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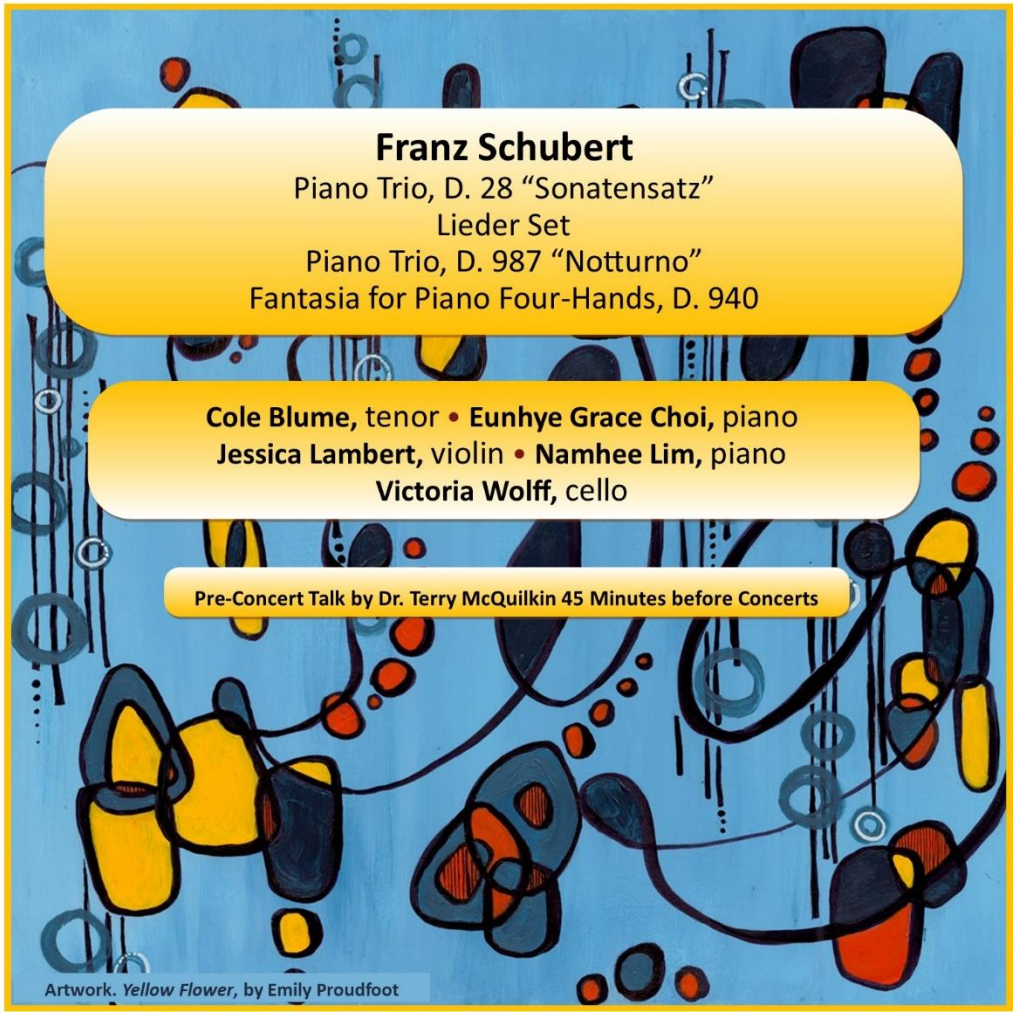
Chamber Music Amici

Schubert Celebration

Sunday, February 5 • 3:00 PM

Monday, February 6 • 7:30 PM



Artwork. *Yellow Flower*, by Emily Proudfoot

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Welcome!

