



# *Summer Festival*

JUNE 24–JULY 28, 2019

 CHAMBER  
MUSIC  
NORTHWEST  
DAVID SHIFRIN • ARTISTIC DIRECTOR



2019-20

# Season

Miró Quartet



Soovin Kim & Gloria Chien



Jasper String Quartet



Edgar Meyer



Akropolis Reed Quintet

*Join us for dynamic, intimate concerts all year round!*

**Dark Horse Early Brass Consort** - October 9

**Rolston String Quartet** - October 27

**Edgar Meyer solo recital** - November 24

**Miró Quartet plays Beethoven** - December 8 + February 6

**Soovin Kim solo recital** - March 12

**Soovin Kim, Gloria Chien + David Shifrin** - March 15

**BodyVox + Akropolis Reed Quintet** - March 26 - April 5

**Jasper String Quartet** - April 16



Tickets & Info at [CMNW.org](http://CMNW.org) | 503-294-6400

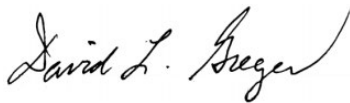
# WELCOME TO OUR 49<sup>th</sup> SUMMER FESTIVAL!

Summer in Portland is special in so many ways – incredible weather, marvelous arts and cultural activities, fantastic food, and one of the nation's largest and most diverse celebrations of great music – Chamber Music Northwest!

This year's 49<sup>th</sup> Annual Summer Festival will bring you more than 75 concerts and events over five weeks, performed by some of classical music's most amazing artists. From classics to contemporary music, clarinet masters to string quartets, plus opera, jazz, world premieres, and more, there's something for everyone. You'll be dazzled by the incredible musicians joining us – Edgar Meyer, Ken Peplowski, Miró Quartet, Jose Franch-Ballester, Yura Lee, Jeffrey Kahane, Dover Quartet, Darrell Grant, and so many more.

We couldn't possibly produce such an incredible celebration of music with the support of our family of supporters, artists, volunteers, and especially you, our enthusiastic audience. Thank you for being a part of this unique collaboration between artists and our community that vividly brings the power, beauty, and diversity of chamber music to life.

Thank you for sharing a part of your summer with us, and we look forward to seeing you throughout the festival!



**David Greger**  
President of the Board



**David Shifrin**  
Artistic Director



**Peter J. Bilotta**  
Executive Director

**REED COLLEGE**

*CMNW's summer home  
for more than three decades.*

 **Portland State**  
UNIVERSITY





## Ticket and Box Office Information

For tickets to Chamber Music Northwest concerts, visit us online at [www.CMNW.org](http://www.CMNW.org), or call us at 503-294-6400. You may also visit the Ticket Office at 2300 SW 1<sup>st</sup> Ave, Suite 103, from 10 am–4 pm, Monday through Friday. Tickets for upcoming events may also be purchased during concert intermissions at Kaul Auditorium and Lincoln Performance Hall.

## Donate Your Unused Tickets

If you are unable to use your tickets, please call the box office to return them for resale. You will receive a tax deduction for the full value of the tickets in addition to giving another music lover the opportunity to attend!

## ADA Services

Accessible seating and parking is available at all venues. Contact the Ticket Office in advance to arrange for your specific needs. We can provide special seating and detailed information packets.

## Picnics, Dining, and Refreshments

Picnics are a festival tradition before performances at Reed College. Bring your own picnic or purchase dinner from the on-site caterer Bon Appétit beginning at 6 pm. You can also enjoy a meal on the town before or after concerts at PSU at Nel Centro or Higgins. Refreshments are available at intermission at most concerts.

### Kaul Auditorium

Reed College  
SE 28<sup>th</sup> & Woodstock

### Lincoln Performance Hall & Lincoln Recital Hall

Portland State University  
SW Broadway & Market

### Alberta Rose Theatre

3000 NE Alberta St.

### Parklane Christian Reformed

16001 SE Main St.

### Portland Art Museum

1219 SW Park Ave.



Please silence  
all cell phones.



Food, beverages, cameras,  
and recording devices are  
not permitted in Lincoln  
Performance Hall or  
Kaul Auditorium.



In consideration of  
our patrons with  
scent sensitivities,  
we ask that patrons refrain  
from wearing products with  
strong fragrances, including  
colognes, perfumes, and  
essential oils.



In consideration  
of our audience  
and artists,  
parents are requested not  
to bring children under the  
age of 7 to CMNW concerts,  
except at designated  
performances.



Patrons with hearing aids  
should be aware that such  
devices may transmit a shrill  
tone. The wearer is not often conscious  
of this. House staff makes an effort to  
identify the wearer, but it is extremely  
helpful for audience members, musicians,  
and recording staff if nearby patrons  
kindly let the wearer know that such a  
sound is being produced. The wearer will  
be appreciative and take care of problem.

# TABLE OF CONTENTS

6

## SCHEDULE OF EVENTS

*A week-by-week listing of our festival events*

---

10

## SUPPORTERS AND FRIENDS

*Learn about CMNW's donors, sponsors, and supporters*

---

21

## CELEBRATING THE CLARINET

*An introduction to the storied history of the clarinet*

---

26

## PROGRAMS

*Concert programs and program notes for our performances*

---

82

## ARTIST BIOS

*Gain a little more insight into our artists and their biographies*

---

112

## ABOUT CMNW

*Who we are and what we do*



# All Classical

PORTLAND

## We *love* this music.

89.9 FM Portland/Vancouver • 88.1 Lincoln City/Newport • 96.3 Columbia Gorge East  
88.1 Hood River/ The Dalles • 88.9 Manzanita • 95.7 Corvallis/Flynn • 90.3 HD-2 McMinnville



EXPLORE PORTLAND.

MAKE FRIENDS.

HONE YOUR CRAFT.

PERFORM YOUR  
HEART OUT.

ASTOUND THE  
AUDIENCE.

GET A JOB DOING  
WHAT YOU LOVE.

FIND YOUR

# PLACE

AT PORTLAND STATE  
SCHOOL OF MUSIC & THEATER

[PDX.EDU/MUSIC](http://PDX.EDU/MUSIC)



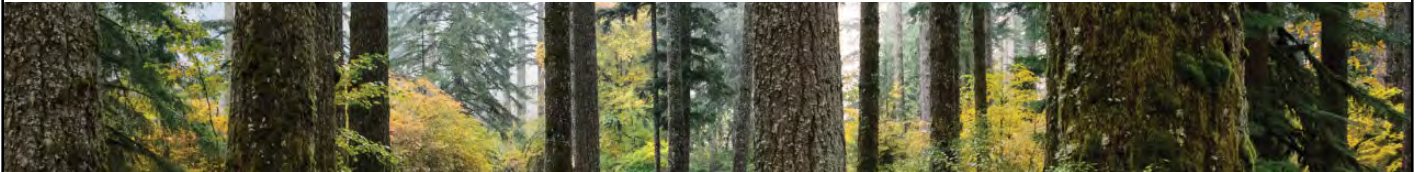
Portland State  
UNIVERSITY





# Discover Parkview Downtown

Great first impressions are here.



Introducing a new point of view for independent living: Parkview is the new expansion at Terwilliger Plaza—an entire city block dedicated to detailed elegance at the front steps of downtown.

Be part of a community with heart, in the heart of the city. Reserve early for Charter Member privileges. Learn more: **503-808-7870** or **marketing@terwilligerplaza.com**.



# SCHEDULE OF EVENTS



MONDAY

**7 pm** Reed College **6/24**  
**Musical Conversation**

**8 pm** Reed College  
**Opening Night: Mozart and the Clarinet**

TUESDAY

**7 pm** PSU **6/25**  
**Musical Conversation**

**8 pm** PSU  
**Opening Night: Mozart and the Clarinet**

WEDNESDAY

**8 pm** Alberta Rose **6/26**  
**The Jazz Clarinet with Ken Peplowski and Friends**



**7 pm** Reed College **7/1**  
**Musical Conversation**

**8 pm** Reed College  
**Mozart's Clarinet Concerto and Gran Partita**

**11 am** Reed College **7/2**  
**Open Rehearsal**

**1 pm** Portland Art Museum  
**Community Concert**

**7 pm** PSU  
**Musical Conversation**

**8 pm** PSU  
**European Folk Tales**

**8 pm** Alberta Rose **7/3**  
**Rolston at the Rose**



**7 pm** Reed College **7/8**  
**Musical Conversation**

**8 pm** Reed College  
**Concertos through the Centuries**

**11 am** Reed College **7/9**  
**Open Rehearsal**

**7 pm** PSU  
**Musical Conversation**

**8 pm** PSU  
**Concert Version of Heartbeat Opera's Don Giovanni**

**8 pm** Alberta Rose **7/10**  
**Fantasia: British String Masterpieces**



**7 pm** Reed College **7/15**  
**Musical Conversation**

**8 pm** Reed College  
**Darrell Grant's The Territory**

**11 am** Reed College **7/16**  
**Open Rehearsal**

**7 pm** PSU  
**Musical Conversation**

**8 pm** PSU  
**Darrell Grant's The Territory**

**8 pm** Alberta Rose **7/17**  
**Fred Fest Northwest: Fred Sherry and Friends**



**7 pm** Reed College **7/22**  
**Musical Conversation**

**8 pm** Reed College  
**The Dover Quartet and Friends**

**11 am** Reed College **7/23**  
**Open Rehearsal**

**7 pm** PSU  
**Musical Conversation**

**8 pm** PSU  
**The Dover Quartet and Friends**

**8 pm** Alberta Rose **7/24**  
**Dynamic Duos**



# Five weeks of extraordinary music!

Don't miss our pre-concert picnics before every concert at Reed College.  
See [cmnw.org](http://cmnw.org) for details.

- Mainstage Concert ■
- New@Noon Concert ■
- Free Festival Event ■
- Chamber Party ■

THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p><b>7 pm</b> Reed College <span style="float: right;">6/27</span> <b>Musical Conversation</b></p> <p><b>8 pm</b> Reed College <b>Clarinet All Stars</b></p>	<p><b>12 pm</b> PSU <span style="float: right;">6/28</span> <b>New@Noon: Cutting Edge Clarinet</b></p> <p><b>1:15 pm</b> PSU <b>Conversations with the Composer</b></p>	<p><b>1 pm</b> Farmer's Market at PSU <span style="float: right;">6/29</span> <b>Colossal Clarinet Choir</b></p> <p><b>8 pm</b> Reed College <b>Clarinet Critical Mass</b></p>	<p><b>4 pm</b> PSU <span style="float: right;">6/30</span> <b>Mozart's Clarinet Concerto and Gran Partita</b></p>
<p><b>7 pm</b> Reed College <span style="float: right;">7/4</span> <b>Musical Conversation</b></p> <p><b>8 pm</b> Reed College <b>American Independents</b></p>	<p><b>12 pm</b> PSU <span style="float: right;">7/5</span> <b>New@Noon: String Quartets and Lipstick for Flute</b></p> <p><b>1:15 pm</b> PSU <b>Conversations with the Composer</b></p> <p><b>6:30 pm</b> Chamber Party <b>Calidore Quartet</b></p> <p><b>7 pm</b> Parklane Church <b>Community Concert</b></p>	<p><b>8 pm</b> Reed College <span style="float: right;">7/6</span> <b>Concertos through the Centuries</b></p>	<p><b>4 pm</b> PSU <span style="float: right;">7/7</span> <b>Concert Version of Heartbeat Opera's Don Giovanni</b></p>
<p><b>7 pm</b> Reed College <span style="float: right;">7/11</span> <b>Musical Conversation</b></p> <p><b>8 pm</b> Reed College <b>Miró Plays Beethoven Op. 18, Part I</b></p>	<p><b>12 pm</b> PSU <span style="float: right;">7/12</span> <b>New@Noon: Players' Choice</b></p> <p><b>1:15 pm</b> PSU <b>Conversations with the Composer</b></p> <p><b>6:30 pm</b> Chamber Party <b>Yura Lee and Daniel Schlosberg</b></p>	<p><b>8 pm</b> Reed College <span style="float: right;">7/13</span> <b>Miró Plays Beethoven Op. 18, Part II</b></p>	<p><b>4 pm</b> PSU <span style="float: right;">7/14</span> <b>German Romantics: Schumann, Mendelssohn, and Brahms</b></p>
<p><b>7 pm</b> Reed College <span style="float: right;">7/18</span> <b>Musical Conversation</b></p> <p><b>8 pm</b> Reed College <b>Cinematic Sounds of Herrmann, Korngold, and Rota</b></p>	<p><b>12 pm</b> PSU <span style="float: right;">7/19</span> <b>New@Noon: Modern Masters</b></p> <p><b>1:15 pm</b> PSU <b>Conversations with the Composer</b></p>	<p><b>10 am</b> Reed College <span style="float: right;">7/20</span> <b>Family Concert</b></p> <p><b>8 pm</b> Reed College <b>Meyer Music Featuring Edgar Meyer, George Meyer, and Cornelia Heard</b></p>	<p><b>4 pm</b> PSU <span style="float: right;">7/21</span> <b>Meyer Music Featuring Edgar Meyer, George Meyer, and Cornelia Heard</b></p>
<p><b>7 pm</b> Reed College <span style="float: right;">7/25</span> <b>Musical Conversation</b></p> <p><b>8 pm</b> Reed College <b>Jeffrey Kahane and Friends</b></p>	<p><b>12 pm</b> PSU <span style="float: right;">7/26</span> <b>New@Noon: Kahane, Andres, and Bates</b></p> <p><b>1:15 pm</b> PSU <b>Conversations with the Composer</b></p>	<p><b>8 pm</b> Reed College <span style="float: right;">7/27</span> <b>Dvořák and Schubert Quintet Finale</b></p>	<p><b>4 pm</b> PSU <span style="float: right;">7/28</span> <b>Dvořák and Schubert Quintet Finale</b></p>

# EDUCATION AND ENGAGEMENT EVENTS

## Colossal Clarinet Choir Pop-Up Performance

**Free!** Join Chamber Music Northwest for a free all-clarinet concert at the Portland Farmers Market at PSU. World-renowned clarinetists, semi-professional players, students, and amateurs will play side-by-side in this “colossal” pop-up performance by a horde of clarinetists!

**Saturday, June 29 | 1 pm**

Portland Farmers Market at Portland State University

## Community Concerts

**Free!** Join the Rolston String Quartet, 2016 Banff International String Quartet Competition winners and Chamber Music Northwest’s 2019 Protégé Project ensemble, at two free community concerts this summer!

**Tuesday, July 2 | 1 pm**

Portland Art Museum, Whitsell Auditorium

**Friday, July 5 | 7 pm**

Parklane Christian Reformed

## Family Concert

**Free!** Let the kids explore violins, trumpets, and more in our Instrument Petting Zoo then join the Meyer family – Edgar Meyer, George Meyer, and Cornelia Heard – for a fun, family-friendly performance!

**Saturday, July 20 | 10 am – 12 pm**

Reed College, Kaul Auditorium

## Open Rehearsals

**Free!** Go behind the scenes and observe CMNW’s world-class musicians working together to put the finishing touches on music for upcoming performances. An informal Q&A follows the rehearsal.

**Tuesdays, July 2–23 | 11 am**

Reed College, Kaul Auditorium

## Musical Conversations

**Free!** Join OPB radio host and music expert Robert McBride and CMNW artists for an unmatched perspective on the music in these half-hour pre-concert talks.

**Mondays and Thursdays | 7 pm**

Reed College, Kaul Auditorium

**Tuesdays | 7 pm**

Portland State University, Lincoln Hall Room 225

## Conversations with the Composer

**Free!** Join us after our New@Noon concerts for an intimate discussion with the composers and musicians. Discover the meaning behind the music and learn about the creative process straight from the composers and artists themselves.

**Friday, June 28 | 1:15 pm**

Portland State University, Lincoln Performance Hall

**Fridays, July 5–24 | 1:15 pm**

Portland State University, Lincoln Recital Hall

## Masterclasses

**Free!** Join our festival artists – many of whom are renowned music educators – as they coach the next generation of musicians in our community! See [cmnw.org](http://cmnw.org) for schedule.

## House Parties

Experience chamber music as it was meant to be heard at an intimate performance at the home of one of our board members. Chamber Party tickets are \$125 each and include the performance, wine, and hearty reception. Proceeds benefit Chamber Music Northwest’s Education & Community Engagement Programs. *Buy your Chamber Party ticket at [cmnw.org](http://cmnw.org).*

### Calidore Quartet

**Friday, July 5 | 6:30 pm**

Home of Yoko and Jon Greeney

### Yura Lee and Daniel Schlosberg

**Friday, July 12 | 6:30 pm**

Home of Ravi Vedanayagam and Ursula Luckert



TEDDY ABRAMS  
BRITT FESTIVAL  
ORCHESTRA

A WORLD CLASS  
SUMMER UNDER  
THE STARS

JUL 23 THRU AUG 11

  
JACKSONVILLE  
OREGON

BRITTFEST.ORG



Oregon  
Community  
Foundation

Together  
we transform  
generosity into  
exponential  
impact.

ART TRANSFORMS US.

**YOU** HAVE THE POWER TO PROTECT AND GROW CREATIVITY IN OREGON.  
BEGIN AT [OREGONCF.ORG](http://OREGONCF.ORG)

PORTLAND OFFICE:  
1221 SW YAMHILL ST.  
SUITE 100  
PORTLAND, OR 97205  
(503) 227-6846



*Conversations with the Composer*

Hear insider details about music, the creative process, and more –  
straight from the composers themselves.

Fridays at 1:15 pm following New@Noon concerts

# THANK YOU, FRIENDS OF CHAMBER MUSIC NORTHWEST

## Acknowledgements

Chamber Music Northwest is grateful for our ongoing partnership with Reed College and Portland State University, without which this festival would not be possible.

Special thanks go to Interim President Hugh Porter, Denise van Leuven, Robert Brigham, and the entire music department at Reed College, as well as Dean Leroy Bynum, Bonnie Miksch, Brenda Honeyman, Kayla Scrivner, the School of Music, and the College of the Arts at Portland State University.

We extend our gratitude to our community education and engagement partners at Portland Art Museum, Kennedy Violins, American String Teachers Association, Pugh Luthier Studios, Beacock Music, Communications Northwest, Higgins,

Nel Centro, Alberta Rose Theatre, and Paul Schuback and Schuback Violin Shop.

We also recognize the support of Marriott Residence Inn Downtown/RiverPlace, Hyatt House, Sheraton Airport Hotel, University Place Hotel, PSU Summer Housing & Conferences, Radisson RED Portland, and Enterprise Rent-A-Car for the excellent support they provide for our many visiting artists; Fern Ashworth of Educational Music Service, Zahra and Kuasha Amin, and Fred Sherry for their assistance in sourcing sheet music; Portland Piano Company for their fine instrument rental services; and Eric Leatha, Byron Will, and Paul Irvin for their pitch-perfect tuning services.

Our gratitude also goes out to our friends at Portland Youth Philharmonic, Friends of Chamber Music, All Classical, BRAVO Youth Orchestra, and Metropolitan Youth Symphony.

A very special thanks to our volunteers. We're humbled by your support and service, year after year. This festival would not happen without you.

This season's Fazioli and Steinway concert grand pianos are provided by Portland State University and Portland Piano Company, and are tuned by Eric Leatha.

Thank you all for your role in shaping the sound of our festival!

## 2019 Summer Festival Concert Sponsors

Chamber Music Northwest gratefully acknowledges the generous support of our concert sponsors. Each has contributed to help underwrite concerts and events in our 49<sup>th</sup> Summer Festival. We applaud these cultural leaders who, by their generosity, demonstrate their commitment to the artistic vitality of the Portland community. The sponsors are listed in order the number of years they have supported Chamber Music Northwest.

Special thanks to Ronni LaCroute for her sponsorship of the Wednesday concert series featuring Protégé Project artists.

We are grateful to Laura S. Meier for her sponsorship of the Dover Quartet's 2018–19 residency.

Powell's Books (36 years)  
Dennis Uniform Company (30)  
Sheraton Portland Airport Hotel (30)  
Mort Zalutsky (21)  
William and Helen Jo Whitsell (20)  
Ronni LaCroute (18)  
D.A. Davidson & Co. (17)  
Acorn Fund of The Oregon  
Community Foundation (14)  
Bonhams (12)  
Cheng Family Foundation (12)  
Anonymous Friend of CMNW (7)  
Karen and Cliff Deveney (7)  
Reed College (7)  
Peter and Ann van Bever (6)  
Portland State University (5)  
UBS Financial Services (5)  
Bruce Cronin (5)  
David and Maryanne Holman (5)  
Nel Centro (5)  
George and Deborah Olsen (5)

Bill and Diana Dameron (4)  
Higgins Restaurant (4)  
Laura S. Meier (4)  
The Oregonian (4)  
Arnerich Massena (3)  
Anonymous Friends and Subscribers (3)  
George Rowbottom and Marilyn Crilley (3)  
Karen and Norman Sade (3)  
Rick Caskey and Sue Horn-Caskey (2)  
CMNW Volunteers (2)  
Kirby and Amy Allen (2)  
Anonymous (2)  
All Classical 89.9 (1)  
Ed Gronke (1)  
Oregon Catholic Press (1)

*For more information on special opportunities to support Chamber Music Northwest, please contact Leslie Tuomi at 503-546-0184 or [tuomi@cmnw.org](mailto:tuomi@cmnw.org).*



# 2018–2019 Season Supporters

We gratefully acknowledge contributions received from the following generous friends.  
This list reflects contributions received through May 10, 2019.

## Corporations, Foundations, and Government

### Artistic Director's Circle (\$25,000 and above)



Cheng Family Foundation



### Fortissimo (\$10,000–\$24,999)



Wheeler Foundation

### Crescendo (\$5,000–\$9,999)

Ann and Gordon Getty Foundation  
Juan Young Trust  
Dorothea M. Lensch Fund of The Oregon Community Foundation  
Oregon Community Foundation  
Powell's Books  
Herbert A. Templeton Foundation  
Rose E. Tucker Charitable Trust

### Brillante (\$2,500–\$4,999)

Aaron Copland Fund  
Bonhams  
D. A. Davidson & Co.  
Intel Corporation †  
The Jackson Foundation  
Oregon Catholic Press  
UBS Financial Services †  
Joseph E. Weston Public Foundation of The Oregon Community Foundation

### Maestoso (\$1,000–\$2,499)

The Amphion Foundation  
Arnerich Massena and Associates  
Cambia Health Solutions Fund of the Oregon Community Foundation †  
Cascadia Foundation  
John S. Ettelson Fund of The Oregon Community Foundation  
Morgan Stanley †  
Sheraton Portland Airport Hotel

### Allegro (\$500–\$999)

B&B Print Source+  
Columbia Sportswear Company  
Exuberance Catering+  
Goldy Family Designated Fund of The Oregon Community Foundation  
The Holzman Foundation  
Nike, Inc. †  
OnPoint Community Credit Union  
Richard and Mary Rosenberg Fund of The Oregon Community Foundation

### Sostenuto (\$100–\$250)

Pfizer Foundation †  
Tektronix Foundation  
The Walt Disney Company Foundation †  
Zimmer Gunsul Frasca Company

## Individuals

### Artistic Director's Circle (\$25,000 and above)

Karen and Cliff Deveney  
Paul L. King  
Ronni LaCroute  
Michael and Alice Powell

### Fortissimo (\$10,000–\$24,999)

Carole Alexander  
Thomas W. Holman Jr. Memorial Fund of The Oregon Community Foundation  
Laura S. Meier

### Crescendo (\$5,000–\$9,999)

Carl Abbott and Margery Post Abbott  
Bill and Diana Dameron  
Marlene Burns and Jon Dickinson  
Yoko and Jonathan Greeney  
David and Caroline Greger  
Robert and Susan Leeb  
Leslie Lehmann and Clark Worth  
George Rowbottom and Marilyn Crilley  
John Shipley  
Marianne Steflik Irish Fund of The Oregon Community Foundation  
Peter and Ann van Bever  
William and Helen Jo Whitsell  
Slate and Davida Wilson  
Mort and Audrey Zalutsky  
Anonymous Friend of CMNFW

### Brillante (\$2,500–\$4,999)

Acorn Fund of The Oregon Community Foundation  
Kirby and Amy Allen  
Evelyn J. Brzezinski  
Rick Caskey and Sue Horn-Caskey  
Paul and Pamela De Boni  
Ed Gronke  
Sonja L. Haugen  
David C. and Maryanne Holman  
Howard Pifer III and Ellen Macke  
Nancie S. McGraw  
Hugh Porter and Jill Soltero  
Arlene Schnitzer  
Bill Scott and Kate Thompson

Anne Stevenson  
Per Sweetman and Janet Schibel RCV/UDL  
Nancy and Herb Zachow  
Anonymous Friend of CMNFW

### Maestoso (\$1,000–\$2,499)

Nan and Greg Anderson  
Scott and Margaret Arighi  
William and Gail Bain  
Peter Bilotta and Shannon Bromenschenkel  
Bruce Blank  
Jill Shaw Braem  
Paul E. and Nancy H. Bragdon  
Celia Brandt  
Charles and Rie Couch  
Marvin and Abby Dawson  
Charles and Michele Ducharme  
Sharon M. Fekety Fund of The Oregon Community Foundation  
Paul and Maria Fellner  
Deborah and Larry Friedman  
Tim and Laura Goldfarb  
Bill Haden and Doris Huff  
Howard and Molly Harris  
Betsy and Gregory Hatton  
Ivan and Jeri Inger  
James Kahan and Kathia Emery  
Dorothy Lemelson  
Karen Moffat  
Deborah and George Olsen  
Janet and Larry Richards  
Woody and Rae Richen  
Charles and Selene Robinowitz  
Karen and Norman Sade  
Norm and Barbara Sepenuk  
Billie Marie Severtsen  
David and Roxanne Shifrin  
Virginia Shipman and Dick Kaiser  
David Staehely  
Marc Therrien and Jena Rose  
Leslie and Scott Tuomi  
Andrew Wilson and Ronnie-Gail Emden  
Kristin Zegretti  
Anonymous Friend of CMNFW

### Allegro (\$500–\$999)

Robin Bacon-Shone  
Elizabeth and J. Bruce Bell  
Richard Blickle  
Kay Bristow  
Charles and Carol Ouchi Brunner  
Terry Bryll

+ In-kind contributions

† Companies who have matched their employees' personal contributions

Judy Buffo  
 Bruce Cronin  
 Barry DeGregorio, MD  
 William and Elizabeth Dixon  
 William Dolan and  
 Suzanne Bromschwig  
 Abby Farber and David Robinson  
 Dr. William and Beverly Galen  
 Edwin Gerow and Cheryl Chevis  
 Kit Gillem  
 Dean and Susan Gisvold  
 Michelle and Steve Glass  
 Mrs. Stephen Halsey  
 Irv and Gail Handelman  
 Thomas A. Hansen  
 Kirk Hirschfeld  
 Gary McDonald and  
 Barbara Holisky  
 Adela and Dick Knight  
 Sally C. Landauer  
 Peter and Elisabeth Lyon  
 Linda and Ken Mantel  
 M. and L. Marks Family Fund of The  
 Oregon Community Foundation  
 Lora and Jim Meyer  
 Wilfried and Deanna Mueller-  
 Crispin  
 Tom and Christine Neilsen  
 Beverly and Richard North  
 Katherine O'Neil and John  
 Paul Graff  
 Helen and Peter Ramatowski  
 Alexis Roloff  
 Jeff and Kathleen Rubin  
 David and Judy Schiff  
 Michael Jacobson and  
 Trine Sorensen  
 Sue Stegmiller  
 Donald and Roslyn Sutherland  
 Gudrun Taylor  
 Mary B. Waldo  
 Jim Whiting, MD  
 Carol S. Witherell  
 Anonymous Friends of CMNW (2)

### **Cantabile**

**(\$250-\$499)**

Ginny Adelsheim  
 Ruby Apsler  
 Roberta Badger-Cain and  
 Leonard Cain  
 Gary and Dawn Banker  
 Marcia Bechtold and Brian Carroll  
 Pamela Berg  
 Daniel Bergsvik and Don Hastler  
 Mitch Bower and Marlia Jenkins  
 Jerry and Amy Brem  
 Barbara Brooks  
 Diana Burman  
 Monika Butcher  
 Matthew A. and Roberta Cohen  
 Mary Dickson  
 Cynthia K. Doran  
 Kay Doyle  
 Arthur and Margianne Erickson  
 George W. Fabel

Dave and Debbie Glaze  
 Scott & Tamara Grigsby  
 Clive Kienle and Molly Hamill  
 John and Judie Hammerstad  
 Scott Young and Carla Hansel  
 John and Carolyn Harbison  
 Robert and Janis Harrison  
 David Hattner  
 Elizabeth Hooton  
 Dr. and Mrs. Peter J. Kane  
 Nancy Kieburzt  
 Charles and Gloria Kovach  
 Miyoung Kwak  
 Paul Lambertsen  
 Wayne Litzenberger and  
 Jane Patterson  
 Diane and Richard Lowensohn  
 Marta Malinow  
 Becki Marsh and Wink Gross  
 Robert McBride  
 Dr. Louis and Judy McCraw  
 Harry and Carol McCulley  
 William D. and Lois L. Miller  
 Gary Miller and Dell Ann Dyar  
 Noreen Murdock and Grant Linsell  
 Arpana Naik and Robert Margolis  
 Tom McLaughlin and  
 Patricia Owens  
 Diane Pinney and Clifford Droke  
 Carole Douglass and  
 William Pressly  
 Ellen Pullen  
 Betty and Jacob Reiss  
 Rosemarie Rosenfeld  
 Ruth Roth  
 Barry and Penny Russman  
 William H. and Susan M. Sack  
 Mayer and Janet Schwartz  
 Jeremy Shibley and  
 Romalia Stickney-Shibley  
 Holly C. Silver  
 Erik and Robin Skarstad  
 Mardy and Hank Stevens  
 L. William and Lynda Strand  
 M. Jessica Taft  
 Carol and David Turner  
 Mary Beth Van Cleave and  
 Mary Kinnick  
 Bruce Weber  
 Cameron J. Wiley and  
 Carey Whitt Wiley  
 Jean Wu  
 Anonymous Friend of CMNW (2)

### **Sostenuto**

**(\$100-\$249)**

Randa and Jonathan Abramson  
 Greg and Susan Aldrich  
 Thomas R. Anderson and  
 Joan J. Montague  
 Bryan Aptekar  
 Marybeth Arbuckle  
 Ted and Marilyn Arm  
 Arlene Ashcraft  
 Pat and Bob Atkins  
 Barbara Bailey

Deborah Bailey  
 Paul Bascom and Kristin Haydon  
 John and Claudette Behrs  
 Doris and Don Beard  
 Howard J. Beckerman  
 Monica Belzer and Jeff Leek  
 Deborah Zita and Maryka Biaggio  
 Adam Bless and Claudia Weiss  
 Jerry Bobbe  
 Ben and Sandra Bole  
 Ralph Bolliger and Peggy Cook  
 Barbara Brandt  
 Kevin Hoover and Nita Brueggeman  
 Marianne Buchwalter  
 Carolyn Buhl  
 Linda Hathaway Bunza  
 Joseph and Mercedes Callahan  
 John and Barbara Camp  
 John Clements  
 Elaine and Arnold Cogan  
 Ilaine Cohen  
 Jerry and Jean Corn  
 Mary Covert  
 Richard and Priscilla Cowell  
 Fran Daggett  
 Judy Dauble  
 Shannon Davis  
 John and Margaret DeLacy  
 David and Janet Dobak  
 Anne E. Draper  
 Carolyn Eckel  
 Norman and Sherry Eder  
 Stephen Elder  
 Marco Escalante and Dongni Li  
 Kurt Feichtmeir  
 Lee Feidelson and  
 Robin Cutler Feidelson  
 Jon Feldhausen  
 Sam Friedenbergl and  
 Sandra Tetzloff  
 Emily Simon and  
 Mary Ann Gerneigliaro  
 Gail Gillespie  
 Arthur Ginsburg  
 Jeanne Giordano  
 Phil Goldsmith  
 Gary and Susan Goncher  
 Polly Grose  
 Christina Gullion  
 Mary Lou Haas and Scott Calvin  
 Donald and Karen Hall  
 Virginia Hancock  
 Jean Harmon  
 Laura Hassell  
 Margriet Hecht  
 Daniel Heinrichs and  
 Jennifer Wolcott  
 Tom and Holly Henderson  
 Jean Herrera  
 Diane M. Herrmann  
 Nancy and David Hill  
 Diane Hollister  
 Jim and Anne Holtz  
 Bill and Jean Horton  
 Vivian Hou  
 Drs. Ann and Brook Howard

Mark Huey and Wayne Wiegand  
 Harold and Bernice Hurwitz  
 Lynne Johnson and Larry Madson  
 Salena Johnson  
 Dr. Howard Rosenbaum and  
 Dr. Marcia Kahn  
 Nancy G. Kennaway  
 Cay Kershner  
 Charles Kim  
 Katherine King  
 Frederick Kirchoff  
 Malle Kollom  
 Suellen Lacey and Michael Powers  
 Abigail and Don Lawton  
 Barbara A. Lee  
 Tom Giese and Nora Lehnhoff  
 Muriel D. Lezak  
 Mark S. Lindau, MD  
 Natalie Linn  
 Paul Irvin and Carol Linne  
 Gary and Jerrie Lovre  
 Barbara Manildi  
 Kay Manigon  
 Terri Maragos  
 Tess Marino  
 Raymond Mayer  
 Bill McRae and Steve Bardi  
 Richard Meeker and  
 Ellen Rosenblum  
 Keith and Alison Miles  
 Connie L. Morgan  
 Patricia Morris-Rader  
 Martin C. Muller  
 Pamela Murphy  
 Martin L. and Lucy Miller Murray  
 Suzanne Nance  
 Patricia Navin  
 Donald and Karen Neal  
 Randall Nelson  
 Sean Nolan and Gloria Jacobs  
 Diane and Terry O'Connor  
 Kris Oliveira  
 Jean Omelchuck  
 Lisa Ortquist  
 Dr. Michael Ossar  
 Elsa Ostergaard  
 Rev. Dr. Rodney and Sandra Page  
 JoAnn Pari-Mueller and  
 Daniel Mueller  
 Diane Perry  
 Charley Peterson and Susan Sater  
 Walter and Susan Piepke  
 Ellen Pitcher  
 Eiko Politz  
 Marjorie Powell  
 Nancy and Richard Prouser  
 David Rabin  
 Jay and Michelle Rafter  
 Patricia E. Raley  
 Drs. Bonnie and Pete Reagan  
 James and Sally Reed  
 Rita and Peter Rega  
 Robert and Anne Richardson  
 Earl Robicheaux and Susanna Duke  
 Ruth Robinson  
 Shirley Roffe



Richard and Melvina Romanelli  
 Eve and Alan Rosenfeld  
 Charlotte A. Rubin  
 Steven Sandor  
 Bill and Meredith Savery  
 Dr. Kathy Scanlan  
 Dick and Sue Schubert  
 Jill and Lew Seager  
 James and Judith Seubert  
 Matthew Sheinin and Janet Grubel  
 Bob and Maxine Silverman  
 Carolyn Smith and Neil Soiffer  
 Peter and Gillian Smith  
 Lorraine Solomonson  
 Debra Sostrin and Jacques Neher  
 Michele Laing Stemler  
 Mike and Judy Stoner  
 Dennis Taylor and Mindy Campbell  
 Jeanne Thomas  
 Lyle M. Tucker  
 Edwin Van Dam  
 Robert Weil  
 Joella Werlin  
 Richard and Jayne Widmayer  
 Bruce and Susan Winthrop  
 Lawrence W. Woelfer  
 Anne K. Woodbury  
 Catherine and Jon Zaerr  
 Florence and Claude Zeller  
 Anonymous Friends of CMNWT (2)

**In Memoriam**

*Ik-Hwan Bae*  
 Ted and Marilyn Arm  
*Maurie Dooly*  
 Mike and Judy Holman  
*Stephen Halsey*  
 Mrs. Stephen Halsey  
*Bill Keene*  
 Elise Gautier  
*Richard Kieburz*  
 Norman and Sherry Eder  
*Abigail Lawton*  
 Mary Lou Haas and Scott Calvin  
*Peter J. McKay*  
 Anne Briggs  
*Caryl Waters Perry*  
 Sally and Bob Landauer  
*Stefano Zegretti*  
 Kristin Zegretto

**In Honor of**

*Robin Bacon-Shone*  
 Heather Bacon-Shone  
*Barbara Brooks*  
 Christine Peterson  
*CMNWT staff and volunteers*  
 Terry S. MacDonald

*CMNWT Volunteers*  
 Rita and Peter Rega  
*Kimmie Fadem Donlon*  
 Michele and Rick Rosen  
*Exciting chamber music*  
 Lori and Jerry Stole  
*Bill Haden*  
 Jim and Anne Holtz  
*Dr. William Holden*  
 Karen and Norman Sade  
*Soovin Kim & Gloria Chen*  
 Anonymous  
*Mike Pratt, Randall Pratt,*  
*Kenny Pratt*  
 Barbara Brppel  
*David Schiff*  
 Emily Simon and  
 Mary Ann Gernegiaro  
*David Shifrin*  
 Robert Weil  
*Jeanette Swenson*  
 Michele Laing Stemler  
*David Tallman*  
 Kay Bristow

## Support the Commissioning of New Music

Beginning this summer of 2019, Chamber Music Northwest has formed a Commissioning Club – a group of individuals who have pledged their support of one new commissioned work each season. Commissioning Club members have opportunities to learn about the musical form, the composer’s creative process, attend a rehearsal, and meet with the composer. And, starting next year, they will meet with our Artistic Director Designates, Gloria Chien and Soovin Kim, to discuss and select the work to be commissioned!

For information on how you can join the Commissioning Club, contact Leslie Tuomi at 503-546-0184 or email [tuomi@cmnw.org](mailto:tuomi@cmnw.org).

**Commissioning Club**

**Charter Members**

Carl and Margery Abbott  
 Diana Burman  
 Bruce and Debby Dickson  
 Andrew Wilson and Ronnie-Gail Emden  
 Ivan and Jeri Inger  
 Miyoung Kwak  
 Susan and Robert Leeb  
 Lora and Jim Meyer  
 George Rowbottom and Marilyn Crilley  
 Jeff and Kathleen Rubin  
 Bill Scott and Kate Thompson  
 Peter and Ann van Bever

## Education and Community Engagement Programs Sponsors

Chamber Music Northwest is grateful to the following donors that make our education and community engagement programming possible.



Ed Gronke

Herbert A. Templeton Foundation

The Holzman Foundation

Mary Dooly and Thomas W. Holman Fund of The Oregon Community Foundation

## Nautilus Circle Members

The following generous friends have made provisions for Chamber Music Northwest in their estate plans and/or have made a major gift to our Endowment Fund:

Carole Alexander  
Scott and Margaret Arighi  
Laura L. Barber\*  
Diane Boly  
Theodore\* and Celia Brandt  
Evelyn J. Brzezinski  
The Clark Foundation  
Matthew A. and Roberta Cohen  
Maribeth Collins\*  
The Collins Foundation  
Helen Corbett\*  
Bill Dameron  
Nathan Davis  
Karen and Cliff Deveney  
Mary Dickson  
William Dolan and  
Suzanne Bromschwig  
Elaine Durst  
John and Jane Emrick  
Don H. Frank\*  
Don and Emilee Frisbee\*  
Doris S. Fulton\*

Elizabeth and John Gray\*  
Susan and Jeffrey\* Grayson  
Marilyn and Harold Hanson\*  
Robert and Janis Harrison  
Sonja Haugen  
Ned and Sis Hayes\*  
Paul L. King  
Robert and Sally Landauer  
Dorothea Lensch\*  
Muriel D. Lezak  
Leeanne G. MacColl\*  
Linda Magee  
Steve and Cindy McCarthy  
Dr. Louis and Judy McCraw  
Gary McDonald and  
Barbara Holisky  
Nancie McGraw and McGraw  
Family Foundation  
William D. and Lois L. Miller  
Wilfried and Deanna Mueller-  
Crispin  
Anne and Ernest Munch

Janice Orloff\*  
Dolores Young Owen\*  
Rev. Dr. Rodney and Sandra Page  
James and Norma Pizza  
Michael and Alice Powell  
Alberto Rafols and Richard Scott  
Judson Randall  
Paula P. Randall\*  
Konrad Reisner\*  
George and Claire Rives\*  
Laurens and Judith Ruben  
Nanita Sammons  
Gilbert\* and Thelma Schnitzer  
Mayer\* and Janet Schwartz  
David Shifrin  
Joan\* and John Shipley  
Jinny Shipman and Dick Kaiser  
Al Solheim  
Anne Stevenson  
Stephen Swerling\*  
Phyllis Swett\*  
Hall Templeton\*

Harry Turtledove\*  
Peter and Ann van Bever  
Jean Vollum\*  
Larry and Dorie Vollum  
Bruce Weber  
Margaret (Peggy) Weil\*  
Judy Weinsoft\*  
Samuel C. Wheeler\*/  
Wheeler Foundation  
William and Helen Jo Whitsell  
Jane Williams\*  
Herb and Nancy Zachow

\* Recognized posthumously

### Join the Nautilus Circle

The Nautilus Circle recognizes individuals who have created a musical gift for Chamber Music Northwest in their will or estate plan, as well as those who have made significant gifts to our Endowment Fund. If you are planning or have already made provisions to remember CMNW with a legacy gift, we would be pleased to honor you as a member of our Nautilus Circle. You need not provide details of your plans. Please consult your tax and financial advisors to determine how a planned gift to CMNW will affect your estate.

## Create a Legacy of Music

You can create a musical tribute to our community with a planned gift to Chamber Music Northwest as part of your will or estate plan – a lasting testimonial to your love of chamber music.

Your legacy gift becomes a part of our permanent endowment, helping to create exceptional concerts, educational programs, and community engagement initiatives to share chamber music throughout our region. You can even designate your gift to endow or support a musical program or project that is especially dear to your heart, promising a meaningful and memorable connection with your community.

*There are many ways to leave a legacy – through your will, a trust, as a beneficiary of a retirement plan or life insurance policy, and many more. We can help with clear, simple guidance on how you can leave a meaningful gift for CMNW as well as other charities you love.*

*Please contact Leslie Tuomi at 503-223-3202 or [tuomi@cmnw.org](mailto:tuomi@cmnw.org) for further information and consult your tax advisor or financial planner to discover how to shape your legacy.*



## Additional Donors to the Endowment Fund

In addition to our major donors to the Endowment Fund, who are included in the Nautilus Society listing, we recognize with deepest gratitude these additional donors to our Endowment Fund, whose generosity will help assure the excellence of Chamber Music Northwest in the years to come. *List reflects gifts received October 1992–April 2019.*

### Guarantors

(Gifts of \$5,000–\$9,999)

Ernie\* and Laurie Bloch  
 Michele Bowler and Bill Failing  
 Estate of Helen Corbett\*  
 Cliff and Karen Deveney  
 Robert and Normandie Holmes  
 Ronni Lacroute  
 Mr. and Mrs. William G. Langley  
 Peter and Elisabeth Lyon  
 Leeanne and Kim MacColl\*  
 Paul\* and Sheila McMahon  
 Estate of Dolores Owen\*  
 Judith Rees  
 Rentrak Corporation, in memory of  
 Bart Alexander  
 Betsy Russell and Dennis Steinman  
 Jane Schifffhauer and Frank Foti  
 Rex Wardlaw and Becky Brauer  
 Estate of Judy Weinsoft\*

### Benefactors

(Gifts of \$1,000–\$4,999)

Anonymous  
 Robert Autrey\* and Joella Werlin  
 Anna Bennett  
 Estate of Mariana T. Bloch\*  
 Anthony and Carol Boutard  
 Hal and Sue Boverman\*  
 Paul and Nancy Bragdon

Theodore\* and Celia Brandt  
 Tori Bryer and Neilson Abeel  
 Keith Cheng and Karen Ulloth  
 The CMNW Ushers in Honor of  
 Doris Green  
 Colin and Joan Diver  
 William and Susan Dolan  
 Don Frank\*  
 Evie Frost  
 Tom and May Georges\*  
 Ben and Sima Golub  
 Marilyn and Harold Hanson\*  
 David Hathaway  
 Tim and Ellen Heltzel  
 Estate of Merriman H. Holtz\*  
 Kathy and Larry\* Keating  
 In memory of Larry Keating  
 (21 donors)  
 Marte Lamb and Michael Parsons  
 Estate of Edmund Lang\*  
 Peter Livingston  
 Caroline Lobitz\*  
 Jed and Janet Macy  
 Priscilla and John\* Magee  
 Lynn Mayer  
 Marcia Mueller  
 Tony Oliver  
 Katherine O'Neil and Toby Graff  
 Peter and Claire Opton\*  
 Tom and Jody Pene  
 Avis Rana  
 Judson Randall

Steve Rapf  
 Ron Saroff\* and Irene Hecht  
 Paul Schuback  
 Charlotte Sloan\*  
 Stephen Stolzberg  
 Peggy Sutherland\*  
 The Swigert Foundation  
 George and Edie Taylor  
 Erik Thompson and Ann Sitomer  
 Estate of Harry Turtledove\*  
 John and Pat\* Walker  
 Nancy Walpole

### Donors

(Gifts up to \$999)

Joan Adelsheim  
 Kirby and Amy Allen  
 Burton and Sarah Alvis\*  
 Scott and Rachel Anderson  
 Tom Anderson  
 Scott and Margaret Arighi  
 Tom Balmer and Mary  
 Louise McClintock  
 Maryka Biaggio  
 David Bragdon  
 Kay Bristow  
 Steve Cantor and Jessie Jonas  
 Elizabeth Carnes  
 Dr. and Mrs. Paul Contorer  
 John and Sherie Corley  
 Dorien de Leon

Bruce and Debby Dickson  
 Mary and Blaine Dickson  
 Coralie Duval\*  
 Karen Fink  
 Kitta Frost  
 Elizabeth Garber  
 David and Caroline Greger  
 Kirk Hirschfeld  
 Katherine King  
 Mary-Claire King  
 Dan\* and Margaret Labby  
 René\* and Marta Malinow  
 Scott Murray  
 Susan Newman\* and Phil  
 Goldsmith  
 Rudi\* and Laureen Nussbaum  
 John and Rose Mary Payne  
 Lynn Ramsdell  
 Esther Tuon Riley  
 Ruth Roth  
 David and Frances Sessions  
 Herb\* and Billie Severtsen  
 Paul and Mary Ellen Shick\*  
 Becky Simmons and Rick Braun  
 Paula and Frank Simon  
 Miriam Straus  
 David Wrench

\* Recognized posthumously

## Named Endowment Funds

With deep gratitude we recognize the donors of the following Named Endowment Funds, which provide perpetual support for Chamber Music Northwest artists and programs. In this current 2018–2019 year, income from the following funds helped underwrite the activities shown below.

