OREGON MUSIC FESTIVAL
June 20 - July 1, 2015 - Portland

music unleashed
Schubert, Martinů, Piazzolla
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WELCOME

Welcome to Oregon Music Festival 2015, “music unleashed.” We are delighted to present to you, our community, a season dedicated to three great composers: Franz Schubert, Bohuslav Martinů, and Astor Piazzolla. With this season we take the opportunity to highlight the work of the largely neglected yet exceptionally gifted Czech master, Bohuslav Martinů; to explore some of the seminal works of Franz Schubert, and to delve into not-so-familiar territory of the Argentinian composer Astor Piazzolla. Three orchestras, three chamber ensembles and some sixteen soloists and conductors from home and abroad take part in this great celebration.

What lies at the core of this festival is what could be called “the compulsion to explore” -- to use the phrase to borrow a phrase often used by close associates of Martinů when describing his own approach to composition. In designing this festival I wanted to open some new windows and doors, so to speak, and widen our community’s musical horizon. So much great music exists yet so little of it is widely known. In fact, the majority stays tied up in the closets of the “unknown,” languishing, waiting to be unleashed and enjoyed. With OMF 2015 we take a step toward the emancipation of some of the great works which deserve to be unleashed. A sizable list of Martinů’s works for example, and several of Piazzolla’s works will, no doubt, be heard for the first time in our region. This we consider a positive and much needed effort.

Secondly, with this season we begin in earnest to bring international and national artists to the festival, facilitating unprecedented opportunities for collaboration between fine artists of our own community with those from other parts of the world. Four distinguished soloists -- principal chairs of Seattle Symphony -- will collaborate with the musicians from our region. In addition, four internationally renowned artists are coming from Europe (Switzerland, Norway, Croatia and Malta). With this season, we at OMF are demonstrating publicly our artistic policy which is how the effort of cross-polinization and enrichment can work for the benefit of Portland and all of Oregon. Our artists do not come simply as soloists -- as great as that is -- but come to spend time as artists in residence, interacting and participating in a number of activities during their stay -- activities that include teaching, mentoring of young players, performing as members of various ensembles and/or performing as soloists with one of the festival’s orchestras.

This then is what OMF is about -- how the festival reflects Oregon’s long tradition of synergistic co-existence between man, art and nature -- but also our co-existence with the greater world community. It is this wider world view and connection with it that is truly emancipating.

Enjoy the festival. It was created for you!

Zvonimir Hačko, Artistic Director
SATURDAY, JUNE 20, 7:30 p.m.
First Baptist Church, Portland
Franko Božac, bayan/classical accordion
Oregon Festival Orchestra/Zvonimir Hačko, conductor
Works by Piazzolla, Dvořák and Martinů

TUESDAY, JUNE 23, 7:30 p.m.
First Baptist Church, Portland
Dimitri Ashkenazy, clarinet/Chi Yong Yun, piano
Orpheus Academy Orchestra/Travis Hatton, conductor
Works by Weber, Schubert, Martinů

SATURDAY, JUNE 27
First Baptist Church, Portland
6:30 p.m. LECTURE/7:30 p.m. CONCERT
Mary Lynch, oboe/Seth Krimsy, bassoon
Alexander Velinzon, violin/Efe Baltacıgil, cello
Oregon Festival Orchestra/Zvonimir Hačko, conductor
Works by Martinů and Schubert

TUESDAY, JUNE 30, 7:30 p.m.
First Baptist Church, Portland
Carla Trynchuk, violin/Ada Meinich, viola
Orpheus Academy Orchestra/Travis Hatton, conductor
Works by Martinů, Schubert and Piazzolla

WEDNESDAY, JULY 1, 7:30 p.m.
Lincoln Performance Hall, PSU
Franko Božac, accordion/Charlene Farrugia, piano
Civic Orchestra/David Jacobs, conductor
Works by Piazzolla, Martinů and Schubert

MUSIC FOR CHAMBER ENSEMBLE

WEDNESDAY, June 24, 7:30 p.m.
First Baptist Church, Portland
Duo Mascagni (Božac, bayan/Farrugia, piano)
Works by Liszt, Atarov, Shehu and Piazzolla

THURSDAY, June 25, 7:30 p.m.
First Baptist Church, Portland
OMF Artistic Collegium/Dimitri Ashkenazy, director
Works by Piazzolla, Schubert and Martinů
ARTISTIC DIRECTOR
Zvonimir Hačko, conductor

Croatian/American conductor Zvonimir Hačko was appointed Artistic Director of Oregon Music Festival last season joining a distinguished list of artists now serving on OMF’s Artistic Collegium. A conductor of international stature, Hačko devotes his time between USA and Europe. He is now in his fifth season as Artistic Director of Österreichische Symphoniker in Linz, Austria, Music Director of Lentia Musikfestival and a frequent guest conductor with orchestras in Europe, South America, Asia and USA.

Born and raised in former Yugoslavia, he came to the United States where he completed advanced degrees in conducting at the University of Washington and Indiana University (Bloomington). Since the late 1980’s he has maintained an active international conducting schedule leading such orchestras as Symphony Orchestra of Serbian Radio-Television, Poznan Philharmonic (Poland), Orchestra Sinfonica Siciliana (Italy), Sacramento Philharmonic (USA), Los Angeles Baroque Orchestra (USA), Orchestra and Chorus of Croatian National Theater, Croatian Philharmonic, European Master Orchestra (Vienna, Austria), Orquesta de Camara de Bellas Artes (Mexico City) and many others. His multicultural background and experience have contributed to his in-depth knowledge of the European classical tradition and a keen interest in contemporary music.

Mr. Hačko’s current engagements include concerts with Istanbul Chamber Orchestra, State of Mexico Symphony Orchestra, Portuguese Orchestra Cascais Oeiras, Haifa Symphony, Symphony Orchestra of Brazilian National Theater, Tbilisi Symphony, and others. His recent tour of China was praised by the Beijing press as “mesmerizing” and “as if plugged into a high-voltage current.”
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FEATURED COMPOSERS
Franz Schubert, Bohuslav Martinů & Astor Piazzolla
Three outstanding composers are the focus of this year’s festival. We are celebrating their lasting legacy and the transcendent beauty of their music, recognizing that there are still many fine works of art that deserve to be brought to light.

HOMMAGE TO A FORGOTTEN GENIUS
Oregon Music Festival celebrates the creative power of Bohuslav Martinů on the occasion of the 125th anniversary of his birth

Bohuslav Martinů (1890-1959) was among the most gifted and prolific composers in the first half of the 20th century and yet he remains conspicuously absent from many concert halls -- especially here in North America. This is all the more surprising considering the fact that he spent more than ten years in exile in the United States (1941-1953) while fleeing the Nazi persecution. And it is here that he wrote many of his finest symphonic works, some of which appear on the OMF program this year. Original, inspired, technically sophisticated and truly beautiful music, his more than 400 compositions, representing every major musical genre, deserve to be heard and enjoyed. OMF takes a step forward in promoting his output by including him among the featured composers of the festival. This is electrifying, joyful or, by contrast, deeply expressive music that is simply unforgettable. We are pleased you can join us in the celebration of a forgotten genius.

