

Creating Community Through Great Music 2021-2022

Chamber Music Amici



Five on Five

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

Guests Tomás Cotik **violin** Jason Duckles **cello** Wonkak Kim **clarinet** Lydia Van Dreel **horn**

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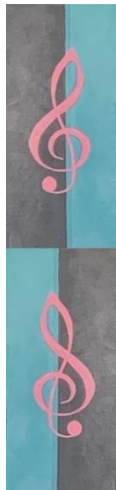
Chamber Music Amici receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.



Welcome!

Welcome to our season finale! Tonight's program includes two piano quintets that are undoubtedly master works. Vaughan Williams, a highly regarded 20th century British composer, wrote his seldom performed piano quintet with unusual instrumentation during his early years. The full-scale Romantic grandeur in this piece is well-balanced with plenty of playful and charming characters. On the contrary, Franck's Piano Quintet is his most famous and mature work that was written in his later period. The quintet, while maintaining the standard "piano quintet" arrangement (piano with string quartet), is almost orchestral in its scale and characterized by relentless drive and explosive passion. This wonderful program is complemented by our four exceptional and diverse guest artists. Thank you for allowing us to have a wonderful season, and I look forward to seeing you at our summer concert series in July!

Grace Choi Eunhye Grace Choi, Artistic Director



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Program

Quintet in D Major

Ralph Vaughan Williams

- I. *Allegro moderato*
- II. *Intermezzo: Allegretto*
- III. *Andantino*
- IV. *Finale: Allegro molto*

Eunhye Grace Choi, piano; Tomás Cotik, violin; Jason Duckles, cello;
Lydia Van Dreel, horn; Wonkak Kim, clarinet

Piano Quintet in F Minor

César Franck

- I. *Molto moderato quasi lento – Allegro*
- II. *Lento, con molto sentimento*
- III. *Allegro non troppo, ma con fuoco*

Eunhye Grace Choi, piano; Tomás Cotik, violin; Jason Duckles, cello;
Lillie Manis, viola; Sharon Schuman, violin

This Season is dedicated to

Victor Steinhardt 1942 – 2021

friend, colleague, fellow musician, and brother

An excerpt from *In the Key of Strawberry*, by Arnold Steinhardt

A couple of days before Victor passed away, something unexpected crossed my mind. “Victor, you’re going to die, and then I’m going to die. But if there turns out to be some kind of life after death, what music would you like to play with me?” Victor thought for a moment, smiled, and said, “Let’s play Schubert’s Fantasy for Violin and Piano again.” The Fantasy, a work filled with haunting mystery and ineffable beauty, is notoriously difficult for the violinist but especially so for the pianist. Victor had performed the Fantasy masterfully. I smiled back at my brother and said, “You’re on.”



Now, with Victor gone I sometimes think back on that conversation and realize I had missed a golden opportunity to steal one of his lines. “You’re on, Victor, but let’s not rehearse. Let’s hearse, and if it doesn’t go well then, we can re-hearse.”

Program Notes

Ralph Vaughan Williams was born October 12, 1872, in Gloucestershire, England to a well-connected family. He took up the piano, organ, violin, and viola while still a child, initially studying with his aunt. He considered pursuing an orchestral career but was talked out of it by family members. Studies at the Royal College of Music, Trinity College, and Cambridge soon followed, which allowed him to be in the studios of Charles Wood, Hubert Parry, and Charles Villiers Stanford. Despite having received some of the best instruction money could buy, he was frustrated with his own progress. As a result, he traveled for further compositional studies with Max Bruch (1897) and Maurice Ravel (1908).

