

Creating Community Through Great Music 2023-2024

Chamber Music Amici

Brahms 190

3:00 PM Sun, Dec. 10 • 7:30 PM Mon, Dec. 11

Wildish Community Theater, Springfield



Art by Chris Pontrelli: Perfect Passage

Johannes Brahms

Piano Trio in B Major, Op. 8 • Clarinet Quintet in B Minor, Op. 115

Sunmi Chang, violin • Eunhye Grace Choi, piano • Wonkak Kim, clarinet

Lillie Manis, viola • Steven Pologe, cello • Sofie Yang, violin

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Welcome!

Welcome to Amici's Brahms 190 concert! As I approach the holiday season, Amici's December concert has always felt special to me. It is an occasion to bring our family and friends even closer together through intimate musical conversations.

The great German composer Johannes Brahms was born in 1833, making this year his 190th anniversary. Tonight we celebrate this beloved composer's life by breathing life into his first Piano Trio, Op. 8 and the Clarinet Quintet, Op. 115, one of his last works. Joined by the clarinetist Wonkak Kim and violinists Sunmi Chang and Sofie Yang, we will fully immerse ourselves into Brahms's sublime music this evening!

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Program

Piano Trio in B Major, Op. 8

Johannes Brahms

- I. Allegro con brio
- II. Scherzo: Allegro molto Allegro Moderato
- III. Adagio
- IV. Finale: Allegro

Sunmi Chang, violin; Steven Pologe, cello; Eunhye Grace Choi, piano

Clarinet Quintet in B Minor, Op. 115

Johannes Brahms

- I. Allegro
- II. Adagio
- III. Andantino – Presto non assai, ma con sentimento

*Wonkak Kim, clarinet; Sunmi Chang, violin; Sofie Yang, violin
Lillie Manis, viola; Steven Pologe, cello*



We hope you stay for our post-concert reception with by **Sweet Life Patisserie**

Program Notes

by Dr. Terry McQuilkin

Trio for Violin, Cello and Piano in B Major, op. 8

Johannes Brahms's Piano Trio in B major, op. 8, in its original version, illustrates both the youthful composer's earnest ambitiousness (a work of remarkable heft, it requires nearly 50 minutes to perform) and his relative inexperience (for instance, secondary melodies – some borrowed from earlier composers – do not always fit seamlessly into the musical fabric).



The 20-year-old composer began sketching the Trio in the summer of 1853, and completed it in January of the following year. Leipzig publisher Breitkopf & Härtel released the work – the composer's first chamber piece to be published – in November 1854, and the public premiere in Danzig was given in October 1855. (A New York performance followed in November.)

In the mid 1880's, Bonn publisher Simrock acquired the rights to the music, giving Brahms an opportunity to revise the work, which he did in 1889. "I did not provide it with a wig," he waggishly claimed, "I just combed its hair a little!"

But Brahms's revisions were anything but cosmetic. Reducing the number of measures by more than one third, he excised many of the secondary ideas found in the earlier version, replacing them with material more effectively integrated into the musical rhetoric. The result is a work that is not only more concise (1,170 measures versus 1,628 in the original version) but one that flows more organically. Only the Scherzo – already tautly constructed – remained essentially unaltered.

This newer version, the one that is nearly always performed nowadays, received its first performance in Budapest in January 1890, and it was published in February of the following year. Interestingly, Brahms did not withdraw the first version from his catalogue (both are designated as Opus 8).

As in the earlier version, the 1889 version opens with a broad, heroic primary theme in B major. After some rhythmically charged transition material, a relatively gentle secondary theme emerges. As in the 1854 version, the exposition is repeated. Following the development, the recapitulation begins with the main theme appearing in G-sharp major before settling into the home key of B major.

The ternary-form second movement, in B minor, is a scherzo, and its electric galvanism reminds one of Mendelssohn's scherzos, although the waltz-like theme in the middle section provides some respite.

The contemplative Adagio, in B major, is also in A-B-A form, and begins with an elegiac chorale-like melody played by the piano, with the strings offering a tender response to each phrase. An expressive, lyrical melody, played first by the cello and later by both strings in harmony, dominates the middle section.