### Bart Alexander Oboe Chair Fund

Allan Vogel

### Theodore and Celia Brandt Cello and Violin Chair Funds

Katie Hyun and Sophie Shao

### CMNW Commissioning Fund

Michele Mangani, Edgar & George Meyer,  
 David Schiff, Daniel Temkin

### David Golub Piano Chair Fund

Jeffrey Kahane and Gilles  
 Vonsattel residencies

### Ned and Sis Hayes Young Artist Fund

Rolston String Quartet

### Mary-Claire King Flute Chair Fund

Tara Helen O'Connor residency

### Michael and Alice Powell Vocal Chair Fund

Marilyn Keller

### David Shifrin Honorary Clarinet Chair Fund

The Artists of the CMNW  
 Clarinet Celebration

### Stephen Swerling New Ventures Fund

Darrell Grant's The Territory

### Jean Vollum Piano Fund

Loan and stewardship of our Steinway and  
 Fazioli pianos

### Whitsell Cello Fund

Fred Sherry residency

# Forty Summers

*Believe it or not, while our beloved Artistic Director David Shifrin has been an integral part of Chamber Music Northwest for 39 years, his tenure is not the longest on the Chamber Music Northwest team. Volunteer Gabrielle Foulkes holds that honor, with this summer being her 40<sup>th</sup> Summer Festival.*



*Gabrielle Foulkes and David Shifrin after his March 30, 2019 performance with Anna Polonsky at the Alberta Rose Theatre.*

Veteran Chamber Music Northwest volunteer Gabrielle Foulkes moved to Portland in 1973 as a recent graduate of the University of Cincinnati. The arts were a big part of Gabrielle's life growing up; her father would "come home in the afternoon, crank up the opera, and take a nap." In her teens, she was a supernumerary actor for the Cincinnati Opera and usher at the historic Cincinnati Music Hall and playhouse in the park. After moving to Portland, Gabrielle immediately sought ways to get involved with Portland's opera, theatre, dance, and classical music

organizations, and began volunteering as an usher for Chamber Music Northwest at the late Reed Commons.

For those who attended performances in the Reed Commons, Gabrielle's memories might trigger your own recollections of a young Chamber Music Northwest. "I appreciated the informality. It was beastly hot some nights. We ran fans before, at intermission, and after...all the musicians took off their white jackets and played in shirt sleeves. Everyone was in shorts and sandals. Food was not available for purchase so you had to bring a picnic and a blanket. It felt relaxed." Audiences at Reed Commons would sit on cushions on the floor and folding chairs on risers. One of Gabrielle's jobs was to make sure the pillows, and people sitting on them, didn't scoot too close to the musicians. Regardless of one's "pillow distance" from the musicians' feet, everyone was treated to an up close and personal experience with the musicians.

Why has Gabrielle volunteered for Chamber Music Northwest all these years? Gabrielle says that volunteering at Chamber Music Northwest (as well as her local neighborhood library branch, Architectural Heritage Center, and Friends of Trees amongst others) is in her muscle memory, and her volunteer work gives her purpose and a special sense of community. Thank you, Gabrielle – and all of our volunteers – for your generous donation of time to Chamber Music Northwest over the years!

## In Memoriam

We note with sadness the passing of the following members of the CMNW family this past year. We will miss them, and we offer our sincere condolences to their families and friends.

Jane Baldwin

Ernie Bloch

Charles Farmer

Lisa Hall

Deborah Horrell

Josh Kadish

Arthur Kracke

Lore Labby

Bobby Maslen

Charles McCarthy

Peter J. McKay

Bonnie Jo Nelson Merrill

Susan Newman

Ron Saroff

Patricia Schneller

Shirley Tomkiewicz

Julianne Underwood

Amy Camp Walker





Save  
\$10  
code CMNW

SEATTLE  
CHAMBER  
MUSIC  
SOCIETY

BOX OFFICE   
(206) 283-8808  
seattlechambermusic.org

# SUMMER FESTIVAL

## JULY 1-27, 2019

ILLSLEY BALL NORDSTROM RECITAL HALL *at Benaroya Hall*

JAMES EHNES, *Artistic Director*

# ITZHAK PERLMAN PLAYS BEETHOVEN

THURSDAY, JANUARY 16, 2020, 7:30 PM

- Norman Huynh, conductor
- Itzhak Perlman, violin

- Barber: Symphony No. 1
- Tchaikovsky: Capriccio Italien
- Beethoven: Violin Concerto

The reigning virtuoso of the violin returns to share Beethoven's exquisite Violin Concerto. A night to remember!



OREGON  
SYMPHONY™

orsymphony.org  
503-228-1353  
RACC YOUR OFFICIAL SOURCE  
FOR SYMPHONY TICKETS

MOVING MUSIC FORWARD

# OLYMPIC MUSIC FESTIVAL

FT WORDEN | PORT TOWNSEND, WA



Kristin Lee | 8/17-18 | Mark Dover | 8/24-25

WORLD CLASS CHAMBER MUSIC



Ray Chen | 9/7-8 | Yura Lee | 8/31-9/1

2019 SUMMER SERIES  
JULY | AUGUST | SEPTEMBER

Artists, Programs and Ticket info:  
OlympicMusicFestival.Org

# Bonhams

AUCTIONEERS SINCE 1793



Thinking  
of selling  
your jewelry?

Contact  
the experts.

To schedule a confidential and complimentary valuation with our visiting jewelry specialist, please contact our representative:

Sheryl Acheson  
+1 (971) 727 7797  
sheryl.acheson@bonhams.com  
[bonhams.com/oregon](http://bonhams.com/oregon)

© 2019 Bonhams & Butterfields Auctioneers Corp.  
All rights reserved. Bond No. 57BSBGL0808



**Cuisine of the Italian and French Riviera**

Breakfast, Lunch & Dinner  
Sunday Brunch  
Happy Hour Daily from 4 - 6 pm  
Valet Parking at Hotel Modera  
Available for Private Parties



1408 SW 6TH AVENUE  
PORTLAND, OR 97201  
Adjacent to Hotel Modera  
503.484.1099

**Reservations at [nelcentro.com](http://nelcentro.com)**

**CHEF / OWNER DAVID MACHADO**





**FRIENDS OF  
CHAMBER MUSIC**  
2019 | 2020 SEASON

**OCT** **Anne Sofie von Otter**, mezzo-soprano | Oct 7  
**Kristian Bezuidenhout**, piano  
Vocal Arts Series

**Telegraph Quartet** | Oct 14 & 15  
Classic Series

**NOV** **Danish String Quartet** | Nov 4 & 5  
Classic Series

**Quartetto Gelato** | Nov 16  
Not So Classic Series

**DEC** **Takács Quartet** | Dec 2 & 3  
Classic Series

**JAN** **Gould Piano Trio** | Jan 20 & 21  
**Robert Plane**, clarinet  
Classic Series

**FEB** **Nordic Voices** | Feb 7  
Vocal Arts Series

**Invoke** | Feb 28  
Not So Classic Series

**MAR** **Jerusalem Quartet** | Mar 30 & 31  
Classic Series

**APR** **Bang on a Can All-Stars** | Apr 15  
Not So Classic Series

**Amarcord** | Apr 19  
Vocal Arts Series

**LIVE.  
INTIMATE.  
INSPIRED.**

503.224.9842 | [www.focm.org](http://www.focm.org)





PORTLAND CELLO PROJECT

PETER GREGSON

BROKLYN RIDER

“BACH IN MOTION”

DARRELL GRANT

NEW YORK POLYPHONY

JOHN NELSON

JANE GLOVER

O

UNIVERSITY OF  
OREGON

School of Music  
and Dance

*music in motion*



# OREGON BACH FESTIVAL

JUNE 28 - JULY 13, 2019

OregonBachFestival.org • Tickets available **May 2** • 541-682-5000



**MASTER OF ARTS IN LIBERAL STUDIES at REED COLLEGE**

*Enriching. Transformative. Flexible.*

No matter your age or stage of life, the opportunity to pursue complex ideas with a community of fellow learners can be transformative. The Master of Arts in Liberal Studies is a flexible, part-time, interdisciplinary graduate program for adults whose quest for knowledge is unfinished business. Evening classes; entrance in fall, spring or summer.

LEARN MORE AT [reed.edu/MALS](http://reed.edu/MALS).

**REED COLLEGE**

PORTLAND, OREGON



# Celebrating the Clarinet

by David Shifrin • Co-written by Graeme Steele Johnson

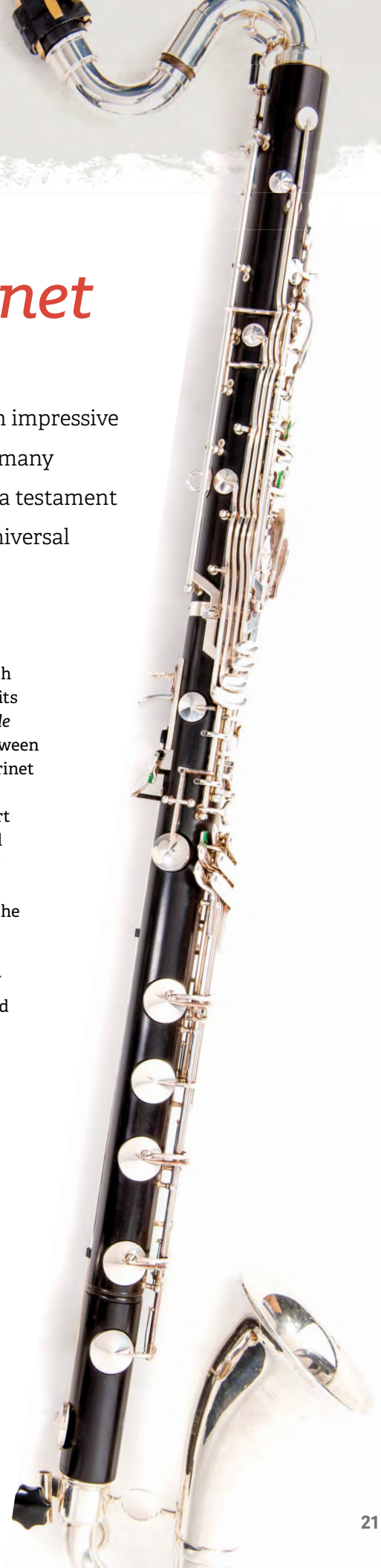
**T**hat the clarinet has become inextricably linked to such an impressive variety of styles and that it has captured the hearts of so many master composers in its relatively short lifespan must be a testament to the instrument's chameleon versatility, if not also to some universal appeal of its fundamental voice.

According to Mozart, who himself can be said to have invented the soul of the clarinet, it was the instrument that most closely resembled the human voice. With his miraculous Concerto and chamber music, Mozart liberated the clarinet from its early Classical trumpet-like role, and realized for the first time its lyrical, *cantabile* potential, its agility, and the vocal, operatic qualities inherent in the contrast between

**Mozart  
liberated the  
clarinet ...  
and realized  
for the first  
time its lyrical,  
cantabile  
potential.**

its registers. The uniquely vocal qualities of the clarinet found resonances in successive composers as well. Franz Schubert, the peerless architect of German art songs, singled out the clarinet to elevate to an equal plane as his soprano in *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*). For their part, Mendelssohn and Weber styled more operatic interpretations of the instrument's persona, but clearly very much in line with the tradition initiated by Mozart. The clarinet would intersect with opera again in the second half of the 19<sup>th</sup> century, as clarinetist-composers engaged by Verdi and Mascagni milked the pyrotechnic capabilities of the instrument to create dazzling fantasies on beloved opera themes for advertising purposes.

Musicians outside the classical canon also embraced the clarinet for its vocal potential. The clarinet is virtually inseparable from the aesthetic identity of Jewish klezmer music, which uses it as a melodic instrument for its ability to imitate human laughs and sobs. As the Jews and Roma people lived side-by-side in Eastern and Central Europe, so did their klezmer and Roma musical traditions rub against each other, and so the clarinet unsurprisingly figures prominently in Roma music as well. Certain Hungarian classical composers provided notated estimations of the clarinet's function in their native folk idiom, such as in the Roma-inspired cadenzas in Zoltán Kodály's orchestral suite, *Dances of Galanta*, or in Béla Bartók's trio, *Contrasts*, for clarinet, violin, and piano. Even Brahms, often judged a musical purist by his contemporaries, referenced the clarinet's Roma-klezmer heritage in the folksy, rhapsodic second movement of his Clarinet Quintet, Op. 115.



It is worth pausing to consider Brahms' intimate, serendipitous relationship with the clarinet. Like Mozart before him and Saint-Saëns, Debussy, Poulenc, and Nielsen after, Brahms came to the clarinet late in life, having intended to put down his pen after the triumph of the great G major Viola Quintet, Op. 111. It was only upon hearing the clarinetist Richard Mühlfeld –

**Upon hearing the clarinetist Richard Mühlfeld ... Brahms was inspired to come out of retirement expressly to write for the clarinet.**

in a performance of works by none other than Mozart and Weber – that Brahms was inspired to come out of retirement expressly to write for the clarinet. It is therefore to Mühlfeld that we owe those crowning masterpieces from Brahms' twilight years, the glowing embers of his mature genius: not just the four sublime clarinet works (a Trio for Clarinet, Cello and Piano, Op. 114; the Clarinet Quintet, Op. 115; and two Sonatas, Op. 120), but the treasured piano music, chorale preludes, and *Four Serious Songs* written in those years as well.

One of Brahms' affectionate nicknames for Mühlfeld was "nightingale of the orchestra," and he was neither the first nor the last to draw the comparison between the clarinet and birds. Whether channeling perky chirping or honeyed birdsong, composers from Beethoven ("Pastoral" Symphony) to Mahler (First Symphony) and from Respighi (*Pines of Rome*) to Messiaen (*Quartet for the End of Time*) looked to the clarinet to play the role.

In France, the clarinet profited from a storied woodwind pedagogical tradition at the Paris Conservatory, and the school's annual *Concours* nourished the instrument's repertoire as composition professors penned new contest pieces each year. Incredibly, it was these rather prosaic



Benny Goodman, "King of Swing," 1971.



Klezmer musicians at a wedding, Ukraine, ca. 1925. A clarinetist stands in the back right.

conditions that gave birth to Debussy's otherworldly *Première Rhapsodie*, a spellbinding work that the composer ultimately declared "one of the most pleasing [he had] ever written."

Meanwhile, Debussy's fellow Impressionist Maurice Ravel (who also availed himself of the clarinet in his chamber music: *Introduction and Allegro* and *Trois poèmes de Stéphane Mallarmé*) became acquainted with George Gershwin and fascinated by jazz, in which the clarinet also found itself at home. Indeed, in the collective conscious, Gershwin and the clarinet are practically synonymous, thanks to the iconic, wailing clarinet glissando that opens his *Rhapsody in Blue*. In addition to his sensational performances in the jazz idiom, Benny Goodman was also behind several of the most important clarinet commissions of the 20<sup>th</sup> century; Copland's Clarinet Concerto, Poulenc's Clarinet Sonata, and Bartók's *Contrasts* are among some of the works written for the "King of Swing." It is telling that the clarinet's robust repertoire also sports such 20<sup>th</sup>-century landmark works as Stravinsky's *The Soldier's Tale*, Messiaen's *Quartet for the End of Time*, and Schoenberg's *Pierrot Lunaire*; that the instrument so often finds itself in the hands of such masters surely points to its unique expressive qualities.

The diversity of the clarinet instrumental family also contributes to its versatility, and nowhere is the breadth of the clarinet's relatives put on display like in the clarinet



## Chamber Music Northwest's *International Clarinet Celebration*

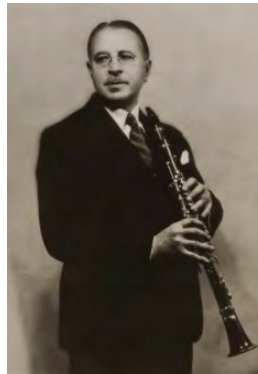
choir. If Mozart did, in fact, invent the soul of the clarinet, so, too, did his music for clarinet ensembles breathe life into the future genre of the clarinet choir. While still a far cry from the 27-piece clarinet assemblage that sprouted in Brussels 100 years after his death, Mozart's works for three to five mixed members of the clarinet family seem to respond to the same homogeneity of timbre and extensive range that made the full-sized clarinet choir attractive in later centuries. Indeed, its uniform, reedy texture throughout its formidable range of up to six octaves has prompted some to point to the organ-like qualities of a full-range clarinet choir, an association that Guido Six tests in his arrangement of Bach's famous Toccata and Fugue in D minor featured on this summer's "Clarinet Critical Mass" program.

The aforementioned Belgian band of clarinets was created in 1896 by Professor Gustave Poncelet at the Brussels Conservatory, and is generally considered the earliest true clarinet choir. It was after hearing Poncelet's group – in an arrangement of none other than Mozart's Symphony in G Minor – that Richard Strauss was inspired to include the entire instrument family in his orchestras: he did so in his 1909 opera *Elektra*, which calls for eight players of various clarinets and its derivatives.

In the United States, New York Philharmonic Principal Clarinetist Simeon Bellison



German clarinetist  
Richard Mühlfeld.



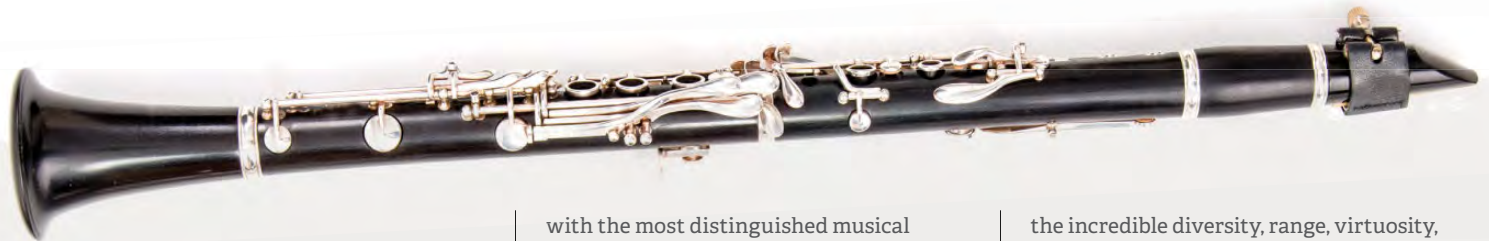
Simeon Bellison. Photo by  
Maurice Goldberg.

Courtesy of the New York Philharmonic  
Leon Levy Digital Archives.

spearheaded the most significant clarinet choir of his time, growing the ensemble from its humble beginnings as a quartet of his students in 1927 to a 75-member, mixed-gender choir by 1948. Sponsored by the Philharmonic-Symphony Society of New York, Bellison's Clarinet Ensemble appears in New York Philharmonic's program archives as early as 1931 for performances at Carnegie Hall and Town Hall, and received financial support from the orchestra for instrument commissions and member scholarships.

The Clarinet Ensemble's repertoire consisted of works written specifically for it, supplemented by arrangements of music of the great composers done by Bellison himself. One New York Philharmonic program from 1936 asserts that "the clarinet is the only wind instrument which can be assembled as an orchestral unit, owing to its colorful tone approximating the human voice, its technical flexibility and its long range."

Chamber Music Northwest's Clarinet Celebration was designed to honor and affirm the storied tradition of the clarinet and its repertoire in a similar fashion to Bellison's programming: an eclectic array of originals and adaptations bookended by Mozart, to whom we owe all of the instrument's magnificent heritage. 🎷



### A NOTE FROM DAVID SHIFRIN



In my 39 years as Chamber Music Northwest's artistic director, I have enjoyed exploring and programming a diverse array of repertoire from the standard canon of chamber music, lesser known masterpieces, and the master composers of our time. As a performing clarinetist, I have been blessed to take part in many performances of great music

with the most distinguished musical colleagues. At the same time I have tried – with varying degrees of success – not to exploit my privilege as artistic director by featuring too much music for my beloved clarinet. After restraining my impulses to spotlight the clarinet for all these years, I have decided that this season – my penultimate season as artistic director – to dedicate an entire week to celebrating the heavenly sound of the clarinet in all of its forms. A Clarinet Celebration, so to speak. I have invited many of the world's finest clarinetists and some of the most gifted young artists selected through the Young Artists Competition to join in the Clarinet Celebration and help me share

the incredible diversity, range, virtuosity, and lyricism of an instrument that inspired many great composers to write compelling masterpieces. From Mozart to jazz; klezmer to operatic paraphrases to lyric romanticism; and to the sound of dozens of clarinets playing together like a breathing organ in Bach's great Toccata and Fugue, I know you will enjoy this amazing celebration of my favorite instrument in all its glory!

A handwritten signature in black ink that reads "David Shifrin".

David Shifrin  
Artistic Director



# Young Artist Competition

This spring and the first week of our festival, aspiring young clarinetists from around the world competed in Chamber Music Northwest's International Clarinet Celebration Young Artists Competition. Each competitor was evaluated by a panel of internationally renowned professionals for their tone, intonation, rhythm and tempo, technique, articulation, musicality, and stage presence – just to name a few. From video submissions, a panel of world-renowned clarinetists chose six semifinalists to compete in Portland at our special week-long Clarinet Celebration June 24–30.

After listening to every high note and unique interpretation from these top emerging clarinetists, David Shifrin and a panel of jurors are awarding more than \$20,000 in prizes to these young musicians, including the Musica Solis First Prize – \$7,500 and the opportunity to perform in our Mozart's Clarinet Concerto and Gran Partita concerts on June 30 and July 1 this summer.

Our heartiest congratulations to the following semifinalists and honorable mention honorees!

## FINALISTS

### Sam Boutris



**Favorite city:**  
Philadelphia

Clarinetist Sam Boutris's nuanced and genuine performances balance artistic originality with elegant interpretations that engage both audiences and critics alike. He regularly performs as a concerto soloist, recitalist, and chamber musician,

collaborating with an eminent array of renowned conductors and colleagues.

Boutris's current and recent season highlights include concerto engagements at the Vermont Mozart Festival and with the Yale Chamber Orchestra (Mozart Clarinet Concerto); a live broadcast solo recital appearance on WQXR's Midday Master Series at the Greene Space; and solo recitals at Brooklyn Center for the Arts, Lincoln Center's Paul Hall and Wilson Theater, the Harvard Club of New York, and La Maison Française at New York University. Upcoming performances include a featured recital of the Mozart and Brahms Clarinet Quintets on the award-winning Crypt Sessions series in New York and a solo recital on the Dame Myra Hess series in Chicago.

As an orchestral musician, Boutris has performed as principal clarinet with the Louisville Symphony Orchestra, 'Symphony in C.' He has also appeared as guest clarinet with the New Haven and Princeton symphonies.

Starting in the fall of 2017, Sam Boutris took a position in the prestigious Artist Diploma program at the Juilliard School in New York. He also holds degrees from Yale University and the Curtis Institute of Music.

### Barret Ham



**Favorite small luxury:**  
An amazing cup of coffee

Barret Ham is a clarinetist from Macon, Georgia. After studying under Montgomery Cole, he attended New England Conservatory as a student of Michael Wayne and recently received his Bachelor of Music. Ham has appeared as soloist with the

Charleston Symphony Orchestra and Atlanta Symphony Youth Orchestra, as well as the Borromeo String Quartet as winner of its Guest Artist Competition. Past summer festivals include the Boston University Tanglewood Institute and Brevard Music Center, and in summer 2019 he will be

attending Yellow Barn. In summer 2019, Ham will be competing as a finalist in Chamber Music Northwest's Clarinet Celebration Competition. An avid performer of new music, he plays for Alea III and Ecce Ensemble in Boston. Ham will begin to pursue a master's in music at the University of Southern California as a student of Yehuda Gilad in fall 2019.

### Graeme Steele Johnson



**Favorite city:** Paris

Winner of the Hellam Young Artists' Competition and the Yamaha Young Performing Artists Competition, Graeme Steele Johnson has established a multifaceted career as a clarinetist, writer, and artistic producer.

As a soloist and chamber musician, he has appeared recently at Carnegie Hall's Weill Recital Hall, The Kennedy Center for the Performing Arts, Chicago's Symphony Center and the Phoenix Chamber Music Society, and as a concerto soloist with the Springfield Symphony Orchestra and the Caroga Lake and Vermont Mozart Festival Orchestras.

Johnson was the first clarinetist to join the Center for Musical Excellence's Young Artists roster, and his upcoming engagements include a tour with the NYC-based chamber ensemble Frisson, as well as performances at the Ravinia Festival, Chicago's Dame Myra Hess series, and chamber and concerto appearances in Prague and Vienna. In May 2019, he will appear as a featured speaker at TEDx OakLawn to present his talk, "Music About Nothing: *Seinfeld* and the Classical Style."

In 2018, Johnson designed and directed a multimedia performance concept titled IMPRESSION, which weaves the music of Debussy and Ravel with the poetry of Stéphane Mallarmé, culminating in Johnson's own octet arrangement of Debussy's *Prelude to the Afternoon of a Faun*.

Johnson holds graduate degrees from the Yale School of Music, where he studied with David Shifrin and Ricardo Morales and was twice awarded the school's Alumni Association Prize. He has recorded commercially for Hyperion Records and Delos Productions, and in the fall he will begin doctoral candidacy at The Graduate Center at CUNY under the mentorship of Charles Neidich.

## Iván Villar Sanz



**Favorite smell:**  
Wet ground after rain

Iván Villar Sanz started his musical studies at 8 years old with Manuel Mefre and obtained his Bachelor of Music degree in 2015 at CSM "Manuel Castillo" in Seville (Spain) with Juan Trigos. In 2018, Sanz received his Biennio di II Livello

(master's degree) at ISSM "Vecchi-Tonelli" in Modena (Italy) under the guidance of Corrado Giuffredi and Fabrizio Meloni, obtaining the highest marks: 110 *cum laude* and honorable mention.

Sanz has performed in Italy, Spain, Switzerland, France, Belgium, England, Poland, China, and Tunisia and has recorded for Brilliant Classics, Canal Sur Televisión (Spain), RSI Radio-Television (Switzerland), Télévision Tunisienne 1 (Tunisia), Sky Classica, and RAI (Italy). He also collaborates regularly with orchestras such as Orchestra della Svizzera Italiana, Orchestra del Teatro Comunale of Bologna, Sinapsi Opera Orchestra, Orchestra Filarmonica Italiana, Orchestra dell'Opera Italiana, and Philharmonic Orchestra of Terre Verdiane, under the baton of conductors including Vladimir Ashkenazi, John Axelrod, Markus Poschner, Matteo Pagliari, Isaac Karavtchevsky, Valerio Galli, Russell Davies, and others. Iván Villar Sanz also regularly conducts masterclasses in Spain and abroad.

## Haoran Wang



**Favorite city:**  
Barcelona

Born in China in 1993, Haoran Wang began to study the clarinet at age of 7 with Liqiang Zheng. At age of 14, he began studying with Yi He at the China Conservatory of Music. In 2011, Wang came to Europe to study at Conservatoire de Toulouse with Yves Bailly.

Since 2015, Haoran Wang has studied with Ronal Van Spaendonck and Jean-Marc Fessard at the Conservatoire Royal de Bruxelles. He also studies with Florent Héau, Nicolas Baldeyrou, Pascal Moraguès, and Romain Guyot. Haoran Wang won the competition Clarinette en Picardie and Concours de Vélizy in France and has performed in China, Japan, France, and Portugal.

## Micah Wright



**Favorite city:**  
Los Angeles

Micah Wright received his degrees in clarinet performance from USC (D.M.A.), Rice University (M.M.), and Drake University (B.M.). Wright is an active musician in the Los Angeles area, performing in solo, chamber, studio, and orchestral settings.

He maintains a private studio, teaches clinics and masterclasses throughout the Southwest, and is a D'Addario Woodwinds performing artist.

Wright has received many national and international musical honors throughout his career, most recently winning the 2018 Beverly Hills National Auditions, winning 2<sup>nd</sup> Prize at the 2017 Backun International Clarinet Competition, Honorable Mention at the 2017 William C. Byrd International Young Artists Competition, winning the 2016 Frances Walton Competition, and winning the 2016 MTNA California Young Artist Woodwind Competition. Micah has performed as a concerto soloist with several ensembles including Rice University's Shepherd School Symphony, Drake University's Symphony Orchestra, the Masterworks Festival Orchestra, the Meyer Chamber Orchestra, the Des Moines Metro Concert Band, and the Orange County Youth Symphony Orchestra.

## HONORABLE MENTION

### Kean Xiong



**Favorite city:**  
Seattle

Xiong Kean has been taught by Peilong He in China since 2009. In 2012, he was admitted to the Xi'an Music Conservatory, where he studied under clarinet educator and performer Chi Zheng. In 2015, he was admitted to the China Conservatory, where

he studies with Yi He. Since then, Xiong has actively participated in various performance activities, participated in masterclasses, and performed as principal clarinet with the China Youth Philharmonic Orchestra. He won Third Prize in the 13<sup>th</sup> Woodwind Chamber Music Ensemble Competition of the Central Conservatory of Music. In April 2017, he was admitted to the Asian Youth Orchestra as the only member of the clarinet section from mainland China. Xiong Kean

has toured in eight countries, including China, Hong Kong, Taiwan, Japan, the United States, and Europe. In August 2017, he was invited to perform at the Lucerne Festival and the Young Euro Classic Festival in Berlin, Germany.

## Ziqi Yue



**Favorite small luxury:**  
My cat

Ziqi Yue is currently pursuing her master's degree with David Shifrin at Yale School of Music with a full scholarship. She graduated from Mannes School of Music under the professional study diploma program with Charles Neidich. She

was awarded a full scholarship for her bachelor's degree at Yong Siew Toh Conservatory of Music in Singapore with Yue Ma, the principal clarinetist in the Singapore Symphony Orchestra. During her school years, Yue won both Mannes and Yong Siew Toh Conservatory concerto competitions. Yue has appeared as a soloist and chamber musician at Ernst C. Stiefel Concert Hall, The Old Synagogue Concert Hall, Yong Siew Toh Conservatory Concert Hall, Sprague Concert Hall, and The Jewish Center. In 2015, she was invited by Yong Siew Toh Conservatory to play a concert in Singapore with conductor Jason Lai.

At the conservatory, Yue has performed with Manuel Nawri, Robert Spano, and Eiji Uoe. She has also worked with many internationally acclaimed musicians in masterclasses, such as Chi Yumo, Stephen Williamson, the Imani Winds, Krikkku, Yeh Min-Ho, and Frank Celata.

Ziqi Yue was born in China and started learning the piano at age of 5, until she took up the clarinet at age of 10. She has studied with Tao Wang, the professor of the Central Conservatory of Music.

Reed College, Kaul Auditorium  
Musical Conversation | 7 pm • Concert | 8 pm

Portland State University, Lincoln Performance Hall  
Musical Conversation | 7 pm (Lincoln Hall Room 225) • Concert | 8 pm

**Sponsored by:**

**Bill and Diana Dameron**

**Sponsored:**

**In Honor of Audrey E. Zalutsky**  
by Mort Zalutsky

## Opening Night: Mozart and the Clarinet

**MOZART**  
(1756–1791)

**Allegro in B-flat Major for Clarinet and String Quartet,  
K. 516c (completed by Robert Levin, 1970) • (8')**

Laura Ardan, *clarinet*  
Rolston String Quartet  
Luri Lee, *violin*  
Emily Kruspe, *violin*  
Hezekiah Leung, *viola*  
Jonathan Lo, *cello*

**MOZART**

**Adagio in B-flat Major for Two Clarinets  
and Three Basses Horns, K. 411 • (5')**

Laura Ardan, *clarinet*  
Barbara Heilmair Tanret,  
*clarinet*  
Todd Kuhns, *basset horn*  
James Shields, *basset horn*  
Richard Hawkins, *basset horn*

**MOZART**

**Notturmi for Soprano, Mezzo-Soprano, Baritone  
and Three Basses Horns • (14')**

*Due pupille amabile*, K. 439  
*Se lontan, ben mio, tu sei*, K. 438  
*Ecco quell fiero istante* (“*La Partenza*”), K. 436  
*Mi lagnero tacendo*, K. 437  
*Luci care, luci belle*, K. 346 (K. 439a)  
*Più non si trovano* (“*Canzonetta*”), K. 549

Vanessa Isiguen, *soprano*  
Hannah Penn, *mezzo-soprano*  
Zachary Lenox, *baritone*  
Richard Hawkins, *basset horn*  
James Shields, *basset horn*  
Todd Kuhns, *basset horn*

---

### INTERMISSION

---

**MOZART**

**Clarinet Quintet in A Major, K. 581 • (33')**

*Allegro*  
*Larghetto*  
*Menuetto – Trio I – Trio II*  
*Allegretto*

David Shifrin, *clarinet*  
Rolston String Quartet



**Wolfgang Amadeus Mozart's** late love affair with the clarinet is immortalized by the handful of masterpieces he left



behind for the instrument, but plagued by a tattered paper trail; the sublime Clarinet Quintet, K. 581 and Clarinet Concerto, K. 622 are both missing their autographs, and only 93 bars remain of the **Allegro in B-flat Major for Clarinet and String Quartet, K. 516c**. The present fragment may well have been longer, and perhaps even torn from a finished movement, as suggested by the completeness of the extant portion. Mozart's other fragmentary autographs are dotted with blank spaces in the accompanying voices to be filled in later, which Robert Levin explains as the master's practice of "creat[ing] in his head, not on paper." Nevertheless, 93 measures is enough to provide a complete exposition before stopping short three measures into the development – a not inconsequential window into the heartbeat of the movement, and for the astute Robert Levin, sufficient momentum to devise a faithful and imaginative completion. Mozart's share of the compositional labor likely dates from 1787, the same year that also bore *Don Giovanni* as well as the two Viola Quintets in C major and G minor, and the clarinet quintet fragment shares with those contemporaneous works the proto-Romantic harmonic daring of a mature Mozart. But unlike the G minor Viola Quintet, this buoyant *Allegro* oozes a degree of wonder and levity rare even for Mozart's overall joyous clarinet catalog.

With a range between the clarinet and the longer, lower bass clarinet, the basset horn represents a sort of alto-voice cousin of the clarinet. Mozart came in contact with the instrument via his friend and dedicatee of most of his clarinet works, Anton Stadler, beloved in Vienna for his clarinet and basset horn playing alike. Mozart discovered the lushness of the triple basset horn sonority in his five trio Divertimenti, but his addition here of two extra clarinets lends an unusual breadth to the instrumental texture, allowing solo voices to emerge as needed while enjoying the velvety carpet of the basset horn and clarinet mixture below. Understated, yet highly expressive, the **Adagio in B-flat Major for Two Clarinets**

**and Three Basset Horns, K. 411** relishes such delicious harmonic hallmarks of late Mozart as the striking clashes that result as suspensions rub against each other, or a deceptive resolution's sweet tinge of cheeky melancholy.

Mozart famously found the clarinet to be the instrument that most closely resembled the human voice, and some of his late operas see the clarinet elevated to an equivalent role with vocal soloists (the wonderful obbligato parts from *La clemenza di Tito's* "Parto, parto, ma tu, ben mio" and "Non più di fiori" for clarinet and basset horn, respectively, come to mind). Similarly, Mozart's way of pitting vocal soloists against basset horns in equal numbers in his **Notturmi for Soprano, Mezzo-Soprano, Baritone and Three Basset Horns** says something about the musical worthiness of those instruments in Mozart's eyes; rather than a generic backup band, they function as equal participants in the musical dialogue. The nocturnes are consistent with Mozart's graceful and highly chromatic mature operatic style, and he lifted four of their texts from the iconic *opera seria* librettist Pietro Metastasio. Mozart likely wrote the nocturnes between 1786 and 1787 for his friends in the von Jacquin family, Emil Gottfried and Franziska, children of the famous botanist Nikolaus. Mozart instructed Franziska on the piano and dedicated numerous works to the family, most notably, the "Kegelstatt" Trio for Clarinet, Viola, and Piano, which was first played at the von Jacquin house by Mozart, Franziska, and Anton Stadler.

The key of A major carries a special tenderness in Mozart's late works; his mature gems in that key, such as the 23<sup>rd</sup> Piano Concerto, the 11<sup>th</sup> Piano Sonata, the Clarinet Concerto, and the **Clarinet Quintet, K. 581**, share an introspective, lyrical brand of joy. Written just two years before Mozart's death, the quintet is generous and personal, and seems to sing to itself rather than declaiming from a stage as in the hallmark operatic style found in much of his oeuvre. It also has in common with these other works the sense that the minor mode is never far away. The immediate deceptive resolution in just the second measure of the first movement serves as an early augur of this modal dualism, which sees its fullest expression in the clarinet's minor, heavily chromatic recasting of the

second theme, first presented in a sunny E major by the violin. The shimmering *Larghetto* stands out as one of Mozart's most heavenly slow movements, an aria-style duet between the ethereal, muted violin and the liquid gold lyricism of the clarinet. A good-humored *Menuetto* breaks the second movement's celestial spell with its earth-bound dance. The troubled first *Trio* section again reveals the minor side of the coin, and the clarinet rejoins the strings for a rustic, perhaps coquettish second *Trio*. The finale's clever variations pass the spotlight around the ensemble and range from lamenting to acrobatic to heartfelt before a celebratory finish.

—© Graeme Steele Johnson

Wednesday, June 26

Alberta Rose Theatre | 8 pm

## The Jazz Clarinet with Ken Peplowski and Friends

*Program to be announced from the stage.*

**Ken Peplowski Quartet**

Ken Peplowski, *clarinet*

Rossano Sportiello, *piano*

Gary Hobbs, *drums*

Dave Captein, *bass*

Reed College, Kaul Auditorium  
Musical Conversation | 7 pm • Concert | 8 pm

Sponsored by:

Oregon Catholic Press



## Clarinet All Stars

### ALEXANDER

#### KUKELKA

(b. 1963)

Selections from *Czernowitzer Skizzen*  
(Chernivtsi Sketches) (2004) • (10')

No. 1

No. 3

No. 5

Mark Dubac, *clarinet*

Igor Shakhman, *clarinet*

Mark Dover, *basset horn*

Mingzhe Wang, *bass clarinet*

### JEFF SCOTT

(b. 1967)

*Expeditionary Airmen: Three Day Pass* (2017) • (10')

Jessica Phillips, *B-flat clarinet*  
and *E-flat clarinet*

Mark Dover, *clarinet*

Wonkak Kim, *clarinet*

Ashley William Smith, *bass clarinet*

Jonathan Greeney, *percussion*

*Jeff Scott's Expeditionary Airmen: Three Day Pass has been commissioned by the USAF Band of the Golden West Clarinet Quartet in cooperation with the Air Mobility Command.*

### EUBIE BLAKE

(1887–1983)

#### HENRY LODGE

(1885–1933)

Arr. Vincent Oneppo

Benny Goodman Tribute:

*Memories of You & Temptation Rag* • (7')

Vincent Oneppo, *solo clarinet*

Romie de Guise-Langlois, *clarinet*

Seunghee Lee, *clarinet*

Thomas Masse, *clarinet*

David Shifrin, *clarinet*

Mingzhe Wang, *bass clarinet*

Jonathan Greeney, *percussion*

### ENESCU

(1881–1955)

Arr. Béla Kovács

*Romanian Rhapsodies, Op. 11* • (10')

*Rhapsody No. 1 in A Major*

*Rhapsody No. 2 in D Major*

David Shifrin, *clarinet*

Corrado Giuffredi, *clarinet*

Hilda Huang, *piano*

### FAUSTIN and M. JEANJEAN

(1900–1979,

1896–1698)

*Guisganderie* • (2')

Corrado Giuffredi, *clarinet*

Yevgeny Yontov, *piano*

### GERSHWIN

(1898–1937)

*Blues from An American in Paris* • (4')

Corrado Giuffredi, *clarinet*

Yevgeny Yontov, *piano*

---

## INTERMISSION

---

Program continues on the next page ...



**MENDELSSOHN**  
(1809–1847)

**Concert Piece for Clarinet, Bass Horn and Piano in D Minor, Op. 114, No. 2 • (8')**  
*Presto*  
*Andante*  
*Allegretto grazioso*

Fan Lei, *clarinet*  
Richard Hawkins, *basset horn*  
Hilda Huang, *piano*

**CARLO DELLA GIACOMA**  
(1858–1929)

**Fantasy on Themes from Pietro Mascagni's *Cavalleria Rusticana* • (12')**

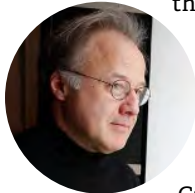
Chad Burrow, *clarinet*  
Yevgeny Yontov, *piano*

**R. SCHUMANN**  
(1810–1856)  
*Arr. Mark Dover*

***Dichterliebe*, Op. 48, No. 1, "Im wunderschönen Monat Mai" • (8')**

Hannah Penn, *soprano*  
Mark Dover, *clarinet*  
Rossano Sportiello, *piano*

Historically home to such manifold ethnic minorities as the Jewish, Polish, Romanian, and Ruthenian populations, the mystical city of

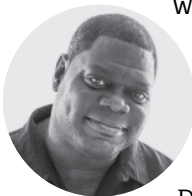


Czernowitz (Chernivtsi) has long represented the cultural intersection of Eastern and Western Europe.

Czernowitz housed 50,000 Jews before World War II, a third of its population, and they indelibly colored the city's cultural and institutional face. This influence is immediately evident in **Alexander Kukulka's** klezmer-laden language in his ***Czernowitzer Skizzen***. Kukulka's "sketches" exhibit a counterintuitive energy that seems to contradict the devastation of the city's loss of Jewish life due to deportation and ghettoization; in his own words, "As if coming from far away, one can perceive the faded sound of a culture, which in a tragicomic way does not want to take note of its collapse."

—© *Graeme Steele Johnson*

***Expeditionary Airmen: Three Day Pass*** was commissioned by Band of the Golden West, Clarinet Quartet.



The piece is somewhat programmatic in that it depicts a weekend in the life of an airman who gets a rare "Three Day" pass while in New

York City. Needless to say, there's a lot one can get himself involved in given these circumstances!

—© *Jeff Scott, composer*

***Memories of You***, with music by pianist **Eubie Blake** and lyrics by Andy Razaf, was written for the Broadway show



***Blackbirds*** of 1930. Louis Armstrong's recording the same year popularized the song, and Benny Goodman's first recording of it in

1939, with guitarist Charlie Christian and vibraphonist Lionel Hampton, established the song as his most popular ballad. Goodman released a version with singer Rosemary Clooney in 1955, and soon after recorded the song with pianist Teddy Wilson and drummer Gene Krupa for the soundtrack of "The Benny Goodman Story" in 1956. My arrangement for clarinets and snare drum is not a transcription of any of the Benny Goodman's versions – though I do borrow his solo introduction – but rather attempts to use the wistful quality of the

clarinet to express the song's nostalgia in a setting that is as much chamber music as combo jazz.

**Henry Lodge's** 1909 ragtime classic ***Temptation Rag*** was an immediate hit among pianists and Vaudeville bands, and remained popular in the decades following its composition. There were – and are – arrangements for everything from ukuleles and banjos to military bands and café orchestras. Numerous recordings included a sensationally slick 1935 offering by the British band leader Harry Roy and a wonderfully boisterous and somewhat anachronistic 1949 version by Sidney Bechet. The Benny Goodman Sextet's marvelous take on the rag was recorded in November of 1950, featuring such notables as Teddy Wilson on piano and Terry Gibbs on vibraphone. The clarinet ensemble arrangement adheres loosely this version. In both you will find Goodman's somewhat spooky introduction as well as Lodge's initial theme, interlude, and unison ending. Where Goodman used repetitions of the second theme as opportunities to improvise for himself and his colleagues, the clarinet ensemble version takes advantage of these same repetitions to spotlight the soloist, the bass clarinetist, the drummer, and the section clarinets.

—© *Vincent Oneppo, arranger*

As beloved as they are today, the two **Romanian Rhapsodies, Op. 11**, became something of a thorn in the side of their composer, **George Enescu**,



whose later, mature works were dwarfed by what he considered the outsized popularity of this earlier success. The composer's frustration

notwithstanding, the Rhapsodies' favorable reception makes sense in the context of the 19<sup>th</sup> century fascination with Eastern folk music; Enescu's 1901 Romanian sampling seems a logical extrapolation of Dvořák's Slavonic Rhapsodies and Liszt's Hungarian Rhapsodies. Enescu's Rhapsodies in A and D major study Roma dance and song, respectively: the first is joyous and rollicking, the second soulful and expressive.

**Faustin and Maurice Jeanjean's** sparkling **Guisganderie** brims with a mix of characteristic French ebullience and the light-footed virtuosity of the novelty piano genre that flowered as an American jazz offshoot in the 1920s. A consequence of the popularity of piano roll music, novelty piano music emerged as the successor to ragtime, and was distinguished by its lightning-fast passagework, of which the dazzling **Guisganderie** has no shortage.

The composer-pianist Mario Braggiotti recalled visiting a dressing-gown-clad **George Gershwin** at Paris's Hotel



Majestic: "Beside his Steinway was a group of bridge tables covered with all sizes and makes of French taxi horns... 'I'm looking for the right horn pitch for the

street scene of a ballet I'm writing. Calling it **An American in Paris**. Lots of fun." Gershwin's jazzy, self-proclaimed "rhapsodic ballet" that resulted also makes use of celesta and saxophones in addition to the traditional symphony orchestra, and loosely depicts the atmosphere of Parisian streets. Gershwin described the charming *Blues* section as a brief bout of alcohol-induced homesickness for the American visitor.

**Felix Mendelssohn** shared with father and son clarinetists Heinrich and Carl Baermann a friendship based not only on common musical interests,



but on culinary delights as well; in addition to their instrumental prowess, the Baermanns were evidently formidable

dumpling chefs. Around Christmas 1832, Mendelssohn hosted the Baermanns at his home in Berlin, and they traded an evening of dumplings for a new piece to play together: the Concert Piece No. 1 in F Minor for clarinet, basset horn and piano. The evening was so enjoyable for all that they repeated the exchange, resulting in the **Concert Piece No. 2 in D Minor, Op. 114**. The opening *Presto* sets a tone of operatic virtuosity that will prevail for all three movements. The piano sits out for much of the honeyed *Andante* aria, and the Spanish-sounding finale evokes castanets amid swirling solo lines.