It was not an easy task to curate an hour-long program when my Amici colleagues suggested an All-Schubert program to celebrate one of the most remarkable geniuses in classical music. As one example, each of his famous piano trios is 45-minute long! Instead, I programmed his relatively unknown "Sonatensatz," a single movement piano trio that exemplifies his earlier outputs. Schubert's angelic voice during his boyhood is well known, and I thought it was important to include selections from his Lieder to reflect upon the composer's youthful inspirations. "Notturno" might have been a neglected slow movement from his famous Piano Trio, but it is an exceptionally beautiful and substantial piece in itself. Finally, it felt appropriate to include "Fantasia," composed during his final year, to showcase Schubert's most original and mature piano four hands work. Let us now celebrate the great composer's life together through his most delicate, sublime and timeless music.

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Program

Franz Schubert (1797-1828)

Sonatensatz for Piano Trio in B-flat major, D. 28 (1812)
Allegro

Namhee Lim, piano; Jessica Lambert, violin; Victoria Wolff, cello

Lieder Set I. Where Shall I Turn?

Der Flüchtling ("The Fugitive"), D. 402 (1816)
Wandrers Nachtlied II ("Wanderer's Nocturne"), D. 768 (1822)
Der Pilgrim ("The Pilgrim"), D. 794 (1823)
Die Berge ("The Mountains"), D. 634 (1820)

Cole Blume, tenor; Eunhye Grace Choi, piano

Notturno for Piano Trio in E-flat major, D. 897 (1827-28)
Adagio

Namhee Lim, piano; Jessica Lambert, violin; Victoria Wolff, cello

Lieder Set II. A Gentle Peace

Am See ("Upon the Lake"), D. 746 (1822)
Du bist die Ruh ("You Are Rest"), D. 776 (1823)
Frühlingsglaube ("Spring's Belief"), D. 686 (1820)

Cole Blume, tenor; Eunhye Grace Choi, piano

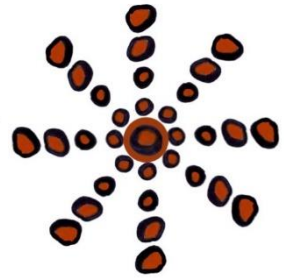
Fantasia for Piano Four-Hands in F Minor, D. 940 (1828)
Allegro molto moderato - Largo - Allegro vivace –
Allegro molto moderato

Namhee Lim, piano; Eunhye Grace Choi, piano

Program Notes

by Dr. Terry McQuilkin

Sonatensatz Piano Trio in B-flat Major, D. 28



Schubert composed the one-movement Trio in B-flat, originally titled "Sonata," in 1812, perhaps under the guidance of Antonio Salieri, with whom he had taken some lessons. Like most of his youthful works, the "Sonatensatz" ("Sonata Movement") is in the classical style of Haydn and Mozart and reveals few of the traits that distinguish his mature works. It does, however, show remarkable melodic inventiveness on the part of the 15-year-old composer.

A Selection of Schubert Songs

Schubert produced songs every year of his creative life, leaving a legacy of more than 600 songs. For this concert, tenor Cole Blume has selected seven, which he has grouped into two sets: "Where Shall I Turn" and "A Gentle Peace." (The set titles were derived from phrases in the texts.) Blume writes:

> *I've curated two sets of lieder to capture the spiritual and emotional underpinnings of German Romanticism. It's a journey in song that I relate to personally as a pilgrim, wanderer, and farmer. Together, these seven songs tell stories of descent and ascent, anguish and joy, exile and belonging, despair and wonder. Each stanza reminds me of my pilgrimages on the Camino de Santiago and Pacific Crest Trail, and the consequent inner journeys into what Goethe called "the labyrinths of the heart," adventures that ultimately led me back to nature's abundance and work on a Willamette Valley farm.*

Der Flüchtling ("The Fugitive") was composed in 1816 to words by Friedrich Schiller, whose work Schubert greatly admired. At the beginning, the fugitive revels in the sights and sounds of nature's beauty. In the fifth stanza, the distressing sight of the city's smoke and the minatory cries of raptors overhead invoke uneasiness. The final two stanzas reveal the fugitive's disdain for the temporal world.

