

All Classical

PORTLAND

FALL INTO THE ARTS

A RADIO FESTIVAL
OF LOCAL PERFORMANCES

Thursday, November 12th at 7pm PT

Featuring Resonance Ensemble, Portland
Piano International, Portland Chamber
Orchestra, Third Angle New Music &
Bach Cantata Choir

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Encore broadcast on
Sunday, November 15th at 4pm PT



Hosted by Ed Goldberg
Produced by Warren Black

PROGRAM

Stand by Me by Ben E. King (1938-2015), Jerry Leiber (1933-2011), Mike Stoller (b. 1933)
Performed by Resonance Ensemble, Kingdom Sound Gospel Choir, David Saffert
Conducted by Katherine FitzGibbon

RESONANCE
ENSEMBLE

This rock 'n' roll classic became a nearly-instant classic when it was released in 1961. Ben E. King, usually a singer rather than a songwriter, crafted the first several lines of the text and melody, and the songwriting team Jerry Leiber and Mike Stoller completed it—including the creation of its iconic bass line. King had been inspired by the Gospel hymn "Stand by Me, Father," by Rev. Charles Albert Tindley. Tindley's hymn drew on Psalm 46, which reads in part, "Therefore will not we fear, though the earth be removed, and though the mountains be carried into the midst of the sea." Stand by Me has been interpreted to express both human and spiritual love, including a famous recent use in the wedding of the Duke and Duchess of Sussex. This performance, by Resonance Ensemble and the Kingdom Sound Gospel Choir, is a lovely treatment for a song with both secular and Gospel roots.

About Resonance Ensemble: Resonance seeks to reflect on the most pressing social issues of our times through performing new music and sharing many perspectives. As Oregon Arts Watch wrote in June 2019, "they do social justice music justice: their concerts are part social commentary, part group therapy, and part best damn choir show in town."



"At the Dawn of Day" from 24 Negro Melodies, Op. 59 by Samuel Coleridge-Taylor
(1875-1912)

Performed by Isata Kaneh-Mason, Portland Piano International



Samuel Coleridge-Taylor was a Black English composer active in the late nineteenth and early twentieth centuries. A pioneering classical musician of color, he studied at the Royal College of Music with Charles Villiers Stanford, served as conductor of the Handel Society of London, and taught at the Trinity College of Music.

Continued on next page

PROGRAM

Coleridge-Taylor made multiple concert tours to the United States, where he found inspiration in spirituals and American and Haitian Black history. His *24 Negro Melodies* is a cycle of concert pieces for piano based on Black folk melodies from Africa and the Americas. “At the Dawn of Day” opens the collection, and Coleridge-Taylor's score identifies the source material as a song collected from south east Africa.

Darker Angels: Reflections on Hiawatha by Darrell Grant (b. 1962)

The most successful composition of Samuel Coleridge-Taylor's career was *Hiawatha's Wedding Feast*, the first in his trilogy of cantatas based on Henry Wadsworth Longfellow's *Song of Hiawatha*. When Portland Piano International commissioned jazz artist Darrell Grant to write a piece inspired by a work in the classical canon, he turned to Coleridge-Taylor's work. Grant says, “My piece, *Darker Angels: Reflections on Hiawatha*, draws on Coleridge-Taylor's *24 Negro Melodies*, Opus 59, a collection of piano works based on Negro spirituals and West African folk themes inspired in part by his encounters with African-American literary figures like Paul Lawrence Dunbar and W.E.B. DuBois. In *Darker Angels*, I'm continuing to explore issues of place and cultural history. The title refers in part to one of Coleridge-Taylor's melodies entitled “The Angels Changed My Name” and in part to the tragedy that shadowed Coleridge-Taylor's life and early death. The piece itself depicts the spiritual transformation of the real-life Hiawatha, who, after encountering a historic prophet known as The Peacemaker rose to become a legendary Native American leader and co-founder of the Five Nations of the Iroquois Confederacy.”

About Portland Piano International: In its lifetime this Series has presented more than 180 artists in recital and through outreach activities. Some of the greatest artists in the world of music have played for Portland audiences because of this organization. While pianists have many opportunities to play the concerto repertoire, this is one of only a handful of recital series that remains devoted to the solo piano recital. Portland Piano International is a vital part of Portland's quality cultural life and it has consistently garnered praise from both the local and national media, heralded a “consistently brilliant Piano Recital Series” (Willamette Week) and “one of this city's musical treasures” (The Oregonian).



PROGRAM

Jazz Pictures at an Exhibition arr. Yaron Gottfried (b. 1968)

Based on *Pictures at an Exhibition* by Modest Mussorgsky (1839-1881)

Performed by Portland Chamber Orchestra

Conducted by Yaacov Bergman



Modest Mussorgsky's *Pictures at an Exhibition* was originally scored for piano. Mussorgsky composed the suite in 1874, inspired by the paintings and drawings that had appeared in an art showing by his late friend, Viktor Hartmann. *Pictures* has been orchestrated many times, the most famous version being Maurice Ravel's 1922 arrangement. In 2011, Israeli conductor and composer Yaron Gottfried reimagined Mussorgsky's work with a jazz inflection. Scored for jazz trio and orchestra, Gottfried's *Jazz Pictures at an Exhibition* infuses Mussorgsky's score with new instrumentation, and opportunities for improvisation by the ensemble's soloists.