List of Martinů works being performed at OMF 2015

Double Concerto - June 20
for two string orchestras, piano and timpani

Sinfonietta Giocosa - June 23
for piano and orchestra

Nonetto - June 25
for wind quintet, string trio and string bass

Sinfonietta la Jolla - June 27
for orchestra

Sinfonia Concertante - June 27
for oboe, bassoon, violin, violoncello and orchestra

Divertimento (Serenata No. 4) - June 30
for violin, viola and orchestra

Piano Concerto No. 3 - July 1
for piano and orchestra
Franz Schubert

Franz Schubert was born January 31, 1797 in Himmelpfortgrund, near Vienna [Austria] and died November 19, 1828, Vienna. A Classically leaning Romanticist he bridged the worlds of the two eras of music with unique skill and idiomatic style. He was noted for the melody and harmony in his songs (lieder) and chamber music but also made a significant contribution to the symphonic genre. Among his most noted symphonies are Symphony No. 9 in C Major (The Great; 1828 -- which closes the festival) and Symphony in B Minor (Unfinished; 1822). He wrote in practically every genre including operas, masses, chamber music and works for the piano.

As a symphonist he was largely ignored by the general public during his lifetime but has since then been “discovered” with the result that a number of his works have become a part of the standard symphonic repertoire. Schubert’s nine symphonies demonstrate breadth of inspiration, an affinity for melody, stylish elegance and a harmonic language and structure that show indebtedness to Mozart and Haydn but also foreshadows Brahms. Schubert also left a remarkable legacy of Chamber music, including several powerful string quartets, piano sonatas and works for larger chamber ensembles (including his famous Octet in F Major -- to be performed by the Artistic Collegium). With some help from his brother, Schubert’s works were later discovered by Schumann and Mendelssohn who were instrumental in their achieving a wider recognition. Some of the symphonies were similarly discovered much later by George Grove and Arthur Sullivan.

Astor Piazzolla

Argentinian composer Astor Piazzolla (1921-1992) redefined classical tango by infusing it with jazz and classical techniques to create New Tango. His output includes more than 1000 works and continues to influence the best musicians in the world. A virtuoso bandoneon player, Piazzolla played in tango orchestras in Argentina as a teen, including the Anibal Troilo orchestra, one of the greatest of the time. Piazzolla discovered Bach while studying with pianist Bela Wilda and his passion for classical music led to studies with Alberto Ginastera and Raúl Spivak. His symphonic composition Buenos Aires won first prize in the Fabien Servitzky competition in 1953, enabling him to study composition in Paris with Nadia Boulanger, who encouraged him to continue to explore his creative ideas regarding tango.

Piazzolla formed Octeto Buenos Aires in 1955, a chamber group that broke away from the “orquesta típica.” A series of small ensembles would follow throughout the decades with his signature ensemble a quintet consisting of bandoneon, violin, bass, piano and electric guitar. With these ensembles Piazzolla developed New Tango, a fusion of tango, classical and jazz. Initially rejected by the traditional Tango community, the overwhelming acceptance of New Tango was cemented by hit after hit. In the 1970s Piazzolla moved to Italy, experimented with rock-inspired music and large fusion concerts and developed a following. In the 1980s Piazzolla returned to the quintet, concertizing in Europe, South America, Japan and the United States and appearing as a soloist with symphonies and chamber ensembles all over the world.
OREGON FESTIVAL ORCHESTRA

Franko Božac, bayan/classical accordion
Zvonimir Hačko, conductor

Saturday, June 20, 7:30 p.m.
First Baptist Church, Portland

PROGRAM

Astor Piazzolla: Aconcagua - Concerto for Bandoneon
and small orchestra
   Allegro marcato
   Moderato
   Presto

Antonín Dvořák: Serenade for Strings, Op. 22
   I.  Moderato
   II. Tempo di Valse
   III. Scherzo: Vivace
   IV. Larghetto
   V. Finale: Allegro vivace

Intermission

   for two string orchestras, piano and timpani
   I.  Poco Allegro
   II.  Largo - Adagio - Moderato - Largo
   III. Allegro

The appearance of accordionist Franko Božac (Croatia) is made possible by the generous gift of the Kis Family fund
Franko Božac, bayan/classical accordion
Resident Artist (Croatia)
Performances: June 20, 24, 25, and July 1

Franko Božac is considered one of the most successful Croatian classical accordion players. He is an international ambassador for the EMMA for Peace (Euro Mediterranean Music Academy) and is listed in the Hubners Who is Who. In 2014, he recorded the concerto for accordion and string orchestra composed by national Maltese composer Charles Camilleri for NAXOS Records and has concertized widely outside his native country.

As a soloist he has performed with orchestras such as the Royal Academy of Music Symphony Orchestra – London, Malta Philharmonic Orchestra, Kaliningrad Philharmonic Orchestra, Austrian Symphony Orchestra, the Arad State Philharmonic Orchestra, the Ulyanovsk State Symphony Orchestra, Camerata Austriaca, Russian Gnesin’s Academy of Music String Orchestra, Wintergreen Festival Orchestra, the Varaždin Chamber Orchestra, Croatian Chamber Philharmonic, Symphony Orchestra of the University of Pula and Lugano Philharmonic. Franko has also performed as a member of the orchestra with the London Sinfonietta, the Royal Liverpool Philharmonic Orchestra, the University of Manchester Symphony Orchestra, the Royal College of Music Symphony Orchestra, “Ensemble 10/10” (Ensemble of the Royal Liverpool Philharmonic Orchestra) and the Symphony Orchestra of Croatian Radio and Television.

Franko’s collaborations with contemporary composers have resulted in premieres of such works as After Braque by Garry Carpenter, Paraphrases by Branko Oksanca, The Buzz and Double Concerto by Bashkim Shehu, Partita for accordion and Symphony Orchestra by Alexander Atarov and The Hole of Horcum, concerto for accordion and symphony orchestra by James Williamson.
Astor Piazzolla: Aconcagua - Concerto for Bandoneón

Piazzolla’s Bandoneón Concerto (referred to as “Aconcagua” by the publisher Aldo Pagani, because “this is the peak of Astor’s oeuvre, and the highest mountain peak in South America”) was composed in 1979. The Concerto is cast in three movements of classical fast-slow-fast disposition. The soloist enters immediately with a fiercely focused tango, goosed by harp and percussion under powerful string chords. The first movement includes a singing central section and two cadenzas before driving to a whooping close.

The lyrical second movement begins with the bandoneón alone, ultimately joined by the harp in an elegant duet. After building to a more agitated climax, the movement ends with a soft restatement of the opening theme. The third movement has a walking bass line, the rhythmically offset and upward leaps of the solo entry. This finale is based on a very danceable, streetwise tango Piazzolla first used in his soundtrack for the film Con alma y vida. At the end, Piazzolla adds a section labeled “Melancolico Final,” a tenderly tuneful tango that then dissolves into a final fury that is almost pure rhythm.

