

ABOUT the PERFORMERS



Korean pianist **Eunhye Grace Choi** has been praised for her “nice touch and excellent technique” (American Record Guide) and “meticulous attention to detail” (Fanfare). As an active pianist, Choi has performed extensively throughout the United States, France, Belgium, UK, and South Korea. She has recorded for Naxos and Emeritus labels and closely collaborated with renowned composers such as Libby Larsen and Bright Sheng. Her live and recorded performances

are frequently broadcasted on the radio, including NPR’s Performance Today.

A versatile keyboardist, she appeared as harpsichord soloist in J. S. Bach’s Brandenburg Concerto cycle and collaborated with Nadja Salerno-Sonnenberg in Vivaldi’s Four Seasons at Eastern Music Festival. She is frequently invited as a resident pianist at prominent competitions and conventions, including International Clarinet Association’s ClarinetFest and Meg Quigley Vivaldi Competition and Bassoon Symposium. Dr. Choi is highly sought after as a collaborative pianist of wind literature having served as a studio pianist for the legendary saxophonist Eugene Rousseau. Her recent collaboration with saxophonist Idit Shner has taken her to Indiana University Jacobs School of Music, University of Michigan, and Michigan State University.

Dr. Choi is the Director of Collaborative Piano Program and Piano Faculty at Eastern Music Festival and serves on the music faculty at the University of Oregon School of Music and Dance. As an orchestral pianist, she has closely worked with the renowned American conductor Gerard Schwarz at Eastern Music Festival since 2013. Prior to her appointment at UO, she was a music faculty at Tennessee Tech University (2013-17). She has also worked as a faculty/collaborative pianist at Chapel Hill International Chamber Music Workshop, the Interlochen Arts Camp and the Interlochen Bassoon Institute.

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Season 118, Program 40



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

Messiaen’s Quartet for the End of Time

featuring guest artist
Schroeder-Umansky Duo
Amy Schroeder, violin
Felix Umansky, cello

with
Wonkak Kim, clarinet
Eunhye Grace Choi, piano

Beall Concert Hall
Thursday, March 14, 2019 | 7:30 p.m.



Two Part Inventions for Piano

Inventions: 1, 2, 4, 9, 14, 13, 7, 8

J.S. Bach (1685-1750)

arr. for violin and cello by
Nanae Iwata and Patrick Jee**Duo for Violin and Cello**I. Allegro serio, non troppo
II. Adagio - Andante
III. Maestoso e largamente, ma non troppo lento - Presto

Zoltán Kodály (1882-1967)

INTERMISSION**Quatuor pour la fin du temps**I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du Temps
III. Abîme des oiseaux: Tacet
IV. Intermède
V. Louange à l'Éternité de Jésus: Tacet
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
VIII. Louange à l'Immortalité de Jésus

Olivier Messiaen (1908-1992)

PROGRAM NOTES

for Quartet for the End of Time by Olivier Messiaen

"I saw a mighty angel come down from Heaven clothed with a cloud: a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire; and he set his right foot upon the sea, and his left foot on the earth and standing upon the sea and upon the earth he lifted up his hand to Heaven, and swore by him that liveth for ever and ever that there should be time no longer but in the days of the trumpet of the seventh angel, when he shall begin to sound, the mystery of God shall be finished."
(Revelation X)

I. Liturgy of crystal. Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

II. Vocalise, for the Angel who announces the end of Time. The first and third parts (very short) evoke the power of this mighty angel, a rainbow

rounded timbre...with seamless blend and excellent legato." Kim's live and recorded performances have been featured on Radio France, BBC Radio 3, Swedish Radio, Australian Broadcasting Corporation, CJPX Radio Classique Québec, Hong Kong RTHK-HK, Korean Broadcasting System, and NPR stations around the US. Kim is Buffet Crampon, Silverstein, and Vandoren Performing Artist and plays exclusively on Buffet Tosca Clarinet and Vandoren products.

