Creating Community Through Great Music 2024-2025

Chamber Music Amici

Summer Mini Festival

September 3

Schumann and Brahms

September 4

Piazzolla and Martinů

Welcome to Chamber Music Amici's iconic Mt. Pisgah Summer Series! We will feature two fabulous programs on Tuesday and Wednesday this season. Drawing inspirations from the high Romantic Era, we will present music by Clara Schumann and Johannes Brahms (his famous horn trio!) for the opening concert. The following evening, we will take our audiences around the world with Astor Piazzolla's Argentinian *tango nuevo* and the Czech composer Martinů's ballet music that brings sounds from both his native lands and the Charleston Jazz scene. Kenji Bunch's *Tango Morendo for Trumpet and Piano* and Mendelssohn's *Concert Piece No. 1 for Clarinet and Bassoon* are wonderful examples of showcasing both virtuosic and lyrical capacity of wind soloists. Enjoy your one and only chamber music experience with us!

Eunhye Grace Choi, Artistic Director

Next: 16th Season 2024-2025

Sweet 16 Celebration!

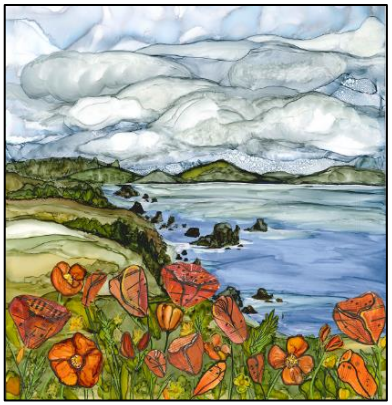
The Shedd Institute for the Arts

Dinner and Fundraiser

5:30 PM, Saturday, October 20, 2024

Sponsorships available $1,000+

Single Ticket: $75; Table for 8: $500



Sundays at 3:00 PM | Mondays at 7:30 PM

October 20 • ***All Mozart***
December 15/16 • ***Chamber Music with Guitar***
February 16/17 • ***Chamber Music with Flute, Oboe, Strings, & Piano***
April 14 • ***Old and New***
June 9/10 • ***Suk and Dvořák***

Tickets available by phone or at ChamberMusicAmici.org
174 E. 16th Avenue, Eugene • 541.953.9204 • info@chambermusicamici.org

Chamber Music Amici

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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.

Thanks also to Friends of Amici

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CLASSIC PIANOS
A PASSION FOR PIANOS

September 3rd Program

Piano Trio in G minor, Op. 17 **Clara Wieck Schumann**

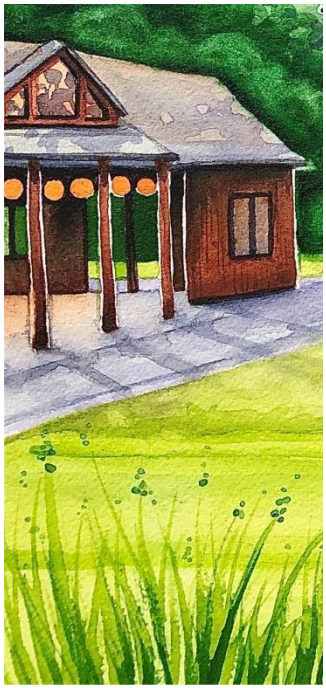
I. Allegro moderato
II. Scherzo. Tempo di Menuetto
III. Andante
IV. Allegretto

Sunmi Chang, violin; Jason Duckles, cello; Eunhye Grace Choi, piano

Trio for Violin, Horn, and Piano in E-flat major, Op. 40 **Johannes Brahms**

I. Andante - Poco più animato
II. Scherzo. Allegro - Molto meno allegro - Allegro
III. Adagio mesto
IV. Finale. Allegro con brio

Sunmi Chang, violin; Joseph Berger, horn; Eunhye Grace Choi, piano



September 4th Program

The Four Seasons of Buenos Aires for Piano Trio — **Astor Piazzolla**

I. Primavera Porteña
II. Verano Porteño
III. Otoño Porteño
IV. Invierno Porteño

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

Tango Morendo — **Kenji Bunch**

Joseph Klause, trumpet; Eunhye Grace Choi, piano

Concert Piece No. 1 in F Minor, Op. 113 — **Felix Mendelssohn**

I. Allegro con fuoco
II. Andante
III. Presto
IV.

Wonkak Kim, clarinet; Benjamin Greanya, bassoon; Eunhye Grace Choi, piano

La Revue de Cuisine, H. 161 — **Bohuslav Martinů**

I. Prologue
II. Tango
III. Charleston
IV. Final

Tomás Cotik, violin; Steven Pologe, cello; Eunhye Grace Choi, piano
Benjamin Greanya, bassoon; Wonkak Kim, clarinet; Joseph Klause, trumpet