Antonin Dvořák: Serenade for Strings

The Serenade dates from 1875, when Dvořák was right on the cusp of major recognition but had not quite arrived. He was 34 and his music was beginning to display polish and self-assurance. The work is one of the most charming of his smaller orchestral works, lacking pretense and with an abundance of familiar tunes. Its atmosphere is intimate, wistful, and nostalgic: like drawing room conversation about fond memories of childhood. Most of the individual movements are essentially tripartite in form, each with a contrasting middle section. Dvořák’s finale is the exception, with three major themes and some contrapuntal writing. A melody from the first movement returns at the end nicely unifying the Serenade’s musical ideas.

Bohuslav Martinů: Double Concerto

for two strings orchestras, piano, and timpani

Martinů wrote the Double Concerto in Switzerland in 1938 during the time of the impending World War II. The piece was commissioned by Paul Sacher for the Basel Chamber Orchestra and represents one of the finest works not only of the composer’s output but of the first half of the 20th century in general. A truly virtuosic and compact piece it reflects intense impressions from both the composer’s personal life and the political events of the time. Patterned after the concerto grosso, the work is in three movements which are contrasting in mood but totally integrated thematically. The outer movements are characterized by a mood of intense anxiety expressed through syncopated rhythms and dissonant harmonies, while its Largo centers on defiant, declamatory statements. Lasting some 22 minutes, it is a tour de force of virtuosic writing, innovative harmonies, bold melodic lines and at times feverish rhythmic displacements. It is by far one of Martinů’s finest works.
Orpheus Academy is a summer immersion music program based in Portland, Oregon — a unique place in the Pacific Northwest for music and musicians where internationally acclaimed artists/teachers work side by side with young musicians offering training and guidance in a rich and growth-inducing environment. Orpheus Academy is international in outlook and intended for training of talented young musicians ages 15-25.

This year the Academy is in session from June 14 to July 1. It is offering an expanded range of activities for strings, winds and percussion. The 17-day program includes orchestral training; masterclasses for violin, viola, cello, flute, oboe, clarinet, bassoon and percussion; concerts and recitals; group and private instruction; and chamber music. Academy attendance is scholarship-based. The sole criterion for acceptance is merit. This season the academy has offered $58,000 in tuition-remission scholarships or thirty-two scholarships: twenty-two in the string area, twelve for winds and one for percussion.

**Orpheus Academy Orchestra**
Travis Hatton, Principal Conductor

**Violin I**
Cammie Lee
Lauren Grant
Renee Zhang
Hannah Weinstein
Meredith Dyall
Alberta Barnes

**Violin II**
Adriana Hayes
Maeve Nage-Fraze
Molly Long
Olivia Myers
Mary Smith

**Viola**
Shania Watts
Edmund Hsu
Randy Zhang
Preetha Velu
Shauna Keys

**Violoncello**
David Kim
Chas Barnard
Kevin Hendrix
Gemma Tung
Ashley Myers

**String bass**
Alex Paniagua-Reyes
Ermias Kahassai

**Flute**
Megan Reich
Annabel Mac Donald

**Oboe**
Alejandro Briceno
Lynn Bauscher

**Bassoon**
Rose Rogers
Cameron Joublin

**French Horn**
Miles Douglas
Michael Gunderson

**Trumpet**
Katie Craighead
Kristoffer Parker

**Timpani**
Sviatoslav Kryvoruchko

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OREGON MUSIC FESTIVAL 2015

ORPHEUS ACADEMY ORCHESTRA

Dimitri Ashkenazy, clarinet
Chi Yong Yun, piano
Travis Hatton, conductor

Tuesday, June 23, 7:30 p.m.
First Baptist Church, Portland

PROGRAM

Carl Maria von Weber: Clarinet Concerto No. 2 in E-flat
I. Allegro
II. Andante con moto
III. Alla Polacca

Franz Schubert: Symphony No. 5 in B-flat
I. Allegro
II. Andante con moto
III. Menuetto: Allegro molto
IV. Allegro vivace

Intermission

I. Poco Allegro
II. Allegretto poco moderato
III. Allegro
IV. Andantino (Moderato) - Allegro

Clarinetist Dimitri Ashkenazy (Switzerland) is sponsored by Umpqua Bank
Pianist Chi Yong Yun is sponsored by the Friends of Oregon Music Festival
**Dimitri Ashkenazy, clarinet**
Resident Artist/OMF Director of Chamber Music
Concerts: June 23 and 25

Dimitri Ashkenazy performs widely as both a soloist and chamber musician. He has appeared with the Royal Philharmonic Orchestra at London’s Royal Festival Hall; Deutsches Symphonie-Orchester Berlin at the Hollywood Bowl; SBS Youth Orchestra at Sydney Opera House; Czech Philharmonic Orchestra at the Casals Festival in Puerto Rico; and Japan Philharmonic, Tokyo Metropolitan Symphony and Mito Chamber orchestras in Japan.

In September 2014, Ashkenazy made his BBC Proms debut, performing Sir Peter Maxwell Davies’ Strathclyde Concerto No. 4 with the Scottish Chamber Orchestra as part of the composer’s 80th birthday celebrations. He has previously performed this Concerto under the baton of the composer in London, Santiago de Compostela, and at several other venues across Europe.

An active chamber musician, he has performed with the Kodály and Faust Quartets and with partners such as Barbara Bonney, Antonio Meneses, Cristina Ortiz, Maria João Pires and of course his brother Vovka Ashkenazy and his father Vladimir Ashkenazy. Dimitri Ashkenazy has made numerous CD, radio and television recordings and been invited to give master classes throughout Europe and in Japan, Australia and the USA.

**Chi Yong Yun, piano**
Resident Artist
Concerts: June 23 and 27

A pianist of rare poetic insight and pianistic brilliance, Ms. Yun’s performances as a soloist, recitalist, and chamber musician have received critical acclaim throughout the United States, Europe and Asia. Born in Seoul, Korea, Ms. Yun moved to the United States at the age of six. The top prizewinner of numerous international and national competitions, Ms. Yun received her Bachelor and Master of Music degrees and the prestigious Performer’s Diploma on full scholarship from Indiana University Jacobs School of Music as a Thomson Star Fellow. Currently she is pursuing a Doctor of Musical Arts Degree with internationally acclaimed pianist Ian Hobson at University of Illinois Urbana Champaign. Ms. Yun has also studied under the guidance of Karen Shaw, Edmund Battersby, and Menahem Pressler. Ms. Yun has performed in international music festivals such as Aspen, Atlantic, Folgarida, International Keyboard Institute and Festival, DPS, Shandelee, Prague and Oregon Music Festival. She has appeared as a soloist with the Indianapolis Symphony Orchestra, Indianapolis Philharmonic, Andrews, Camerata and the Folgarida Symphony. As a recitalist and active collaborative musician, she has performed throughout the US, Prague, Italy, Austria, Germany, Hong Kong, Philippines and South Korea. Ms. Yun is currently the pianist for the American Piano Quintet and Trio Bel Arte.
Travis Hatton
Principal Conductor, Orpheus Academy

Mr. Hatton has proven to be one of the most versatile conductors of his generation. His wide interests have led him to work with opera companies, orchestras, chamber orchestras, choruses and bands. He has been called “A very gifted young conductor” by the late Georg Tintner.

