FALL INTO THE ARTS
A RADIO FESTIVAL OF LOCAL PERFORMANCES

Thursday, November 19th at 7pm PT
Featuring Damien Geter, S. Renee Mitchell, and All Classical Portland 2020 Artists in Residence Adam Eccleston & Natalie Tan

Listen at 89.9FM in Portland or online at allclassical.org

Sponsored by Beaverton Arts Foundation and Olson & Jones Construction

Encore broadcast on Sunday, November 22nd at 4pm PT

Hosted by Christa Wessel
21 Hungarian Dances by Johannes Brahms (1833-1897)
Performed by Natalie Tan, All Classical Portland 2020 Young Artist in Residence

The 21 Hungarian Dances, completed by Johannes Brahms in 1879, were originally written for piano duets (four hands, one piano). They were later adapted for several different types of ensembles and instruments with Brahms arranging the first ten for solo piano. Inspired by his time as an accompanying pianist with Hungarian violinist Ede Reményi on tour where he learned about Reményi’s native musical heritage, Brahms drew upon Hungarian folk music - including influences from Hungarian minorities living in Poland, the Czech Republic, Slovakia, and other surrounding countries-- to write his Hungarian Dances. Only three of these Dances are said to be completely original works; however, the jubilant and whirling style of music combined with Brahms’s composition, has remained some of his most popular work to this day.

Ballade by Claude Debussy (1862-1918)
Performed by Natalie Tan, All Classical Portland 2020 Young Artist in Residence

Claude Debussy’s Ballade was originally named the Ballade slave using the word “slave” with regard to the Indo-European branch of language including Russian, Polish, and Czech. The inspiration for the Ballade is said to have stemmed from his position as a house pianist for Nadeshda von Meck, a Russian businesswoman with significant influence as a patron of the arts and as a financial support for Pyotr Ilyich Tchaikovsky amongst other musicians. The Ballade was later republished, with Debussy removing the word “slave”, presumably to reflect a focus on the form and style of the piece rather than its cultural influences. The Ballade’s dream-like quality is similar to that which is often associated with Debussy’s more famous suite of Two Arabesques.

About Natalie Tan: Natalie Tan is a senior student at Jesuit High School in Portland, Oregon. She has studied piano for eleven years and is currently a student of Linda Barker. Natalie is a two-time winner of MetroArts Inc.’s Young Artists Debut! Van Buren Concerto Concert (2017 & 2020), and winner of the 2017 PYP Biennial Piano Concerto Competition. The Young Artist in Residence was selected in collaboration between All Classical Portland and Cognizart. Cognizart is a non-profit organization dedicated to promoting life-long learning through the arts.

Program Notes written by Natalie Tan
**Summer, The Four Seasons** by Antonio Vivaldi (1678-1741)
Performed by flutist Adam Eccleston, All Classical Portland 2020 Artist in Residence and pianist Maria Garcia

Concerto No. 2 in G minor, also known as *The Summer Season*, was written in 1725 for solo Violin and chamber orchestra. In this performance, I mainly used James Galway’s rendition, however I re-adapted the piece to resemble the original. The concerto showcases musical expression to the seasons of summer. In the first movement, you can hear the birds chirping in the summer and the breezy summer air which the flute reflects quite nicely with trills and the natural air that comes out of the flute. The second movement is anticipation of the thunderstorm that’s to come. The openness and darkness of the flute sound is calming and in a subtle way, prepares you for the havoc that’s to come. Lastly, the third movement brings forth the much anticipated thunderous revolt that’s played on an open G on the violin. This note is naturally big and has a deep sound. The open G doesn’t require a lot of attention, however, on the flute, it’s the opposite. In order to keep the same bold character at the fast speed, we need to make changes in the shape of our mouth to accommodate the swiftness in our tongue. What a beautiful challenge this piece is for flute players. I’ve learned a lot while preparing this piece. Specifically, while collaborating with Violinist, Becky Andersen, to make this piece fully come to life.

**Papillon (Butterfly)** by E. Kohler (1849 -1907)
Performed by flutist Adam Eccleston, All Classical Portland 2020 Artist in Residence and pianist Maria Garcia

Kohler was a sought after Italian flute player who was first taught by his Father. He made the majority of his career playing in orchestras in Austria and Russia. Kohler began composing in 1875 and wrote hundreds of compositions for flute. He is best known for his flute etudes, which we have played many, but also he has numerous flute duets, trios and quartets and more. He even wrote flute concertos, operas and a ballet. *Papillon's* official title is *Etude de Concert*, which basically means, the performing piece from a book of studies. Culminating all of the different techniques from various technique books of his. Papillon focuses on a specific articulation and arpeggiated scale patterns that’s essential to the growth of young flute players. Kohler’s flute technique books are still used today in most conservatories around the world. Later on, the piece adapted the title, *Papillon*, which means Butterfly. Even in the opening measure of the piano introduction, one can hear the light wings of a butterfly flapping gayly in a midsummer's day. Throughout the piece there are motifs that clearly identify the mischief and exploratory nature of a butterfly.
Bati I'gani (I have come into my garden) by Meira Warshauer
Performed by flutist Adam Eccleston, All Classical Portland 2020 Artist in Residence

This piece is performed in remembrance of lives lost during the pandemic and police brutality.