His *Quintet in D Major for Clarinet, Horn, Violin, Cello & Piano* was written around his time in Berlin with Bruch. It was completed in 1898 and remained unpublished for many years thereafter. The premiere took place 5 June 1901 at the Queen's Hall in London with noted clarinetist George A. Clinton performing. The opening Allegro moderato is gushing with romantic gestures. All instruments get a turn with melodic material in the opening few bars but the piano seems to emerge as the dominant figure. He vacillates between the opening, melancholic mood and more defiant Poco più mosso section several times. A horn call announces a playful turn in A Major. The cello then introduces a sophisticated, dance-like melody in the same key. When it returns (this time in G Major), the horn call is given to the piano who is shortly off to the races. A surprise turn in C minor, then E Major, and finally G minor sees the horn taking up the movement's opening melody with a flourish of accompanying figures in the piano. The dance-like section reappears out of the mist, a nostalgic turn of staggered-entrance "horn calls" comes next, and then a charming D Major tag wraps it up. The Intermezzo: Allegretto movement begins in G minor and presents itself as a lumbered dance in $\frac{3}{4}$ time. While the opening sections may be trying to function as a waltz and scherzo, it reminds me of noticeably older dances—as if they were plucked by RVW from Renaissance obscurity. A change of mode to G Major brings a ray of sunshine. The opening material returns—first by the piano alone and then joined by the violin. A jovial interaction led by the clarinet and horn unwinds rather quickly into a downtrodden state. The composer picks things up again and a few moments later the ensemble falls downhill into a mini cadenza for the violin. All that remains is a short return of the opening material. The third movement (Andantino) begins in E-flat Major with a noble melody in the horn—an intentional homage to the *Fourth Symphony* of Johannes Brahms—that is shortly picked up by the violin. RVW slips into B-flat minor again, picks up the tempo, and we listeners are transported to an exotic locale. I am glad that this piece was never used for a "drop the needle" test in school because I couldn't have guessed who wrote this. Perhaps he was still searching for his own compositional voice. In any event, after some development the opening melody returns once more with more optimism. This go round presents the horn looping one measure of the now-familiar melody nearly 20 times while the ensemble glides around it. The last movement (Finale: Allegro molto) begins without pause from the previous and

shifts within the first 14 bars from E-flat Major to D Major. One can't help but feel like their off on a fox hunt with the leggiero sixteenth-note figures, pounding piano rebuttals, and lightning-fast sextuplets cascading between the violin, clarinet, and piano. Careless, syncopated melodies are traded before the chase is on again. A quasi-fugal section begins with the cello and the movement's opening motive as the subject. A climactic statement follows shortly before the secondary material returns in D Major. It's a rollercoaster of emotions from this point on—playfulness, nostalgia, tension, and triumph complete the work.

César Franck, despite being born in Liège, Belgium December 10, 1822, to a German mother and father, is considered one of France's most important composers. At seven, he was enrolled at the Liège Conservatory and studied piano, harmony, and solfège. By 1835 his exploitive father had him performing programs around the country that included some of his first compositions. The family moved to Paris where Franck studied piano, harmony, and counterpoint privately before enrolling at the Paris Conservatoire in 1837. There he studied piano, composition, counterpoint, and organ. It wasn't long (1843) before his father pulled him from classes so that he might "continue" his concert career. By 23, his virtuoso performing career had all but ended and he moved out of his parents' home. He taught privately and in the school system to support himself, became organist at Notre Dame de Lorette, and eventually married Félicité Saillot Desmousseaux. His composing was sporadic at best. True masterpieces were followed by long stretches of silence. He succeeded his old professor François Benoist as professor of organ at the Paris Conservatoire in 1871—a step that required him to become a French citizen. His post there unofficially included composition, his pupils included Vincent d'Indy, Ernest Chausson, and Guillaume Lekeu, among many others.



The final 20 years of his life were bursting with creative triumphs, though most of his composing had to take place in the summers due to his teaching schedule. His *Piano Quintet in F minor* was completed in 1879 and premiered 17 Jan 1880 at the Société Nationale with the Marsick Quartet and Camille Saint-Saëns performing. Shortly after the dramatic opening bars (Molto moderato quasi lento – Allegro), the piano has a contrasting, contemplative response. This too is short lived as the strings interrupt with a pensive rebuttal. A compromise of sorts is reached with the 2nd violin playing a resigned version of the opening material. This begins a canon within the strings above accompanying piano writing. After the climax, the keyboard is left to usher in the Allegro section alone. There is something nefarious in this section's initial motives. The figures seem to lunge out at the audience from darkness. The mood shifts to tragic with the syncopated secondary material.

