

An abstract painting on the left side of the poster. It depicts a person from the waist up, wearing a red hat and a blue and white patterned shirt, playing a blue violin. The background of the painting is a mix of green, blue, and yellow. The person is wearing red shoes.

*Celebration Works*  
2021–2022 SEASON

**MIGRATION**  
*a chamber concert*

Sunday, October 24, 2021 | 2 pm

**Meadowlark**

Janet Bebb, flute/piccolo/alto flute  
Ann van Bever, oboe/English horn  
Betsy Goy, cello

Special Guest Artists  
Susan McDaniel, piano/electronic keyboard  
Ben Neubauer, viola

Community Spotlight  
**Albina Vision Trust**

**First Presbyterian Church**

1200 SW Alder Street | Portland, Oregon 97205 | 503.228.7331 | [www.firstpresportland.org](http://www.firstpresportland.org)

## land acknowledgement

We acknowledge that we gather today on the traditional lands of the Multnomah, Kathlamet, Clackamas, Cowlitz bands of Chinook, Tualatin Calapuya, and many other Tribes who were present along the confluence of the rivers in our region, many of whom are now part of the Confederated Tribes of Grande Ronde. We offer our gratitude to the elders, past and present, who have stewarded this land through the generations.

## program

Sonata in C minor, TWV 42:c2 (1739-40)

Largo  
Vivace  
Andante  
Allegro

Georg Philipp Telemann  
(1681-1767)

Quartet No 1, Op. 97, for Flute, Oboe, Cello and Harpsichord (1950)

Ostinato  
Allegretto  
Allegro

Alan Hovhaness  
(1911-2000)

Meadowlark (2020)

1. "Improbable beautiful and afraid of nothing"  
piccolo, English horn, cello, piano
2. "In the museum's dark drawers"  
flute, English horn, cello
3. "Night-heavy then light-laden"  
alto flute, English horn, cello, piano
4. "I came to sing"  
flute, oboe, cello, piano
5. "What beauty is for"  
flute, English horn, cello, piano
6. "Floating to the edges of the world"  
alto flute, English horn, cello, piano
7. "An indeterminate number of carefully shaped sounds"  
piccolo, oboe, cello, piano

Sara Carina Graef  
(b. 1971)

*commissioned and premiered by Meadowlark*

Quartet, for Flute, Oboe, Cello and Harpsichord (1954)

Con moto/Allegro  
Lento  
Allegro moderato  
Molto vivace

Henry Cowell  
(1897-1965)

Quintetto, for Flute, Oboe, Viola, Cello and Harp (1935)

Allegro ben moderato  
Adagio  
Allegro vivace

Nino Rota  
(1911-1979)

Join us for our next concert, Sunday, February 13, 2022 at 2 pm

## a valentine's cello-bration

Celebrate Valentine's Day and your love of everyone's favorite instrument with a concert of cello duets! Wife/husband duo and Oregon Symphony members **Marilyn de Oliveira** and **Trevor Fitzpatrick** will play music of Barrière, Popper, Pixinguinha, Piazzolla, Portland composer Kenji Bunch, and more.

If you would like to receive information about our concerts, please add your name to our email list by emailing [music@firstpresportland.org](mailto:music@firstpresportland.org).

## *about the artists*

**Meadowlark** was formed early in 2018. Founding members Janet Bebb (flute), Ann van Bever (oboe) and Betsy Goy (cello) wanted to expand the repertoire for their instruments while building on their creative bond. They also wanted to work with other instrumentalists in various combinations, with past collaborations including pianists Dianne Davies and Colleen Adent. They are pleased to welcome violist Ben Neubauer and pianist Susan McDaniel to our 2021 Celebration Works performance at First Presbyterian Church. Meadowlark members have commissioned original compositions to fit their less common instrumentation, premiering a work by Nicole Buetti in 2018. Their 2021 concert series will feature composer Sara Carina Graef in the premiere of her commissioned piece which explores the language and tonalities of seven species of meadowlarks.

Flutist **Janet Bebb** grew up playing flute with her family in Oklahoma and has studied flute in Boston, Honolulu and Florence, Italy. She was a music major at the University of the Pacific conservatory and a graduate student in ethnomusicology at Tufts University. Her love of music from diverse cultures led her to study bansuri in South India, saz (a stringed instrument) and dance in Turkey, and recorders in Italy. For the past 25 years she has been a dedicated chamber music player and has performed in the Portland area. She is a founding member of Meadowlark.

