

Lutheran Church of Honolulu proudly presents

Tree Trios

September 5, 2022 • 7:00 PM

FIRST MONDAYS CHAMBER CONCERTS

Yuseon Nam, violin Alex Hayashi, oboe Marie Lickwar, horn Jasmine Nagano, piano

Program

Trio in E-flat Major, Op. 40
für Klavier, Violine, und Waldhorn

Johannes Brahms
(1833-1897)

Andante

Scherzo

Adagio mesto

Finale

Sonata for 2 Violins, Op.15
pour deux violons et piano

Darius Milhaud
(1892-1974)

Animé

Modéré

Très vif

Trio in a-minor, Op. 188
für Pianoforte, Oboe, und Horn

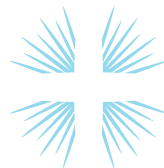
Carl Reinecke
(1824-1910)

Allegro moderato

Scherzo

Adagio

Finale



LUTHERAN CHURCH
OF HONOLULU

Program Notes

Johannes Brahms chose to write the trio for natural horn even though the modern horn was available at the time. The piece was composed in 1865 to commemorate his mother, who died earlier that year. Brahms once said that the opening theme of the first movement came to him while he was walking through the woods. The work as a whole is a journey through the grieving process. The first movement has a leisurely quality to its character, while the second movement is a light and jaunty scherzo. The adagio mesto (mesto, meaning truly sad), is an elegy for his mother. There is a solemn and haunting quality to this movement. At one moment, Brahms breaks the sadness with a distant-sounding melody which is taken from the German folksong "In the Meadow Stands a House." This is foreshadowing the for the boisterous hunting horn like theme in the final movement.

French composer **Darius Milhaud** was a member of "Les Six," a group of composers from the early 20th century whose music was a reaction to the intense Romanticism of the German composers, like Richard Wagner and Richard Strauss from the previous century as well as the chromaticism and lush orchestration of Claude Debussy. Though the Trio for 2 Violins and Piano is fairly conservative in its tonality and style, Milhaud uses quartal and quintal harmonies along with polytonality. The piano part is very reminiscent of late 19th century piano compositions. There is a commonality of themes between movements, which is also typical in 19th century French composition. The thematic material of the first movement reappears in the second movement and in a mixolidian mode in the third movement. For this concert, we are substituting an oboe for one of the violin parts.

Composer **Carl Reinecke** was one of the most important figures in German musical life in the latter half of the 19th century. He gained notoriety much more as a teacher and administrator than as a composer. The Trio for Horn, Oboe, And Piano, though in a minor key, is a much more lighthearted composition than the Brahms trio. Interestingly, he uses a lower range for the oboe than is typical for its normal soloistic use in the orchestra. The horn is used very idiomatically, taking advantage of its large range and nice sound in the lower register. The two instruments are having a spirited conversation with one another. This composition is very conservative and adheres to German musical style and tradition.

Featured Performers

Dr. Yuseon Nam, violin, has quickly made a positive impact on the musical community of Hawai'i since her arrival in the fall of 2017. She is a full-time member of the Hawai'i Symphony Orchestra, and also maintains a large private studio. She teaches violin lessons at 'Iolani School and the Nānākuli strings program through the Hawai'i Youth Symphony and is the former vice president of the Hawai'i Music Teachers Association.

Dr. Nam did her undergraduate studies at Seoul National University and the Indiana University Jacobs School of Music, where she received her bachelors and masters degrees, summa cum laude. She completed her doctoral degree at the renowned Eastman School of Music, where she served as a teaching assistant and also taught secondary violin courses at the University of Rochester. Dr. Nam is also an active soloist and chamber musician. She has performed throughout North America, Europe, and Asia and has been featured at the Kennedy Center in Washington D.C.

Dr. Nam has been a prizewinner in numerous competitions and has performed as a soloist with orchestras across the world.

Alex Hayashi, oboe, is the oboe instructor at the University of Hawai'i at Mānoa. Prior to his move home, he taught at Western Michigan University (WMU) as adjunct assistant professor of oboe. Alex has been active in various avenues of performing, through solo recitals and competitions, chamber music collaborations, and orchestral and wind band settings, both in and out of the country. Most recently, he has been featured as guest soloist with ensembles including the West Point Band, the Rochester Symphony Orchestra (Rochester, MI), and the WMU Symphony Orchestra. He has performed with ensembles around the country including the Michigan

Opera Theatre and the Battle Creek Symphony Orchestra, both as acting principal, the Las Vegas Philharmonic, the Detroit Chamber Winds and Strings, and the Ann Arbor Symphony Orchestra.

In 2017, Dr. Hayashi recorded an album of Japanese composed oboe and piano works with University of Michigan faculty member, Dr. Matthew Thompson. Their album, JAPONICA, is now available on streaming platforms, by Equilibrium Records.

Alex is also a NASM-certified personal trainer and has been active as an Anytime Fitness Coach in Kailua, Hawai`i. Because he has always prioritized mental and physical wellness in his teaching, Alex is working to specialize injury prevention for musicians through personal training. Alex is a Marigaux Oboe artist and plays on a 2001A.

Marie Lickwar, horn, is the lecturer in horn at the University of Hawai`i at Mānoa and has an active horn studio on the island. She has performed with the Hawai`i Symphony Orchestra, Hawai`i Opera Theater, Chamber Music Hawai`i and Hawai`i Pops, the Los Angeles Philharmonic at the Hollywood Bowl, Pacific Symphony, the Houston Symphony, and the Rochester Philharmonic Orchestra. In addition to earning her masters in music from the Eastman School of Music and bachelor of arts in music from the University of New Hampshire, Marie has studied with many great horn pedagogues, such as Andrew Bain, Denise Tryon, Robert Johnson, Bruce Hudson, and Peter Kurau.

Fascinated by how horn playing works, Marie's passion is to teach students to play the horn efficiently through the practice of fundamentals. She has presented several lectures about teaching for various universities, horn workshops, and band directors associations. In her free time, Marie enjoys running, hiking, cooking, and playing with her dog Murphy.

Jasmine Nagano, piano, originally from Maui, has performed as a soloist with the Couer d'Alene and Washington-Idaho Symphonies. She has participated in various festivals such as Bowdoin International Music Festival, Banff Piano Master Class, Beijing International Music Festival, and St. Lawrence String Quartet Chamber Music Seminar. She also served as staff pianist at Interlochen Arts Camp and Castleman Quartet Program.

Ms. Nagano received a bachelor of music in piano performance from Northwestern University and a master of music in keyboard collaborative arts from the University of Southern California. She regularly performs as part of Nagano-Kim Duo with New York based cellist Ana Kim, as well as maintaining an active chamber music presence in O`ahu, where she currently resides.

Mahalo

The Lutheran Church of Honolulu would like to thank the following individuals and organizations that helped to make today's concert possible: Our Patron sponsor, **Arthur and Mae Orvis Foundation**; the many volunteers of this congregation, especially **Carol Langner, Jean Lilley, and Bill Potter**; Pastor **Jeff Lilley**, Parish Administrator **Brenda Barrios**, Assistant Director of Music and Liturgy **Samuel Chen**, and **Marie Lickwar**, who organized this evening's concert.

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