An anguish-filled section follows, and from this sprouts melodic material that will populate the next two movements. For the remainder of this movement, we are treated to versions of the music already presented and a coda, which starts bombastic but eventually fades away with a whisper. The second movement (*Lento con molto sentimento*) begins in A minor with a melody in the first violin that seems derived from the opening movement of his *Sonata for Violin and Piano*. Chromatic, secondary material is introduced by piano alone before the strings enter with a third, dramatic idea. At the four-minute mark, an ethereal section in D-flat Major emerges. The right hand of the piano plays über nostalgic figures while the first violin reintroduces the opening melody of the movement. This section vacillates with intensity before material from the first movement appears, now transformed, in the piano. The opening mood of this movement is reestablished, a brief reminder of the D-flat Major section soon follows, and then Franck bookends the movement with a return to A minor. The final movement (*Allegro non troppo ma con fuoco*) begins frenetically with repeated, sixteenth-note chromatic figures in the second and then first violin alongside call-and-response chords between the piano and remaining strings. Material derived from the opening movement is presented again before previous ideas are worked over by the composer in extremely clever ways and with energy near-constantly bubbling beneath the surface (usually by the piano). An energetic coda finishes the movement but is punctuated with a rather puzzling, matter-of-fact set of finishing chords. Maybe he had to get back to class?

—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.

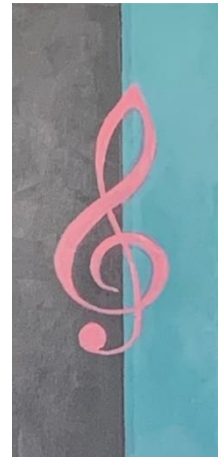


Sharon Schuman is co-founder of Chamber Music Amici and served as Artistic Director for the first six years. As a child, she studied violin with Carol Weston, a student of Leopold Auer. After a summer grant to the San Francisco Conservatory of Music, she won a full scholarship in music to Stanford University, 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

Tomás Cotik is hailed by Michael Tilson Thomas as "an excellent violinist." Tomás Cotik was a first-prize winner at the National Broadcast Music Competition in his native Argentina in 1997 and the winner of the Government of Canada Award for 2003-2005. An avid recording artist, Dr. Cotik has recorded fifteen CDs for Naxos and Centaur Records, which have received three million Spotify streams and over two hundred enthusiastic reviews from publications such as Gramophone, American Record Guide, Downbeat, and MusicWeb International. His latest Piazzolla CD on Naxos was nominated for the International Classical Music Awards. Mr. Cotik was a rotating concertmaster with the New World Symphony and has performed hundreds of recitals and chamber music concerts across the globe as a member of the acclaimed Amernet, Delray, and Harrington string quartets. He has worked closely with artists such as Joseph Kalichstein, Franklin Cohen, and members of the Cleveland, Miami, Pro Arte, Vogler, Vermeer, Tokyo, and Endellion string quartets. Committed to passing on his passion for music, Dr. Cotik recently received the inaugural Dean's Council Award for Research, Scholarship & Creativity for his significant contributions at the international level and was promoted to Associate Professor of Violin at Portland State University. He previously taught at West Texas A&M University, Florida International University, and the University of Miami's Frost School of Music. www.tomascotik.com