The tonality returns to B minor in the finale, which opens with an anxious melody played by the cello. The secondary theme in D major, by contrast, radiates confidence. When that theme returns in the development, it is not in the expected B minor, but in B major, hinting that a joyful conclusion awaits, but the music soon shifts back to the movement's original minor key, leading to the work's forceful, solemn conclusion.

Quintet for Clarinet and Strings in B Minor, op. 115

In the spring of 1891, a few months after Brahms communicated to his publisher his intent to retire from composing, he heard Richard Mühlfeld, the self-taught clarinetist of the Meiningen Court Orchestra, and was immediately captivated by his mellifluous sound. This seems to have rejuvenated Brahms' creative energy; during that summer, while staying in the resort town of Bad Ischl, he composed the first two of a series of great chamber works for clarinet: The Trio for Clarinet, Cello and Piano, op. 114 and the Quintet for Clarinet and Strings, op. 115. The Quintet premiered in December of that year. Three years later he would compose his two Clarinet Sonatas, op. 120. Thus Mühlfeld inspired Brahms much in the way that Anton Stadler had inspired Mozart, who a century earlier had written a clarinet concerto and a quintet for the same instrumentation.

But while Mozart's Quintet, K. 581 is on the whole rather sunny, Brahms's Quintet is quite reserved. The four chamber pieces composed for Mühlfeld are often described as "autumnal," a term especially apt for the ruminative and sometimes melancholic Clarinet Quintet. Significantly, each movement ends with the dynamic marking of *piano* or *pianissimo*.

The first movement, marked *Allegro* and in a relaxed 6/8 meter, opens with a flowing line played by the violins; in these first four measures we are introduced to the two motives that permeate the whole movement – and by process of variation, the whole work, as these motives provide the seeds

for the main melodic material in subsequent movements. The modality in these first four bars is ambiguous: Is it B minor, or the relative major key of D? The clarinet's entry in bar four – an ascending D major arpeggio – suggests the latter. It is finally in measure 14 that the tonality gravitates strongly toward the titular key of B minor. A forceful, accented line serves as the transition into the secondary theme area in D major, introduced by the clarinet. The movement, which follows sonata form, ends somberly: a final iteration of the opening line tails off and the Allegro concludes softly with a pair of B minor chords, each instrument in its lower register.

The Adagio is essentially monothematic but is divided into three sections, the outer sections in B major, the middle part in the parallel minor. The main melody, introduced by the clarinet over the strings' murmuring accompaniment, is wrought from a three-note descending line. The nocturnal repose of that opening section is contrasted with the tension of the middle section, purportedly inspired by Brahms's interest in Hungarian folk music: The clarinet delivers florid rhapsodic lines while the strings continue playing the main melody, later playing tremolos, perhaps imitating the Hungarian *cimbalom*.

The clarinet begins the third movement with a songlike melody that dominates the opening section, marked *Andantino*. This 33-measure section is simply the lead-in to the main body of the movement, marked *Presto non assai, ma con sentimento*, and initiated by the violin with an elfish tune in B minor (an easily recognizable transformation of the movement's opening melody). It is essentially a scherzo in miniature sonata form, capped by a brief restatement of the introductory *Andantino* melody.

Like the finale of Mozart's Clarinet Quintet, the fourth movement of this work is a theme and variations. The theme, closely related to the third movement's opening line, is in B minor. Five variations follow, the fourth of which is in B major. The fifth variation, in 3/8 time, leads right into the coda – a surprise return of the first movement's opening figure. This time, the major/minor ambiguity is gone; the tonality is clearly B minor. The last 30 bars are mostly quiet, save for a few short *forte* ebullitions, and the movement ends much as the first movement had ended – with a pair of B minor chords, but this time the penultimate chord is marked *forte* with a *diminuendo*, and the final chord marked *piano*. It is as if Brahms, who had drawn up a last will and testament only months before composing the Quintet, was anticipating his own eventual demise.



