Chamber Music Amici

2025-2026 Season

Welcome to the 2025 Summer Festival at Mt. Pisgah

Dialogue in Rhythms
Tuesday, September 2, 6:45 pm

American Rhapsody in Piano Trio
Wednesday, September 3, 6:45 pm

Made possible with the support of

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Dialogue in Rhythms

Romanian Folk Dances — **Béla Bartók**

I. Bot tánc
II. Brâul
III. Pe loc
IV. Buciumeana
V. Poarga românească
VI. Mărunțel

Tyler Abbott, bass; Eunhye Grace Choi, piano

Cantabile et Presto — **George Enescu**

Jacqueline Cordova-Arrington, flute; Eunhye Grace Choi, piano

Two Pieces for Bass and Piano — **Serge Koussevitzky**

I. Chanson triste, Op. 2
II. Valse minature, Op. 1, No. 2

Tyler Abbott, bass; Eunhye Grace Choi, piano

Suite for Flute and Jazz Piano Trio — **Claude Bolling**

I. Baroque and Blue
II. Sentimentale
III. Javanaise
IV. Fugace
V. Irlandaise
VI. Versatile
VII. Veloce

Jacqueline Cordova-Arrington, flute; Eunhye Grace Choi, piano
Tyler Abbott, bass; Ryan Biesack, drums

If you enjoyed tonight's performance, please consider making an online donation to Chamber Music Amici. Click on the QR code to go to our secure PayPal site.

THANK YOU!

American Rhapsody in Piano Trio

Trio Sonata in C Minor, RV 83 — **Antonio Vivaldi**

I. Allegro
II. Largo
III. Allegro

Suite for Piano Trio in A Major, Op. 35 — **Horatio Parker**

I. Prelude. Moderato
II. Tempo di Minuetto
III. Romance. Andante con moto
IV. Finale. Allegro

Violin Sonata in E Minor, BWV 1023 — **Johann Sebastian Bach**

I. Prelude - Adagio ma non tanto
II. Allemande
III. Gigue

Fantasy on "Porgy and Bess" — **George Gershwin**

Summertime - My Man's Gone Now -
I Got Plenty O' Nuttin - Bess, You Is My Woman Now -
It Ain't Necessarily So - Oh Lawd, I'm On My Way

Tonight's Performers
Eunhye Grace Choi, piano; Tomás Cotik, violin; Steven Pologe, cello

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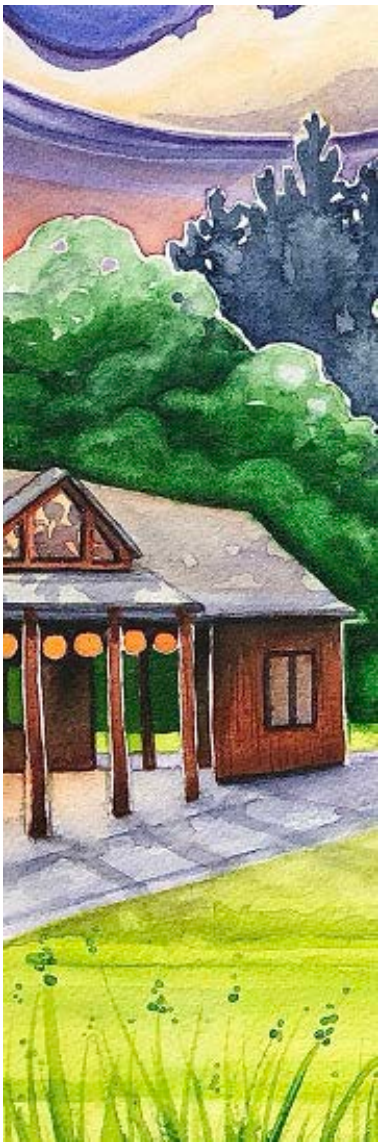
Welcome to Chamber Music Amici's Two-Day Summer Festival!



We're so glad you're here! Over the next two evenings, we'll take you on a musical journey with two distinctive programs featuring a colorful mix of instruments and styles. Our goal is to make chamber music feel fresh, vibrant, and welcoming. Whether you're a longtime fan or new to classical music, there's truly something for everyone!

On the first night, we spotlight two influential Eastern European composers: Béla Bartók and George Enescu. Both are known for their unique musical voices. Bartók, in particular, is renowned for incorporating folk melodies he collected throughout his life into his compositions. We also highlight Russian-American conductor and double bassist Serge Koussevitzky, who contributed several short works and a concerto to the rare solo repertoire for double bass. You'll also hear Claude Bolling's Jazz Suite, a delightful crossover work blending classical and jazz traditions. It's the perfect piece to enjoy under a summer sunset.