**Ann van Bever** has been playing the oboe since age 10. She currently plays principal oboe in the Oregon East Symphony (Pendleton), and is a founding member of the Portland Bach Cantata Choir orchestra, where she plays oboe and oboe d'amore. She also plays English horn in the Portland Columbia Symphony Orchestra, soloing in Copland's *Quiet City* in 2017. She holds bachelor's and master's degrees in music from Southern Methodist University (Dallas, TX) and a law degree from Marquette University Law School (Milwaukee, WI). She is a founding member of Meadowlark and enjoys playing chamber music as often as possible. She enjoys working with students and freelancing throughout Oregon and Washington. In addition to music, Ann loves traveling, cooking, reading and word games.

**Susan McDaniel** has appeared widely as a solo and collaborative pianist, including regional and national concert tours as well as appearances in France, Germany, Ireland, Switzerland, and the Czech Republic. After studies in piano performance with Jill Timmons at Linfield College and in vocal accompanying with Warren Jones at The Manhattan School of Music, she worked as a member of the music staff at Seattle Opera and Utah Festival Opera. Since returning to her home state of Oregon, Susan has maintained an active performing career as a member of the Northwest Piano Trio and Northwest Art Song, and was the resident pianist of All Classical Portland's live-performance radio show, *Thursdays @ Three*. In 2018, she was appointed lecturer of music in collaborative piano at the University of Portland.

**Elizabeth (Betsy) Goy** has practiced both Psychology and cello in the Portland area for over two decades. She studied cello with Roman Dukson (Portland/Oregon Symphony), Lowell Creitz (Pro Arte String Quartet), and Dimitri Markevitch (L'Institut des Hautes Etudes Musicales, Geneva, Switzerland). She is grateful to the Beaverton School District for providing music and orchestra as important formative parts of her primary-through-high school curriculum. Among other symphony orchestras and chamber groups across the country, she played Assistant Principal Cello with the Vermont Symphony Orchestra and later performed and soloed with Illinois orchestras while studying for her doctorate in Psychology. She has recorded with Cult of Orpheus, Donna Lynn, Patti Larkin, the New England Women's Symphony, the original Bagels Forever radio jingle, and a glorious but microscopic scrap of airtime on MTV's *Head Banger's Ball* as a dead ghost cellist.

**Ben Neubauer** is a Portland-based musician and visual artist with over 30 years of experience. Since 2015, Ben has focused primarily on historical performance practice, especially late medieval repertoire. As a singer, he has performed extensively as an ensemble member and soloist with Big Mouth Society, Trinity Music, Triplum, and Portland Revels. As a violist, he has performed with Vancouver Symphony, Salem Orchestra, Classical Revolution, Arco PDX, and various chamber ensembles. Since graduating from Oregon College of Art and Craft, Ben has pursued a successful career selling his jewelry in galleries and exhibitions nationwide, including the Smithsonian Craft Show. He was published in *American Craft Magazine*, *Metalsmith*, *Ornament*, and his work was included in numerous books about jewelry design. In 2019, he designed and built a replica medieval *vielle*, which has allowed him to apply his background in viola to medieval music. He is currently developing a solo project singing medieval French repertoire accompanying himself on *vielle*.

**Sara Carina Graef's** music has been performed around the United States and Europe, and spans from vocal works to chamber pieces to works for symphonic orchestra and wind ensemble. She has held residencies at the Helene Wurlitzer Foundation, the Ucross Foundation, the Ragdale Foundation, the Hambidge Center, the Virginia Center for the Creative Arts, the Norfolk Chamber Music Festival, the Atlantic Center for the Arts, the Ernest Bloch Festival, and the Oregon Bach Festival Composers' Symposium. She has served on the faculty of the Luzerne Music Center in New York as Composer-in-Residence, and on the board of the Los Angeles chapter of the American Composers Forum. Originally from New York, she is currently a Professor of Music at California State University, Los Angeles. She earned her Bachelor of Music in flute performance and composition from SMU in Dallas, Texas, and her Master's and Doctorate in Composition from the University of Southern California. She directs the Cal State LA New Music Ensemble, and is passionate about programming music by diverse composers and about music as a platform for advocacy through art. Much of her music serves a cause, ranging from feminist issues to gun violence to social justice to climate change.



