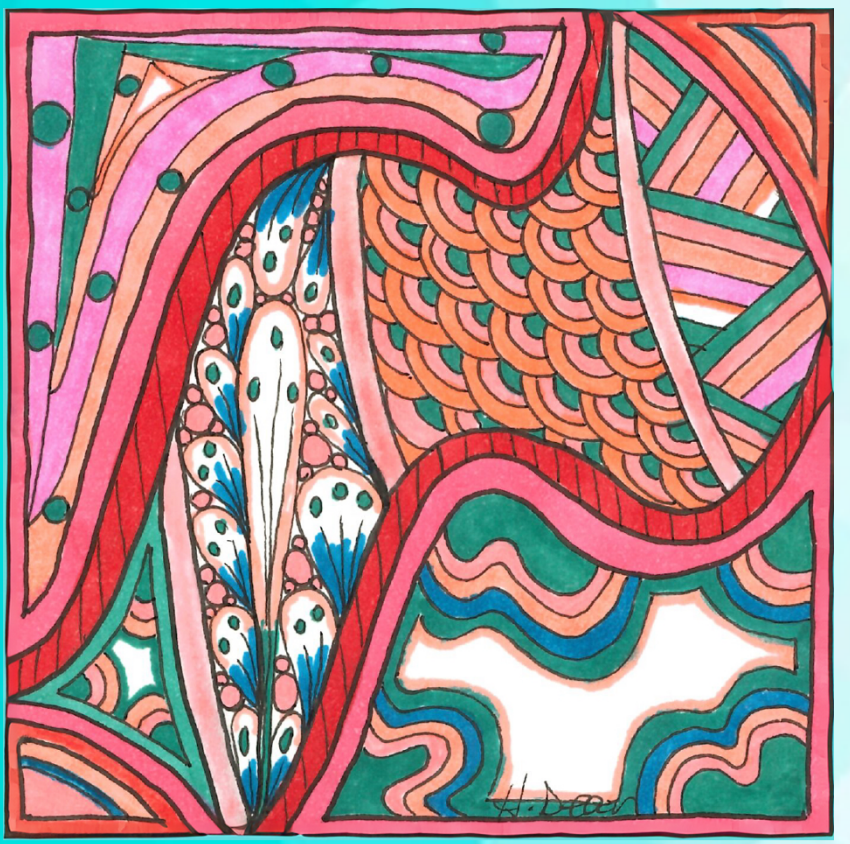
Creating Community Through Great Music 2025-2026

Chamber Music Amici

ROMANTIC REVERBERATIONS



February 16, 2026 • 7:30 pm

Richard E. Wildish Community Theater
630 Main St, Springfield

Artwork by Hannah Dean
2025-2026 Season Artist

Welcome, friends of Amici!

Happy New Year! Even though there are so many chaotic things happening around us, I try to stay focused on what I have and feel grateful. Music that has survived for more than 200 years continues to give me hope and encouragement.

The composers who created the works on today's program faced their own struggles, and imagining their lives and emotions helps us connect more deeply - not only to the music, but to each other.

I'd like to warmly welcome Ágnes, who is joining the Amici musicians for the first time. We also wellcome Wonkak Kim back to the Amici stage. I hope this concert offers you a moment of calm - a chance to breathe, listen, and feel supported by the music.

Eunhye Grace Choi, Artistic Director

Chamber Music Amici

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Join us for treats after the concert on stage.

ROMANTIC REVERBERATIONS

Three Songs for Voice, Viola, and Piano, H. 76 — **Frank Bridge**

I. Far, far from each other
II. Where is it that our soul doth go?
III. Music when soft voices die

Eunhye Grace Choi, piano; Lillie Manis, viola; Ágnes Vojtkó, mezzo-soprano

Fantasiestücke for Clarinet and Piano, Op. 73 — **Robert Schumann**

I. Zart und mit Ausdruck (Tender and with expression)
II. Lebhaft, leicht (Lively, light)
III. Rasch und mit Feuer (Quick and with fire)

Wonkak Kim, clarinet; Eunhye Grace Choi, piano

Zwei Gesänge for Voice, Viola, and Piano, Op. 91 — **Johannes Brahms**

I. Gestillte Sehnsucht (Assuaged Longing)
II. Geistliches Wiegenlied (Sacred Lullaby)

Eunhye Grace Choi, piano; Lillie Manis, viola; Ágnes Vojtkó, mezzo-soprano

Five Pieces from Eight Pieces, Op. 83 — **Max Bruch**

I. Allegro con moto
II. Andante con moto
III. Allegro agitato
IV. Rumänische Melodie. Andante
V. Allegro vivace, ma non troppo

Eunhye Grace Choi, piano; Wonkak Kim, clarinet; Lillie Manis, viola

Musicians

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). Grace has recorded extensively for Naxos, MSR, Albany, Emeritus, and Origin Classical.