September 3rd Program Notes

Clara Schumann Piano Trio in G Minor, Op. 17

By Sharon Schuman

Clara Wiek Schumann (1819-1896) composed her masterpiece, the Piano trio in G Minor, at the age of 27, during the precious "down" time of her fourth of eight pregnancies with her husband Robert. Clara, known as "Queen of the Piano," had been performing and publishing compositions since she was 11. She was also the family's main breadwinner, committed to liberating her husband to compose. She had decided at 20 that a woman could not have a creative career, though lucky for us, thirty of her compositions remain, including this trio. It's opening Allegro is dramatic and romantic, filled with a kind of contagious longing between violin and cello. The Scherzo is surprisingly gentle, light, and delicate, keeping us off balance. The Andante opens with a lush piano, all alone, then joined, aria-like, by violin, then cello. It ends almost in resignation. The last movement, Allegretto, is a contrapuntal masterpiece, with a fugue that becomes progressively more dramatic and complex, culminating in virtuosic arpeggios and passion.

Johannes Brahms Horn Trio in E-flat Major, Op. 40

By Sharon Schuman

Johannes Brahms (1833-1897) wrote his spectacular horn trio in 1865, just after his mother died. He had gone to Baden-Baden, outside the Black Forest, the perfect place to imagine the sounds of the hunt. No one had ever thought of substituting a horn for a cello in a piano trio. But Brahms's father had played the *Waldhorn.* Father taught son to play this antique instrument, and Brahms insisted that it, rather than the French Horn, should be used. His dictate fell on deaf ears, though, as generations of horn players have opted for valves that achieve precise pitches, rather than a hand stuffed in a bell, grasping, often in vain, for the desired note. This piece has an unusual opening movement—not the expected fast allegro, but rather a gorgeous, leisurely Andante, where the violin states the theme, immediately answered by the horn. A second theme, romantic and rich, provides the back and forth of this sumptuous movement. The Scherzo introduces rollicking hunt sounds that will dominate the final movement. It's the Adagio mesto that haunts listeners, though, with its achingly beautiful despair. Many consider it an elegy to the composer's mother ("mesto" means "truly sad"). The rousing Finale is a complete contrast, as Brahms unleashes galloping horses, and the fourths and fifths that dominate are the open intervals of the *Waldhorn*.

September 4th Program Notes

Astor Piazzolla The Four Seasons of Buenos Aires

By Sharon Schuman

Astor Piazzolla (1921-1992) was born in Argentina, but spent his youth in Greenwich Village, where he heard tango at home and jazz in the streets. On his 8th birthday, his father presented him with a *bandoneón*, an accordion-like tango instrument indigenous to Buenos Aires, with a complex system of buttons, similar to the *concertina*. The child became a prodigy on it. He returned to Argentina as a teenager in 1936, studied with the composer Alberto Ginastera, and won a scholarship to study in Paris with Nadia Boulanger. Thus to his mixture of tango and jazz was added the counterpoint, dissonance, chromatics, syncopations and general sense of experimentation of modern classical music. No wonder he is credited with creating an entirely new genre of music: the "new tango"!

"The Four Seasons of Buenos Aires" were composed separately between 1964 and 1970. Originally published in 1968 for piano solo, they have been arranged for many instrumental combinations, including piano and strings. Unlike Vivaldi's "Four Seasons," they do not necessarily evoke the sounds of Spring, Summer, Winter, and Autumn (in any case, those seasons have opposite characteristics in the southern hemisphere). But they do evoke the changes from season to season, even as they celebrate the power and beauty of tango.

Tango Morendo

By Kenji Bunch

Tango Morendo (1996) for trumpet and piano imagines the volatile nature of the tango as a point of departure for a stream-of-consciousness musical romp, free from linear storytelling or coherent form. In this work, the dancers' dark, almost dangerous energy conjures up a variety of outbursts that momentarily derail the tango music with increasing intensity until it eventually fades into the ether. Written for trumpeter Alex Jokapii, *Tango Morendo* was premiered in May, 1999 in New York City with the composer at the piano.

