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Thank you for joining us at today’s recital by Simone Dinnerstein, the third artist of our 2014 / 2015 season!

Our goal for each recital is to take you on a musical journey, travelling to different emotional dimensions, always guided by highly gifted pianists. Today we embark under the command of the talented hands of Ms. Dinnerstein as she guides us through music spanning three hundred years.

In both recitals, Ms. Dinnerstein will perform J. S. Bach, Franz Schubert, and a 20th century piece. A genius creates for the future. The influence of Bach on all subsequent written music cannot be overstated. The 17th century master, one of the greatest prophets in music history, paved the way for Classical and Romantic composers, including Schubert.

In turn, the poetry of Schubert’s works from the early Romantic period became an important seed for music composed in the 20th and 21st centuries, sometimes without subtleties. Francis Poulenc wrote Hommage à Schubert; George Crumb’s Black Angels directly quotes Schubert’s Death and the Maiden; and Nico Muhly includes Schubert’s song cycle Winterreise (Winter Journey) in his must-list of daily listening.

We could not present these musical journeys without the help of Noam Ben-Hamou, our Season Sponsor, and Betty and Bruce Bell, our Performance Sponsors. I thank them – and you – for your ongoing support!

ABOUT PORTLAND PIANO INTERNATIONAL

Since 1978 Portland Piano International has presented more than 160 world-class pianists in solo recitals. Visionary Harold Gray founded the series and in October 2012 Arnaldo Cohen, a concert pianist of international renown, succeeded him. While focused on advancing artistic excellence, Arnaldo is also committed to growing Portland Piano International’s educational programs. In addition to its Summer Festival and “Beyond the Score” master classes, Portland Piano International is creating opportunities for young up-and-coming performers, commissioning new compositions for solo piano and reaching new audiences across the state.
American pianist Simone Dinnerstein has gained an international following due to the remarkable success of her recording of Bach’s *Goldberg Variations*, which she raised the funds to record. Released in 2007 on Telarc, it ranked No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to numerous “Best of 2007” lists. The four solo albums Dinnerstein has released since then – *The Berlin Concert* (Telarc), *Bach: A Strange Beauty* (Sony), *Something Almost Being Said* (Sony), and *Bach: Inventions & Sinfonias* (Sony) – have also topped the classical charts.

In spring 2013, Dinnerstein and singer-songwriter Tift Merritt released an album on Sony called *Night*, a unique collaboration uniting classical, folk, and rock worlds. Her new recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi will appear in 2015, also under the Sony Classical label.

Other recent highlights include Dinnerstein’s debuts in Sydney and Melbourne; her debuts in Leipzig at the Gewandhaus and in Toulouse; the world premiere of a new work by Nico Muhly at Boston’s Symphony Hall; her third return engagement at the Berlin Philharmonie; and world premiere performances of Philip Lasser’s *The Circle and The Child* with the Atlanta Symphony Orchestra.


Dinnerstein is a graduate of The Juilliard School where she was a student of Peter Serkin. She also studied with Solomon Mikowsky at the Manhattan School of Music and in London with Maria Curcio. Simone Dinnerstein lives in Brooklyn, New York with her husband and son. She is managed by IMG Artists and is a Sony Classical artist.
The 2014 / 2015 Season is Generously Sponsored by Noam Ben-Hamou.

PORTLAND PIANO INTERNATIONAL PRESENTS

Simone Dinnerstein

Major Performance Sponsor: Betty and Bruce Bell

Lincoln Hall, Portland State University

DECEMBER 14, 2014  |  4 PM

Francis Poulenc
Suite pour piano

Presto
Andante
Vif

Johann Sebastian Bach
French Suite No. 5 in G Major, BWV 816

Allemande
Courante
Sarabande
Gavotte
Bourée
Loure
Gigue

— Intermission —

Franz Schubert
Sonata No. 21 for Piano in B-flat Major, D. 960

Molto moderato
Andante sostenuto
Allegro vivace con delicatezza
Allegro ma non troppo