Johann Wolfgang von Goethe is regarded as the towering German literary figure in the modern era. Schubert set more than 70 of his poems, including the wonderful **Wandrers Nachtlied II** ("Wanderer's Nocturne"). In just 14 measures of music and with a simple accompaniment, this 1822 song exquisitely captured the poem's mood of stillness and peace.

Der Pilgrim ("The Pilgrim"), from 1823, is Schubert's penultimate setting of Schiller's poetry. In its nine stanzas the narrator's enthusiastic and hopeful desire to pursue immortal happiness turns to disillusionment, as he realizes that reaching the "golden gate" is an unattainable goal. Schubert set the first four stanzas with a simple, hymn-like melody in D major. In the final stanza the original melody is completely abandoned and the song ends with a pounding B-minor chord.

Friedrich Schlegel was one of the leading literary figures in early German romanticism. His *Abendröte*, a cycle in which each poem is told from the perspective of the persona named in the poem's title, is the source of **Die Berge (**"The Mountains"), composed sometime between 1819 and 1823. Set in ABA form, the song's "A" sections, in G major, begin with a figure akin to a horn call, while the middle "B" eschews a stable tonality, making only transitory visits to G minor, E-flat major and B minor.

Notturno for Piano Trio in E flat Major, D. 897

Schubert probably composed the Notturno in E-flat in 1827 or early 1828. There is evidence that the one-movement "Notturno" (as the publisher Diabelli named it in 1846; only the header "Adagio" appears on the manuscript) was originally intended as the slow movement for the B-flat Trio, D. 898, which was written at about the same time.

The work begins tranquilly with a gentle melody introduced by the strings over the piano's arpeggios. The mood changes abruptly at bar 33, with a shift to the distant key of E major and the introduction of a regal theme dominated by dotted rhythms and propelled by a continuous string of triplets. The change of key exemplifies the Schubertian penchant for half-step modulations, as does the shift from E to F major a minute and a half later. Finally, the tonality returns to the original key, as the earlier tranquil section is reprised.

Am See ("Upon the Lake") (1822 or 1823) is one of five of Schubert's settings of poetry by his friend Franz von Bruchmann. The piano's arpeggios aptly depict the lake's gently rolling waves as the poet, rowing with carefree ease, plies the waters. But the beauty of the setting nearly overwhelms him with emotion, as he exclaims, "Stars, ah, so many!"

Du bist die Ruh ("You Are Rest")**,** composed in 1823, was drawn from a collection titled *Östliche Rosen* ("Oriental Roses") by Friedrich Rückert, a prolific poet and a scholar of East Asian languages. The song's outward simplicity masks the composer's nuanced setting of this expression of idealized love. Pianist and Schubert scholar Graham Johnson notes that the song "betrays its eastern inspiration by mention of the 'Augenzelt' (the tent of the beloved's eyes) and by the tone of the music which suggests the measured incantation of an eastern prayer."

Frühlingsglaube ("Spring's Belief"), probably written in 1820, is the composer's only setting of words by Ludwig Uhland, a poet, politician and philologist. After a time of hibernal darkness, rebirth is assured: each of the two stanzas ends with the line "All must change now." The song's hopefulness and unpretentious simplicity has made it one of Schubert's most enduring.

Fantasia in F minor, D. 940

Schubert's final year saw the creation of four piano duets, including the Fantasy in F-minor, generally regarded as the finest of his many four-hand piano compositions. It was written between January and April 1828.

The structure of the F-minor Fantasy is similar to that of Schubert's "Wanderer" Fantasy of 1822: though superficially a single-movement work, the F-minor Fantasy consists for four connected movements, and as in the "Wanderer Fantasy," the finale contains a fugue, as well as a reprise of themes from the first movement.

The work opens with its main theme in F minor, a mournful melody in dotted rhythms, and after 37 bars, it is restated in the parallel major, only to be pushed aside by the forbidding second theme, in F minor. Contrapuntal treatment of both melodies ensues, leading to a calmer version of the second theme, now in the key of F major, as the volume diminishes to *ppp* (pianississimo, very, very soft).