Pietro Mascagni's opera *Cavalleria Rusticana* provoked unrelenting applause at its sensational 1890 premiere, drawing



the composer to the stage for no less than 40 curtain calls. The opera marked the beginning of the *verismo* tradition in Italian opera of depicting naturalistic

subjects previously considered unfit for art. *Cavalleria's* libretto tells a dark tale of romantic betrayal and murder, and **Carlo Della Giacoma's Fantasy on Themes from Cavalleria Rusticana** opens appropriately with a foreboding introduction and a pained clarinet aria that sets the stage for the tragic opera.

**Robert Schumann's** searching "**Im wunderschönen Monat Mai**" that opens his ***Dichterliebe, Op. 48***, is remarkable for



its understated beauty, its hyper-sensitivity to Heinrich Heine's poetic nuance, and its harmonic auguring of the whole emotional scope of the cycle it

initiates: as the song rocks between an almost-resolved A major and the suggestion (but never the delivery) of F-sharp minor, Schumann insists on what is missing, rather than what is present. This has troubling implications for the poetic speaker, who recounts confessing his "desire and longing" – his beloved's response is absent. Incredibly, counterintuitively, the song opens the perfect affective and harmonic space to fuel Mark Dover's wandering jazz exploration of the open-ended piece.

—© Graeme Steele Johnson

Portland State University, Lincoln Performance Hall  
Concert | 12 pm • Conversations with the Composer | 1:15 pm

Sponsored by:

Rick Caskey and Sue Horn-Caskey

## New@Noon: Cutting Edge Clarinet

**KENJI BUNCH**

(b. 1973)

*Cookbook* (2004) • (10')

*Heirloom*

*La ultima noche en la casa del Flamenco*

Jose Franch-Ballester, *clarinet*

Monica Ohuchi, *piano*

**SALVADOR BROTONS**

(b. 1959)

*Clar i Net, Op. 119* (2011) • (8')

Igor Shakhman, *clarinet*

**ASHLEY WILLIAM SMITH**

(b. 1984)

*Shifrin* (2019) • (5')

Ashley William Smith, *clarinet*

**YUAN-CHEN LI**

(b. 1980)

*Shore, Island, and Chelonia for Clarinet, Piano  
and Tape* (West Coast premiere, 2018) • (12')

Mingzhe Wang, *clarinet*

Yuan-Chen Li, *piano*

**LIBBY LARSEN**

(b. 1950)

*BURN* (Northwest premiere, 2019) • (14')

Romie de Guise-Langlois, *clarinet*

Rolston String Quartet

Luri Lee, *violin*

Emily Kruspe, *violin*

Hezekiah Leung, *viola*

Jonathan Lo, *cello*



I have long maintained that composing and cooking are activities with much in common. Often I find I do my best



thinking about my musical projects in the kitchen, and can usually be found there if I'm not in my studio. Both endeavors require a combination of learned technique and craft, a thoughtful balance of components, a concern for pace and timing, and, at their heart, a desire to spend possibly more time than necessary to create a product that might please others in some way. With *Cookbook*, a collection of four short movements for clarinet and piano, I celebrate this connection with images related to both the worlds of food and music.

An *Heirloom* (movement III) could be an open-pollinated variety of tomato, or a precious family keepsake passed down between generations. Enclosed in this quiet meditation, like the seed inside a fruit, is a sentimental old-world waltz written in homage to the great violinist Fritz Kreisler. Lastly, *La ultima noche en la casa del Flamenco* (movement IV) depicts a vivid memory of a singular experience my wife and I enjoyed when we happened unwittingly upon a riveting, unannounced Flamenco performance in a small, now-defunct Spanish restaurant.

*Cookbook* was commissioned by Young Concert Artists, Inc., for clarinetist José Franch-Ballester, who premiered the work with pianist Andrius Zlabys in New York City's 92<sup>nd</sup> St. Y in 2005.

—© *Kenji Bunch, composer*

*Clarinet* means "clear and clean" in Catalan (my mother tongue). The piece was a commissioned as a required piece for the II Clarinet competition in the city of Denia in 2011.



My intention was to write a short, dynamic piece in one movement in which the technical and expressive possibilities the instrument would stand out. The piece starts with a mysterious slow introduction in the low register. A virtuoso *Allegro* of irregular rhythm follows. The central part of the piece offers contemporary timbre curiosities such as multiphonics,

bending tones, playing and singing at the same time, etc., thus broadening the expressive possibilities of the instrument. A modified recapitulation of the *Allegro* blends some elements from the introduction with others from the first *Allegro*, ending the piece with energetic strength.

—© *Salvador Brotons, composer*

The music of twentieth-century Italian composer Franco Donatoni and the work of British artist David Hockney are an inspiration to me.



Donatoni's music shares many characteristics with Hockney's Cubist-inspired paintings and photo collages – both artists play with the concepts of motion and stasis in a very cool way. Hockney takes a static image and adds the dimensions of time and motion by forming panels that repeat, rearrange, and transform the image. At once the viewer is able to see the image from multiple perspectives. Donatoni achieves the same effect with sound, and *Shifrin* borrows the compositional processes used to achieve this. The piece takes as its static image a short passage from Carl Nielsen's Clarinet Concerto. Musical games are played with the passage that allow the listener to examine it from multiple perspectives. It is as if the Nielsen passage were a three dimensional sculpture in a museum. The viewer/listener wanders around the sculpture, looks at it from afar, and then up-close and in detail.

*Shifrin* is dedicated to my former teacher, mentor, and friend, David Shifrin.

—© *Ashley William Smith, composer*

*Yuan-Chen Li's Shore, Island, and Chelonia* (海歸), written for clarinet and piano, is an interdisciplinary approach to a multimedia performance commissioned by Dallas-based clarinetist Yi-Wen Chen. Through the journey of the sea turtle, the work brings marine biology research and our oceanic plastic pollution to the stage. It depicts the calmness of the sea creature, the swimming movement, the suffocation (from plastic materials), and



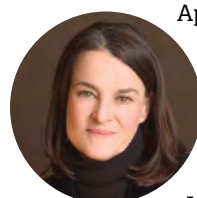
the return of the migration to symbolize the hope of the new life circle. Three movements are titled as follows:

- I. *Humpback Dolphins Are My Neighbors*
- II. *On My Way*
- III. "Co-Existing Condition"

The piece incorporates the research recordings of dolphins' calls in the Pacific Ocean near Taiwan by Dr. Tzu-Hao Lin of the Japan Agency for Marine-Earth Science and Technology, video footage of the ocean, turtles by Islander Divers (Taiwan), and visual art by Eric Chiang (Taiwan/U.S.A). The final movement invites the audience to meditate through sound and image, and take action – pulling out the plastic bottle from the musician's gown.

—© *Yuan-Chen Li, composer*

Things are incendiary. Things are on fire. Things are burning down around us – three black churches between March 29–



April 4, 2019, a span of 10 days, in St. Landry, Louisiana; 1,893,913 acres of California land from August through November 2018; in January, 2019, The

American Shakespeare Festival Theatre in Stratford, Connecticut burned to the ground; The Cathedral of Notre Dame, April 15, 2019 – it seems that things are burning down around us, literally and metaphorically. It seems we are in danger of burning our bridges to ourselves and to each other.

*BURN*, for clarinet and string quartet, is a musical response to "the burning." Using the fire at Notre Dame as my core musical metaphor for the piece, the first part of the work sets music associated with the early years of notated French music, including the virelais "C'est la fin," the motet "Flos Filii," and the French melody L'Homme Armé, in the midst of the peeling bells of Notre Dame which consume these melodies. The music continues. We hear moments of various musical works from our inherited canon of Western notated music as they burn brightly – and then vanish.

—© *Libby Larsen, composer*

Reed College, Kaul Auditorium | 8 pm

Sponsored by:



## Clarinet Critical Mass

### STEVE REICH

(b. 1936)

#### *New York Counterpoint* (1985) • (11')

*Fast**Slow**Fast**Conductor:* Jose Franch-Ballester*Solo Clarinet:* Chad Burrow*Clarinet:* Fan Lei

Benjamin Lulich

Yi He

Jessica Phillips

Brooks Thon

Michelle Anderson

Joshua Anderson

Mingzhe Wang

*Bass clarinet:* Mark Dover

Ashley William Smith

### PETER SCHICKELE

(b. 1935)

#### *Monochrome III* (1974) • (9')

*Conductor:* David Hattner*Clarinet:* Benjamin Lulich

Fan Lei

Aude Camus

Gregory Barrett

Barbara Heilmair Tanret

Joshua Anderson

Wonkak Kim

Brooks Thon

Seunghee Lee

### MICHELE MANGANI

(b. 1966)

#### *Dance Variations on Themes of Mozart* (Commissioned world premiere, 2019) • (8')

*Conductor:* Michele Mangani*E-flat clarinet:* Jessica Phillips*Clarinet:* Corrado Giuffredi

Seunghee Lee

Jose Franch-Ballester

David Shifrin

*Basset horn:* Richard Hawkins*Bass clarinet:* Mingzhe Wang*Contrabass clarinet:* James Shields

*Michele Mangani's Dance Variations on Themes of Mozart has been commissioned with the generous support of the Chamber Music Northwest Commissioning Fund.*

**DUKAS**  
(1865–1935)  
Arr. Matt Johnson

*The Sorcerer's Apprentice* • (11')

*Conductor:* Jose Franch-Ballester  
*E-flat clarinet:* Jessica Phillips  
*Clarinet:* Corrado Giuffredi  
Benjamin Lulich  
Romie de Guise-Langlois  
David Shifrin  
*Basset horn:* Mark Dover  
*Contrabass clarinet:* James Shields

---

**INTERMISSION**

---

**MICHELE  
MANGANI**

*Tango-Klezmer Duets* (2019) • (8')

*Clarinet:* Corrado Giuffredi  
Jose Franch-Ballester

**PIAZZOLLA**  
(1921–1992)

Arr. Seunghee Lee

*Libertango* (1974) • (5')

*Solo clarinet:* Seunghee Lee  
*Clarinet:* Thomas Masse  
Fan Lei  
Chad Burrow  
Aude Camus  
*Bass clarinet:* Ashley William Smith  
Mark Dover

**VILLA-LOBOS**  
(1887–1959)

Arr. Evan Solomon

*Bachianas Brasileiras No. 5 for  
Solo Clarinet and Clarinet Ensemble*  
(1938; 1945) • (11')

*Solo clarinet:* Seunghee Lee  
*Clarinet:* Thomas Masse  
Fan Lei  
Chad Burrow  
Aude Camus  
*Bass clarinet:* Ashley William Smith  
Mark Dover

**J. S. BACH**  
(1685–1750)

Arr. Guido Six

*Toccatà and Fugue in D Minor, BWV 565* • (8')

*Conductor:* TBD  
*E-flat clarinet:* Mark Dubac  
Jessica Phillips  
*Clarinet I:* Romie de Guise-Langlois  
Yi He  
Igor Shakhman  
Richard Hawkins  
Gregory Barrett  
Jennifer Crockett  
Thomas Masse  
*Clarinet II:* Brooks Thon  
Seunghee Lee  
Corrado Giuffredi  
Benjamin Lulich  
Joshua Anderson

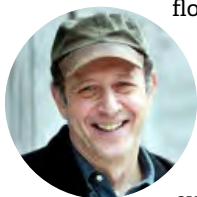
*Clarinet III:* Fan Lei  
Mary Backun  
Dunja Jennings Marcum  
Aude Camus  
Chad Burrow  
Boja Kragulj  
*Clarinet IV:* David Hattner  
Barbara Heilmair Tanret  
David Shifrin  
Ken Peplowski  
*Basset horn:* Jose Franch-Ballester  
*Bass clarinet:* Ashley William Smith  
Mark Dover  
Mingzhe Wang  
*Contratto clarinet:* Vincent Oneppo  
*Contrabass clarinet:* James Shields

See program notes on the next page ...



Program on previous pages ...

Along with Terry Riley and Philip Glass, **Steve Reich** was a leading pioneer of the musical minimalism movement that



flourished in America in the 1960s. Sometimes traced as far back as Beethoven or into such popular artists as The Who, minimalist music evolves very gradually through subtle variations, bounded by deliberately limited musical materials and often producing a trancelike effect. Written in 1985 for clarinetist Richard Stoltzman, the hammering **New York Counterpoint** seeks to capture the constant hum of activity in Manhattan. While the piece was intended to be performed by one soloist accompanied by 10 prerecorded parts, Reich has sanctioned this program's ambitious live performance.

Reich's describes the piece as "a continuation of the ideas found in *Vermont Counterpoint* (1982), where as soloist plays against a pre-recorded tape of him or herself." He continues, "The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of *Music for 18 Musicians* (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, *Piano Phase* (for 2 pianos or 2 marimbas) and *Violin Phase* (for 4 violins), both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly *Sextet* (1985). *New York Counterpoint* is in three movements: *fast, slow, fast*, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter  $3/2 = 6/4 (=12/8)$ . As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eighth notes, or 4 groups of 3 eighth notes. In the last movement of *New York Counterpoint* the bass clarinets function to accent first one and then the other of these possibilities, while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing."

—© **Graeme Steele Johnson**

*Monochrome* means, of course, "one color," and each of the pieces in this series is written for a multiple number of a single kind of instrument.



Beyond that limitation, however, there is no attempt to restrict the palette; each *Monochrome* explores a variety of harmonic, rhythmic, melodic, and timbral textures.

**Monochrome III** is written in two large sections, each section employing a rondo-like form with a *coda* at the end. The first part shows a certain amount of jazz influence, while the second part revolves around a simple waltz melody.

—© **Peter Schickele, composer**

**Dance Variations on Themes of Mozart** is a composition for clarinet choir written in the form of variations. The theme is



taken from the famous Mozart Quintet K. 581. The piece is divided into 8 sections: the theme and 7 variations. Each variation is written in a different musical style, which incorporates a musical or dance form, in the following order: Variation 1: Valzer, Variation 2: Tarantella, Variation 3: Rag-Time, Variation 4: Tango, Variation 5: Swing, Variation 6: Bossanova, Variation 7: Czarda.

Each variation is entrusted to one of the soloists composing the clarinet choir.

—© **Michele Mangani, composer**

Today, it is next to impossible to perform **Paul Dukas's** 1897 **The Sorcerer's Apprentice** without conjuring images of a



panicked Mickey Mouse chasing an army of enchanted broomsticks; Walt Disney cemented the work's place in the popular consciousness when he lifted it for the 1940 film *Fantasia*. Indeed, that scene of Mickey's spell-gone-wrong became so iconic that it was the only original animation to be reprised in the sequel some sixty years later. Dukas sourced his story from Goethe's 1797 poem of the same name, but despite its literary and silver screen associations, Dukas's orchestral scherzo is wonderfully evocative on its own.

—© **Graeme Steele Johnson**

**Tango-Klezmer Duets** takes up three famous tangos: *La Cumparsita*, *El Choclo* and *Hernandez Hideaway*. The arrangements were inspired by the interpretations of Argentinian tangos by Giora Feidman, while the musical lines were developed in the style of dance typical of Klezmer music, and adapted to the instrumental and technical qualities of Corrado Giuffredi and Jose Franch-Ballester.

—© **Michele Mangani, composer**

**Astor Piazzolla** studied composition in Paris with the legendary Nadia Boulanger, teacher of many of the 20<sup>th</sup>



century's leading composers, including Copland, Milhaud, Carter, Glass, and many others. Embarrassed of his non-classical background, Piazzolla

tried in vain to conceal his penchant for vernacular Argentinian music. After failing to impress Boulanger with his classical compositions and confessing his tango roots, Piazzolla reluctantly demonstrated a few bars of a tango of his own. He recalls in his memoir, "She suddenly opened her eyes, took my hand and told me: 'You idiot, *that's* Piazzolla!'"

**Libertango**, a portmanteau on the words "Libertad" and "Tango," represents Piazzolla's breakout from Classical Tango into Tango Nuevo, characterized by extended jazz harmonies, dissonance and counterpoint.

Originally scored for soprano backed by eight cellos, **Bachianas Brasileiras No. 5** is the best known of its series of nine suites, in which **Heitor**



**Villa-Lobos** sought to marry Baroque, harmonic, and contrapuntal procedures with folk and popular idioms of his native Brazil. Each number couples a movement with a "Bachian" title (Preludio, Fuga, etc.) with a Brazilian-titled movement to form a multi-

movement suite, itself another Bach reference. The *Ária (Cantilena)*, which pairs in the suite with a *Dança (Martelo)*, pits a long-breathed, floating melody against the "hammered" (martelo) persistence of the Brazilian embolada rhythm. Evan Solomon's arrangement for clarinets responds to the instrument's timbral versatility: the low chalumeau register of the accompaniment channels the warmth and depth of a cello ensemble, while the soloist languishes in the more vocal clarion register above.

Now considered the most famous work in the organ repertoire, the **Tocatta and**



**Fugue in D Minor**, ostensibly composed by **Johann Sebastian Bach**, is surrounded by uncertainty regarding its date of composition, its first century of

existence, and even its authorship, though most scholars are comfortable attributing it to Bach. The three famous opening statements make their way down the range to a growling pedal tone that becomes the foundation for a towering diminished seventh chord, spelled out one note at a time. The rhapsodic, improvisatory toccata that follows eventually gives way to an academic, four-voice fugue that will take adventurous harmonic turns on its way to the final coda. Marked *Recitativo*, the final 17 bars see five tempo changes before the ultimate plagal resolution in a bellowing *Molto adagio*.

—© Graeme Steele Johnson

Portland State University, Lincoln Performance Hall | 4 pm

Sponsored by:



Reed College, Kaul Auditorium

Musical Conversation | 7 pm • Concert | 8 pm

Sponsored by:



## Mozart's Clarinet Concerto and Gran Partita

**MOZART**  
(1756–1791)

**Clarinet Concerto in A Major,**  
**K. 622 • (30')**  
*Allegro*  
*Adagio*  
*Rondo*

Winner of the International  
Clarinet Celebration  
Young Artists Competition,  
*solo clarinet*  
Sarah Tiedemann, *flute*  
Amelia Lukas, *flute*  
Julie Feves, *bassoon*  
Carin Miller Packwood, *bassoon*  
William Purvis, *horn*  
John Cox, *horn*  
Tyler Abbott, *bass*  
Rolston String Quartet  
Luri Lee, *violin*  
Emily Kruspe, *violin*  
Hezekiah Leung, *viola*  
Jonathan Lo, *cello*

Portland Youth Philharmonic  
with David Hattner, *conductor*  
*Violin 1:* Hanami Froom  
Andrew Yoon  
Evan Llafet  
Koharu Sakiyama  
*Violin 2:* Ines Voglar Belguque  
Janet George  
Christine Chu  
Ian Song  
*Viola:* Samuel Zacharia  
Julie Asparro  
Isaiah Zacharia  
*Cello:* Annie Zhang  
Kristopher Duke  
Christopher Yoon  
*Bass:* Pierce Douglas

---

### INTERMISSION

---

**MOZART**

**Serenade for 13 Winds, K. 361 ("Gran Partita") • (50')**  
*Largo – Molto allegro*  
*Menuetto*  
*Adagio – Andante*  
*Menuetto – Allegretto*  
*Romance – Adagio*  
*Tema con variazioni – Andante*  
*Finale – Molto allegro*

Allan Vogel, *oboe*  
Karen Wagner, *oboe*  
Benjamin Lulich, *clarinet*  
Aude Camus, *clarinet*  
Richard Hawkins, *basset horn*  
James Shields, *basset horn*  
Julie Feves, *bassoon*  
Carin Miller Packwood, *bassoon*  
William Purvis, *horn*  
John Cox, *horn*  
Mary Grant, *horn*  
Jeff Scott, *horn*  
Tyler Abbott, *bass*



To call **Wolfgang Amadeus Mozart's** premature death at the young age of 35 untimely would be a tragic



understatement; for the musicologist H.C. Robbins Landon, it was no less than “the greatest tragedy in the history of music” that cut short the composer’s life just as he was on the threshold of a magical new style.

Finished just two months before his death, the **Clarinet Concerto in A Major, K. 622**, was Mozart’s last major completed work, and thus is conventionally regarded as his swan song. But considered in the context of the entirely new language that emerged in Mozart’s other twilight works (the Concerto shares with *The Magic Flute* a remarkable blend of simplicity and gravitas), the Clarinet Concerto represents as much a new beginning, albeit tragically curtailed, as a final destination. Originally conceived for the basset clarinet and its extended low range, the Clarinet Concerto signifies a continuation of Mozart’s lifelong penchant for darker timbres (in chamber music settings he much preferred playing the viola to the violin). This mellow quality that Mozart achieves in sonority is also reflected in the general character of the piece, which concentrates less on virtuosic passagework (solo cadenzas are conspicuously absent) and more on long-breathed melody and operatic registral contrast.

The first movement *Allegro* opens joyously before introducing striking forays into minor keys that Mozart will continue to probe for the rest of the piece. The delicate and breathtaking *Adagio* movement somehow fuses absolute peace and sublime beauty with just a tinge of melancholy, which finds expression near the end of the movement in a time-stopping deceptive cadence poignantly punctuated by silence. The buoyant *Rondo* finale swirls through characters and keys with Mozart’s quintessential quicksilver grace before spilling over into a glorious finish.

Largely driven by the demand of the lesser nobility, the latter part of the 18<sup>th</sup> century saw a utilitarian flowering of music for wind ensembles known as *Harmoniemusik*. In addition to being more financially accessible to the middle-aristocracy than a full orchestra, *Harmoniemusik* also offered the flexibility of being suitable for both indoor and outdoor performance, and thus functioned well for entertaining and for the curious but popular custom of wooing a lover by hiring musicians to perform outside her window.

While its two minuets and boisterous finale do bespeak the work’s dialogue with a tradition of music for outdoorsy entertainment, Mozart’s **Serenade for 13 Winds in B-flat Major, K. 361 (“Gran Partita”)** represents an unprecedented inflation of the scale and scope of *Harmoniemusik*. The nearly 50-minute piece for 13 instruments dwarfs the modest proportions of the genre’s earlier, lighter works, and even exceeds the length and ensemble size of Mozart’s other two great Viennese wind serenades in E-flat and C minor. Moreover, the Gran Partita achieves in its seven movements – particularly in the miraculous *Adagio* – an emotional profundity and compositional sincerity previously foreign to wind ensemble music.

Although the Serenade is best known today by its colloquial name, the misspelled subtitle “Gran Partita” was actually added to the autograph by an unknown hand other than Mozart’s sometime after he finished the piece. The work is shrouded in further uncertainty regarding its date of composition and the occasion of its premiere; some scholars have posited that the piece was first performed at Mozart’s own wedding in 1782, while more recent evidence suggests Mozart composed the Serenade for a 1784 benefit concert for the clarinetist Anton Stadler. With his addition of a pair of basset horns, two extra French horns and a string bass (sometimes doubled by or substituted for a contrabassoon) to the traditional wind octet, Mozart fashioned a textural palate of orchestral proportions, whose impressive depth announces itself from the first gleaming chord.

—© Graeme Steele Johnson

Portland State University, Lincoln Performance Hall  
Musical Conversation | 7 pm (Lincoln Hall Room 225) • Concert | 8 pm

In Honor of Gabrielle Foulkes,  
a 40-year volunteer

## European Folk Tales

**BARTÓK**  
(1881–1945)

*Contrasts* (1938) • (17')  
*Verbunkos*  
*Pihenő*  
*Sebes*

Soovin Kim, *violin*  
David Shifrin, *clarinet*  
Gloria Chien, *piano*

**SHOSTAKOVICH**  
(1906–1975)

*Piano Trio No. 2 in E Minor, Op. 67* (1944) • (34')  
*Andante*  
*Allegro con brio*  
*Largo*  
*Allegretto*

Soovin Kim, *violin*  
Sophie Shao, *cello*  
Gloria Chien, *piano*

---

### INTERMISSION

---

**TCHAIKOVSKY**  
(1840–1893)

*String Sextet in D Minor, Op. 70*  
*("Souvenir de Florence")* • (35')  
*Allegro con spirito*  
*Adagio cantabile e con moto*  
*Allegro moderato*  
*Allegro vivace*

Rolston String Quartet  
Luri Lee, *violin*  
Emily Kruspe, *violin*  
Hezekiah Leung, *viola*  
Jonathan Lo, *cello*  
Yura Lee, *viola*  
Sophie Shao, *cello*

During the lead up to World War II, fear of the impending disaster consumed the thoughts of Hungarian composer **Béla**



**Bartók.** By 1938, German troops were stationed on the Austrian side of the Hungarian border; to make matters worse, Bartók's income vanished when the Nazi regime assumed control of his German publisher. He contemplated emigration, but had to stay to support his ailing mother, who would soon pass away.

During these difficult months, Bartók's friend Joseph Szigeti, a well-known violinist, coordinated a commission from American jazz clarinetist Benny Goodman for a "clarinet-violin duet with piano accompaniment." Thus, during the final months before the war, Bartók wrote an unusual work he called **Contrasts**. He, Goodman, and Szigeti would soon have an opportunity to play the trio together once Bartók and Szigeti finally fled Hungary for the United States.

*Verbunkos* (Recruiting Dance) references an old-fashioned Hungarian dance meant to enthrall young men into joining the military, whose heavily dotted rhythms infuse Bartók's music. A virtuosic cadenza was meant to highlight Goodman, for whom Bartók also wrote many of the clarinet lines in a vaguely jazz-like manner.

The *Pihenő* (Relaxation) movement provides a pause between two dance movements. Still and sparse, its introspective tone comes from quiet dynamics, gentle dissonances, and obscure melodies in Bartók's characteristic night music style. For the *Sebes* (Fast Dance), all three musicians participate in a densely virtuosic dance at a breakneck pace, hesitating only for a calm jazz interlude and the frenzied violin cadenza Bartók wrote for Szigeti.

**Dmitri Shostakovich's Piano Trio No. 2 in E Minor** dates to the even darker years of 1943–44. To make matters worse,



Shostakovich's closest friend, Ivan Sollertinsky, died unexpectedly in February 1944; he was only 41 years old. Shostakovich wrote to Sollertinsky's widow, "To live without him will be unbearably difficult."

Around that time, Shostakovich completed the first movement of a new trio "on Russian folk themes," but he could not continue, writing "it seems to me that I will never be able to compose another note again." Only later in the summer, at the artists' colony of Ivanovo, was he able to complete the final three movements.

The trio begins with a somber cello incantation, played in whistling harmonics at the top of the cello's range then imitated in a lower register by the violin and piano. A morose, affectless character continues until the piano breaks the trio into more expressive territory, retaining an undercurrent of strained frustration.

Sollertinsky's sister described the ensuing *Allegro con brio* as "an amazingly exact portrait of Ivan." Quintessentially Shostakovich, the hurried and overly accentuated pacing of the movement gives a disquieting sarcastic tone to its outwardly cheery melodies.

The pianist spends the *Largo* playing a monumentally abstract chord progression in a seemingly random rhythm, adding drama to the plaintive dialogue between violin and cello. In the final *Allegretto*, Shostakovich merges melodies from earlier in the trio with Jewish folk dances, a juxtaposition that bonds Shostakovich's response to Sollertinsky's death, at once biting and sorrowful, with the tragedy of the Jewish experience during the war.

**Peter Ilyitch Tchaikovsky** visited Florence, Italy, a number of times and grew fond of wandering its bustling streets, surrounded by majestic



Renaissance architecture. He particularly enjoyed meeting street musicians and hearing their exuberant renditions of Italian folk tunes.

In 1890, Tchaikovsky made his final journey to Florence, where he hoped to find the inspiration to finish his opera *The Queen of Spades*. Sadly, the often-troubled man was not in an appropriate mental state to enjoy this particular sojourn; as he wrote, "something is happening within the depths of me... a certain disenchantment, from time to time a dreadful melancholy." Still, he finished the opera and returned to Russia with melancholic memories of Florence fresh in his mind.

With the opera behind him, Tchaikovsky circled back to a project that had been lingering on his to-do list since 1886, when he had promised to write something for the St. Petersburg Chamber Music Society. Starting out with a melody he had written in Florence, he produced the **String Sextet in D Minor, Op. 70 ("Souvenir de Florence")**. As Tchaikovsky was well aware, writing a sextet for two violins, two violas, and two cellos posed a considerable challenge. "I'm hampered not by lack of ideas," he wrote to his brother, "but by the novelty of the form. There must be six independent and at the same time homogeneous parts... Haydn never managed to conquer this problem." Despite the difficulty, he finished the sextet during the summer of 1890.

The tune Tchaikovsky wrote in Florence comes to the fore in the *Adagio cantabile e con moto*. Plucked, guitar-like arpeggios transport the sextet to a Florentine street corner, as a romantic melody soars above. Suddenly, silence and then nervous, agitated chords interrupt the scene. When the Florence melody returns, something has changed; the rhythms are slightly different, and the melody ventures into increasingly melancholic territory. Like any *souvenir* (French for "memory"), the repetitions of the melody can never quite replicate the original.

—© Ethan Allred



## Rolston at the Rose

### Rolston String Quartet

Luri Lee, *violin*

Emily Kruspe, *violin*

Hezekiah Leung, *viola*

Jonathan Lo, *cello*

#### **MOZART**

(1756–1791)

**String Quartet in C Major, K. 465 (“Dissonance”) • (30')**

*Adagio – Allegro*

*Andante cantabile*

*Menuetto – Allegro*

*Allegro molto*

#### **R. MURRAY SCHAFER**

(b. 1933)

**String Quartet No. 2 (“Waves”) (1976; 1978) • (20')**

---

### INTERMISSION

---

#### **BRAHMS**

(1833–1897)

**String Quartet in A Minor, Op. 51, No. 2 • (32')**

*Allegro non troppo*

*Andante moderato*

*Quasi minuetto, moderato*

*Finale: Allegro non assai*

Joseph Haydn is rightly acknowledged as the father of the string quartet. In Haydn's hands, the string quartet evolved from an insignificant incidental ensemble into a new, significant genre all its own. Each of the four instruments – two violins, viola, and cello – assumed the role of an equal partner, capable of performing either melodic or harmonic material.

In the summer of 1781, not long after **Wolfgang Amadeus Mozart** moved to Vienna, Haydn completed his Opus 33



string quartets. Mozart had long admired the older composer and studied Haydn's new quartets closely. Mozart took particular note of Haydn's focus on

instrumental autonomy, and incorporated this and other innovations into his own string quartets. On January 14, 1785, Mozart completed his **String Quartet in C Major, K. 465**, the last of six new quartets, which he dedicated to his friend and colleague, noting they were "the fruits of long and laborious toil."

K. 465's nickname, "Dissonance," refers to its groundbreaking introduction, which bears no harmonic relationship to the quartet's key of C major. For the duration of the *Adagio*, Mozart utterly confounds both listeners and players, to the point that some musicians complained their scores were full of errors. Even Haydn was taken aback at first, but supported his friend, saying, "If Mozart wrote it, he must have meant it." After hearing K. 465 for the first time in February 1785, Haydn confided to Mozart's father Leopold, "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition."

—© **Elizabeth Schwartz**

## R. Murray Schafer • String Quartet No. 2 ("Waves")

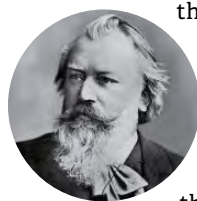
In the course of the World Soundscape Project, we recorded and analyzed ocean waves on both the Atlantic and Pacific coasts of Canada. The recurrent pattern of waves is always asymmetrical, but we have noted that the duration from crest to crest usually falls between 6 and 11 seconds. Fewer ocean waves are of longer or shorter duration than this. It is this wave motion that gives the quartet its rhythm and structure. The listener will readily hear the dynamic undulations of waves in this piece, and as the piece develops, several types of wave motion are combined. Aside from this, I have sought to give the quartet a liquid quality in which everything is constantly dissolving and flowing into everything else. That is to say, the material of the work is not fixed, but is perpetually changing, and even though certain motivic figures are used repeatedly, they undergo continual dynamic, rhythmic and tempo variation. Although the work has waves as its theme (or rather its form), no program is intended.

—© **R. Murray Schafer, composer**

"There's no heavier burden than a great potential."

—Linus van Pelt, Peanuts

Robert Schumann's well-intentioned 1853 article "New Paths," about a young composer from Hamburg poised to take



the musical world by storm, dropped a crushing load of expectation onto the shoulders of **Johannes Brahms**. In his essay in the *Neue Zeitschrift für*

*Musik*, Schumann declared Brahms no less than the heir to Ludwig van Beethoven's musical legacy.

Schumann's praise magnified Brahms' own tendencies to doubt and self-criticize, particularly regarding the genres most influenced by Beethoven, the symphony and string quartet. In 1873, at age 40, Brahms finally allowed the publication of string quartets bearing his name. Friends and colleagues had waited years for these works, but Brahms would

not be hurried. In response to publisher Fritz Simrock's pleas for string quartets, Brahms replied, "Alas, I must ask you once more to be patient. Mozart took particular trouble in writing six beautiful quartets, so I will do my very best to turn out one or two passable ones."

The **String Quartet in A Minor, Op. 51, No. 2**, opens with a theme based on the notes F-A-E. These notes are shorthand for Brahms' good friend the violinist Joseph Joachim's famous motto, "Frei, aber einsam" (Free but lonely), and suggest Brahms may have originally intended to dedicate Opus 51 to Joachim. (Opus 51 is actually dedicated to Theodor Billroth, a friend and amateur musician. When Opus 51 was published, Brahms and Joachim were quarreling.)

Brahms also adapted Joachim's motto for himself: "Frei, aber froh" (Free but glad), and uses the corresponding notes F-A-F in Opus 51 as well. The *Allegro non troppo* showcases Brahms's skilled counterpoint, while the *Andante moderato* highlights his particular talent for lyricism. The almost spooky *Quasi minueto* plays hide-and-seek with both A minor and A major. Brahms' musical intensity permeates the *Finale*, which features an exuberant Hungarian czardas paired with a gentle waltz.

—© **Elizabeth Schwartz**

Reed College, Kaul Auditorium  
Musical Conversation | 7 pm • Concert | 8 pm

Sponsored by:

A Friend of Chamber Music Northwest

## American Independents!

**COPLAND**  
(1900–1990)

**Violin Sonata** (1943) • (17')  
*Andante semplice*  
*Lento*  
*Allegro giusto*

Soovin Kim, *violin*  
Gloria Chien, *piano*

**CAROLINE SHAW**  
(b. 1982)

**Three Essays** (Northwest premiere, 2018) • (20')  
*Nimrod*  
*Echo*  
*Ruby*

Calidore String Quartet  
Jeffrey Myers, *violin*  
Ryan Meehan, *violin*  
Jeremy Berry, *viola*  
Estelle Choi, *cello*

*Caroline Shaw's Three Essays has been co-commissioned by Carl and Margery Abbott on behalf of Chamber Music Northwest, in partnership with BBC Proms, Royal Philharmonic Society, University of Delaware, Coretet, and the Philips Collection.*

---

### INTERMISSION

---

**COPLAND**

**Appalachian Spring Suite** (1944) • (25')  
*Very slowly*  
*Allegro*  
*Moderato*  
*Quite fast*  
*Subito allegro*  
*Very slowly*  
*Doppio movimento*  
*Moderato*

Tara Helen O'Connor, *flute*  
David Shifrin, *clarinet*  
Julie Feves, *bassoon*  
Soovin Kim, *violin*  
Benjamin Hoffman, *violin*  
Yura Lee, *viola*  
Sophie Shao, *cello*  
Tyler Abbott, *bass*  
Gloria Chien, *piano*  
Calidore String Quartet



During World War II, American composer **Aaron Copland** wanted to find ways to use his talents to foster solidarity on the home front. Well aware of the power that music and other cultural symbols can wield in such a conflict, he complained that “In



general, damn little has been done to make use of the talent of serious composers in the war effort.”

In 1943, Copland put his words into action by composing the soundtrack for *The North Star*, a propaganda film about resistance to the Nazi invasion in Ukraine. He spent his days at the Samuel Goldwyn film studio in Hollywood, and after the studio closed down each day he worked on concert music including his **Violin Sonata** and *Appalachian Spring*.

Copland dedicated the Violin Sonata to Harry H. Durham, a good friend who had been shot down over the Pacific earlier that year. Through many of his wartime works, Copland sought to offer listeners a positive vision of the values at stake in the conflict. Still, the pain of this experience is apparent in his music; as composer Vincent Persichetti notes, “It is not easy to forget this noble music, whose gaiety seems to be on the surface only for way down in the notes there is a thin thread of tragedy, suppressed but strong.”

—© *Ethan Allred*

I wrote *First Essay: Nimrod* “particularly for the wonderfully thoughtful Calidore Quartet, whose performances of and investigations into the rich string quartet repertoire are an inspiration to me.” She writes that “it began as a simple exercise in translating the lilt and rhythm of one



of my favorite authors, Marilynne Robinson, into music. She writes beautifully and bravely on notions of the human soul, weaving delicately in and out various subjects (politics, religion, science) in each of her rich, methodical essays... Usually my music is inspired by visual art, or food, or some odd physics quirk, but this time I wanted to lunge into language, with all its complex splintering and welding of units and patterns! The piece begins with a gentle lilt, like Robinson herself speaking, but soon begins to fray as the familiar harmony unravels into tumbling fragments and unexpected repetitive tunnels. These unexpected musical trap doors lead to various worlds that are built from the materials of the beginning, like the odd way dreams can transform one thing into another. The tide refers to the legendary biblical figure Nimrod, who oversaw the construction of the Tower of Babel – a city designed to be tall enough to reach heaven but which resulted in confusion and scattering of language. This image of chaos and fragmentation, but also of extraordinary creative energy, may serve as a framework for listening to this musical essay.

Chamber Music Northwest is a co-commissioner for the two additional *Essays: Echo* and *Ruby*, which make their Northwest Premiere here.

—© *Caroline Shaw, composer*

**Aaron Copland** wrote many of the best-known works of his Americana period during World War II. Drawing on symbols deeply ingrained in American culture, works like *Fanfare for the Common Man* and *Lincoln Portrait* deftly combined Copland’s leftist politics and American nationalism. It was Copland’s 1943–1944 collaboration with choreographer Martha Graham, ***Appalachian Spring***, however, that made the strongest impact on the public.

Graham, a native of Allegheny, Pennsylvania, was one of the great choreographers of the 20<sup>th</sup> century. Copland recalled, “Nobody else seems quite like Martha. . . . there’s something prim and restrained, simple yet strong, about her which one tends to think of as American.”

The story of *Appalachian Spring* takes place in rural Pennsylvania, where a newlywed couple prepares to make a life for themselves on the American frontier. The central focus of Copland’s score is a theme and variations on “Simple Gifts,” a song from the pacifist Shaker community of 19<sup>th</sup>-century New England. Though unsung, the song’s lyrics emphasize one of the ballet’s primary themes: “’Tis the gift to be simple, ’tis the gift to be free.”

Indeed, it is the folk-like simplicity of Copland’s music that has made it so enduringly popular. His lush, evocative sounds captured the United States’ landscape and historical values at a time when modern warfare threatened to eclipse any hold on those traditions. Graham’s story, meanwhile, presented an egalitarian vision of American culture in stark opposition to fascism; men and women come together and share the burden of building their idealistic frontier community.

Copland would later arrange *Appalachian Spring* for full orchestra, but he preferred the original chamber instrumentation’s “clarity,” describing it as “closer to my original conception than the more opulent orchestrated version.”

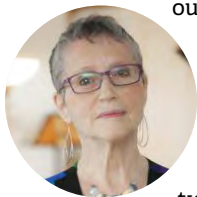
—© *Ethan Allred*

## New@Noon: String Quartets and *Lipstick* for Flute

<b>SHULAMIT RAN</b> (b. 1949)	<b>String Quartet No. 3 ("Glitter, Doom, Shards, Memory")</b> (2014) • (23') <i>That which happened</i> <i>Menace</i> <i>If I perish – do not let my paintings die</i> <i>Shards, Memory</i>	Rolston String Quartet Luri Lee, <i>violin</i> Emily Kruspe, <i>violin</i> Hezekiah Leung, <i>viola</i> Jonathan Lo, <i>cello</i>
<b>JACOB TV</b> (b. 1951)	<b><i>Lipstick</i></b> (1998) • (10') <i>Fast</i> <i>Slow</i> <i>Fast</i>	Tara Helen O'Connor, <i>flute</i>
<b>CAROLINE SHAW</b> (b. 1982)	<b><i>Three Essays</i></b> (Northwest premiere, 2018) • (20') <i>Nimrod</i> <i>Echo</i> <i>Ruby</i>	Calidore String Quartet Jeffrey Myers, <i>violin</i> Ryan Meehan, <i>violin</i> Jeremy Berry, <i>viola</i> Estelle Choi, <i>cello</i>

*Caroline Shaw's Three Essays has been co-commissioned by Carl and Margery Abbott on behalf of Chamber Music Northwest, in partnership with BBC Proms, Royal Philharmonic Society, University of Delaware, Coretet, and the Philips Collection.*

My **String Quartet No. 3** (“**Glitter, Doom, Shards, Memory**”) was composed at the invitation of the Pacifica Quartet. I found



out that the quartet members had special interest in art created during the earlier part of the 20<sup>th</sup> century, perhaps between the two world wars. It was my

good fortune to have met art conservationist Albert Albano, who steered me to the work of Felix Nussbaum (1904–1944), a German-Jewish painter who, like so many others, perished in the Holocaust at a young age, and who left some powerful, deeply moving art that spoke to the life that was unraveling around him.

The individual titles of the quartet’s four movements give an indication of some of the emotional strands this work explores:

1) *That which happened* (“das was geschah”) – is how the poet Paul Celan referred to the Shoah – the Holocaust. These simple words served for me, in the first movement, as a metaphor for the way in which an “ordinary” life, with its daily flow and its sense of sweet normalcy, was shockingly, inhumanely, inexplicably shattered.

2) *Menace* is a shorter movement, mimicking a scherzo. It is also machine-like, incessant, with an occasional, recurring, waltz-like little tune – perhaps the chilling grimace we recognize from the executioner’s guillotine mask. Like the death machine it alludes to, it gathers momentum as it goes, and is unstoppable.

3) *If I must perish – do not let my paintings die*: these words are by Felix Nussbaum, who, knowing what was ahead, nonetheless continued painting till his death in Auschwitz in 1944. If the heart of the first movement is the shuddering interruption of life as we know it, the third movement tries to capture something of what I can only imagine to be the conflicting states of mind that would have made it possible, and essential, to continue to live and practice one’s art – bearing witness to the events. Creating must have been, for Nussbaum and for so many others, a way of maintaining sanity, both a struggle and a catharsis – an act of defiance and salvation all at the same time.

4) *Shards, Memory* is a direct reference to my quartet’s title. Only shards are left. And memory. The memory is of things large and small, of unspeakable tragedy, but also of the song and the dance, the smile, the hopes. All things human. As we remember, in the face of death’s silence, we restore dignity to those who are gone.

—© *Shulamit Ran, composer*

**Jacob TV’s *Lipstick*** was originally composed for flute/alto flute and soundtrack for Eleonore Pameijer in 1998



with financial support from the Performing Arts Fund NL for a ballet. The soundtrack is based on ready-made audio from American talk shows, desperate

conversations about human relationships, and an interview with Billie Holiday, in which she quotes from her favorite song “Don’t explain,” about a deceived woman: “Skip that lipstick and I know you cheat and what love endures.”

*Lipstick* has 3 movements: *fast – slow – fast*. *Lipstick* was first performed in the United States by Margaret Lancaster and recorded by other eminent flutists such as Manuel Zurria, Katherine Kemler, and Alejandro Escuer.

In 2008, Jacob TV added a performance video to *Lipstick*.

—© *Jacob TV, composer*

I wrote *First Essay: Nimrod* “particularly for the wonderfully thoughtful Calidore Quartet, whose performances of and investigations into the rich string quartet repertoire are an inspiration to me.” She writes that “it began as a simple exercise in translating the lilt and rhythm of one



of my favorite authors, Marilynne Robinson, into music. She writes beautifully and bravely on notions of the human soul, weaving delicately in and out various subjects (politics, religion, science) in each of her rich, methodical essays... Usually my music is inspired by visual art, or food, or some odd physics quirk, but this time I wanted to lunge into language, with all its complex splintering and welding of units and patterns! The piece begins with a gentle lilt, like Robinson herself speaking, but soon begins to fray as the familiar harmony unravels into tumbling fragments and unexpected repetitive tunnels. These unexpected musical trap doors lead to various worlds that are built from the materials of the beginning, like the odd way dreams can transform one thing into another. The tide refers to the legendary biblical figure Nimrod, who oversaw the construction of the Tower of Babel – a city designed to be tall enough to reach heaven but which resulted in confusion and scattering of language. This image of chaos and fragmentation, but also of extraordinary creative energy, may serve as a framework for listening to this musical essay.

Chamber Music Northwest is a co-commissioner for the two additional *Essays: Echo* and *Ruby*, which make their Northwest Premiere here.