As an opera conductor, he has appeared with opera companies in Europe as well as America. He has conducted over 200 opera and ballet performances. Mr. Hatton has conducted the Moravian Opera Theater (of Olomouc, the Czech Republic) in national tours of Germany conducting Verdi’s Aida on two different occasions. Mr. Hatton held two posts during his five years in Europe (1992 -1997) – Conductor of the Moravian Opera Theater (Olomouc, the Czech Republic) and Artistic Director of the City Opera Theater of Usti and Labem (also in the Czech Republic). Mr. Hatton conducted the Eugene (Oregon) Opera’s production of the Marriage of Figaro and Amahl and the Night Visitors, Hansel and Gretel and The Magic Flute in Vancouver, Washington with the Vancouver Children’s Opera.

As an orchestral conductor, Mr. Hatton has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Idaho, Oregon, Texas and North Dakota. In the Portland Oregon area, he is a frequent guest conductor, having appeared with the Vancouver Symphony, the Portland Columbia Symphony, the Rose City Chamber Orchestra, as well as with the Mt. Hood Pops Orchestra and the Portland Festival Symphony Orchestra.

PROGRAM NOTES
June 23 Concert, Orpheus Academy Orchestra

Weber: Clarinet Concerto No. 2
While Weber is primarily known for his opera Der Freischutz and the invention of Romantic opera in general, these tendencies were tempered by a love of classical order. He idolized Mozart and was strongly influenced by his teacher, Michael Haydn. His interest in the clarinet began in 1811, when he met Heinrich Barmann, the greatest clarinetist in Germany. He wrote a concerto for Barmann, which met with immediate success and spawned a series of commissions for the clarinet and other wind instruments. The two clarinet concerti followed the Concertino very closely and the second was first performed (to “frenetic applause”) in November of 1811.

The second concerto, which we are to hear today, is described as the more symphonic of the two but it has a strikingly operatic character, especially in
(Weber: Clarinet Concerto No. 2, cont.)

the second movement, the Romance. In the second half of that movement, the clarinet could be mistaken for a vocal solo, with the orchestra playing short chords in the manner of recitativo secco, as used by Mozart in The Marriage of Figaro. This is another reflection of Weber’s love of classical form in general, and that of Mozart in particular. The final movement, the Polonaise, makes spectacular demands on the soloist. Leaving aside problems of embouchure and breath control, ignoring the need to hit the right keys, just imagine hitting any keys that fast for that long, and you have a small idea of the difficulty of that piece.

Franz Schubert: Symphony No. 5 in B-flat Major

Schubert’s Fifth is not like Beethoven’s Fifth. Though written in the same city, it takes the progress of the Viennese symphony backwards rather than forwards, but does it so enchantingly, so no one should care. Schubert was, after all, only nineteen when he composed it, and the players at his disposal were members of what has been called a “neighborhood” orchestra. Not until his Unfinished, in 1822, did Schubert produce a genuinely vanguard symphony. Yet to suggest that the Unfinished displayed a wholly new side of his personality would be misleading. The signs were already there, in the volatile energy of the second and third symphonies and in the implications of the ‘Tragic’ (No 4 in C minor). In No 5, he poured some of his airiest melodies into a classical mold, half Haydn and half Mozart, yet made it sound utterly Schubertian.

Referred to by some as “a pearl of great price,” Schubert takes pains to preserve the special lightness of the music. Lightly scored for one flute, two oboes, two bassoons, two horns and strings produces a superbly balanced texture. The first movement and finale are short, but have a vitality behind their grace which makes up for their brevity. The slow movement is longer and very beautiful. The third movement – more of a scherzo than a minuet – is a lilting waltz.

Bohuslav Martinů: Sinfonietta Giocosa

Written in 1940 and dedicated to pianist Germaine Leroux, Sinfonietta Giocosa received its first performance in New York in 1942 under the baton of Leon Barzin and the National Orchestra Association. Five years later the piece was recorded by the Czech Philharmonic and remains one of the small group of recordings of Martinů’s music made during his lifetime. Essentially a piano concerto (one of more than nine pieces in this genre) it is a superbly crafted, highly inspired score that makes considerable demands on the pianist. Stylistically, it has a distinct Neo-Baroque flavor, utilizing ritornello structure and an ongoing dialogue between the soloist and the orchestra. This is simply delightful music, brilliant in orchestration, symphonic craft and harmonic and melodic design. Cast in a typical three-movement form (fast-slow-fast) the 30 minute piece is relentless in its drive and its endless harmonic shifts which give it charged and effervescent quality so typical of Martinů’s concertante work.
DUO MASCAGNI
Franko Božac, bayan/classical accordion
Charlene Farrugia, piano

Wednesday, June 24, 7:30 p.m.
First Baptist Church, Portland

PROGRAM

Charles-Camille Saint-Saëns: Finale
from Six Duos for Harmonium and Piano Op. 8

Alexandre Guilmant: from Symphonie tirée de la Symphonie
Allegro molto agitato

Franz Liszt: Les Préludes
Symphonic poem No 3

Alexander Atarov: Partita
Prelude and chorale
Funebre
Burlesca

Bashkim Shehu: Atma escape

Astor Piazzolla: Milonga del Angel

Astor Piazzolla: Invierno porteño

Astor Piazzolla: La Muerte del Angel

Astor Piazzolla: Oblivion

Astor Piazzolla: Violentango

Duo Mascagni’s participation in OMF 2015 is made possible
by the generous gift of an anonymous donor
DUO MASCAGNI

Duo Mascagni is comprised of accordionist Franko Božac (Croatia) and pianist Charlene Farrugia (Malta). They founded the ensemble in 2007 in London while studying at the Royal Academy of Music. The ensemble has performed throughout the United Kingdom, Russia, USA, Romania, Malta, Croatia, Italy and Slovenia. Over the past years, Duo Mascagni has developed a unique sense of performance style by creating its own repertoire that includes both original works and transcriptions. The core of this adventurous approach includes works such as Cesar Franck’s: Prelude, Fugue et Variation Op. 18, Camile Saint-Saens’s Duos for Harmonium and Piano Op. 8, A. Tucapsky’s Toccata e Canzone, G. Jacob’s A Suite of Five Pieces, H. Chevallier’s Konzert and H. Valpola’s Marilina.

