

Le Domaine Forget Festival in Quebec and has performed at the Sunriver, Cascade, Peter Britt, and Oregon Coast music festivals. He has appeared as clarinet soloist on several occasions with Dick Hyman in programs of the Oregon Festival of American Music, and with the Eugene Symphony, Santa Fe Pro Musica, Oregon Mozart Players, Marylhurst Symphony, and the Ernest Bloch Music festival. His teachers include David Shifrin, Wayne Bennett, John McManus, Robert Wagner and Catherine Palladino. Michael Anderson is artistic administrator for the Oregon Bach Festival and has taught clarinet and music theory courses at the University of Oregon, Lane Community College, and Willamette University. Tonight, Anderson will perform on a 5-Key Classic Period clarinet made by Joel Robinson (New York City, 2000) after Heinrich Grenser (Dresden, ca. 1790).

Alice Blankenship, currently a doctoral candidate in violin performance at the University of Oregon, School of Music, is a native of Eugene, Oregon. She received a Bachelor of Arts degree from the Clark Honors College, UO, a Master of Music degree from San Francisco Conservatory of Music, and most recently, the Certificate of Early Music from the Royal Conservatory of The Hague, The Netherlands. At The Hague, Blankenship studied the baroque violin with Monica Huggett, Pavlo Beznosiuk, and Enrico Gatti. She has performed with Portland Baroque Orchestra, Pacific Baroque Orchestra, the Oregon Bach Festival, Oregon Festival of American music, Eugene Opera, and Eugene Symphony. She is the concert master of the Oregon Mozart Players.

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.

Marc Vanscheeuwijck, cello, is a Belgian native who studied art history, romance languages, and musicology at the University of Ghent, where he received his Ph.D. In 1995. After graduating from the Bruges and Ghent Conservatories in cello and chamber music in 1986, he studied Baroque cello with Wouter Möller, and moved to Bologna, Italy, to do research in 17th-century Bolognese music. Since 1995, he has been on the music history faculty at the University of Oregon in Eugene, where he also directs the Collegium Musicum. As a scholar he concentrates his efforts on the use of various types of *violoni* in the Baroque period, and on seventeenth-century sacred music. His book "*The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95). History – Organization – Repertoire*" will be published this summer by the Belgian Historical Institute in Rome. He is a member of several Belgian, Italian, Czech, and Northwestern Baroque music ensembles.

Beall Concert Hall
8:00 p.m.

Monday evening
March 31, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

JAAP SCHRÖDER AND FRIENDS *(performing on period instruments)*

featuring

Jaap Schröder, violin
Michael Anderson, clarinet
Alice Blankenship, violin
Kathryn Lucktenberg, viola
Marc Vanscheeuwijck, cello

Co-sponsored by the Oregon Humanities Center

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103rd Season, 88th program

PROGRAM

**String Quartet in G Major,
Op.54, No. 1 (Hob.III: 58)** Franz-Joseph Haydn
(1732-1809)
*Allegro con brio – Allegretto –
Menuetto – Finale: Presto*

**String Quartet in G Minor,
Op.32, No. 5 (G.205)** Luigi Boccherini
(1743-1805)
*Allegro comodo – Andantino –
Minuetto con moto – Allegro giusto*

INTERMISSION

**Quartet for Clarinet, Violin,
Viola and Cello in E flat Major
(1808) (S78/WoO5)** Johann Nepomuk Hummel
(1778-1837)
*Allegro moderato – “La Seccatura”:
Allegro molto – Andante – Rondo Allegretto*

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ABOUT TONIGHT'S ARTISTS

Jaap Schröder is a violinist with a many-sided career: quartet player, baroque violinist, soloist, conductor and teacher. All of these activities have their place in his life.

After many years with the well-known Netherlands String Quartet, he brought together the Quartetto Estherhazy, the first such ensemble to return to a stylistically appropriate playing style of the classical quartet repertoire (recordings of Boccherini, Haydn, and Mozart on the Teldec and Decca labels). Later, continuing the pioneer work of this group, he founded the Smithsonian Quartet with three American players. This string quartet, in residence since 1981 at the Smithsonian Institution in Washington, D.C., tours extensively in the United States and Europe and has recorded for the Smithsonian label and for Harmonia Mundi (several Haydn discs and Beethoven's Opus 18). For Virgin Classics they have played the six Mozart quartets dedicated to Haydn and a number of his string quintets.