Loud, *marcato* chords leading into the second movement, which begins in F-sharp minor, interrupt that calmness. Full chords and dotted rhythms give the music the character of a French overture, albeit a tempestuous one. As in the previous movement, Schubert alternates between stormy and calm, and between parallel minor and major modes.

The fiery third movement begins in F-sharp minor. Chock full of sudden dynamic changes and short developmental episodes, it is a muscular scherzo in A-B-A form, and even the contrasting middle portion (the trio) in D-major and marked *con delicatezza*, maintains an unflagging kinetic drive.

The finale opens with a reprise of the first movement's plaintive main melody (first in F minor, then F major) which serves as an introduction to the main body of the section: a fugue based on the opening movement's secondary theme. A final reprise of the signature melody and a short codetta brings the work to a powerful close.

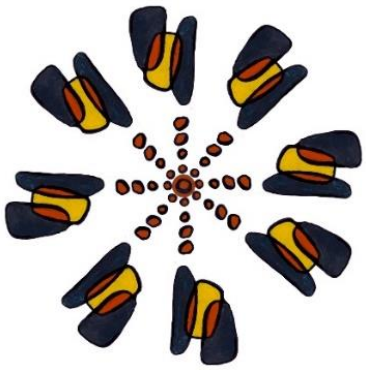
Musicians

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).

Guests

Cole Blume holds degrees from St. Olaf College (BA *cum laude*) where he sang with Anton Armstrong, and the University of Oregon (MM) where he studied conducting with Sharon Paul. He presented tenor roles in the UO Musicking Conference's historically informed oratorio projects conducted by Marc Vansheeuwijck, including *San Giovanni Battista* (Consiglieri) and *La Maddalena a ̓piedi di Christo* (Fariseo). His voice teachers included Ann Tedards at the University of Oregon, and Marilyn Moore-Brown at the Levine School of Music in Washington, DC. A homegrown musician in Eugene-Springfield, Cole sang his first Schubert *lied* at a Eugene Symphony holiday concert in 1995 and performed as the boy soloist in Leonard Bernstein's *Mass* conducted by Marin Alsop later that season. As a choral singer, Cole was a member of the St. Olaf Choir, the Grammy-award winning ensemble Conspirare, and Festival Ensemble Stuttgart with Helmuth Rilling. He previously taught elementary, middle-level, and high school choirs and served the Oregon Bach Festival for ten seasons as associate director of the Stangeland Family Youth Choral Academy. Most recently, Cole served as director of music at Central Presbyterian Church in Eugene. A rich trove of memories, gathered through myriad travel, spiritual, and professional experiences have enriched Cole's ability to tell stories in song, including his student teaching in northern India, walking the *Camino de Santiago*, and completing a southbound thru-hike of the Pacific Crest Trail. He is currently a farmer in Monmouth, Oregon, where he grows organic produce at Lucky Crow Farm.



Jessica Lambert played with Amici for seven years and completed her rotation as Artistic Director in 2020. 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.

Namhee Lim was born in Seoul, South 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 the 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 High School 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 the 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.

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 nonclassical. 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.

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

Emily Proudfoot

Yellow Flower

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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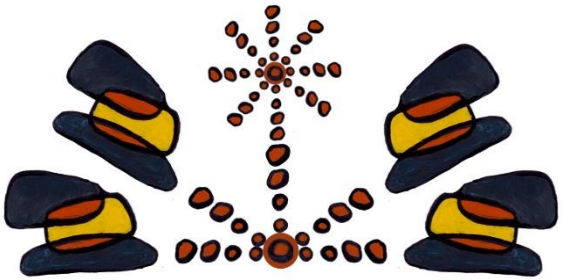

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Program

Ludwig van Beethoven Piano Trio in C minor, Op. 1 No. 3
Nikolai Medtner Piano Quintet in C Major, Op. Posth.

Amici

Eunhye Grace Choi, piano
Lillie Manis, viola
Steven Pologe, cello
Sharon Schuman, violin

Guest Musician

Jessica Lambert, violin

Pre-concert Talks

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

Art: *Blue Flower* by Emily Proudfoot

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