Duo Mascagni seeks to encourage the attention of new, young audiences by mixing the traditional concert repertoire with contemporary ones. They try to bring forth communication and interaction with its audiences, no matter what cultural or social backgrounds they may be a part of. Having explored most of the classical repertoire for solo piano and solo accordion, Duo Mascagni is very enthusiastic to now start their research on the complex repertoire of piano and accordion as an ensemble.
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ARTISTS IN RESIDENCE
a commitment to excellence

This season, we welcome a distinguished cast of international, national and local artists, members of the OMF Artistic Collegium.

Zvonimir Hačko
Artistic Director
Conductor

Dimitri Ashkenazy
Director of Chamber Music
Clarinet

Carla Trynchuk
Director of String Program
Violin

Alexander Velinzon
Concertmaster,
Seattle Symphony

Mary Lynch
Principal Oboe
Seattle Symphony

Chi Yong Yun
Piano

Charlene Farrugia
Piano

Travis Hatton
Principal Conductor
Orpheus Academy

OREGON MUSIC FESTIVAL 2015
This season, once again, we welcome a distinguished cast of international, national, and local artists, members of the OMF Artistic Collegium.
ARTISTIC COLLEGIUM

The Collegium is an artistic collective consisting of an international group of artists whose contribution and dedication to the festival make it rich and unique. The Collegium represents a tremendous artistic, professional and networking resource spreading over three continents and facilitating many associations and thus benefits to the organization. Nearly three dozen artists around the globe belong to the Collegium -- and the list is growing. Highly accomplished and respected in their specialty, these individuals represent OMF’s greatest artistic resource. While the list is long and versatile, the following artists are taking active part in this year’s festival offerings:

Alexander Velinzon, violin; Concertmaster, Seattle Symphony
Efe Baltacigil, violoncello; Principal, Seattle Symphony
Mary Lynch, oboe; Principal, Seattle Symphony
Seth Krimsky, bassoon; Principal, Seattle Symphony
Dimitri Ashkenazy, clarinet (Switzerland)

Charlene Farrugia, piano (Malta)
Ada Meinich, viola (Norway); member Faust Quartett
Franko Božac, accordion (Professor of Music, Croatian National University in Pula)
Chi Yang Yun, piano (Korea/USA; Professor of Piano, Andrews University)
Carla Trynchuk, violin (Canada/USA; Professor of Violin, De Paul University)
Travis Hatton, conductor (Beaverton Symphony, Sunnyside Symphony)
Sydney Carlson, flute (Professor of Flute, PSU, Portland)
Joel Bluestone, percussion (Professor of Percussion, PSU, Portland)
Susan Chan, piano (Professor of piano, PSU, Portland)
David Jacobs, conductor (Director of Orchestras, University of Oregon)
Wynn Kiyama, historian/resident scholar (Professor of Musicology, PSU, Portland)
ARTISTIC COLLEGIUM

Dimitri Ashkenazy, clarinet/leader
Carla Trynchuk, violin
Jason Fromme, violin
Ada Meinich, viola
Sonja Myklebust, violoncello
Kevin Deitz, string bass
Daria Binkowski, flute
Alan Juza, oboe
Jen Harrison, French Horn
Evan Kuhlmann, bassoon
Charlene Farrugia, piano
Franko Božac, accordion
Nick Ferraro, electric guitar
Veronika Zeitsset, string bass

Thursday, June 25, 7:30 p.m.
First Baptist Church, Portland

PROGRAM

Astor Piazzolla: Resurrección del Ángel
for bandoneon, violin, piano, guitar and string bass

for wind quintet, violin, viola, cello & string bass
I. Poco allegro
II. Andante
III. Allegretto

Intermission

Franz Schubert: Octet in F Major
for string trio, string bass and woodwind quintet
I. Adatio - Allegro
II. Adagio
III. Allegro vivace - Trio - Allegro vivace
IV. Andante con variazioni
V. Menuetto: Allegretto - Trio - Menuetto - Coda
VI. Andante molto - Allegro
Astor Piazzolla: Resurrección del Ángel
In 1962 the playwright and director Alberto Rodríguez Muñoz (1915–2004) wrote a play titled El tango del Ángel and asked Piazzolla to provide additional works that might supplement the existing title-piece, to serve as incidental music. Milonga del Ángel (Dance of the Angel) and La muerte del Ángel (Death of the Angel) were two of the resulting additions, and then three years later the composer rounded out his suite with Resurrección del Ángel. The Muñoz play centers on an angel who shows up to cleanse the souls of the residents of an apartment block in suburban Buenos Aires, but ends up murdered in a knife fight. The drama’s general trajectory is traced in the three pieces that progresses from the peaceful optimism of the milonga to the bristling vigor of the death scene, and on to the transcendent and finally triumphant close, featuring the angel resurrected.

Franz Schubert: Octet in F Major
Schubert composed his Octet in F Major on a commission from Count Ferdinand von Troyer, who was not only an accomplished clarinetist but also a person of high social responsibility. The work was completed and performed in 1827 at the Philharmonic Hall in Vienna. The Octet consists of six movements, drawing it closer to the genre of the serenade than to that of the four-movement symphony or sonata. With this work Schubert demonstrates his indebtedness to Haydn and Mozart as well as to Beethoven but moves beyond these modes and creates an original work worthy of its lasting popularity.

Bohuslav Martinů: Nonet
Throughout a lifetime of wandering, Martinů’s connection with his homeland and its folk music held an important place. This is apparent in particular in the works of the last decade of his life such as in his cantatas and his last chamber composition, the Nonet. A brief and upbeat piece for wind quintet, string trio, and double-bass, the Nonet opens with a lively movement owing much to Bohemian dance tunes. The central movement, more ruminative, features a plaintive cello theme; dance music, in several different rhythmic patterns, returns during the finale.
OREGON MUSIC FESTIVAL 2015

OREGON FESTIVAL ORCHESTRA

Mary Lynch, oboe
Seth Krimsky, bassoon
Alexander Velinzon, violin
Efe Baltacigil, violoncello
Zvonimir Hačko, conductor

Saturday, June 27
First Baptist Church, Portland

6:30 p.m. - Pre-concert Lecture by Dimitri Ashkenazy
Discovering Martinů

7:30 p.m. - Concert

PROGRAM

for chamber orchestra
I. Poco Allegro
II. Largo - Andante moderato - Largo
III. Allegro - Poco meno - Allegro vivo
IV. Andantino (Moderato) - Allegro

Franz Schubert: Symphony No. 3 in D Major
I. Adagio maestoso - Allegro con brio
II. Allegretto
III. Menuetto: Vivace
IV. Presto vivace

Intermission

for oboe, bassoon, violin, cello and orchestra
I. Allegro (non troppo)
II. Andante moderato
III. Poco Allegro

Concert sponsored in part by ZipCar
Additional support provided by Friends of Oregon Music Festival
Mary Lynch, oboe  
Resident Artist/Principal Oboe, Seattle Symphony  
Soloist on June 27; Masterclass June 26

Mary Lynch joined the Seattle Symphony as Principal Oboe in Fall 2014. She previously held the position of Second Oboe with the Cleveland Orchestra and has toured internationally with both the Cleveland Orchestra and the Pittsburgh Symphony Orchestra. Born in Washington D.C., Ms. Lynch studied at the New England Conservatory, the Juilliard School and Interlochen Arts Academy. Her teachers include John Ferrillo, Elaine Douvas, Nathan Hughes and Dniel Stolper. Her awards include The Juilliard School’s William Schuman Prize and the Boston Woodwind Society’s Ralph Gomberg Oboe Award. An avid chamber musician, Ms. Lynch has spent several summers at the Marlboro Music Festival, has toured with Musicians from Marlboro and has performed with the Philadelphia Chamber Music Society. Other summer festival appearances include the Tanglewood Music Festival, Music Academy of the West and Aspen Music Festival. Her playing has been broadcast on American Public Media’s Performance Today.

