

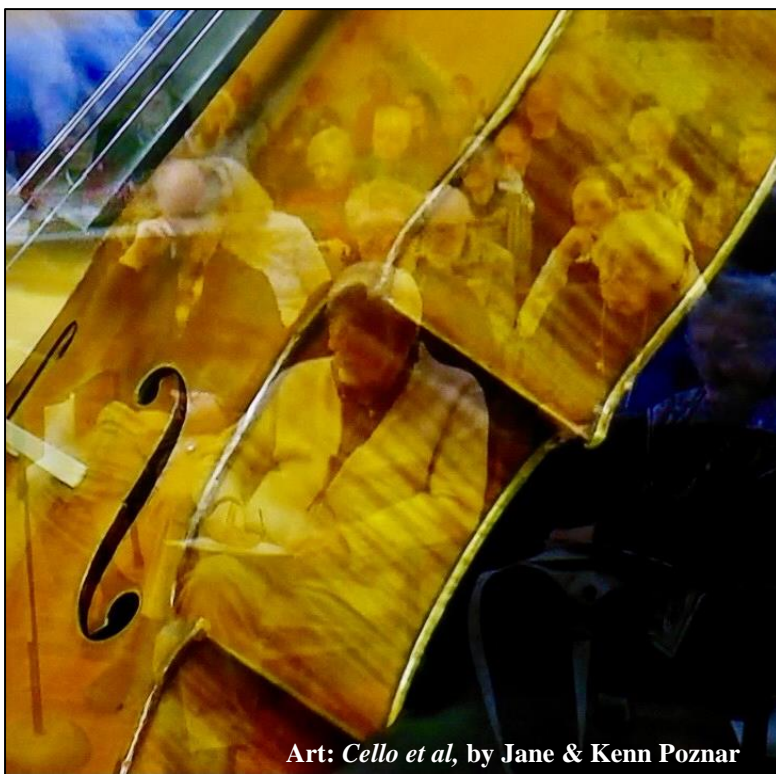
Creating Community Through Great Music 2021-2022

Chamber Music Amici

A Celebration of Strings

Sunday, Oct. 17 • 3:00 PM — Monday, Oct. 18 • 7:30 PM

Wildish Community Theater



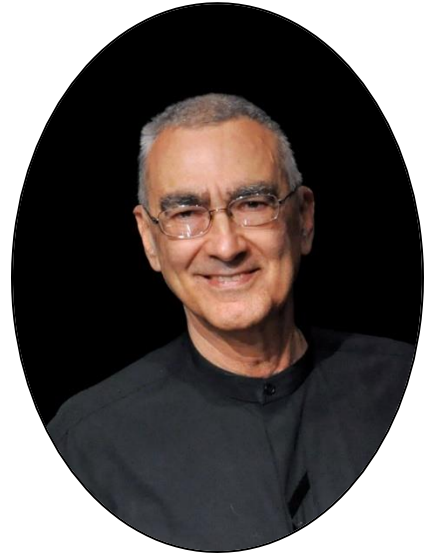
Art: *Cello et al*, by Jane & Kenn Poznar

Amici Jessica Lambert *violin*, Lillie Manis *violin*, Steven Pologe *cello*

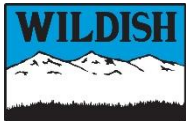
Guest Rosanna Moore *harp*

This Season is dedicated
to our friend, colleague, and fellow musician

Victor Steinhardt
1942 - 2021



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Welcome!

Chamber Music Amici is very happy to bring back our indoor live concerts after what turned out to be 18 months of long wait! We are excited to launch the inaugural Sunday matinee series in addition to our regular Monday evenings to provide you with more options to attend our performances. Tonight, please welcome the Harpist Rosanna Moore for her first collaboration with Amici core members, performing three French chamber music literatures for harp and strings. I must note that Amici is also fortunate to have Dr. Abigail Fine (Professor of Musicology at UO) for all of our pre-concert talks this season at Wildish Community Theater. After such a long hiatus, you deserve the most enchanting evening of live music. I am certain tonight's season opener will deliver you just that!



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Program

Sonata for Cello and Piano in D Minor (arranged for cello and harp)

Claude Debussy (1882-1918)

- I. *Prologue*
- II. *Sérénade et Finale*

Rosanna Moore, harp; Steven Pologe, cello

Fantaisie for Violin and Harp in A Major, Op. 124

Camille Saint-Saëns (1835-1921)

Jessica Lambert, violin; Rosanna Moore, harp

Trio for Harp, Violin and Cello

Henriette Renié (1875-1956)

- I. *Allegro*
- II. *Scherzo*
- III. *Andante*
- IV. *Final*

Lillie Manis, violin; Rosanna Moore, harp; Steven Pologe, cello



Program Notes

A Celebration of Strings

The very word “harp” and the many similar versions (harpa: Old Norse; hearpan: used in Beowulf; cithara: from Medieval Latin) were at one time used to describe a variety of string instruments. Perhaps it is appropriate, then, that a “Celebration of Strings” features the European double-action Harp but also includes a couple of its relatives. It certainly makes sense that compositions from the early 20th Century featuring harp would come from French sources as the dominant practitioners of the instrument at that time mostly hailed from that country.