—© *Caroline Shaw, composer*



Reed College, Kaul Auditorium | 8 pm

**Sponsored by:**

David and Roxanne Shifrin &  
Peter Bilotta and Shannon Promenshenkel  
In Honor of David Schiff

Reed College, Kaul Auditorium  
Musical Conversation | 7 pm • Concert | 8 pm

**Sponsored by:**

with David L. Greger, CFP  
and Charles J. Ducharme, CFP

## Concertos through the Centuries

**J. S. BACH**  
(1685–1750)

**Concerto for Violin and Oboe in  
C Minor, BWV 1060R** • (14')  
*Allegro*  
*Adagio*  
*Allegro*

Soovin Kim, *solo violin*  
Allan Vogel, *solo oboe*  
Yevgeny Yontov, *harpsichord*  
Tyler Abbott, *bass*

Calidore String Quartet  
Jeffrey Myers, *violin*  
Ryan Meehan, *violin*  
Jeremy Berry, *viola*  
Estelle Choi, *cello*

**DAVID SCHIFF**  
(b. 1945)

**Chamber Concerto No. 1 for Clarinet  
and Ensemble** (Commissioned world  
premiere, 2019) • (25')  
*Playing with Friends (Jeux  
d'enfants)*  
*Arietta*  
*Rondo all'ebraica*

David Shifrin, *solo clarinet*  
Tara Helen O'Connor, *flute*  
Allan Vogel, *oboe*  
Julie Feves, *bassoon*  
William Purvis, *horn*  
Jonathan Greeney, *percussion*

Soovin Kim, *violin*  
Benjamin Hoffman, *violin*  
Yura Lee, *viola*  
Sophie Shao, *cello*  
Tyler Abbott, *bass*

*David Schiff's Chamber Concerto No. 1 for Clarinet and Ensemble has been commissioned  
with the generous support of the Chamber Music Northwest Commissioning Fund.*

### INTERMISSION

**BRAHMS**  
(1833–1897)  
Arr. Daniel Schlosberg

**Adagio from Piano Concerto No. 2  
in B-flat Major** (World premiere  
arrangement) • (12')

Daniel Schlosberg, *solo piano*  
Tara Helen O'Connor, *flute*  
Allan Vogel, *oboe*  
David Shifrin, *clarinet*  
Julie Feves, *bassoon*  
William Purvis, *horn*

Soovin Kim, *violin*  
Benjamin Hoffman, *violin*  
Yura Lee, *viola*  
Sophie Shao, *cello*  
Tyler Abbott, *bass*

**J. S. BACH**

**Brandenburg Concerto No. 4  
in G Major, BWV 1049** • (15')  
*Allegro*  
*Andante*  
*Presto*

Yura Lee, *solo viola*  
Ransom Wilson, *solo flute*  
Tara Helen O'Connor, *solo flute*  
Soovin Kim, *violin*  
Benjamin Hoffman, *viola*

Jacob Ashworth, *violin*  
Sophie Shao, *cello*  
Yevgeny Yontov,  
*harpsichord*  
Tyler Abbott, *bass*

From 1717–1723, **Johann Sebastian Bach** lived and worked in the small town of Cöthen under the patronage of Prince Christian Leopold, a young monarch who employed a large (and expensive) cadre of eighteen musicians.



Disapproving of Lutheran church music, Leopold employed Bach specifically to write secular music for his court.

Bach probably wrote most of his concertos during this period. Sadly, only seventeen survive in any form today, and only nine in their original instrumentation. We have music for the other eight, but only as Bach arranged them for different solo instruments later in his career.

Determined scholars, however, have determined the original solo instruments and reconstructed what the concertos might have sounded like in their original forms. Based on the range of its solo lines, the Concerto for Two Harpsichords, BWV 1060, was likely originally written for violin and oboe. The **Concerto for Violin and Oboe in C Minor, BWV 1060R**, therefore, is an approximation of what Bach's original concerto might have sounded like.

—© *Ethan Allred*

#### David Schiff • Chamber Concerto No. 1 for Clarinet and Ensemble

I was thrilled and honored when David Shifrin asked me to compose a new concerto for his penultimate season as artistic director of



Chamber Music Northwest. David has commissioned and premiered many of my compositions, beginning with the *Divertimento from Gimpel the Fool* in 1982, and for this new concerto I wanted to highlight his astonishing versatility, and, in particular, the expressive intensity and beauty of tone that he brings to music old and new.

The three movements of the concerto are in contrasting styles.

The first movement, *Playing with Friends (Jeux d'enfants)* has a double title and a double inspiration. David told me that

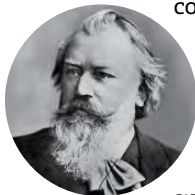
the chamber ensemble for the piece would include some players he and I have had the pleasure of working with for many years. This gave me the idea of having moments of dialogue between the clarinet soloist and individual members of the ensemble in a jazz-flavored conversation. As I was composing, though, another idea came along. After spending a weekend with my grandsons, ages two and a half and five, I decided to mirror the unpredictable mood swings of their (mostly) parallel playing.

Early on in writing the piece I asked David Shifrin if he had any suggestions, and he asked for a Baroque aria. As it happened, I had already composed the second movement exactly in this genre, following the model of Dido's Lament from Purcell's *Dido and Aeneas*.

The third movement, *Rondo all'ebraica*, also follows a model: Mozart's *Rondo alla turca*, but in a decidedly klezmer-inspired way.

—© *David Schiff, composer*

Adapting the third movement of **Johannes Brahms's Piano Concerto No. 2**, the emotional core of one of the greatest concertos ever written, for



ten instruments, felt like quite a daunting proposition. Not to mention that I had essentially grown up with the concerto, it being my grandmother's favorite piece of music and hanging in the air as the pinnacle of what I could achieve as a budding young pianist. In re-acquainting myself with it after so many years, I was struck by its deeply personal, inward-looking expressivity, and I sought to capture that intimacy in my arrangement. In Brahms's original, the piano solo has an equal partner in the orchestra, which even features a prominent solo cello of its own (don't worry, that remains untouched). As chamber music, the dialogue between piano and ensemble emerges more transparent, bare, and vulnerable, and I hope it enables all of us to listen to this masterpiece with fresh ears.

—© *Daniel Schlosberg, arranger*

For much of his life, **Johann Sebastian Bach** was actively searching for new jobs to support his large family. While he was working in Cöthen (1717–1723), for instance, he sent six concertos as a sort of job application to a wealthy prince, Christian Ludwig of Brandenburg, whom Bach had met in Berlin while purchasing a new harpsichord.

Unfortunately, this move was thoroughly misguided, as Christian Ludwig's orchestra did not have nearly enough musicians to perform Bach's concertos. The manuscripts sat in a library until the prince's death, when they were sold for the equivalent of twenty-five dollars. Only in 1849 were these Brandenburg Concertos finally rediscovered. They quickly came to be seen as one of Bach's greatest artistic achievements.

The **Brandenburg Concerto No. 4 in G Major** is a concerto grosso, or a concerto for orchestra and a small group of soloists. Here, the soloists include one violin and two "echo recorders." There is some controversy as to what Bach meant by "echo recorders," but most likely he intended the soloists to play alto recorders. Today, however, the solos are often played on the flute, and some even speculate that Bach wrote them for the flageolet, another instrument in the recorder family. The unusual combination of a single violin and two recorders allowed Bach to write several different types of concertos in one – sometimes it sounds like a solo violin concerto, sometimes it sounds like a concerto for two recorders, and sometimes it sounds like a concerto for the full trio.

—© *Ethan Allred*

Sunday, July 7



Tuesday, July 9

Portland State University, Lincoln Performance Hall | 4 pm

Portland State University, Lincoln Performance Hall  
Musical Conversation | 7 pm (Lincoln Hall Room 225) • Concert | 8 pm

Sponsored by:

Karen and Cliff Deveney

Sponsored by:



## Concert Version of Heartbeat Opera's *Don Giovanni*

**MOZART** (1756–1791)

*Don Giovanni* • (120')

A new arrangement by Daniel Schlosberg

Music directed by Jacob Ashworth

Adapted and directed by Louisa Proske

Gleb Kanasevich, *clarinet*

Jacob Ashworth, *violin*

Katie Hyun, *violin*

Carrie Frey, *viola*

Clare Monfredo, *cello*

Daniel Schlosberg, *harpsichord*

Evan Runyon, *bass*

Matthew Gamble, Leporello

John Taylor Ward, Don Giovanni

Leela Subramaniam, Donna Anna

Tyler Putnam, Commendatore/Massetto

Joshua Sanders, Don Ottavio

Felicia Moore, Donna Elvira

Samarie Alicea, Zerlina

Oliver Wason, Lighting Designer

Alyssa Howard, Stage Manager

### **Presented by Heartbeat Opera**

Louisa Proske and Ethan Heard, Co-Artistic Directors

Dan Schlosberg and Jacob Ashworth, Co-Music Directors

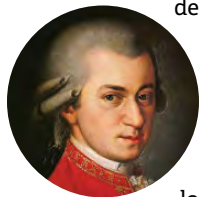
Amrita Vijayaraghavan, Managing Director

[www.heartbeatopera.org](http://www.heartbeatopera.org)



**Don Giovanni** is **Wolfgang Amadeus**

**Mozart's** masterpiece about sexual desire. Unpredictable, joyous, violent



desire permeates every human relationship and every note in this opera. The figure of Don Giovanni functions as a catalyst, unearthing longings and fantasies

that are already cooking under the surface. He sets the sexual temperature on this planet. His demand to live completely in the moment, in a kind of fairy tale world that also includes adult sexual desire, is seductive and expresses a deep human longing for absoluteness.

Appearing on stage for the first time only two years before the French Revolution, Don Giovanni's desire-driven refusal to bow down to any human or spiritual authority, as well as his ability to move effortlessly between social strata, point to the deep revolutionary DNA of this piece. *Viva la libertà!*

But there is a dark side to the equation. Don Giovanni seeks to live in a world without consequences – a world of pure action, where your desires are gratified instantly, and then you move on without ever looking back. He uses his mental power, his looks, his charm, and most of all, his privilege and status to create such a world for himself. But whenever the women around him try to take the same liberties, they are immediately hit with a barrage of horrible consequences – enraged fathers, livid or wounded husbands, society's contempt. And it seems like Don Giovanni mostly doesn't care to help his lovers deal with those consequences, but instead abandons them to their personal firestorms. To me, that is one of the real crimes the character is guilty of, despite of his many charms.

If *Don Giovanni* is about desire, it must also explore the strong agency, longing, and complex desires of the three extraordinary women, all too often portrayed as clichés – Donna Anna the repressed puritan, Donna Elvira the hysteric, Zerlina the naïve. I find all of these clichés profoundly untrue, and have made some radical choices to show a different reading of the story, one I think equally faithful to the spirit of the music, though sometimes reinterpreting the

text. I hope that this will be an exciting, challenging version of the piece whether you are seeing this opera for the first time, or whether you know it intimately.

The novel element in Mozart's orchestration of *Don Giovanni* is the prominence of the clarinet, which at that very moment was coming into its own as an equal voice among the winds. Pursuing his lifelong fascination with the clarinet, Mozart finally had access to good players with remodeled instruments. This gave him new coloristic expression for a group of late works that peaked with his iconic chamber music masterpiece, the Clarinet Quintet. Daniel Schlosberg's new orchestration of *Don Giovanni* – for clarinet, string quartet, bass, and harpsichord – follows Mozart's lead in casting the clarinet, like Giovanni himself, as the outsider. The clarinet has a unique capacity to be both the loudest sound, impossible to ignore, and to blend in almost to the point of being imperceptible. Like Don Giovanni, the clarinet is a shapeshifter.

Without giving away too many surprises, here is a simple synopsis of the story:

Don Giovanni murders the Commendatore, father of Donna Anna, whose bedroom he has entered secretly during the night. Driven by grief and shame, Donna Anna makes her fiancé Don Ottavio swear a blood oath against the unnamed murderer. Donna Elvira pursues Don Giovanni, who has promised to marry her. When she finds out that she is only one of thousands of women, she decides to make his life hell.

Don Giovanni stumbles upon the wedding of Zerlina and Masetto and immediately maneuvers the groom out of the room in an attempt to seduce the bride. Donna Elvira interrupts them and hauls Zerlina off. She also intervenes in an encounter between Don Giovanni, Don Ottavio, and Donna Anna, which triggers Donna Anna's revelation to her fiancé that Don Giovanni is in fact the murderer of her father.

All the characters convene at Don Giovanni's blowout party, ready to catch him in the act. At the height of the orgiastic dances, Don Giovanni forces Zerlina out of the room and assaults her. The characters now have the crime they need to bring Don Giovanni to justice.

In Act 2, waiting for justice, the relationships between the other characters deepen and complicate, while Don Giovanni remains ever defiant. When he is visited by the specter of The Commendatore, he staunchly refuses to repent, even though this is the last moment of his life.

You are about to experience a concert version of our 2018 New York production. At the end of Act 1, our entire set was dismantled in one sweeping gesture by Don Giovanni's pursuers. Instead of escaping their wrath (as in the original opera), Don Giovanni is caught - and checked into a mysterious, dystopian institution where he will be reprogrammed to be a "good citizen". You will notice the radical shift in the instrumentation, and the more fragmentary style of storytelling in Act 2. We have cut storylines in order to focus more on the intense drama of the three women, which, in the full production, played out in the institutional waiting room where they gather to learn of Giovanni's final fate. We trust that this concert performance will carry its own meanings, and perhaps spur your imagination to create your own version of what happens with Don Giovanni at the end.

Thank you for going on this journey with us!

—© **Louisa Proske**  
(with **Jacob Ashworth**  
and **Daniel Schlosberg**)

## Fantasia: British String Masterpieces

**VAUGHAN  
WILLIAMS**  
(1872–1958)

*Fantasia on a Theme by Thomas Tallis* • (17')

**Solo Quartet**

*Violin I:* Benjamin Hoffman

*Violin II:* Katie Hyun

*Viola:* Yura Lee

*Cello:* Sophie Shao

**Orchestra I**

*Violin I:* Jeffrey Meyers,

Daniel Ching

*Violin II:* Ryan Meehan

*Viola:* Jeremy Berry,

John Largess

*Cello:* Estelle Choi,

Joshua Gindele

*Bass:* Tyler Abbott

**Orchestra II**

*Violin I:* Luri Lee

*Violin II:* Emily Kruspe,

William Fedkenheuer

*Viola:* Hezekiah Leung

*Cello:* Jonathan Lo

*Bass:* Evan Runyon

**ELGAR**  
(1857–1934)

*Introduction and Allegro for Strings* • (18')

*Solo Violin I:* Daniel Ching

*Solo Violin II:* William Fedkenheuer

*Solo Viola:* John Largess

*Solo Cello:* Joshua Gindele

*Violin I:* Jeffrey Meyers, Luri Lee, Benjamin Hoffman

*Violin II:* Ryan Meehan, Emily Kruspe

*Viola:* Jeremy Berry, Hezekiah Leung, Yura Lee

*Cello:* Estelle Choi, Jonathan Lo, Sophie Shao

*Bass:* Tyler Abbott

---

### INTERMISSION

---

**PURCELL**  
(c. 1659–1695)

*Arr. Benjamin Britten*

*Chacony in G Minor* • (7')

*Violin I:* Benjamin Hoffman\*, Jeffrey Meyers, Luri Lee, Daniel Ching

*Violin II:* Yura Lee\*, Ryan Meehan, Emily Kruspe, William Fedkenheuer

*Viola:* Hezekiah Leung\*, Jeremy Berry, John Largess

*Cello:* Sophie Shao\*, Estelle Choi, Jonathan Lo, Joshua Gindele

*Bass:* Tyler Abbott

**BRITTEN**  
(1913–1976)

*Variations on a Theme of Frank Bridge, Op. 10* (1937) • (26')

*Violin I:* Yura Lee\*, Jeffrey Meyers, Daniel Ching, Luri Lee

*Violin II:* Benjamin Hoffman\*, William Fedkenheuer, Emily Kruspe

*Viola:* Jeremy Berry\*, John Largess, Hezekiah Leung

*Cello:* Sophie Shao\*, Estelle Choi, Joshua Gindele, Jonathan Lo

*Bass:* Tyler Abbott

\* Denotes principal player

**T**he two centuries between the death of Henry Purcell (c. 1659–1695) and the rise of Edward Elgar (1857–1934) were a fallow period for music in England. But Elgar and those who followed him – in part inspired by Purcell and other early English composers – brought the British Isles back to the forefront of contemporary music, creating some of the most beloved music in the contemporary repertoire.

Though **Ralph Vaughan Williams** was born in 1872, his compositional talent was slow to germinate. Instead, he spent the early part of his career



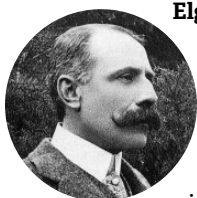
teaching, performing as a church musician, and collecting folk songs. His guiding philosophy was to make music more

accessible for the average person; one of his biggest projects was compiling a new *English Hymnal* that brought quality music to local church congregations.

In 1907, however, Vaughan Williams decided to rejuvenate his efforts as a composer through lessons with the French master Maurice Ravel. These studies propelled Vaughan Williams into writing his first great masterpiece, *Fantasia on a Theme by Thomas Tallis*, at age 38.

After including a melody by Thomas Tallis (c. 1505–1585), one of the most successful English Renaissance composers, in his *English Hymnal*, Vaughan Williams liked it so much he used it as the basis of this fantasia for strings. He paid further tribute to the Renaissance choral tradition by dividing the string orchestra into three sub-groups, ideally physically separated from one another like a cathedral choir would be by the central aisle. Musically, the *Fantasia* introduced audiences to Vaughan Williams' distinct harmonic language, colored by modal harmonies that draw from scales more often seen in folk music or ancient music than in the Western classical tradition.

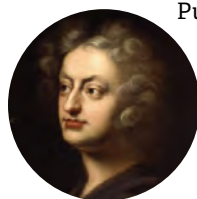
Similarly to Vaughan Williams, **Edward Elgar** didn't find success as a composer until he was in his 40s. In 1899 and 1900, however, Elgar became the best-known English composer virtually overnight with his *Enigma Variations* and his cantata *The Dream of Gerontius*.



When the London Symphony Orchestra asked Elgar to write a piece for them in 1905, Elgar's friend August Jaeger suggested he write "something for those fine strings *only*, a real bring down the House torrent of a thing such as Bach could write... You might even write a *modern Fugue* for Strings, or *Strings & Organ*. That would sell like Cakes."

Taking his friend's advice, Elgar wrote the *Introduction and Allegro for Strings* with a healthy dose of inspiration from J.S. Bach, including what he described as "a devil of a fugue" with "all sorts of japes & counterpoint." Despite an initially tepid response, the *Introduction and Allegro* grew to become one of Elgar's most lasting works, and played a key role in inspiring later pieces for string orchestra like those by Vaughan Williams and Britten highlighted on this program. Elgar described it as "open air music," alluding to its origins in a melody he wrote while staying in a Welsh seaside village, "between blue sea and blue sky."

In 1677, King Charles II appointed a precocious eighteen-year-old named **Henry Purcell** court composer. Clearly



Purcell showed a remarkable talent for his age, as two years later he had received another prestigious appointment as organist at Westminster Abbey.

Purcell's generation imported a dance called the *chaconne* from mainland Europe, calling it the *chacony*. A triple-meter dance in a slow tempo, a typical *chaconne* consists of a repeated chord progression with a varied melody above.

The *Chacony in G Minor* probably dates to early in Purcell's tenure with Charles II. Purcell varies the upper voices' melody ingeniously throughout, but he also varies the eight-measure ground bass, even leaving it out for two variations. The graceful, yet doleful tone of the *Chacony* has captivated many in the 20<sup>th</sup> and 21<sup>st</sup>

centuries, including Benjamin Britten, who transcribed the work for modern instruments in 1965.

In 1924, the 11-year-old **Benjamin Britten's** viola teacher took him to see a concert featuring composer, conductor, and



violinist Frank Bridge. "Knocked sideways" by Bridge's music, Britten soon began taking composition lessons with Bridge – who

happened to be one of England's most iconoclastic musical figures. Bridge's interest in the musical avant-garde (a rarity among British composers of the time) made him the perfect teacher for Britten. When asked if England would ever produce a composer of Maurice Ravel's stature, Bridge responded, "You will hear of one: Benji Britten."

Britten first captured the world's attention in 1937 with his *Variations on a Theme of Frank Bridge*, fittingly a tribute to his beloved teacher. The Boyd Neel Orchestra had asked him to write something for the 1937 Salzburg Festival, where the audience would be more receptive to Britten's music than old-fashioned English audiences. Britten created ten variations on a theme from Bridge's 1906 *Idylls* for String Quartet, each capturing a facet of Bridge's personality – "his integrity," "his gaiety," "his energy," and so on. Musically, the variations range from parodies of German, French, and Italian music (nos. 2–4) to a Viennese waltz (no. 6), a funeral march (no. 8), and a final fugue incorporating quotations from other music by Frank Bridge (no. 10). Although Britten was unable to attend the first performance, it was highly successful, inspiring over 50 performances in Europe and the United States within the next two years.

—© Ethan Allred



Reed College, Kaul Auditorium

Musical Conversation | 7 pm • Concert | 8 pm

Sponsored by:

Chamber Music Northwest's incredible volunteers

## Miró Plays Beethoven Op. 18, Part I

### Miró Quartet

Daniel Ching, *violin*

William Fedkenheuer, *violin*

John Largess, *viola*

Joshua Gindele, *cello*

#### BEETHOVEN

(1770–1827)

String Quartet in D Major, Op. 18, No. 3 • (25')

*Allegro*

*Andante con moto*

*Allegro*

*Presto*

#### BEETHOVEN

String Quartet in G Major, Op. 18, No. 2 • (24')

*Allegro*

*Adagio cantabile – Allegro – Tempo I*

*Scherzo: Allegro*

*Allegro molto, quasi presto*

---

### INTERMISSION

---

#### BEETHOVEN

String Quartet in F Major, Op. 18, No. 1 • (27')

*Allegro con brio*

*Adagio affettuoso ed appassionato*

*Scherzo: Allegro molto*

*Allegro*

Though **Ludwig van Beethoven** hated to admit it, Joseph Haydn taught him a lot about music.

Beethoven officially began taking lessons with Haydn after moving to Vienna in 1792. At that time, Haydn was a well-



known composer juggling professional responsibilities (and love affairs) on both sides of the English Channel, so, unsurprisingly, his duties

as Beethoven's teacher were not his first priority. Beethoven even went behind Haydn's back to get a second opinion on his assignments from another instructor.

Perhaps because of this perceived neglect, Beethoven often claimed he had learned nothing from Haydn, but nothing could be further from the truth. Haydn's true role in Beethoven's musical education, however, was not as a theory teacher, but as an example to follow – a source of inspiration.

By the late 1790s, in fact, the former student and teacher were quickly becoming rivals, competing for the favor of the counts and princes who supported professional musicians in Vienna. At that time, string quartets were held in high prestige in such circles. As such, writing a successful string quartet could offer Beethoven extraordinary opportunities, but the risk of failing at such a task was high. Moreover, with so many masterful quartets by composers like Haydn and Wolfgang Amadeus Mozart already in the repertoire, Beethoven knew that anything he wrote would be held to a high standard – just as later composers would fear being compared with Beethoven's own quartets and symphonies.

Because of this pressure, Beethoven refused an attempt to persuade him to write a string quartet in 1795. In the meantime, however, he did work on a different chamber music project for strings: his three String Trios, Op. 9, completed in 1798. Beethoven described them as “the best of my works,” and the exercise of writing them gave him the confidence he needed to enter the more heavily trafficked world of the string quartet.

That same year, in a move that could only deepen the rivalry between Haydn and Beethoven, Bohemian Prince Joseph Franz von Lobkowitz commissioned both composers to write six string quartets a piece – and this time Beethoven agreed.

In preparing to write his first string quartets, Beethoven copied excerpts from some of the greatest collections of quartets published to that point, Haydn's Opus 20 (1772) and Mozart's Haydn-inspired Opus 10 (1785). But how could he incorporate the lessons he had learned from these two masters, while still establishing his own compositional voice? Even though Beethoven was already an accomplished composer in his own right, this task would require a delicate balance.

Therefore, Beethoven took his time. After sending a preliminary version of one quartet to his friend Karl Amenda, for instance, he followed up to urge Amenda not to share it with anyone. In the ensuing days, as he told Amenda, he had “learned to write string quartets properly” and the original version was no longer acceptable. But by the end of 1800, the six quartets were complete.

Beethoven's contemporaries were immediately struck by how his quartets pushed at the expected boundaries of the string quartet genre. One critic favorably commented that the quartets “fully testify to [Beethoven's] art,” but also warned that “they must be played frequently and very well, since they are difficult to perform and not at all in a popular style.”

The fact that Beethoven wrote six quartets, each in a different key, stems from the meticulous conventions that governed the publication of string quartets at the time. Following the common practice, the longest and most elaborate quartet (the String Quartet in F Major) appears first in the order of publication, and only one quartet is in a minor key.

The Opus 18 quartets represent the pinnacle of Beethoven's early career as a composer. In writing them, he mastered the Classical style of Mozart and Haydn within the era's most austere and prestigious chamber music genre. Both progressive and respectful of tradition, the Opus 18 quartets would

set the stage for Beethoven's style to become more and more experimental, personal, and Romantic, to the point that the influence of Mozart and Haydn can sometimes scarcely be recognized in his late quartets.

Haydn, for his part, would only finish two of the six quartets Prince Lobkowitz had asked him to write. They would be his last two string quartets; seemingly, he recognized that the time had come to let Beethoven's generation put their own mark on the genre.

### Thursday, July 11 • Part I

Beethoven begins his **String Quartet in D Major, Op. 18, No. 3**, with a relatively restrained first movement, though its tranquil first theme eventually leads to some percussive moments in the more lively second theme. The development is rather two-faced, building to a dramatic climax, but also dwelling in the first theme's calmness for lengthy moments. The ensuing *Andante con moto* is relatively quick for a slow movement, balancing the first movement's restraint. It begins in the surprising key of B-flat major, and Beethoven's harmonic exploration takes him even further afield – a marked difference from Haydn's more conservative harmonic style.

The scherzo, back in D major, is frequently interrupted by pauses and sudden harmonic shifts. The final *Presto* is an experiment in duo and trio writing, with insistent tarantella-like melodies pairing subsets of the quartet in constant motion.

Beethoven's distinguished **String Quartet in G Major, Op. 18, No. 2**, begins relatively sparsely, with silences punctuating each line. Its second theme features a series of escalating runs to the top of the violin's range. The second movement contrasts a rapid, semi-staccato middle section with surrounding sections in a more lyrical vein.

The quartet's *Scherzo* takes a simple melody based on a major triad and makes it exciting and frenetic as the instruments engage in a bit of playful

*Program notes continue on page 59 ...*

Friday, July 12



Portland State University, Lincoln Recital Hall  
Concert | 12 pm • Conversations with the Composer | 1:15 pm

Co-sponsored by:

George Rowbottom and Marilyn Crilley  
Karen and Norman Sade

## New@Noon: Players' Choice

**FREDERIC RZEWSKI** *Winnsboro Cotton Mill Blues* (1979) • (10')  
(b. 1938)

**CAROLINE SHAW** *Entr'acte* (2011) • (12')  
(b. 1982)

**OLLI MUSTONEN** *Violin Sonata* (2012) • (21')  
(b. 1967)  
*Grave*  
*Allegretto*  
*Colossale*

Gilles Vonsattel, *piano*

Miró Quartet  
Daniel Ching, *violin*  
William Fedkenheuer, *violin*  
John Largess, *viola*  
Joshua Gindele, *cello*

Yura Lee, *violin*  
Daniel Schlosberg, *piano*



American composer **Frederic Rzewski** (pronounced ZHEF-skee) was born in 1938 in Westfield, Massachusetts. After studying in Italy on a Fulbright Fellowship, he made his name as a virtuoso pianist performing the most challenging piano music of the 20<sup>th</sup> century. He has often been described as the Franz Liszt of our time, combining the highest level of technical prowess with a creative approach to composition that takes full advantage of his knowledge of his instrument.

In his own compositions, Rzewski has dabbled in most of the 20<sup>th</sup> century's avant-garde trends, including minimalism, electronic music, and graphical notation, but the commonality among his diverse output is his political advocacy. Rzewski wrote his best-known piece, *The People United Will Never Be Defeated!* (1975), in protest against Chile's oppressive Pinochet regime, which had recently executed a violent coup d'état against the country's democratically elected president, Salvador Allende. A set of 36 virtuosic variations on the Chilean working class anthem "El pueblo unido jamás será vencido," the piece combines Rzewski's political focus with a highly technical approach to composition reminiscent of J.S. Bach's Goldberg Variations.

Rzewski's *North American Ballads* (1978–1979) were also inspired by popular songs, in this case various folk and political songs from North America. Around that time, Rzewski had developed a friendship with American folk singer Pete Seeger, who advised him on which songs might be of interest.

The fourth ballad, **Winnsboro Cotton Mill Blues**, is based on a song that originated in the 1930s in Winnsboro, South Carolina, where workers at the local textile factory developed a blues ballad to build solidarity and spread word about the hardship of their lives in the factory.

Rzewski leaves the lyrics of *Winnsboro Cotton Mill Blues* unsung, but they provide important context for his music:

...

[Chorus:]

I got the blues, I got the blues,  
I got the Winnsboro Cotton Mill Blues;  
Lordy, Lordy, spoolin's hard;  
You know and I know, I don't have to tell,  
You work for Tom Watson, got to work  
like hell.

I got the blues, I got the blues,  
I got the Winnsboro Cotton Mill Blues.  
When I die, don't bury me at all,  
Just hang me up on the spool room wall.  
Place a knotter in my hand,  
So I can spool in the Promised Land

...

Rzewski begins with the harsh soundscape of an industrial factory; several minutes of motoric rhythms set the scene before the song can even be heard amongst the din. The blues melody provides a much-needed feeling of relief after all the commotion, just as singing provided relief for Winnsboro's overworked laborers. But, like the spirits of many an exploited factory worker, the melody is ultimately crushed by the overwhelming noise and power of the machines.

—© *Ethan Allred*

*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's [String Quartet] Op. 77, No. 2 – with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that Classical form but taking it a little

further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

—© *Caroline Shaw, composer*

My **Violin Sonata** consists of three movements. The first movement (*Grave*) is serious and monumental in character.



The violin starts playing soft, slowly undulating sixteenths, which form patterns reminiscent of Bach, but seem not to be connected to any clear tonality. A

culmination is reached, after which there is a diminuendo to the original dynamics of the movement. The movement ends with alternating high and low clusters in the piano, the violin rising ever higher into the skies.

The second movement (*Allegretto*) brings in some totally different kind of music: irregular rhythmic impulses in the piano and fanfare-like, vigorous, and joyous motives in the violin. Everything starts softly and mysteriously, but soon the piano starts to imitate the violin, and all this results into a crescendo, but also brings in a more lamenting motive in the violin. The music tries to return to its joyful origins, but in the end its character becomes more and more desperate, culminating in a breath-taking coda (*Furioso*).

The last movement starts attacca with colossal chords in the piano combining the tonalities of C-sharp minor and C major. There is a defiant violin cadenza, consisting of material from the first movement, but in the end the violin seems to lose all hope and stops playing. The piano and the violin start a dialogue consisting partly of quotations from Beethoven's String Quartet, Op. 135 ("Muss es sein?"). The music becomes more hopeful and finally finds peace, the violin ascending to heaven, accompanied by a ritualistic dialogue of high and low clusters in the piano.

—© *Olli Mustonen, composer*

Reed College, Kaul Auditorium | 8 pm

Co-sponsored by:

**Bonhams**

Peter and Ann van Bever

## Miró Plays Beethoven Op. 18, Part II

### **Miró Quartet**

Daniel Ching, *violin*

William Fedkenheuer, *violin*

John Largess, *viola*

Joshua Gindele, *cello*

### **BEETHOVEN**

(1770–1827)

String Quartet in A Major, Op. 18, No. 5 • (25')

*Allegro*

*Menuetto*

*Andante cantabile*

*Allegro*

### **BEETHOVEN**

String Quartet in C Minor, Op. 18, No. 4 • (24')

*Allegro ma non tanto*

*Andante scherzoso quasi allegretto*

*Menuetto: Allegretto*

*Allegro – Prestissimo*

---

## INTERMISSION

---

### **BEETHOVEN**

String Quartet in B-flat Major, Op. 18, No. 6 • (27')

*Allegro con brio*

*Adagio ma non troppo*

*Scherzo: Allegro*

*La malinconia: Adagio – Allegretto quasi allegro*

imitation. The trio section begins in a curiously simplistic vein, but it eventually works into a more acrobatic dialogue between the first violin's rapid runs and the rest of the ensemble's trills and interjections. Drawing on simple motives, especially the triad, Beethoven crafts a dynamic final movement, whose repetition of simple motives forces the listener to hear rhythms, accentuations, and other non-melodic sounds as the primary means of expression.

The **String Quartet in F Major, Op. 18, No. 1**, begins amiably, with a simple unison melody that becomes more emotive when taken over by the first violin and then the cello. The second theme's descending thirds lead to an abrupt and surprising harmonic progression. The development becomes more frantic, melding the two themes by repeating the first theme in descending thirds.

Beethoven's friend Karl Amenda commented that the quartet's second movement evokes the parting of two lovers, to which Beethoven responded that he had been thinking of the tomb scene in Shakespeare's *Romeo and Juliet* – a rare admission that he had been inspired by an extra-musical story. A series of lengthy moments of silence follow the movement's climax, an idea Beethoven would have come across frequently in Haydn's quartets. The *Scherzo* keeps a bouncy perpetual motion going, with Haydn-like humor. Beethoven finishes the first Opus 18 quartet with an idea that subtly pays tribute to Mozart: a cadence repeated an almost unbelievable number of times.

## Saturday, July 13 • Part II

Beethoven's **String Quartet in A Major, Op. 18, No. 5**, begins joyously, though its minor mode second theme interrupts with a bit of severity. The jaunty development section deconstructs melodies to their core notes, trading these motives between the instruments one after another. Atypically, Beethoven places a minuet in the second movement rather than the third, and it is an unusually substantial minuet. It begins with a violin duet on a distinguished but lyrical theme. The trio section is more dancelike, with a simple romantic melody heard over an oscillating rhythm in the cello.

The *Andante cantabile* third movement is a theme and variations, a favorite form that would Beethoven would return to throughout his career, based on a simple theme in D major. The final *Allegro* is built on interlocking four-note motives, an idea developed more or less consistently throughout the movement until its serene conclusion.

Beethoven's **String Quartet in C Minor, Op. 18, No. 4**, begins in a more serious tone than his other Opus 18 quartets, with a first violin solo setting the tone in acrobatic style. A passionate dialogue between first violin and cello emerges at the core of the development, with one playing a more complex melody and the other responding with a simplified version. The quartet's fugue-like, major mode *Scherzo* uses several different melodies to build imitative entrances, developing the material throughout rather than repeating the initial section at the end of the movement.

In an unusual move, Beethoven included minuet as the third movement in addition to the second movement scherzo. Back in C minor, this minuet is marked by an ascending chromatic scale, balanced by a pastoral trio section. The final *Allegro* begins furiously with a violin run that dissolves into a series of staccato chords. The ensuing sections contrast significantly with the main theme, suddenly lyrical or contemplative, until a final *prestissimo* version of the primary melody.

Beethoven's **String Quartet in B-flat Major, Op. 18, No. 6**, begins with a lively dialogue between violins and cello, followed by a stately second theme. This theme goes back and forth between major and minor in unexpected ways, an idea further explored in the development. Perhaps the most indebted to Mozart of the Opus 18 quartet movements, its scales and driving energy make for one of Beethoven's most playful movements. The second movement *Adagio ma non troppo*, on the other hand, interrupts a gentle introductory section with a far darker minor key section. The initial tone, however, wins out and carries through the rest of the movement.

The *Scherzo* features some hocket-like arpeggios (in which consecutive notes of a melody are played by different instruments). The trio section keeps the first violinist busy, with constant and ornamented arpeggios. The quartet's final movement is extremely unique. It is marked "*La malinconia*" ("Melancholy") and "*Questo pezzo si deve trattare colla più gran delicatezza*" ("This piece must be played with the greatest delicacy"). A hearty movement, it begins with an appropriately delicate and melancholic *Adagio* before diving straight into the genial, dancelike *Allegretto quasi allegro*. A sudden interruption by the melancholic initial melody is only momentary, and a *Prestissimo* tempo change amplifies the dancelike section through the exuberant finale.

—© Ethan Allred

Sponsored by:

Acorn Fund of The Oregon Community Foundation

## German Romantics: Schumann, Mendelssohn, and Brahms

**C. SCHUMANN**

(1819–1896)

**Three Romances for Violin and Piano • (10')**

*Andante molto*

*Allegretto: Mit zartem Vortrage*

*Leidenschaftlich schnell*

Daniel Ching, *violin*

Gilles Vonsattel, *piano*

**MENDELSSOHN**

(1809–1847)

**Variations sérieuses, Op. 54 • (11')**

Gilles Vonsattel, *piano*

**R. SCHUMANN**

(1810–1856)

**Märchenbilder (Fairy tale pictures) • (15')**

*Nicht schnell*

*Lebhaft*

*Rasch*

*Langsam, mit melancholischen Ausdruck*

John Largess, *viola*

Gilles Vonsattel, *piano*

---

**INTERMISSION**

---

**BRAHMS**

(1833–1897)

**Piano Quartet No. 3 in C Minor, Op. 60 • (34')**

*Allegro non troppo*

*Scherzo – Allegro*

*Andante*

*Allegro comodo*

Gilles Vonsattel, *piano*

William Fedkenheuer, *violin*

John Largess, *viola*

Joshua Gindele, *cello*

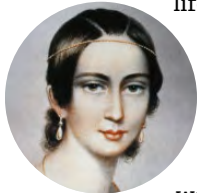


“Composing gives me great pleasure. There is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound.”

—Clara Schumann, 1853

### The Three Romances for Violin and Piano, Op. 22, are among the last works

Clara Schumann published during her lifetime. After her husband



Robert's death in 1856, Clara turned away from composition to focus on performance. Her reasons for doing so

were practical: she had a large family to support as a single mother, and concertizing paid better than composition.

Clara composed and dedicated Opus 22 to her good friend, violinist Joseph Joachim. Together they performed these romances often in concert, and Joachim also regularly programmed them in his recitals with other pianists. According to Joachim, the king in Hannover was in “ecstasy” over the Romances and could “hardly wait” to enjoy such “marvelous, heavenly pleasure again.”

Both Clara and Robert wrote Romances, a term they used for short works of an intimate, private nature. These free-form miniatures reveal an aspect of life Clara knew well: the private, at-home sphere in which most 19<sup>th</sup>-century women were confined.

In 1841, music publisher Pietro Mechetti asked **Felix Mendelssohn** to contribute music for a Beethoven Album, whose proceeds would be used to



build a Beethoven memorial in Bonn. Mendelssohn agreed, and submitted his **Variations sérieuses, Op. 54**, which are among

his most performed works for piano. Mendelssohn's 16-measure theme resembles a Lutheran chorale; its compact phrases and overall gravitas provide rich creative possibilities for variations of all kinds: tempo, mood, florid embellishment, and a shift from the somber key of D

minor to a serene D major (14<sup>th</sup> variation) that floats in the air like a benediction.

Other composers of the day, including Franz Liszt, Frédéric Chopin, Carl Czerny, and Mendelssohn's friend Ignaz Moscheles, also provided music for the Album. “I play the *Variations sérieuses* again and again, enjoying their beauties anew at every turn,” said Moscheles. Clara Schumann also loved these variations and often performed them herself.

Songs without words, impromptus, ballades ... 19<sup>th</sup>-century solo piano repertoire abounds with descriptive character pieces for piano. It was **Robert Schumann** who first

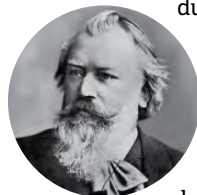


thought to expand the rich musical and narrative possibilities of such music to chamber works, as in his **Märchenbilder, Op. 113** (Fairy tale pictures).

“After completing the *Märchenbilder* – which, to my greatest pleasure, he dedicated to me – Schumann had his wife play them to him, whereby I accompanied her on the viola,” remembered Düsseldorf concertmaster Wilhelm Josef von Wasielewski. “Smiling, [Schumann] said, ‘Child’s play, there’s not much to them.’ With this comment Schumann was implying that the pieces belong to a minor genre of composition. He did not object, however, to my remark that they are delightful.”

The four “*bilder*” present contrasting tonalities, meters, and moods; two sparkle with animated virtuosity, while the others showcase Schumann's dreamy lyricism.

**Johannes Brahms** began writing what would eventually become his **Piano Quartet No. 3 in C Minor, Op. 60**, in 1855,



during a period of great turmoil. He was living in Düsseldorf, in the home of his friends Robert and Clara Schumann and their

large family (by this time, Robert was confined to a sanitarium). The 22-year-old Brahms helped Clara,

who had recently delivered her seventh child, to run the household while she, now the sole breadwinner, prepared to resume her career as a concert pianist.

In the midst of these domestic duties, Brahms also embarked on an ambitious musical project, a piano quartet in C-sharp minor; after some months working on it, Brahms found himself creatively stymied. Frustrated, Brahms put the manuscript in a drawer, where it remained for almost 20 years.

In 1874, Brahms returned to the Piano Quartet and made several substantial revisions: C-sharp minor became C minor (a tonality not coincidentally associated with several of Beethoven's most heroic works, including the “Eroica” Symphony and the Third Piano Concerto). Brahms also wrote a new closing movement and *Andante*, and transformed the original *Finale* into the *Scherzo*. The youthful passion of the original quartet, written during a time Brahms later characterized as his “*Wertherzeit*” (a reference to Goethe's tragic suicidal character Werther, torn with love for his best friend's wife), was now expressed through the musical mastery of a mature Brahms.

When Brahms sent the quartet to his publisher, Fritz Simrock, he included a tongue-in-cheek note referencing the music's parallels to Werther: “You might display a picture on the title page. Namely a head – with a pistol pointing at it. Now you can form an idea of the music! I will send you my photograph for this purpose! You could also give it a blue frockcoat, yellow trousers, and riding boots [Goethe's description of Werther's clothes], since you appear to like color-printing.”

Some listeners have discerned the name “Clara” in the strings' opening two-note sigh motif. Intentional or not, Brahms follows this with a version of Robert Schumann's “Clara” theme, which Schumann incorporated into several of his own works. Brahms' reference to the Clara theme, transposed into C minor, appears in various guises throughout the quartet.

—© Elizabeth Schwartz

Monday, July 15

REED COLLEGE

Reed College, Kaul Auditorium  
Musical Conversation | 7 pm • Concert | 8 pm

Sponsored by:



Portland State  
UNIVERSITY

Tuesday, July 16

Portland State University, Lincoln Performance Hall  
Musical Conversation | 7 pm (Lincoln Hall Room 225) • Concert | 8 pm

Co-sponsored by:

Kirby and Amy Allen



## Darrell Grant's *The Territory*

**DARRELL GRANT**  
(b. 1962)

*The Territory: A Suite in Nine Movements* (2013) • (55')  
*Hymn to the Four Winds*  
*Daybreak at Fort Rock*  
*The Missoula Floods*  
*Chief Joseph's Lament*  
*Rivers*  
*Stones into Blossoms*  
*Sundays at the Golden West*  
*The Aftermath (Interlude)*  
*New Land*

Darrell Grant, *piano*  
Hamilton Cheifetz, *cello*  
Marilyn Keller, *voice*  
Kirt Peterson, *bass clarinet and  
tenor saxophone*  
Thomas Barber, *trumpet*  
Tyson Stubelek, *percussion*  
John Nastos, *alto flute and  
saxophone*  
Eric Gruber, *double bass*  
Mike Horsfall, *vibraphone*

*Darrell Grant's The Territory has been made possible with support from Chamber Music America's 2012 New Jazz Works: Commissioning and Ensemble Development program funded through the generosity of the Doris Duke Charitable Foundation.*

**The Territory** is what writers, composers, and other storytellers who call this place home have in common. In wine culture



it's called "terroir" – that mix of dirt, rain, sun, wind and water that make one vineyard's grapes taste different from another.

This "Territory" is a suite in nine movements, inspired by the idea that topography and watershed, cycles of eruption, erosion, flood, and drought, along with human stories of hope, disaster, courage, profligacy, promise, and betrayal, create a vibration – an ethos – that is real. It rises from the land itself and connects native and transplant alike.

*Hymn to the Four Winds* is dedicated to the first Oregonians, for whom the land and its creatures were pieces of one whole. The melody is borrowed from a Nez Perce religious chant.

*Daybreak at Fort Rock* captures an imaginary sunrise at this volcanic landmark in Oregon's high desert. In nearby Fort Rock Cave, 9,000-year-old sagebrush sandals marked the first known presence of human habitation in Oregon.

*The Missoula Floods* uses thematic improvisation to depict the Ice Age floods that sent millions of cubic tons of rock, soil and water boiling down the Columbia Gorge, scouring bare rock and making the Willamette Valley one of the most fertile places on the planet.

*Chief Joseph's Lament* sets a portion of the surrender speech given by the legendary chief of the Grand Ronde Valley Nez Perce. His name, Hinmatóowyalahq'it, means "Thunder coming up over the land from the water." Preferring to avoid bloodshed, Joseph led the Nez Perce away from their rightful land, seeking safe haven from the U.S. military in Canada; although they never made it, Joseph's eventual surrender capped an epic struggle that made him a legend. His surrender "speech" was recorded (and perhaps embellished) by the poet C.E.S. Wood.

*Rivers* signify transport, refuge, sustenance, and freedom. I was inspired by a line from a prose-poem by Portland writer Lynn Darroch: "And all the West unfurls, her hair spread in currents like a map."

*Stones into Blossoms* is inspired by the 1941 executive order under which Japanese Americans were forced to evacuate their homes and be transported to camps of plywood shacks surrounded by barbed wire. I wondered what kind of impression these events would have made on a young child. The phrase "Shikata ga nai" translates as "it cannot be helped," and was an oft-heard refrain in the face of this injustice.

*Sundays at the Golden West*, the first African American-owned hotel west of the Mississippi, were lively. Steps from Portland's Union Station, it provided lodging, entertainment, and a communication hub for Portland's black community.

In 1887, on the banks of the Imnaha River, thirty-four Chinese gold miners were massacred. No one was ever charged. *The Aftermath (Interlude)* reflects how I imagine the vibrations from that tragedy still shimmer in that isolated cove.

The movement *New Land* reflects on how, after all these years, Oregon's promise of paradise still draws newcomers of all ages and races. Their hopes, dreams, and energy birth the land anew with each successive generation.

I would like to extend special thanks to Chamber Music America, Bill and Jan Madill, Anne McFall, William Lang, Lynn Darroch, Billy Childs, Nola Bogle, Ethan Seltzer, Trygve Seim, Nany Price, and the Oregon Coast Music Association.