An avid chamber musician, Kim has been invited to OK Mozart, Norfolk, Osaka, and South Korea's ISCM Pan Music festivals, working with members of the Chamber Music Society of Lincoln Center, Tokyo, Artis, Brentano and Hayden string quartets. Kim is a founding member of enhakē, the award-winning clarinet-violin-cello-piano quartet in its 10th season and praised for its "rock solid rhythmic integrity" as well as "strength in balance, intonation, and musicality" (The New York Concert Review). With the group, Kim has toured throughout the world, most notably at NYC's Weill Recital Hall, Osaka's Izumi Hall, Seoul Arts Center, International ClarinetFest, and the Promising Artists of the 21st Century Series in Costa Rica under the auspices of the US Department of State. His latest CD with enhakē entitled *Préparence: The Piazzolla Project* on MSR has been described as "positively delightful...[t]he sense of ensemble is near-miraculous" (Fanfare) and received high praises from 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." Kim regularly collaborates with renowned composers such as Eric Ewazen, Libby Larsen, Peter Lieuwen, Steve Reich, Peter Schickele and Ellen Zwilich, commissioning, premiering or recording their new works.

Kim joined the music faculty at the University of Oregon School of Music as Assistant Professor of Clarinet in 2017. Prior to his appointment at UO, Kim served as Associate Professor of Clarinet at Tennessee Tech University (2012-2017), where he received numerous faculty awards. He is regularly invited as a guest artist and teacher at world's renowned institutions, including the Juilliard School, Manhattan School of Music, San Francisco Conservatory of Music, and many universities and conservatories throughout the US, Latin America, Europe, and Asia. Kim's students have excelled in state and national competitions and received prestigious scholarships to many universities and summer festivals. Kim is a College Music Society Ambassador to Korea and regularly invited as a guest professor in Korean universities and conservatories.

Harbison, Chen Yi, Aaron Jay Kernis, Charles Fox, and Chick Corea, among many others.

Currently a visiting artist-in-residence at the Royal College of Music in London, Mr. Umansky has also previously been an artist-in-residence at Yale University and the Caramoor Center for Music and the Arts. He has given masterclasses at Old Dominion University, Cal State Northridge, James Madison University, University of Idaho, University of Iowa, University of Wyoming, and Utah State University. His summer festival appearances include ENCORE Chamber Music(OH), Music Mountain(CT), Five Seasons(IA), POI(MS), Aspen, La Jolla, Perlman Music Program, Music at Port Milford (Ontario), Highlands-Cashiers (NC), Madison (GA), and Amelia Island.

A native of Carmel, Indiana, Mr. Umansky holds Bachelors and Masters degrees from the Cleveland Institute of Music and an Artist Diploma from Yale University. His teachers have included Richard Aaron, Desmond Hoebig, Clive Greensmith, Janos Starker, and Polina Umansky. In his free time, he enjoys traveling the world and scuba diving with his wife, violinist Amy Schroeder.



Korean-born 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 at major venues throughout the United States such as Carnegie Hall, the Lincoln Center, the Kennedy Center, and Constitution Hall as well as in Paris, London, Madrid, Ghent, Geneva, Seoul, Osaka, Costa Rica, and Brazil. 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), “Recording of the Month” (MusicWeb International), and American Record Guide Critic’s Choice, and was praised for its “very highest quality” (Gramophone, UK). The International Clarinet Association Journal lauded Kim’s “sensitive playing, a lovely sound and consummate facility” in François Devienne: Clarinet Sonatas. On his most recent Naxos release of Stephen Krehl’s Clarinet Quintet, American Record Guide wrote: “Kim renders the Clarinet Quintet with a clear and nicely

upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.

III. Abyss of the birds. Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

IV. Interlude. Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

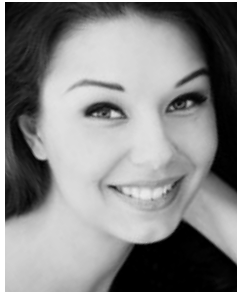
V. Praise to the Eternity of Jesus. Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... “In the beginning was the Word, and Word was with God, and the Word was God.”

