzeck* of 1922. Sadly, a day after his 24<sup>th</sup> birthday Lekeu died in Angers.

**Ernest Chausson** was born in Paris 15 years to the day before Lekeu (January 20, 1855). He grew up in a cosmopolitan environment that instilled in him burgeoning abilities in literature, visual art, and music. By 1877—and with the insistence of his family—he earned an undergraduate degree and doctorate in law, though he never practiced. He then studied with Jules



Massenet and César Franck at the Paris Conservatoire in addition to traveling a few times to Germany to hear the music of Wagner—the composer’s music having a profound impact on his earlier works. Chausson was known to work tirelessly on his compositions. This was partially due to feeling inadequate at having been a “late bloomer”, not because of financial worries. In fact, he was relatively wealthy and supported Claude Debussy and Isaac Albéniz, among other musicians. His *Chanson Perpetuelle, Op. 37 for voice and orchestra (or piano quintet)*, completed in 1898, is said to be part of his third period, marked by the death of his father and his association with Symbolist poets like Charles Cros. The work contains rhythmic devices that vacillate between tenderness and turbulence, dramatically spaced chords, and soaring, heart-rending melodic lines. In other words, all that is good about the French Romantic tradition is on display. Like Lekeu, Chausson’s life was cut tragically short in 1899 when he died in a bicycling accident in Limay, France.

**John Paul Corigliano, Jr.** was born February 16, 1938 to a pianist mother and a father who was the first all-American concertmaster of the New York Philharmonic. The younger Corigliano graduated from Columbia University before working at the *New York Times* radio station, WQXR, and WBAI. He has been on the faculty at Juilliard, the Manhattan School of Music, and CUNY and has received such awards as the Guggenheim Fellowship, two Grammy Awards, the Pulitzer Prize, and an Academy Award. *Snapshot: Circa 1909 for String Quartet* was written in 2003 for the Elements Quartet and is inspired by a photo of the composer’s father and uncle. In it, the elder Corigliano is a youth sawing away at his violin as his brother Peter is manning the guitar. To represent this, Corigliano casts the second violinist as the concertmaster-to-be while the other members of the quartet pluck their strings in an effort to imitate a guitar. As Corigliano explains, sometime later in the work “the first violin enters, muted, in the very highest register. In my mind, he was playing the dream that my eight-year-old father must have had—of performing roulades and high, virtuosic, musing passages that were still impossible for him to master. The two violins, boy and dream, join together at the end as the guitar sounds play on.”



**Ildebrando Pizzetti** was born September 20, 1880 in Parma, Italy. He graduated from the Parma Conservatory in 1901 and was soon hired there to teach harmony and counterpoint. He then accepted a similar post at the Conservatory of Florence where he would spend the next sixteen years—becoming its director in 1917. He became director of the Milan Conservatory in 1924 and was off to Rome to teach and, for a time, be president at the Accademia di S Cecilia. He retired from academic circles in 1958. Despite his association with members of the Società Italiana di Musica Moderna, he was a conservative composer and was one of the signatories—along with Respighi—of a well-known treatise of 1932 deriding the direction of new music in his home country. Today, Pizzetti is mostly known for his operas and choral works. His *Tres Canzoni*, whose texts are derived from popular Tuscan songs, utilizes the unusual combination of solo voice with string quartet (later, string orchestra). It was dedicated to wealthy patron of the arts Elizabeth Sprague Coolidge, an American, and had its premiere at the Coolidge Festival in Venice on May 11, 1926. The first song, “Donna lombarda,” is cast in C-minor and marked *Energico e rude*. Five characters are depicted—the king of France, the woman of Lombardy, the husband, a child, and the narrator—all sung by the same vocalist. The second song, “La prigioniera,” is in A-minor and vacillates between 6/8 and 3/4. The composer marks “maliconico” (melancholy) at the start, but as the subject’s pleas to her family go unanswered, a mood much darker takes hold. Finally, the song “La pesca dell’anello,” is set in C-Major and 2/4 time. Pizzetti uses text painting well here and concludes his set with a contrastingly jovial and intentionally folk-like tune.