As a sought-after collaborative pianist and chamber musician, she regularly performs with musicians and soloists from 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. Grace 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). Grace is Artistic Director of Chamber Music Amici as well as The Classical on Broadway Series in Eugene, Oregon.

Wonkak Kim, clarinet

Wonkak Kim is a visionary clarinetist whose artistry bridges tradition, innovation, and a rare depth of expressive integrity. Praised for his “excellent breath control” (The Washington Post) and “exuberant musicianship” (Fanfare), he has appeared as a soloist and chamber musician on major stages and at leading festivals in more than 30 countries across North America, Europe, and Asia, with performances broadcast internationally on Radio France, BBC Radio 3, ABC Australia, KBS, and NPR. His acclaimed discography on Naxos, MSR, Albany, and Navona has earned editorial recognition from BBC Music Magazine, Gramophone, and the American Record Guide.

Kim has commissioned and premiered over 100 new works and leads a wide range of intercultural projects that champion Korean and Korean-American voices. A sought-after educator, he is Associate Professor of Clarinet at the University of Oregon and has presented masterclasses at renowned institutions including The Juilliard School, Tianjin Juilliard (China), Korea National University of Arts, the Yale School of Music, and the Sibelius Academy (Finland). He was recently appointed Artistic Director of the historic ClarinetFest® 2026 in South Korea. Kim is a Performing Artist and Clinician for Buffet Crampon, Vandoren, and Silverstein Works.

Lillie Manis, viola

Widely recognized for her work as a Suzuki educator, Lillie 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.

Active as a clinician, masterclass 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.

Ágnes Vojtkó, mezzo soprano

Hailed as an "earnest and grounded" artist (San Francisco Classical Voice) with a "heart-touching and plush sound" (Bay Area Reporter), Hungarian mezzo-soprano, Ágnes Vojtkó is known for her masterful presentation of early music repertoire. Ágnes is excited to perform this season with Chamber Music Amici. Recent appearances include Messiah, Bach's Mass in B Minor and St John Passion with American Bach Soloists, Mozart's Requiem with Connecticut Early Music Festival, Händel's Messiah, and Bach's Mass in B Minor with Music Worcester and Concora.

Locally, Ágnes has performed with Eugene Vocal Arts, Oregon Mozart Players, and Capella Romana in Portland. She made her Eugene Opera debut as Flora in La Traviata during the 2023-2024 season. In the same season, she also made her Carnegie Hall debut in Händel's Messiah. After earning her Bachelor of Music at Franz Liszt Academy of Music in Budapest as a recipient of a Fulbright Scholarship, Ágnes moved to the US and now holds an MM and DMA in Voice from the University of Texas at Austin. Ágnes has served on the voice faculty of Collin College and Southwestern University, Texas.

Texts & Translations

Songs by Frank Bridge:

1. Far, far from each other

Far, far from each other
Our spirits have flown.
And what heart knows another?
Ah! who knows his own?

Blow, ye winds! lift me with you
I come to the wild.
Fold closely, O Nature!
Thine arms round thy child.

Ah, calm me! restore me
And dry up my tears
On thy high mountain platforms,
Where Morn first appears.

Text by Matthew Arnold.

2. Where is it that our soul doth go?

One thing I'd know: when we have perished,
Where is it that our soul doth go?
Where is the fire that is extinguished?
Where is the wind but now did blow?

Text by Heinrich Heine.

3. Music, when soft voices die

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so my thoughts, when thou art gone,
Love itself shall slumber on.

Original poem by Percy Bysshe Shelley.

Songs by Johannes Brahms:

Gestillte Sehnsucht

In goldnen Abendschein getauchet,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Text by Friedrich Rückert.

Translation:

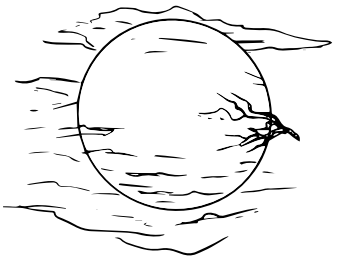
Assuaged Longing

Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.

But you, my desires, ever stirring
In my heart without respite!
You, my longing, that agitates my breast –
When will you rest, when will you sleep?
The winds and the birds whisper,
But when will you, yearning desires, slumber?

Ah! when my spirit no longer hastens
On wings of dreams into golden distances,
When my eyes no longer dwell yearningly
On eternally remote stars;
Then shall the winds, the birds whisper
My life – and my longing – to sleep.