(Achille-)Claude Debussy was born in St Germain-en-Laye (France) 22 August 1862. His parents ran a china shop and had plans to turn the young Claude into a sailor like his father. A move to Cannes to avoid the Franco-Prussian war led to piano lessons. Shortly thereafter his father, fighting for the Commune, was imprisoned and Claude was sent to be raised by Antoinette Mauté, Verlaine’s mother-in-law. He never attended regular school but was admitted to the Paris Conservatoire in 1872 and hoped to become a noted soloist. Much to his chagrin, he wasn’t able to earn the *Premier Prix* in piano and eventually shifted his focus to composition. By 1884 he won the *Prix de Rome* for his cantata *L’enfant prodigue* and went on to become one of the most important musicians of the late 19th and early 20th centuries.



Debussy must have been rather fond of the harp. His *Prélude à l’après-midi d’un faune* (1892–4) includes two of them. The *Danse sacrée et danse profane* (1904) prominently features the instrument and his *Sonata for Flute, Viola and Harp* (1915) is a staple in the chamber music world. That gives me confidence that the composer would have accepted the transcription of his *Sonata for Cello and Piano* presented here as a *Sonata for cello and harp*. Debussy had only recently emerged from nearly a year of writer’s block. The end of the Great War and his own battle with cancer had sapped his creative energies. A timely vacation mixed with a surprising embrace of Classical Era forms and French Baroque aesthetics led to a flurry of inspiration. He planned on writing a set of six sonatas but only made it halfway to that goal before succumbing to his illness. Here, the Prologue’s introductory piano (harp) chords are answered by ornamental figurations in the cello. Debussy manages to look forward while utilizing elements from ancient traditions. The short movement is bookended by a return of the opening material. The *Sérénade* is full of extra-curricular activities. The cellist performs pizzicato (plucked) passages resembling a guitar and ponticello (the bow played over the bridge to create a glassy sound) abounds. Connected without pause [*attacca*] the work’s last movement (Finale) emerges as a clever, rondo-like dance that reintroduces many of the sonata’s previous themes.

Camille Saint-Saëns was born 9 October 1835 in Paris to Jacques-Joseph-Victor and Clémence. His father passed away when he was just three months old and he was raised by his mother and great-aunt, Mme. Masson, who was also recently widowed. He received piano lessons from her as a child and made his debut at the age of ten at the Salle Pleyel. He would be justifiably compared to Mozart as a child prodigy. In truth, Camille was a bit of a polymath having excelled in virtually every topic during his formative years (French literature, astronomy, ancient languages, archaeology, mathematics, philosophy, etc.). He began studying organ with Benoist and composition/orchestration with Halévy at the Paris Conservatoire in 1848. Although he won the *Premier Prix* in organ by 1851 he failed to acquire the coveted *Prix de Rome* for composition. By 1906, his popularity was fading in France but he was still very much in demand in England and the United States—he toured successfully that year in Chicago, Washington D.C., and Philadelphia.



Saint-Saëns' *Fantaisie for Violin and Harp*, dedicated to the violin and harp-playing sisters Marianne and Clara Eissler, was written in 1907 while on holiday in the Italian Riviera. The single-movement work—published as his op. 124—is initially set in the key of A Major and vacillates between 12/8 and 9/8. As they are known to do, the harp sets the stage with spell-conjuring arpeggios before the violin supports the scene with variations to the original gestures. Soon the listener becomes aware that the work won't just be magical but also virtuosic for both instruments. Indeed, the two players are asked to not only explore the limits of their instruments' ranges but also flit about at excessive speeds whilst sounding elegant. Distant key relationships are effortlessly presented. The harp plays an accompanying role through much of the middle section, but this relationship sometimes reverses—the violin is supportive while the harp tears through silver-quick arpeggios, for example. Shortly after a contemplative section concludes, Saint-Saëns ramps the energy back up with ascending melodic writing mixed with increased dynamics and another section of virtuosic double-stops for the violin. As if to break the incantation, the opening material returns to usher the audience back to reality, reluctant as they may be.