Schröder has long been engaged in researching the largely unknown baroque violin literature of the 17th and 18th centuries, and as a result has performed and recorded many compositions by such virtuosi as Lonati, Uccellini, Veracini, Leclair, and Biber. His partners in this baroque repertoire include Albert Fuller (with whom he participated in the centenary celebrations of Carnegie Hall), Colin Tilney, Peter Williams, and Penelope Crawford. The Smithsonian label has released his interpretation on baroque violin of the six Bach solo sonatas. Harmonia Mundi has issued Mozart sonatas and his complete Beethoven cycle with Jos van Immerseel, and Virgin Classics has

brought out his first record of Mozart sonatas with pianist Lambert Orkis.

As far as later repertoire is concerned, Schröder recorded some years ago Schubert and Mendelssohn sonatas with Christopher Hogwood (Decca), and has started focusing on the classical and romantic literature for winds, and piano. As a result his Atlantis Ensemble, a group of friends from both sides of the Atlantic, has recorded to great critical acclaim the Schubert Octet for Virgin Classics. At this time the ensemble is developing a repertoire of piano trios by classical and romantic composers (including Mendelssohn, Gade, Robert and Clara Schumann), using period keyboard instruments played by Penelope Crawford.

Apart from these chamber music activities Schröder is a well-known orchestra leader and soloist. After many years of playing and recording with his group Concerto Amsterdam (Teldec) he has performed, among many others, with the Salzburg Mozarteum Orchestra, the Drottningholm Baroque Orchestra, the CBC Orchestra in Vancouver, and with the Smithsonian Chamber Orchestra (recordings of a variety of Mozart compositions and of several Beethoven symphonies on classical instruments on the Smithsonian label). Together with Christopher Hogwood he directed the first complete recording of the Mozart symphonies on classical instruments for Decca with the Academy of Ancient Music in London, a project which received a Grammy nomination. With the same orchestra he recorded the violin concertos and the fourth Brandenburg concerto by Bach. He is regularly invited to perform with modern as well as period instrument orchestras on both sides of the Atlantic. With the Academy of Ancient Music he appeared in the Edinburgh Festival and in the London Promenade Concerts.

In recent years Schröder has appeared with the Portland Baroque Orchestra, the Oregon Mozart Players, Philomel (Philadelphia), and orchestras in Antwerp, Liège, Naples, Lisbon, and Reykyavik. In 1996 his Atlantis Trio completed the recordings of all the Schubert compositions for piano trio, and with Arcadia Players he has recorded a program of baroque trio sonatas by Purcell and Bononcini. A recent disc of French baroque violin music has been issued on the French Mandala label.

Schröder has been a faculty member of the School of Music at Yale University. He has taught at various places in the United States (University of Virginia, University of Maryland, Peabody Conservatory, Case Western Reserve University in Cleveland), in Canada (Banff School of the Arts, Vancouver), and in Europe: France and Spain among other countries.

He is contributing as an editor to a new series of historical violin studies published in Stockholm by Fazer-Nordiska Musikforlaget. The Yale University Press has invited him to write a book about violin performance practice in the baroque era. This will focus on the Bach solo sonatas.

Michael Anderson is principal clarinetist of the Oregon Bach Festival, Eugene Symphony, American Symphonia and Oregon Ballet Theatre orchestras. He also performs frequently with the Smithsonian Chamber Players, Santa Fe Pro Musica, and the Oregon Symphony. His CD credits include the Oregon Symphony's *Rite of Spring* (Delos), Oregon Bach Festival's Grammy Award winning recording of Penderecki's *Credo* (Hännsler), and the Smithsonian Chamber Players recording of Mahler's *Symphony No. 4* and *Songs of a Wayfarer* in the versions for chamber ensemble by Erwin Stein and Arnold Schoenberg (Dorian). He was a guest performer in August 2001 at the prestigious