Translations by Richard Stokes, author of The Book of Lieder (Faber, 2005).



Geistliche Wiegenlied

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis' und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd' er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck' ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt

Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein kind.

Emmanuel Geibel (after Lope de Vega).

A Sacred Cradle Song

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the tree-tops!
My child is sleeping.

You palms of Bethlehem
In the raging wind,
Why do you bluster
So angrily today!
O roar not so!
Be still, lean
Calmly and gently over us;
Silence the tree-tops!
My child is sleeping.

The heavenly babe
Suffers distress,
Oh, how weary He has grown
With the sorrows of this world.
Ah, now that in sleep
His pains
Are gently eased,
Silence the treetops!
My child is sleeping.

Fierce cold
Blows down on us,
With what shall I cover
My little child's limbs?
O all you angels,
Who wing your way

On the winds,
Silence the tree-tops!
My child is sleeping.

Translations by Richard Stokes, author of The Book of Lieder (Faber, 2005).

Program Notes by Dr. Terry McQuilkin

Frank Bridge (1879-1941): Three Songs for Voice, Viola, and Piano, H. 76

The music of Frank Bridge appears all too infrequently on concert programs, and even enthusiasts of British twentieth century music are likely to know his name only from the title of Benjamin Britten's "Variations on a Theme of Frank Bridge" or possibly Bridge's colorful and evocative symphonic suite, "The Sea." Following his death in 1941, his music was largely ignored, although, during the 1960s, Britten, who had studied with Bridge, was able to rekindle some interest in his former teacher's music.

Bridge, who had studied composition with Charles Villiers Stanford at the Royal College of Music from 1899 to 1903, wrote his Three Songs for Voice, Viola, and Piano in 1906 and 1907.

The set begins with "Far, far from each other," with a text by Matthew Arnold. The viola introduces the main melody, which is distinguished by a doleful falling gesture that is heard throughout the song. Mostly in minor keys, the song is rich with word painting. "Where is it that our soul doth go?" is a setting of poetry by Heinrich Heine (translated by Käthe Freiligrath-Kroeker). Two descending two-note motives (one a falling fifth, the other a falling half-step) are heard repeatedly, and dramatic changes in dynamics give the words heightened intensity.

The final song is a setting of Percy Bysshe Shelley's poem, "Music When Soft Voices Die." Both the viola line which opens the song and the vocal line are dominated by descending phrases. The pianist plays only arpeggiated chords in the capacity of an accompaniment, but the changing harmonies play a key role in conveying the text.

Robert Schumann (1810-1856): Fantasiestücke for clarinet and piano, Op. 73

In April 1849, Robert Schumann wrote to composer Ferdinand Hiller, telling his friend that "I've been very busy – it's been my most fruitful year." By year's end, he had produced nearly 40 works, including four works for solo instrument and piano: Adagio und Allegro, op. 70 for horn and piano, Fantasiestücke, Op. 73 for clarinet and piano, Drei Romanzen, Op. 94, for oboe and piano, and Fünf Stücke im Volkston, op. 102, for cello and piano. These works belong to the

genre of Hausmusik - accessible works that could appeal to amateurs and professionals alike. To further broaden their appeal, Schumann's publisher, Simrock, provided alternate parts with each of these publications (in the case of Opus 73, a violin or a cello could substitute for the clarinet).

Schumann composed his three Fantasiestücke ("Fantasy Pieces") in two days in February, originally giving them the title of Soirée-Stücke. Each piece is cast in three-part song form (ABA) with a key center of A (minor or major). The piano provides the accompaniment, in large part. In the opening "Zart und mit Ausdruck" ("Delicate, with expression"), for instance, the pianist plays nearly constant triplet figuration, over which the clarinetist delivers a sighing, melancholic melody line. In the final bars, there is a shift from A minor to A major.

The second piece is marked "Lebhaft, leicht" ("Lively and light"). The outer sections are in A major, and the middle section, noticeably longer than the brief middle section in the previous piece, is in F major. The coda is a bit slower, and in the last three bars the piano adumbrates the rising figure that begins the main theme of the final piece, marked "Rasch un mit Feuer" ("Rapidly and with fire"). Dynamic levels change frequently, but the forward motion is unceasing. (It is a workout for the clarinetist, who is given precious few places to breathe).