—© **Darrell Grant, composer**

Wednesday, July 17

Alberta Rose Theatre | 8 pm

Sponsored by:

Friends of Fred Sherry

## FRED FEST NORTHWEST: Fred Sherry and Friends

<b>CARTER</b> (1908–2012)	<i>Figment</i> (1994) • (5')	Fred Sherry, <i>cello</i>
<b>CARTER</b>	<i>Elegy for Cello and Piano</i> (1944, rev. 2007) • (5')	Fred Sherry, <i>cello</i> Gilles Vonsattel, <i>piano</i>
<b>KIRCHNER</b> (1919–2009)	<i>Piano Trio No. 1</i> (1954) • (15') <i>I</i> <i>II: Largo</i>	Gilles Vonsattel, <i>piano</i> Katie Hyun, <i>violin</i> Fred Sherry, <i>cello</i>
<b>HAYDN</b> (1732–1809)	<i>String Quartet in D Minor, Op. 42, No. 45,</i> <i>Hob. III:43</i> • (15') <i>Andante ed innocentemente</i> <i>Minuet – Trio</i> <i>Adagio e cantabile</i> <i>Finale: Presto</i>	Theodore Arm, <i>violin</i> Cornelia Heard, <i>violin</i> George Meyer, <i>viola</i> Fred Sherry, <i>cello</i>

---

### INTERMISSION

---

<b>J. S. BACH</b> (1685–1750) <i>Arr. Fred Sherry</i>	<i>Duets from the Cantatas</i> • (10')	Fred Sherry, <i>cello</i> Edgar Meyer, <i>bass</i>
<b>EDGAR MEYER</b> (b. 1960)	<i>Trio No. 3 for Violin, Cello and Bass</i> (1988) • (5') <i>Movement I</i>	George Meyer, <i>violin</i> Fred Sherry, <i>cello</i> Edgar Meyer, <i>bass</i>
<b>J. S. BACH</b>	<i>Sonata No. 2 in D Major for Violin da Gamba</i> <i>and Piano, BWV 1028</i> • (14')	Fred Sherry, <i>cello</i> Gilles Vonsattel, <i>piano</i>



The idea of composing a solo cello piece had been in the back of my mind for many years, especially since many cellists had been urging me to do so.



When Thomas Demenga asked me for this at my 85<sup>th</sup> birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumburg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my 80<sup>th</sup> birthday concert in Badenweiler, Germany, and especially by his wonderful recording of these works for ECM, New Series.

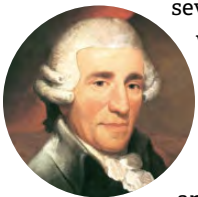
**Figment**, for solo cello, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

**Elegy** was originally composed in 1939 for cello and piano, and took many shapes before it finally found the one that best pleased. I revised a second version, for string quartet, in 1946, and then a third, for string orchestra, in 1952, before finally, in 1961, the final incarnation of the *Elegy* as a work for viola and piano came into being.

*Elegy* was originally composed for cello and piano as a result of one of a series of meetings between composers and performers arranged by the League of Composers. One of the meetings was with a cellist, and this led a number of composers, including myself, to write pieces for this particular cellist to perform. But I don't think he ever included my piece in his repertory. In the intervening years that original score has been misplaced or lost altogether. So when I was asked in 2007 to make a new arrangement for cello and piano I referred to the string quartet version.

—© **Elliott Carter, composer**

Of the 68 string quartets **Joseph Haydn** composed, the **String Quartet in D Minor, Op. 42, No. 45, Hob. III:43** stands out for several reasons. This brief work is somewhat anomalous in Haydn's output; unlike most of Haydn's other quartets, which were composed and published in groups,



Opus 42 is a solitary quartet, written in 1785. Some Haydn scholars have suggested that Opus 42's straightforward nature indicates it was written for amateur rather than professional musicians, a plausible theory supported by Haydn's deliberate use of the most basic forms commonly employed in string quartets, as well as the elementary technical demands required of performers.

The opening *Andante ed innocentemente* features a textbook sonata-allegro structure, and the marking "innocentemente" further reinforces its simplicity; so too with the *Minuet's* balanced symmetry, and the rudimentary quality of the quasi-fugal *Finale*. Of the *Adagio*, the late musicologist Marion Scott wrote, "This great little movement has but one theme, from which Haydn, in love with its beauty, constructs the whole of its fifty-seven bars ... music which sings itself again and again in the listener's heart, as it must have done in Haydn's."

**Leon Kirchner** composed his **Piano Trio No. 1** in 1954, on commission from Elizabeth Sprague Coolidge, to mark the 50<sup>th</sup> anniversary of the Coleman Chamber Series in Pasadena, CA. As an undergraduate at UCLA, Kirchner studied with Arnold Schoenberg; after World War II, Kirchner enrolled as a graduate student at UC Berkeley and worked with Ernst Bloch and Roger Sessions. Of all his teachers, it was Schoenberg's ideas, rather than his specific 12-tone style, which most lastingly imprinted on Kirchner.

The trio begins with a slow melody in the cello, punctuated by a recurring intervallic fourth sounded by the violin. Kirchner uses these components as building blocks in the compositional foundation for both movements. The first movement is characterized by a number of tempo changes that lend an episodic,

improvisatory quality to the music, while the second movement contrasts a slow section, in which the violin and cello trade rhapsodic phrases, with a frenzied rhythmic interlude that concludes with a powerful, stinging piano chord.

—© **Elizabeth Schwartz**

### J.S. Bach • Duets from the Cantatas

The duets and trios we will play tonight were transcribed from the Bach Cantatas. These compositions are filled with



invention, virtuosity, and spiritual power.

Choosing the arias was a most gratifying and ear opening project; and it took many hours to read through all –

I mean all – of the cantatas to choose the 25 that I later published. In certain instances, I channeled Bach as well as I could and filled in some rests with my own material. Please forgive me for trampling on the master's work.

—© **Fred Sherry, arranger**

**Edgar Meyer's Trio No. 3 for Violin, Cello and Bass** will be discussed from the stage.

**J.S. Bach's Sonata No. 2 in D Major for Violin da Gamba and Piano, BWV 1028** will be discussed from the stage.

Reed College, Kaul Auditorium

Musical Conversation | 7 pm • Concert | 8 pm

Co-sponsored by:

Karen and Cliff Deveney

George Rowbottom and Marilyn Crilley

## Cinematic Sounds of Herrmann, Korngold, and Rota

### ROTA

(1911–1979)

**Trio** (1973) • (16')

*Allegro*

*Andante*

*Allegrissimo*

David Shifrin, *clarinet*

Fred Sherry, *cello*

Daniel Schlosberg, *piano*

### HERRMANN

(1911–1975)

**Souvenirs de Voyage** (1967) • (30')

*Lento, molto tranquillo – Allegro moderato – Lento,  
molto tranquillo – Adagio*

*Berceuse: Andante*

*Canto amoroso: Andantino*

David Shifrin, *clarinet*

Theodore Arm, *violin*

Katie Hyun, *violin*

Paul Neubauer, *viola*

Fred Sherry, *cello*

---

## INTERMISSION

---

### KORNGOLD

(1897–1957)

**Piano Quintet in E Major, Op. 15** (1921–1922) • (31')

*Mäßiges Zeitmaß, mit schwungvoll blühendem  
Ausdruck*

*Adagio. Mit größter Ruhe, stets äußerst gebunden  
und aus drucksvoll*

*Finale. Gemessen beinahe pathetisch*

Gilles Vonsattel, *piano*

Katie Hyun, *violin*

Theodore Arm, *violin*

Paul Neubauer, *viola*

Hamilton Cheifetz, *cello*

Ever since its early years, the film industry has offered composers significant opportunities to have their music heard and to make a living. But those opportunities come with a risk, because music critics tend to treat concert music by movie composers unfavorably. The three composers spotlighted in this performance are among the most respected composers in the history of film music, yet each struggled to be taken seriously on the concert stage. Still, they continued to write chamber music, orchestral music, and operas – much of which has been given a second chance now that the biases of their contemporary critics have faded into the past.

Born in Milan, Italy, in 1911, **Nino Rota** grew up a child prodigy who was constantly described as the Mozart of his



generation. As one story goes, he could even sit and write music while listening to the radio at the same time.

As an adult, Rota found international renown in the movies, providing scores for *The Godfather* and most of Federico Fellini's films, among others. A masterful storyteller, he used his uncanny ability to emulate musical styles to capture the mood of any scene. For Rota, this kind of mimicry was a core part of his musical philosophy. He once claimed that there is "no such thing as plagiarism in music... there's still the gratitude that a new author owes to the old one, but what could be more beautiful between musicians?"

In addition to his 158 film scores, Rota created an impressive array of orchestral music, operas, and other music for the stage. Following in the footsteps of Neoclassical composers like Francis Poulenc and Sergei Prokofiev, Rota composed in a style that is pleasing to the ear and often humorous. His 1973 **Trio** for clarinet, cello and piano, which dates to the same period as his *Godfather* score, shows how his ability to capture characters and create moods carried over from film music into the realm of chamber music. In Rota's own words, his music carries an immediate aura of familiarity: "Quite a few people say they have the impression of 'knowing it already,' but then, in the end, no one remembers a thing because the notes vanish before them."

Described by *The New Yorker's* Alex Ross as "the greatest of all film composers,"

**Bernard Herrmann** got his big break

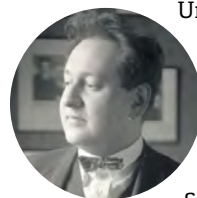


when Orson Welles hired him to write the score for *Citizen Kane* (1941). During the '50s and '60s, he further cemented his legacy by scoring Alfred Hitchcock's

greatest films, including *Psycho*, *North by Northwest*, and *Vertigo*. However, after parting ways with Hitchcock, Herrmann moved to Britain, convinced his career as a film composer was over.

There, Herrmann wrote his final concert work, a clarinet quintet titled **Souvenirs de Voyage**, in January 1967. As its title suggests, the quintet is nostalgic and melancholic in character, reflecting Herrmann's experiences as an American in living in Europe. A poem by A.E. Housman, "On Wenlock Edge the wood's in trouble," inspired the quintet's first movement. A vast limestone cliff in Shropshire, England, Wenlock Edge was the site of a large Roman settlement. Housman's poem captures the timeless forces of wind and nature that have outlived the area's ephemeral human outposts. The quintet's second movement is a *Berceuse*, or lullaby, inspired by the rocking motion of the sea around Ireland's Aran Islands. The finale, on the other hand, takes cues from English painter J.M.W. Turner's vivid Venetian watercolors, portraying a pair of lovers enjoying nature with lush, Romantic music.

During the rise of Nazism in the 1930s, Austrian composer **Erich Wolfgang Korngold** was forced to immigrate to the



United States. Like many European refugee composers, he found work in the American film industry, winning Oscars for such classic film scores as *Anthony*

*Adverse* (1936) and *The Adventures of Robin Hood* (1938). Korngold's **Piano Quintet in E Major, Op. 15** dates to 1921–1922, long before he entered the film industry.

A romance had recently blossomed between Korngold and a soprano and actress named Luzi von Sonnenthal. Due to wartime inflation, the pair could not afford to get married – a point that infuriated both of their parents. The lovers even resorted to communicating through a secret musical code in which clefs and notes corresponded with particular letters.

Korngold wrote several pieces inspired by Sonnenthal, including *Abschiedlieder* (Songs of Farewell) for soprano and piano. He then transformed the third song in this melancholic set, "Mond so gehst du wieder auf" ("Moon, you rise again"), into the Piano Quintet's central *Adagio*, a theme and variations on what Korngold's father derisively referred to as the "Luzi Sonnenthal Theme."

Korngold and Sonnenthal finally got married in 1924, despite the continued disdain of Korngold's parents. As Luzi recalled, "I often met [his parents] at the opera or at a concert. We greeted each other ceremoniously, and the only sign that the parents knew about the engagement was an expression of indescribable sadness in the eyes of Dr. Korngold."

—© Ethan Allred

Friday, July 19



Portland State University, Lincoln Recital Hall  
Concert | 12 pm • Conversations with the Composer | 1:15 pm

## New@Noon: Modern Masters

**HELMUT  
LACHENMANN**  
(b. 1935)

*Ein Kinderspiel* (1980) • (17')

Gilles Vonsattel, *piano*

**EDGAR and  
GEORGE MEYER**  
(b. 1960, b. 1992)

*Meyer Music* (Commissioned world premiere, 2019) • (20')

George Meyer, *violin*  
Edgar Meyer, *bass*

*Edgar Meyer and George Meyer's Meyer Music has been commissioned with the generous support of the Chamber Music Northwest Commissioning Club and the CMNW Commissioning Fund.*

**KIRCHNER**  
(1919–2009)

**Piano Trio No. 1** (1954) • (15')  
*I*  
*II: Largo*

Gilles Vonsattel, *piano*  
Katie Hyun, *violin*  
Fred Sherry, *cello*



Although it was written for my son David and partly played in public by my daughter Akiko, who at that time (1980) was seven years old,



**Kinderspiel** (Children's Game) is not a pedagogical music or a music intended specially for children either.

Childhood and musical experiences related to it are an essential part of every adult's inner world. Moreover, these pieces resulted from the experiences acquired in my most recent bigger works, *Tanzsuite mit Deutschlandlied* (Dance Suite with German Anthem) and *Salut für Caudwell* (Salute for Caudwell), i.e. experiences in structural thinking projected on already existing forms and patterns accepted by society like children's songs, dance forms, and very easy models of fingering technique. To me, it seemed important not to shift this change of listening and aesthetic behavior offered in my pieces into an abstract field but to start with a provocation where the listener (as well as the composer) feels at ease, where he thinks to be safe. The result of all this is something easy to play and easy to understand: a children's game but aesthetic, without compromises, using a child's model rather than of the conjuration of childhood. Theodor W. Adorno wrote to Walter Benjamin about his composition *Der Schatz des Indianer-Joe* ("The treasure of Joe, the Indian"), "I am using the childlike imagery to present some extremely serious things: in this connection I am far more concerned with presenting this image of childhood than I am with invoking childhood as such."

—© **Helmut Lachenmann, composer**

**Meyer Music** is a world premiere by composer and father/son duo **Edgar Meyer** and **George Meyer** commissioned by Chamber Music Northwest. It will be discussed from the stage.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision, and beauty to the elements of experience. It is in this way that idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

— Excerpt from Leon Kirchner's liner notes for the *Piano Trio No. 1*

**Leon Kirchner** composed his **Piano Trio No. 1** in 1954, on commission from Elizabeth Sprague Coolidge, to mark the 50<sup>th</sup> anniversary of the Coleman Chamber Series in Pasadena, CA. As an undergraduate at UCLA, Kirchner studied with Arnold Schoenberg; after World War II, Kirchner enrolled as a graduate student at UC Berkeley and worked with Ernst Bloch and Roger Sessions. Of all his teachers, it is Schoenberg's ideas, rather than his specific 12-tone style, which most lastingly imprinted on Kirchner.

When Kirchner wrote the trio, he was teaching composition at the University of Southern California, where he successfully combined his teaching duties with a growing list of his own compositions. The trio's two movements reflect Kirchner's unflinching style, which features developing variations of short motivic fragments from an expressionistic chromatic tonal palette. "Contemporary materials' are easily grasped," Kirchner wrote. "To establish significant relationships with these materials is a problem of a totally different order."

The trio begins with a slow melody in the cello, punctuated by a recurring intervallic fourth sounded by the violin. Kirchner uses these components as building blocks in the compositional foundation for both movements. The first movement is characterized by a number of tempo changes that lend an episodic, improvisatory quality to the music, while the second movement contrasts a slow section, in which the violin and cello trade rhapsodic phrases, with a frenzied rhythmic interlude that concludes with a powerful, stinging piano chord.

—© **Elizabeth Schwartz**

Reed College, Kaul Auditorium | 8 pm

Portland State University, Lincoln Performance Hall | 4 pm

Sponsored by:

Friends and 43-year Chamber Music Northwest  
Summer Festival Series Subscribers

Sponsored by:



## Meyer Music Featuring Edgar Meyer, George Meyer, and Cornelia Heard

<b>VIVALDI</b> (1678–1741)	<b>Trio Sonata in E Minor, RV 67 • (9')</b> <i>Preludio: Grave</i> <i>Corrente: Allegro con energia</i> <i>Sarabanda Largo</i> <i>Giga: Allegro vivo</i> <i>Gavotta: Allegro</i>	Cornelia Heard, <i>violin</i> George Meyer, <i>violin</i> Edgar Meyer, <i>bass</i>
<b>GEORGE MEYER</b> (b. 1992)	<b>Duo for Violin and Cello (2018) • (5')</b>	George Meyer, <i>violin</i> Fred Sherry, <i>cello</i>
<b>GEORGE MEYER</b>	<b>Encore for String Quartet (2018) • (3')</b>	George Meyer, <i>violin</i> Cornelia Heard, <i>violin</i> Paul Neubauer, <i>viola</i> Fred Sherry, <i>cello</i>

---

### INTERMISSION

---

<b>VARIOUS</b>	<b>Original and Traditional Duos for Violin and Bass</b> (Announced from the stage)	George Meyer, <i>violin</i> Edgar Meyer, <i>bass</i>
<b>EDGAR and GEORGE MEYER</b> (b. 1960, b. 1992)	<b>Meyer Music</b> (Commissioned world premiere, 2019) • (20')	George Meyer, <i>violin</i> Edgar Meyer, <i>bass</i>

*Edgar Meyer and George Meyer's Meyer Music has been commissioned with the generous support of the Chamber Music Northwest Commissioning Club and the CMNW Commissioning Fund.*

The year 1703 was a turning point in **Antonio Vivaldi**'s life. He was not only ordained as a priest, but also offered a job



at Venice's Ospedale della Pietà, a home for orphaned girls. Renowned for the quality of its music education, the Ospedale

hired Vivaldi to teach violin and read the mass – though eventually his musical duties would overtake the priestly ones. The Ospedale would remain Vivaldi's primary employer for most of his life, and the composer would turn out a staggering quantity of music for its young residents to perform.

During Vivaldi's era, tradition dictated that a composer's first publication should be a collection of assorted trio sonatas. The trio sonata was one of the most important small-scale, multi-movement forms of that time. Trio sonatas were typically written for two melodic instruments (most often violins) and a continuo, a word used to refer to the musicians that provide the harmonic and rhythmic backbone of the piece. Generally, the continuo would be comprised of both a bass instrument like the cello and a keyboard instrument like the harpsichord. Hence, trio sonatas were typically performed by four musicians, despite their name.

Although many of Vivaldi's works are lost to history, around 76 of his sonatas are still known today, and 42 were published during his lifetime. His first 12 trio sonatas were published in Venice around 1703–1705; these Opus 1 sonatas were labeled *sonatas da camera*, meaning they were lighthearted chamber sonatas made up of a prelude and several dance movements.

Vivaldi, like most composers of his time and place, had to rely on the support of wealthy patrons. His Opus 1 sonatas were supported by Annibale, Count Gambara, a Venetian nobleman, and their opening inscription illustrates the extent to which composers like Vivaldi – seen as servants – had to grovel before such patrons:

"My devotion, ambitious to make itself known to your Excellency, has suffered enough from the torments of desire. . . . I will not lose myself in the vast expanse of the glories of your most noble and excellent family, for I would not find my way out again."

The **Trio Sonata in E Minor, RV 67**, is typical of the Opus 1 sonatas, beginning with a freely structured prelude that is followed by three contrasting dances. The *Corrente* is a quick-paced Italian version of the French courante, whose name translates literally as "running." The *Giga* is another lively dance, this one descended from the Irish jig. The final *Gavotta* comes from the rural French gavotte, typically in a more moderate tempo; Vivaldi often preferred to end sonatas with a gavotta, as he did with five of the Opus 1 trios.

—© *Ethan Allred*

#### George Meyer • Duo for Violin and Cello

By an unusual coincidence, this piece – like the Movement for String Quartet – also makes use of a few notes of stolen material (to my knowledge,



I don't have other pieces that spring from external sources as well-defined as these).

In this case, it was a falling phrase that Ella Fitzgerald improvised in a beautiful recording of a Jerome Kern song. I have heard her add the same phrase in several songs, usually at a dramatic turning point (for instance, a final return to the verse); I find it gives the moment an emotional lift.

In this piece, the phrase appears in nothing like its original context, with nothing like its original function. It is only a small reminder to me of a musician I admire.

—© *George Meyer, composer*

#### George Meyer • Encore for String Quartet

In May of 2018, I performed in a string quartet at the Kyoto International Music Students Festival. Among other works, the organizers had asked us to bring an encore by an American composer, three minutes in length. Happily, my friends in the quartet allowed me to write this piece for the occasion.

The only note I have to offer about the music concerns its opening. I borrowed the violins' rhythm from the opening of an album I love, Shakti's 1976 *Handful of Beauty*. On that recording, Zakir Hussain and Vikku Vinayakram sing the rhythms back and forth before L. Shankar and John McLaughlin join them with rare energy.

—© *George Meyer, composer*

Selected **Original and Traditional Duos for Violin and Bass** will be announced from the stage.

**Meyer Music** is a world premiere by composer and father/son duo **Edgar Meyer** and **George Meyer** commissioned by Chamber Music Northwest. It will be discussed from the stage.

Reed College, Kaul Auditorium  
Musical Conversation | 7 pm • Concert | 8 pm

Portland State University, Lincoln Performance Hall  
Musical Conversation | 7 pm (Lincoln Hall Room 225) • Concert | 8 pm

Sponsored by:



Sponsored by:

Friend of Chamber Music Northwest

## The Dover Quartet and Friends

**J. S. BACH**  
(1685–1750)

**Sonata No. 1 in G Major, BWV 1027 • (15')**  
*Adagio*  
*Allegro ma non tanto*  
*Andante*  
*Allegro moderato*

Katie Hyun, *violin*  
Milena Pajaro-van de Stadt, *viola*  
Edgar Meyer, *bass*

**EDGAR MEYER**  
(b. 1960)

**String Quintet (1995) • (26')**  
*I*  
*II*  
*III*  
*IV*

Edgar Meyer, *bass*  
Dover Quartet  
Joel Link, *violin*  
Bryan Lee, *violin*  
Milena Parajo-van de Stadt,  
*viola*  
Camden Shaw, *cello*

---

### INTERMISSION

---

**BRAHMS**  
(1833–1897)

**String Quintet in G Major, Op. 111 • (29')**  
*Allegro non troppo, ma con brio*  
*Adagio*  
*Un poco allegretto*  
*Vivace ma non troppo presto*

Paul Neubauer, *viola*  
Dover Quartet

*The Dover Quartet are Chamber Music Northwest's Artists-in-Residence for the 2018–19 season, made possible through a gift from Laura S. Meier.*



**Johann Sebastian Bach** is often considered a conservative composer whose genius lay in his mastery of existing Baroque forms



rather than the invention of new approaches. Like all generalizations, this holds true up to a point.

In the case of Bach's **Sonata in G Major, BWV 1027**, however, Bach's innovative approach to the continuo part demonstrates a willingness to upend long-established norms. The continuo, performed by a keyboard instrument, usually harpsichord or organ, and often reinforced by a viola da gamba or other bass-note instrument, provides the harmonic foundation for virtually all Baroque works. The continuo's music is usually notated as a bass line over which the keyboard player improvises harmonically appropriate chords. In the case of BWV 1027 and Bach's other sonatas for viola da gamba, however, Bach wrote out both a bass line and a right-hand part that serves as another solo instrument.

Why this change from tradition? BWV 1027 is an arrangement of an earlier trio sonata for two flutes and continuo, BWV 1039. When Bach became the director of Leipzig's Collegium Musicum in 1729, he was tasked with the need to provide a steady supply of instrumental works for its weekly free concerts held in the concert hall at Gottfried Zimmerman's Coffee House. Bach's primary job, as Kapellmeister for St. Thomas' Church, claimed most of his available composition time. Out of practical necessity, Bach often recycled previously composed music by arranging it for different instruments.

Bach adopted the four-movement *sonata da chiesa* (church sonata) format for BWV 1027, alternating two fast fugal movements with two expressive, relaxed sections. Historian Philipp Spitta, who wrote the first definitive Bach biography, described BWV 1027 as "the loveliest, the purest idyll conceivable."

—© Elizabeth Schwartz

Over the course of bassist **Edgar Meyer's** career, he has worked in genres ranging from bluegrass and jazz to classical and world music. He has



collaborated with artists including Yo-Yo Ma, Béla Fleck, Chris Thile, and Joshua Bell, and in the classical world he has contemporaneously

developed a significant body of work as a composer.

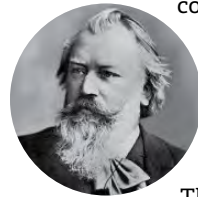
Few composers have written well-known works that feature the double bass, so Meyer's output has served to significantly expand that repertoire. Reflecting his experience collaborating with artists from many genres, his style often incorporates world, jazz, and bluegrass influences, as is the case with this **String Quintet** of 1995.

Its first movement is a theme and variations based on a pentatonic tune in 10/8 meter introduced by the first violin. Interlocking melodies and rhythms create a minimalist texture in the early variations, until half steps and dissonance break apart the pentatonicism in the fifth variation. The thirteen variations in all show a remarkable variety, many within the bluegrass style.

The second movement is a scherzo and trio, starting off with a twangy bass line and a folksy complementary line played in turn by the other players. The high strings join in a whine that at times sounds like a train whistle and plays a constant background to the dancelike counterpoint. The slow third movement is more abstract than the first two, unfolding slowly as the instruments enter in stark imitation. The fourth movement is quick and extremely virtuosic, with non-stop arpeggios, rapid-fire two-note motives, and a constant energy that carries the piece to an enthusiastic conclusion.

—© Ethan Allred

In 1890, 57-year-old **Johannes Brahms** decided the **String Quartet No. 2 in G Major, Op. 111**, would be his



compositional farewell.

"With this note you can take leave of my music, because it is high time to stop," he wrote to publisher Fritz Simrock.

This self-imposed retirement did not last long – in 1891, inspired by the virtuosity of clarinetist Richard Mühlfeld, Brahms wrote several new works, including the Clarinet Trio and Clarinet Quintet.

Brahms spent the summer of 1890 in Bad Ischl, a picturesque spa in the Austrian Alps, where he worked on Opus 111. That spring, Brahms had gone to Italy, where he sketched out the *Allegro's* opening cello phrases. The *Allegro's* lush, abundant texture and expansive quality capture the essence of Brahms' Italian sojourn, and were initially intended as the beginning of a planned fifth symphony. We can hear in Opus 111 a summation of Brahms' unique voice: rich, dense textures with unexpected harmonic explorations in the opening *Allegro*; the *Adagio's* yearning, lyrical melodies featuring the rich sound of solo viola; the minuet and trio in contrasting G minor and G major; and the influence of Magyar and Roma folk music in the off-beat accents and high-spirited mood of the closing *Vivace*. Brahms' friend Elisabet von Herzogenberg exclaimed, "The person who can have invented all this must be in a happy frame of mind! One feels you must have been celebrating – say, your 30<sup>th</sup> birthday." Another friend, Theodor Billroth, wrote to Brahms after hearing a rehearsal, "Today I heard enthusiastic shouts, 'the most beautiful music he has ever composed!' ... I have often reflected on the subject of what happiness is for humanity. Well, today in listening to your music, that was happiness."

—© Elizabeth Schwartz

Wednesday, July 24

Alberta Rose Theatre | 8 pm

Sponsored by:

David and Maryanne Holman

## Dynamic Duos

**BEETHOVEN**  
(1770–1827)

Duo for Viola and Cello in E-flat Major, WoO 32  
("With Two Eyeglasses Obligato") • (8')  
*Allegro*  
*Minuet – Trio*

Milena Pajaro-van de Stadt, *viola*  
Camden Shaw, *cello*

**MOZART**  
(1756–1791)

Duo for Violin and Viola No. 2 in B-flat Major,  
K. 424 • (20')  
*Adagio – Allegro*  
*Andante cantabile*  
*Tema con variazioni*

Joel Link, *violin*  
Milena Pajaro-van de Stadt, *viola*

---

### INTERMISSION

---

**BARTÓK**  
(1881–1945)

Selected Duos for Two Violins, Sz. 98 (1931) • (9')  
*No. 11: Cradle Song*  
*No. 28: Sorrow*  
*No. 35: Ruthenian Kolomejka*  
*No. 36: Bagpipes*  
*No. 38: Romanian Whirling Dance*  
*No. 41: Scherzo*  
*No. 44: Transylvanian Dance*

Joel Link, *violin*  
Bryan Lee, *violin*

**BRIDGE**  
(1879–1941)

Cello Sonata in D Minor • (23')  
*Allegro ben moderato*  
*Adagio ma non troppo – Molto allegro e agitato*

Camden Shaw, *cello*  
Jeffrey Kahane, *piano*

*The Dover Quartet are Chamber Music Northwest's Artists-in-Residence for the 2018–19 season,  
made possible through a gift from Laura S. Meier.*

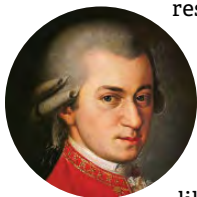
Although often thought of as a humorless man focused only on writing music, **Ludwig van Beethoven** enjoyed making



jokes with his friends. His affectionate nickname for one such friend, amateur cellist Nikolaus Zmeskall, was “Dearest Baron Garbage Man” (a play on words based on Zmeskall’s Czech name). The two friends also often joked with one another about their eyeglasses, so, when Beethoven wrote a duo for the pair to play together, he facetiously wrote to the Zmeskall that “two eyeglasses” were needed to play the piece “because my eyes are also weak, and thus we are brothers in affliction,” continuing, “I am obliged to you for the weakness of your eyes.”

That **Duo for Viola and Cello in E-flat Major (“With Two Eyeglasses Obligato”)** is one of Beethoven’s oddest and most eccentric works. Written around 1796 but only published in the 20<sup>th</sup> century, it consists of an opening *Allegro* and a *Minuet*, although an unfinished slow movement has also been uncovered. The lighthearted dialogue between viola and cello gives a peak at Beethoven’s friendship with Zmeskall, as well as a more intimate and lighthearted side of Beethoven’s personality as a composer.

A sibling of the “Eyeglasses” Duo in spirit, **Wolfgang Amadeus Mozart’s Duo for Violin and Viola No. 2 in B-flat Major** also



resulted from a friendship between two musicians. In 1783, Mozart was planning a return to his hometown, Salzburg, a city that no longer felt like home; he even feared that his former patron, the archbishop of Salzburg, would have him arrested. As he wrote his father, “I care very little for Salzburg and not at all for the archbishop... it would never enter my head voluntarily to make a journey there, if you and my sister did not live there.”

When Mozart arrived in Salzburg, he learned that his friend Michael Haydn (Joseph Haydn’s younger brother) had fallen ill. The archbishop was impatiently waiting for Haydn to finish a promised set of six duos for violin and viola, so Mozart covered for his friend and

wrote the set’s last two duos – imitating Michael Haydn’s style in order to hide his deception from the archbishop.

Although Mozart wrote many quartets and quintets for strings, these would be his only duos for violin and viola. The B-flat major duo’s playful first movement is followed by songlike *Andante*, with an impassioned violin solo that emulates the most dramatic of opera arias. While Mozart could have closed the duo with a short and simple finale, he instead showed off with a diverse theme and variations that demonstrates his impressive ability to create a full-sounding texture with just two instruments.

When a German violin educator asked permission to use some of Hungarian composer **Béla Bartók’s** children’s pieces,



Bartók decided to do him one better and wrote a four-volume set of educational **Duos for Two Violins** (1931). Most educational music was (and continues to be) decidedly old-fashioned, but Bartók hoped to rectify that by introducing students to a variety of modernist compositional techniques while they learned to play the violin.

Ranging from easier exercises in the first book to fiendishly difficult studies in the fourth, these short duos were not originally intended to be performed in concert. However, many of the more challenging selections have turned out to be popular showpieces for violinists, and several of the greatest hits are presented here.

In the early years of **Frank Bridge’s** career, his Brahms-influenced musical style suited the old-fashioned tastes of



England’s concert-going public well. In the 1910s, however, Bridge’s musical and personal outlook took an abrupt left turn. As cellist Antonia Butler recalled, Bridge was “in utter despair over the futility of World War One and the state of the world and would walk round Kensington in the early hours of the morning unable to get any rest.” Around the same time, Bridge grew more and more interested in the avant-garde techniques of composers like Arnold Schoenberg and Alban Berg.

As Bridge’s music became harsher and more dissonant, his career took a corresponding nose dive. For decades after his death, he was generally known only as Benjamin Britten’s teacher, and scornful comments about how Bridge tried to “uglify his music to keep it up to date” were common among British music critics. Recently, however, there has been an encouraging renewal of interest in the music of this pioneering British composer.

Bridge’s **Cello Sonata in D Minor** dates to 1913–1917, bridging the gap between the innocence of his pre-war period and the more avant-garde music he wrote after World War One. One of his most often performed pieces, its two movements merge Brahms’s late Romanticism with more contemporary influences from composers like Claude Debussy. With lyrical and highly expressive melodies, the sonata evokes the restlessness of Bridge’s experience during the agonizing wartime period.

—© *Ethan Allred*

Reed College, Kaul Auditorium

Musical Conversation | 7 pm • Concert | 8 pm

Co-sponsored by:

Arnerich  Massena  
Securing the Future Together

and



## Jeffrey Kahane and Friends

**BRUCH**  
(1838–1920)

Selections from Eight Pieces for Clarinet, Viola and Piano,  
**Op. 83** • (20')  
*No. 4: Allegro agitato in D Minor*  
*No. 5: Andante in F Minor*  
*No. 6: Romanian Melody: Andante in G Minor*  
*No. 7: Allegro vivace, ma non troppo in B Major*

David Shifrin, *clarinet*  
Paul Neubauer, *viola*  
Jeffrey Kahane, *piano*

**SCHUBERT**  
(1797–1828)

**Viola Sonata in A Minor, D. 821 (“Arpeggione”)** • (25')  
*Allegro moderato*  
*Adagio*  
*Allegretto*

Paul Neubauer, *viola*  
Jeffrey Kahane, *piano*

---

### INTERMISSION

---

**MOZART**  
(1756–1791)

**Piano Quartet in E-flat Major, K. 493** • (28')  
*Allegro*  
*Larghetto*  
*Allegretto*

Jeffrey Kahane, *piano*  
Katie Hyun, *violin*  
Paul Neubauer, *viola*  
Fred Sherry, *cello*



Two names eclipse all others in discussions of German music during the late 19<sup>th</sup> century: Johannes Brahms and



Richard Wagner. But many other composers, including **Max Bruch**, have left a bountiful supply of late-Romantic German music influenced by Brahms and Wagner, while at the same time all their own.

A well respected composer and conductor originally from Cologne, Bruch is best known today for his First Violin Concerto (1866), which he wrote when he was 28 years old. As he grew older and audiences' tastes changed, Bruch remained largely consistent, continuing to write music in the late-Romantic style exemplified by this early career success.

At age 70 – over 40 years later – Bruch wrote **Eight Pieces for Clarinet, Viola and Piano** (1909) for his son Felix, who happened to be an excellent clarinetist. Often described as “autumnal” or “retrospective” in tone, these delightful miniatures are reminiscent of the chamber music Johannes Brahms wrote for the clarinet late in his own life.

Bruch did not intend the pieces to be performed in a particular order; rather, performers can excerpt from the set as they see fit. The fourth piece opens tonight's selections with a stormy give-and-take pitting the clarinet and viola against the piano. Bruch drew from Romanian folk music in writing the darkly emotive fifth piece. Interestingly, Bruch had originally hoped to include a harp alongside the trio, which would have fit perfectly with the piano's rolled chords here and in the sixth piece, a gentle nocturne. This program's selections conclude with the seventh piece, a fittingly boisterous finale and the only piece of the eight in a major key.

**Franz Schubert** wrote his **Sonata in A Minor, D. 821**, for an instrument that did not stand the test of time: the

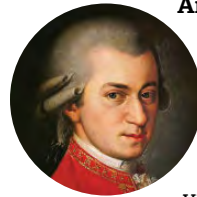


*arpeggione*. Structured like a guitar but played with a bow, the six-stringed *arpeggione* was invented in Vienna in 1823. Schubert wrote this so-called “*Arpeggione*” Sonata the following year; it would be the first – and only – lasting piece of music written for the *arpeggione*.

Even though the *arpeggione* was only a year old at the time, Schubert's sonata includes highly idiomatic *arpeggione* melodies, including five-note *arpeggios* that wouldn't make sense on an instrument with only four strings. Adventurous cellists and violists, however, have long found ways to play the sonata on their four-stringed instruments, and it has become one of Schubert's most popular pieces of chamber music.

The sonata's first movement begins as a rather morose *Allegro moderato*, but it soon moves to a folk-like second theme, with strumming that highlights the *arpeggione*'s relation to the guitar. The *Adagio*, in E major, is essentially an aria for the *arpeggione*. It leads directly into the final *Allegretto*, a pastoral rondo in A major. Some of the intermediary sections contrast significantly in tone, key, and tempo, often tinged with the folk music influences that the *arpeggione* brings to the fore.

Unlike the well-established piano trio and string quartet, the piano quartet was a virtually unheard of when **Wolfgang**



**Amadeus Mozart** composed his two piano quartets in 1785 and 1786. In fact, Mozart more or less invented the genre; by adding a viola to the standard piano trio of violin, cello, and piano, he inspired countless future composers to follow in his footsteps, including Beethoven, Schubert, Dvořák, and Brahms.

Mozart wrote his second piano quartet, the **Piano Quartet in E-flat Major, K. 493**, in 1786. A year earlier, he had written the Piano Quartet in G Minor, K. 478, which was supposed to be the first of three. However, sales were disappointing, and his publisher withdrew from the project. As was often the case for Mozart, he had written a quartet that was simply too serious and too difficult to play for the mostly amateur musicians who purchased sheet music.

Having already begun the E-flat major quartet, Mozart went ahead and finished it anyway, finding a different publisher to distribute it. Connoisseurs soon began to recognize the excellence of both quartets; one contemporary described the E-flat major quartet as an “artfully set and demanding execution of the utmost precision in all voices,” but also warned that it “in truth, can hardly be endured when it falls into mediocre and amateurish hands and is carelessly played.”

Mozart wrote both of his piano quartets in three movements, suggesting that he modeled them on his three-movement piano trios rather than his four-movement string quartets. At that time, chamber music for piano and strings typically emphasized the piano, with only light accompaniment from the strings. However, Mozart preferred to spread out the virtuosity and melodic interest more evenly, exacting significant demands from the string players and the pianist alike. In fact, these quartets – dating from the same period when Mozart wrote some of his greatest piano concertos – can be thought of as miniature chamber music concertos for piano and strings.

—© **Ethan Allred**

Friday, July 26



Portland State University, Lincoln Recital Hall  
Concert | 12 pm • Conversations with the Composer | 1:15 pm

Sponsored by:

Friend of Chamber Music Northwest

## New@Noon: Kahane, Andres and Bates

**MASON BATES**

(b. 1977)

*From Amber Frozen* (2004) • (15')

Dover Quartet

Joel Link, *violin*

Bryan Lee, *violin*

Milena Parajo-van de Stadt, *viola*

Camden Shaw, *cello*

**TIMO ANDRES**

(b. 1985)

*Bewegt from Moving Études* (2017) • (4')

Jeffrey Kahane, *piano*

**GABRIEL KAHANE**

(b. 1981)

*Works on Paper* (2016) • (9')

*Death to Advertising*

*Veda (Paraphrase)*

*The New Sincerity Auld Reel*

Jeffrey Kahane, *piano*

**CARTER**

(1908–2012)

*Figment* (1994) • (6')

Fred Sherry, *cello*

**OLIVER KNUSSEN**

(1952–2018)

*Eccentric Melody* (1998) • (2')

Fred Sherry, *cello*

*The Dover Quartet are Chamber Music Northwest's Artists-in-Residence for the 2018–19 season, made possible through a gift from Laura S. Meier.*

**Mason Bates • From Amber Frozen**

This quartet forms itself gradually, growing its melodic and textural ideas at an evolutionary pace through a rose-colored world as if viewed by an insect from the Jurassic, forever sealed in a crystal of dried amber on a tree.



So the ensemble hatches from its shell in embryonic form, a lopsided groove of plucked out-of-tune notes and woody rustlings, with bell-like sustained notes foreshadowing the coming melody. This texture of shattered lines that weave in and out of each other is as much informed by today's electronica as it is by Indonesian gamelan – all passed through the prism of the string quartet's rich and varied textures.

As the ensemble evolves from rhythmic pointillism to more sustained lines, a melody asserts itself. This lyrical urge very gradually infects the group, melting the crystalline beats into warmer, more emotive thoughts – and by the work's center, the core of animal warmth has succeeded in fusing the shattered lines of the opening into a single lyrical expression. The long-lined melody that follows reaches its expressive peak at the exact moment that the work begins to devolve, as bowed lines become dancing, detuned grooves dispersed throughout the group. By the work's end, it has morphed well-beyond full-circle – having returned to its initial rhythmic space, it ultimately loses pitch altogether.

—© **Mason Bates, composer**

The three **Moving Études** are pianistic studies not on specific technical challenges, but on the idea of tempo, rhythm, and rubato as expressive tools.



The first (*Good Word*) challenges the performer to articulate expressive variety in isorhythm.

**Bewegt** takes the first étude's two-note mottos and recasts them as structural signposts, between which urgent sequences are strung.

—© **Timo Andres, composer**

**Works on Paper** was written for my dear friend, the pianist and composer Timo Andres, on the occasion of a duo recital tour we gave in 2016. In



writing for a fellow composer, I had in mind to attempt a certain kind of musical ventriloquism – I wanted to hint at aspects of Timo's compositional diction, grammar, vocabulary, and dialect, while also remaining attuned to his personality as a pianist. The first movement, *Death to Advertising*, takes its title from a very bad pun having to do with the musical unit or cell from which the rest of the movement's material is derived. It is an exercise in Apollonian restraint, a quality with which I associate Timo's pianistic temperament. The second movement, *Veda (Paraphrase)*, recasts the eponymous song from my 2014 album *The Ambassador*. While the outer voices (melody and bass) largely resemble the original song, there is a blurry harmonic aspect to the inner voices that shadow the melody, often in a slow, *mazurka*-like rhythm. Finally, *The New Sincerity Auld Reel* is a brief but virtuosic coda that pays homage to Appalachian folk music.

*Works on Paper* was commissioned by Carnegie Hall, the Van Cliburn Foundation, the Schubert Club, and the Newman Center for the Arts.

—© **Gabriel Kahane, composer**

The idea of composing a solo cello piece had been in the back of my mind for many years, especially since many cellists had been urging me to do so. When Thomas Demenga asked me for this at my 85<sup>th</sup> birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumburg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my 80<sup>th</sup> birthday concert in Badenweiler, Germany, and especially by his wonderful recording of these works for ECM, New Series.



**Figment**, for solo cello, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

—© **Elliott Carter**

Composer and conductor **Oliver Knussen** (1952–2018) was one of the most influential figures in British music in the



last fifty years. Born in Glasgow, Scotland, Knussen conducted his First Symphony with the London Symphony Orchestra when he was just 15 years old. Known for taking his time to craft every moment carefully in his music, he wrote relatively little, but what he did write had a major impact. Among his best-known compositions are his operatic collaborations with children's book author Maurice Sendak, *Where the Wild Things Are* and *Higlety Pigglety Pop!*

Knussen was friends with many of the most influential composers of the second half of the twentieth century, including Hans Werner Henze, Toru Takemitsu, Harrison Birtwistle, and Elliott Carter. He wrote ***Eccentric Melody*** in 1998 for Carter in honor of the renowned American composer's 90<sup>th</sup> birthday. This two-minute miniature, written for cellist Fred Sherry to perform for Carter, reflects Knussen's respect and appreciation for one of the greatest composers of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

—© **Ethan Allred**

Saturday, July 27

REED COLLEGE

Reed College, Kaul Auditorium | 8 pm

In honor of:

REED COLLEGE

 Portland State  
UNIVERSITY

Sunday, July 28

Portland State University, Lincoln Performance Hall | 4 pm

Sponsored by:

William and Helen Jo Whitsell

## Dvořák and Schubert Quintet Finale

### DVOŘÁK

(1841–1904)

#### Piano Quintet in A Major, B. 155, Op. 81 • (38')

*Allegro ma non tanto*

*Dumka: Andante con moto*

*Scherzo-Furiant: Molto vivace – Poco tranquillo*

*Finale: Allegro*

Jeffrey Kahane, *piano*

Dover Quartet

Joel Link, *violin*

Bryan Lee, *violin*

Milena Parajo-van de Stadt, *viola*

Camden Shaw, *cello*

---

### INTERMISSION

---

### SCHUBERT

(1797–1828)

#### String Quintet in C Major, D. 956, Op. 163 • (54')

*Allegro ma non troppo*

*Adagio*

*Scherzo: Presto – Trio: Andante sostenuto*

*Allegretto*

Peter Wiley, *cello*

Dover Quartet



Czech composer **Antonín Dvořák** wrote his first piano quintet in 1872, but he destroyed the score after a disappointing first performance. Around 15 years later, the idea of reviving that



early quintet struck him. Yet even after tracking down another copy of the music and making extensive revisions, he abandoned it again, opting to start fresh with the **Piano Quintet in A Major, B. 155**. This wide-ranging work, which Dvořák wrote in 1887, combines his

Slavic and Germanic influences into a true masterpiece of Romantic chamber music.

The quintet is ostensibly in A major, but it quickly settles into minor key areas for much of the first movement. Dvořák called the melancholic second movement a *Dumka*, a Ukrainian word meaning “lament” that denotes slow-paced music in brief, contrasting sections. His inspiration for the flashy third movement came instead from the *Furiant*, a lively Bohemian folk dance. The final movement integrates echoes of folk themes into a complex formal structure. Several brilliant main melodies culminate in a sudden and seemingly timeless respite before an effervescent final coda.

As it happens, a charming and illustrative little connection exists between Dvořák’s Piano Quintet and a song cycle he had written more than twenty years earlier. In his early twenties, Dvořák had fallen in love with a young woman named Josefina Cermáková, an actress he met through his role as violist in her theater’s orchestra. Though his passion remained unrequited – and he even ended up marrying Josefina’s younger sister Anna – his feelings for Josefina inspired themes, both musical and otherwise, that would resurface throughout his life.

At the moment of the romance, Dvořák set his passions to paper in a song cycle called *Cypresses* (1865). The cycle’s story captured Dvořák’s recent experience nearly perfectly: A young lover fills himself with longing and hope, striving to recapture the lost past with his beloved. He reads a letter she wrote him – the only sign of her that remains.

Much later, a year after he finished the Piano Quintet, Dvořák rewrote four of these *Cypresses* songs under the new title *Love Songs*. As the lyrics tell of how the lover would gladly die for his beloved because a mere smile from her would restore his life, Dvořák subtly incorporated the melancholic melody of the Piano Quintet’s *Dumka* second movement. We might wonder if this melody, too, was inspired by Josefina Cermáková and Dvořák’s youthful love story.

