Creating Community Through Great Music **2022-2023**

Chamber Music Amici

Wildish Community Theater

Spanish

Sunday, December 11 • 3:00 PM
Monday, December 12 • 7:30 PM

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

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

Pre-Concert Talk by Dr. Terry McQuilkin 45 Minutes before Concerts

Artwork. *Red Flower*, by Emily Proudfoot

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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 an exciting day that we are here together to rediscover highly inspired chamber music selections by three distinguished Spanish composers. These works by Turina, Falla, and Granados are rarely programmed despite their distinctly appealing sound and infectious rhythmic energy. It has been a great joy to curate this Spanish program and make music with such wonderful colleagues. Please welcome our returning guest violinist, Tomás Cotik, joining Amici musicians in today's concert. Now sit back and enjoy a musical journey to Spain and Andalusia!

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Program

Piano Quartet in A Minor, Op. 67 — Joaquín Turina

I. Lento - Andante mosso
II. Vivo
III. Andante - Allegretto

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

Suite Populaire Espagnole — Manuel de Falla

I. El Paño Moruno
II. Nana
III. Canción
IV. Polo
V. Asturiana
VI. Jota

Eunhye Grace Choi, piano; Tomás Cotik, violin

Piano Trio, Op. 50 — Enrique Granados

I. Poco allegro con espressione
II. Scherzetto
III. Duetto. Andante con molto espressione
IV. Finale. Allegro molto

Eunhye Grace Choi, piano; Tomás Cotik, violin; Steven Pologe, cello

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

Reception Sponsor Laurel Ross, in memory of Lynn Ross

Program Notes

by Dr. Terry McQuilkin

"Let us aspire to the essence of an ideal and purely human form, but seated in the shade of our southern gardens." So wrote Felipe Pedrell in an 1891 manifesto titled *Por Nuestra Música*, as he urged Spanish composers to look not to northern Europe, but to Spain's cultural legacy for inspiration. Galvanized directly or indirectly by the influential Catalan composer and musicologist, four composers—Isaac Albéniz (1860–1909), Enrique Granados (1867–1916), Manuel de Falla (1876–1946) and Joaquin Turina (1882–1949)—were of signal importance in forging a Spanish musical identity at the dawn of the new century.

Albéniz wrote virtually no chamber music, but Granada and Turina each wrote several chamber pieces, while Falla, known especially for orchestral works such as the ballet *El sombrero de tres picos*, was fortunate to see a transcription of his popular song cycle *Siete Canciones Populares Españolas* become a staple of the violin-piano repertoire. This second concert in our current season offers a chance to explore three distinctly different manifestations of Spain's musical expression.

Joaquín Turina: Quartet in A minor for Violin, Viola, Cello and Piano, Op. 67

Joaquín Turina was born in Seville, and much of his music draws inspiration from the rich musical traditions of his native Andalusia. After his studies at Schola Cantorum in Paris, he found success in Spain as a composer, conductor, pianist and music critic, and beginning in 1930, a professor at the Madrid Conservatory.

Turina wrote his Piano Quartet in A Minor, Op. 67 shortly after his appointment to the Conservatory. In contrast to the programmatic chamber works he wrote during the previous two decades (including his *Scéne Andalouse* of 1912) the Quartet, Op. 67 is absolute music, but to be sure, it is oxygenated with characteristics of Andalusian folk music.

Continual cycling of thematic material helps unify the three movements. The chief anchor melody appears early in the first movement (immediately after a *forte* gesture played by unison strings): the plaintive chant-like theme, in the Phrygian mode and evocative of the Andalusian *cante jondo*, reappears in different guises throughout the work. Other melodic lines are subsequently introduced, often accompanied by changes in tempo.

Inflections of Spanish music are immediately apparent in the second movement, marked Vivo. The pizzicato strings and piano play accented chords, imitating the guitar. The Lento theme from the opening movement makes a brief appearance before the Vivo section is recapitulated.

The violin opens the final movement with a brief cadenza, after which the piano delivers an expressive, romanticized variant of the work's main thematic strand, which is passed on to the strings. A short transition in which the piano imitates guitar strumming leads into a fast dance-like episode in 6/8 meter, followed by a return to a slow secondary theme from the first movement. Another dance-like episode, this time in 3/4 time, drives the work toward a powerful lament that concludes the piece.

Manuel de Falla: Suite Populaire Espagnole

Manuel de Falla was born in Cádiz, in southwest Spain. He spent seven years in Paris, where he met Ravel, Debussy, Albéniz, and many others. Toward the end of his period in France, Falla completed *Siete Canciones Populares Españolas (Seven Spanish Popular Songs).* He turned to several printed collections of Spanish folk songs for source material, and gathered songs from several of Spain's regions. His genius was in creating accompaniments that are highly pianistic but also brilliantly evoke the atmosphere of traditional Spanish music by employing characteristic rhythms and skillfully mimicking guitar playing.

The song cycle was premiered in Madrid in 1915. In the mid 1920's the celebrated Polish violinist Paul Kochański transcribed, with Falla's cooperation, six of the seven songs, which were published in 1926 as *Suite Populaire Espagnole.* Musicians have since created transcriptions for several other instrumental combinations; all told, hundreds of recordings of the *Suite* have been produced.