—Dr. M. Brent Williams



## *Amici*

**Eunhye Grace Choi** joined Chamber Music Amici as a core musician in 2019 and became Artistic Director in 2020. She has performed extensively throughout the United States, France, Belgium, the UK, and South Korea, and has recorded for Naxos, Emeritus, and Origin Classical. Her performances have also been broadcast on NPR's Performance Today.

A versatile keyboardist, she was harpsichord soloist for J. S. Bach's Brandenburg Concerto cycle and collaborated with Nadja Salerno-Sonnenberg in Vivaldi's Four Seasons at the Eastern Music Festival. She is frequently invited as a resident pianist at competitions and conventions, including the International Clarinet Association's ClarinetFest and the Meg Quigley Vivaldi Competition and Bassoon Symposium.



Grace served as Collaborative Piano Faculty for six years at Eastern Music Festival, where she was the principal keyboardist of the Festival Orchestra with conductor Gerard Schwarz. She has also served as music faculty and collaborative pianist at The University of Oregon (2017-2018) and Tennessee Tech University (2013-2017). Here in Oregon, in addition to Amici, Grace performs regularly with the Oregon Bach Festival and Eugene Symphony.

**Lillie Manis** is widely recognized for her work as a Suzuki educator and is currently completing her doctorate at Teachers College, Columbia University, where her research focuses on studio teachers' holistic strategies for cultivating expressive performance in young violinists. From 2009-2020, she was a faculty member at the University of Oregon School of Music and Dance, where she mentored graduate violin and viola pedagogy students and served as the Assistant Director of the Community Music Institute. Lillie is currently on the faculty at the Willamette Violin Academy in Eugene.

In the first decade of her teaching career, both the members of her vibrant pre-college studio and her graduate student mentees have achieved noteworthy musical and professional success, including competition wins, full scholarships to major music schools and summer programs, and college teaching appointments. Active as a clinician, master class presenter, adjudicator, and conference presenter at both the regional and national levels, she enjoys performing chamber music alongside some of the Northwest's finest players, and recently joined the editorial committee of the American String Teacher.



**Steven Pologe** has performed throughout the United States, and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand, and Canada. His CDs include quartets by William Grant Still and All That Jazz (both with the Oregon String Quartet), works by Jon Deak for solo cello and piano trio, and the piano trio of Lev Abeliovich.

Steven is professor of Cello at the University of Oregon. He has performed frequently with the Oregon Bach Festival, Grand Teton Music Festival, Aspen Music Festival, Rome Festival Orchestra, and the Green Mountain Chamber Music Festival. In 2006, Pologe and a colleague in neuroscience won a grant from the organization behind the coveted Grammy awards, the National Academy of Recording Arts and Sciences. The award supported his research and publications documenting the precise movements of string players. Prior to moving to Oregon, Pologe was principal cellist with the Honolulu Symphony and faculty member at the University of Hawaii. To keep up with all Steven's activities, find him here, on his website, [www.stevenpologe-cello.com/](http://www.stevenpologe-cello.com/).

**Sharon Schuman** is co-founder of Chamber Music Amici and served as Artistic Director for the first six years. As a child, she studied violin with Carol Weston, a student of Leopold Auer. After receiving a summer grant to the San Francisco Conservatory of Music, she won a full scholarship in music to Stanford University, where she performed on a resident Strad. After she graduated with a degree in English, she earned a Ph.D. in that discipline at the University of Chicago.