VI. Dance of fury, for the seven trumpets. Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...

VII. A mingling of rainbows for the Angel who announces the end of Time. Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

VIII. Praise to the Immortality of Jesus. Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

The Schroeder Umansky Duo is a New York based ensemble formed in 2014. Amy Schroeder, a founding member and violinist in the internationally renowned Attacca Quartet and Felix Umansky, cellist of the Grammy Award winning Harlem Quartet came together to form this long-anticipated duo shortly before being married. With a love for the standards the Duo created its first album by arranging some of its favorite tunes, which make regular appearances on concerts alongside more typically played duo repertoire. The Duo is also fiercely dedicated to new music including original compositions by its members. They are loyal and devoted teachers who will be on faculty this summer at the Apple Hill Chamber Music Seminar in New Hampshire, and will also be teaching and playing at the University of Oregon later this season.



New York based violinist and pedagogue **Amy Schroeder** has been hailed by the Washington Post as ‘an impressive artist whose playing combines imagination and virtuosity.’ She has soloed with orchestras including the Buffalo Philharmonic, the Amherst Symphony, the Clarence Symphony, the Hilton Head Symphony, and the Greater Buffalo Youth Orchestra. As a founding member of the internationally acclaimed Attacca Quartet, Ms. Schroeder has soloed with the Spanish National

Orchestra with composer John Adams conducting, and the Cabrillo Festival Orchestra with Marin Alsop conducting. Since its inception the Attacca Quartet has won an array of awards including the grand prize in the Osaka International String Quartet Competition, the National Federation of Music Clubs Centennial Chamber Music Award, the Arthur Foote Award from the Harvard Musical Association, and the Lotos Prize in the Arts from the Stecher and Horowitz Foundation. The quartet has also held prestigious residencies including one at the Metropolitan Museum of Art, and currently at Texas State University in San Marcos. With the Attacca Quartet Ms. Schroeder can be heard on several critically acclaimed recordings produced by Azica Records: “Fellow Traveler” the complete works of John Adams, Haydn: “Seven Last Words,” and “Songlines,” works of Michael Ippolito. In 2016 the Quartet completed a six year project in which they performed all 68 of Haydn’s String Quartets. The group is currently presenting two projects in New York: “Based on Beethoven,” a series featuring the string quartets of Beethoven alongside new works, and “Recently Added,” a series on which they perform the complete string quartets of living composers.

Ms. Schroeder is proud to have recently joined the music faculty at Vassar College where she will teach violin students as well as chamber music. She also recently formed the Schroeder Umansky Duo with her husband Felix Umansky, internationally celebrated cellist and member of the Harlem Quartet. In 2002 she was the recipient of the Henrietta and Albert J. Ziegler Jr. Scholarship, which provided the tuition for her studies at Juilliard where she was a student of Sally Thomas and the Juilliard String Quartet. Growing up in Buffalo, NY Ms. Schroeder began her violin studies with Karen Campbell and Thomas Halpin. She currently plays on two different violins, a Fernando Gagliano made in 1771 on loan to her from the Five Partners Foundation, and a violin made by Nathan Slobodkin in 2012. In New York Ms. Schroeder teaches violin and piano to students of all ages, and in her spare time she enjoys composing, traveling with her husband, and scuba diving.



Praised for his “sublime” playing by Cleveland Classical, cellist **Felix Umansky** is a frequently sought-after recitalist and pedagogue. His versatile career has taken him all over Europe as well as North and South America where he has performed in some of the most prestigious concert halls including Carnegie Hall, the Metropolitan Museum of Art, Lincoln Center, the Krannert Center, and the Kennedy Center.

Prior to joining the world-renowned Harlem Quartet, Mr. Umansky spent six seasons as a founding member of the award-winning Linden String Quartet. Accolades with the Linden include first prizes in the 2009 Fiscoff National Chamber Music Competition, 2009 Coleman Chamber Ensemble Competition, 2010 Hugo Kauder Competition, and 2010 Concert Artists Guild Victor Elmaleh Competition, as well as the ProQuartet Prize at the 2011 Borciani International String Quartet Competition, and an honorable mention at the Banff International String Quartet Competition in 2013.

One of Mr. Umansky’s missions as a performer is to bring a wide range of music to as many people as possible. He has been seen and heard playing everything from Bach to works written just yesterday in settings which range from bars and jazz clubs to 8th century abbeys to 1500-seat concert halls. An avid supporter of contemporary music, Mr. Umansky has performed and premiered works by numerous living composers such as William Bolcom, John Corigliano, Kelly-Marie Murphy, Vivian Fung, John