DECEMBER 15, 2014  |  7:30 PM

Nico Muhly
You Can’t Get There from Here

Johann Sebastian Bach
15 Two-part Inventions, BWV 772-786

No. 1 in C Major
No. 2 in C minor
No. 3 in D Major
No. 4 in D Minor
No. 5 in Eb Major
No. 6 in E Major
No. 7 in E minor
No. 8 in F Major
No. 9 in F minor
No. 10 in G Major
No. 11 in G Minor
No. 12 in A Major
No. 13 in A minor
No. 14 in Bb Major
No. 15 in B minor

— Intermission —

George Crumb
A Little Suite for Christmas, A.D. 1979

The Visitation
Berceuse for the Infant Jesu
The Shepherd’s Noël
Adoration of the Magi
Nativity Dance
Canticle of the Holy Nights
Carol of the Bells

Franz Schubert
Impromptus, D. 899

No. 1 in C minor
No. 2 in E-flat Major
No. 3 in G-flat Major
No. 4 in A-flat Major

SIMONE DINNERSTEIN APPEARS BY ARRANGEMENT WITH IMG ARTISTS GMBH, THEATERSTR. 2, 30159, HANNOVER, GERMANY.

The use of photographic or recording devices during performances is strictly prohibited.
**From the artist:**

“I’m interested in programs that juxtapose different pieces in such a way that you feel like you’re hearing the familiar music for the first time. A lot of programs tend to be chronological – thinking about music historically is only one way of looking at it. For me, it’s more interesting to hear the connections among different works and different times – hearing how modern composers pay tribute to past composers.”

– Simone Dinnerstein

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**FRANCIS POULENC**

*Suite pour piano*

**COMPOSER** born January 7, 1899, Paris; died January 30, 1963, Paris

**WORK COMPOSED** 1920, rev. 1926; dedicated to pianist Ricardo Viñes

**ESTIMATED DURATION** 5.5 minutes

Francis Poulenc was an accomplished pianist as well as a composer. Not surprisingly, most of his best-known music showcases piano, like his popular Sonata for Flute and Piano and his many songs, in addition to his solo piano compositions.

Poulenc came from a wealthy family who made their fortune in pharmaceuticals, and he was expected to follow family tradition in his own career. To that end, Poulenc was forbidden to attend a conservatory, despite his obvious pianistic talent and his interest in composition. Poulenc felt the lack of formal compositional training keenly; beginning in 1921, he studied off and on with French composer and teacher Charles Koechlin for several years. In later years, Poulenc dismissed much of the music he had composed prior to Koechlin’s tutelage. In the 1950s, 30 years after he composed the *Suite pour piano*, Poulenc stated, “I tolerate the *Mouvements perpétuels*, my old Suite en ut [in C], and the *Trois pieces*. I like very much my two collections of Improvisations, an Intermezzo in A-flat, and certain Nocturnes. I condemn *Napoli* and the *Soirées de Nazelles* without reprieve.”

Despite his own assessment, Poulenc’s *Suite pour piano* does not sound like the work of an untrained composer. It’s three movements are connected by melodic material first heard in the opening bars of the Presto, while the graceful Andante features a theme that suggests a variation to the melody of the Presto, slowed down and in a contrasting key. The quicksilver Vif reprises the Presto theme in brief flashes of light and color, and all three movements feature what soon became Poulenc’s signature: sparkling wit and a particularly French approach to harmony, with its emphasis on color and clarity.

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**JOHANN SEBASTIAN BACH**

*French Suite No. 5 in G Major, BWV 816*

**COMPOSER** born March 21, 1685, Eisenach; died July 28, 1750, Leipzig

**WORK COMPOSED** c. 1722-25

**ESTIMATED DURATION** 16 minutes

There is nothing particularly French about Johann Sebastian Bach’s French suites for keyboard, nor did Bach title them as such; the descriptor “French” was added to this collection of six suites after Bach completed them. Bach composed these suites in the early 1720s, while he was happily employed as music director to Prince Leopold at the court of Anhalt-Cöthen. The first five French Suites comprise most of the music in the first *Anna Magdalena Notebook*, a compilation of keyboard works Bach wrote and named for his second wife, an accomplished amateur musician in her own right.

The *Anna Magdalena Notebooks*, known to piano students everywhere, contain a variety of works whose technical and musical demands make them especially appropriate for students, especially young players. Some scholars have suggested that these works were intended for the instruction of Bach’s children, in addition to their value as musical entertainment. As either a student exercise or a performance piece, the Fifth French Suite provides opportunities for both learning and delight.

