Creating Community Through Great Music Summer 2022

Chamber Music Amici

White Oak Pavilion — Mt. Pisgah Arboretum • 7:00 PM

Artwork by Emily Proudfoot

Welcome!

I am overjoyed that you are here with us for a special musical evening at Mount Pisgah as we continue Chamber Music Amici's second summer series! For our opening summer concert, the fabulous Korean pianist Namhee Lim will travel from Seoul to join me in an all piano four hands program. This intimate ensemble will produce a surprisingly large spectrum of sound and style, showcasing equally versatile repertoires. Our second concert will feature two guest wind musicians, clarinetist Wonkak Kim and bassoonist Ben Greanya, joined by Amici's own string trio. It will be a rare treat to hear one of the early wind chamber music by the great Beethoven as well as more mature works by François Devienne and Johann Nepomuk Hummel, whose wonderful outputs are often overshadowed by their much more famous contemporaries. Sit back and enjoy the magical sound of chamber music accompanied by the summer breeze.

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OREGON ARTS COMMISSION

July 26 & 27, 2022 • 7:00 PM

Program

Sonata for Piano Four-hands in D Major K. 381 — Wolfgang Amadeus Mozart

I. Allegro
II. Andante
III. Allegro Molto

Sonata for Piano Four-hands — Francis Poulenc

I. Prelude
II. Rustique
III. Final

The Carnival of the Animals for Piano Four-hands — Camille Saint-Saëns

I. Introduction and Royal March of the Lion
II. The Elephant
III. Aquarium
IV. Pianists
V. Fossils
VI. The Swan
VII. Finale

Dolly Suite for Piano Four-hands, Op. 56 — Gabriel Fauré

I. Berceuse
II. Mi-a-ou
III. Le jardin de Dolly
IV. Le pas espagnol

Romance del Plata (Sonatina for Piano Four-hands) — Carlos Guastavino

I. Allegretto Cantabile
II. Andante Cantabile Sereno
III. Rondo

Eunhye Grace Choi, piano; Namhee Lim, piano

August 30 & 31, 2022 • 7:00 PM

Program

Duet for Clarinet and Bassoon, WoO 27, No.1 in C Major Ludwig van Beethoven

I. Allegro commodo
II. Larghetto sostenuto
III. Rondo. Allegretto

Ben Greanya, bassoon; Wonkak Kim, clarinet

Quartet for Bassoon and Strings in G Minor, Op.73, No.3 François Devienne

I. Allegro con espressione
II. Adagio, non troppo
III. Rondo. Allegretto poco Moderato

Ben Greanya, bassoon; Jessica Lambert, violin; Lillie Manis, viola; Steven Pologe, cello

Quartet for Clarinet and String Trio in E-flat Major Johann Nepomuk Hummel

I. Allegro moderato
II. La seccatura. Allegro molto
III. Andante
IV. Rondo. Allegretto

Wonkak Kim, clarinet; Jessica Lambert, violin; Lillie Manis, viola; Steven Pologe, cello

August Program Notes

by Dr. Wonkak Kim

Countless prolific and celebrated composers have fallen into oblivion, overshadowed by their few fortunate peers, who were given lasting prominence by posterity. It may very well be true, as the German musicologist Alfred Einstein eloquently discussed in his book *Greatness in Music* (1941), that masterworks which have endured the test of time belong to the category of truly great music. Nonetheless, we believe there are gems to be rediscovered in the vast treasure trove of "forgotten" music. This concert brings together three such works by composers who were highly successful during their lifetime: François Devienne (1759-1803), Johann Nepomuk Hummel (1778-1837), and Ludwig von Beethoven (1770-1827), whose early works have been eclipsed by his own greatness.

