Creating Community Through Great Music 2022-2023

Chamber Music Amici

Wildish Community Theater

All that Baroque

Sunday, October 23 • 3:00 PM
Monday, October 24 • 7:30 PM

Greg Philipp Telemann • Johann Sebastian Bach
Jean-Phillippe Rameau • Johann Christian Bach
Antonio Vivaldi

Alice Blankenship violin • **Arnaud Ghillebaert** viola
Margret Gries harpsichord • **Camille Ortiz** soprano
Emma Simmons violin • **Steven Pologe** cello
Joseph Wenda oboe

Artwork. Blue Flower, by Emily Proudfoot

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SWEET LIFE PATISSERIE

We hope you stay after for our post-concert reception.
This season we are partnering with **Sweet Life Patisserie**

Reception Sponsor Laurel Ross, in memory of Lynn Ross

Welcome!

Thanks for joining us here at Chamber Music Amici's season opening concert. This uniquely curated program will feature many popular Baroque composers and their works. While the program is centered around two prominent solo voices, soprano and oboe, they will also participate as an integral part of various chamber ensembles. It is an opportunity to enjoy both ends of the spectrum in Baroque instrumental and vocal (motet and cantata) music. We welcome soprano Camille Ortiz, oboist Joseph Wenda, violinists Alice Blankenship and Emma Simmons to Amici stage for the first time.

One more thing! We cannot believe that this is our fourteenth season. Over the years, Amici always invited audiences to the stage after the concert. After two years of disruption due to Covid restrictions, I am excited to tell you that Amici's post-concert receptions are back this season! We are happy to resume this meaningful social hour with musicians, and I hope you leave the concert hall full of joy, hope, and dreams.

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Program

Trio Sonata in G Minor, TWV 42: g5 George Philipp Telemann

I. *Mesto*
II. *Allegro*
III. *Andante – Largo – Andante*
IV. *Vivace*

Joseph Wenda, oboe; Emma Simmons, violin;
Steven Pologe, cello; Margret Gries, harpsichord

Cantata: *Liebster Jesu, mein Verlangen*, BWV 32 Johann Sebastian Bach

I. *Aria "Liebster Jesu, mein Verlangen": Adagio*

Camille Ortiz, soprano; Joseph Wenda, oboe; Alice Blankenship, violin; Emma Simmons, violin;
Arnaud Ghillebaert, viola; Steven Pologe, cello; Margret Gries, harpsichord

Cantata: *L'Impatience*, RCT 26 Jean-Philippe Rameau

I. *Récitatif*
II. *Air Gai*
III. *Récitatif*
IV. *Air Tendre*
V. *Récitatif*
VI. *Air Léger*

Camille Ortiz, soprano; Steven Pologe, cello; Margret Gries, harpsichord

Quintet in D Major, OP. 11, No. 6, W.B. 75 Johann Christian Bach

I. *Allegro*
II. *Andantino*
III. *Allegro assai*

Joseph Wenda, oboe; Emma Simmons, violin; Alice Blankenship, violin;
Arnaud Ghillebaert, viola; Steven Pologe, cello; Margret Gries, harpsichord

Motet: In furore iustissime irae, RV 626 Antonio Vivaldi

I. *Aria*
II. *Recitativo*
III. *Aria* - IV. *Alleluia*

Camille Ortiz, soprano; Alice Blankenship, violin; Emma Simmons, violin;
Arnaud Ghillebaert, viola; Steven Pologe, cello; Margret Gries, harpsichord

Program Notes

by Dr. Terry McQuilkin

In 1721 **Georg Philipp Telemann** (1681-1767) received an appointment as *Kantor* of Hamburg's Johanneum Latinschule and music director of no fewer than five of the city's churches. It was there that he published his *Essercizii Musici* ("Musical Exercises"), although the composition and publication of the *Essercizii* most likely antedate his move there. The collection consists of twelve solos and twelve trio sonatas with varied instrumentation.

The term *trio sonata* sometimes causes confusion, since in the eighteenth century context the word "trio" refers not to the number of musicians, but to the number of part books required for performance: two for soprano instruments (such as two violins) and a bass part. Two players would use the bass book: a single-line bass instrument (typically bass viol or cello) and a harmonic instrument (harpsichord, organ, lute or theorbo). Thus four musicians are required.

The **Trio Sonata in G Minor, TWV 42: g5** was probably written in the 1720's. In the opening movement, marked *Mesto* ("sad"), the oboe and violin trade phrases built on a two-note sighing gesture that lends a lament-like quality to the movement. An ebullient Allegro follows, and while the two high instruments claim most of rapid passagework, Telemann enlivens the basso part with occasional bursts of sixteenth-note action. The third movement, a lovely cantabile duet between violin and oboe in B-flat major, is framed by a pair of nearly identical 8-bar Andante passages in which we hear yet again the lachrymose falling gesture. The gigue-like finale, marked Vivace, rounds out the work with panache.