Serenata e Tango Cicci by Francesco Santucci (b.1939)
Performed by flutist Adam Eccleston, All Classical Portland 2020 Artist in Residence and pianist Maria Garcia

Cicci is an Italian born jazz trumpeter and film composer. As a musician, Cicci has performed with some of Europe’s top musicians and has made dozens of albums collaborating with artists such as renowned saxophonist, Enzo Scoppa and pianist Luca Ruggero. He can be heard playing his trumpet on many films such as ‘Everyone says I Love You’ (1996), starring Woody Allen, Goldie Hawn and Julia Roberts, and ‘Some like it Hot’ (1959) starring Marilyn Monroe. Serenata e Tango (2004) is a short piece for Flute and Piano that indulges the listeners for a speakeasy, jazz club vibe with the tonal chords and light tango dance rhythms. Cicci wrote this piece in Rome, Italy for Italian flutist Riccardo Ghiani. Ghiani is the Principal flutist of the Cagliari orchestra in Italy. He was a former student of the legendary flutist and teacher, Maxence Larrieu in Geneva.

Panamanian Impressions by Andres Carrizo (b.1982)
Performed by flutist Adam Eccleston, All Classical Portland 2020 Artist in Residence and pianist Maria Garcia

Andres Carrizo is a young Panamanian American composer who is fond of his culture and heritage. Impresiones Panamenos or Panamanian Impression was written while Carrizo was a composition student. Although Carrizo leans on the contemporary spectrum of classical music, this piece has many folkloric elements of Panamanian music. For example, the first movement La Denesa is a style of dance found within the traditional folkloric dances of Panama. The second and fourth movements, El Punto and El tambor de la alegria are also from traditional dance music of Panama. Connecting with Andres on this piece was a first for me; not only did I learn more about my family’s culture and premiering a composition, but I’ve gained a new friend in a vastly moving field.
**Claire de Lune** by Claude Debussy (1862-1918)
Performed by Adam Eccleston, All Classical Portland 2020 Artist in Residence

*Claire de Lune (Moonlight)* has been a staple in multiple artforms around the world. Debussy gathered inspiration from different walks of life; From Asian culture to Jazz music and visual art. He wrote this piece around 1890 for solo piano as a set of four movements called *Suite Bergamasque*. Traces of the word Bergamasque derive from rustic dances of the Italian city of Bergamo. When I traveled to Bergamo in 2011, I was astounded by the richness in art and music. Some of Europe’s finest musicians, visual artists and sculptures came from Bergamo. For instance, the great opera composer, Donizetti and artist Giovanni Cavagna. *Claire de Lune* is anything but rustic. Its sound is elegant and luminous. Moonlight has been an irresistible subject for composers, and this movement is one of its most famous evocations – along with Beethoven’s “Moonlight” sonata for piano and the melody from Rachmaninoff’s second piano concerto which became the pop song “Full Moon and Empty Arms.” What we hear in these four beautiful minutes seem to suspend time and movement – hardly the elements that make up a dance.

Program Notes written by Adam Eccleston

**About Adam Eccleston:** Adam Eccleston is an accomplished flutist of international renown dedicated to promoting diversity and equity in classical music. As a soloist, Adam Eccleston has appeared with several orchestras around the United States and Europe, and has performed in venues such as the Kurhaus Wiesbaden in Germany and Jordan Hall in Boston. Adam draws musical inspiration from his Caribbean and Panamanian heritage. He works extensively with MESDA group, a non-profit organization active in underdeveloped countries around Central and South America and the Caribbean Islands. Eccleston serves as the Director of the BRAVO Cesar Chavez Wind Program and is also co-founder of the duo From A to Z with Mexican-born guitarist Zaira Meneses.
Neo-Soul, String Quartet No.1 by Damien Geter
Commissioned by All Classical Portland
Performed by 1st violinist Inés Voglar Belgique, 2nd violinist Ruby Chen, violist Jennifer Arnold, and cellist Nancy Ives

String Quartet No. 1 is an ode to neo-soul, the genre of music that became popular in the 90’s putting a new spin on what we know as the classic soul sound. Originating in the 50’s, soul combined elements of gospel, R&B, and jazz. Its descendant, neo-soul, sought to create a new sound that was inspired by the past.

