



## Local, International Musicians Unite in Oregon Music Festival's Summer Season

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**FOR IMMEDIATE RELEASE: April 7, 2016:** Oregon Music Festival, a composer-focused festival of symphonic music located in the heart of Portland, Oregon announces its fifth season, welcoming returning luminaries and new collaborations to celebrate the works of Schumann and Stravinsky. The festival performs in the pristine acoustics of First Baptist Church of Portland's century-and-a-half old sanctuary.

### FESTIVAL HIGHLIGHTS

Musicians and Orchestras	Repertoire
<p><b>Dimitri Ashkenazy, clarinet</b> International Soloist, Switzerland</p> <p><b>The Zorá Quartet</b> 2015 Fischhoff Competition Gold Medalists</p> <p><b>Alexander Velinzon, violin</b> Associate Concertmaster Boston Symphony</p> <p><b>Ada Meinich, viola</b> violist Faust Quartett, Norway</p> <p><b>Meehae Ryo, cello</b> Deutsche Grammophon recording artist Korean/Austria</p> <p><b>Carla Trynchuk, violin</b> Director of OMF String Program</p> <p><b>Maestro Zvonimir Hačko ,</b> Artistic Director, Oregon Music Festival</p> <p><b>Maestro Travis Hatton/US</b> Beaverton Symphony, Sunnyside Symphony</p> <p><b>Orpheus Academy</b> <b>Portland Columbia Symphony Orchestra</b></p>	<p>Schumann Symphony No.1 "Spring"</p> <p>Stravinsky: Danses concertantes</p> <p>Bruch: Violin Concerto No.1</p> <p>Schumann: Cello Concerto</p> <p>Stravinsky: Pulcinella Suite</p> <p>Schumann Symphony No. 4</p> <p>Bruch: Double Concerto (clarinet &amp; viola)</p> <p>Stravinsky: Octet</p> <p>Schumann: Piano Quintet</p> <p>Steve Reich: Different Trains</p>

### FESTIVAL CALENDAR

- June 18<sup>th</sup> **Summer Fantasia: Portland Columbia Orchestra**, Tickets \$35-\$12
- June 21<sup>st</sup> **Great Expectations: Ashkenazy, Ryo, Meinich & the Orpheus Academy**, Tickets \$15
- June 23<sup>rd</sup> **Different Trains: Ashkenazy & the Oregon Music Festival Artistic Collegium**, Tickets \$20-\$8
- June 25<sup>th</sup> **Romantic Fantasies: Portland-area Civic Orchestra**, Tickets \$20-\$8
- June 28<sup>th</sup> **The Zorá String Quartet Portland Debut**, Tickets \$20-\$8
- June 30<sup>th</sup> **Magical Dance: The Orpheus Academy**, Tickets \$15

All performances are at 7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Avenue, 97205  
Media Photos: <http://www.oregonmusicfest.org/media-photos.html>

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## **ABOUT OUR 2016 SEASON**

Oregon Music Festival, Portland's vibrant, composer-focused symphonic music festival continues to forge collaborations between local, national and international musicians in a season that celebrates the mercurial brilliance of Schumann and Stravinsky. Schumann, the quintessential Romantic of the 19<sup>th</sup> century and Stravinsky who created his own pantheon of styles in the twentieth, helped define the stylistic polarities that today's composers react to. Added to this a mix of works by Max Bruch, the last of the Romantic's vanguard, Mozart, Debussy, and Reich whose blend of instrumental music and narrative soundscapes rocked the contemporary world, creating a rich and savory 2016 season.

Performing these seminal works are Dimitri Ashkenazy (clarinet) a brilliant international soloist from the famed Ashkenazy family, Korean/Austrian Deutsche Grammophon recording artist Meehae Ryo (cello), Russian-born Alexander Velinzon (violin) Associate Concertmaster of Boston Symphony, Ada Meinich (viola) of the famed Faust Quartett, soloist and pedagogue Carla Trynchuk (violin) and a powerful cast of regional and local musicians including pianists Monica Ohuchi and Hwakyu Julia Lee. These resident artists and soloists will be collaborating with our featured festival orchestra this year, Portland Columbia Symphony Orchestra, our Orpheus Academy Orchestra (a scholarship-based orchestra for talented young musicians), and the Festival Civic Orchestra.