Cellist **Jason Duckles** is from Vancouver, Canada, leads an active life as a chamber musician, and is a founding member of the Amelia Piano Trio which has toured extensively in the United States and abroad. Also, a member of the Humboldt Streichtrio, with Volker Jacobsen and Anthea Kreston (both formerly of the Artemis Quartet), he was invited to perform in the inaugural week of the famed Elbphilharmonie Hall Hamburg. As a chamber musician, Jason has been presented with an ASCAP award (American Society of Composers, Authors, and Publishers) for adventurous programming, and top prize in both the Concert Artists Guild International Competition and the Munich ARD International Competition. Jason has performed as the solo cellist with the Mark Morris Dance group and has toured with YoYo Ma's Silk Road Project in concerts from New York to Kazakhstan. He was a member of the Konzerthaus Orchestra in Berlin, Germany. Jason's involvement in education has always been a central part of his musical life - he has taught at several universities across the United States. He has had the honor of performing in concert with members of the Beaux Arts trio, and the Artemis, Cleveland, Orion, Emerson, and Guarneri String Quartets. Jason can be heard on the recording labels Sony, Naxos, Channel Classics, Traditional Crossroads, and Cedille Records.



Korean clarinetist **Wonkak Kim** has captivated audiences around the world with his “excellent breath control” (*The Washington Post*) and “exuberant musicianship” (*Fanfare*). Kim appeared as a soloist and chamber musician in major venues and festivals throughout North and South America, Asia and Europe, including numerous performances at NYC’s Carnegie Hall. A Naxos Recording Artist, he has garnered international acclaim through his extensive discography. *Gulfstream*, a collection of new American chamber music, received many distinctions, including “Music US Choice” (*BBC Music Magazine*). *The International Clarinet Association Journal* lauded Kim’s “lovely sound and consummate facility” in *François Devienne: Clarinet Sonatas*. *American Record Guide* praised Kim’s “seamless blend and excellent legato” on his *Stephen Krehl: Clarinet Quintet*. His most recent album with enhakē, *Prepárense: The Piazzolla Project* (MSR) was prominently featured by *The Gramophone*: “The playing throughout is sublime...The intensity is real, the sounds gorgeous, the rhythm infectious...this version strides proudly alongside the legendary recording by Piazzolla himself.” Dr. Kim is Associate Professor of Clarinet at the University of Oregon, where he received the 2020 Presidential Fellowship in Humanistic Studies. He is a Buffet Crampon, Vandoren and Silverstein Performing Artist and regularly invited as guest clinician at world learning institutions, including the Juilliard, Yale, and Manhattan School of Music.

Lydia Van Dreel, Professor of Horn at the University of Oregon, joined the faculty in 2006, and prior to that appointment, held a ten-year tenured position as Co-Principal Horn of the Sarasota Orchestra. Professor Van Dreel’s performing career has encompassed a wide variety of activities as an orchestral, solo, chamber and recording artist. Currently, Van Dreel is a member of the Oregon Bach Festival Orchestra, Quadre—The Voice of Four Horns, the Eugene Symphony Orchestra, Orchestra Next, the Oregon Wind Quintet, and the Oregon Brass Quintet. Additionally, Van Dreel has performed as a member of the Colorado Music Festival Orchestra, the Britt Music Festival Orchestra, The Spoleto Festival Orchestra, The New World Symphony Orchestra, and others. A frequent concerto soloist, Professor Van Dreel has been a featured performer with the Peninsula Symphony, The Sarasota Orchestra, The Colorado Music Festival Orchestra, the Salem Philharmonia, the Willamette Valley Symphony, and others. Van Dreel collaborates on a wide variety of projects. Notable recent projects include their solo CD, “*New Millennium Music for Horn*”, released on the Quadre Records Label, “*Red Desert*”, music of David Crumb, released on the BRIDGE record label in 2015, a featured performance in the 2012 Superbowl Chrysler commercial “*It’s Halftime in America*”, and a world premiere performance at the 47th annual International Horn Symposium in Los Angeles of “*Gjallarhorn*”, an electro-acoustic piece for horn, electronics and motion detector, in collaboration with intermedia technology instructor, Chester Udell. Van Dreel is a graduate of the University of Wisconsin-Madison and the Juilliard School.

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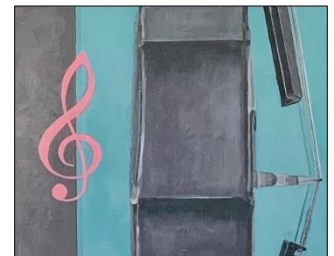
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