The movements of Baroque suites feature a variety of dances from different parts of Europe; among German composers, this manner of grouping dances began with the keyboard works of Johann Jakob Froberger, circa 1650. In the Fifth French Suite, Bach adds three dances to Froberger’s usual four – the allemande, courante, sarabande and gigue. Two of the additional dances – the bourrée and gavotte – became standard
movements in Baroque suites, but the third, the loure, is rare. The loure is a moderately paced country dance from Normandy in 6/4 time, often featuring a dotted rhythm; “loure” is an old French word for bagpipe.

The allemande, which simply means “German” in French, usually opens a suite. As its name suggests, this dance probably originated somewhere in Germany in the 1500s. It features a moderate tempo and richly decorated melodies, a good contrast to the courante, a courtly dance whose tempo can vary from majestic to lively. The sarabande has its roots in Spain, but the highly stylized, stately Baroque dance we know is very different from its original form. Like the waltz, the Spanish sarabande (zarabanda) shocked polite society with its indecent movements, and King Philip II banned it in Spain in 1583 because it was considered obscene. Gavottes come from southeastern France and are named for the Gavot people of Dauphiné; they are characterized by duple meter and moderate tempo. The bourrée hails from the Auvergne region; it began as a folk dance and was adopted by French courtiers. The dance typically begins with a leap, which many composers, including Bach, often reinforce in their music. The gigue typically concludes Baroque suites. Originally an English dance, its vivacious character stems from its high-stepping footwork. The Gigue of the Fifth French Suite is especially joyous; one cannot help smiling while hearing it (though it may take a bit of practice before one can smile while playing it).

FRANZ SCHUBERT

Piano Sonata in B-flat major, D. 960

COMPOSER  born January 31, 1797, Vienna; died November 19, 1828, Vienna

Frantz Schubert wrote his final three piano sonatas in the last six months of his life. These three works are more often performed than Schubert’s earlier sonatas, and of the three, the Sonata in B-flat major, D. 960, is considered the finest example of the genre in Schubert’s output. With its emotional breadth and gravity, it poses substantial musical challenges for any interpreter.

Whether or not Schubert knew he was dying when he composed his final piano sonata, the music he wrote suggests a foreknowledge of mortality. Even in its most extroverted moments, Schubert’s music retains the inward, pensive quality that exemplifies much of his work. Biographer Brian Newbould writes, “The B-flat [sonata] quietly asserts an elevated, measured, transcendental presence from the start, reflects – from its lofty plane – much of the composer’s accumulated musical experience, and assimilates sharp contrasts between movements, yet never sheds the aura of sublimity with which its opening was bathed.”
Simone Dinnerstein waited a long time to play this piece. “I like to save certain pieces I love, so I can look forward to playing them,” she explains. “This is one of the most profound works I know, but you don’t need to know anything about Schubert in order to hear that profundity.”

The depth of the Sonata in B-flat reveals itself in the opening bars of the Molto moderato, with a rumbling in the bass (pianist Lars Vogt calls it "the trill of death") and a series of hesitations in the first theme. This foreboding opening, described by pianist Claudio Arrau as "written in the proximity of death," gives way to lighter fare, although the pauses remain throughout, a reminder of inevitability.

The Andante has been aptly described as "the saddest music ever written." Although Schubert was undeniably a Romantic composer, this movement is remarkable for its restraint. Free of histrionics and self-pity, the music is an exquisitely painful expression of beauty and leave-taking from the affairs of the world.

In the context of the two preceding movements, the Scherzo seems jarring, full of a forced jollity at odds with the previous movements. Schubert leavens the Scherzo’s gaiety with a darker-tinged countermelody.

The Allegro is written in rondo form, a recurring theme alternating with different variations. It begins with a single G, played in octaves. This G returns, growing more insistent each time, and is followed by a nervous, twitchy melody. The first variation is a stormy, tempestuous outcry, while the second is even more darkly dramatic. The octave G strikes more harshly with each repetition, like the inexorable tolling of a clock warning that time is running out. "Thus Schubert ends both gaily and cheerfully, as though fully able to face another day’s work," observed Robert Schumann about this movement. Although usually astute in his musical analysis, in this instance Schumann seems to have missed the point entirely.