During the final six years of Austrian composer **Franz Schubert**’s brief lifetime (1797–1828), he suffered from a painful and debilitating illness; spurts of energy and relative wellbeing alternated with periods of near-complete incapacitation. With no known cure for the disease (syphilis) at the time, he could only hope it would remain latent for as long as possible.



One the most creative periods in Schubert’s entire life came in September of 1828, just two months before his tragically early death. During a remarkable, final burst of creativity, he wrote his last three piano sonatas, a number of songs, and the **String Quintet in C Major, D.956**. Although he had written more than a dozen string quartets, this would be his first and only string quintet.

Wolfgang Amadeus Mozart and Ludwig van Beethoven had each written string quintets in C major, so it makes sense that Schubert selected that key for his own. Schubert differentiated his quintet from those of his predecessors, however, by making the unusual (though not unprecedented) choice to add an additional cello to the standard string quartet rather than an additional viola. Prior to Schubert, cellos primarily provided a harmonic foundation in chamber music, only occasionally taking a leading melodic role. Schubert had already shown a tendency to give the cello more melodic prominence in some of his string quartets, but adding a second cello to his String Quintet really freed him up to use one of the cellos as a melodic instrument on par with the rest of the ensemble, without losing the harmonic underpinning.

“Sublime” is probably the most commonly used word to describe Schubert’s String Quintet, and justifiably so. Schubert filled the massive first movement *Allegro ma non troppo* with expansive melodies, unexpected harmonies, and symphonic textures. The *Adagio* is an exercise in extreme contrast between the hushed stillness of the outer sections and the unpredictability and turbulence of the central section. The *Scherzo* that follows provides a feeling of relief, with pastoral drones, innovative rhythms, and spiraling melodies. The quintet culminates in an exhilarating Hungarian dance (*Allegretto*), closing with all five instruments playing an emphatic descending half-step in unison.

In October of 1828, after finishing the quintet, Schubert went for a trip to get some fresh air; he stopped in Eisenstadt to pay tribute to Joseph Haydn, the father of modern chamber music. A month later, he died, leaving the quintet to gather dust, unperformed. Only in 1850 would it be discovered, publicly premiered, and quickly recognized as one of the greatest examples of Romantic chamber music.

—© Ethan Allred

# ARTIST BIOS

## Tyler Abbott



**Favorite small luxury:**  
Empty seats next to you on an airplane

Tyler Abbott maintains an active performance schedule as an orchestral bassist, chamber musician, jazz bassist, clinician, and soloist, performing throughout the region and nation

in both the classical and jazz music worlds. He has performed with, or is a member of, the Eugene Symphony, Oregon Symphony, Aspen Festival Orchestra, Oregon Bach Festival, Orchestra Next, Spokane Symphony, Astoria Music Festival, Oregon Ballet Theater, Oregon Mozart Players, and others. As a jazz bassist, he has had the privilege of performing with jazz legends Branford Marsalis, Steve Wilson, Danilo Perez, Ken Peplowski, Ben Monder, Dick Hyman, and many others. Abbott frequently presents master classes regionally, nationally and internationally and presented at the International Society of Bassists Conventions in 2011 and 2015. He can be heard on recordings on Bridge, Innova, Origin, OA2, and Ninjazz record labels. Tyler Abbott currently teaches double bass, jazz bass, and music theory at University of Oregon, and teaches double bass, jazz bass, and small jazz ensembles at Willamette University.

## Joshua Anderson



**Favorite smell:**  
Pine trees

Dr. Joshua Anderson is an active orchestral and chamber musician and has given performances in such venues as Carnegie Hall and Lincoln Center's David Geffen Hall.

Anderson holds the position of principal clarinet with both the Reno Philharmonic and the Dearborn Symphony, and has played under the baton of such conductors as Valery Gergiev and Peter Oundjian. As a chamber musician, Anderson has performed internationally alongside members of the New York and Berlin philharmonic orchestras. He is also an artist member of the Four Corners Ensemble, which was recently in residence at the Shanghai Conservatory of Music, as well as the Flatirons Chamber Music Festival, both of which are committed to crossing cultural divides both at home and abroad.

As an educator, Anderson has been a teaching artist for Yale's Music in Schools Initiative, the MPulse Clarinet Institute, and the Flatirons Chamber Music Festival Young Artist Program. He currently serves on the faculty of the University of Nevada, Reno as assistant professor of clarinet and is co-artistic director of the L-Cubed Concert Series.

Joshua Anderson attended the Interlochen Arts Academy and holds degrees from the Peabody Conservatory, the Yale University School of Music, and the University of Michigan, Ann Arbor.

## Michelle Anderson



**Favorite small luxury:**  
Bubble baths

Michelle Anderson is a professional clarinetist and teacher in Vancouver, Canada. She performs regularly with the Vancouver Opera Orchestra, Lions Gate Sinfonia, West

Coast Chamber Music, and the Pacific Symphonic Wind Ensemble. She was a featured soloist at the World Association of Symphonic Bands and Ensembles in 2015, performing the Ticheli Clarinet Concerto. Anderson regularly coaches the Vancouver Youth Symphony Orchestra, leads educational workshops at schools and music camps, and is a regular artist clinician with the Vancouver Symphony Orchestra Connects program.

When Anderson isn't playing really fun music on her clarinet or being a soccer mom, she is devoted to creating resources for the Clarinet Mentors Clarinet Community. Anderson founded Clarinet Mentors in 2012 as a resource to provide online lessons and tutorials for the passionate amateur clarinetist. Her online courses have helped thousands of clarinetists play clarinet more easily and beautifully and her YouTube channel has provided free clarinet lessons to over 2 million viewers worldwide. She also helped create teaching videos for the Backun Educator Series and the Royal Conservatory of Music's First Lessons Series.

Michelle Anderson is a Backun Musical Services, Lègere Reeds, Steuer Reeds, and Silverstein Works Artist.

## Deborah Andrus



Equal parts entrepreneur, educator, and clarinetist, Deborah Andrus is the founder of Clarinet Guide, a resource used by students of

all levels and abilities to set clear goals and to creatively solve their clarinet challenges. In addition, she is clarinet professor at Moravian College and Lehigh University in Bethlehem, Pennsylvania. She is the clarinet author for *Teaching Woodwinds*, a woodwind methods resource for music educators and represents Buffet Crampon as an artist-clinician.

Lauded for her inspirational teaching, Deborah Andrus is the second and E-flat clarinetist with the Allentown Symphony Orchestra, and is a member of the SATORI Chamber Ensemble, the DeMarina Trio, and the East Winds Quintet. A proponent of music by living composers, she has premiered and recorded works by Paul Salerni, Larry Lipkis, Steven Sametz, Matthew Quayle, and Arthur Frackenpohl. Deborah is grateful to have studied with highly-esteemed, encouraging pedagogues and clarinetists including Alan Woy, James Pyne, Theodore Oien, Elsa Ludewig-Verdehr, and Mark Nuccio. In addition to her musical endeavors, Deborah is a passionate advocate and support for differently-wired children and their families.

## Laura Ardan



Principal Clarinet Laura Ardan has been with the Atlanta Symphony Orchestra (ASO) since 1982 and holds the endowed Robert Shaw Chair.

**Favorite smell:**  
Chinese fringe tree

She has been a featured soloist with the Orchestra in works by Mozart, Weber, Debussy, Copland, Bernstein, Finzi, Rossini, Shaw, and Michael Gandolfi, and has also performed with the Cleveland Quartet.

Ardan has performed in the Tanglewood, Marlboro, Mostly Mozart, and Bellingham Music Festivals, and as a guest artist in "Emanuel Ax Invites..." on the Great Performers series at Lincoln Center. A frequent guest of the Atlanta Chamber Players, Georgian Chamber Players, and Emory Chamber Music Society, she plays regularly at the Highlands Chamber Music Festival in North Carolina and the Grand Teton Chamber Music Festival in Wyoming.

A student of Roger Hiller and Stanley Drucker, Laura Ardan attended The Juilliard School of Music on scholarships from both Juilliard and the Naumburg Foundation. Before joining the ASO, she was a resident clarinetist and teaching artist at the Lincoln Center Institute for four years. She also played in the Metropolitan Opera Orchestra for two seasons.

## Theodore Arm



**Favorite city:**  
Florence, Italy

**45<sup>th</sup> Summer**  
Theodore Arm has delighted audiences throughout the United States, Canada, Europe, and Asia with his artistry. He has appeared as soloist, recitalist, and guest artist with such well-known organizations as The Chamber Music Society of Lincoln Center, the Group for Contemporary Music, New York's Festival Chamber Players, and the Boston Chamber Music Society.

Arm has been a member of the highly acclaimed chamber group TASHI since 1976 and has performed with Lukas Foss, Chick Corea, and Gary Burton throughout Europe and Asia. A favorite with summer chamber music festival audiences, he has been a regularly featured artist at Chamber Music Northwest, the Sarasota Music Festival, and Music from Angel Fire (New Mexico). He has recorded for RCA, Delos, Koch, Musical Heritage Society, and ECM.

Theodore Arm is an Emeritus Professor at the University of Connecticut and a 2010 recipient of the prestigious Lifetime Achievement award from

the School of Fine Arts. He holds a doctorate in performance from The Juilliard School, where he studied with Christine Dethier and Joseph Fuchs.

## Mary Backun



**Favorite smell:**  
Lavender

Clarinetist Mary Backun was born in Calgary and moved to Vancouver in the 1980s. Backun began playing the clarinet in her school music program and has been passionate

about both music and music education since that time. As a director of bands, chamber music ensembles, and orchestras, Backun has been involved in both performing and directing music for many years. Mary has travelled throughout the United States, Europe, and Asia to attend music conferences and has been a solo performer at the International Clarinet Society conference in Vancouver and performed at the World Association of Band Ensembles in Singapore and again in San Jose.

Backun taught for many years in the North Vancouver School system and most recently, until her retirement last year, at the esteemed St George's School in Vancouver as a director of bands encompassing over 225 students.

In addition to her teaching career, Mary Backun has been performing as principal clarinet with the Vancouver Opera, Lions Gate Sinfonia and Pacific Symphonic Wind Ensemble. She was also a member of the renowned CBC Radio Orchestra under the direction of Maestro Mario Bernardi. She looks forward to devoting more time to her professional playing career as well as to spending time working alongside of her husband Morrie, and sons Jeremy and Joshua at Backun Musical Services building clarinets... of course!



## Morrie Backun



Musician, catalyst, and gourmet food connoisseur. These are just a few of the many, many words used to describe Morrie Backun, who wears several

hats at Backun Musical; however, none are more important than Chief Instrument Designer. Born with a clarinet in one hand and a reamer in the other, Backun spawned the after-market barrel and bell revolution with his handcrafted creations, while also becoming the go-to woodwind technician for many of the world's most respected artists.

Whether it's rebuilding Ricardo Morales's basset clarinet fifteen minutes before a concerto performance (true story), or developing the next amazing Backun product (did someone say Backun Bass Clarinet?), Backun is always thinking and always on Facebook. And while he'll never admit it, he's truly at home at his repair bench working with our artists on a new prototype or solving the latest woodwind quandary.

When not being traumatized by his personal trainer, Morrie Backun can often be found on Skype chatting with Backun Artists, sampling the latest delicacies of Vancouver's finest sushi restaurants, and biking the seawall with his wife, Mary (herself a professional clarinetist and educator), and sons Jeremy and Joshua.

## Gregory Barrett



Gregory Barrett, professor of clarinet at Northern Illinois University, Buffet/USA Artist, and editor of music reviews for *The Clarinet*, has performed and

**Favorite city:**  
Helsinki

taught throughout the U.S. and Europe and in Australia, Canada, China, Israel, and Japan. With the Lahti (Finland) Sinfonia Chamber Ensemble he performed in Vienna's Musikverein. Barrett is a specialist in music from

Finland; his recordings *The Finnish Clarinet* and *Eliangelis* are on AlbaCds. Finnish conductor/composer Esa-Pekka Salonen vetted his chamber ensemble arrangement of Salonen's *Nachtlieder*.

Barrett takes special pride in the achievements of his students who have performed in groups such as the Civic Orchestra of Chicago and the Beijing Symphony Orchestra and who have gone on to advanced study at the Curtis Institute of Music, and the universities of Iowa, Kansas, Missouri-Kansas City, and Yale.

Breitkopf & Härtel publishes Barrett's arrangement of Sibelius's *En Saga Septet*. Gérard Billaudot Éditeur his *24 Clarinet Etudes from the World* and *The Three Shepherds Rock* (apologies to Schubert), Edition Wilhelm Hansen offers his arrangement for clarinet and piano of Carl Nielsen's *Chaconne* and OR-TAV distributes his *Klezmer Suite* for clarinet choir and *Oyfbli & Oyf tish un oyf benk* (Flowering & It was a Grand Old Time) for solo clarinet with wind band.

Gregory Barrett's degrees are from Northwestern, the State University of New York at Buffalo, and Indiana University.

## Chad Burrow



### 2<sup>nd</sup> Summer

Clarinetist Chad Burrow has a multifaceted career as an educator, solo artist, chamber musician, and orchestral musician. In 2009, he was appointed to

**Favorite small luxury:**  
Time for reading books

the clarinet faculty of the University of Michigan, where he serves as associate professor of music. Burrow also serves as principal clarinetist with the Ann Arbor Symphony and co-artistic director for the Brightmusic Society of Oklahoma, which includes regular performances throughout the year and a summer music festival in Oklahoma City. He also currently serves on the faculty for the Sewanee Summer Music Festival and the AlpenKammerMusik festival in Austria. Burrow is the former principal clarinetist of the Oklahoma City Philharmonic, New

Haven Symphony Orchestra, Quartz Mountain Music Festival, and Arizona Musicfest Orchestra.

Burrow's recent concert engagements have included performances in Denmark's Thy Chamber Music Festival, the National Concert Hall in Taiwan, Chamber Music Society of Lincoln Center in Alice Tully Hall, Zankel Hall at Carnegie Hall, and Chamber Music Northwest. Burrow has presented recent masterclasses at the 4<sup>th</sup> International Clarinet Festival in Taiwan, Yale University, Northwestern University, the University of Texas, and Rice University among others.

Burrow has recordings released by Albany Records, CD Baby, and Centaur Records. The most recent recording features Trio Solari in by works Bartók, Khachaturian, Milhaud, and Edward Knight.

Chad Burrow performs exclusively on MoBa Clarinets and is an artist for Backun Musical Services.

## Calidore String Quartet



**JEFFREY MYERS**  
**Favorite city:**  
Barcelona

**RYAN MEEHAN**  
**Favorite city:**  
Berlin

**JEREMY BERRY**  
**Favorite city:**  
London

**ESTELLE CHOI**  
**Favorite city:**  
New York

### 2<sup>nd</sup> Summer

The Calidore String Quartet has enjoyed an impressive number of accolades, including a 2018 Avery Fisher Career Grant, and the 2017 Lincoln Center Emerging

Artist Award. They made international headlines as winners of the \$100,000 Grand-Prize of the 2016 M-Prize International Chamber Music Competition, the largest prize for chamber music in the world. Within two years of their founding in 2010, the Calidore String Quartet won grand prizes in virtually all the major U.S. chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions



and captured top prizes at the 2012 ARD Munich International String Quartet Competition and Hamburg International Chamber Music Competition.

The Calidore String Quartet regularly performs in prestigious venues throughout North America, Europe, and Asia such as Lincoln Center, Carnegie Hall, Kennedy Center, Wigmore Hall, Berlin Konzerthaus, Brussels BOZAR, Cologne Philharmonie, Seoul's Kumho Arts Hall, and at many significant festivals, including the BBC Proms, Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern.

The Calidore have given world-premieres of works by Caroline Shaw, Hannah Lash, and Benjamin Dean Taylor. They have collaborated with many esteemed artists and ensembles, including Jean-Yves Thibaudet, Joshua Bell, David Shifrin, Inon Barnatan, Paul Coletti, David Finckel, Wu Han, Paul Neubauer, Ronald Leonard, Paul Watkins, and the Emerson and Ebène Quartets.

Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support they received from their home of origin, Los Angeles, California, the "golden state."

## Aude Camus



**Favorite smell:**  
Coconut

Before studying music at Yale University, clarinetist Aude Camus was awarded the First Awards of Clarinet and Chamber Music and the Léon Leblanc Prize at the Conservatoire National Supérieur de Musique et de Danse (CNSMD) in Paris. She is also the winner of numerous competitions such as the First Grand Prix at the Festival musical d'automne de jeunes interprètes International Competition and the Salvi Prize in 1997, First Prize at the Woolsey Hall Competition in 1997, and the Eastern Connecticut Symphony Orchestra Young Artist Competition in 1996, as

well as the Lavoisier Grant from the Ministry of Foreign Affairs in 1994 and the Grant of the Rothschild Foundation in 1993.

Camus leads a solo career that brings her to travel in France, Costa Rica, the United States, Czech Republic, Poland, Germany, Portugal, Venezuela, Switzerland, and more. She often plays in orchestras such as the Orchestre National de France, Radio France Philharmonic Orchestra, Paris Opera, Orchestre de l'Opéra de Normandie, Tours Opera, Ensemble 2 e2m, and has been soloist for more than 20 years at the Ensemble l'Itinéraire.

Camus is clarinet teacher at the Rouen Conservatory. She is also the founder of the Jacques Lancelot International Clarinet Competition and provides all direction and artistic direction.

In 2016, she created the AMRC teaching method based on the Alexander Technique. Her educational activities led her to travel to CNSMD in Lyon; Haute école de musique in Geneva; and Yale, Rutgers, and the University of Alabama in the United States.

## Dave Captein



Dave Captein is an accomplished performer on both string bass and bass guitar. He has studied with Alice Leyden (Portland Opera Orchestra), Herman Jobelmann (principal, Oregon Symphony), Ring Warner, James Harnett (principal, Seattle Symphony), and Chuck Deardorf (Seattle Jazz bassist). A graduate of Western Washington University and the University of Washington, where he was awarded a composition scholarship, Captein has performed in a broad range of situations, from symphonic performances to studio and club work, as well as many jazz concerts and festivals around the country and in Europe.

Captein has worked with many well-known jazz artists. He freelances in the Portland area and is a very active member of the music community here, frequently appearing in the city's many clubs and concert venues, as well as

recording studios. Captein has also been a long time instructor, having taught at the University of Oregon for ten years, he now teaches privately from his home in S.E. Portland and at Lewis & Clark College.

Dave Captein has appeared with many "greats" such as Mose Allison, Richie Cole, Tal Farlow, Art Lande, Red Holloway, Ernestine Anderson, Jack Sheldon, Nu Shooz, Marlena Shaw, Frankie Avalon, Jeff Clayton, Paul McCandless, Larry Coryell, Andy Narell, Jerry Hahn, Dave Frishberg, Randy Brecker, Steve Million, Ron Miles, Rick Braun, Kenny Drew Jr., Jessica Williams (appearing on ten of her CDs), Joey De Francesco, Eric Alexander, Pete Christlieb, Gary Smulyan, Ron Eschete, Bud Shank, Ingrid Jensen, Jackie Naylor, Bobby Shew, Wynton Marsalis, Dick Hyman, and Ken Peplowski.

## Hamilton Cheifetz



### 32<sup>nd</sup> Summer

Hamilton Cheifetz has been described in *Fanfare Magazine* as "unquestionably a magnificent player" for his

solo recordings, and he has performed throughout the U.S. and Canada as well as in Europe, Australia and Asia. Cheifetz studied with Janos Starker beginning at the age of 16, and he performed at the White House and the Sydney Opera House and was the winner of the Piatigorsky Prize at Tanglewood. Concerto appearances include the Toronto, Milwaukee, and Oregon Symphonies. He also performed at the Chamber Music Society of Lincoln Center in New York and Chamber Music Northwest, and he was presented in solo recitals and master classes in China in 2010 and 2012. Cheifetz toured South Korea with Julia Lee in 2016, playing duo recitals and concertos and teaching master classes. In 2017, Cheifetz performed with jazz legend Paquito D'Rivera and Darrell Grant at PSU. Recent concerts include solo and chamber music performances in Germany in August, and he was guest artist with the Takacs Quartet in Portland in December 2018. Hamilton Cheifetz is professor of cello at PSU and a founding member of the Florestan

Trio with Carol Sindell and Janet Guggenheim.

## Gloria Chien



### 3<sup>rd</sup> Summer

Taiwanese-born pianist Gloria Chien has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its superior pianists of the year, "... who appears to excel in everything." She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. A former member of The Bowers Program (formerly CMS Two), she performs frequently with the Chamber Music Society of Lincoln Center.

In 2009, she launched String Theory, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, that has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo has recently been appointed Artistic Directors Designees at Chamber Music Northwest. Ms. Chien received her B.M., M.M., and D.M.A. degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She holds the position of artist-in-residence at Lee University in Cleveland, Tennessee. She is a Steinway Artist.

## Daniel Ching



### 8<sup>th</sup> Summer

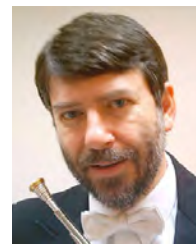
Daniel Ching, a founding member of the Miró Quartet, began his violin studies at the age of 3 under tutelage of his father. At age 5, he entered the San Francisco

**Favorite smell:**  
Searing meat

Conservatory Preparatory Division on a full twelve-year scholarship, where he studied violin with Serban Rusu and Zaven Melikian, and chamber music with Susan Bates. At the age of 10, Ching was first introduced to string quartets. A graduate of the Oberlin Conservatory of Music, Ching studied violin with Kathleen Winkler, Roland and Almita Vamos, and conducting with Robert Spano and Peter Jaffe. He completed his master's degree at the Cleveland Institute of Music, where he studied with former Cleveland Quartet violinist Donald Weilerstein. He also studied recording engineering and production with Thomas Knab of Telarc, and subsequently engineered the Miró Quartet's first promotional disc. Daniel is on faculty at the Sarah and Ernest Butler School of Music at the University of Texas at Austin, where he teaches private violin students and coaches chamber music. He concurrently maintains an active international touring schedule as a member of the Miró Quartet.

Daniel Ching is a discerning connoisseur of all things cinematic and electronic. Before he became a busy parent, Ching was an avid skier and a dedicated reader of science fiction – he looks forward to returning to those passions, some day. In his free time, Ching enjoys hosting happy hours with friends and lounging at home with his wife Sandy, their two sons, and two cats.

## John Cox



### 23<sup>rd</sup> Summer

John Cox has been a member of the Oregon Symphony for 37 years and principal horn for the last 35. As a soloist in front of the orchestra, Cox has been featured numerous times with the Oregon Symphony with the concertos of Strauss, Mozart, Atterberg, and Martin.

**Favorite smell:**  
Daphne in bloom

Cox's accomplishments with the Oregon Symphony have led to other notable engagements, including being a long-time participant with Chamber Music Northwest. He was also a 28-year member of the Mainly Mozart Festival Orchestra, has performed Bach's Brandenburg Concertos with the Chamber Music Society of Lincoln Center in New York, and is the current hornist with the Westwood Woodwind Quintet.

He is currently an instructor at the University of Portland and Concordia University in Portland. He also gives frequent master classes, most recently as guest lecturer with the Imani Winds summer chamber music camp and at the University of Evansville.

In addition to his performance career, John Cox has recently finished writing his first novel, and is in research for his second – a fictional history of the indigenous Mississippian culture of 1,000 years ago.

## Jennifer Crockett



Jennifer Crockett currently plays clarinet and bass clarinet with the Walla Walla Symphony, Yakima Symphony, and Portland Chamber

Music. While attending DePaul's School of Music under a Performance Award Scholarship, Crockett performed across the US and Europe. An avid studio musician, Crockett has recorded on eleven albums with Other Lives, Ages & Ages, Horse Feathers, and others. Crockett was also a founding member of the American Federation of

Musicians "Fair Trade Music" campaign, which fought for establishing minimum compensation for bands playing Portland clubs and has now been adopted by several cities.

A resident of Astoria, Jennifer Crockett serves on the Board of Directors for Coast Community Radio and is currently the Executive Director of the historic Liberty Theatre performing arts center in Astoria, Oregon.

## Romie de Guise-Langlois



### 4<sup>th</sup> Summer

Praised as "extraordinary" and "a formidable clarinetist" by *The New York Times*, Romie de Guise-Langlois has appeared as soloist and chamber

musician on major concert stages throughout the United States, Canada, Europe, and Asia. She has performed as soloist with the Houston Symphony, Burlington Chamber Orchestra, Guanajuato Symphony Orchestra, Ensemble ACJW, and at Festival Mozaic, Music@Menlo, and Banff Center for the Arts.

De Guise-Langlois is a winner of the Astral Artists' National Auditions and a recipient of the Canadian Broadcasting Corporation award. She was also awarded First Prize in the Ima Hogg Competition, the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared at numerous chamber music series, including the Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Boston Chamber Music Society, 92<sup>nd</sup> Street Y, the Kennedy Center, and Chamber Music Northwest. She has performed as principal clarinetist for the Orpheus Chamber Orchestra, Saint Paul Chamber Orchestra, Orchestra of St. Luke's, New Haven Symphony Orchestra, Stamford Symphony, NOVUS NY, and The Knights chamber orchestra.

A native of Montreal, de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She is an alumnus of Ensemble Connect and The Bowers Program, and is an assistant professor of clarinet at the University of Massachusetts Amherst after having previously served on the faculty of Montclair State University.

## Mark Dover



### 3<sup>rd</sup> Summer

Praised by *Opera News* for his "exemplary clarinet playing," New York-based clarinetist Mark Dover is becoming increasingly known for his versatility in

multiple genres and musical disciplines. In January of 2016, Dover joined the Grammy-nominated wind quintet Imani Winds.

As both part of Imani Winds and as a featured artist, Dover has collaborated with pianists Gil Kalish, Fabio Bidini, Jon Nakamatsu, and Alpin Hong; violinists Caroline Goulding, Alexi Kenney, and Francesca de Pasquale; and cellist Brook Speltz. Since moving to New York in 2010, he has performed at many of the major concert halls including Carnegie Hall and Weill Recital Hall, Avery Fisher Hall, Alice Tully Hall, Brooklyn Academy of Music, 92<sup>nd</sup> Street Y, Merkin Concert Hall, and Symphony Space.

As an orchestral musician, Dover has performed with the Detroit Symphony Orchestra under Leonard Slatkin, the Cleveland Orchestra under David Zinman at Blossom Music Center, the New World Symphony in Miami Beach, and Symphony in C in New Jersey. Dover also has an extensive background in jazz and improvised music and has performed and/or recorded with a wide array of musicians including Edward Simon, Brian Blade, Scott Colley, David Binney, Bernard Purdie, Cyrille Aimée, The Temptations, Darren Criss, Theo Katzman, Joey Dosik, Dave Malloy, Phillipa Soo, Stephen Pasquale, Michael Thurber, and Charles Yang.

## Dover Quartet



### BRYAN LEE

Favorite smell:  
Freshly-baked  
apple pie

### JOEL LINK

Favorite smell:  
Freshly-cut grass

### MILENA PAJARO- VAN DE STADT

Favorite smell:  
Fresh air in either the  
desert, the mountains,  
or the beach

### CAMDEN SHAW

Favorite smell:  
A wood stove

### 7<sup>th</sup> Summer

The phenomenal Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff Competition, at which they won every prize. Named the Cleveland Quartet Award-winner, and

honored with the coveted Avery Fisher Career Grant, the Dover has become one of the most in-demand ensembles in the world. The Quartet's rise from up-and-coming young ensemble to occupying a spot at the top of their field has been "practically meteoric" (*Strings*). With its burnished warmth, incisive rhythms, and natural phrasing, the Quartet's distinctive sound has helped confirm its status as "the young American string quartet of the moment" (*New Yorker*). The Quartet serves as the quartet-in-residence for the Bienen School of Music at Northwestern University, Chamber Music Northwest, Artosphere, the Amelia Island Chamber Music Festival, and Peoples' Symphony in New York, and was recently named the first-ever quartet-in-residence for the Kennedy Center.

In 2018-2019, the Dover Quartet performs more than a hundred concerts around North America, including performances at the Kennedy Center, San Francisco Performances, the Philadelphia Chamber Music Society, Spivey Hall, Boston's Celebrity Series, the Chamber Music Society of Detroit, and Carnegie Hall. In addition, the Dover's season features tours of Hong Kong, Europe, and Australia; collaborations with Emmanuel Ax, Inon Barnatan, Peter Serkin, Anthony McGill, and Roomful of Teeth; and



premieres by Caroline Shaw and Matan Porat. The Quartet was thrilled to be invited by the maverick filmmaker and cultural icon David Lynch to be featured at his Los Angeles Festival of Disruption.

## Mark Dubac



Mark Dubac joined the clarinet section of the Oregon Symphony in 2008, where he plays second clarinet and E-flat clarinet. He also performs in several Portland-based chamber

**Favorite smell:**  
Woodshop

groups, including Third Angle, fEARnoMUSIC, and 45<sup>th</sup> Parallel. Dubac previously served as principal clarinet of the Green Bay Symphony Orchestra, and has also performed with the Santa Fe Opera Orchestra, Milwaukee Symphony Orchestra, Milwaukee Ballet, New Mexico Symphony Orchestra, Portland Opera, and the Oregon Ballet Theatre orchestra.

Mark Dubac has participated in a number of summer festivals, including the Santa Fe Chamber Music Festival, Colorado Music Festival, Astoria Music Festival, Oregon Bach Festival, National Repertory Orchestra, Spoleto Festival of Italy, National Orchestral Institute, Kent/Blossom Chamber Music Festival, and the Sarasota Music Festival.

## Fan Lei



Clarinetist Fan Lei has been captivating audiences as a soloist throughout the United States, Europe, Canada, and Asia. He has collaborated with several of the

**Favorite city:**  
San Francisco

world's leading musicians and groups including Patrick Gallois, Edgar Meyer, the Muir String Quartet, and the Shanghai Quartet.

An active adjudicator, Mr. Fan served as a jury member for the Beijing International Clarinet Competition, Belgium International Clarinet Competition, and Marknukirchen

International Competition in Germany. Fan was also the artistic director for the International Clarinet Festival in Xi'an, China.

Fan received degrees from Oberlin Conservatory and Yale University. His teachers have included Tao Chunxiao, Elsa Luswing Verdehr, David Shifrin, and Kalmen Opperman. His honors and awards include the Grand Prize of the Chinese National Clarinet Competition. He was awarded a prize at the International Young Clarinetist Competition in Seattle, and was a finalist in the 1991 Young Concert Artist International Auditions in New York.

A passionate and devoted teacher, Fan has given master classes at Yale University, The Curtis Institute, The Juilliard School, and Oberlin Conservatory. Fan was appointed full professor of clarinet at the China Conservatory of Music (CCOM) from 2007. He serves as a permanent visiting professor at the Conservatory of Music in Xi'an and Shenyang Conservatory of Music. He was a visiting artist at Banff Center for the Arts since 1999. In addition, Fan has been a tenured professor at Lawrence University Conservatory of Music and served as principal clarinetist of the Green Bay Symphony Orchestra.

Fan Lei is the founder and Artistic Director of the CCOM Chamber Music Festival, the International Winds and Percussion Festival, and the Mozart International Clarinet Competition.

## William Fedkenheuer



### 8<sup>th</sup> Summer

Winner of the Lincoln Center Martin E. Segal Award, violinist William Fedkenheuer has distinguished himself as a versatile artist with international

**Favorite small luxury:**  
Dark chocolate... any kind...

performances as soloist, chamber, and orchestral musician. Fedkenheuer's touring in the United States has included performances at The Chamber Music Society of Lincoln Center, Carnegie Hall Presents, San Francisco Performances, and the National

Gallery. Abroad, he has performed at the American Academy in Rome, Fountainbleu, Spoleto Festival of Two Worlds, the Taipei National University of the Arts, and in Austria at the famed Esterhazy Castle for the Haydn Festival in Eisenstadt.

Making his solo violin debut with the Calgary Philharmonic in 1994, Fedkenheuer went on to receive a Bachelor of Music from Rice University's Shepherd School of Music under the tutelage of Kathleen Winkler and continued his graduate studies with Miriam Fried at Indiana University. From 2000-2006, Fedkenheuer was a member of the Borromeo String Quartet and on the faculty of the New England Conservatory of Music in Boston. Most recently, Fedkenheuer has served as the first violinist of the Fry Street Quartet and was on the teaching faculty of the Caine College of the Arts at Utah State University.

An active hiker and fly-fisherman, William Fedkenheuer and his wife, violinist Yi Ching Fedkenheuer, have two sons, Max and Olli, and two dogs, Archibald and Lulu. Fedkenheuer performs on a bow by Charles Espey and a violin by Peter and Wendy Moes.

## Julie Feves



### 46<sup>th</sup> Summer

Julie Feves has performed extensively as a soloist, chamber performer, and orchestra principal in music ranging from the baroque to the avant-garde.

**Favorite smell:**  
Roses

*The New York Times* has praised her "virtuosic flair" and the *San Francisco Examiner* admired "the sureness of her pitch and the tenderness of her phrasing." Feves has appeared with numerous orchestras throughout the United States, including the Los Angeles Chamber Orchestra, the American Symphony, the Los Angeles Philharmonic, and the Aspen Festival Orchestras.

Currently, Julie Feves serves as principal bassoonist with the Long Beach Symphony Orchestra. She



has performed contemporary music with the New Century Players, inauthentica, Speculum Musicae, and the Contemporary Chamber Ensemble. Performing on early bassoons, she has worked with the Philharmonia Baroque Orchestra, the Los Angeles Baroque Orchestra, and the Mozarteum Players. As a chamber music artist, Feves performs regularly her Baroque group, Bach's Circle. She has appeared with the Oregon Bach Festival, Music from Angel Fire, Bravo Colorado Music Festival, and as a guest artist with the Lincoln Center Chamber Music Society. She has recorded for Delos, Columbia Records, Nonesuch, Harmonia Mundi, Leonarda, Nine Winds, and the AudioQuest labels. Currently, Feves holds the Hal Blaine Chair in Performance at the Herb Alpert School of Music at the California Institute of the Arts.

### Jose Franch-Ballester



**2<sup>nd</sup> Summer**

The multiple award-winning Spanish clarinetist Jose Franch-Ballester, recipient of an Avery Fisher Career Grant in

2008 and winner of both the Young Concert Artists and Astral Artists auditions, is a solo artist and chamber musician in great demand.

As a concerto soloist, he made his New York debut in 2006 with the Orchestra of St. Luke's at Lincoln Center. He has also performed with the BBC Concert Orchestra, Louisville Orchestra, Princeton Symphony Orchestra, Santa Barbara Chamber Orchestra, Wisconsin Philharmonic, Louisiana Philharmonic, Hilton Head Symphony Orchestra, and the Malaysian Philharmonic Orchestra.

Franch-Ballester's festival appearances in the United States include the Saratoga Chamber Music Festival, Music@Menlo, and Mainly Mozart. Abroad, he has appeared at the Usedomer Musikfestival in Germany, the Verbier Festival in Switzerland, the Cartagena Festival Internacional de Música in Colombia, the Kon-Tiki Festival in Norway, and the Young Concert Artists Festival in Tokyo.

Performing regularly in Spain, Franch-Ballester has appeared with the Orquesta de Radio y Television Española, Orquesta de Valencia, Orquesta Sinfónica del Principado de Asturias, and Orquesta Sinfónica del Valles. He is the founder of Jose Franch-Ballester i amics (and friends), a series of concerts in which young musicians from all over the world are presented in Franch-Ballester's hometown of Moncofa and throughout the Valencia area.

Jose Franch-Ballester graduated from the Joaquin Rodrigo Music Conservatory in Valencia. In 2005, he earned a bachelor's degree from the Curtis Institute of Music in Philadelphia where he studied with Donald Montanaro. Franch-Ballester's mentors also include Ricardo Morales, principal clarinet in the Philadelphia Orchestra.

### Joshua Gindele



**8<sup>th</sup> Summer**

Cellist Joshua Gindele, a founding member of the Miró Quartet, began his cello studies at the age of 3 playing a viola his teacher had fitted with an endpin.

**Favorite small luxury:**  
A live-in au pair!

As cellist for the Miró, Gindele has won numerous international awards including an Avery Fisher Career Grant, the Naumburg Chamber Music Award and the Cleveland Quartet Award and has shared the stage with Pinchas Zuckerman, Joshua Bell, Midori, Matt Haimovitz, Eliot Fisk, Leif Ove Andnes, and The Oak Ridge Boys. He continues to perform across four continents and on some of the world's most prestigious concert stages. In his free time he regularly hikes, climbs, runs, goes to the gym, plays tennis and golf, skis, cooks French food, and enjoys the occasional glass of wine.

Joshua Gindele serves as senior lecturer at the University of Texas at Austin Butler School of Music, where he teaches a select number of private cello students and coaches chamber music.

### Corrado Giuffredi



**Favorite smell:**  
Barbeque by Joel Jaffe!

The Italian clarinetist Corrado Giuffredi began his clarinet studies at 10 years old at the Conservatory of Parma, where he later graduated with honors.

Principal clarinet of the Orchestra della Svizzera Italiana, Corrado Giuffredi has also performed in numerous concerts and international festivals around the world with Orchestra Filarmonica della Scala under the batons of Riccardo Muti and Daniel Barenboim. During 2010 and 2012, Giora Feidman invited Giuffredi to perform master classes and concerts in Safed and Jerusalem, Israel. Recently, Cecilia Bartoli invited Giuffredi to perform Rossini clarinet variations at Salzburg Whitsun Festival with I Barocchisti and Diego Fasolis.

Having performed the Italian premiere of Krzysztof Penderecki's Concerto for Clarinet and Orchestra, Giuffredi's chamber music repertoire includes performances with Martha Argerich, Maurizio Baglini, Boris Belkin, Silvia Chiesa, Larry Combs, Eddie Daniels, Enrico Fagone, Andrea Griminelli, Ricardo Morales, Danilo Rossi, Rino Vernizzi, and l'Ensemble Strumentale Scaligero.

Giuffredi has also recorded for labels including EMI, Decca, Arts, Fonè, and Stradivarius. Giuffredi teaches clarinet at the Istituto Musicale Superiore in Modena and presents master classes around the world.

Corrado Giuffredi is a Backun Artist and performs on his signature series CG Clarinets by Backun Musical Services and CG Mouthpieces by Pomarico. He is also a Silverstein Artist, performing on the Maestro and CRYO4 Ligatures, and is a Légère Reeds Artist, performing on Légère European Signature Series Reeds.

## Darrell Grant



### 2<sup>nd</sup> Summer

Since the release of his debut album *Black Art*, selected as one of 1994's top ten jazz CDs by the *New York Times*, Darrell Grant has

built an international reputation as a pianist, composer, and educator who channels the power of music to make change. He has performed throughout the U.S., Canada, and Europe in venues ranging from Paris's La Villa jazz club to the Havana Jazz Festival. Dedicated to themes of hope, community, and place, Grant's compositions include 2012's *Step by Step: The Ruby Bridges Suite* honoring the civil rights icon and *The Territory*, which explores Oregon's landscape and history. Since moving to Portland, he has been named Portland Jazz Hero by the Jazz Journalist Association, received a Northwest Regional Emmy, and has been named the 2019 Portland Jazz Master. Darrell Grant is a professor of music at Portland State University, where he directs the Leroy Vinnegar Jazz Institute.

## Mary Grant



### 2<sup>nd</sup> Summer

Mary Grant joined the Oregon Symphony in 1994. Since coming to Oregon, she has also performed with Chamber Music Northwest, Oregon Bach

Festival, and the Sunriver Music Festival.

Before moving to Oregon, Grant held positions with the Florida Orchestra and the Richmond Symphony, and was a regular performer with the Minnesota Orchestra, with whom she has toured Europe and Japan.

Mary Grant received her musical training at the Cleveland Institute of Music, where she studied with Myron Bloom. She continued her studies with Philip Myers of the New York Philharmonic.

## Jonathan Greeney



### 4<sup>th</sup> Summer

Jonathan Greeney is the principal timpanist of the Oregon Symphony. He is also a member of the 45<sup>th</sup> Parallel Universe Helios Camerata, The Gemini Project

**Favorite smell:**  
Campfire

Percussion Group, and a member of The Percussion Collective. He holds a Bachelor of Music degree in performance from the Peabody Conservatory of the Johns Hopkins University, and a Master of Music degree in performance from Cleveland State University. Also an active educator, Greeney is an adjunct professor of percussion studies at Portland State University. Before joining the Oregon Symphony, Jonathan Greeney was a member of the Orquesta Sinfonica de Xalapa in Veracruz Mexico, where he performed as a full time section percussionist until the Summer of 2008. Since joining the Oregon Symphony in the fall of 2010, he and his family have resided happily in Portland, Oregon.

## David Hattner



### 2<sup>nd</sup> Summer

David Hattner is the musical director of the Portland Youth Philharmonic (PYP). He is only the fifth musical

director in the 95-year history of the orchestra, and the first to be born in the United States. Reviewing the July 2014 appearance of PYP at Chicago's Grant Park Music Festival, the *Chicago Tribune* wrote "the performance was brilliant in all departments."

"David Hattner conducted a calmly authoritative performance" wrote Anthony Tommasini in *The New York Times*, reviewing a 2006 performance of Richard Einhorn's *Voices of Light* with the Ensemble Sospeso, Anonymous 4, and the New Amsterdam Singers at New York's Winter Garden. The performance was broadcast on WNYC radio and can still be heard in the New Sounds online archive.

A noted clarinetist, David Hattner has regularly been featured in recital on All Classical Portland's *Thursdays @ Three*. He has been the principal clarinetist of the Princeton Symphony Orchestra, New Jersey Opera Theater, and the Cascade Festival of Music. He has also played with the Orpheus Chamber Orchestra, Oregon Symphony, New Jersey Symphony Orchestra, and Brooklyn Philharmonic Orchestra.

## Richard Hawkins



Clarinetist Richard Hawkins made his solo debut at the Kennedy Center with Mstislav Rostropovich and the National Symphony Orchestra in 1992 with the Aaron

**Favorite city:**  
Vancouver, BC

Copland Concerto. He has since given more than sixty performances of featured clarinet works with orchestra.

Hawkins's first teaching position at the Interlochen Arts Academy in 1993 set a new career direction – a dedication to educating the world's finest young clarinetists. After almost ten years at Interlochen and a brief tenure at DePaul University, Hawkins joined the faculty of the prestigious Oberlin Conservatory of Music in 2001. His former students now hold prestigious positions in orchestras and teaching institutions worldwide. His recordings feature the works of Ravel, Elliot Carter, William Albright, Benjamin Broening, Aaron Helgeson, Paul Hindemith, and Johannes Brahms.

Richard Hawkins proudly performs on the Backun Lumière clarinet with a G Model Richard Hawkins mouthpiece and Légère Reeds.

## Yi He



Chinese-American clarinetist Yi He serves as chair of woodwinds at the China Conservatory of Music in Beijing. He is also the national chair of China for the International Clarinet Association.

**Favorite city:**  
Beijing (hometown)

Having been born into a family of professional musicians, Mr. He began studying clarinet with his father, Fu-Xing He. He also studied with Tao Chun-Xiao at the Central Conservatory of Music. Yi He received his Bachelor of Music degree in the United States at Baylor University while studying under Dr. Richard Shanley, and then went on to complete his master's at Temple University under the tutelage of Anthony Gigliotti.

While studying in the United States, He performed with the American Water Way Wind Orchestra. They went on tour performing in a number of European countries including Holland, England, France, Denmark, Sweden, and Russia. He was the principal clarinetist in Haddonfield Symphony Orchestra under the baton of Alan Gilbert. He has also performed solo recitals at ClarinetFests in Porto, Portugal, and in Los Angeles. Additionally, He has given recitals and master classes in many cities throughout China.

At the International Clarinet Association Competition in Richmond, Virginia, He was awarded third place in 1988. In 1988–89 during the Music Teachers National Association Competition, he was the winner of the Texas and Southwest Region. In 1993, He was the winner of the wind division in the National Young Artist Competition in Midland-Odessa, TX.

Yi He made his solo clarinet album in 2009 and an educational DVD in 2011.

## Cornelia Heard



### 2<sup>nd</sup> Summer

Cornelia Heard holds the Valere Blair Potter Chair at the Blair School of Music, Vanderbilt University, where she is professor

of violin and chair of the string department. She has served on the artist faculty and as co-director of the chamber music program at the Aspen Music Festival and School since 2005. As a member of the Blair String Quartet, she has toured extensively throughout the United States, and recorded for the Naxos, Innova, Warner Bros., New World, and Pantheon labels.

Heard has performed on concert series at the Library of Congress and at New York's 92<sup>nd</sup> Street Y, as well as at Lincoln Center, the Kennedy Center, Merkin Hall and Carnegie Recital Hall, and has performed extensively on public radio. A dedicated chamber musician and teacher, she has served as artist-in-residence at the Aspen and Sedona Music Festivals, and also on the faculty of the Sewanee Music Festival from 1985–99 and the Killington Festival from 2002–04. Other summer festival appearances have included Chamber Music Northwest, Skaneateles, Colorado, Kapalua, Roycroft, Music Mountain, and Maverick Concerts, as well as performances in Italy, Ecuador, and Iceland.

Cornelia Heard earned Bachelor and Master of Music degrees from the Juilliard School. She studied violin with Dorothy DeLay and chamber music with Robert Mann, Earl Carlyss and Samuel Rhodes, of the Juilliard Quartet, as well as Felix Galimir, Ruth Laredo, Jan DeGaetani, and members of the Cleveland Quartet. She lives in Nashville, Tennessee.

## Heartbeat Opera



From the drama at the core of each work, Heartbeat Opera grows vivid theatrical worlds through revelatory adaptations, radical rearrangements, and ingenious design. Through an inquisitive collaborative process with a diverse community of artists, Heartbeat Opera breaks down traditional barriers to reimagine opera for artists and audiences of the twenty-first century.

In its first three seasons, Heartbeat Opera has presented six fully realized productions: Kurtág's *Kafka-Fragments*, Offenbach's *Daphnis & Chloé* (new orchestral arrangement and new English translation), Donizetti's *Lucia di Lammermoor* (new orchestral arrangement and 90 minute adaptation), Purcell's *Dido and Aeneas*, Bizet's *Carmen* (new orchestral arrangement, 90 minute adaptation, new English translation of dialogues) and Puccini's *Butterfly* (new orchestral arrangement and 90 minute adaptation).

