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Chamber Music Amici

Viennese Three

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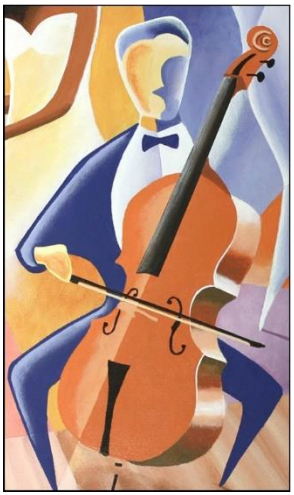
Welcome!

In 1792, the young composer from Bonn named Ludwig van Beethoven made his departure to Vienna with the famous blessing from Count von Waldstein that he would receive Mozart's spirit from Haydn's hands. This evening's program, "Viennese Three," brings together these three quintessential icons who define the apex of what we call Classical music. The flute plays a prominent role in both Haydn's Trio and Mozart's Quartet (the last of his four flute quartets). Our returning guest flutist Jaqueline Cordova-Arrington will delight you with her virtuosic and humorous playing in these distinctive yet infrequently played compositions. Beethoven's "Ghost" Trio is quite contrasting in its scope and character. We are thrilled to welcome the acclaimed violinist Janet Sung who will join the Chamber Music Amici musicians in this monumental work. Thank you for attending tonight's concert, and we appreciate you continuing your musical journey with us!

Grace Choi

Eunhye Grace Choi, Artistic Director



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Program

Trio in G major, Hob. XV:15 — **Franz Joseph Haydn**

I. Allegro
II. Andante
III. Finale. Allegro Moderato

Jacqueline Cordova-Arrington, flute; Eunhye Grace Choi, piano
Steven Pologe, cello

Flute Quartet in A Major, K. 298 — **Wolfgang Amadeus Mozart**

I. Andante. Theme and Variations
II. Menuetto
III. Rondeau. Allegretto grazioso

Jacqueline Cordova-Arrington, flute; Janet Sung, violin
Lillie Manis, viola; Steven Pologe, cello

Piano Trio in D Major, Op. 70, No. 1 "Ghost" — **Ludwig van Beethoven**

I. Allegro vivace e con brio
II. Largo assai ed espressivo
III. Presto

Janet Sung, violin; Eunhye Grace Choi, piano
Steven Pologe, cello

Program Notes

by Dr. Terry McQuilkin

Franz Joseph Haydn: Trio for Flute, Cello and Piano in G Major, H. XV:15

"Last week I had a visit from Mr. Bland, an Englishman," wrote Haydn to his Viennese publisher in November 1789. "He wished to buy various pieces from me, but not to offend you, I gave him nothing at all." This isn't the whole truth, however. According to one of Haydn's contemporaries, John Bland, a London publisher, did indeed visit Haydn in Vienna. The composer, who happened to be shaving at the moment, shouted, "I would give my best quartet for a good razor!" Bland responded by hurrying to his lodgings and returning with his own pair of razors. Haydn rewarded him with his recently completed Quartet in F minor, which gained the nickname "Razor" Quartet. Bland didn't stop there. In an April 1790 letter, Haydn acknowledged the receipt of another pair of razors, and promised Bland "three trios for piano, flute (or violin) and violoncello." Allowing financial advantage to trump probity, Haydn, after finishing the trios, sent them to *both* Bland and to Artaria, his publisher in Vienna.

Skilled amateurs represented the primary market for these trios; the flute had become quite popular, particularly in England. In these trios, the flute and piano share more or less equally in the melodic material, while the cello's role is decidedly supportive. Maximizing the works' marketability, they were published with alternate violin parts, in addition to the piano and cello parts.

The Trio in G major, H. XV:15 is in three movements. The opening Allegro, cast in a straightforward sonata form, is not without pleasant surprises, such as the shift to D minor near the end of the exposition. The Andante is in ternary form; it begins with a simple, unadorned melody in C major, which is elegantly embellished later on. The beautiful middle section in C minor features an effective dialogue between flute and piano. The finale is a rondo in ABACA form. Especially Haydnesque are the playful hesitations leading to the return of the "A" theme.