Tanti anni prima by Astor Piazzolla (1921-1992)

Performed by Portland Chamber Orchestra and Carol Wincenc, flute

Conducted by Yaacov Bergman

Argentine composer Astor Piazzolla is famous for his fusion of tango, classical music and jazz known as *tango nuevo*. Piazzolla has more than 45 film scores to his credit, including the music for Marco Bellocchio's 1984 Italian film, *Enrico IV (Henry IV)*, an adaptation of Luigi Pirandello's 1921 play about a man who suffers from trauma-induced delusions. In the film, *Tanti anni prima (Many Years Ago)* is a musical theme associated with the character Matilde, the woman whom the lead character loved before his injury impaired his memory. This version of *Tanti anni prima* was arranged for flute and orchestra by PCO's director, Yaacov Bergman, especially for flutist Carol Wincenc.

About Portland Chamber Orchestra: Portland Chamber Orchestra was founded in 1947 by Finnish composer and conductor, Boris Sirpo, who came to Portland after leaving his war-torn native country, and the orchestra was initially composed entirely of his music students at Lewis and Clark College. Now one of America's oldest chamber orchestras, the commitment to quality performances of innovative repertoire that was instilled from the beginning continues.



PROGRAM

***Triple Jump* (2001)** by Kenji Bunch
Performed by Third Angle New Music



Portland composer and violist Kenji Bunch offers his own program notes for this composition. He says, "*Triple Jump* was inspired by the athletic quality that I found very striking in Makoto Nakura's playing. The physicality of his jumping around the instrument with lightning-quick speed as well as artistic grace looked to me like an Olympic event. Thus, the three movements of this work are titled after the three traditional stages of the triple jump: hop, skip, and jump. However, I stray from the track meet analogy by taking these words out of context and considering their alternate meanings. The first movement, 'Hop' depicts through polyrhythms the endearing awkwardness of a small child or animal at play. 'Skip' refers to the skipping of a rock on still water, with tremolos and chordal resonance suggesting the concentric rippling of the water. Finally, 'Jump' is a single gesture of pure physical exuberance that sprints to the finish. Hidden within is a brief nod to the Van Halen classic anthem of the same title. As I mentioned, the whole work was written with Makoto's unique abilities in mind and is fondly dedicated to him with gratitude for his tireless support of new music."

***I'll Fly Away* (Traditional)**, arr. Caroline Shaw
Movement 1: "Moss," from *Evergreen* by Caroline Shaw

Caroline Shaw is a Pulitzer-prize winning, New York-based composer, violinist, vocalist and producer. She performed a concert in Portland with Third Angle New Music in March of 2020, which turned out to be one of the last live concerts presented in the city before COVID-19 prevented large gatherings. Both of these selections are taken from that performance, which Third Angle called "An utterly joyous last live musical experience to have had this winter." *I'll Fly Away* is Shaw's avant-garde arrangement of an American hymn from the 1930s. *Evergreen* is a work commissioned by Third Angle and David and Julie Machado, and this performance was its world premiere. *Evergreen* was inspired by a moss-covered tree which Shaw felt was the perfect image of a Pacific Northwest forest.

PROGRAM

About Third Angle New Music: For more than 30 years, Third Angle New Music has played outside the lines of the expected with the creation of dynamic musical performances and multi-disciplinary collaborations that defy the boundaries of the traditional concert hall and reflect the spirit and vitality of our community.



Cantata BWV 149, *Man singet mit Freud vom Sieg* by Johann Sebastian Bach (1685-1750)

6. Duet: "Seid wachsam, ihr heiligen Wächter" *Bach Cantata Choir*

7. Chorale: "Ach Herr, laß dein lieb Engelein"

Performed by Bach Cantata Choir, Hannah Penn, mezzo soprano Les Green, tenor
Conducted by Ralph Nelson

J.S. Bach composed this church cantata for Michaelmas, the Feast of St. Michael and All Angels. It was first performed as part of the service in 1728 or 1729, at the St. Thomas Church in Leipzig, where Bach served as Cantor. For this celebratory service, Bach brought in extra musical forces, augmenting his small church orchestra with brass and timpani.

In Bach's Lutheran tradition, the feast of St. Michael celebrates the triumph of angelic forces over the forces of evil, and it also celebrates the protection of guardian angels. The latter emphasis is particularly evident in the libretto, which was written by the poet Picander, a significant Bach collaborator who wrote the libretti for Bach's *St. Matthew Passion* and his *Coffee Cantata*. In addition to Picander's original text, this cantata closes with a Lutheran chorale selected and arranged by Bach, about angels leading the believer to a peaceful afterlife.

PROGRAM

“Seid wachsam, ihr heiligen Wächter”

*Be watchful, you holy watchmen,
the night is almost past.
I am filled with longing and shall not rest
until I am before the face
of my dear father.*

“Ach Herr, laß dein lieb Engelein”

*Ah Lord, let your dear angels
at my last end carry my soul
to Abraham's bosom,
while my body in its narrow chamber of sleep
gently without pain and torment
rests until the last day!
Then awaken me from death,
so that my eyes may see you
in all joy, o God's son,
my savior and throne of mercy!
Lord Jesus Christ, hear me, hear me,
I want to praise you forever!*

Translations by Francis Browne

About Bach Cantata Choir: The Bach Cantata Choir's mission is to sing the entire set of cantatas by Johann Sebastian Bach over a period of 30 years (view cantatas performed to date). We are a choir of about 50 members plus an orchestra of between 8 to 15 members depending upon the concert. We perform approximately five concerts each year – two or three cantatas per concert.



PROGRAM

All Classical

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Program

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