

happy months in Vienna in the company of Brahms. They dined together virtually every day.

Kahn got to play his compositions for Brahms. Kahn reported that he and Emil Paur played Kahn's violin sonata for Brahms, who "sat next to me, turned pages, and purred like a tomcat, from the first note to the last. I took this to be a good omen, and indeed, after each movement Brahms said a few cordial words of praise, which pleased me no end."

Brahms was very solicitous of Kahn. When Kahn was looking for a place to stay in Vienna, Brahms accompanied him on his wanderings through Vienna. One evening, Brahms and Kahn were discussing Handel's *Israel In Egypt*, a work to which Brahms was very partial but which Kahn did not know. The following morning, Brahms sent Kahn the score, with a note appended stating, "Good morning, Mr. Kahn." On another evening, Brahms arrived with a great treasure, Beethoven's sketches for his piano sonata, opus 106. Brahms wanted to point out certain passages to Kahn that proved some fascinating insights into Beethoven's creative process.

One of the special highlights of Kahn's time with Brahms was the afternoon when Brahms, the violinist Joseph Joachim, and the cellist Hausmann played Brahms' piano trio, opus 101, for Clara Schumann, who was then near 70. Kahn was the only other person allowed to be present.

Brahms reminded Kahn "of a fixed star, emitting only its own light. The better I came to know him, the more I realized what a rare, precious quality this is and how few people have it, radiating their own luminous, warming strength: fixed stars, not planets."

For almost three decades, Kahn was an integral part of the cultural life of Berlin, until the Nazis came to power. He composed and taught at the Berlin Hochschule, the pre-eminent music school. His students included the pianist Wilhelm Kempff, the conductors Ferdinand Leitner and Dimitri Mitropoulos, and the violinist Karl Klinger. Kempff became a close family friend. Kahn numbered Albert Einstein and Richard Strauss among his friends and house guests. He and Einstein, an accomplished amateur violinist, regularly played together. They became close friends and because of their physical similarity, referred to each other as "Doppelganger" (double or alter ego).

This idyllic life ended in 1934. The Nazi government banned the publication and performance of Kahn's music, stripped him of his membership in the Prussian Academy of Arts, and effectively ended his public life, because he was Jewish. At the urging of Wilhelm Kempff and others and with their assistance, Kahn escaped to England in 1938 and lived out his life in obscurity in the village of Biddenden, in Kent.

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108th Season, 107th program



## SCHOOL OF MUSIC AND DANCE

Beall Concert Hall  
8:00 p.m.

Tuesday evening  
April 15, 2008

### THE FACULTY ARTIST SERIES

presents

## TRIO PACIFICA

*Kathryn Lucktenberg, Violin*  
*Steven Pologe, Cello*  
*Victor Steinhardt, Piano*

presents

*Leslie Straka, Viola*  
*Tyler Abbott, Double Bass*



UNIVERSITY OF OREGON

## PROGRAM

**Piano Trio in C minor, Op. 35** Robert Kahn  
*Moderato—Allergro energico* (1865–1951)  
*Allegro moderato*  
*Andante sostenuto—Allegro appassionato*

## INTERMISSION

**Quintet in A Major “Trout”** Franz Schubert  
*Allegro vivace* (1797–1828)  
*Andante*  
*Scherzo: Presto*  
*Theme and Variations*  
*Allegretto*

Leslie Straka, viola  
Tyler Abbott, double bass

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## ABOUT TONIGHT’S ARTISTS

**Trio Pacifica** was formed in the fall of 1993 with its premier at the University of Oregon School of Music. Since then the trio has performed throughout the Pacific Northwest and in Wyoming, Hawaii, and Taiwan. Winners of a prestigious Aaron Copland grant in 1999, Trio Pacifica released its first CD on the CRI label in spring 2000, featuring works of American composer Jon Deak.

**Kathryn Lucktenberg** is an associate professor of violin at the University of Oregon. A fourth-generation violinist, she studied at the Curtis Institute of Music where she completed high school and earned her Bachelor of Music degree. In 1979 she made her debut with the Philadelphia Orchestra, and within a year after graduation from Curtis she joined the Honolulu Symphony as concertmaster. During that time, Lucktenberg was a member of the Honolulu Symphony String Quartet and served on the faculty at the University of Hawaii. A seasoned soloist and chamber music performer, Lucktenberg has won several national competitions, and was a semifinalist in the 1982 Indianapolis International Competition and the 1986 Carl Flesch International Competition.

**Steven Pologe** is an associate professor of cello at the School of Music and cellist with both the Oregon String Quartet and Trio Pacifica. Pologe received his Bachelor of Music degree from the Eastman School of Music

and his master’s degree from the Juilliard School, where he was a three-year scholarship student. During his early professional career he played for two years with the Rochester Philharmonic and one year with the Buffalo Philharmonic. Pologe has also been a member of the American Ballet Theater Orchestra, Brooklyn Philharmonia, and principal cellist with the New York String Ensemble, Rome Festival Orchestra, Aspen Chamber Orchestra, and the Philharmonic Symphony of Westchester. He has performed as a soloist and chamber musician throughout the United States, Europe, Sweden, Taiwan, Korea, Thailand, and New Zealand. Recently released CDs include string quartets by William Grant Still, recorded with the Oregon String Quartet, and works by Jon Deak for solo cello and piano trio. Since joining the UO music faculty, he has appeared frequently as concerto soloist with a number of Northwest orchestras, and performs annually as principal cellist of the Oregon Bach Festival. Prior to moving to Oregon, Pologe was principal cellist with the Honolulu Symphony for thirteen seasons, appearing frequently as a featured soloist, and was on the University of Hawaii music faculty. While in Hawaii, Pologe co-founded and directed the Academy Camerata chamber music series in Honolulu.

**Victor Steinhardt** has performed extensively as soloist with orchestras, in solo recitals, and in chamber ensembles. He has been a featured artist at the Oregon Bach Festival, the Mohawk Trails Concerts in Massachusetts, the San Luis Obispo Mozart Festival in California, Chamber Music Northwest in Oregon, and Bargemusic in New York. Steinhardt has collaborated in chamber music with many outstanding musicians, among whom are cellist Leonard Rose, violinists Arnold Steinhardt, Ida Kavafian, Stephanie Chase, and Pamela Frank, clarinetist David Shifrin, flutist Ransom Wilson, and the Penderecki, Peterson, Angeles, Lafayette, and Guarneri String Quartets. Steinhardt’s recordings include David Schiff’s *Scenes from Adolescence* (Delos), songs of Bartók and Kodály (Vox-Turnabout), and works by Robert Fuchs for viola/violin with piano (Biddulph). As a composer, Steinhardt has received wide acclaim for several of his works.

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## PROGRAM NOTES by Clement Bosch

Robert Kahn (1865-1951), who lived in Mannheim and Berlin, was a German composer and pianist. Kahn’s published works run to some 80 major pieces, consisting mainly of chamber music, choral pieces, and lieder. He set to music the works of major German poets, such as Goethe, Schiller, Brentano, and his friend Rainer Maria Rilke.

In 1885, at the age of 20, Kahn met Brahms, who was a guest at his parents’ home after the premier of the Fourth Symphony in Mannheim. Brahms took an instant liking to the young Kahn, despite the fact that Kahn spilled champagne on Brahms’ trousers while nervously making a toast. They became friends and Brahms invited Kahn to Vienna. Kahn spent many