Johannes Brahms (1833-1897): Two Songs for Voice, Viola, and Piano, Op. 91

Two of Johannes Brahms's most important musical relationships were his friendships with Joseph and Amalie Joachim. Joseph, a celebrated violinist and violist, had given valuable advice to the composer as he'd worked on his violin concerto and three violin sonatas; Amalie, a contralto, had frequently performed Brahms's Alto Rhapsody. In 1864. To celebrate the birth of the couple's first son, Brahms sent his friends a special gift: a song scored for low voice, viola and piano. Titled "Geistliches Wiegenlied" ('Sacred lullaby'), it is set to Emanuel Geibel's translation of a poem by the Spaniard Lope de Vega. The song begins with the viola playing a medieval Christmas carol ("Joseph, lieber, Joseph mein"), which Brahms used to frame the stanzas (and which ultimately gets woven into the vocal line and the piano part).

Twenty years later, Brahms wrote another song for the couple, this one scored the same as the earlier one. By this point, the Joachims' marriage was

disintegrating; Joseph suspected his wife was having an affair. "Gestillte Sehnsucht" (often translated as "Assuaged Longing") was Brahms's attempt to bring the pair to reconciliation, but his effort failed and they ultimately separated.

The text, by German poet Friedrich Rückert, speaks of a love of nature and a longing for death - favorite themes of the romantic poets - and those concepts are merged in this dark but beautiful song. The song is in ABA form and begins with the violist's introductory melody. When the singer enters with her own melody, the two themes are interlaced in counterpoint, until the singer herself adopts the violist's melody. In the middle is a contrasting section in the minor mode. When the two songs were published in 1884, "Gestillte Sehnsucht" was presented as the first song, followed by "Geistliches Wiegenlied."

Max Bruch (1838-1920): Selections from Eight Pieces, Op. 83

Max Bruch was 70 when he completed his Eight Pieces for clarinet, viola, and piano, op. 83, nearly three decades after he had composed his highly successful works for solo instrument and orchestra. Even by 1910, Bruch's classically romantic (that is, Brahmsian) compositional language remained more or less the same. His son, Max Felix, a well-known clarinetist, inspired the composer to write a chamber work using clarinet. A letter from the composer reveals that he planned to use harp (in lieu of piano) for three of the pieces, but ultimately all eight pieces were scored with piano, although Simrock, as in the case of Schumann's Fantasiestücke, Op. 73, included alternate parts for other instruments (in this case, violin and cello), since only a few works (notably, Mozart's "Kegelstatt" Trio and Schumann's "Märchenerzählungen") are scored for clarinet, viola and piano.

Today, we hear five of the pieces from the set, beginning with the "Allegro con moto," in which the clarinet and viola deliver the thematic material, either in alternation or in counterpoint with one another. The "Andante con moto" is next. The viola solo in the opening section is rhapsodic in nature, and the piano's rolled chords confirm the notion that Bruch had conceived this movement with harp accompaniment in mind. The clarinet dominates the lyrical middle section.

The “Allegro agitato” sports an entirely different mood: Mercurial and downright flippant, it retains the same fast tempo throughout. “Rumänische Melodie” (marked “Andante”) is based on a Romanian folk tune given to him by his friend, Princess Sophie von Wied, to whom the work is dedicated. Finally, we hear the “Allegro vivace,” the only one among the Opus 83 pieces in a major key. Buoyant and energetic, it brings our concert to an exhilarating close.

Thank you for supporting live chamber music
and for being a part of today’s program.

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Sharon Johnson Schuman (1946-2025)

Co-Founder of Chamber Music Amici

Sharon was a visionary musician, educator, and community leader whose joyful spirit and fearless creativity helped shape the very heart of Amici. Her passion for making chamber music accessible, welcoming, and deeply personal trans-formed the concert experience for audiences of all ages.

Sharon touched countless lives through her performances, mentorship, and civic engagement. Chamber Music Amici honors her extraordinary legacy and the enduring community she helped to build. Sharon's music lives on in all of us.

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If you would like to give a gift in honor of a departed loved-one, Chamber Music Amici would love to work with you in order to list them in our programs for one or several concerts. Please contact Greg at the Amici office.

Thank you for including Chamber Music Amici in your giving plans.

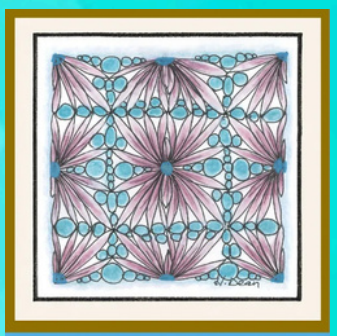
We hope you enjoyed ***Romantic Reverberations***!

Please join us for our next concert, **Memoir,** on Monday, April 27th at 7:30 pm. We will present:

Antonín Dvořák • String Quartet No. 12 in F Major, Op. 96, "American"
Gabriel Fauré • Piano Quartet No. 1 in C Minor, Op. 15

Look for an announcement soon about next season's lineup.

Memoir
MONDAY, APRIL 27, 2026



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