Felix Mendelssohn, Concert Piece No. 1 in F Minor, Op. 113 for Clarinet, Bassoon, and Piano

(originally for two clarinets and piano)

By Sharon Schuman

Felix Mendelssohn Bartholdy (1809-1847) was great friends with the esteemed clarinetist Heinrich Berman (also a chef) and his son Carl, who came to Berlin on tour in 1832. Apparently, they very much wanted Felix to write them a concert piece, and he very much wanted them to cook for him dumplings and strudel, so he proposed a deal: they show up at his house at 9:00 am to

prepare these dishes, and by 5:00 pm, he would have finished composing the piece they craved. Apparently, the whole time they were cooking, Felix was in his musical "kitchen," cooking up the "Battle of Prague: Grand Duet for Dumplings and Cheese Strudel" Op. 113, because though the MS shows signs of haste and many corrections, the composer had it finished by dinner. They rehearsed it together after dinner, and father and son took it on the road.

This 9-minute piece is a veritable feast for the ear, in three movements: fast/slow/fast. It requires tremendous precision and virtuosity from the two wind players, as they execute melodies, cadenzas, duets, synchronized ornaments, and scintillating runs, alone and together. The piano has its own energetic challenges, but the interplay between winds really rips: pure musical fun.

Bohuslav Martinů La Revue de Cuisine, H. 161

By Sharon Schuman

Bohuslav Martinů (1890-1959) was born in what is now the Czech Republic and died as a U.S Citizen in Switzerland. Trained as a violinist at the Prague Conservatory, and performing for a decade with the Czech Philharmonic, in 1923 he won a scholarship to study in Paris for three months. He remained there for 18 years, until the Nazis blacklisted him in 1940, and he fled to the US, where he became a professor of composition at Princeton. "La Revue de Cuisine" (The Kitchen Revue), was originally a tongue-in-cheek one-act ballet, created in 1927 (lost until 1990). It featured the temptation of the saintly pot by twirling stick, surrounded by other kitchen utensils. The composer reconfigured the ballet in 1930 as a sextet for clarinet, bassoon, trumpet, violin, cello, and piano. It has four brief movements, a Prologue and Finale that are Marches, a trumpet-led Charleston, and a slinky, cello-led Tango. There is a joyful and contagious weightlessness to the whole piece, as the musicians cavort in various rhythms and keys.

Musicians

Joseph Berger is Associate Principal Horn of the Oregon Symphony, a position he has held since 1988. Prior to winning his position in Oregon he completed his music degree at The Juilliard School and was active as a freelance horn player in the New York area. He has performed with many orchestras throughout the country including the Honolulu Symphony, the New Jersey Symphony, North Carolina Symphony, Dallas Symphony, Los Angeles Philharmonic, and the Seattle Symphony. In addition to his work with the Oregon Symphony, Joseph is an active performer playing in solo recitals and festivals throughout Oregon, including Chamber Music Northwest, the Bach Festival, and the Astoria Music Festival. The Bach Festival in 1998 included a Grammy winning recording of the premiere of Penderecki's Credo. Joseph played solo horn in the Arizona

Opera's production of Richard Wagner's Ring Cycle (where he met his wife), played principal horn in the Chautauqua Music Festival in Chautauqua, NY, and often performs Wagner productions by the Seattle Opera. He also performs regularly with several chamber groups locally including Third Angle and 45th Parallel. Joe received his bachelor's degree in music from the Juilliard School in 1987 where he studied with James Chambers. Other teachers have included James Decker, Julie Landsman, and John Cerminaro. In addition to music, Joe enjoys many other activities such as riding his bicycle and motorcycle, hiking, skiing, building artistic furniture, and spending time with his family, which includes two awesome sons: Jake and Leo (12-year-old Jake just started playing the horn as well!).

Sunmi Chang As the laureate of both the 2007 International Markneukirchen and Sion-Valais International Violin Competitions, Korean born violinist Sunmi Chang has performed widely to much acclaim throughout North America and Europe as a soloist and chamber musician. At the age of 17, she toured with the Yehudi Menuhin School Orchestra playing Bach Double Concerto for 2 violins conducted by Lord Menuhin in UNESCO Headquarters and Guildford Cathedral in England. In 2008, Sunmi was the soloist on Yale Philharmonia's tour to Seoul, Beijing, and Shanghai, performing the Beethoven Concerto. To celebrate Beethoven's 250th birthday, she returned to Yale, performing Beethoven Triple Concerto with cellist Paul Watkins, pianist Melvin Chen conducted by Peter Oundjian. An active chamber musician, she was invited to take part in various chamber music festivals such as the Rising Stars Series at Caramoor, Vivace Music Festival, Music@Menlo, Music in the Vineyards, and Chamber Music Northwest. Sunmi is also the Founder & Artistic Director of Summit Chamber Music Series committed to bringing world-class chamber music to West Virginia. In Dec, 2023 Sunmi recently released "Mother Tales" under the Parma recordings with pianist Clara Yang, an album that pays tribute to four remarkable women composers – Florence Price, Gabriela Lena Frank, Liliya Ugay, and Amy Beach. Sunmi received her Bachelor's degree at the Hanns Eisler Musikhochschule in Berlin, Master's & Artist Diploma degrees at Yale School of Music, and the Doctoral degree from the University of Michigan. Her principal teachers have included Eberhard Feltz, Peter Oundjian, Soovin Kim, Ani Kavafian. She recently joined as the Assistant Professor of Violin at the School of Music and Dance at the University of Oregon.