During the second concert, we feature a range of piano trio repertoire, from Vivaldi to American composers. Horatio Parker's writing reflects European Romantic traditions, while George Gershwin brought jazz and popular music influences into the classical realm to help shape an American sound. We hope you enjoy how these pieces reflect different eras and cultures.

Sit back and enjoy two beautiful evenings of musical adventure with Chamber Music Amici!

Grace Choi

Eunhye Grace Choi,
Artistic Director

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Program Notes
by Dr. Terry McQuilkin

September 2nd Concert

Béla Bartók (1881-1945):
Romanian Folk Dances

Béla Bartók, one of the most consequential composers of the twentieth century, was also a pioneering ethnomusicologist who recorded onto wax cylinders some 9,000 melodies that he gathered from distant corners of the Austrian Empire. One of the fruits of his collection was his Romanian Folk Dances, scored for solo piano in 1915 and orchestrated two years later. Various performers transcribed the work, including Zoltán Székely, whose violin and piano arrangement has been recorded frequently. Several years ago, bassist Tyler Abbott created an arrangement for double bass and piano to take advantage of his instrument's distinct characteristics.

The set begins with "Bot tánc," a dance in which men would hold flower-wreathed sticks, followed by "Brâul," in which the dancers would be wearing sashes. Third is "Pe loc," a dance to be executed "in one spot." The next three are fiddle tunes from Transylvania: "Buciumeana," a slow, graceful dance from the village of Bucium; the polka-like "Poarga Românească;" and "Mărunțel," a rapid dance built on two distinct melodies.

Georges Enescu (1881–1955):
Cantabile et Presto

It is unfortunate that Western European and American audiences only know Romania's greatest composer, Georges Enescu, for his popular Romanian Rhapsodies. Though his compositional output was modest, his best works reveal a much greater mastery of thematic development, harmonic innovation, and instrumental color.

After studying at the Paris Conservatory, Enescu spent most of his career in France. "Catabile et Presto," written in 1904 as an examination piece for use at the Conservatory, displays elements of French Romantic and Impressionist music. Flutists could demonstrate their ability to master long phrases and play lyrically in all registers in the "Cantabile" section. Then, they reveal their technical prowess and clarity of articulation in the brilliant "Presto."

Serge Koussevitzky (1874–1951): Two Pieces for Bass and Piano

Though an excellent double bassist, Russian-born Serge Koussevitzky's fame rests almost entirely on his work as a conductor. As chief conductor of the Boston Symphony Orchestra (1924-1949), he was one of the three most recognizable maestros (along with Arturo Toscanini and Leopold Stokowski) in America during the middle of the twentieth century. Early in his career, he composed four short works for bass and piano. The two pieces on today's program are the expressive, mournful Chanson Triste, written in a late Romantic style, and Valse-Minature, a short salon piece with a healthy dose of virtuosic flourish.

Claude Bolling (1930–2020): Suite for Flute and Jazz Piano Trio

Claude Bolling began playing piano professionally at the age of 14, eventually performing with such jazz luminaries as Lionel Hampton, Kenny Clarke and Carmen McRae. But it was his association with flutist Jean-Pierre Rampal that catapulted Bolling to international fame. In 1973, at the request of Rampal, Bolling composed his Suite for Flute and Jazz Piano Trio. When a recording of the Suite was released in 1975 (featuring Rampal and Bolling), it remained on the Billboard charts for an astonishing 533 weeks. Bolling subsequently created several other "crossover" compositions, collaborating with several well-known classical artists, including trumpeter Maurice André and cellist Yo-Yo Ma.

The Suite is in seven movements: "Baroque and Blue," structured as a series of connected episodes alternately straight and swung; "Sentimentale," a slow ballad in ABA form, where the rhythmically straight opening material morphs into a jazzy middle section; "Javanaise," set (à la Dave Brubeck) in 5/4 meter; the rapid-paced "Fugace" ("fleeting"), which sports a good deal of canonic imitation; "Irlandaise," a sort of slow jazz waltz; "Versatile," in 7/4 meter and featuring the bass flute; and finally the up-tempo "Veloce."

September 3rd Concert

Antonio Vivaldi (1678–1741):
Trio Sonata in C minor, RV 83

Antonio Vivaldi wrote more than two dozen Baroque-era trio sonatas. The typical scoring of Vivaldi's sonatas calls for two high (soprano-range) instruments and a continuo part played by two musicians, such as a cello and a harpsichord. The Sonata in C minor for violin, cello and continuo, departs from this norm, since the cellist is one of the "soloists," and the keyboard plays the continuo part. This sonata has three movements. The opening Allegro, much like a concerto, is an abbreviated ritornello form. The second and third movements are binary structures.