The entire premise of String Quartet No. 1 revolves around creating a specific vibe. The title of the first movement, Bop, comes from the saying, “That song is a bop,” implying that it’s a piece with a nice groove. The rhythmic elements that drive this movement evoke a cool vibe with contrasting sections that are more edgy as heard in the sometimes bombastic bass line played by the cellist.

The second movement, Feelin’ Some Type of Way, references a saying that expresses an emotion; confusion, frustration, or disagreement, for example. The main theme of this movement was created to be a bit of a chameleon. The flavor of the melody is heard differently depending on the elements that surround it. In the beginning, the overall impact is more melancholic, but as the movement progresses, we hear happiness, anger, and isolation.

The title Please Don’t Kill My Vibe, is a play on an original title is B---- Don’t Kill My Vibe by Kendrick Lamar. The source of inspiration for this movement comes from a theoretical aspect of most neo-soul music, the minor 9th chord. In addition, we hear fragments of the melody from the second movement, and an entire reiteration of the melodic material from the first. The vibe once again is cool and laid-back allowing for the consonances and dissonances of the minor 9th to resonant throughout.

Program Notes written by Damien Geter
Harmonizing with Joy

I am so grateful to be able to join with All Classical Portland in sharing empowering words - through a poetic form - that provides a reminder of the necessity of joy during a tumultuous time. As a heARTivist, I respectfully honor my role in society, which is to create from the depths of inspiration. I see art as an act of worshiping the best potential of the truth, a dogged reminder of the spirit of hope, and an invitation for all of us to re-imagine our individual roles in inspiring positive change in others.

Program Notes by S. Renee Mitchell

Harmonizing with Joy
waving
beckoning
signaling to u
at the threshold of chaos
is a new possibility
a glimmer of light
a clarion call

Continued on next page
have u not been listening
covid’s normalcy has stolen yr contentment
it has pointed u
toward an uncertain picture of the future
where u are lost in the details
riveted by the fatalistic view
of death destruction societal decline
everything u don’t want to hear
u listen to
over & over
over & over
over & even more
expecting
wishing
demanding
life’s sound track to change
into something a little less
hopeless
u must have forgotten
u have the power
u. have. the. power.
u are powerful enough
to adjust yr dial
tune into the music within u
a spiritual melody that resonates
with the vibration of yr thoughts
& the frequencies
of the philosophical notes
u mentally give rhythm to
each instance offers an invitation
to search for gratitude
in the crevices of yr existence
bless the endorphins escaping through yr laughter
take another look won’t u
there are trees that could use a hug
a binge-worthy book on a dusty shelf
a bathtub worthy of soaking in
pleasurable scents of fresh-cut flowers
a nature trail that beckons discovery
in these moments
when opportunity
has dropped a grimy coin at yr feet
stop for a minute
pick it up
study its lines
turn it over
recognize
there is equal worth on both sides
a duality you cannot escape from
yet
we assign meaning
on the value of the view
we choose to focus on
this is bad that is good
when both sides
inform what we deem most significant
assess how we live our lives
so
make a decision
to step back from the chaos
it will be there when u return
in the meantime
reclaim yr audacity to hope
u are still alive
& with each breath exhaled
is an inhale coming
a lungful of another occasion
to nurture optimism
to find a deeper
more productive meaning
ascending from yr journey

Continued on next page
call it what u want
trauma has knighted each of us
and called us "creator"
daring the timid
to embrace faith in the darkness
taste the flavor of pure joy with yr fingertips
dare yr new eyes
to see feel taste wonder
harmonize differently
rumble around in the discomfort
till u find wisdom there
then rise up
& listen to the wind
calling to u
begging almost
that broken heart I handed u
it whispers
go, my love
take the fragments
of yr deepest pain
still sharp & untamed
and go
go &
create
yr beautiful art
for hidden in
the creation process
is what u have been searching for
a heartfelt joy
that synchronizes in congruence
with a grateful soul
**About S. Renee Mitchell:** S. Renee Mitchell is also well-known for her years as a columnist for The Oregonian, where she was nominated twice for the prestigious Pulitzer Prize and named the No. 1 newspaper columnist in five western states by the Society of Professional Journalists regional chapter. Today, she is best described as a Creative Revolutionist™, which includes being a keynote speaker, novelist, educator, playwright, spoken word poet, lyricist, curriculum designer, and multimedia heARTivist.