

Creating Community Through Great Music **2021-2022**

Chamber Music Amici

The Incognito Composer

Sunday, Dec. 12 • 3:00 PM — Monday, Dec. 13 • 7:30 PM

Wildish Community Theater



Art: *In Tune with Nature*, by Kathie Lundberg

Amici Eunhye Grace Choi *piano*, Lillie Manis *viola*, Sharon Schuman *violin*,

Guests Anthea Kreston *violin* Victoria Wolff *cello*

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

Victor Steinhardt
1942 – 2021

“Victor was the most precious pianist with whom I have ever collaborated. Our Amici performance of the Poulenc Sonata has never been equaled for me. He shared with me another way to hear music, see music and feel music, and for that I am forever blessed.”

Amy Goeser-Kolb, Founding Core Musician



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Chamber Music Amici receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.



Welcome!

It is a great pleasure once again to play for you! At this concert we celebrate works by two distinguished intellectuals who had successful day jobs but whose names are remembered by posterity for their artistic creations. Alexander Borodin was a prominent organic chemist, but later joined the rank of “The Mighty Handful,” a group of the 19th century’s most celebrated Russian composers. Similarly, Charles Ives started his career as an insurance agent shortly after graduating from Yale with a music degree. Later, Ives established his own lucrative insurance agency while he continued to indulge in his passionate “hobby” on the side. His musical output was consistent and prolific. Ives won the Pulitzer Prize in music with his Third Symphony, just a few years before his death.

It has been exciting to collaborate with fabulous musicians Anthea Kreston and Victoria Wolff for this concert.

 Eunhye Grace Choi, Artistic Director



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Program

String Quartet No. 1, Op. 57

Charles Ives (1874-1954)

- I. *Chorale, Andante con moto*
- II. *Prelude, Allegro*
- III. *Offertory, Adagio cantabile*
- IV. *Postlude, Allegro marziale*

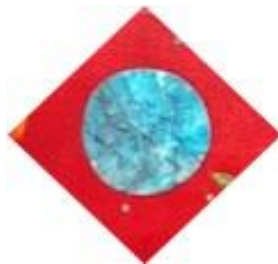
*Anthea Kreston, violin; Sharon Schuman, violin;
Lillie Manis, viola; Victoria Wolff, cello*

Piano Quintet in C Minor

Alexander Borodin (1833-1887)

- I. *Andante*
- II. *Scherzo: Allegro non troppo*
- III. *Finale: Allegro moderato*

Eunhye Grace Choi, piano; Anthea Kreston, violin; Sharon Schuman, violin;
Lillie Manis, viola; Victoria Wolff, cello



Program Notes

The Incognito Composer

Charles Edward Ives was born October 20, 1874, to George E. and Mary “Mollie” Elizabeth Parmalee. The Iveses were one of Danbury’s most influential families, even though George had chosen to become a musician. He was the youngest bandmaster in the Union Army during the Civil War, and later, he conducted orchestras and choirs, taught lessons, and occasionally toured with minstrel shows.

George subjected Charles and his brother to an unorthodox music education. He would organize family picnics that were equidistant from two bands practicing different tunes. He also had the children sing songs in one key while he played the piano accompaniment in another. It is no wonder, then, that polytonality became one of Charles Ives’s hallmarks. Except for his time at Yale, where Horatio Parker was his professor, Charles’s sole instructor of harmony, counterpoint, and composition was his eccentric father.



Beyond band repertoire, Charles grew up surrounded by all kinds of American music, but he was also exposed to European-derived classical music via lessons on the piano and organ, orchestral performances, and his own score studies of masters in the Germanic tradition. Later, he became engrossed in Protestant Church music, with a 14-year career as professional organist.