Before Beethoven's name gained immortality in the Pantheon of the Western classical music, the young composer spent many struggling years trying to gain recognition from his patrons and peers both in his native Bonn and later in Vienna. Beethoven himself rejected over 200 works from his catalogue (although many of them were published during his lifetime), relegating them to their own catalogue WoO (*Werke ohne Opuszahl* or Work without Opus numbers). His early WoO's feature uncommon combination of wind instruments and their creative use (e.g., *Rondo for Wind Octet, WoO 25* - which later became the finale of his Op. 103, *Duo for Two Flutes, WoO26*, *Variations* for *Two Oboes and English Horn, WoO28*, etc.). While some question the authenticity of his *Three Duets for Clarinet and Bassoon, WoO 27* (written around 1790), these duos showcase the composer's mastery of the Classical style and glimpses of his Romanticism. The short but brilliant opening movement in sonata form is followed by a tragic Larghetto in C minor that resolves into a high-spirited Rondo in C major, a parallel modulation that frequently appears in his later compositions.

It is unlikely that François Devienne ever met Beethoven, but he certainly crossed paths with Mozart during the young composer's visit to Paris. A woodwind virtuoso, mainly on flute and bassoon, as well as a prolific composer of over 300 works, Devienne is often called "the Mozart of France." He was also responsible for a landmark method for flute playing and appointed by Napoleon Bonaparte in 1795 as one of the first professors at the Paris Conservatory. It is unfortunate that most of Devienne's works are now deep in musical archives. His *Bassoon Quartet in g minor* is the last of the set, *Trois Quatuor pour Basson, Violin, Alto, et Bassee, Op. 73,* published in 1798. The work was dedicated to Devienne's friend François Joseph Garnier (1755-1825), a fellow woodwind player and noted composer. These three quartets are considered superior to his other woodwind chamber music for their maturity and more extensive scale. While the classical hierarchy (treble instrument playing the melody accompanied by the bass) is ever present, the bassoon part showcases highly original melody and dazzling virtuosity that spans greater range of the instrument.

A native of Pressburg, Kingdom of Hungary (modern day Bratislava), Johann Nepomuk Hummel studied with musical luminaries like Mozart and Hayden and travelled Europe extensively as a child prodigy. Upon returning to Vienna, where he spent most of his career, Hummel became aquatinted with young Beethoven and Schubert. His relationship with Beethoven had ups and downs that nearly drove Hummel to dejection. However, they remained mutually respectful, and Hummel continued cultivating his own school of highly refined and balanced classicism. His well deserved fame and popularity gradually died out posthumously at the rise of Romanticism and the age of virtuosi. Although it was written around 1807, Hummel's *Clarinet Quartet in E flat Major* was never published until the twentieth century when its manuscripts were discovered in Germany and England.

The four-movement work is unique in form and structure, with the clarinet treated as an equal voice in the ensemble rather than a solo with string accompaniment (as in Devienne's bassoon quartets). The first movement may remind listeners of Mozart's beloved *Clarinet Quintet, K. 581*, with its similar design and a short quotation from the work's secondary theme. The eccentric *La Seccatura* movement (meaning annoyance in Italian) asks each player to play in different time signatures, giving them unfettered rhythmic freedom but cleverly interlacing them into a larger structure. The last two movements, *Andante* and *Rondo*, with their elegant melodic phrases, epitomizes Hummel's mastery of the high classical style.

July Program Notes

Wolfgang Amadeus Mozart (1756-1971). Most people know that Mozart was a precocious, extraordinarily talented child prodigy, composing and performing advanced music from an early age. Born in Salzburg, Austria, in 1756, by the age of three he had learned the basics of composition from his father, Leopold Mozart. He spent much of his childhood touring Europe with his equally-talented sister Nannerl. By the time this Sonata in D major was composed in 1772, Mozart had already mastered the Italian style, composing symphonies and even operas for audiences in Milan.

This sonata was most likely intended to be performed with Nannerl. Like many of Mozart's piano works, it takes great inspiration from the Italian *sinfonia* and *concerto grosso*. Here, one can here the typical patterns of orchestral writing; melodic solos reminiscent of woodwinds or violins are often placed above harmonic material in a song-like fashion. These patterns contrast with "tutti" sections, where the whole "orchestra" plays together; on the piano, an orchestral tutti is often represented by full chords with vigorous dynamics. For instance, the enthusiastic opening of the third movement contains the full power of an entire symphony, channeled into a single instrument and spread across the keyboard in a manner only attainable by four hands.