Horatio Parker (1863–1919):
Suite for Piano Trio in A Major, Op. 35

A highly respected composer and organist during his lifetime, Horatio Parker is remembered more for his role as a teacher than as a composer. Beginning in 1894, he trained many composers at Yale University, including Charles Ives, and later became Yale's music dean. Though his work as a church musician and educator took up much of his time, he proved remarkably prolific as a composer, writing a particularly large body of choral music.

One can notice Parker's conservative style and penchant for using eighteenth-century forms in his Suite for Piano Trio (1893). The influence of German and French Romantics is apparent. In the opening Prelude, an arpeggiated piano line serves as the scaffolding for a lyrical duet between violin and cello. The next three movements are in ABA form. The minuet is classical in design with a decidedly Romantic language. The Romance is lyrical, with a degree of sentimentality. The finale has the feel of an energetic march. The interplay between violin and cello recalls Robert Schumann's chamber music, and one might detect the flavor of Dvořák in the coda.

Johann Sebastian Bach (1685–1750):
Sonata for Violin and Continuo, BWV 1023

J. S. Bach's Sonata in E minor, BWV 1023 is impossible to date with any confidence. He may have written it during his early career when he was in Weimar (1708-17). Bach composed only the solo violin part and continuo line (i.e., figured bass), but modern performers can access good modern

realizations. The cello may sometimes perform the bass line with the keyboard, but it is also effective with only violin and piano.

The sonata opens with a brilliant toccata-like introduction, with the violinist delivering a rapid improvisatory-sounding line above the keyboard's extended E pedal tone. This leads directly into the expressive and chromatically-inflected Adagio ma non tanto. The next two movements are dance forms in binary structure: a French-style Allemande, and a Gigue in the Italian style.

George Gershwin (1898–1937): Fantasy on Porgy and Bess

Porgy and Bess is generally regarded as the quintessential American opera, but audiences reacted somewhat coolly at its premiere in 1935. George Gershwin, with many hit songs to his credit, knew that the opera's songs would have enduring appeal, and arranged several of the songs into a suite titled "Catfish Row." He added many other medleys and arrangements over the years, and quite a few of the opera's songs have become jazz standards.

Rich with brilliant passagework and arresting countermelodies, this Fantasy is far more than a medley of tunes from the opera. It opens with the bustling material Gershwin used in the opera's introduction, including several of the opera's iconic songs, such as "Summertime" and "It ain't necessarily so," and concludes with "Oh Lawd, I'm on My Way."

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Musicians

Tyler Abbott, bass

Tyler Abbott is an accomplished bassist active in both classical and jazz music. He has performed with the Eugene Symphony, Oregon Symphony, Oregon Bach Festival, Orchestra Next, Eugene Opera, and more. As a jazz bassist, he has shared the stage with Branford Marsalis, Ron Miles, Steve Wilson, and others. Abbott frequently presents master classes across the U.S. and internationally, including at International Society of Bassists conventions. He has recorded on the Bridge, Innova, Origin, OA2, and Ninjazz labels. Currently, he teaches double bass, jazz bass, and music theory at the University of Oregon while maintaining a busy performance schedule.

Ryan Biesack, drums

Ryan Biesack is a professional jazz drummer and educator based in Oregon. With over 20 years of experience, he has performed across the United States and Asia in a wide range of musical settings. Known for his versatility, Biesack brings a refined sense of rhythm and sensitivity to both traditional and contemporary chamber music. He regularly plays with jazz ensembles throughout the Pacific Northwest and is recognized for his collaborative spirit and nuanced style. A longtime faculty member at Oregon State University, he teaches jazz drums, ensembles, and music theory. Biesack is also an active recording artist across multiple genres.

Eunhye Grace Choi, piano

Korean pianist Eunhye Grace Choi has been praised for her “nice touch and excellent technique” (American Record Guide) and “meticulous attention to detail” (Fanfare). Choi has recorded extensively for Naxos, MSR, Albany, Emeritus, and Origin Classical. As a sought after collaborative pianist and chamber musician, Choi regularly performs with musicians and soloists from the major symphony orchestras, including Cleveland, Philadelphia, Dallas, Chicago, Cincinnati, St. Paul, and San Francisco Symphony as well as many of the world’s most prestigious music institutions and conservatories. Dr. Choi served as Collaborative Piano Faculty for six years at Eastern Music Festival. She has also served as music faculty and collaborative pianist at Tennessee Tech University (2013–2017). Choi is Artistic Director of Chamber Music Amici as well as The Classical on Broadway Series in Eugene, Oregon.