"*El Paño Moruno*" ("*The Moorish Cloth*") is of Murcian provenience. The piano's rolled chords and the violin's pizzicato imitate the guitar's strumming, while the staccato notes simulate *punteado*, or plucking individual notes. "*Nana*," originally from Andalusia, is a gentle lullaby that Falla's own mother sang to him in childhood. "*Canción*" is a based on a song familiar to Spaniards of all regions. In Falla's setting, the vocalist sings two verses, but in Kochański's transcription, the violinist plays the beautiful melody three times, the second time in harmonics and the third time employing double stops. "*Polo*," is of Andalusian origin. The ornamentation in the violin part captures the spirit of the melismatic vocal style common to Andalusian singing, while the piano's hammered chords call to mind the foot-stomping common in flamenco. In "*Asturiana*" (Asturias is in northwest Spain), the violin delivers a quiet lament over a pattern of sixteenth notes played by

the pianist's right hand, imitating *punteado*. The Aragonese jota was the inspiration for "Jota" – the one song entirely composed and not drawn directly from a collection. Typically, the dance is accompanied by guitars, *bandurrias* and castanets, and features *rasgueado,* a rapid-strumming technique also used to accompany flamenco. The sound is emulated with great effectiveness here: listen for the piano's descending arpeggios and the violin's rapid pizzicato chords.

Enrique Granados: Trio for Violin, Cello and Piano, Op. 50

Enrique Granados, a Catalonian native, was revered as a pianist as well as a composer, and given the frequency with which he performed chamber music, it is remarkable that he did not produce more chamber works than he did.

He completed his **Trio in C Major, Op. 50** in 1894, and premiered it, along with his Quintet, op. 49, at the Salón Romero in Madrid in 1895. Like much of his music, the Trio remained unpublished until well after the composer's untimely death in 1916; Unión Musical Española finally published it in 1976.

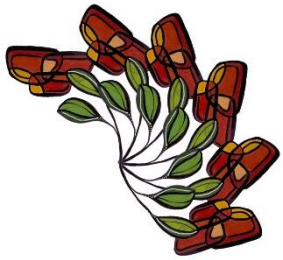
Unlike his *Spanish Dances*, completed just four years earlier, the Trio incorporates few obvious characteristics of Spanish traditional music; its style seems more influenced by central European models – the works that dominated most recital programs in Madrid during the 1880's and 1890s. The influence of French composers can be heard as well, such as at the beginning of the first movement where the pianist plays arpeggios outlining a modal progression before the violin enters with the first theme. The movement is in a distinctly original hybrid of sonata and rondo form. New themes are introduced in the development, including a melody marked "*como una canción popular*."

The second movement is an ebullient scherzo in ternary (A-B-A) structure. A clear evocation of folklore occurs in the transition back to section A, when the piano plays a short "recitative" in a modal scale that suggests flamenco singing. The interplay between violin and cello gives the "Duetto" movement its title, but the piano is never out of the picture. Marked "Andante con sentimiento," with a short faster passage in the middle, it has the character of a cradle song.

The finale, marked Allegro molto, is another sonata-rondo amalgam, and has a decidedly central European flavor; melodies and textures remind the listener of Schubert, Schumann and Dvořák. Several of the themes from the opening movement are quoted in brief, including the melody played "*como una canción popular*."

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 United Kingdom, 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 at the Eastern Music Festival. 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).

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 Emeritus Professor, Marjorie Woollacott (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

Tomás Cotik, hailed by Michael Tilson Thomas as "an excellent violinist," 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. Dr. 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

Pre-Concert Speaker

Terry McQuilkin, DMA, received degrees in music composition from the University of Southern California and the University of Oregon. His catalogue of original compositions and arrangements include works for piano solo, chamber ensembles, wind band, orchestra and chorus, including commissions from Downingtown (Pennsylvania) Public Schools and the Delgani String Quartet. In 2006, the Oregon Music Teachers Association recognized him as the organization's Composer of the Year. Dr. McQuilkin taught music composition at the University of Oregon for 19 years. As a writer and music critic, he contributed hundreds of reviews and features for the music pages of the Los Angeles Times and the (Eugene) Register Guard.

Featured Artist

Red Flower

Emily Proudfoot

The rhyming and composition of the music became the inspiration for her imagery. "I picked out images and line types that captured that melody — the sweeping or staccato sound — and from there, I made drawings that were evocative of the pieces I was hearing on stage," Proudfoot said. "The melodies have a lot of movement, a watercolor fluidity to them."

"I paint to inspire more joy and kindness in the world," Proudfoot said. "I use bold colors and textured collage, embrace joyful themes, and insert humor in unexpected places for discovery and, ideally, laughter."

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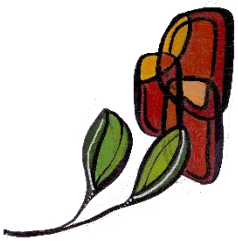

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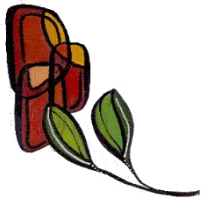

Schubert Celebration

3:00 PM Sunday, February 5
7:30 PM Monday, February 6

Program

Franz Schubert
Notturno for Piano Trio in E flat Major, D. 897
"Sonatensatz" Piano Trio in B-flat Major, D. 28
Lieder Set (selections TBD)
Fantasia for Piano Four-Hands in F Minor, D. 940

Musicians

Cole Blume, tenor
Eunhye Grace Choi, piano
Jessica Lambert, violin
Namhee Lim, piano
Victoria Wolff, cello

Pre-concert Talks

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

Art: *Red Flower* by Emily Proudfoot

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

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