Heartbeat Opera has also staged the first ever opera show on The High Line, and has mounted four Benefit Drag Extravaganzas: *All The World's A Drag: Shakespeare in Love ... With Opera* and *QUEENS OF THE NIGHT: MOZART IN SPACE* (both at National Sawdust), as well as *The Fairy Queen* and *Miss Handel* (both at The Cotton Candy Machine). Heartbeat Opera has also staged workshop productions of *Lucia di Lammermoor* and Weill's *Seven Deadly Sins*, and collaborated with organizations such as Atlas DIY and A BroaderWay to bring opera education to underserved youths in the New York City area.



## Gary Hobbs



Drummer Gary Hobbs is local to the Pacific Northwest and lives in Vancouver, WA. He has played professionally for over four decades

and appears on over 60 recordings. Hobbs played with The Stan Kenton Orchestra from 1975 through 1977, and has played with Randy Brecker, Bud Shank, George Cables, Ken Peplowski, Pete Christlieb, Greta Matassa, Anita O'Day, Dan Siegel, Glen Moore, The New York Voices, Eddie Harris, and many more. Randy Brecker, Bill Mays, Kurt Elling, Dave Frishberg, David Freisen, Bobby Shew, Bobby Watson, Bob Florence, Carl Saunders, The Woody Herman Orchestra, Terry Gibbs, Jaquie Naylor, Jim Widner Big Band, Stan Kenton Alumni Big Band, and Tom Grant are just a few of the artists that Hobbs has recently performed with.

Gary Hobbs has played at top venues and festivals all over the world, including Carnegie Hall, Royal Festival Hall, Tivoli Garden, Kennedy Center, and Wolf Trap. Hobbs teaches jazz education at The University of Oregon and travels all over the United States doing clinics, concerts, and jazz camps with the help of Crescent Cymbal Company and Yamaha Drum Company.

## Benjamin Hoffman



### 2<sup>nd</sup> Summer

Violinist Benjamin Hoffman has been heard across Asia, Europe, and the US, performing alongside artists such as Ani Kavafian, David Shifrin, Peter

**Favorite smell:**  
Croissants

Frankl, Wolfram Christ, Jorja Fleezanis, and Gary Hoffman among others, in various chamber music formations at festivals such as Yellow Barn, Chamber Music Northwest, Aspen, and Music Academy of the West. In his Carnegie Hall debut, he performed Aaron Jay Kernis's "Mozart en Route" and Hindemith's "Kammermusik Nr. 1." Recently, he had the honor of performing before UN Secretary Ban Ki

Moon as a member of Sejong Soloists at the United Nations in New York.

Benjamin Hoffman served as concertmaster of the Yale Philharmonia under the baton of John Adams at Avery Fisher Hall in New York to critical acclaim. He has also appeared as guest concertmaster with the New Haven Symphony, the Eastern Connecticut Symphony, the Szechuan Orchestra of China, Symphony Song in Seoul, Korea, and the Kaleidoscope Chamber Orchestra. In a recent performance of the Beethoven Violin Concerto, he was praised for his "virtuosity and deep feeling...impeccable intonation [and] a stirring, inspired performance." Other appearances as a soloist have included works ranging from solo Bach to Brahms's Double Concerto to contemporary premieres.

## Hilda Huang



### 2<sup>nd</sup> Summer

Pianist Hilda Huang came to international attention after being awarded first prize in the 2014 Leipzig International Bach Competition. Her performances

**Favorite small luxury:**  
Great writing implements!

of the music of Johann Sebastian Bach and more recently Ludwig van Beethoven have been hailed for achieving "philosophical depths" (*West-Allgemeine Zeitung*) and for possessing an "alluring extroversion" (*New York Concert Review*); she has been praised for a "mind that can multi-task and ears that can... 'multi-listen'" (*San Francisco Examiner*).

Huang made her professional, orchestral, and recording debut in 2008 under Erich Kunzel with the Cincinnati Pops Orchestra (From the *Top at the Pops*, TELARC). Since then, she has appeared in recital at the Leipzig Gewandhaus, at BASF Ludwigshafen, and both the Leipzig and Montréal Bach Festivals as part of the Steinway Prizewinners' Concert Network. She presents annual solo recitals under the auspices of Thürmer Pianos at venues in Bochum and Meissen in Germany; San Francisco Noontime Recitals at Old St. Mary's in San Francisco, CA;

and the Whitney Cultural Arts Center in New Haven, CT. Her work on the music of J.S. Bach was featured on Michael Lawrence's documentary film, *Bach and Friends*, as well as Discovery Channel's Curiosity.com, and her debut solo album, *Hilda Huang plays Bach*, is set to release on Orpheus Classical in 2020.

Hilda Huang studies with Melvin Chen at the Yale School of Music, where she is pursuing a Masters of Music. Previously, she studied with pianist John McCarthy and harpsichordist Corey Jamason in the Preparatory Division of the San Francisco Conservatory of Music. She has recently been named a 2019 Paul and Daisy Soros Fellow.

## Katie Hyun



### 3<sup>rd</sup> Summer

Praised for her "sensitivity and top-shelf artistry" (Cleveland.com), violinist Katie Hyun is a winner of Astral's 2016 National Auditions. She has made

**Favorite city:**  
Hong Kong

solo appearances with NOVUS Trinity Wall Street, the Houston Symphony, the Dallas Chamber Orchestra, the Philadelphia Orchestra, and the Columbia Festival Orchestra, among others. Additional highlights include concerto performances with the Busan Sinfonietta and Incheon Philharmonic in South Korea. Festival appearances for 2019 include the Birdfoot Music Festival in New Orleans, Tippet Rise in Montana, OBX Chamber Music Series in North Carolina, Crescent City Chamber Music Festival in New Orleans, and "New York in Chuncheon" in South Korea.

Katie Hyun was a founding member of the award-winning Amphion String Quartet, which won the Concert Artists' Guild Management in 2011 and a spot on the roster of The Chamber Music Society of Lincoln Center's CMS Two Program. The Amphion String Quartet's debut CD was also featured on the *New York Times*' 'Best of 2015.' Additionally, the quartet has performed in Carnegie Hall, Alice Tully Hall, Chamber Music Northwest, La Jolla



Music Festival, the Phillips Collection in Washington DC, OK Mozart, the Chautauqua Institution, and Caramoor Music Festival.

## Vanessa Isiguen



**Favorite city:**  
New York

Praised by *The New York Times* as “radiant,” soprano Vanessa Isiguen is looking forward to the upcoming 2019 season. Isiguen made her Portland Opera debut as Mimi in Puccini’s

*La bohème*, and will return this season for their Big Night Gala. Isiguen sang the New York City premiere of Daniel Catan’s *Il postino* as Beatrice Russo under the baton of Mo. Joseph Colaneri, and sang the role of ‘spirit’ in *The Sorrows of Frederick* by Scott Wheeler with The Metropolitan Opera. Isiguen made her Florida Grand Opera debut in the title role of *Madama Butterfly* to rave reviews, and was subsequently featured as a soloist in a concert celebrating *Madama Butterfly* at London’s Royal Opera House at Covent Garden.

Recent seasons include major role debuts as *Madama Butterfly* with Opera Idaho, *Roberta Alden* in *An American Tragedy* by Tobias Picker at Glimmerglass Opera in New York, Mimi in *La bohème*, and Marzelline in Beethoven’s *Fidelio* with Sarasota Opera. Other past performances include High Priestess in *Aida*, Jou Jou in *The Merry Widow*, and Nedda in *I Pagliacci* with Opera Tampa where she was a featured soloist at the Opera Tampa Gala concert under guest conductor Placido Domingo. Isiguen performed Susanna in *Le nozze di Figaro* and Pamina in *Die Zauberflöte* with Boston Opera Collaborative and Adina in *L’elisir d’amore* with New York Lyric Opera.

Vanessa Isiguen is pleased to return to Portland Opera for the upcoming 2020 season.

## Jeffrey Kahane



**Favorite city:**  
Berlin, er, I mean  
Portland

### 3<sup>rd</sup> Summer

Jeffrey Kahane appears as soloist with major orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic,

Philadelphia Orchestra, and the Chicago and San Francisco symphonies among many others. In August 2016, he was appointed music director of the Sarasota Music Festival, which offers master classes and chamber music coaching by a distinguished international faculty and features chamber music performances and orchestral concerts performed by highly advanced students and young professionals as well as faculty members.

Kahane made his conducting debut at the Oregon Bach Festival in 1988. Since then, he has guest conducted many of the major US orchestras including the New York and Los Angeles philharmonics, Philadelphia and Cleveland orchestras, Saint Paul Chamber Orchestra, and the Chicago, Detroit, St. Louis, Baltimore, Indianapolis, and New World symphonies among others. In May 2017, Kahane completed his 20<sup>th</sup> and final season as music director of the Los Angeles Chamber Orchestra.

Jeffrey Kahane’s early piano studies were with Howard Weisel and Jakob Gimpel. First Prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition, he was also the recipient of a 1983 Avery Fisher Career Grant. An avid linguist who reads widely in a number of ancient and modern languages, Kahane received a master’s degree in Classics from the University of Colorado at Boulder in 2011. He is currently a professor of keyboard studies at the University of Southern California Thornton School of Music.

## Soovin Kim



**Favorite small luxury:**  
A Stradivarius

### 2<sup>nd</sup> Summer

Soovin Kim is an exciting violinist who built on the early successes of his prize-winning years to emerge as a mature and communicative artist. Mr. Kim

enjoys a broad musical career, regularly performing repertoire such as Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives, Mozart concertos and symphonies as a conductor, and new world-premiere works almost every season. He immersed himself in the string quartet literature for 20 years as the first violinist of the Johannes Quartet. Among his many commercial recordings are his “thrillingly triumphant” (*Classic FM Magazine*) disc of Paganini’s demanding 24 Caprices, and a two-disc set of Bach’s complete solo violin works to be released in 2019. When he was 20 years old Mr. Kim received first prize at the Paganini International Violin Competition and subsequently was awarded the Henryk Szeryng Career Award, the Avery Fisher Career Grant, and the Borletti-Buitoni Trust Award. He is the founder and artistic director of the Lake Champlain Chamber Music Festival (LCCMF) in Burlington, Vermont. In addition to its explorative programming and extensive work with living composers, LCCMF created the ONE Strings program through which all 3<sup>rd</sup> through 5<sup>th</sup> grade students of the Integrated Arts Academy in Burlington study violin. The University of Vermont recognized Soovin Kim’s work by bestowing an honorary doctorate upon him in 2015. Mr. Kim also dedicates much of his time to teaching at the New England Conservatory in Boston.

## Wonkak Kim



Korean-born clarinetist Wonkak Kim has appeared as a soloist and chamber musician at major venues throughout the United States such as Carnegie Hall, Lincoln Center,

**Favorite small luxury:**  
Good scotch

Kennedy Center, and Constitution Hall. A Naxos recording artist, Kim has garnered international acclaim through his extensive discography.

An avid chamber musician, Kim has been invited to the OK Mozart, Norfolk, Osaka, and South Korea's ISCM Pan music festivals, working with members of the Chamber Music Society of Lincoln Center, and Tokyo, Artis, Brentano, and Hayden string quartets. Kim is a founding member of enhakē, the award-winning clarinet-violin-cello-piano quartet in its tenth season and praised for its "rock solid rhythmic integrity" as well as "strength in balance, intonation, and musicality" by *The New York Concert Review*. 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.

Wonkak Kim joined the music faculty at the University of Oregon (UO) 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 from 2012–2017, where he received numerous faculty awards. Kim 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.

## Boja Kragulj



Boja Kragulj gives "well-rounded" entirely new meaning. As a performer, she is sought after for intelligent and sensitive interpretations of

**Favorite city:**  
Istanbul

both the classical canon and contemporary repertoire. She regularly appears in recital and gives masterclasses across the United States and Europe.

An award-winning classroom instructor, Kragulj also holds a post-master's certificate in music theory pedagogy. Studying alongside the nation's top theorists including Jay Hook, Adam Ricci, Guy Capuzzo, and Dimitri Tymoczko, Kragulj developed rare abilities to present the theory of Western Classical traditions in relevant and engaging formats.

Kragulj descends not from a single lineage of teachers, but rather a broad spectrum of teachers who represent the music industry and clarinet performance as a whole: Mel Warner (professor emeritus of Northern Illinois and the Chicago Sinfonietta), John Bruce Yeh (Depaul, Roosevelt, and the Chicago Symphony Orchestra), Richard Hawkins (Interlochen Arts Academy and Oberlin Conservatory; mouthpiece craftsman), Kenneth Grant (Eastman School of Music and Rochester Philharmonic), Eric Mandat (distinguished scholar, clarinetist, composer, and expert in extended techniques), and Kelly Burke (University of North Carolina-Greensboro). Her formal training includes a doctorate in clarinet performance, a master's degree in music education, a post-master's certificate in music theory pedagogy, a master's degree in music technology and production, as well as specialized certificates in postural education and corrective exercise for music performance.

Dr. Boja Kragulj can be heard on the Naxos, Navona, and Edition Lilac labels. She is a Backun Artist performing on MoBa B-flat and A clarinets.

## Todd Kuhns



**4<sup>th</sup> Summer**  
Todd Kuhns, clarinetist, has been a member of the Oregon Symphony since 1989. He also performs each summer with the Oregon Bach

**Favorite city:**  
Austin, TX

Festival. Formerly, Kuhns was a member of the Portland Opera, Ballet West, Oregon Ballet Theater, and West Coast Chamber orchestras. As a soloist, he has appeared with the Oregon Ballet Theatre Orchestra and with the Oregon Symphony. In addition, he has performed with the Milwaukee Chamber Orchestra, the Philadelphia Orchestra, and Chamber Music Northwest, and was a clarinetist with Third Angle for twenty years.

Kuhns is a graduate of Portland State University, where he studied with Catherine Palladino. He also studied with the Philadelphia Orchestra's principal clarinetist, Anthony Gigliotti, as a master's student at Temple University. Kuhns has also studied with Russell Dagon, James Kanter, Richard Waller, and Leon Russianoff.

Todd Kuhns resides in southeast Portland with his wife, violinist Margaret Bichteler, 16-year-old daughter Elizabeth, and twin 13-year-olds Hillary and Jonah.

## John Largess



**8<sup>th</sup> Summer**  
Violist John Largess began his studies in Boston at age 12 in the public schools, studying with Michael Zaretsky of the Boston Symphony, and later as a

**Favorite smell:**  
Freshly-baked bread

student of Michael Tree at the Curtis Institute of Music in Philadelphia. In 1995, he graduated from Yale University to join the Colorado String Quartet as interim violist with whom he toured the United States and Canada teaching and concertizing. The following year he was appointed principal violist of the Charleston Symphony Orchestra

in South Carolina, a position he held until joining the Miró Quartet in 1997. Also an active speaker and writer about all things chamber-musical, in 2004 Largess was invited to give a week-long audience lecture series as a part of the Eighth International String Quartet Competition at the Banff Centre for the Arts in Alberta, Canada; he repeated this series in 2007 and again in 2010.

With his training in Greek and Latin Literature and his bachelor's degree in archeology from Yale University, as well as studies at the Hebrew University in Israel, Largess has participated in excavations in Greece, Israel, and Jordan. He loves to cook gourmet cuisine, particularly French pastry and fine desserts; luckily, he also enjoys exercising. Largess is a trained yoga instructor, having studied Vinyasa Power Yoga with Baron Baptiste. He also practices Kundalini, Bikram, and Astanga styles, and teaches yoga at 24 Hour Fitness and the Bodhi Yoga studio in Austin, Texas where he lives. When not standing on his head, he enjoys making his Tibetan Singing Bowl sing.

John Largess serves as senior lecturer and coordinator of string chamber music at the University of Texas at Austin Butler School of Music.

## Bryan Lee



### 7<sup>th</sup> Summer

Bryan Lee has performed as a soloist with the Philadelphia Orchestra and the Delaware, Lansdowne, and Temple University Symphony Orchestras,

**Favorite smell:**  
Freshly-baked apple pie

among others. Lee was awarded the Bronze Medal at the 2005 Stulberg International String Competition and won second prize at the 2004 Kingsville International Young Performers Competition. He was featured on America's National Public Radio station on the show *From the Top*, and has attended Ravinia's Steans Institute for Young Artists, La Jolla Summerfest, Music from Angel Fire, Encore School for Strings, Sarasota Music Festival, Music Academy of the West, and the Perlman Music Program.

Serving as Associate Concertmaster of both Symphony in C and the Curtis Symphony Orchestra, and as a substitute for the Philadelphia Orchestra, Bryan Lee has performed under the batons of such renowned conductors as Michael Tilson Thomas, Rossen Milanov, Otto-Werner Mueller, Alan Gilbert, Christoph Eschenbach, and Sir Simon Rattle, and has collaborated in chamber music with Peter Wiley, Ida Kavafian, Roberto Diaz, Anne-Marie McDermott, Carter Brey, and the Tokyo String Quartet. Lee is a graduate of the Curtis Institute of Music where he studied with Pamela Frank and Victor Danchenko. His previous studies were with Choong-Jin Chang and Soovin Kim.

## Seunghye Lee



**Favorite smell:**  
Freesia

Multi-faceted clarinetist, Seunghye Lee (Sunny) is an independent recording artist, TEDx speaker, and a music entrepreneur. She was selected as Top 30 Under 30 by KDFC classical radio and her multiple solo albums were featured as "CD of the Week" worldwide, including ClassicFM Netherlands, NPR, WFMT, WQXR, Singapore Radio, and Fine Music Radio in Cape Town among many others.

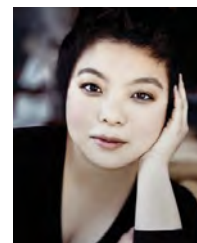
Lee is the founder of Music Solis Productions, an independent record label, sheet music publishing, and artist consultancy company that mentors and assist young classical musicians to become entrepreneurial leaders of their generation. She is a frequent lecturer on music entrepreneurship and was a guest speaker at the Harvard Business School for the 2019 Asia Business Conference titled *The Game Changers*, and at the 2019 Yale Alumni Association Career Panel live stream titled *Careers in Music*. Also as a highly skilled golfer, she spoke at TEDx Hong Kong about the surprising similarities between golf and music and the mental challenges of viewing both skills through the lens of a perfectionist.

At her core, Lee is passionate about using her music to bring healing and

comfort to those silently suffering from personal tragedies. She founded "Concert for Cause" which is an intimate private home-concert platform dedicated to shine a light on current humanitarian issues and to showcase noteworthy non-profit organizations working to resolve them.

Born in Seoul and raised in Chicago, Seunghye Lee studied at the Eastman School of Music and at the Yale School of Music and her teachers include Charles Neidich and David Shifrin.

## Yura Lee



### 4<sup>th</sup> Summer

Violinist/violist Yura Lee, recipient of the prestigious Avery Fisher Career Grant, has appeared with many major orchestras

including the New York Philharmonic, the Chicago Symphony, the Baltimore Symphony, and more. Lee has performed with conductors Christophe Eschenbach, Lorin Maazel, and Leonard Slatkin, among many others.

At age 12, Lee became the youngest artist ever to receive the Debut Artist of the Year prize at the "Performance Today" awards given by National Public Radio. Lee received numerous international prizes, including the first prize and the audience prize at the 2006 Leopold Mozart Competition (Germany), the first prize at the 2010 UNISA International Competition (South Africa), and top prizes in the Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) competitions.

Lee's CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, titled *Mozart in Paris* (Oehms Classics) received the prestigious Diapason d'Or Award (France) in 2008.

As a chamber musician, Lee regularly takes part in the Marlboro Festival, Salzburg Festival, and the Verbier Festival, among others. She has collaborated with many artists including Gidon Kremer, Andras Schiff, Leonidas Kavakos, and Mitsuko Uchida. Lee is currently a member of the Chamber Music Society Two of



Lincoln Center in New York City as both violinist and violist.

Yura Lee was awarded two artist diplomas, by Indiana University in Bloomington and the New England Conservatory in Boston. Her main teachers included Namyun Kim, Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai.

## Zachary Lenox



**Favorite city:**  
Salzburg, Austria

Viewed as “a broad, resonant baritone that is exquisitely controlled throughout his entire range,” Zachary Lenox has performed leading roles across North America. This past

May, Lenox made his debut with Portland Opera as Marullo in Verdi’s *Rigoletto*. Other notable performances included Count Almaviva in Tacoma Opera’s *Le nozze di Figaro* and Victor in the world premiere of *Tango of the White Gardenia* with Cascade Chamber Opera. Lenox will be returning to San Francisco to reprise the role of The Businessman in Rachel Portman’s *The Little Prince* with Opera Parallel, and then finishing up the year with a performance in the role of Dick Deadeye in G&S’s *H.M.S. Pinafore* with the Eugene Opera’s New Year’s Eve production.

Lenox’s operatic performances include the roles of Marcello in Puccini’s *La bohème*, Gianni Schicci and Betto in Puccini’s *Gianni Schicci*, Sid in Britten’s *Albert Herring*, Melisso in Handel’s *Alcina*, Papageno in Mozart’s *Die Zauberflöte*, Guglielmo and Don Alfonso in Mozart’s *Così fan tutte*, El Dancaire in Bizet’s *Carmen*, Ferrando in Verdi’s *Il Trovatore*, as well as Professor Bhaer in Adamo’s *Little Women*. He has been a young artist with the Boston Early Music Festival, Napa Music Festival, Hawaii Performing Arts Festival, the Toronto Summer Opera Workshop, and Astoria Music Festival.

Zachary Lenox’s concert and oratorio work include the bass soloist in Handel’s *Messiah*; Beethoven’s Symphony No. 9; requiems by Mozart,

Verdi, and Faure; Bach’s Coffee Cantata and BWV 56; as well as Mahler’s Lieder “eines fahrenden gesellen.”

## Yuan-Chen Li



**Favorite small luxury:**  
Watching the sunset on the sea

Yuan-Chen Li is a composer, improviser, and educator currently based in Portland, OR. The range of Yuan-Chen Li’s oeuvre has offered new experience to her audience and collaborators with

the cross-cultural and cross-disciplinary approach to musical time, space and drama. Her Taiwanese upbringing, Buddhist spirit, education in Western musical practice, and the symbolic aspects of nature and art have all inspired her compositions. Li is the recipient of the Literature and Art Creation Award (Taiwan), Artist Residency at the Cité Internationale des Arts (Paris), and the Jacob Druckman Scholarship. Her music has been performed by the Buffalo Philharmonic Orchestra, Tokyo Philharmonic Orchestra, eighth blackbird, DePaul University, and soloist Tim McAllister, among others. She holds a Ph. D. from the University of Chicago, and has served as visiting professor of music at Reed College in 2016–2017.

## Joel Link



**Favorite smell:**  
Freshly-cut grass

**7<sup>th</sup> Summer**  
From a young age, violinist Joel Link has met much success both as a soloist and chamber musician. As a top prize winner of numerous competitions

including the Johansen International Competition in Washington D.C. and the Yehudi Menuhin International Competition in England, Link’s playing has received accolades for being both highly refined and captivatingly passionate. The *Atlanta Journal Constitution* wrote of a concert, “After Joel played, the audience rose, one at a time, seemingly pulled out of their seats by the richness of his sound and

the authority of his musical ideas.” As a result of his prize at the Menuhin Competition, Link was featured in *The Strad* magazine and has also appeared on numerous radio shows, including NPR’s “From the Top.”

A graduate of the Curtis Institute of Music, Joel Link studied with renowned violinists Joseph Silverstein and Pamela Frank, and served as the Curtis Symphony Orchestra’s concertmaster for the 2009–2010 season. Link’s love of chamber music has taken him to highly regarded music festivals across the globe, including the Ravinia and Marlboro music festivals, as well as Music from Angelfire. As a member of the Dover String Quartet (formerly the Old City String Quartet), Link has received the Grand Prize as well as the Gold Medal from the Fischhoff Chamber Music Competition, and concertizes with the ensemble to great critical acclaim.

## Benjamin Lulich



**Favorite smell:**  
Coffee

**2<sup>nd</sup> Summer**

Benjamin Lulich is principal clarinet of the Seattle Symphony and Seattle Opera. He was acting principal clarinet with The Cleveland Orchestra; has

held positions in the Pacific Symphony, Kansas City Symphony, Colorado Music Festival, Sunriver Music Festival; and has performed with the Los Angeles Philharmonic, Philadelphia Orchestra, Los Angeles Opera, IRIS Orchestra, Festival Mozaic, Chamber Music Northwest, and many other ensembles.

While living in Southern California, Lulich performed frequently with the Hollywood Studio Orchestra, recording numerous film scores, records albums, and video games, as well as live concerts featuring Danny Elfman, John Williams, and Elton John. As a soloist and recitalist, Lulich has performed across the United States and in China and Europe, and on more than one occasion was a featured performer at the International ClarinetFest.

The recipient of many awards and prizes, Lulich studied at Interlochen



Arts Academy, Cleveland Institute of Music, Yale School of Music, Pacific Music Festival, and Music Academy of the West. His teachers include David Shifrin, Richard Hawkins, Franklin Cohen, Fred Ormand, and Laura DeLuca.

Benjamin Lulich teaches clarinet at the University of Washington, where he is an artist-in-residence. Lulich is a Backun Artist and performs on MoBa clarinets.

### Dunja Jennings Marcum



**Favorite city:**  
Los Angeles

Dunja Jennings Marcum is clarinet instructor at Lewis & Clark College, Portland State University, and Mt. Hood Community College. She has been an active performer and

educator in Portland for over 25 years, and is also the music director for Vibe of Portland, a non-profit seeking to provide equity in access to music and arts education for Portland students.

Marcum has a successful private clarinet studio serving the Portland Metro area. Many of her students are in the Portland Youth Philharmonic, Metropolitan Youth Symphony, and Oregon Music Education Association All-State and All-Northwest ensembles. Her students range from 9 years old through graduate school. Marcum is also in demand as a clarinet specialist for some of the top high school band programs in the state. In addition, Marcum is the director of the East Winds Band Camp held at Mt. Hood Community College and is on faculty at the Wallowa Lake Woodwind Camp.

Marcum received her bachelor's degree and master's degree in clarinet performance from the University of Oregon where she was a student of Dr. Wayne Bennett. In addition, she received her Master of Arts in Teaching from Lewis & Clark College. Marcum has been a student of Yehuda Gilad and the late Rosario Mazzeo.

In addition to her many musical adventures, Marcum has been active as a yoga instructor, strength coach, and personal trainer, which came about as

a result of living through and healing from overuse performance injuries. She incorporates her broad knowledge into her teaching philosophy to encourage students to practice and perform efficiently and effectively.

### Thomas Masse



**Favorite city:** Rome

Clarinetist Thomas Gilmore Masse has enjoyed a distinguished career as an artist, teacher, and arts administrator and has performed as a concerto soloist, chamber musician, and orchestral player throughout the world. He is particularly proud of a series of performances of the Nielsen Concerto he gave early in his career. For nearly fifteen years, he served in a variety of positions at Yale University, including Deputy Dean of the Yale School of Music and as Associate Provost for the Arts, with responsibility for the Yale Schools of Architecture, Art, Divinity, Drama, and Music. In 2013, he was named Dean and Professor of Music at Stetson University in DeLand, FL, where he currently teaches clarinet and chamber music.

He is a graduate of Yale University as a student of David Shifrin, and received his doctoral degree at the University of Michigan as a student of Fred Ormand and as a Regents Fellow. He also holds an MBA degree in Finance from the University of Connecticut. He is a recipient of the Yale University School of Music Alumni Association Certificate of Merit.

Mr. Masse is the editor of the critical edition of Charles Ives' *Largo for Violin, Clarinet, and Piano*.

Mr. Masse is a passionate advocate for the arts in society and has served as a panelist for the National Endowment for the Arts and serves on national accreditation committees for NASM, NASD (Dance), and NAST (Theatre). He has taught at Michigan, the University of Northern Colorado, Yale, and Stetson.

### Edgar Meyer



#### 18<sup>th</sup> Summer

In demand as both a performer and a composer, Edgar Meyer has formed a role in the music world unlike any other.

Hailed by *The New Yorker* as "...the most remarkable virtuoso in the relatively un-chronicled history of his instrument", Meyer's unparalleled technique and musicianship in combination with his gift for composition have brought him to the fore, where he is appreciated by a vast, varied audience. As a solo classical bassist, he has been featured on a number of albums, including a Sony/BMG compilation of *The Best of Edgar Meyer*. As a composer, Meyer's work has been at the Hollywood Bowl with the Los Angeles Philharmonic, the Aspen Music Festival, and with the Nashville and Toronto symphony orchestras.

Collaborations are a central part of Meyer's work. In the 2006–2007 season, Meyer premiered a piece for double bass and piano performed with Emanuel Ax. Meyer also performs with pianist Amy Dorfman, his longtime collaborator for solo recitals featuring both classical repertoire and his own compositions; Mike Marshall in duo concerts; and the trio with Béla Fleck and Zakir Hussain which has toured the US, Europe, and Asia together.

Edgar Meyer began studying bass at the age of five under the instruction of his father and continued further to study with Stuart Sankey. In 1994, Meyer received the Avery Fisher Career Grant and in 2000 became the only bassist to receive the Avery Fisher Prize. Currently he is visiting professor of double bass at the Curtis Institute of Music in Philadelphia.

## George Meyer



### 3<sup>rd</sup> Summer

George Meyer plays the violin and writes music. He has performed his own compositions in a variety of settings, including the Savannah Music Festival, the

**Favorite city:**  
Nashville

Aspen Music Festival, the Telluride and RockyGrass bluegrass festivals, the Rome Chamber Music Festival, the Kyoto International Festival, and Chamber Music Northwest. In 2016, Ensemble Quodlibet premiered his *Concerto Grosso*, a 15-minute work for string orchestra with solo string quartet, in New York City. He has appeared in performance with his father Edgar Meyer, and with Jerry Douglas, Mike Marshall, and Sam Bush.

George Meyer's violin teachers have included Naoko Tanaka, Laurie Smukler, Stephen Miahky, Lucy Chapman, Jennifer Frautschi, Carolyn Huebl, and Carol Smith. Meyer holds degrees from Harvard College and The Juilliard School. He is from Nashville, TN.

## Miró Quartet



### DANIEL CHING

**Favorite smell:**  
Searing meat

### WILLIAM FEDKENHEUER

**Favorite small luxury:**  
Dark chocolate... any kind...

### JOSHUA GINDELE

**Favorite small luxury:**  
A live-in au pair!

### JOHN LARGESS

**Favorite smell:**  
Freshly-baked bread

accolades from passionate critics and audiences alike. Based in Austin, TX, and thriving on the area's storied music scene, the Miró takes pride in finding new ways to communicate with audiences of all backgrounds

### 8<sup>th</sup> Summer

The Miró Quartet is one of America's most celebrated and dedicated string quartets, and for the past twenty years has performed on the world's most prestigious concert stages, earning

while cultivating the tradition of chamber music.

The Quartet's 2018-19 season includes performances for the New York Philharmonic with Gabriel Kahane; collaborations with Anton Nel, Clive Greensmith, and Martin Beaver; and appearances with the Detroit Chamber Music Society and the LMMC in Montreal. Other recent highlights include performances at the Phillips collection, the Green Music Center, Chamber Music Northwest, and the Chamber Music Society of Lincoln Center, as well as collaborations with David Shifrin, André Watts, and Wu Han.

Since 2003, the Miró has served as the quartet-in-residence at the University of Texas at Austin Sarah and Ernest Butler School of Music. In 2005, the Quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

## Paul Neubauer



### 36<sup>th</sup> Summer

Violist Paul Neubauer's exceptional musicality and effortless playing distinguish him as one of his generation's quintessential

**Favorite city:**  
Portland!

artists. This season he gave the world premiere of a viola concerto by Aaron Jay Kernis with the St. Paul Chamber Orchestra, followed by performances with the Los Angeles Chamber Orchestra, the Chautauqua Symphony and the Idyllwild Arts Orchestra. He also performed in recital with pianist, Anne-Marie McDermott, and in a trio with soprano, Susanna Phillips, and Ms. McDermott, which performs a wide range of repertoire including salon style songs for voice, viola and piano.

Appointed principal violist of the New York Philharmonic at age 21, Paul Neubauer has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies. Neubauer gave the world premiere of the revised

Bartók Viola Concerto as well as concertos by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman and has recorded numerous pieces that were composed for him. Artistic director of "Chamber Music Extravaganza" in Curaçao, he is on the faculty of The Juilliard School and Mannes College and performs with the Chamber Music Society of Lincoln Center.

## Tara Helen O'Connor



### 19<sup>th</sup> Summer

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Winner

**Favorite smell:**  
Peonies

of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in the CMS Two program and is now an artist of the Chamber Music Society of Lincoln Center.

Most recently, O'Connor premiered a new chamber work by Sebastian Currier at the Chamber Music Society of Lincoln Center and made her debut performance at the Mainly Mozart festival. Other performances of note include appearances at the Ocean Reef Chamber Music Festival, the Avila Chamber Music Celebration in Curaçao, and a premiere of Jonathan Berger's new opera with the Saint Lawrence String Quartet in Stanford.

A Wm. S. Haynes Co. flute artist, O'Connor is a regular participant in the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Northwest, and more.

O'Connor is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape and the legendary Bach Aria Group. A passionate advocate of new music, O'Connor is a member of the TALEA and Cygnus Ensemble. She has appeared on A&E's "Breakfast for the Arts" and Live from Lincoln Center, and has recorded for Deutsche Gramophon,

EMI Classics, Koch International, and Bridge Records.

Dr. Tara Helen O'Connor is associate professor of flute, area head of the Wind Department at SUNY Purchase College Conservatory of Music, and is the chair of classical music studies.

## Monica Ohuchi



Monica Ohuchi's "commanding pianism" (*The New York Times*) allows her an active career as a piano soloist, chamber musician, and pedagogue. She is the pianist and executive director

**Favorite small luxury:**  
Expensive shampoo

of Fear No Music, a founding member of the piano quartet Thunder Egg Consort, and performs locally with 45<sup>th</sup> Parallel, Chintimini Chamber Music Festival, and is a frequent guest on Portland's All Classical radio station. Her past engagements include soloing with the Colorado Symphony Orchestra, Marin Symphony Orchestra, Newport Symphony Orchestra, and the New Millennium Symphony Orchestra of Spain. Her solo album released on Helicon records label, *Monica's Notebook*, is a series of piano etudes written expressly for her by Kenji Bunch.

Monica Ohuchi holds advanced degrees from The Juilliard School. After nearly two decades in New York City, she and her husband relocated to Portland with their two young children and Pitbull-mix rescue. Ohuchi has been teaching at Reed College since 2014.

## Vincent Oneppo



Clarinetist and saxophonist Vincent Oneppo is equally at home playing classical, jazz, and popular music. Local to Rhode Island, he studied clarinet with Bernard

**Favorite small luxury:**  
Islay scotch

Portnoy, Leon Russianoff, and Kalmen Opperman while a student at New York University, and with Keith Wilson at the Yale School of Music. After earning

his Master of Music degree, he began a nearly forty-year career at Yale as graphic designer, editor, and music administrator. Upon his retirement as director of concerts and media, the school named its prestigious chamber music series in his honor.

Oneppo has been a member of the Bridgeport and New Haven symphony orchestras and performed frequently with Orchestra New England. He has been a guest artist as saxophone orchestral soloist with the Yale Philharmonia, Yale Symphony, and other ensembles in New Haven and at Carnegie Hall. As a jazz musician, he has played in big bands and smaller combos for over 50 years. He was soloist in concerts of music from the Benny Goodman Archives, housed in the Yale Music Library. After a concert of Fletcher Henderson arrangements, he formed the Flipside Jazz Orchestra, composed of Yale faculty, students, and alumni, which appeared several times at Yale and at the Norfolk Summer Festival, including concerts celebrating the Goodman centennial. As part of Yale's 2019 Clarinet Celebration, he performed in his own arrangements of music associated with Goodman. He reprises this performance at the Clarinet All Stars concert in Chamber Music Northwest's Clarinet Celebration.

Vincent Oneppo currently resides in the Seattle area.

## Fred Ormand



**2<sup>nd</sup> Summer**

Clarinetist Fred Ormand has had a long and diverse career as an orchestral musician, teacher, chamber musician and, most recently, an author.

Ormand began his teaching career at the Interlochen Arts Academy, where he taught promising students like David Shifrin and Lee Morgan. During this time, he was a founding member of the Dusha Quartet, which toured extensively. His chamber group with dance made their Carnegie Hall debut in 1970. After a season with the Chicago Symphony, Ormand held academic positions at Michigan

State University and Florida State University, before settling down at the University of Michigan. There he built a program that became internationally known, attracting students from across the globe. Former students hold important positions in the San Francisco Symphony, Boston Symphony Orchestra, and The Royal Danish Orchestra, as well as in academic positions at Oberlin Conservatory, University of Iowa, San Jose State University, and University of North Carolina at Greensboro. In his twenty years on the faculty of the highly regarded Music Academy of the West summer festival, Ormand played virtually all the important chamber music for clarinet, while teaching some of the most talented young clarinetists in the world.

More recently, Fred Ormand is known as an author. His book, *The Single Reed Adjustment Manuals*, is now in its fifth printing. In January of 2017, Ormand published *Fundamentals for Fine Clarinet Playing*. The book has been received with great enthusiasm.

## Carin Miller Packwood



**3<sup>rd</sup> Summer**

Carin Miller Packwood is principal bassoonist of the Oregon Symphony. Prior to her move to Portland, she held the same position with the Jacksonville and Shreveport symphony orchestras.

**Favorite smell:**  
Wet earth

Packwood frequently performs as guest principal bassoon with the St. Paul Chamber Orchestra, as well as the Portland Opera and Ballet. She has appeared locally with Chamber Music Northwest, 45<sup>th</sup> Parallel, Classical up Close, and the Orca Concert series in Seattle.

Packwood is on faculty at Reed College and Portland State University and teaches privately. She leads sectionals with Portland Youth Philharmonic and teaches at Wallowa Lake Woodwind Camp, and will work with young musicians from all over the country



this summer as a coach with Carnegie Hall's National Youth Orchestra.

Carin Miller Packwood's teachers include Frank Morelli, Whitney Crockett, Stephen Maxym, and Ben Kamins. She holds a Bachelor of Music from the Juilliard School and a Master of Music from Rice University.

## Milena Pajaro-van de Stadt



### 7<sup>th</sup> Summer

Praised by *The Strad* as having "lyricism that stood out...a silky tone and beautiful, supple lines", violist Milena Pajaro-van de Stadt has already established herself as one of the most sought-after

**Favorite smell:**  
Fresh air in either the desert, the mountains, or the beach

violinists of her generation. In addition to appearances as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, she has performed in recitals and chamber music concerts throughout the United States, Latin America, and Europe, including an acclaimed 2011 debut recital at London's Wigmore Hall, which was described in *Strad* as being "fleet and energetic... powerful and focused."

Milena Pajaro-van de Stadt is the founding violist of the Dover Quartet, First Prize winner and sweeper of every special award at the Banff International String Quartet Competition 2013, and winner of the Gold Medal and Grand Prize in the 2010 Fiscoff Chamber Music Competition. Her numerous awards also include First Prize of the Lionel Tertis International Viola Competition and top prizes at the Tokyo International Viola Competition and the Sphinx Competition. Pajaro-van de Stadt's summer festival appearances include Marlboro, Bowdoin, Santa Fe Chamber Music Festival, Sarasota, Strings, Bravo! Vail Valley, and La Jolla Summerfest, as well as Italy's Emilia Romagna Festival. Among the conductors with whom she has worked are Seiji Ozawa, Christoph Eschenbach, Alan Gilbert, Charles Dutoit, and Otto-Werner Mueller.

## Hannah Penn



### 2<sup>nd</sup> Summer

Hannah Penn, mezzo-soprano, enjoys a diverse career as an international performer of opera, oratorio, and recital literature. Frequently praised

**Favorite city:**  
Venice

for her musicality and the timbre of her voice, Penn has recently been called "...a major talent", and "...an intelligent and wonderfully musical singer" by Portland's *Willamette Week*, and was praised for having "...intriguing colors at both ends of her range" by *The Oregonian*. She has sung more than thirty operatic roles with companies around the country, and is a frequent performer at Portland Opera, where she has sung 14 roles, most recently Maddalena in *Rigoletto*.

A strong proponent of new works, Penn has performed in the American premiere tours of John Adams's *El Niño*, and has been involved in the American premiers of Anthony Davis' *Wakonda's Dream*, Richard Rodney Bennett's *The Mines of Sulphur*, and David Carlson's *Anna Karenina*. As a concert artist, Penn has been featured with orchestras around the country, including many appearances the Oregon Symphony, Seattle Baroque Orchestra, the Portland Baroque Orchestra, the Sunriver Music Festival, and the Florida Philharmonic.

A dedicated and passionate teacher, Hannah Penn maintains a large private studio, and is on faculty at Portland State University and Aquilon Musical Festival. Upcoming engagements include performances of *As One* with both Portland Opera and Eugene Opera, a Bernstein concert with the Sunriver Music Festival, and Bach cantatas with the Leipzig Bach Festival.

## Ken Peplowski



**Favorite city:**  
New York

In 1980, Ken Peplowski moved to New York City and was soon playing in all kinds of settings from Dixieland to avant-garde jazz. He signed with Concord Records, under the tutelage

of founder and president Carl Jefferson, and recorded almost 20 albums as a leader including *The Natural Touch*, which won Best Jazz Record of the Year by the Prises Deutschen Schallplatten Kritiken and *The Other Portrait*, recorded in Sophia Bulgaria with the symphony orchestra. Peplowski also recorded two records on the Nagel Heyer label, *Lost In The Stars* and *Easy To Remember*, the latter of which features Bobby Short on his last recording.

The litany of musicians Peplowski has collaborated with includes Mel Torme, Leon Redbone, Charlie Byrd, Peggy Lee, George Shearing, Madonna, Hank Jones, Dave Frishberg, Rosemary Clooney, Tom Harrell, James Moody, Cedar Walton, Houston Person, Steve Allen, Bill Charlap, Woody Allen, Marianne Faithfull, Isaac Delgado, and Erich Kunzel.

In 2014, Peplowski was the recipient of the Sarasota Jazz Festival's Satchmo award, which was given to him for his "unique and enduring contribution to the living history of jazz." He was also the 2015 recipient of *HotHouse* magazine's Fans' Decision Jazz Award on clarinet.

Peplowski is now the artistic director of the Newport Beach Jazz Party and the Sarasota Jazz Festival. He is a Buffet-Crampon artist, and plays the R-13 clarinet with a Portnoy mouthpiece and Vandoren German-cut reeds. He also plays a Yamaha tenor sax with a Berg Larsen mouthpiece.



## Jessica Phillips



Jessica Phillips won the position of second and E-flat clarinet of the Metropolitan Opera Orchestra in 2001. She graduated *cum laude* from Barnard College, Columbia University, and

**Favorite small luxury:** Dogs!

Manhattan School of Music, where she studied with Ricardo Morales and David Weber. She has performed as acting principal clarinet of the MET Orchestra during 2014–2016, as well as from 2011–2013 and during the 2003–2004 season. In 2013, she received the honor of having her chair at the Metropolitan Opera named by Ruth and Harvey Miller.

Throughout her freelance career, Phillips has appeared as guest principal clarinet with the Chicago Symphony Orchestra and performed with the Philadelphia Orchestra, Orchestra of St. Luke's, American Ballet Theater, Santa Fe Opera, St. Barts Music Festival, American Symphony Orchestra, Eos Orchestra, DiCapo Opera Theatre, Opera at Caramoor, Bravo! Vail Music Festival, Bard Music Festival, and the Music Festival of the Hamptons. In addition, she has performed on numerous movie soundtrack recordings and commercials. She has participated in the Pacific Music Festival in Sapporo, Japan and is currently on the faculty of the Verbier Festival in Switzerland.

Phillips currently serves on the faculty of the Mason Gross School for the Arts at Rutgers University, Columbia University, and at The Juilliard School specializing in E-flat clarinet. Phillips is a Backun Artist and a Silverstein Artist, and was the lead consultant in designing a new E-flat clarinet reed for D'Addario.

## Portland Youth Philharmonic



Portland Youth Philharmonic is a vibrant community of 300 young people who explore their passion for music, grow as individuals, and make lifelong friendships. The orchestra has a tradition of excellence in education and performance dating back to its first concert in 1925.

Oregon ArtsWatch described PYP as “a 95-year-old symphony orchestra playing with vigor, courage, curiosity, and a deep emotional heft rivaling its more grown-up professional counterparts.”

Critics have hailed PYP's performances as “Brilliant” and have commented that the orchestra “Roared like a Maserati!” But don't take their word for it. Hear PYP for yourself at the Arlene Schnitzer Concert Hall or at any time on their popular YouTube channel.

**Violin:** Christine Chu, Hanami Froom, Janet George, Evan Llafet, Koharu Sakiyama, Ian Song, Inés Voglar Belguque, Andrew Yoon

**Viola:** Julie Asparro, Isaiah Zacharia, Samuel Zacharia

**Cello:** Kristopher Duke, Christopher Yoon, Annie Zhang

**Bass:** Pierce Douglas

## William Purvis



### 18<sup>th</sup> Summer

William Purvis pursues a multifaceted career both in the U.S. and abroad as a horn soloist, chamber musician, conductor, and educator. He has participated in numerous premieres including horn concertos by Peter Lieberson, Bayan Northcott, Krzysztof Penderecki, and Paul Lansky, and more. He is a member of the New York

**Favorite city:** Portlands OR/ME

Woodwind Quintet, the Orchestra of St. Luke's, the Yale Brass Trio, and the Triton Horn Trio, and is an emeritus member of the Orpheus Chamber Orchestra. He is a frequent guest artist with the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society and has collaborated with many esteemed string quartets as well. A Grammy Award-winner, he has recorded extensively on numerous labels including Deutsche, Grammophon, Sony Classical, Naxos, Koch, and Bridge. He is professor in the practice of horn and chamber music at the Yale School of Music, where he is also coordinator of winds and brasses and serves as director of the Yale Collection of Musical Instruments.

## Rolston Quartet



**Favorite small luxury:** Great micro brew beers

Rolston String Quartet continues

to be recognized for their musical excellence; they are the 2018 recipient of – and first international ensemble chosen for – the prestigious Cleveland Quartet Award from Chamber Music America.