Seth Krimsky, bassoon  
Resident Artist/Principal Bassoonist, Seattle Symphony  
Soloist on June 27; Masterclass June 28

Bassoonist and composer Seth Krimsky received his Bachelor of Music from the University of Southern California in 1983 where he studied bassoon performance with Norman Herzberg. He continued post graduate studies at U.S.C., under the guidance of Michael O’Donovan, with a special emphasis in Baroque performance. During his studies Krimsky was an active freelance musician. He worked mostly as Principal Bassoon with such ensembles as Santa Monica Symphony, Long Beach Symphony, Pasadena Symphony, Pacific Symphony, Glendale Symphony, Pasadena Chamber Orchestra, Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. Summer festivals during this time included the Ojai Festival, Bakersfield Music Festival, The Academy of the West and Tanglewood Festival. He also worked as a session player in the recording studios of L.A. and was the bassoonist in the Aleja Woodwind Quintet, award winners at the Coleman Chamber Music Competition and the Carmel Chamber Music Competition.

In 1984 he became the Principal Bassoon for the Cape Performing Arts Board Orchestra of Cape Town, South Africa, an Opera and Ballet orchestra that served the entire Cape Province. While in Cape Town, Krimsky won the National Young Artists competition. In 1986 he joined the Seattle Symphony and Seattle Opera and was appointed the Principal position in 1990. As a soloist he has performed with orchestras and as a recitalist in Los Angeles, New York, Tokyo, Capetown, Seattle, Tacoma, Olympia, Talahassee and San Diego. As a composer, he has written two pieces on commission for the Seattle Chamber Players.
Alexander Velinzon, violin
Resident Artist/Concertmaster, Seattle Symphony
Soloist on June 27; Masterclass June 26

A violinist with an international reputation, Seattle Symphony Concertmaster Alexander Velinzon has performed with such conductors as James Levine, Kurt Masur, Sir Colin Davis and Michael Tilson Thomas. As a guest concertmaster in Europe and Asia, he has appeared with the London Philharmonic, Rotterdam Philharmonic, Seoul Philharmonic, Germany’s WDR Symphony Orchestra and NDR Radio Philharmonic.

A long-standing member of the Walden Chamber Players, Velinzon has also performed with the Boston Symphony Chamber Players and Seattle Chamber Music Society. In 2010 Velinzon made his critically acclaimed debut at London’s Wigmore Hall with the Soloists of the London Philharmonic Orchestra. Cellist Wendy Warner and violinists Gil Shaham and Hilary Hahn have numbered among Velinzon’s many chamber partners.

Born in St. Petersburg, Russia, Velinzon began violin lessons at the age of 6 and went on to graduate from the Leningrad School for Gifted Children. After moving to the U.S. in 1990, he studied with renowned pedagogue Dorothy DeLay at The Juilliard School, where he earned his bachelor’s and master’s degrees. He made his New York recital debut at Carnegie Hall’s Weill Recital Hall, an occasion that prompted The Strad magazine to praise him as “a very musical and intensely serious” player. His New York concerto debut came in 1999, when he performed Paganini’s Violin Concerto No. 1 in D major with Jupiter Symphony.

Efe Baltacigil, violoncello
Resident Artist/Principal, Seattle Symphony
Soloist on June 27; Masterclass June 28

Turkish cellist Efe Baltacigil was acclaimed by audiences and critics alike in February 2005 when he and pianist Emanuel Ax performed Beethoven’s Cello Sonata No.1 at a Philadelphia Orchestra concert with only 10 minutes of rehearsal. He has won numerous prizes and awards. This season, he debuts at the Isabella Stewart Gardner Museum in Boston. He appears at Carnegie’s Zankel Hall in Richard Goode’s Perspectives series and gives performances at the Philadelphia Academy of Music, the Curtis Institute of Music, the North Dakota Museum of Art, Mayville State University (ND) and the Buffalo Chamber Music Society.

Mr. Baltacigil has performed the Brahms Sextet with Pinchas Zukerman, Midori and Yo-Yo Ma at Carnegie Hall for Isaac Stern’s memorial and participated in Mr. Ma’s Silk Road Project. He has also appeared as soloist in the Schumann Cello Concerto with the Curtis Chamber Orchestra conducted by Otto-Werner Mueller. He has toured with Musicians from Marlboro and is a member of Lincoln Center’s Chamber Music Society Two.
**Concert June 27, Oregon Festival Orchestra**

**Bohuslav Martinů: Sinfonietta la Jolla**

This is one of the most peaceful and accessible of Martinů’s works. It is scored for small orchestra and is written in his preferred three-movement layout. A virtual trademark of the composer is the presence of an active and prominent piano part somewhere between being an obbligato and a concertante part. The work was written on a commission from the Musical Arts Society of La Jolla, California. Martinů was always an admirer of Haydn, an admiration that had grown by this period. He emulated Haydn’s ability to “place himself at the service of music” and was readily able to accept the Musical Arts Society’s request that the work they commissioned be a tuneful and approachable orchestral work.

The *Sinfonietta* has elements of both Martinů’s pre-war and post-war styles. Accordingly, the first movement is fast, but still with a relaxed tempo, recalling Martinů’s countrymen in the way more rhythmic material alternates with very lyrical themes. The slow movement is introspective with a main theme that is highly chromatic and has a yearning quality. The finale is an admirable example of economy of melody with a vivacious charm that is hard to resist.

**Franz Schubert: Symphony No. 3 in D Major**

Symphony No. 3 opens with a slow introduction in which the principal feature is an upward scale passage. The Allegro that follows is announced by a charming theme shared by solo clarinet and oboes/horns -- a theme imbued with Schubert’s unique brand of lyricism. Schubert originally intended the second movement to be an Adagio, but wrote instead an elegant Allegretto in simple ABA form. The third movement is marked “Menuetto vivace”, but its character is more that of a scherzo. The finale suggests the tarantella rhythm as it skips along breathlessly. On the one hand it reflects something of the Rossini craze that was sweeping Europe at the time; on the other, we can see in its driving force and obsession with a single rhythm the forerunner of Schubert’s own finales in his mature masterpieces.