Charles Ives made his living, though, in insurance. In 1898 he worked in the actuarial department at Mutual and a year later transferred to Charles H. Raymond and Company. After scandals rocked these two agencies, he created his own firm, Ives and Co., in association with Washington Life and his assistant Julian Myrick. The venture proved successful, and Ives became wealthy. His wealth and stability (married to Harmony Twichell in 1908) enabled his life as a composer. In many ways his situation was perfectly suited to experimentation, since he never had to worry about pleasing an audience or bending to the whims of a patron.

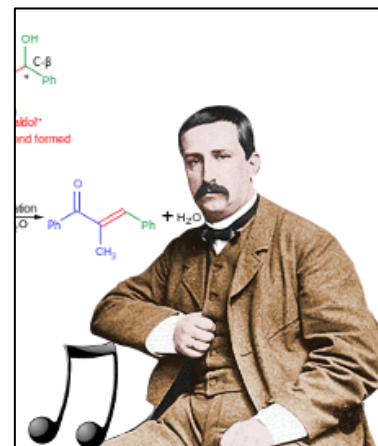
Ives’ *String Quartet No. 1, Op. 57* reworks a handful of pieces that he had previously created. It is sometimes nicknamed “A Revival Service” or “From The Salvation Army.” In it, he interpolates many melodies composed by others. What you hear is not a medley, though, but a complete transformation. The quartet’s first movement begins with a fugal treatment of the hymns “From Greenland’s Icy Mountains”—sometimes called “Missionary Hymn”—and “All Hail the Power of Jesus’ Name.” This movement started out as an exercise for his professor at Yale and is appropriately grand and expansive.

The second movement, like the remainder of this quartet, was originally composed for a church service he was overseeing as a youth. If a member of the congregation complained about his experimental treatment of popular hymns, the minister of Centre Church, Dr. John C. Griggs, defended him, saying, “God gets awfully tired of hearing the same thing over and over again.” In this movement Ives quotes the hymn tunes “Beulah Land,” “Bringing in the Sheaves,” and “Shining Shore,” which conjure up popular outdoor revivals.

The third movement is the most prayerful, where “Nettleton”—also known as “Come, Thou Fount of Every Blessing”—is presented, first in a contemplative setting and later as the basis of a short dance with pizzicato accompaniment. Ives increases the energy here and there but eventually the movement retreats, and he concludes with a final, meditative presentation of the original melody.

The Finale brings back “All Hail the Power of Jesus’ Name” from the first movement and introduces “Stand up, Stand up for Jesus.” The contrasting, slower section utilizes “Shining Shore,” from the second movement. Throughout the finale, Ives challenges listeners with thick textures and increasingly dissonant harmonies. At its most thorny, he presents “Shining Shore” (in 3/4 time) and “Stand up, Stand up for Jesus” (in 4/4) on top of each other. Ives emerges from this clash unscathed and finishes his quartet with a triumphant flourish.

Alexander Borodin was born in St. Petersburg, Russia in 1833. He was the son of Prince Luka Stepanovich Gedianishvili and his mistress, Avdot'ya Konstantinovna Antonova. As was customary, he took the surname of one of the prince's serfs, Porfiry Ionovich Borodin. Gedianishvili clearly loved Alexander and his mother, housing them in one of his apartments in St. Petersburg for the first five years of Alexander's life, before arranging for Avdot'ya to be married to an elderly, well-to-do doctor. This groom-of-convenience died two years later. Alexander was educated at home, studying piano, flute, and cello. He enjoyed performing four-hand piano arrangements of Teutonic masterworks, attending band and orchestra concerts, composing, and reading chamber music with friends.



During his lifetime, Borodin was best known for non-musical interests. In 1856 he graduated with honors from the Medical-Surgical Academy and received an immediate posting at the Second Military-Land Forces Hospital. He would meet Modest Mussorgsky there, his future “Mighty Handful” compatriot. About a year later, Borodin gave up medical practice to pursue research in

chemistry. He earned his doctorate in 1858 with the dissertation: *On the Analogy of Arsenic Acid with Phosphoric Acid in Chemical and Toxicological Behaviour*.