© 2014 Elizabeth Schwartz. Elizabeth Schwartz is a free-lance writer and musician based in Portland. In addition to annotating programs for the Oregon Symphony, Portland Piano International and other Oregon ensembles, she has contributed to NPR’s “Performance Today,” (now heard on American Public Media). Schwartz also writes about music, food and culture for Oregon Jewish Life Magazine and other publications, and co-hosts “The Portland Jewish Hour,” heard on Sundays at 10 a.m. on KBOO 90.7 FM. Email: schwartzelizabeth@yahoo.com.
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| M   | Jan 19 | Takács Quartet  
Lincoln Performance Hall, PSU |
| T   | Jan 20 | Mathew Polenzani, tenor  
& Julius Drake, piano  
Lincoln Performance Hall, PSU |
| W   | Jan 28 | “Blown Opportunity”  
Studio 2@Zoomtopia |
| Th  | Jan 22 | “Blown Opportunity”  
Studio 2@Zoomtopia |
| F   | Jan 23 | “Blown Opportunity”  
Studio 2@Zoomtopia |
| Su  | Jan 25 | Camerata PYP  
Wieden + Kennedy Bldg |
| Su  | Jan 25 | Denis Kozhukhin, pianist  
Lincoln Performance Hall, PSU |
| M   | Jan 26 | Rachel Kudo, pianist  
Portland Piano Company |
| Su  | Jan 27 | Beethoven’s Inner World  
Lincoln Performance Hall, PSU |
| Th  | Jan 29 | Masterpieces for Piano, Four Hands  
Lincoln Performance Hall, PSU |
| F   | Jan 30 | Dover and Friends |
| S   | Jan 31 | Mozart, Bartók & Schumann |
| Su  | Feb 1  | Dvořák, Dohnáni & Brahms |

Detail from *Sonatina*, a portrait of Simone by her father Simon Dinnerstein in 1981. Visit simonedinnerstein.com to learn more.
**NICO MUHLY**

**You Can’t Get There From Here**

**COMPOSER** born August 26, 1981, Randolph, VT

**WORK COMPOSED** 2012, on a commission from the Terezin Music Foundation and dedicated to Holocaust survivor and educator Bela Kalman; Simone Dinnerstein gave the premiere at Boston’s Symphony Hall on November 15, 2012

**ESTIMATED DURATION** 17 minutes

Many young composers and musicians are described as “rising talents,” but at 32, Nico Muhly has already achieved more – in terms of both output and enthusiastic critical reception – than many composers twice his age. Over the past seven years, Muhly has composed film scores, ballets, two operas (one commissioned by the Metropolitan Opera) and a dizzying number of additional works for orchestra, chorus, chamber ensembles, percussion, solo instruments and voices.

While he was still in college, and for six years thereafter, Muhly worked with Philip Glass as a MIDI programmer and editor. While Muhly’s voice is very much his own, one can discern Glass’ Minimalist influence in Muhly’s work. Simone Dinnerstein pointed this out in a recent interview: “Muhly’s music is very much about repeated motives that evolve, changing harmonic shape and rhythmic emphasis. The idea of developing a motive – turning it inside out and upside down – is something we as human beings are drawn to.”

You Can’t Get There From Here, which Muhly describes as “a memory piece,” juxtaposes Renaissance and early Baroque music with contemporary harmonies and rhythms. Muhly explains, “You Can’t Get There From Here is a meditation, in several connected sections played without pause, on, among other things, The Fitzwilliam Virginal Book (a collection of keyboard music from the 16th and 17th centuries), itself a somewhat abstract collection of music by various composers. The piece is, in a sense, a collection of memories: a strange fragment of Tudor music here, a scrap of motor-music there, and a long, slow meditation on an uncredited piece of four-part harmony sprawled without note durations in the Fitzwilliam Virginal Book manuscript.”