**Bohuslav Martinů: Sinfonia Concertante**

for oboe, bassoon, violin, violoncello and orchestra

*Sinfonia Concertante* has its origins in 1930. In that year, Martinů living in Paris, had heard Haydn’s *Sinfonia Concertante* for the same group of four soloists and orchestra. In 1948 he began work on his own composition of the same title and forces. Its premiere was on December 8, 1950, in Basel, by the Basel Chamber Orchestra. The first movement clearly emulates Haydn. Opening with a full orchestra sound the piano provides a strong rhythmic push. After a while the four soloists replace the orchestra and for much of the movement the texture alternates between the mixed quartet and the orchestra. The second movement is in a variation form, with charming and somewhat nostalgic episodes. The third movement is in hectic but good-natured tempo. A second subject is in a more lyrical, rocking rhythm but in the same fast tempo. Both ideas cavort attractively towards a rapid-fire conclusion for full orchestra.
ORPHEUS ACADEMY ORCHESTRA

Carla Trynchuk, violin
Ada Meinich, viola
Travis Hatton, conductor

Tuesday, June 30, 7:30 p.m.
First Baptist Church, Portland

PROGRAM

Bohuslav Martinů: Divertimento (Serenata No. 4), Op. H.215
for violin, viola and chamber orchestra
   I. Allegro
   II. Andante moderato
   III. Allegretto

Franz Schubert/arr. Gustav Mahler: Excerpts from String Quartet
No. 14 in D Minor “Death and the Maiden”
   I. Allegro
   II. Andante con moto

Intermission

Astor Piazzolla/arr. Leonid Desyatnikov: Las Cuatro Estaciones Porteñas
(Four Seasons of Buenos Aires)
for violin solo and string orchestra
   I. Verano Porteño (Buenos Aires Summer)
      Allegro - Lento - Allegro
   II. Otoño Porteño (Buenos Aires Autumn)
      Andante moderato - Lento rubato - Allegro - Tempo I
   III. Primavera Porteña (Buenos Aires Spring)
      Allegro - Lento - Allegro
   IV. Invierno Porteño (Buenos Aires Winter)
      Allegro - Lento - Allegro
Carla Trynchuk, violin
Resident Artist/Director of OMF String Program
Concerts: June 25 and 30

Violinist Carla Trynchuk has performed internationally as a soloist with orchestra and recitalist in the United States, Canada, Australia, England, France, Austria, Germany, Italy, Croatia, Romania, Moldova and India, including solo performances with the Calgary Philharmonic, the Iaşi Philharmonic Orchestra (Romania), the Timişoara Philharmonic Orchestra (Romania), the Dubrovnik Symphony Orchestra and the National Philharmonic Orchestra of Moldova. As an advocate of music by contemporary composers she has collaborated with Maestro Paul Freeman and the Czech National Philharmonic Orchestra in Prague for the world premiere recording of Tibor Serly’s Concerto for Violin. She has also performed Kittyhawk by American composer Randall Davidson, Concerto funèbre by Karl Amadeus Hartmann, Variety Day by the American composer Robert McBride and Astor Piazzolla’s Las Cuatro Estaciones Porteñas (The Four Seasons). A graduate of The Juilliard School of Music, Ms. Trynchuk was granted the Bachelor and Master of Music degrees studying under the legendary pedagogue Dorothy DeLay and Hyo Kang. She has given master classes worldwide and has served as an adjudicator for string competitions and festivals throughout the United States and Canada. Ms. Trynchuk is currently Professor of Music and Director of the String Program at Andrews University in Michigan and has taught String Pedagogy at DePaul University in Chicago.

Ada Meinich, viola
Resident Artist/Member Faust Quartett
Viola masterclass, June 29; Concerts: June 25 and 30

Ada Meinich, violist of the famous Faust Quartett is an uncommonly versatile violist. Born in Oslo, she began her formal studies in her home town before fine-tuning her particular musical expression in Stockholm, Frankfurt, Berlin and Salzburg as a student of, among others, Bjørn Sjøgren, Tabea Zimmermann and Veronika Hagen. Her desire to investigate her instrument’s rich possibilities has led to wide-ranging activity including appearances with contemporary ensembles (including many premiere performances), tango and folk ensembles, early music groups on historical instruments, and improvisation. In the traditional classical realm she has performed in many orchestras (Berlin Philharmonic, spiamirabilis, Orchestra Mozart, Geneva Camerata). However, she considers chamber music her musical “home.” In particular, she focuses on the Faust Quartett, of which she has been a member since 2008. Meinich has had a rich and varied career as a soloist and chamber musician. She has performed in Norway, Switzerland, Austria, Germany, Australia and other countries with major orchestras and ensembles including recordings at the Institute Fuer Musik und Medien in Duesseldorf (Germany) and collaboration such famous names as Bernd Glemser, Laurence Power, Antoine Tamestit, Eric Lamb and Vladimir Ashkenazy.
PROGRAM NOTES
Concert June 30, Orpheus Academy Orchestra

Bohuslav Martinů: Divertimento (Serenata No. 4) for violin, viola, and orchestra
Cast in a typical three-movement form, fast-slow-fast, and relying heavily on the tradition, Martinů’s Divertimento is a piece of innocence, simplicity and delight. The outer movements are charged but light and brilliant; the middle movement slower and more introspective. The musical language, characteristically Martinů’s, consists of shifting harmonies and rhythms and melodies that modulate unexpectedly. Both the violin and viola solo engage in some technical display but this is not an exhibitionist piece. Rather, the music is true to the genre: music for entertainment and diversion.

Composed in 1817, the song Death and the Maiden is a setting of a poem by Matthias Claudius. In the poem, “Death” and “the maiden” are two characters, each one having a distinct voice. The maiden is fearful, while Death importunes her: “Be of good courage, I am not savage, you will slumber gently in my arms.” The song achieved great popularity.

Schubert composed the D-minor Quartet, D. 810, toward the end of his brief life, in 1824. It is titled “Death and the Maiden” because the second movement is based on the melody from Schubert’s song of the same name. In March of 1824, Schubert wrote to his friend Leopold Kupelwieser: “I have done very little song-writing, but tried my hand at several instrumental things, for I have composed two quartets for violins, viola and cello, and an octet, and want to write another string quartet; on the whole I want to prepare myself like this for grand Symphony.” The completed quartets referred to in this letter are the Quartet No. 13 in A minor and the Quartet No. 14 in D minor. It is interesting to note that the next, and last, quartet, No. 15 in G major, was not composed until 1826, and the “grand Symphony” that Schubert was planning was the great C-major Symphony, which was not written until Schubert’s last year. Certainly, no one who hears the last three quartets could think of them as preparation for something else, for each is a masterpiece in its own right. The Quartet in D minor remains one of Schubert’s most beloved chamber compositions.