On the heels of their Banff International String Quartet Competition (BISQC) win, Rolston String Quartet immediately embarked upon the BISQC Winner's Tour, taking them to Germany, Italy, Austria, Canada, and United States. In the 2017–2018 season, they performed throughout Canada, United States, Europe, and Israel. Highlights included appearances in such venues as the Smithsonian, Kennedy Center for the Performing Arts, and the Esterhazy Palace.

Rolston String Quartet has also served as the graduate quartet-in-residence at Rice University Shepherd School of Music and participated in residencies and fellowships at the Académie musicale de Villecroze, Aspen Music Festival, Banff Centre, and more.

Notable collaborations for the Rolston String Quartet include performances with renowned artists Andrés Díaz, Gilbert Kalish, Mark Morris, and others.

The Rolston String Quartet, Luri Lee (violin), Emily Kruspe (violin), Hezekiah Leung (viola), and Jonathan Lo (cello) was formed in the summer of 2013 at the Banff Centre for Arts and Creativity Chamber Music Residency. They take their name from Canadian violinist Thomas Rolston, founder and long-time director of the Music and Sound Programs at the Banff Centre for Arts and Creativity.

Luri Lee plays a Carlo Tononi violin, generously on loan from Shauna Rolston Shaw.

Rolston String Quartet is endorsed by Jargar Strings of Denmark.

## Daniel Schlosberg



### 3<sup>rd</sup> Summer

The music of Brooklyn-based composer and pianist Daniel Schlosberg has been performed by the Dover Quartet, Minnesota Orchestra, Choir of

**Favorite small luxury:** Burr grinder

Trinity Wall Street, Albany Symphony, Nashville Symphony, Cabrillo Festival Orchestra, Lorelei Ensemble, and Aspen Contemporary Ensemble, at venues including Carnegie Hall, National Sawdust, (le) Poisson Rouge, Royal Albert Hall, the Public Theater, Beijing Modern Music Festival, and David Lynch's Festival of Disruption, and has been featured in the *New York Times* and WNYC's Soundcheck. Schlosberg is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters and two ASCAP Morton Gould Awards. Recent projects include the release of *A Demonstration* on New Amsterdam Records, his 30-minute orchestral work *Canal Songs* for the Albany Symphony's Erie Canal bicentennial, a fantasy on *Twin Peaks* for the Dover Quartet, works for Chamber Music Northwest, CULTIVATE at Aaron Copland House, and the Yale Symphony Orchestra's 50<sup>th</sup> Anniversary.

Daniel Schlosberg continues to perform around the world, collaborating with such luminaries as David Shifrin, Peter Wiley, Ani Kavafian, and the Imani Winds. In addition to appearing regularly with NOVUS, he is co-music director of Heartbeat Opera, for which he has garnered national acclaim for his re-orchestrations of classic operas, and core member of Cantata Profana. He enjoys baking cookies, and his work has been described as "richly detailed yet delicate" by the *New York Times* and "witty" and "ingenious" by the *Wall Street Journal*. Schlosberg received his Doctor of Musical Arts degree from Yale University in 2018.

## Jeff Scott



### 8<sup>th</sup> Summer

Jeff Scott received his bachelor's degree from Manhattan School of Music (studying with David Jolley) and master's degree from the State University of New

**Favorite city:** Salvador, Bahia (Brazil)

York at Stony Brook (studying with William Purvis).

Scott's performance credits include *The Lion King* orchestra (on Broadway, New York) and the 1994 revival of *Showboat*. He has been a member of the Alvin Ailey and the Dance Theater of Harlem orchestras since 1995 and has performed numerous times under the direction of Wynton Marsalis with the Lincoln Center Jazz Orchestra. Scott is also the french hornist in the internationally acclaimed wind quintet Imani Winds.

Scott's arranging and composing credits include scoring the off-Broadway production of *Becoming Something*; *The Canada Lee Story* the staged production of *Josephine Baker: "A Life of Le Jazz Hot!"*; and many original works for chamber orchestra, voice, solo winds, and strings; as well as wind, brass and jazz ensembles.

Scott's music can be heard on movie soundtracks scored by Terrence Blanchard, Tan Dun, and on commercial recordings with notable artists such as Chick Corea, Wayne Shorter, Chris Brubeck, Chico O'Farrill,

Robin Eubanks, Freddy Cole, and Jimmy Heath, among others.

Jeff Scott has been on the horn faculty of the music department at Montclair State University (New Jersey) since 2002 and was recently appointed to the faculty of the Mannes School of Music at The New School.

## Igor Shakhman



Dr. Igor Shakhman is the principal clarinetist of the Vancouver Symphony Orchestra (VSO), in Vancouver, WA; a co-founder of the

VSO Chamber Music Series; and a faculty member of the University of Portland. He has been heard in recitals, chamber music concerts, and orchestra performances throughout Europe and the United States. Shakhman has participated in music festivals and concert series in Greece, Germany, France, Switzerland, Russia, Ukraine, and the United States. He was featured, as principal clarinetist and on-stage soloist, in the critically acclaimed North American tour of *Fiddler on the Roof* starring Topol.

A *summa cum laude* graduate of Moscow State Conservatory in Russia, Shakhman continued his education at the Peabody Conservatory in Baltimore and received his Doctor of Musical Arts degree from the University of Colorado at Boulder.

Dr. Igor Shakhman has been the executive director of the Vancouver Symphony Orchestra (VSO) since 2011. Under his watch, VSO is quickly becoming one of the most visible and sought-after performing arts organizations in the Pacific Northwest. During his tenure, the VSO has reached new artistic benchmarks, created advanced educational programs, and achieved financial stability.

## Sophie Shao



### 10<sup>th</sup> Summer

Cellist Sophie Shao received an Avery Fisher Career Grant at age 19, was a major prizewinner at the 2001 Rostropovich Competition, and a laureate of the XII Tchaikovsky

Favorite small luxury:  
Handcrafted boutique rosin

Competition in 2002. She has given the world premiere performances of Howard Shore's *Mythic Gardens*, a concerto written for her; performed Richard Wilson's Concerto for Cello and Mezzo-Soprano with Leon Botstein and the American Symphony Orchestra; appeared as soloist with the BBC Concert Orchestra and Keith Lockhart in performances of the Shore, Elgar, Haydn C major concertos; performed the Saint-Saens *La Muse et le Poete* with violinist Miranda Cuckson at the Bard Music Festival; and presented the six Bach suites in one afternoon at Union College in Schenectady. She has made recital and chamber music appearances with the Philadelphia Chamber Music Society, Chamber Music Northwest, and Middlebury College. She can be heard on EMI Classics, Bridge Records (Marlboro Music's 50<sup>th</sup> anniversary recording), and on Albany Records, and a double-CD set of the Bach Cello Suites.

Sophie Shao studied at The Curtis Institute with David Soyer and Felix Galimir, and, upon graduating, continued with Aldo Parisot at Yale University, receiving a Bachelor's of Arts degree in Religious Studies from Yale College and a Master's of Music degree from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. Shao plays on an Honore Derazey cello previously owned by Pablo Casals and is a former member of Chamber Music Society Two. She is on the faculty of University of Connecticut Storrs and Rutgers University.

## Camden Shaw



### 7<sup>th</sup> Summer

Cellist Camden Shaw has captivated audiences across the United States and Europe as an artist of unique and sincere vision. His playing has

Favorite smell:  
A wood stove

been described as "Wonderfully rich" (*Kansas City Star*), "dynamic and brave" (*Stereo Times*), and possesses a fluidity and flair that is truly unique. As cellist of the prizewinning Dover Quartet, he has appeared all over the world to great acclaim, being called a "phenomenal instrumentalist, who [seems] to have no technical difficulties" (*Rheinpfalz Ludwigshafen*).

Shaw has also collaborated in chamber music with such renowned artists as Daniel Hope, Leon Fleischer, and Nadja Salerno-Sonnenberg, and maintains an active career as a soloist: highlights from recent years include a performance of the Beethoven Triple concerto with the highly-acclaimed Artosphere Festival Orchestra, where Shaw also holds the principal chair, and the release of his solo album by the audiophile label Uniphony Music. The album met with much critical praise, and a review in *The Strad* said of Shaw's Kodály sonata: "There is a raw earthiness to Shaw's playing, an interplay of passion and plaintive lyricism, and a courageous contempt for [its] horrific demands that is utterly gripping."

Camden Shaw graduated from the Curtis Institute of Music in 2010, where he studied with Peter Wiley. Other major teachers include Norman Fischer, David Finckel, and Steven Isserlis. Shaw performs on an instrument made in 2010 by Sam Zygmuntowicz of Brooklyn, NY.

## Fred Sherry



### 41<sup>st</sup> Summer

A pioneer and a visionary in the music world, cellist Fred Sherry has introduced audiences on five continents and all 50 United States to the

Favorite smell:  
Pickles

music of our time through his close association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberson, Mackey, Takemitsu, Wuorinen, and Zorn. Mario Davidovsky, Steven Mackey, Somei Satoh, and Charles Wuorinen have written concertos for Sherry, and he gave the European premiere of the Elliott Carter cello concerto, which is dedicated to him, with Oliver Knussen and the BBC Symphony Orchestra at the 2002 Aldeburgh Festival; their subsequent recording was released on the Bridge label.

Sherry has been a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, and the the Galimir String Quartet, and has been a close collaborator with jazz pianist and composer Chick Corea. Sherry was a founding member of Speculum Musicae and Tashi. His work with Tashi includes a number of premieres and performances with the Cleveland Orchestra, Boston Symphony, Los Angeles Philharmonic, New Japan Philharmonic, Montreal Symphony, and L'Orchestra de la Suisse Romande.

Fred Sherry has been an active performer with the Chamber Music Society of Lincoln Center since the 1970s, became an artist member in 1984, and served as the artistic director from 1988 to 1992. He is a member of the cello faculty of the Juilliard School, the Manhattan School of Music, and the Mannes College of Music. Sherry proudly considers himself to be a tree-hugger.



## James Shields



James Shields joined the Oregon Symphony as principal clarinet in the autumn of 2016. Before relocating to Portland, Shields served as principal clarinet of the Canadian Opera

Favorite city:  
Albuquerque

Company in Toronto as well as the New Mexico Philharmonic in Albuquerque.

A graduate of The Juilliard School, Shields studied with Ricardo Morales, principal clarinet of the Philadelphia Orchestra. Shields has appeared as a soloist with the Oregon Symphony, New Mexico Philharmonic, Interlochen's World Youth Symphony Orchestra, and Albuquerque Philharmonic Orchestra, and as guest principal clarinet with the Philadelphia Orchestra, Malaysian Philharmonic Orchestra, Aspen Music Festival, and Santa Fe Pro Musica.

In addition to his orchestral and solo activities, Shields is increasingly becoming known to North American audiences as a dynamic and passionate performer of chamber music, making over 30 appearances annually in intimate settings throughout the United States and Canada. Shields is the co-artistic director of Chatter, an Albuquerque-based chamber music organization that presents more than 60 concerts per year, and has been a featured soloist in Chatter concerts. In addition to his performing activities, Shields holds a Master of Music in Composition from the University of New Mexico, and continues to compose regularly.

## David Shifrin



**42<sup>nd</sup> Summer**  
Clarinetist David Shifrin is active as an orchestral soloist, recitalist, and chamber music artist.

Artistic Director of CMNW since 1981 and of the Chamber Music Society of Lincoln Center in New York from 1992 to 2004, Shifrin was a winner of the coveted Avery Fisher Prize in 2000, Yale University's

Cultural Leadership Citation in 2009, and the 2012 Interlochen Center for the Arts Ovation Award for distinguished alumni. He has appeared with such distinguished ensembles as the Guarneri, Tokyo, and Emerson string quartets, and with major symphony orchestras worldwide including Philadelphia, Minnesota, Detroit, Dallas, Houston, Milwaukee, and Denver.

A frequent guest at numerous summer festivals, Shifrin has appeared at the Mostly Mozart Festival at Lincoln Center and the Kennedy Center, performing the Mozart Clarinet Concerto in its original version. His Delos recording of this concerto received a Record of the Year award from Stereo Review, and he has been nominated for three Grammy awards. A graduate of the Interlochen Arts Academy and Curtis Institute of Music, he is professor of music at Yale University, and artistic director of the Chamber Music Society at Yale series, the "Yale in New York" series at Carnegie Hall, and the Phoenix (winter) Chamber Music Festival. In addition to his extensive catalogue on Delos, Shifrin has recorded for the Angel, RCA, Nonesuch, Arabesque, and CRI labels.

David Shifrin is a Backun Artist and performs on MoBa clarinets.

## Ashley William Smith



Favorite city:  
Perth (my hometown!)

### 3<sup>rd</sup> Summer

Described as "Incandescent... a masterly display of skill and insight... as an apologist for contemporary music-making, you would search hard to find this

young clarinetist's equal" by *The Age*, clarinetist Ashley William Smith has performed as a soloist, recitalist, and chamber musician throughout Australia, the United States, Europe, and Asia. He is a laureate of several of the industry's most prestigious prizes including the Australasian Performing Right Association (APRA) Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill

Fellowship. He is recognised by the world's leading clarinet manufacturer as a Buffet-Crampon Artist. Smith is an assistant professor at the University of Western Australia where he is the head of Winds and Contemporary Performance.

As a soloist and director, Smith has performed alongside several international and Australian orchestras. Most notably, his performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year. Smith is the clarinetist of the Southern Cross Soloists and performs at internationally leading chamber music festivals with ensembles including the Calder, Dover, and Australian string quartets.

A graduate of Yale University, the University of Western Australia, and a fellow of the Australian National Academy of Music, Smith was awarded the highest honors as the most outstanding performance graduate of each institution.

## Rossano Sportiello



Favorite smell:  
Spaghetti bolognese

Rossano Sportiello was born in Italy on June 1, 1974. At the age of 16 he was already performing jazz piano professionally in the Milan area while studying classical music. He graduated in classical piano in 1996.

Since 1994 Sportiello has performed in Italy, Germany, Switzerland, France, Spain, Belgium, Holland, Luxembourg, Norway, United Kingdom, USA, Hungary, Israel, Japan, and South Korea.

In 2007 Rossano married American writer Lala Moore and moved to New York City.

Sportiello maintains a full schedule of concerts in the United States and Europe and even though he's an Italian-born musician, he's considered to be one of the major interpreters of the American jazz idiom, with particular attention to the period from the Harlem



Stride piano style of the '20s and '30s to the Be-Bop of the '50s.

Rossano Sportiello has received a number of distinguished awards in the field such as the "Prix du Jazz Classique" (France) in 2005, the Ascona Jazz Award (Switzerland) in 2009, the "Premio Vittorio Ramella" (Italy) in 2011, and "Premio Valenza Jazz 2016" (Italy).

### Barbara Heilmair Tanret



Clarinetist Barbara Heilmair Tanret serves as associate professor of clarinet and music history and woodwind area coordinator at the

Portland State University School of Music as well as interim associate dean of curriculum for the College of the Arts. She maintains an international career as a performer, educator, and scholar, and has previously taught at the University of California in Los Angeles (UCLA) and at the California State University in Long Beach.

Being part of Portland's vibrant musical scene, Heilmair has served as principal bass clarinetist for the Vancouver Symphony since the 2008/09 season and has played with local ensembles such as the Oregon Ballet Theater, Peter Schickele's "PDQ plays PDX" orchestra, and the Choral Arts Ensemble of Portland, as well as at the Oregon Music Festival, Portland SummerFest, Astoria Music Festival, and 2009 Oregon Sesquicentennial Film Festival.

Clarinet choirs have become a defining passion in Heilmair's work as an educator. In 2017, she has founded the large Portland-based Zephyr Clarinet Choir which consists of current students, alumni, community players, and students from adjacent high schools and colleges.

Barbara Heilmair Tanret holds diploma degrees in clarinet performance and in instrumental pedagogy from the University of Music and Performing Arts "Mozarteum" in Salzburg, along with Master of Music and Doctor of Musical Arts degrees from UCLA. The artists who influenced her most through their teaching were Gary Gray

(Los Angeles Chamber Orchestra), Rolf Weber (Bavarian State Theater), Michele Zukovsky (Los Angeles Philharmonic), and Karl-Heinz Steffens (Berlin Philharmonic).

### The Territory Ensemble



**2<sup>nd</sup> Summer** Led by pianist/composer Darrell Grant, the Oregon Territory Ensemble formed in 2014 for the Portland Jazz Composers Ensemble Release of *The Territory* album. Cellist Hamilton Cheifetz has performed from Germany to Beijing with notable collaborators as far ranging as the Takacs Quartet and Paquito d'Rivera. Vocalist Marilyn Keller is a member of the Black Swan Classic Jazz Band whose jazz, gospel, and blues work is frequently showcased throughout in concerts, musical theater, and on numerous recordings. Kirt Peterson, bass clarinet/tenor saxophone, is a sought-after performer throughout the Northwest. Juilliard-educated trumpeter Thomas Barber tours frequently with Dirty Revival and also leads and composes for Spiral Road. With a Masters in Music from the New England Conservatory, Tyson Stubelek is a drummer and educator committed to spreading positivity through music. Multi-instrumentalist, composer, bandleader, author, and app-developer John Nastos has toured with Grammy-winning artists Dianne Schuur and Esperanza Spalding. Bassist Eric Gruber is recognized for his harmonically innovative solos, driving rhythms, and superb sense of time. Vibraphonist Mike Horsfall has performed with Chuck Redd, Leroy Vinegar, Rebecca Kilgore, and Gary Hobbs and has recorded with Pink Martini and the Nu Shooz Orchestra.

### Brooks Thon



**Favorite smell:**  
Nittaku ping pong rubber

As a double major in piano and clarinet, Brooks Nobuo Thon graduated from the University of Michigan in 1999 and in 2002 received his master's degree from DePaul University. From

2004 to 2018, Thon was principal clarinet of the Osaka Philharmonic Orchestra.

Brooks Thon is currently associate professor of clarinet at the Aichi University of the Arts, and is on the faculty of Soai University and Osaka University. Thon has studied with Richard Hawkins, Fred Ormand, and Larry Combs.

### Sarah Tiedemann



**Favorite city:**  
Stockholm

**2<sup>nd</sup> Summer** Sarah Tiedemann currently serves as artistic director of Third Angle New Music and as a member of the Oregon Ballet Theatre Orchestra. She

has performed across North America, Europe, Australia, and China, and with orchestras including the Swedish Radio Symphony, Royal Stockholm Philharmonic, Norrköping Symphony, Oregon Symphony, and Boston Philharmonic. A contemporary music specialist, Tiedemann has appeared with Third Angle, Cascadia Composers, Northwest New Music, and Boston's Callithumpian Consort, and her world premiere performance of Derek Jacoby's Flute Concerto was broadcast internationally on WGBH's Art of the States. She is a faculty member at Lewis & Clark College, Portland State University, and the International Youth Music Camp in Chengdu, China.

Tiedemann holds degrees from Oberlin Conservatory and the New England Conservatory. A national winner of the U.S. Department of Education's Jacob K. Javits Fellowship in Performance, she went on to pursue postgraduate

studies at the Royal College of Music in Stockholm, funded by a fellowship from the American-Scandinavian Foundation. Her past teachers include Jeanne Baxtresser, Michel Debost, John Heiss, and Tobias Carron.

A modern-day Renaissance woman, Sarah Tiedemann has managed a national congressional campaign, served as executive director of an arts camp, backpacked throughout the Northwest, and studied voice with Grammy-nominated artist Valerie Day. In her spare time, she enjoys distance running, gardening, and fixing up her 100-year-old urban farmhouse.

## Allan Vogel



### 34<sup>th</sup> Summer

Allan Vogel, solo oboist of the Los Angeles Chamber Orchestra, has been a guest artist with the Chamber Music Society of Lincoln Center, and with the Santa

**Favorite smell:**  
Coffee brewing

Fe, Mostly Mozart, Marlboro, Aspen, SummerFest, Sarasota, and Oregon Bach festivals. Having made three tours of Japan, he has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra, and the Berlin Philharmonic, and has been guest principal oboist with the Boston Symphony Orchestra for concerts in the major European capitals, Carnegie Hall, the Kennedy Center, and Boston's Symphony Hall.

A member of the Baroque group Bach's Circle, Allan Vogel is on the music faculties of the California Institute of the Arts and the University of Southern California. He can be heard on the labels of Delos, Nonesuch, RCA and Dorian, and serves on the advisory board of the American Bach Society. Vogel's residency is underwritten in part by the Bart Alexander Oboe Chair Fund.

## Gilles Vonsattel



### 3<sup>rd</sup> Summer

Winner of a 2008 Avery Fisher Career Grant, Swiss-born American pianist Gilles Vonsattel began touring in concert after capturing the top prize at the prestigious

**Favorite small luxury:**  
Sprüngli – if in Zürich airport, buy some!

2002 Naumburg International Piano Competition. He made his Alice Tully Hall debut that same year and has since performed with the Warsaw Philharmonic; at Zürich's Tonhalle, Warsaw's Chopin Festival, and Tokyo's Opera City Hall; and in the U.S. with the Utah, Santa Fe, Nashville, and Grand Rapids symphonies, and the Boston Pops Orchestra.

Vonsattel has performed in recital on the stages of Boston's Symphony Hall, Cleveland's Severance Hall, Herbst Theatre in San Francisco, and others.

Deeply committed to the chamber music repertoire, Vonsattel has been an artist member of the Chamber Music Society of Lincoln Center since the 2012–2013 season and is a former member of Chamber Music Society Two. He has performed with the Seattle and Philadelphia chamber music societies and has collaborated with artists such as Emmanuel Pahud, Jorg Widmann, Kim Kashkashian, and more.

First prize winner at the 2006 Geneva International Music Competition, Vonsattel was a laureate of the 2009 Honens International Piano Competition in Calgary and is also a laureate of the Cleveland and Dublin piano competitions.

After studying with pianist David Deveau in Boston, Gilles Vonsattel received his Bachelor of Arts degree in political science and economics from Columbia University and his Master of Music from The Juilliard School where he worked with Jerome Lowenthal. Vonsattel is assistant professor of piano at the University of Massachusetts, Amherst.

## Karen Wagner



**Favorite small luxury:**  
Taking long walks with my husband

Karen Wagner joined the Oregon Symphony in 1999 as assistant principal/second oboe. Before moving to Portland, Wagner played with the Louisville Orchestra and was a fellow with the

New World Symphony. She holds a bachelor's degree in Oboe Performance from the State University of New York at Buffalo and nearly completed a master's at the University of Southern California before leaving for Miami Beach. Wagner's most treasured mentors include Allan Vogel, John de Lancie, and Ronald Richards.

For over 20 years, Karen Wagner has enjoyed an active playing career, private teaching studio, and regular coaching of the Metropolitan Youth Symphony. She is delighted to be a member of 45<sup>th</sup> Parallel's Helios Camerata and the newly formed Arcturus Quintet. Wagner has been the principal oboist of the Cabrillo Festival of Contemporary Music since 2000. She lives with her husband Dave in Southeast Portland where they enjoy all that the Pacific Northwest has to offer.

## Mingzhe Wang



**Favorite small luxury:**  
Mechanical watches

Clarinetist Mingzhe Wang is committed to promoting both the music of our time and the classics. He gave the Chinese premiere of Elliott Carter's "Hiyoku" and has worked

closely with some of the world's leading composers. Wang performed the Copland Clarinet Concerto in its original version with the Gateway Chamber Orchestra to great acclaim. In addition, he has performed on period clarinets with prominent groups such as the American Classical Orchestra and Clarion Music Society.

As a chamber musician, Wang has collaborated and continues to work

with some of the most prominent young artists today, appearing in concerts and music festivals in East Asia, Europe, and North America. His performances have been broadcast on China's Central Television, New York's WQXR, Nashville's WPLN, and many public radio stations across North America.

A native of Wuhan, China, Wang first studied clarinet at the age of 9. His first public performance was at the age of 10. He received the Doctor of Musical Arts degree from Yale University, where he also obtained his master's degree and artist diploma. His major teachers include David Shifrin, Charles Neidich, Ayako Oshima, and Paul Green.

Mingzhe Wang is a co-founder of Trio Séléné and currently serves as an associate professor of clarinet at Michigan State University College of Music.

## Peter Wiley



### 17<sup>th</sup> Summer

Cellist Peter Wiley enjoys a prolific career as a performer and teacher. He is a member of the piano quartet Opus One, a group he co-founded in 1998

**Favorite small luxury:**  
Golf at Eastmoreland

with pianist Anne-Marie McDermott, violinist Ida Kavafian, and violist Steven Tenenbom. Wiley attended the Curtis Institute of Music as a student of David Soyer. He joined the Pittsburgh Symphony in 1974. The following year, he was appointed principal cellist of the Cincinnati Symphony Orchestra, a position he held for eight years. From 1987 through 1998, Wiley was cellist of the Beaux Arts Trio. In 2001 he succeeded his mentor, David Soyer, as cellist of the Guarneri Quartet. The quartet retired from the concert stage in 2009.

Peter Wiley has been awarded an Avery Fischer Career Grant, nominated for a Grammy Award in 1998 with the Beaux Arts Trio and in 2009 with the Guarneri Quartet. Wiley participates at leading festivals including Music from Angel Fire, Chamber Music Northwest, OK Mozart, Santa Fe, Bravo!, and

Bridgehampton. He continues his long association with the Marlboro Music Festival, dating back to 1971. Wiley teaches at the Curtis Institute of Music and Bard College Conservatory of Music.

## Yevgeny Yontov



### 3<sup>rd</sup> Summer

Yevgeny Yontov has established himself as one of the most promising Israeli pianists of his generation. As finalist in the 2017 Arthur Rubinstein International Piano

**Favorite city:**  
Currently, Venice

Master Competition, he received the Prize for Best Performance of Chamber Music, and the Prize for the Best Israeli Pianist. Other international top prizes include gold medals at the Wideman International Piano Competition and Berliner International Music Competition.

A founding member of icarus Quartet, a two piano/two percussion chamber group, Yontov holds chamber music close to heart. He has performed chamber music across five continents in venues that include Carnegie Hall and the John F. Kennedy Center for Performing Arts in Washington D.C. As a soloist, Yontov's orchestral engagements include numerous orchestras in the US, and all major Israeli orchestras. Yontov's debut CD, *Schubert: Piano Variations*, was released on Naxos Records in 2017, and includes seldom performed piano variations and fragments by Schubert.

Yontov began his musical studies at the age of six with Adela Umansky, and later received his Bachelor of Music degree *summa cum laude* from the Buchmann-Mehta School of Music at Tel-Aviv University, where he studied with Arie Vardi. He then moved to the US to study with Boris Berman at the Yale School of Music, where he received his M.M. degree and is currently pursuing his D.M.A.

Yevgeny Yontov has given masterclasses across the US, Israel, and China, and, in 2018, he joined the distinguished piano faculty of Bowling Green State University.



# Visiting Composers

## Kenji Bunch



### 3<sup>rd</sup> Summer

Kenji Bunch represents his hometown of Portland, Oregon as “one of the leading American composers

of his generation, best known for amalgamating traditional American musical forms” (*Oregon ArtsWatch*). While conservatory-trained at The Juilliard School, Bunch infuses his music with folk and roots influences achieving an authentic and seamless blend of classical and vernacular styles. “Clearly modern but deeply respectful of tradition and instantly enjoyable,” (*The Washington Post*) his music has inspired a new genre classification. “Call it neo-American: casual on the outside, complex underneath, immediate and accessible to first-time listeners... Bunch’s music is shinningly original” (*The Oregonian*). Over sixty American orchestras have performed Bunch’s music, which “reach(es) into every section of the orchestra to create an intriguing mixture of sonic colors” (*NW Reverb*). Recent works include commissions and premieres from the Seattle Symphony, the Oregon Symphony, the Lark Quartet, the Britt Festival, Music From Angel Fire, Chamber Music Northwest, the Eugene Ballet, and the Grant Park Music Festival. His extensive discography includes recordings on Sony/BMG, EMI Classics, Koch, RCA, and Naxos labels among others.

Also an outstanding violist, Kenji Bunch received both Bachelor and Master of Music degrees in viola and composition from The Juilliard School and was a founding member of the highly acclaimed ensembles Flux Quartet (1996–2002) and Ne(x)tworks (2003–2011). Bunch currently serves as Artistic Director of Fear No Music, and teaches viola, composition, and music theory at Portland State University, Reed College, and for the Portland Youth Philharmonic.

## Libby Larsen



**Favorite city:**  
Minneapolis!

Libby Larsen is one of America’s most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award-winning and widely recorded, including over fifty CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

As a vigorous, articulate advocate for the music and musicians of our time, Libby Larsen co-founded the Minnesota Composers Forum, now the American Composer’s Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Awards include the George Peabody Medal for Outstanding Contributions to American Music, the Eugene McDermott Award (Massachusetts Institute of Technology), the American Academy of Arts and Letters Lifetime Achievement Award.

For more information, please see the complete published biography of Libby Larsen by Denise Von Glahn, available in major bookstores and online.

## Yuan-Chen Li

*See Artists section for bio.*

## Michele Mangani



**Favorite smell:**  
Pine trees

Born in Urbino, Italy, Michele Mangani graduated from the Gioacchino Rossini Conservatory in Pesaro after studying clarinet, band instrumentation, composition, and conducting. He also studied choral music and choir conducting at the G.B. Martini Conservatory in Bologna. In 1996, Mangani won the National Contest for Master Director of the Italian Army National Band.

Mangani has received many national and international prizes and is one of today’s most appreciated Italian composers. Mangani’s compositions had been played and recorded around the world by different interpreters, orchestras and bands, including Corrado Giuffredi, Fabrizio Meloni, Patrick De Ritis, Ricardo Morales, the Italian Navy Band, the Financial Guard Military Band, the Symphonic of the Bulgarian Radio, the Philharmonic Orchestra from Bruxelles, The National Juvenile Orchestra from Spain, the Sinfonietta Orchestra from Losanna, and The Wind Octet of the Scala Theatre. His musical production today amounts to over 600 compositions, published by Eufonia Music Edition, and his works are often inserted as compulsory pieces in performance competitions where he is often invited as jury commissioner or president.

Michele Mangani is conductor of the Marche Wind Orchestra and professor of ensemble music for wind instruments at G. Rossini Conservatory in Pesaro. Since March 2017, he has been director of the Cappella Musicale del SS Sacramento in Urbino.

## Edgar Meyer

*See Artists section for bio.*

## George Meyer

*See Artists section for bio.*



## David Schiff



### 19<sup>th</sup> Summer

Composer and author David Schiff was born in New York City on August 30, 1945. He studied composition with John Corigliano

and Ursula Mamlok at the Manhattan School of Music, and with Elliott Carter at the Juilliard School, where he received his D.M.A.. He holds degrees in English literature from Columbia and Cambridge Universities.

Schiff's major works include the opera *Gimpel the Fool*, with libretto by I. B. Singer; the *Sacred Service*, written for the 125<sup>th</sup> anniversary of Congregation Beth Israel of Portland; *Slow Dance*, commissioned by the Oregon Symphony; *Stomp*, commissioned by Marin Alsop for Concordia and recorded by the Baltimore Symphony conducted by David Zinman; *Solus Rex*, for bass trombone and chamber ensemble commissioned by the Chamber Music Society of Lincoln Center and premiered by David Taylor; *Speaking in Drums*, a concerto for timpani and string orchestra commissioned by the Minnesota Orchestra for its timpanist, Peter Kogan; *Vashti*, a retelling of the Book of Esther for mezzo-soprano, clarinet, and piano commissioned by the Gold Coast Chamber Music Festival; *4 Sisters*, a concerto for jazz violin and orchestra which premiered in Cambridge, England in 1997 and received its American premiere with Regina Carter and the Detroit Symphony in January 2004; *New York Nocturnes*, a piano trio written for Chamber Music Northwest; *Pepper Pieces*, arrangements of songs by Jim Pepper for jazz violinist Hollis Taylor and strings; *Canti di Davide*, a concerto for clarinet and orchestra premiered by David Shifrin and the Virginia Symphony in October 2001; *Singing in the Dark*, for Alto Saxophone and String Quartet premiered at Chamber Music Northwest in July 2002 by Marty Ehrlich and the Miami String Quartet; *All About Love*, a song cycle for mezzo-soprano, tenor and chamber ensemble which premiered at Chamber Music Northwest in July 2004; and *Canzona* for brass, percussion

and strings commissioned by the Seattle Symphony and premiered by them in January 2005 conducted by Gerard Schwarz.

Three of David Schiff's compositions, *Divertimento* from *Gimpel the Fool*, Suite from the *Sacred Service*, and *Scenes from Adolescence* may be heard on Delos CD #3058 performed by artists of Chamber Music Northwest and the composer's wife Cantor Judith Schiff. *Shtik*, written for David Taylor, appears on the album *Past Tells* on the New World label. Schiff is the R.P. Wollenberg Professor of Music at Reed College in Portland, Oregon. He is the author of *The Music of Elliott Carter* (Cornell University Press) and *George Gershwin: Rhapsody in Blue* (Cambridge University Press) as well as many articles on music for the *New York Times*, the *Atlantic Monthly*, *Opera News*, and *Tempo*.

## Jeff Scott

See Artists section for bio.

## Daniel Schlosberg

See Artists section for bio.

## Ashley William Smith

See Artists section for bio.

## Daniel Temkin



Daniel Temkin began composing at age thirteen. One of his earliest pieces was premiered in Lincoln Center and he has been a composer-in-residence with Music From Angel Fire (New Mexico), Chamber Music by the Bay (San Francisco), and the Intimacy of Creativity Festival (Hong Kong). Temkin's work has been supported by many leading arts organizations including Amphion, American Composers Forum, BMI, the Alice M. Ditson Fund, Earshot, the Theodore Presser Foundation, and others.

Daniel Temkin is particularly recognized for his orchestral music. In 2016, MacArthur Fellow Bright Sheng conducted *Rising Moon* with the Hong Kong Philharmonic, and the Indianapolis Symphony

performed *Cataclysm*, which received the orchestra's Marilyn K. Glick Prize. Commissioned in 2013 by the St. Petersburg Chamber Philharmonic, *Cataclysm* was also performed by the USC Symphony in 2014. In 2013, *Chasm* was premiered by the Curtis Symphony Orchestra, and then subsequently selected by Robert Spano for a performance on the inaugural Aspen Composers Showcase. Temkin's earlier pieces *Regenerations* and *Rolling River* have also been performed by the Nashville Symphony, Buffalo Philharmonic, and numerous festival and collegiate orchestras.

**2019-2020 SEASON**  
 MONICA HUGGETT'S *DREAM SEASON*

OCT 18, 19, 20  
 THE BRANDENBURGS:  
 SIX ICONIC CONCERTOS

OCT 25  
 MENDELSSOHN & BRAHMS:  
 GRAND CHAMBER WORKS

NOV 22, 23, 24  
 CROSSING THE CHANNEL:  
 IMMIGRANT COMPOSERS IN LONDON

PORTLAND BAROQUE ORCHESTRA  
 GREAT MUSIC. PERIOD.

Visit us online to see the full lineup!  
 PBO.org | 503-222-6000



**CHAMBER MUSIC NORTHWEST**



**Season 2019/20**

**Jasper String Quartet**  
 Thu, April 16 | 8 pm


 [www.CMNW.org](http://www.CMNW.org)

**Make Music Live!**

Four-year music scholarships for majors and non-majors

**Degree Programs**  
 BA in Music  
 Minor in Music  
 Minor in Arts, Technology & Multimedia

Apply for an audition at:  
[willamette.edu/go/musicauditions](http://willamette.edu/go/musicauditions)


 **WILLAMETTE UNIVERSITY**

**P**

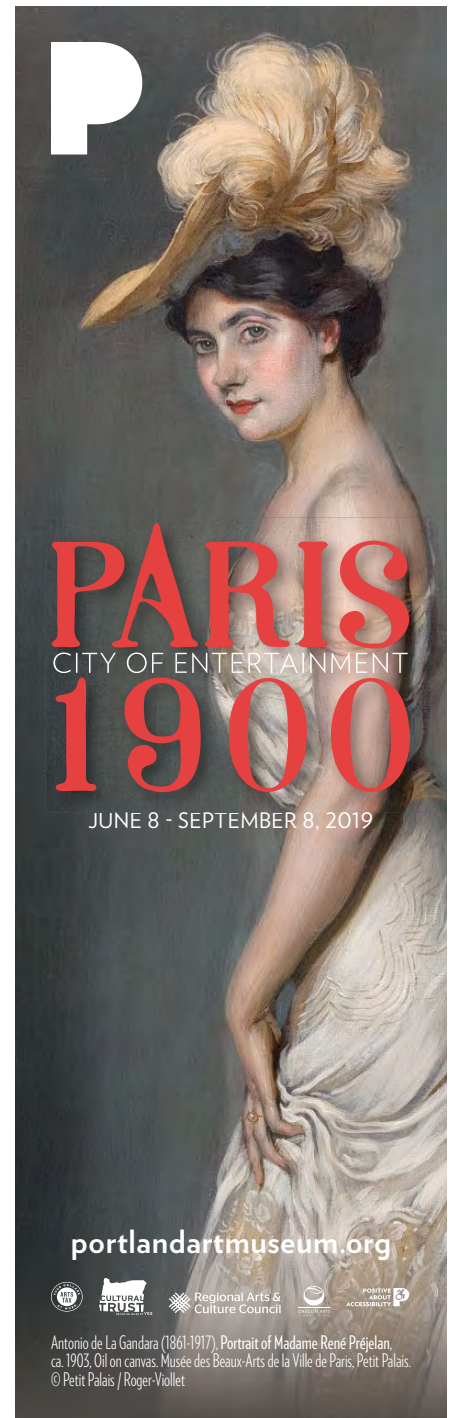
**PARIS**  
 CITY OF ENTERTAINMENT  
**1900**

JUNE 8 - SEPTEMBER 8, 2019

[portlandartmuseum.org](http://portlandartmuseum.org)



Antonio de La Gandara (1861-1917), Portrait of Madame René Préjean, ca. 1903, Oil on canvas. Musée des Beaux-Arts de la Ville de Paris, Petit Palais. © Petit Palais / Roger-Viollet

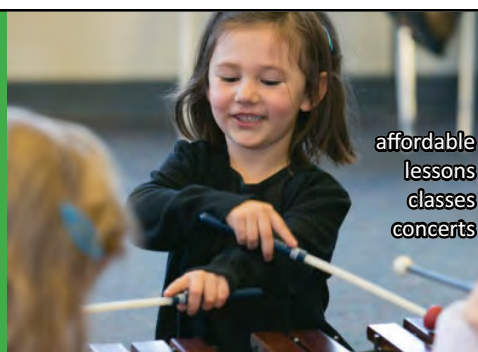


**Community Music Center**



[CommunityMusicCenter.org](http://CommunityMusicCenter.org)  
 503-823-3177

 **PORTLAND PARKS & RECREATION™**  
 Healthy Parks, Healthy Portland



affordable lessons classes concerts

CMNW artists started here.  
 You can, too!

**CHAMBER MUSIC NORTHWEST**



**Season 2019/20**  
**Soovin Kim, Gloria Chien, and David Shifrin**  
 Sun, March 15 | 4 pm

[www.CMNW.org](http://www.CMNW.org)



# PORTLAND OPERA

## *2019/20 season*

### MADAMA BUTTERFLY

Giacomo Puccini | Oct–Nov 2019 | Keller Auditorium

### AN AMERICAN QUARTET FOUR ONE-ACTS

Menotti / Barber / Moore / Hoiby | February 2020  
The Gregory K. & Mary Chomenko Hinckley Studio Theatre at  
the Hampton Opera Center

### BAJAZET

Antonio Vivaldi | March 2020 | Newmark Theatre

### BIG NIGHT

A special concert | May 9, 2020 | Keller Auditorium

### PAGLIACCI

Ruggero Leoncavallo | June 2020 | Keller Auditorium

### THREE DECEMBERS

Jake Heggie | July 2020 | Newmark Theatre

*Don't miss a single note or moment!*

4-show subscription packages are available from \$124.

Contact us to build your customized season plan: 503.241.1802 | [conciERGE@portlandopera.org](mailto:conciERGE@portlandopera.org)

*Up  
Next*

**JULY 2019**  
LA FINTA  
GIARDINIERA  
Mozart

**JULY/AUG 2019**  
IN THE  
PENAL COLONY  
Philip Glass

503.241.1802  
[conciERGE@portlandopera.org](mailto:conciERGE@portlandopera.org)  
[portlandopera.org](http://portlandopera.org)

**PORTLAND  
OPERA**  
Christopher Mattaliano  
General Director



# ABOUT CMNW

Now in its 49<sup>th</sup> season, Chamber Music Northwest serves more than 50,000 people in Oregon and SW Washington with exceptional chamber music through over 100 events annually, including our flagship Summer Festival, year-round concerts, community activities, educational programs, broadcasts, and innovative collaborations with other arts groups. CMNW is the only chamber music festival of its kind in the Northwest and one of the most diverse classical music experiences in the nation, virtually unparalleled in comparable communities.

As one of the leading chamber music producers in the country, CMNW enriches our community by showcasing the world's greatest musicians and composers. From world-renowned artists and exceptional local musicians to the rising young stars of our Protégé Project, they perform beloved classics and hidden masterpieces, contemporary works, and collaborations with other artists. Committed to sharing their music in fun and accessible ways, our artists participate in extensive community outreach, including free concerts, conversations, and education programs.

CMNW also invests in the future of chamber music. Our Protégé Project artists perform and learn from veteran festival artists and work with young musicians in our community. We commission and present 4–6 new works annually, primarily by American composers. A recipient of the Governor's Arts Award, Chamber Music Northwest is among our region's most acclaimed arts organizations, and is proud to have balanced its budget in each of the past 38 years.

## Board of Directors

**David Greger**  
*President*

**Peter van Bever**  
*Vice-President*

**David Wilson**  
*Treasurer*

**Anne Stevenson**  
*Secretary*

**Ivan Inger**  
*Immediate Past President*

**Karen Deveney**  
*Member at Large*

**William C. Scott**  
*Member at Large*

**Carl Abbott**

**Jon Dickinson**

**Katherine Estrada**

**Timothy Goldfarb**

**Yoko Greeney**

**Susan Leeb**

**Leslie Lehmann**

**Hugh Porter**

**Per Sweetman**

**Marc Therrien**

**Ravi Veydanayagam**

## Staff

**David Shifrin**  
*Artistic Director*

**Peter J. Bilotta**  
*Executive Director*

**Leslie Tuomi**  
*Development Director*

**Amy Mintonye**  
*Marketing Director*

**Robert Whipple**  
*Artistic Operations Director*

**Barbara Bailey**  
*Finance and  
Administration Director*

**David Tallman**  
*Ticketing and Data Manager*

**Brent Ellingson**  
*Marketing and Development  
Coordinator*

**Margaret Fisher**  
*Artistic Operations Assistant*

**Kate Rafter**  
*Assistant Box Office Manager*

**Barbara Brooks**  
*House and Community  
Engagement Manager*

**Hannah Hillebrand**  
*Education Coordinator*

## Festival Staff

**Happiness Yi**  
*Production Manager*

**Emily Telling**  
*Stage Manager*

**Megan Thorpe**  
*Stage Manager*

**Jamael Smith**  
*Production Assistant*

**Micki Selvitella**  
*House Manager*

**Jing Kappes**  
*House Manager*

**Benjamin Rosenthal**  
*Box Office Assistant*

**Salma Preppernau**  
*Artistic Operations Intern*

**Melanie Ngai**  
*Marketing Intern*

**Brianna Droege**  
*Development Intern*

**Rod Evenson**  
*Recording Engineer*

**Eric Leatha**  
*Piano Technician*

**Tom Emerson**  
*Photographer*

**Ethan Allred**  
*Chief Program Annotator*

**Esther Shim**  
*Page Turner*



This program book was produced and designed by Chamber Music Northwest.

Graphic Design: Nathan Martel Printing: More! Ink



*Fill your summer with music!*

Explore the musical riches and unique settings of these allied festivals of the Western United States.

### *California*

CABRILLO FESTIVAL  
of CONTEMPORARY  
MUSIC

Santa Cruz, CA  
JULY 28-AUG 11

CARMEL BACH FESTIVAL  
Carmel, CA  
JULY 13-27

LA JOLLA MUSIC  
SOCIETY SUMMERFEST  
La Jolla, CA  
AUGUST

MAINLY MOZART  
FESTIVAL  
San Diego, CA  
MAY 30-JUNE 23

MUSIC@MENLO  
Atherton, CA  
JULY 12-AUG 3

### *Colorado*

ASPEN MUSIC FESTIVAL  
and SCHOOL  
Aspen, CO  
JUNE 27-AUG 18

BRAVO! VAIL  
Vail, CO  
JUNE 20-AUG 4

BRECKENRIDGE  
MUSIC FESTIVAL  
Breckenridge, CO  
JULY 20-AUG 11

COLORADO MUSIC  
FESTIVAL  
Boulder, CO  
JUNE 27-AUG 3

STRINGS MUSIC FESTIVAL  
Steamboat Springs, CO  
JUNE 20-AUG 25

### *New Mexico*

SANTA FE CHAMBER  
MUSIC FESTIVAL  
Santa Fe, NM  
JULY 14-AUG 19

### *Oregon*

CHAMBER MUSIC  
NORTHWEST  
SUMMER FESTIVAL  
Portland, OR  
JUNE 24-JULY 28

OREGON BACH FESTIVAL  
Eugene, OR  
JUNE 28-JULY 13

### *Washington*

SEATTLE CHAMBER  
MUSIC SOCIETY  
SUMMER FESTIVAL  
Seattle, WA  
JULY 1-27

### *Wyoming*

GRAND TETON MUSIC  
FESTIVAL  
Jackson Hole, WY  
JULY 3-AUG 17



# REED COLLEGE



## FUNd RUN/WALK FOR NEIGHBORHOOD SCHOOLS

---

SATURDAY, SEPTEMBER 21, 2019  
9 A.M. RACE START IN THE QUAD

The 8th annual Reed College 5K FUNd RUN/WALK is a fundraiser for neighborhood elementary schools: Duniway, Grout, Lewis, Llewellyn, and Woodstock.

- ◆ Free Pancake Breakfast ◆ Live Music ◆ Vendor Booths
- ◆ Kids' Activities ◆ Tech T-shirts ◆ Participant Medallions ◆ Awards

SPONSOR, VOLUNTEER, OR REGISTER TODAY!  
[reed.edu/5k](http://reed.edu/5k)