**JOHANN SEBASTIAN BACH**

**15 Two-part Inventions, BWV 772-786**

**COMPOSER** born March 21, 1685, Eisenach; died July 28, 1750, Leipzig

**WORK COMPOSED** c. 1720, rev. 1723

**ESTIMATED DURATION** 23 minutes

The title You Can’t Get There From Here, like the music itself, has several connotations: an old joke about the response of a crusty Maine farmer to a hapless tourist asking for directions, but also a comment on the music: each section seems independent of the others, although Muhly’s exploration and development of particular motives serves as a unifying device. One section features rippling counterpoint in the manner of a Bach invention, while another maintains a vertical, almost static, quality: bell-like chords chime in stately tempo with crystalline, brittle harmonies.

The Two-Part Inventions first appeared in a compilation of works Bach began composing for his son Wilhelm Friedemann when the boy was nine years old, and were written to train the young keyboard player for the preludes and fugues of the Well-Tempered Clavier. The Inventions, like the Well-Tempered Clavier, feature a paired major/minor-key format, but unlike the Well-Tempered Clavier, Bach limits his Inventions to 15 keys – eight major and seven minor – rather than the complete 24, thus omitting the more challenging keys with more than four sharps or flats.

While Bach makes it clear that he composed these works as pedagogical pieces, intended to teach both counterpoint and musical execution, it would be a mistake to label the Inventions mere student exercises. They have been part of Simone Dinnerstein’s repertoire, as both a student and a teacher, for more than 20 years, but only when she began preparing them for performance did she realize how truly difficult they are. Dinnerstein writes, “In [Bach’s] preface, he wrote that one of the most important lessons was for the keyboard player to learn how to play in a cantabile style, which means to make the machine of the keyboard
sound like a human voice. How does the keyboard player do this? Amongst other ways … by feeling the rhythm as being flexible, never fully rooted on the downbeat, but dancing agogically, giving a rhythmic shape as well as a melodic one, the player can achieve a cantabile sound.”

All 15 Inventions are masterful examples of economy: the longest, in E Major, is just 62 measures and around three minutes. Each invention focuses on the play of melody and countermelody between the hands; the light texture demands absolute precision, as every note is exposed. Given the similarities of the Inventions, what makes them all the more remarkable is Bach’s ability to give each a distinctive character, depending on their tonal center. The D Major Invention sparkles like sunlight on a summer ocean, while the A minor has a mercurial, restless quality, shifting without pause among a variety of keys before returning home.

GEORGE CRUMB

A Little Suite for Christmas, A.D. 1979

**COMPOSER** born October 24, 1929, Charleston, West Virginia

**WORK COMPOSED** 1980, for pianist Lambert Orkis, who premiered it at the Smithsonian Institution in Washington, D. C., on December 14, 1980

**ESTIMATED DURATION** 15 minutes

“Music might be defined as a system of proportions in the service of a spiritual impulse.”
– George Crumb

“Many people have told me the Crumb is their favorite piece and they were surprised that was so. They didn’t expect to find it so meaningful.”
– Simone Dinnerstein

One of the defining elements of George Crumb’s music is his ability to capture the sound of different spaces, like the echoing mountains and valleys of his West Virginia childhood, or the soaring vaulted Arena Chapel in Padua, Italy, with its stunning floor-to-ceiling frescoes of Giotto di Bondone. Crumb found the inspiration for his Little Suite for Christmas in a book of reproductions
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of Giotto’s frescoes. Crumb readily admits he knows little about painting – “I don’t understand the concept of fat cherubs in space,” he once remarked – but his stark, sometimes austere, wholly contemporary music reaches back 700 years to connect with the wondrous mystery Giotto reveals in his richly colored frescoes.

Crumb described A Little Suite for Christmas as an “aural tableau” in seven movements. Two – The Visitation and Adoration of the Magi – take their titles directly from individual frescoes, while the other five touch on various aspects of the Nativity and the Christmas season. The Visitation begins with a repeating cluster chord built on 12 notes – the strangeness of the sonority serves as an effective signal of the arrival of the miraculous – that builds directly from individual frescoes, while the other five touch on various aspects of the Nativity and the Christmas season. The Visitation begins with a repeating cluster chord built on 12 notes – the strangeness of the sonority serves as an effective signal of the arrival of the miraculous – that builds to a fortissimo intensity. Bercese for the Infant Jesu features an intimate lullaby, hushed and gentle.