Jacqueline Cordova-Arrington, flute

Jacqueline Cordova-Arrington is Assistant Professor of Flute at the University of Oregon and a member of the Oregon Wind Quintet. A former member of Carnegie Hall's Ensemble Connect, she has performed at Weill, Trinity, Subculture, and National Sawdust, as well as in schools and community centers. As a Fulbright recipient, she studied in Berlin with Andreas Blau of the Berlin Philharmonic, leading to performances with the Los Angeles Philharmonic, Seattle Symphony, and others. She co-founded the Umoja Flute Institute and serves on its leadership team, and is also on the boards of Orchestra Next and the National Flute Association.

Tomás Cotik, violin

Hailed by Michael Tilson Thomas as "an excellent violinist," Tomás Cotik won Argentina's National Broadcast Music Competition and received the Government of Canada Award. He has recorded fifteen CDs for Naxos and Centaur Records, earning over three million Spotify streams and praise from Gramophone, Downbeat, and others. A former concertmaster with the New World Symphony, he has performed internationally with acclaimed string quartets and collaborated with artists like Joseph Kalichstein and Franklin Cohen. Cotik is Associate Professor of Violin at Portland State University and a recipient of the Dean's Council Award for Research, Scholarship & Creativity.

Steven Pologe, cello

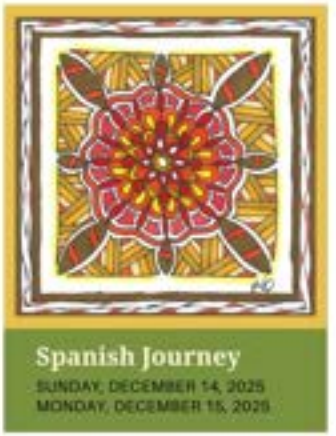
Steven Pologe has performed throughout the United States and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand, and Canada. His recordings include All That Jazz and quartets by William Grant Still with the Oregon String Quartet, as well as works by Jon Deak and Lev Abeliovich. He is Professor of Cello at the University of Oregon and has appeared with the Oregon Bach Festival, Aspen Music Festival, and more. In 2006, he received a grant from the National Academy of Recording Arts and Sciences to support research on string player movement. He was formerly principal cellist with the Honolulu Symphony.

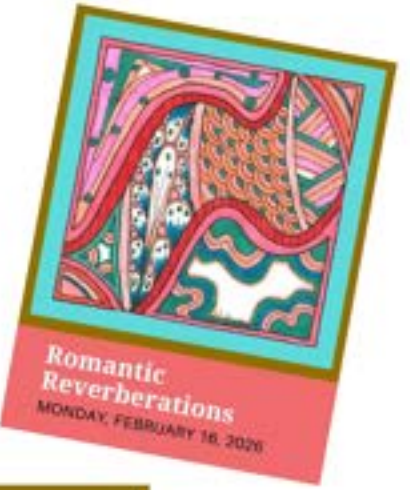
The 2025-2026 season is here!

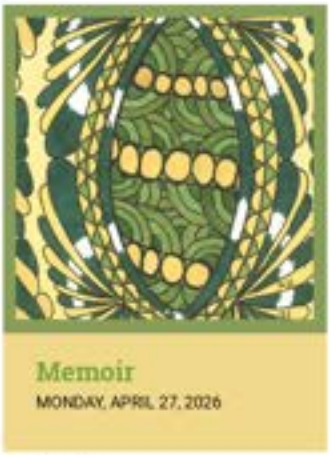
Thank you for joining us for the 2025 Summer Festival! Our next concert of the 2025-2026 season is October 27, at 7:30 pm at the Wildish Community Theater. You are invited to:

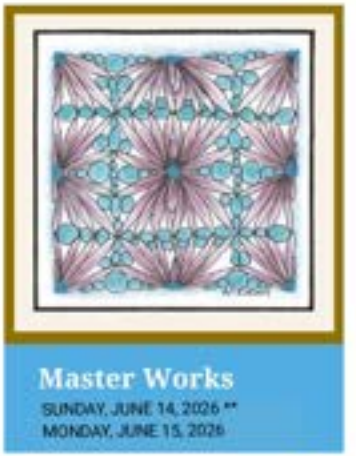
Echoes of Heritage: Jewish Melodies in Classical Music

Sergei Prokofiev • Overture on Hebrew Themes, Op. 34
Alexander von Zemlinsky • Trio in D Minor for Clarinet, Cello & Piano, Op. 3
Max Bruch • Kol Nidrei for Cello and Piano, Op. 47
Simon Laks • Piano Quintet on Popular Polish Themes









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