* * *

In the spring of 1723, **Johann Sebastian Bach** (1685-1750) moved to Leipzig to take up the position of *Kantor* at Thomasschule and the concomitant post of the town's civic director of music. It was early in his tenure there that he composed his cantata, **Liebster Jesu, mein Verlangen. BWV 32.** Written for the first Sunday after Epiphany and first performed on January 13, 1726 at Thomaskirche, the cantata is a dialogue is between Jesus (bass) and the Soul (soprano).

The section heard on today's program is the opening aria, "Liebster Jesu, mein Verlangen" ("Dearest Jesus, My Desire"), in which the Soul expresses her longing to find refuge in her savior. It begins with a florid oboe solo that anticipates the soprano's melismatic line, after which singer and oboe continue as a duet. The falling half-step gesture in both the soprano and oboe lines enhances the plaintive text, which continues, "Will you no more be beside me?" A subtle but noticeable change occurs about two-thirds into the aria: Starting with an ascending D-major chord, Bach's treatment of the text "Ach! mein Hort, erfreue mich…" ("Ah, my refuge, give me joy…") becomes more florid, as the Soul anticipates the fulfillment of her pious desire.

* * *

By the middle of the eighteenth century, **Jean-Philippe Rameau** (1683-1764) was celebrated as both a music theorist and as the leading composer of French opera. Yet his first opera didn't appear until 1733, when the composer turned 50. Between 1715 and 1728, Rameau honed his skill in writing dramatic works by composing six secular cantatas. The cantatas, none of which exceeds 25 minutes, require no staging, and most use only one singer and minimal instrumental resources.

L'Impatience ("Impatience") is a pastoral consisting of three recitatives and arias in alternation. The opening and closing arias are in *da capo* form. The setting is a wood, where birds sing and where the singer expresses to Cupid his eagerness to see the object of his love. He hears the birds' blithe singing; their carefree bliss makes him envious. But when his beloved Corrine finally appears, his impatience subsides, and in the final aria, he declares that the pain of waiting for such pleasure was worthwhile.

* * *

Johann Christian Bach (1735-1782) was the youngest son of Johann Sebastian Bach. After receiving training in Berlin, he moved to Milan (traveling widely in Italy), then in 1762 moved to London, where he spent the bulk of his career, and where he was appointed music master to Queen Charlotte, wife of George III. In 1772 he travelled to Mannheim to attend the premiere of an opera that Prince Elector Karl Theodor von der Pfaltz had commissioned from him, and where he was able to hear the renowned orchestra of the Mannheim court. A few years after his Mannheim residency, Bach published – and dedicated to Carl Theodor – a set of twelve quintets scored for flute, oboe, violin, viola, and cello, including the **Quintet Op. 11 no.6**. (Violin may substitute for either or both of the wind instruments; in this performance the flute part is played on violin.) Although by the 1770's the practice of augmenting the bass line with a harmonic instrument had started to decline, Bach did include figured bass notation – numbers and symbols indicating the harmony – in the published score, and performances of these quintets typically include a harpsichordist as a sixth performer.

The quintet on this program, in D major, is cast in three movements. Melodic material is shared fairly equally among the four upper instruments, with the cello/basso continuo taking on a largely supporting albeit crucial role. The first movement is a cheerful Allegro in sonata form. The middle movement is a gentle songlike Andantino, and the work closes with a spritely rondo.

* * *

Like Telemann, **Antonio Vivaldi** (1678-1741) was extraordinarily prolific, and his vast output of instrumental music sometimes eclipses his vocal works, but according to the late musicologist H. C. Robbins Landon, the composer's sacred music "is at the core and centre of his artistic thought". Aside from his often-performed Gloria, the composer wrote four oratorios, about three dozen cantatas, more than 30 motets, as well as other sacred works. The motet, **In furore iustissimae irae**, was probably written around 1723-24. It is structured in four sections: A fast *da capo* aria, a short recitative, a slow aria (also *da capo*), and an Alleluia. One hears a good deal of tone painting in both the instrumental segments and in the vocal lines. The opening aria begins with an extended instrumental introduction with octave leaps that remind the listener of the composer's *Gloria,* and is chock full of frenetic violin runs that set the mood for the turbulent text ("In the wrath of your most righteous anger…"). In the slow aria, "Tunc meus fletus evadet laetus" ("Then my weeping will become joyful"), wide leaps in the vocal part and chromatic writing in the middle section illustrate the penitent sinner's weeping. The motet concludes with an animated "Alleluia" that is a real tour de force for the singer.

* * *

Musicians

Amici

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.