## **ABOUT OREGON MUSIC FESTIVAL**

Oregon Music Festival is a nonprofit, composer-focused festival of symphonic music rooted in the heart of Portland Oregon bringing Portland's professional classical musicians with gifted young local musicians, dedicated community musicians, and international stars. Each year our festival features two to three composers, those who are well known and those who deserve to be, and whose works provide the centerpieces for each performance. Through fostering collaborations with musicians of all backgrounds, skills and nationalities, we are making Portland a hotbed of classical music in which local and regional musicians and youth are brought into creative dialogue with the international music community.

## **FEATURED FESTIVAL ORCHESTRA- PORTLAND COLUMBIA SYMPHONY ORCHESTRA**

Portland Columbia Symphony Orchestra makes its debut as Oregon Music Festival's festival orchestra. Established in 1982, PCSO plays a pivotal role in the local classical community as a regional professional orchestra that emphasizes collaboration with local composers, soloists and musicians. The orchestra's goal is to provide the Portland metro area with viable and affordable choices for general audiences and an uplifting and accessible concert experience.

## ABOUT THE PERFORMANCES

June 18<sup>th</sup>

### Summer Fantasia

7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Ave, 97205

Tickets \$35-\$12 [www.oregonmusicfest.org](http://www.oregonmusicfest.org), 503-927-2910

**Who's Performing:** Alexander Velinzon (violin), Maestro Zvonimir Hačko, Portland Columbia Symphony Orchestra

**Repertoire:** Stravinsky: Dances concertantes, Bruch: Violin Concerto No. 1  
Schumann: Symphony No. 4 in D Minor, Op. 120

#### What To Know:

- Stravinsky's Dances concertantes was commissioned in 1941 by Werner Janssen (15-time Academy Award nominated composer and conductor).
- There's a theory that Stravinsky actually wrote it for his friend, George Balanchine Carlo who had asked Stravinsky to write him a little something if he found the time and who choreographed a ballet to it in 1944.
- Bruch was 26 when he wrote Violin Concerto No. 1, and he rewrote it at least half a dozen times.
- Bruch, impoverished by WWI sent his copy to the Sutro sisters, who kept it for themselves, and sent Bruch family some worthless German paper money as the alleged proceeds, later selling it to the heiress of Standard Oil, Mary Flagler Cary.
- Lyrical melodies that span nearly the entire range of the instrument.
- Bruch's son heard the following from his frustrated father: "The G-Minor Concerto again! I couldn't bear to hear it even once more! My friends, play the Second Concerto, or the Scottish Fantasia for once!"
- Schuman called his Symphony No. 4 his "Symphonic Fantasy" after Schubert's Wanderer Fantasy
- Felix Mendelsohn was to premier it but fell ill, so it was premiered by a Mendelsohn assistant who did a "lackluster" job.
- Schumann's biographer Peter Ostwald comments that this earlier version is "lighter and more transparent in texture" than the revision, but that Clara "always insisted that the later, heavier, and more stately version [of 1851] was the better one."

June 21<sup>st</sup>

### Great Expectations

7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Ave, 97205

Tickets \$15 [www.oregonmusicfest.org](http://www.oregonmusicfest.org), 503-927-2910

**Who's Performing:** Dimitri Ashkenazy (clarinet), Meehae Ryo (cello), Ada Meinich (viola), Maestro Travis Hatton, Orpheus Academy Orchestra

**Repertoire:** Bruch: Double Concerto, for clarinet, viola and orchestra, Beethoven: Symphony No. 2 in D, Op. 36, Schumann: Concerto for Cello and Orchestra, Op. 120

#### What To Know:

- Composed for his son, Max Feliz Bruch (clarinetist) in 1911.
- Stravinsky's "The Rite of Spring" debuted in Paris only two months after the premiere of Bruch's Double Concerto.
- The Double Concerto was notoriously difficult to acquire. The publisher had been sold several times, limited copies were printed due to WWII, original