“I find Crumb’s music almost mystical; it’s very personal for me,” says Dinnerstein. “It speaks to me in a very emotional way like any of the great composers of the past. Crumb writes in a very individual language. His use of extended piano not as an effect but as a means to an end – his music is highly contrapuntal – provides lots of texture and color, and the extended piano adds one more layer to that fabric. Crumb often uses multiple voices – different lines on the keyboard in different hands – three different separate voices on the keyboard itself and then another voice played on the strings inside the piano. The movement Adoration of the Magi demonstrates this idea.”

The pounding chords and exuberance of the Nativity Dance evoke ancient midwinter celebrations. In the Canticle of the Holy Night, Crumb quotes fragments of The Coventry Carol, which, Crumb notes in the score, should be played “like a minstrel’s harp.” The Carol of the Bells releases a joyous cacophony of sound, and the cluster chord of The Visitation returns, once more heralding the birth of Jesus.

FRANZ SCHUBERT
Impromptus, D. 899

**COMPOSER** born Jan. 31, 1797, Vienna; died Nov. 19, 1828, Vienna

**WORKS COMPOSED** During the summer and fall of 1827

**ESTIMATED DURATION** 30 minutes

The title “impromptu” suggests a spontaneous, perhaps partially improvised work, something dashed off hurriedly, or possibly a shorter, less substantial work than a sonata. In the case of Franz Schubert’s Impromptus, the title may have been a shrewd attempt at marketing by Schubert’s publisher Tobias Haslinger, who published the first two impromptus of D. 899 in 1827 (the other two impromptus in this set were not published until 1857, for reasons unknown). Haslinger suggested the word “impromptu” as a descriptive title, and Schubert agreed to it; Haslinger may have thought the unusual word might appeal to potential music buyers, as more accessible its original key has eclipsed Haslinger’s short-lived marketing ploy.

Dinnerstein finds commonalities between Schubert’s Impromptus and Crumb’s Little Suite for Christmas. “In terms of color, I think there’s an interesting connection between Crumb and Schubert – they have a subtle sense of shading.” Dinnerstein also notes the episodic nature of the two composers’ pieces – the Crumb has distinct movements, while the impromptus feature contrasting sections – and points out that hearing these two works juxtaposed gives the listener a fresh perspective on the more familiar Schubert works – just as programming Bach’s Inventions with Muhly’s You Can’t Get There From Here allows the audience to experience Bach in a new context.

© 2014 Elizabeth Schwartz. Elizabeth Schwartz is a free-lance writer and musician based in Portland. In addition to annotating programs for the Oregon Symphony, Portland Piano International and other Oregon ensembles, she has contributed to NPR’s “Performance Today,” now heard on American Public Media. Schwartz also writes about music, food and culture for Oregon Jewish Life Magazine and other publications, and co-hosts “The Portland Jewish Hour,” heard on Sundays at 10 a.m. on KBOO 90.7 FM. Email: schwartzelizabeth@yahoo.com.

1968 1976 1994

George Crumb receives the Pulitzer Prize for his orchestra work, Echoes of Time and the River

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Nico Muhly composes the score for the film The Reader starring Kate Winslet and Ralph Fiennes
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It has been said of Catalan composer Federico Mompou (1893-1987) that ‘small is beautiful, smaller more beautiful, and smallest most beautiful.’ In this presentation Paul Roberts introduces and performs a selection of Mompou’s poignant miniatures alongside celebrated piano works of his (and Mompou’s) favored Debussy and Ravel. The program will include Ravel’s Pavane, Debussy’s Preludes and Études and Mompou’s Música Callada, Impresiones Intimas, and Canciones y danzas.

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Simone Dinnerstein is a singular artist with deep affinity for her community.

She lives in Brooklyn, where she grew up. Husband Jeremy Greenfield teaches at the elementary school she attended and 12-year-old son Adrian is enrolled there now. Before her ascendancy as an internationally renowned classical music artist, she taught piano to children and adults in the neighborhood.

She’s created a concert series to benefit New York City public schools; played unconventional settings such as prisons, with her infant son in tow; pioneered new music; and collaborated with musicians as unexpected as alt-country singer-songwriter Tift Merritt.