Musicians

Guests

Sunmi Chang

As the laureate of both the 2007 International Markneukirchen and Sion-Valais International Violin Competitions, Chang has performed widely to much acclaim throughout North America and Europe as a soloist and chamber musician. In 2008, she was the soloist on Yale Philharmonia's tour to Seoul, Beijing, and Shanghai, performing the Beethoven Concerto.

She studied at the Yehudi Menuhin School in England and at the Hanns Eisler Musikhochschule in Berlin with Prof. Eberhard Feltz. While a student, she performed regularly in prestigious venues such as Wigmore Hall, Queen Elizabeth Hall, and Royal Albert Hall. In 1998 & 1999, she toured with the YMS orchestra playing Bach's Double Concerto for 2 violins conducted by Lord Menuhin in UNESCO Headquarters and Guildford Cathedral. She has worked and collaborated with renowned artists such as Lord Menuhin, Zakhar Bron, Kim Kashkashian, Donald Weilerstein, Rainer Kussmaul, Midori, and others in various festivals and masterclasses. An active chamber musician, Ms. Chang won first prize at the Plowman Chamber Music Competition. She was invited to take part in various chamber music festivals such as the Rising Stars Series at Caramoor, Music@Menlo, and Chamber Music Northwest. She completed her studies with Peter Oundjian and Ani Kavafian in 2009, earning the Artist Diploma and the Master of Music degree at Yale University, where she won the School's concerto competition in 2006. She performed as a tenured violinist with the Saint Paul Chamber Orchestra from 2009 to 2015. Currently, she works as the Artistic Director of Summit Chamber Music Series and will join the University of Oregon School of Music & Dance as an Assistant Professor of Violin starting this fall.

Wonkak Kim

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 is regularly invited as guest clinician at world learning institutions, including the Juilliard, Yale, and Manhattan School of Music.

Sofie Yang

Originally from Milwaukee, Wisconsin, Sofie moved to Eugene, Oregon in 2021 and plays with the Eugene Symphony, Oregon Mozart Players, Eugene Opera, Eugene Concert Orchestra, Kalamazoo Symphony, and is Associate Concertmaster of the Rogue Valley Symphony. She earned a bachelor’s degree from Lawrence University in Appleton, Wisconsin with Samantha George, where she was featured on Wisconsin Public Radio with her string quartet, won the concerto competition performing the Sibelius Violin Concerto, played in a fiddle club, and rocked in a heavy metal band. Sofie completed her master’s degree with Janet Sung at DePaul University in Chicago, during which she participated in chamber ensembles across the city that promote works by underrepresented composers and bring performances to unconventional settings. As a regular member of the Civic Orchestra of Chicago from 2017-2019, she had the privilege to work with Ricardo Muti and Yo-Yo Ma, among others, and offer musical outreach to the Chicago community. During her summers, Sofie has attended the Blackburn Music Academy of Festival Napa Valley, Stowe Tango Music Festival, Sewanee Summer Music Festival, Silk Road Project’s Global Musician Workshop, College Light Opera Company, and was recently a violin extra for the Britt Festival. She has also been a mentor and counselor for four years at the Madison Summer Music Clinic, encouraging young artists in her home state. In addition to performing, Sofie teaches violin and piano at various local music schools and enjoys exploring the nature of the Pacific Northwest.



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 frequently performed 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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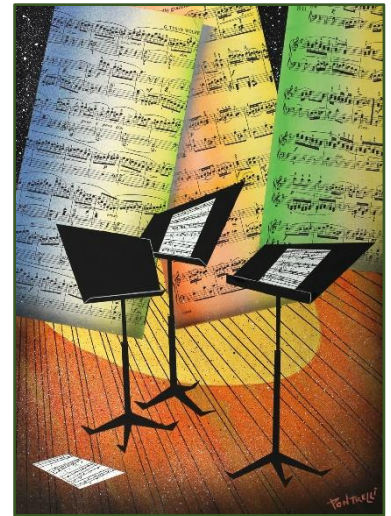
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