Wolfgang Amadeus Mozart: Quartet for Flute and Strings in A Major, K. 298

It was long assumed that Mozart completed his Quartet in A, K. 295 – one of four quartets he composed for the combination of flute, violin, viola and cello – in 1778. (An inscription on the manuscript score gives that date.) Scholars now believe that Mozart, despite the inscription, actually wrote the work in 1786 or 1787. The piece was probably intended for a private performance at the home of scientist Nikolaus von Jacquin, several of whose family members were musicians, including Mozart's close friend Gottfried von Jacquin.

The work's relative brevity and the modest technical demands it makes of the players provide further evidence of the Quartet's purpose as *Hausmusik*. The first of the three movements, marked Andantino, is a theme and variations; Mozart used a song by Franz Anton Hoffmeister ("An die Natur") as the theme. He

assigned each player one variation—a perfect scheme for informal music making among friends. The other movements employ borrowed materials as well. The second movement, a minuet, uses a French rondeau, "Il a des bottes, des bottes Bastien," as its main theme (although the trio theme is probably by Mozart). The finale is a rondo (or as Mozart humorously spelled it here, "Rondieaoux"). The composer borrowed a tune from Giovanni Paisiello's *Le gare generose*, an opera premiered in 1786 (thus helping scholars more accurately date the quartet), as the recurring melody. To add to the fun, Mozart specified for this movement the long, altogether risible tempo indication of "Allegretto grazioso ma non troppo presto, però non troppo adagio. Così-così-con molto garbo ed espressione" ("Allegretto grazioso, but not too fast, nor too slow. So-so—with great elegance and expression").

Ludwig van Beethoven: Piano Trio in D Major, Op. 70 No. 1 ("Ghost")

Though less often discussed than his string quartets, the piano trios of Beethoven occupy a vital place in the composer's creative output. Indeed, the set of three piano trios that the composer published in 1795 were the first works that he felt merited an opus number. After an interval of 13 years, he again turned to that genre in 1808 with a set of two trios, published the next year as op. 70.

The Piano Trios, op. 70 are dedicated to Countess Mary Erdödy, at whose residence Beethoven gave the first performance, along with violinist Ignaz Schuppanzigh and cellist Josephe Linke. For a short time, Beethoven resided at the Countess's home, but a disagreement forced him to seek other lodgings in 1809, and prompted the composer to write to the publisher that spring, asking that the dedication be changed to Archduke Rudolph, one of Beethoven's most important patrons. However, his Leipzig publisher informed him that it was too close to publication, and Countess Erdödy's name appeared on the score when the pieces were published in August.

The Trio, op. 70 no. 1 ("Ghost") opens with a short, fortissimo idea – played in unison by all three instruments – built on a rising series of four-note descending scale figures, rhythmically grouped so as to disguise the 3/4 meter. This leads to a jolting cadence on F natural in bar 5, feigning an abrupt shift to D minor. The cello then introduces a simple, lyrical figure in D major, quickly taken up by the violin. Thus, within the first nine measures, the listener is introduced to all of the basic material of the movement. The exposition is remarkably concise, lasting a mere 73 bars. Though the exposition's repeat is no surprise, the repetition of the next 180 bars (development and recapitulation) is unusual for a middle-period Beethoven work. The movement ends with a lyrical coda.

The central movement, in D minor and marked Largo assai ed espressivo, is the dramatic and emotional heart of the Trio, and it is this movement that inspired the designation, "Ghost Trio." That nickname was neither Beethoven's nor the publisher's. It originated with Carl Czerny, Beethoven's most famous student, who described the central Largo movement as "terrifying and ghostly," adding that "one is reminded of the first appearance of the ghost in *Hamlet*." But if the composer had any Shakespearian ghosts in mind, they were more likely from Macbeth. One of Beethoven's sketchbooks suggests that he was working on an opera based on *Macbeth* (an endeavor that never came to fruition) at the same time that he was conceiving the middle movement of the Trio, op. 70 no. 1.

Almost all of the thematic material in the Largo is derived from two motives heard near the beginning. The form is nebulous; outwardly it is in sonata form without a formal development section, but in reality, Beethoven's spartan musical ideas are being developed continuously. The movement's constantly shifting tonality and its frequent and often sudden changes in dynamics help justify the work's "ghostly" sobriquet.

The spectral tension of the slow movement is released by the rollicking energy of the Presto finale. Though its sonata form is more obvious than in the earlier movements, the music is anything but predictable: sudden dynamic changes and modulations to distant keys keep the listener guessing right up to the end.