Her career path has been far from the norm. She’s broken a lot of rules—dropping out of Juilliard, self-financing her first recording, renting a Carnegie recital hall to launch it—but through it all, she’s listened as the music speaks to her. She began working on the Goldberg Variations while pregnant with her son. She found a 1903 Steinway with a singing quality that amplified the qualities she loves most in Bach. With the financial help of friends and family, she recorded the Variations; its release in 2007 was met with remarkable success and acclaim, launching her career.

In finding ways to make the music her own, she’s attracted deeply appreciative audiences. As her audiences have grown from concert to concert, commission to commission, collaboration to collaboration, Simone Dinnerstein has strengthened her very singular voice.
Artistic Director Arnaldo Cohen has selected two young artists to kick off the Rising Stars program: Rachel Kudo and Viktor Valkov. These up-and-coming pianists will perform multiple recitals in various locations. For the first time, Portland Piano International will present recitals outside the Portland Metro area.

The Rising Stars program affords these young pianists opportunities so critical to the development of their talent while providing audiences the exciting sense of hearing today the future of piano performance.

These free, small-space recitals will allow people of all ages the opportunity to experience the intimate intensity of live, solo piano, perhaps for the first time. Programs will be low-key and personal, with pianists engaging audiences — many of whom we hope will be close to their age — as they informally answer questions and discuss the works performed.

The first artist of the program is Rachel Kudo, winner of the prestigious 2008 Gilmore Young Artist Award. Rachel has also received international recognition as the only American finalist at the Fifteenth International Frederic Chopin Piano Competition in Warsaw and as a prizewinner in the Toronto, Dublin, Hilton Head, and U.S. National Chopin Piano Competitions.

Born in Washington D.C. to Japanese-Korean parents, Rachel began studying piano at the age of four with the late Emilio del Rosario at the Music Institute of Chicago, with additional studies under Kum-Sing Lee of the Vancouver Music Academy. She studied with Yoheved Kaplinsky and Joseph Kalichstein at the Juilliard School, with Richard Goode at the Mannes College of Music, and currently with Gilbert Kalish at Stony Brook University.

Rachel’s recitals will include the following:

- Jan 30 at 3pm
  University of Oregon, Eugene
- Jan 31 at 7pm,
  Portland Piano Company, Portland

Check our website at portlandpiano.org/risingstars to see other dates/locations for these free recitals!

In March, we will welcome Bulgarian Viktor Valkov, winner of the 2012 New Orleans International Piano Competition. Viktor studied at the State Music Academy in Sofia, Bulgaria with Prof. Stella Dimitrova and subsequently in the Folkwang Hochschule in Essen, Germany with Michael Roll. He is now a doctoral student at Rice University, studying with Jon Kimura Parker.

This visionary program is supported by the Autzen Foundation, Jackson Foundation, Oregon Cultural Trust, Herbert A. Templeton Foundation and US Bank. To learn more, visit portlandpiano.org.
Greetings!

During this season of giving, I am constantly reminded of the role that music - particularly, piano music - plays in our lives. Whether I am practicing in my studio or hearing a recital by a renowned artist, I am constantly amazed by the joy that piano music brings to my life.

As Portland Piano International’s 2014-15 Season Sponsor, I am thrilled to be able to participate in sharing with you my love for the piano and piano repertoire. I am also happy to be able to lend my own Hamburg Steinway for you to hear in recital. I hope you enjoy its powerful sound, masterfully played by our visiting artists from all over the world.

Please join me in contributing to the future of Portland Piano International, particularly now. With the Maybelle Clark Macdonald Fund dollar-for-dollar matching grant, your timely gift will have even more impact!

Happy Holidays to you and yours,

Noam Ben-Haima

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**PLEASE JOIN US IN FUNDING our FUTURE!**

The Maybelle Clark Macdonald Fund has generously awarded Portland Piano International $20,000 in a dollar-for-dollar matching grant for education. We must match the first $10,000 by June 30, 2015. Give now to double the power of your donation and accelerate us into the future! We thank the Maybelle Clark Macdonald Fund – and you – for joining our commitment to the future of piano in Portland.

To learn more about the Funding Our Future Campaign, contact Ellen Bergstone Wasil at ellen@portlandpiano.org or 503.228.1388.

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In 2012, Portland Piano International took on the challenge of raising funds to support the future of Portland Piano International. Under the leadership of Carol Edelman, more than $275,000 has been raised to date from these generous individuals and institutions. Thank you!

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