Francis Poulenc *(1899-1963)* was born in Paris at the very end of the 19th century and contributed greatly to the reformation of French music following the First World War. Part of a group of French composers known as "Les Six," Poulenc spent his early years of composition rejecting the emotionalism inherent in 19th-century art, instead preferring to focus on pure concepts, maintaining a certain emotional distance, in line with other French composers like Maurice Ravel and Erik Satie.

While he did occasionally return to a more "romantic" style of composition throughout his career, Poulenc was often far more interested in composing in a satirical manner: most of his music is surprisingly tuneful, even earwormish, to the point of silliness. This artistic practice was known as "dada-ism," so called because it imitated baby-talk. This type of comedy is most apparent in the third movement of the Sonata, with all of its unnecessary dissonances and

frantic energy. However, beneath all the drama and sweet melodies, there is a craftsmanship that ties the entire Sonata together. If we listen carefully, we find enticing rhythmic and melodic motifs that connect all three movements.

Camille Saint-Saëns (1835-1921) was born in Paris. A child prodigy, he spent most of his early years in France, where he trained at the Paris Conservatory and eventually instructed many of the notable French composers that would come after him, such as Gabriel Fauré and composer-conductor André Messager. A traditionalist, Saint-Saëns was accustomed to composing in the romantic style, and later in his life was criticized for sticking to a (relatively) 'conservative' manner of writing, despite utilizing many innovative textures and harmonies, and laying the groundwork for the phenomenal revolutions of Claude Debussy and Maurice Ravel. Many of his works are regularly performed and celebrated by audiences today. Originally composed in 1886 for orchestra and two pianos, his Carnival of the Animals suite is one of his most-loved works. Eccentric, enthusiastic, and comical, the piece conjures up images of animals in a zoo, many of which were brought from all over the world as novelties to be shown off at the World's Fair. The movements range widely from the dramatic entrances of the lion (the king of the jungle), the chaotic chattering of hens and roosters ("Poules et Coqs"), the muscular rumblings kangaroos, turtles, and elephants, the watery textures of aquariums and swans ("le cygne"), and, comically enough, PIANISTS, who apparently also deserve to be put in zoos. Their endless, repetitive scale exercises, through which they have devolved into animals, have led to this fate. The composer, a pianist and teacher himself, had clearly heard more than his share of Hanon exercises, a requirement for any beginning pianist's technical training.

Gabriel Fauré *(1845-1924)* was born in southwestern France, also had a hand in shaping the ideals of French music heading into the 20th century. After studying with Niedermeyer and Camille Saint-Saëns, he went on to become a church organist and eventually a professor of composition at the Paris Conservatory, where his students would include Maurice Ravel and Nadia Boulanger. Profoundly influenced by Wager, Franz Liszt, and Chopin, Fauré's music often captures the elegance of French culture.

The Dolly Suite is an intimate piece, composed between 1894 and 1897, during his relationship with Emma Burdac, whose daughter, Hélène, was also known affectionately as "Dolly." The first movement, Berceuse, was composed for Dolly's first birthday, and the other five movements capture various scenes from Dolly's childhood, such as her attempts to pronounce her brother Raoul's name ("Mi-a-ou") or the antics of their pet dog Ketty ("Ketty-Valse"). This piece perpetuates a tradition of French music fascinated with "baby-talk" and childhood, including Claude Debussy's "Children's Corner," which was published almost a decade later, or Ravel's "Mother Goose Suite," in 1910.

Carlos Guastavino *(1912-2000)* was born in the Santa Fe Province of Argentina. Guastavino adopted many features of the French musical style into his own voice, despite never having studied in France. Contrasting greatly with contemporaries like Heitor Villa-Lobos and Alberto Ginastera, Guastavino's Romance del Plata combines the elegance of French culture, the romance of Spanish songs, and the energy of Latin dance rhythms. Many of his melodies are ballad-like, and he composed sonatas for classical guitar, as well as songs for voice and piano.