Guests

Alice Blankenship Dr Alice Blankenship is the co-Artistic Director and Concertmaster of Microphilharmonic at the Shedd Institute, Concertmaster of Oregon Mozart Players, violinist with Eugene Symphony, and violinist with the Oregon Bach Festival modern and Baroque orchestras. She has been a guest Baroque violinist with Portland Baroque Orchestra, Pacific Baroque Orchestra, and Santa Fe Pro Musica. Along with her passion for Classical and Baroque music, Dr Blankenship has an abiding love for folk music. She won a LCCC grant in 2019 to write original arrangements of dance pieces for the Junction City Scandinavian Festival's children dancers. Recorded by her folk-dance band Hostedans, "Bornemusik: volume 1" ("Children's music") was released in the fall of 2020. Dr Blankenship holds a DMA degree in violin performance and music history from the University of Oregon; a Certificaat of Early Music and Historical Performance Practice from the Royal Conservatory of The Hague, The Netherlands; a Master of Music degree from San Francisco Conservatory of Music, and a Bachelor of Arts degree in music and international studies from the Clark Honors College, University of Oregon. Dr Blankenship has taught at the University of Oregon School of Music and dance as an adjunct instructor of violin, as well as maintaining a private studio. With her young violinists, she has brought music to underserved communities in the Eugene/Springfield area, prioritizing the Eugene Mission and various Assisted Living venues for student performances. Her teachers include Kathryn Lucktenberg, Lawrence Maves, Ian Swenson, Monica Huggett, Enrico Gatti, Pavlo Beznosiuk, and Won Bin Yim. Her earliest major influence was Kato Havas, whose master classes she attended for twelve summers in California and England. Kato Havas' work profoundly influenced Dr Blankenship's approach to teaching the body mechanics of violin playing, and the attitude of performing.

Arnaud Ghillebaert has played under the baton of great conductors such as Sir Colin Davis and Herbert Blomstedt and in the following orchestras: the London Symphony Orchestra, the Academy of Saint Martin in the Fields, the Bournemouth Symphony, Scottish Opera, Opera North, touring all over Europe. An avid chamber musician, he performed at the Louis Moreau Institute in New Orleans and in the "Starry Nights" music series at the Staller Center for the Arts (NY) alongside Eugene Drucker (Emerson String Quartet) and Nick Cords (Silkroad Ensemble); he recently performed in a recital with pianist Anton Nel. He is a founding member of the Elsewhere Ensemble, a chamber group mixing music and spoken word/theater. He completed his Doctorate in viola and violin performance at Stony Brook University and is the current University of Oregon viola instructor.

Margret Gries, known for her expertise as a harpsichordist and organist, currently teaches continuo and directs the Collegium Musicum at the University of Oregon. Dr. Gries has also performed extensively on baroque violin and viola and was a founding member of several period instrument ensembles in the Pacific Northwest, including the Portland Baroque Orchestra and the Seattle Pro Musica (the original baroque orchestra in Seattle). She served as instructor of harpsichord at the University of Washington, and for many years was continuo harpsichordist and lecturer for the Vancouver Early Music Programme. As music director of the Jefferson Baroque Orchestra in Ashland and the Oregon Bach Collegium in Eugene, she continues to support the study and performance of early music in Oregon.

Emma Simmons is a recent graduate of the University of Oregon, having completed her Master's in violin performance with professor Hal Grossman in June of 2022. Since moving to Eugene in 2020 she has played with the Eugene Symphony Orchestra, the Microphilharmonic, and was a fellow with Orchestra Next. Emma is an active performer in the Pacific Northwest region, holding positions as Assistant Principal Second Violin for the Bellingham Symphony Orchestra from 2017 to 2020, and in the Pacific Northwest Opera for their 2018 and 2019 seasons. As a soloist, she received third place at the 2021 Music International Grand Prix competition in the young adult strings category, second place in the 2018 and 2019 Virginia Glover Competition, and was a 2014 winner of the MetroArts Inc Van Buren Concerto Competition. In 2014 Emma began studying baroque violin in classes with Paul O'Dette and Christel Thielmann, and has continued these studies at the University of Oregon, playing with the Collegium Musicum and Oratorio ensembles. She attended the 2022 Fondazione Italiana per la Musica Antica festival in Urbino, Italy, where she studied with baroque violinists Susanne Sholz and Ryo Terakado. Her previous teachers include Grant Donnellan, Charles Castleman, and Carol Sindell.