- autographs were assumed destroyed in the war (piece was banned by the Nazi's), but a full score showed up at Christie's auction house in 1991.
- Bruch was a strong opponent of the 'modern madness' and 'modernists' like Strauss, Reger, Debussy (the latter defined by him as an 'unqualified scribbler') and others, and felt that he was being boycotted because of his traditional style and his open opposition.
  - Schumann's Concerto for Cello was written during the beginning of Schumann's end (in Dusseldorf).
  - The piece puts the emphasis on the cello soloist, with spare and unobtrusive orchestral accompaniment. This is for cello lovers.
  - Few know that Schumann had studied cello, and after he was unable to play piano, had intended to return to the instrument to better understand his orchestral and chamber music.
  - Beethoven wrote his second symphony when his deafness became more pronounced and he was beginning to understand that it was incurable.
  - Replacing the standard minuet with a scherzo, the third and final movements are a joke which shocked contemporaries, but which we simply enjoy today. Robert Greenberg of the San Francisco Conservatory of Music describes the highly unusual opening motif as a hiccup, belch or flatulence followed by a groan of pain. According to Greenberg, Beethoven's gastric problems, particularly in times of great stress – like the fall of 1802 – were legendary. Musicologist and composer Bryan Townsend refers to this assertion by Greenberg as "an example of musicological overreach"
  - Beethoven later wrote the "Heiligenstadt Testament," about this time, an unsent letter to his brother expressing suicidal thoughts due to his increasing deafness. "I would have ended my life. Only my art held me back. It seemed to me impossible to leave the world until I had produced all that I felt was within me."
  - Beethoven was 31 and better known as a brilliant pianist than composer.
  - The boundless humor and vitality of the Second Symphony—Hector Berlioz remarked that "this Symphony is smiling throughout".

**June 23<sup>rd</sup>**

**Different Trains**

7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Ave, 97205

Tickets \$20-\$8 [www.oregonmusicfest.org](http://www.oregonmusicfest.org), 503-927-2910

**Who's Performing:** the Oregon Music Festival Artistic Collegium, including Dimitri Ashkenazy (clarinet), Meehae Ryo (cello), Alexander Velinzon (violin), Ada Meinich (viola), Carla Trynchuk (violin), and Monica Ohuchi (piano).

**Repertoire:** Steve Reich: Different Trains for string quartet and soundtrack, Schumann: Piano Quintet, Stravinsky: Octet

**What To Know:**

- During World War II, Reich made train journeys as a boy between New York and Los Angeles to visit his parents, who had separated. Years later, he pondered the fact that, as a Jew, had he been in Europe instead of the United States at that time, he might have been travelling in Holocaust trains.
- In each part of Different Trains, melodies are introduced, usually by a single instrument (viola for women and cello for men), a recording of the spoken phrase from which the melody derives is played.
- The recorded speech is taken from interviews with Americans and Europeans about the years portrayed in each of the three movements.

- "He has given the contemporary musical world a license to groove." The Guardian, Tom service
- It is its own genre. Has been called music documentary and narrative music.

**June 25<sup>th</sup>**

**From Schumann With Love**

7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Ave, 97205

Tickets \$20-\$8 [www.oregonmusicfest.org](http://www.oregonmusicfest.org), 503-927-2910

**Who's Performing:** Oregon Music Festival's Civic Orchestra

**Repertoire:** Stravinsky: Suite No. 2 for Small Orchestra, Schumann: Piano Concerto  
Schumann: Symphony No. 1 in B-flat "Spring"

**What To Know:**

- Suite No. 2 for Small Orchestra was drawn from Stravinsky's works for piano, Three Easy Pieces and Five Easy Pieces, Stravinsky selected and adapted for a small orchestra three pieces that caricatured friends: Diaghilev (the producer who made Stravinsky a star), Satie (with whom he traded ideas with), and the Italian composer Alfredo Casella (who attempted to help the displaced composer in France).
- Suite No. 2 represents Stravinsky's music in its lightest and most high-spirited mood...Although rhythmically syncopated, occasionally harmonically or melodically dissonant, and stylistically fractured, the Suite No. 2 is among Stravinsky's most amusing works.
- Schumann's Piano Quintet is considered one of his finest compositions and a major work of nineteenth-century chamber music.
- It was composed in 1842, his Chamber Music Year.
- It was written for and dedicated to his new wife, who was to premiere it but fell ill, causing Felix Mendelssohn to sight-read the "fiendish" part for the private performance.
- The string quartet had recently become the pre-eminent chamber music format, while the piano's range and capabilities had recently received a technological boost.
- Stravinsky's Octet began his neoclassical phase.
- It was composed and revised off-and-on from 1919-1952.
- Aaron Copeland attended the premiere and characterized the frustrations of the audience watching Stravinsky veer from his more primeval and wild works into "a mess of 18th-century mannerisms". Widely regarded as a bad joke.

**June 28<sup>th</sup>**

**The Zorá String Quartet Portland Debut**

7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Ave, 97205

Tickets \$20-\$8 [www.oregonmusicfest.org](http://www.oregonmusicfest.org), 503-927-2910

**Who's Performing:** The Zorá String Quartet, 2015 Fischhoff Competition Grand Prize Winners

**Repertoire:** Stravinsky: Three Pieces for String Quartet, Schumann: String Quartet in A Minor, Op. 41, No. 1, Debussy: String Quartet in G Minor, Op. 10

**What To Know:**

- The first movement, dance, closely aligns with Petrushka, which our Orpheus Academy plays during the Magical Dance concert on June 30<sup>th</sup>.
- The second movement of Stravinsky's "Three Pieces for String Quartet" was inspired by the British music hall clown, Little Tich. "Stravinsky remarked that 'the jerky, spastic movement, the ups and downs, the rhythm – even the mood or the joke of the music – was suggested by the art of the great clown.'"