By 1861, Borodin was in love with the Russian pianist Yekaterina Sergeevna Protopopova. A year later, engaged, they spent the winter in Italy for her tuberculosis treatments. In May of 1862, while in the beach resort town of Viareggio, he began the last significant composition of his youth, the *Piano Quintet in C Minor*. He worked tirelessly on the piece over the coming months and officially finished it July 17, 1862. The first movement begins with a duet featuring the piano and violin. They introduce the opening theme, which is full of melancholy and folk-like. A series of variations on this theme and the upcoming contrasting theme are spun out in several different keys and shifting time signatures.

The second movement sports similar motifs. The writing is at first exuberant, with end-of-measure accents that remind listeners of Trepak, the Russian folk-dance from Tchaikovsky's *Nutcracker*. A secondary theme is introduced almost immediately, full of joy that pulls strongly to the C-Major, Trio section, where the music relaxes before hurtling back towards the original themes.

The final movement shifts to C-minor and presents as much music as the previous two movements combined. It begins delicately, mournfully. The writing becomes thicker and bolder before eventually erupting into a full-on Romantic Era finale. Just when we think we are about to be treated to a triumphant coda in C-Major, he chooses instead to end the piece gently and with great humility—as if resigned to the fact that he would shortly return to the scientific work that he was most known for. Later that year he became assistant professor of chemistry at his alma mater and by spring of 1864 chaired the department.

—Dr. M. Brent Williams



Amici

Korean pianist **Eunhye Grace Choi** joined Chamber Music Amici as a core musician in 2019 and is now Artistic Director. 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. 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.



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.

Guests

Anthea Kreston (violin) sometimes just needs to pinch herself. How did she get so lucky? Currently first violinist of the Delgani Quartet, she was the first American violinist to play in a major European string quartet, Germany's Artemis Quartet - and she travelled the world, performing on some of the most legendary stages a person could dream of, from Carnegie Hall to Wigmore - from the Concertgebouw in Amsterdam to Seoul. She was a Professor at the Universität der Künste Berlin, where Clara Schumann and Schoenberg taught, a Master Teacher at the Queen Elizabeth Chapel in Brussels and enjoys returning to teach at the Curtis Institute of Music, from where she graduated. She loves to write - penning a classical music blog for the London based Slipped Disk which is one of the top-5 most read music blogs internationally and has an awesome husband and two funny and generous daughters.

Her recent release on Warner Classics received both the Echo Award (Europe's Grammy Award), and the Diapason D'Or, France's highest award from music critics. She has hosted her own podcast from the Boulez Hall in the heart of Berlin and has played in the Berlin Philharmonic as well as concertmaster of the Deutsche Oper Berlin. Her teachers include Ida Kavafian, Shmuel Ashkenasi, the Emerson Quartet, and Isaac Stern. But most of all, she loves being with her family, growing tomatoes, and petting bunnies.

The San Diego Reader said of her "...Anthea is a soloist of the Heifetz- Shoham-Vengerov caliber, whose musical instincts could make even a mere bagatelle thrill the soul and stir the senses to a frenzy."

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.

Abigail Fine (Speaker) 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.

Next pre-concert talks with Dr. Abigail Fine:

Sunday, February 13, 2:15 PM and Monday, February 14, 6:45 PM



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Clarinet Trio Series II—20th Century

Wildish Community Theater

Sunday, February 13 • 3:00 PM

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

Monday, February 14 • 7:30 PM

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

Program

Aram Khachaturian Trio for Violin, Clarinet, & Piano

Nino Rota Trio for Cello, Clarinet & Piano

Gian Carlo Menotti Trio for Violin, Clarinet, & Piano

Amici

Eunhye Grace Choi *piano*

Jessica Lambert *violin*

Steven Pologe *cello*

Guest

Wonkak Kim *clarinet*



Art: *Sympathy*, Youngsun Cho

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