Internationally recognized for compelling performances of baroque and concert repertoire, Puerto Rican soprano **Camille Ortiz** is quickly establishing herself as a leading operatic artist. The 2021-2022 season brought about recitals and masterclasses of Latin American art song across the United States; a faculty recital in University of Oregon's Beall Hall; an Ars Lyrica Houston tour of *Crossing Borders*, a program of Spanish and Latin American baroque repertoire featured in the *Music Before 1800* music series in New York City; Pamina in Eugene Opera's production of *The Magic Flute*; a masterclass and performance at the Puerto Rico Conservatory; a highly anticipated debut with the Boston Baroque as Oriana in Handel's *Amadigi di Gaula*; and an exciting Kennedy Center debut with Opera Lafayette as Elena (Hélène) in their adaptation of Gretry's *Silvain.*

The upcoming 2022-2023 season includes appearances with Opera Orlando as Marie in *The Daughter of the Regiment;* Galatea in Eugene Opera's *Acis and Galatea;* performances of *Crossing*

Borders with Ars Lyrica Houston in the San Diego Early Music Society and Arizona Early Music; a baroque program with Chamber Music Amici; the soprano soloist for Palmeri's *Misa a Buenos Aires (Tango Mass)* with Eugene Concert Choir; and recitals across the United States.

She has appeared with the Philharmonia Baroque Orchestra and Chorale, Gulfshore Opera, Magic City Opera, the Naples Philharmonic, the Dallas Bach Society, the Orchestra of New Spain, the Festival of the Aegean in Greece, the Orchestra da Camera Fiorentina (John Rutter conducting), and at Carnegie Hall with MidAm International. She appears in the highly acclaimed CD recording of Rameau's *Le temple de la gloire* with the Philharmonia Baroque Orchestra and Chorale, conducted by Nicholas McGegan, for which she was named "the stand-out" of the recording by BBC Music Magazine, October 2018. Her fall 2018 performances with the Philharmonia Baroque of Mozart's *Exsultate Jubilate, Coronation Mass in C major,* and *Litaniae Lauretanae* have also been broadcast on San Francisco's KDFC, classical music radio.

Ms. Ortiz is Assistant Professor of Voice at University of Oregon, School of Music and Dance.

Joseph Wenda is an active performer, avid educator, and adventurous arranger. He strives for individuality in style and programming; recitals often include works by living composers, original performing editions of older works, and original chamber transcriptions. His dissertation, "Two Chamber Transcriptions Featuring the Oboe from Richard Strauss' Der Rosenkavalier, Op. 59," takes two of the most well-known scenes from the work out of the opera house and onto the small stage. Dr. Wenda has performed recently with the Oregon Symphony, Eugene Symphony, Yakima Symphony Orchestra, Bozeman Symphony, Oregon Mozart Players, Oklahoma City Philharmonic, Painted Sky Opera, TACTUS Chamber Ensemble, Gulfshore Opera, and more. Recent solo performances include Mozart Oboe Concerto with Naples Orchestra and Chorus and "Quiet City" by Aaron Copland with the NorCal Music Festival Orchestra. During the 2022-23 season, he will be Principal Oboe of the Rogue Valley Symphony. Dr. Wenda was the Assistant Professor of Oboe at the Oklahoma City University from 2019 to 2021. In August of 2021, he moved to Eugene, Oregon with his wife, Dr. Camille Ortiz, where he continues his teaching, performing, and reed-making pursuits as "The Reed Whisperer". He is also on teaching/performing faculty at Killington Music Festival and Bocal Majority Bassoon and Oboe Camps. Dr. Wenda spent his childhood in Yakima, Washington, and earned his Bachelor's degree at Central Washington University with Brent Hages. He earned his Master's at the Pennsylvania State University with Timothy Hurtz and his Doctor of Musical Arts degree at University of Miami--Frost School of Music with Robert Weiner (all degrees in oboe performance). More info can be found at www.josephwendaoboe.com.

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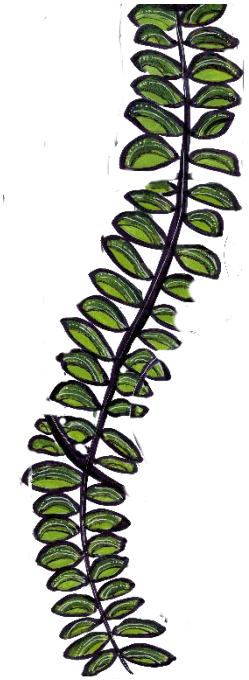

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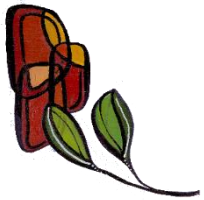

Next

December 12 & 13 Spanish

Sunday 3:00 PM & Monday 7:30 PM

Program

Joaquín Turina
Piano Quartet in A Minor, Op. 67
Manuel de Falla
Suite Populaire Espagnole for Violin & Piano
Enrique Granados
Piano Trio, Op. 50

Musicians

Eunhye Grace Choi, piano
Tomás Cotik, violin
Lillie Manis, viola
Steven Pologe, cello

Pre-concert Talks

With Dr. Terry McQuilkin
Sunday 2:15 PM & Monday 6:45 PM

Art: *Red Flower* by Emily Proudfoot

Tickets **www.chambermusicamici.org or 541.953.9204**

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