One can hear a bit of each of these influences in the Romance del Plata. The first movement is marked "Allegro Cantabile," which means "lively and singingly." The second movement is also marked "cantabile," though in a slower, more serene tempo. The third movement, a "rondo," harks back to the traditional classical forms of Mozart and Beethoven nearly two centuries earlier, in which a primary, melodic theme alternates with contrasting sections. Yet one also hears the syncopation and dance rhythms characteristic to Argentine culture, and in the reoccurring "rondo" theme there are distant hints of Ginastera's percussive style, especially in the raucous and exciting coda.

July Musicians

Amici

Eunhye Grace Choi is an active pianist and chamber musician and is currently Artistic Director of Chamber Music Amici. She has performed extensively throughout the United States, France, Belgium, the UK, and South Korea, and has recorded for Naxos, Emeritus, and Origin Classical. 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 under the baton of Gerard Schwarz. She served as music faculty and collaborative pianist at The University of Oregon (2017-2018) and Tennessee Tech University (2013-2017) in addition to summer faculty positions at the Chapel Hill Chamber Music Workshop and Interlochen Summer Arts Camp. Choi received collaborative piano degrees from Florida State University (MM) and University of Minnesota (DMA).

Guest

Namhee Lim was born in Seoul, Korea. Upon graduating from the Seoul National University, she completed graduate degrees of Piano Performance and Literature at the Eastman School of Music (MM, DMA) in NY, USA and also minored in Piano Accompanying and Chamber Music.

She won the first prize in the Samick Piano Competition, Schubert Competition by Moonhwa Newspaper, the second prize of Chosun Newspaper Competition, Jessie Kneisel Competition at the Eastman School of Music and others. While she studied at the Eastman, she was awarded Edith Bobcock Scholarship, Graduate Award (Piano Studio Accompanying) and Teaching Assistantship Award (Piano Literature). She participated and performed in the Gratz International Workshop and Oregon Bach Festival and also performed with the University of Seoul Orchestra, Pohang City Symphony Orchestra, Paris Chamber Orchestra and Sunhwa Art Highschool Orchestra. She also had numeral concerts and solo recitals while performing as a member of Mirus Trio.

Since 2008, she has tried to popularize the classical piano repertoires and has started the series of Solo Piano Recitals as "Pianostory by Namhee Lim". She also completed the series of Beethoven's Complete 32 Piano Sonatas in 2021. Currently she is serving as an associate professor in piano department at University of Seoul, performing as a member of Mirus Trio and serving as a member of the Korea Piano Society, Korea Liszt Society and Korean Piano Duo Association.

August Musicians

Amici

Jessica Lambert has played with Amici for seven years and completed her rotation as Artistic Director two years ago. 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.stevenpologecello.com.

Guests

Ben Greanya joined the Eugene Symphony as Principal Bassoon in 2020. Before moving to the Pacific Northwest, he lived in Maryland, where he met his wife, Dana Rokosny. Ben enjoyed a diverse free-lance career there, while serving as Principal Bassoon with the Annapolis Symphony and Assistant Professor of Bassoon at Gettysburg College. Additionally, he was an instructor at the DC Youth Orchestra Program and the Jim Henson Academy for Visual and Performing Arts.

Ben has performed as a guest with the Baltimore and National Symphonies, as well as the Washington National Opera. Since moving to Oregon, he has had the pleasure of performing with the Oregon Symphony, Oregon Ballet Theatre, and the Portland Opera.

Ben is a member of the Inscape Chamber Orchestra, a Washington DC based contemporary ensemble which has four recordings under the Sono Luminus label, including the Grammy-nominated album, Sprung Rhythm. An active chamber musician, he has performed at Jackson Hole Chamber Music and the Pikes Falls Chamber Music festival in Jamaica, Vermont.

Originally from Michigan, Ben began playing the bassoon in the public-school music program in 6th grade. While in high school, he had the incredible fortune of studying with Robert Williams, Principal Bassoon of the Detroit Symphony. He received a bachelor's degree in music at the University Michigan, studying with Richard Beane and master's degree from the New England Conservatory of Music, where he studied with Richard Svoboda, Principal Bassoon of the Boston Symphony.

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.

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