Musicians

Guests

Jacqueline Cordova-Arrington

Jacqueline is the Assistant Professor of Flute at the University of Oregon School of Music and Dance and a member of the Oregon Wind Quintet. As a former member of Carnegie Hall's chamber music collective, Ensemble Connect, Jacqueline collaborated with colleagues in performances at the Weill, Trinity, Subculture, and National Sawdust Concert Series. In contrast to the ensemble's more traditional performances, Jacqueline has experience leading interactive performances in various community spaces including public schools, correctional facilities, and centers for adults with developmental disabilities. Jacqueline completed her doctorate at the Eastman School of Music studying with Bonita Boyd with an additional certificate in World Music. Her former teachers include David Cramer, Amy Porter, and Bradley Garner. Equally at home on the orchestral stage, and as a recipient of the William D. Ford Fulbright Grant, Jacqueline studied extensively with

principal flutist of the Berlin Philharmonic Andreas Blau. Her training in Berlin initiated her success as an orchestral flutist, leading to performances with major orchestras, including the Los Angeles Philharmonic, Seattle Symphony, Oregon Symphony, Buffalo Philharmonic, Louisiana Philharmonic.

Janet Sung

Hailed by *The Strad* for her "compelling" performances and "ravishing tone," violinist Janet Sung has performed worldwide with orchestras including the Pittsburgh Symphony, Busan Philharmonic, Göttinger Symphonie Orchester, Omsk Philharmonic, Britten Sinfonia, Cairo Symphony Orchestra and Buffalo Philharmonic, as well as orchestras of Delaware, Boise, Dubuque, Hartford, Las Cruces, Tacoma, Wyoming, and many others across the U.S. Ms. Sung has made multiple concerto and recital appearances at Switzerland's Lucerne Festival, the Aspen Music Festival, Britt Festival, Peninsula Music Festival, Sewanee Festival, Bellingham Festival, and the Conciertos de La Villa Festival de Santo Domingo.

Celebrated for her performances from Bach to works of the 21st century, her solo performances are frequently aired on radio and television, nationally and internationally, including multiple broadcasts on NPR's "Performance Today," and regular featured performances on Chicago's Classical WFMT. She has recorded Vivaldi's *The Four Seasons* and Bach's *Brandenburg Concerto No.1*, the latter with members of the Gewandhaus Orchestra, as well as music by Britten, Enescu, Ravel, and living composers Augusta Read Thomas, Kenneth Hesketh, Missy Mazzoli, Dan Visconti, and Gabriel Prokofiev. Her most recent recordings, ***Edge of Youth***, released on Sono Luminus, and ***The deeper the blue…***, released on SOMM Recordings (UK) and recorded with the Britten Sinfonia and conductor Jac van Steen, were both critically acclaimed in major publications such as *The Strad*, *Strings Magazine*, and *BBC Music Magazine.*

She is Founder and Artistic Director of Chamber Music Chicago and has been a regular performing and faculty artist at the Bowdoin International Music Festival, Kreeger Festival, Newport Music Festival and Green Mountain Chamber Music Festival. In 2022, she was appointed the Artistic Director of the renowned Meadowmount School of Music in New York.

Ms. Sung studied with legendary pedagogues Josef Gingold, Dorothy DeLay, and Masao Kawasaki, as well as Eugene Phillips and the Juilliard Quartet. She graduated from Harvard University with degrees in anthropology and music, and The Juilliard School. She was a Clifton Visiting Artist at Harvard and is currently Professor of Violin and Strings Chair at the DePaul University School of Music in Chicago. She plays a c.1600 Maggini violin crafted in Brescia, Italy. Visit Janet's website at www.janetsung.com.

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.

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: Chris Pontrelli

I'm drawn to the power of simple icons generated by our society. I greatly admire the work of mid-20th century designers. Some believe they were taking cues from the jazz and bebop musicians of that same era. There is a quick, lightness to their forms – abbreviated, yet complete. It is with this visual shorthand that I express my own artistic vision.

Like many artists and musicians throughout history, I'm fascinated by the comparison of the two genres. We hear of musicians trying to "paint" melodies with color. And, we see artists striving to bring music into a visual form.

As a life-long musician I find it natural to include qualities found in music when painting. Like a popular song I want my artwork to have an accessible beat and a colorful rhythm. I strive to create motion where there would otherwise be stillness. With each piece I ask, "Can your eyes dance to this?"

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Amici

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

By Chris Pontrelli, ***Encore***

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