Astor Piazzolla, arr. Leonid Desyatnikov: Las Cuatro Estaciones Porteñas (Four Seasons of Buenos Aires)
The Cuatro Estaciones Porteñas, also known as the The Four Seasons of Buenos Aires, is a set of four tango compositions written by Ástor Piazzolla which were originally conceived and treated as different compositions but were later performed by Piazzolla also as a suite. The pieces were scored for his quintet of violin (viola), piano, electric guitar, double bass and bandoneón. By giving the adjective porteño, referring to those born in Buenos Aires, the Argentine capital city, Piazzolla gives an impression of the four seasons in Buenos Aires. Russian conductor Leonid Desyatnikov made an arrangement of the piece which incorporates some passages from Vivaldi’s Four Seasons.
Masterclasses at Orpheus Academy

Mon.  June 22  7:00 p.m.  **Flute masterclass with Sydney Carlson**  
Professor of Flute, PSU  
First Baptist Church, Portland

Wed.  June 24  4:00 p.m.  **Clarinet masterclass with Dimitri Ashkenazy**  
Internationally renowned soloist; Switzerland  
First Baptist Church, Portland

Fri.   June 26  11:00 a.m.  **Oboe masterclass with Mary Lynch**  
Principal oboist of Seattle Symphony  
First Baptist Church, Portland

2:00 p.m.  **Violin masterclass with Alexander Velinzon**  
Concertmaster of Seattle Symphony  
First Baptist Church, Portland

Sun.  June 28  11:00 a.m.  **Bassoon masterclass with Seth Krimsky**  
Principal bassoonist of Seattle Symphony  
Lincoln Hall, Room LH 37, PSU

1:00 p.m.  **Cello masterclass with Efe Baltacigil**  
Principal violoncello of Seattle Symphony  
Lincoln Hall, Room LH 37, PSU

2:00 p.m.  **Percussion masterclass with Joel Bluestone**  
Professor of Percussion, PSU  
Lincoln Hall, Room LH 37, PSU

Mon.  June 29  2:00 p.m.  **Violin masterclass with Carla Trynchuk**  
Professor of Music, Andrews University  
First Baptist Church, Portland

7:00 p.m.  **Viola masterclass with Ada Meinich**  
Faust Quartett (Germany)  
First Baptist Church, Portland
THE CIVIC ORCHESTRA

Franko Božac, bayan/classical accordion
Charlene Farrugia, piano
David Jacobs, conductor

Wednesday, July 1, 7:30 p.m.
Lincoln Performance Hall

P R O G R A M

Astor Piazzolla: Adiós Noniño
for bandoneon and orchestra

   I. Poco allegro
   II. Andante poco moderato
   III. Moderato

Intermission

Franz Schubert: Symphony No. 9 “Great” in C Minor
   I. Andante - Allegro ma non troppo - Piu moto
   II. Andante con moto
   III. Scherzo: Allegro vivace - Trio - Allegro vivace
   IV. Allegro vivace

The appearance of soloists Franko Božac and Charlene Farrugia is made possible by
the support of Kis Family fund
Conductor David Jacobs is sponsored by the Friends of Oregon Music Festival.
Charlene Farrugia, piano
Resident Artist/Soloist with Civic Orchestra July 1

Charlene Farrugia is praised by musicians, audiences, and music critics as an “enfant terrible of Maltese piano.” Her career was launched after her debut with the National Orchestra of Malta at the age of 13. Since then she has been a regular soloist with the orchestra. Her debut CD, recorded for NAXOS, features the 1st Piano Concerto by Maltese composer Charles Camilleri and Malta Philharmonic.

Charlene is the first prize winner of 10 national and international piano competitions. She has given recitals in France, Ireland, Malta, Croatia, Hungary, Slovenia, Holland, Belgium, Philadelphia, Virginia, Italy, Portugal, Monaco, Russia, Romania and U.K. She has also appeared as soloist with Blackheath Halls Orchestra (London), Rotterdam Ensemble (Netherlands), WinterGreen Orchestra (Virginia, USA), Kaliningrad Philharmonic Orchestra (Russia), Arad Philharmonic Orchestra (Romania), Camerata Austriaca (Austria) and Malta Philharmonic Orchestra (Malta). She has premiered several works for solo piano and chamber music and remains active both as soloist and recitalist internationally.

David Jacobs, conductor
Resident Conductor/Leading the Civic Orchestra July 1

David Jacobs began his career as an orchestral musician and in 2007 began training as a conductor at the Eastman School of Music. There he was the recipient of several conducting prizes including the prestigious Frederick Fennell Fellowship for Advanced Conducting Study and the Walter Hagen prize for excellence in conducting.

Currently, Dr. Jacobs is the Director of Orchestral Studies at the University of Oregon where he conducts the symphony orchestra and teaches courses in conducting. Prior to that appointment he was the Music Director of the PBA Symphony at Palm Beach Atlantic University. Dr. Jacobs has also conducted several professional orchestras here and abroad.

Despite his young age, Dr. Jacobs has already been credited on three commercially available albums. He served as Assistant Conductor for “Manhattan Music,” a collaboration between the Canadian Brass and the Eastman Wind Ensemble; Conductor for “Let Others Name You,” an eclectic fusion of contemporary orchestral music with Balinese Gamelan performed by the Ossia Chamber Orchestra and music director of brass and trumpet performer on “We Proclaim.”
PROGRAM NOTES
Concert July 1, The Civic Orchestra

Astor Piazzolla: Adios Noniño
for bandoneon and orchestra
It was 1959 and Piazzolla was on a tour of Central America with Juan Carlos Copes and Maria Nieves Rego when he received news of the death of his father, Vicente Piazzolla (nicknamed Noniño). This news, coupled with the failure of the tour, economic problems and longing for his homeland caused Piazzolla to fall into depression. Upon his return to New York he wrote this work as a tribute to his father.

Bohuslav Martinů: Piano Concerto No. 3
Martinů was an immensely prolific and varied composer with an impressive list of orchestral compositions including six symphonies and five piano concertos. His Piano Concerto No. 3 is a highly original work showing the influence of Beethoven but pushing the boundaries well beyond the established tradition. Martinů’s immediately recognizable style here combines shimmering virtuosity and impressionistic effects, motoric rhythms and pristine harmonies.

Franz Schubert: Symphony No. 9 “Great”
Schubert began this symphony in 1825 and completed it the following year. The first performance was given on March 21, 1839 in Leipzig, under Felix Mendelssohn. The work demonstrates Schubert’s ability to deal with a vast canvas with great originality. The first movement begins with an Andante of great weight and nobility followed by Allegro which reveals a sweeping rhythmic vitality unparalleled in Schubert’s work. The slow movement sings of tragedy, which later raised its voice in Schubert’s Winterreise song cycle. The Scherzo, and its lovely trio midsection contains a wealth of dance tunes. This is contrasted by the finale which releases the kind of energetic, fearless music that appears to charge onward without any help from the composer.
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