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).

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. Mr. 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. Tomás 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

Cellist **Jason Duckles** is from Vancouver, Canada, leads an active life as a chamber musician, and is a founding member of the Amelia Piano Trio which has toured extensively in the United States and abroad. Also a member of the Humboldt Streichtrio, which Volker Jacobsen and Anthea Kreston (both formerly of the Artemis Quartet), he was invited to perform in the inaugural week of the famed Elbphilharmonie Hall Hamburg. As a chamber musician, Jason has been presented with an ASCAP award (American Society of Composers, Authors, and Publishers) for adventurous programming, and top prize in both the Concert Artists Guild International Competition and the Munich ARD International Competition. Jason has performed as the solo cellist with the Mark

Morris Dance group, and has toured with of YoYo Ma's Silk Road Project in concerts from New York to Kazakhstan. He was a member of the Konzerthaus Orchestra in Berlin, Germany. Jason's involvement in education has always been central part of his musical life - he has taught at several universities across the United States. He has had the honor of performing in concert with members of the Beaux Arts trio, and the Artemis, Cleveland, Orion, Emerson, and Guarneri String Quartets. Jason can be heard on the recording labels Sony, Naxos, Channel Classics, Traditional Crossroads, and Cedille Records.

Joseph Klause received his Bachelor's Degree in Trumpet Performance from the New England Conservatory in Boston after having graduated from the Pre-College Program at the Juilliard School in New York. At the Longy School of Music in Cambridge, he continued his studies receiving a Master's Degree in Dalcroze Eurhythmics and an Artist Diploma in Chamber Music. After his time at music school, Joseph put his skills to good use and built an ice cream sandwich business, Peace Pie, which now has six stores in three states up and down the East Coast. Feeling satisfied that he scooped enough ice cream for this lifetime, Joseph moved to Oregon to follow his passion for music. Joseph is faculty of trumpet at the University of Portland, Lewis and Clark College, Reed College, and Clackamas Community College. He is a member of the Portland Opera Orchestra, Rose City Brass Quintet and Trio, and acting Second/Associate Principal Trumpet of the Hawai'i Symphony. He regularly performs with the Oregon Symphony, Pacific Northwest Ballet, Oregon Ballet Theater, Eugene Symphony, Tacoma Symphony, Orchestra Next, Orpheus PDX, Oregon Bach Festival, and Sunriver Music Festival, as well as many other groups around the PNW. When not playing the trumpet, Joseph enjoys being outdoors, playing with his cats, and working as a software engineer.

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

Ben Greanya joined the Eugene Symphony as Principal Bassoon in 2020. Before moving to the Pacific Northwest, he lived in Maryland, where he met his wife, Dana Rokosny. Ben enjoyed a diverse free-lance career there, while serving as Principal Bassoon with the Annapolis Symphony and Assistant Professor of Bassoon at Gettysburg College. Additionally, he was an instructor at the DC Youth Orchestra Program and the Jim Henson Academy for Visual and Performing Arts.

Ben has performed as a guest with the Baltimore and National Symphonies, as well as the Washington National Opera. Since moving to Oregon, he has had the pleasure of performing with the Oregon Symphony, Oregon Ballet Theatre, and the Portland Opera. Ben is a member of the Inscape Chamber Orchestra, a Washington DC based contemporary ensemble which has four recordings under the Sono Luminus label, including the Grammy-nominated album, *Sprung Rhythm.* An active chamber musician, he has performed at Jackson Hole Chamber Music and the Pikes Falls Chamber Music festival in Jamaica, Vermont. Originally from Michigan, Ben began playing the bassoon in the public-school music program in 6th grade. While in high school, he had the incredible fortune of studying with Robert Williams, Principal Bassoon of the Detroit Symphony. He received a bachelor's degree in music at the University Michigan, studying with Richard Beane and master's degree from the New England Conservatory of Music, where he studied with Richard Svoboda, Principal Bassoon of the Boston Symphony.

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.