Sharon has performed in a master class for Vladimir Spivakov and as a concerto soloist with Oregon Mozart Players and the Salem Chamber Orchestra. She has also performed with the Oregon Bach Festival and Eugene Symphony Orchestra, and she has served as concertmaster for Eugene Opera, Eugene Ballet, Eugene Concert Choir, and Oregon Mozart Players. She is now Assistant Concertmaster of the Eugene Opera Orchestra. Her book, *Freedom and Dialogue in a Polarized World* (U. Delaware, 2014), was published in paperback in 2016.

## *Guests*

**Tyler Abbott**, a jazz bassist, has performed with Ben Monder, Randy Porter, Roswell Rudd, Danilo Perez, Dave Pietro, Nancy King, George Mitchell, Arnie Caruthers, Ryan Keberle, Dick Hyman, Howard Levy, Warren Rand, John Stowell, and many others. He regularly performs in jazz festivals and on radio broadcasts. His recording with Toby Koenigsberg, *Sense*, was released by Origin Records and was met with numerous favorable reviews. He maintains a private teaching studio in Eugene, Oregon. Tyler has studied double bass with Roma Vayspapir, Bruce Bransby, Jeff Bradetich, Don Hermanns, Lynn Seaton, Dave Captein, Ken Baldwin, Curtis Daily, and Eugene Jablonsky.

**Pilar Bradshaw** Pilar 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. 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 Associate. She plays on both an award-winning violin made by her great-grandfather Holzappel and a 1681 Andreas Guarnerius violin.

**Erika Rauer** (soprano) includes among her notable credits the title role of *Salome* at Oper Bremen in Germany, Abigail Williams in *The Crucible* with Opera Boston, and Helena in *A Midsummer Night's Dream* at the Tanglewood Music Festival. She served as an arts educator in public schools in New York City for many years and is best known to the Eugene community as Executive Director of Eugene Opera. Erika received professional training at Glimmerglass Opera, the Tanglewood Music Festival, and the Steans Institute at Ravinia. She holds a BA from Swarthmore College in Religion and an MM from the Yale School of Music in Voice.



**Featured Artist Kris Stewart, *Of One Voice***

Instruments of all kinds, both natural and man-made, are capable of producing sweet music. "Of One Voice" depicts two very diverse instruments, each of which is lovely in its own right. The subjects couldn't be more different: One is hard, the other soft; One is warm to touch, the other cold; One is animate, the other inanimate. Their tones are quite unlike each other...but they each can carry us away with fluid harmonic notes.

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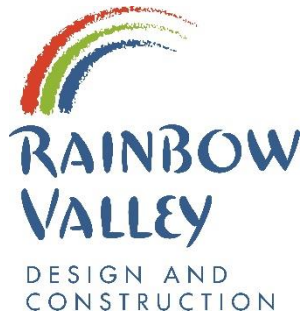
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**Part II – 2020-2021**

White Oak Pavilion at Mt. Pisgah Arboretum

**Tuesday, August 31 • Wednesday, September 1**

*Once Upon a Time*

**Colin Pip Dixon** Chaucer's *The Rooster and the Fox*,  
Sextet for Bassoon, Piano, String Quartet & Narrator

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

*Amici*

Steven Pologe *cello*

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*Guests*

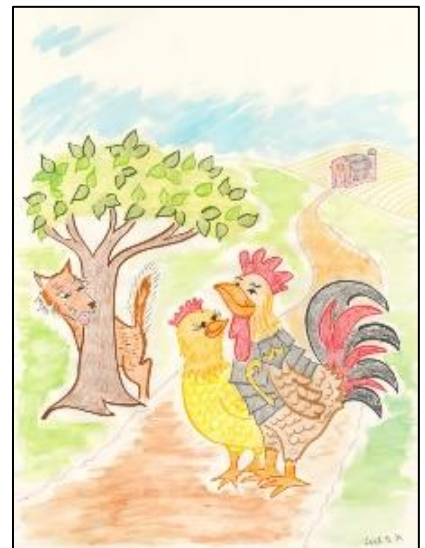
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The Rooster and the Fox, Liesl Benda

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