Henriette Renié was born 18 September 1875 in Paris. She initially studied piano but once her hands were large enough, she switched to the harp—under the direction of the noted *pédagogue* Alphonse Hasselmans (1845–1912), at the Érard workshop and Paris Conservatoire. Amazingly, in 1887—after approximately four years of instruction—she won the *Premier Prix*. At a time when practically all professional harpists were men, Renié was very well-known. She performed with Paul Paray, Jacques Thibaud, Maurice Ravel, and Pablo Casals, among others. Renié founded the first International Harp Competition, wrote an influential manual (her *Méthode complete de harpe*), and in 1954 was appointed a Knight in the Légion d’Honneur. Renié’s oeuvre bears the influence of her teachers Charles Lenepveu and Théodore Dubois. Her *Trio for Harp, Violin and Cello* from 1901 was dedicated to Monsieur Lenepveu and begins with appropriately fiery writing in the first movement (*Allegro risoluto*). The Contrasting B section is calm and bordering on the nostalgic before the sonata form brings about the return of the opening material. The second movement (*Scherzo*) is dance-like but also fantastical to the point of being completely otherworldly. This scene juxtaposes nicely with the folk music-inspired trio section. The *Andante*, third movement, begins solemn and reverent. Cast in 9/8 and displaying a liberal use of harmonics in the opening harp part, the writing becomes increasingly romantic as the melodic passages yearn for resolution. A resigned return of the opening theme bookends the movement. After a series of dramatic chords for the ensemble and quasi-cadential moments for the harp, the *Finale* surprises by reintroducing the third movement’s plaintive theme. The other movements’ main themes return before the upbeat conclusion that one expects to hear. It’s mostly downhill to the finish with another folk-inspired dance—though this one is 2/4—and occasional, short moments of reflection.



Henriette Renié

—Dr. M. Brent Williams

Amici

Jessica Lambert has played with Amici for five years and has just completed her rotation as Artistic Director. 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.

Jessica 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 the nation's most prestigious conservatories and summer programs. She has played viola with the Oregon Symphony and violin with the El Paso Symphony. She was concertmaster of the El Paso Pro Musica Chamber Orchestra, for which she was a featured soloist in the New Music series. A frequent guest of the Chintimini Music Festival since 2004, she performs as a soloist and chamber player throughout the Northwest.

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/.

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 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. She has performed in a master class for Vladimir Spivakov and as concerto soloist with Oregon Mozart Players and the Salem Chamber Orchestra. She has also performed with the Oregon Bach Festival and Eugene Symphony, 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. After publishing *Freedom and Dialogue in a Polarized World* (2014), she edited *A Voice for Justice: Writings of David Schuman* (2021). Sharon is the 2021 recipient of the Eugene Arts and Letters Award.



Guest Musician

Rosanna Moore is known for her quirky and engaging performances, Dr. Rosanna Moore is fast gaining recognition as both a harpist and actor. Comfortable performing as a soloist, chamber musician or orchestral player, she actively works with groups such as Rochester Philharmonic, OSFL, Ensemble Signal as well as her chamber groups: Sticks&Strings, Trio Alexander and Hats+Heels.

Moore actively performs internationally and won accolades for her performances with the World Harp Festival, Marcel Tournier and Tierra47 competitions. Her writings have recently been published by both Harp Column and Contemporary Music Review. She was awarded the O1B visa which recognizes her as an ‘individual of extraordinary ability’.

In the coming season she will be premiering “Extraordinary Motion: Concerto for Electric harp and Orchestra” by Grammy winner DJ Sparr across the US and qualified as a contestant for the Israel International Harp Competition.

As an educator, Rosanna teaches at the University of Oregon and Opus Ithaca. She completed her doctorate at the Eastman School of Music with a minor in theatre, Performers’ Certificate and ALP certificate, where she also earned her Masters degree. Prior to this, she studied at the Royal Northern College of Music and Chetham’s School of Music.

Guest Speaker

Abigail Fine is a music historian 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. Recent presentations include 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 further recipient of an Ernst Mach Fellowship for research in Austria and a Franke Institute for the Humanities Dissertation Completion Fellowship.

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Next

The Incognito Composer

December 12 • 3:00 PM • Wildish Community Theater

Pre-concert talk by Abigail Fine, 2:15 PM

December 13 • 7:30 PM • Wildish Community Theater

Pre-concert talk by Abigail Fine, 6:45 PM

Program

Charles Ives String Quartet No. 1, Op. 57

Alexander Borodin Piano Quintet in C Minor

Amici

Eunhye Grace Choi *piano*

Lillie Manis *viola*

Steven Pologe *cello*

Sharon Schuman *violin*

Guest

Anthea Kreston *violin*



Art, Andrea Daly, *Prelude for the Unexpected*

Tickets www.chambermusicamici.org or 541.953.9204

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