<http://www.laphil.com/philpedia/music/three-pieces-for-string-quartet-igor-stravinsky> (Here's a picture of Little Tick:  
<http://marketsquareconcerts.blogspot.com/2011/09/stravinskys-3-pieces-building-bridges.html>)

- The third movement, "Canticle" was inspired by Andalusian music, Stravinsky wrote, "This piece was inspired by the surprising results of the mixture of strains from the mechanical pianos and orchestrinas in the streets and little night taverns of Madrid." (<http://www.boosey.com/cr/music/Igor-Stravinsky-Three-Pieces-for-String-Quartet/368>)
- Amy Lowell wrote a poem trying to reproduce in words to mix of classical, liturgical and folk phrases that overlay each other in Three Pieces. You can see that poem here: <http://www.poemhunter.com/poem/stravinsky-s-three-pieces/>
- Schumann dedicated his String Quartet in A Minor, Op. 41, No. 1 to Mendelssohn, but contains a remix of Bach, Mendelssohn, Mozart, Beethoven and Schubert, the masters of string quartet he studied voraciously during 1842, his "Year of Chamber Music". <http://www.earsense.org/chamberbase/works/detail/?pkey=670>
- The premier of this String Quartet was a present for Clara Schumann on her birthday. <http://www.laphil.com/philpedia/music/string-quartet-no-1-op-41-robert-schumann>
- Debussy wrote his string quartet the year before his seminal, Prelude à l'après-midi d'un faune for orchestra, which ushered impressionism into the music world. "Initial reactions to his quartet ranged from praise, to bewilderment and scorn including such wonderfully revealing sneers as 'orgies of modulation' and 'rotten with talent'." <http://www.earsense.org/chamberbase/works/detail/?pkey=249>
- This is his only string quartet.

**June 30<sup>th</sup>**

### **Magical Dance**

Tickets \$15 [www.oregonmusicfest.org](http://www.oregonmusicfest.org), 503-927-2910

7:30pm at Portland First Baptist Church, 909 SW 11<sup>th</sup> Ave, 97205

**Who's Performing:** The Orpheus Academy

**Repertoire:** Stravinsky: Concerto in D, Stravinsky: Pulcinella Suite

#### **What To Know:**

- Composed in 1946, on commission by Swiss conductor Paul Sacher to celebrate the twentieth anniversary of the Basler Kammerorchester (BKO—in English, Basel Chamber Orchestra), and thus is the "Basle" Concerto ("Basle" being the French form of the city's name).
- Roman Vlad calls it "a light, vivacious work, ... in the nature of pure entertainment or even escapism. The musical discourse trips along with gay, carefree lilt." But Jerome Robbins, cueing on the jabbing accents and heady velocity, turned it into a grim and violent ballet, "The Cage." (You can hear a little about that work here: <https://www.youtube.com/watch?v=JqLmH-f9Vow>)  
<http://www.boosey.com/cr/music/Igor-Stravinsky-Concerto-in-D/3608>
- Stravinsky wrote it based on several old scores that Diaghilev found for him, from Domenico Gallo, Unico Wilhelm van Wassenaer, Carlo Ignazio Monza, and possibly Alessandro Parisotti).
- The plot of this ballet is that Pulcinello, sought after by all the women, is murderously chased by their boyfriends, who then don Pulcinello masks and return to their girlfriends. It all ends in a mass wedding orchestrated by Pulcinello himself.

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- The premiere's sets and costumes were created by Pablo Picasso.
- The concert suite makes use of 11 of the original 18 movements from the ballet, and instrumentalizes the vocal soloists.
- "Pulcinella was my discovery of the past," the composer wrote—"the epiphany through which the whole of my late work became possible." "It was a backward glance, of course," he later said, "but it was a look in the mirror, too."  
[http://cso.org/uploadedFiles/1\\_Tickets\\_and\\_Events/Program\\_Notes/ProgramNotes\\_Stravinsky\\_Pulcinella.pdf](http://cso.org/uploadedFiles/1_Tickets_and_Events/Program_Notes/ProgramNotes_Stravinsky_Pulcinella.pdf)