## program notes

In the Baroque era of music, **Georg Philipp Telemann** stands out, not only because he was one of the most prolific composers of all time, but also because he wrote so much chamber music (music meant to be played in a small space and usually one player per part). By the age of ten, he had studied flute, violin and keyboard and this personal knowledge of the main instruments of the day can be detected in his music. He was largely a self-taught musician, but became a prominent figure in the musical life of Germany, holding an important position as music director for the five main churches of Hamburg. He was esteemed by both Bach and Handel, who considered him one of the leading composers of the time. Today's trio sonata is from a collection called *Essercizii Musici* (Musical Exercises) which was published in 1739 and meant to be circulated among the general population for playing at home. Our migrations involve moving the recorder part to flute and the harpsichord part to electronic keyboard, voiced to sound as similar to a harpsichord as modern electronics allows.

American composer **Alan Hovhaness** (born Alan Vaness Chakmakjian) was a resident of Seattle during the last 30 years of his life. His huge output of work, more than 500 unusually diverse pieces, shows him to be one of the most intrepid explorers in 20th century classical music. His work often borrows from the sounds of other cultures and has been described as exotic and mystical. This quartet for flute, oboe, cello and harpsichord evokes a certain Asian tonality and ambiance. We've chosen to migrate the harpsichord part to our electronic piano. The first movement is short and introduces the main thematic ideas. The second movement is reminiscent of the repetitive melodic music of the gamelan. The final movement opens with a solo, then a duet, and in the middle includes all four instruments weaving together with short bursts from the flute and cello adding punctuation. The piece closes with a near-canon that simply stops as if it continues in silence.

**Sara Carina Graef** writes, "Meadowlark was commissioned by the Meadowlark Trio in Portland, Oregon (with the addition of piano) and was completed in early 2020 – just weeks before the pandemic brought the performing arts to a grinding halt. A few months earlier, I met with the musicians to get a sense of the group's aesthetics and athletics, and we discussed our shared concerns about the state of the [unwittingly pre-pandemic] world. My past several projects featured voice, and this was an intriguing opportunity to write something without text or an overt narrative. Ultimately, our conversations steered me toward a celebration of beauty and nature and

life and magic, rather than the activism that tends to shape my music these days. I remember once when a friend – a poet – referred to Mary Oliver as a prophet. Although she didn't allow her poetry to be set to music, or used in any art form for that matter, it is impossible for me to read Oliver's work without feeling an extraordinary connection to it, and a desire to connect it to my own art. While her overarching themes of nature and wildlife are easily tethered to the meadowlark, the title of each movement in this piece is drawn from a different Oliver poem, each making reference to a different type of bird as a metaphor for the profound existential truths of being part of this troubled and beautiful world."

**Henry Cowell** was one of the remarkable figures in American music. A startlingly innovative composer, an inimitable piano virtuoso, the founder of institutions that propelled American composition to world stature, a brilliant writer, teacher and lecturer, Cowell almost singlehandedly laid the foundations for American compositional life. Yet while Cowell's piano works revealed new vistas of sound, his advanced ideas always coexisted with a traditional melodiousness, stemming from his love of folklore, that renders even his most "experimental" music immediately accessible. Cowell, guided by an unfailing faith in his instincts about sound, cultivated a multiplicity of compositional approaches. ... While Cowell's later works seem more conservative, his undying instinct for fresh thinking can be heard in the Quartet for Flute, Oboe, Cello, and Harpsichord, written for the harpsichordist Sylvia Marlowe in 1954. As [he had done in earlier works], Cowell availed himself of a baroque aesthetic, approaching it with his quiet wit and melodious heart. – Joel Sachs, *Henry Cowell: A Man Made of Music*

Italian composer, pianist, conductor and academic **Nino Rota** (born Giovanni Rota Rinaldi) is best known for his film scores, having earned an Academy Award for Best Original Score for *The Godfather Part II* in 1974. He also composed the music for the first *Godfather* film, Zeffirelli's *Romeo and Juliet* and many films of Fellini and Visconti. One might think of him as the Italian John Williams. The Quintet is a beautiful, descriptive and pastoral work, with an element of sunny romance inspired by the Italian Renaissance. The first movement has the innocent freshness of a perfect summer's day in the countryside. A folk song-like tranquil melancholy opens the adagio movement which grows to a shimmering melodic climax at the end. The final vivace movement romps playfully along without ever losing sight of the melodic line. We have migrated the harp part to the piano.

## community spotlight

**Albina Vision Trust** (AVT) is stewarding the thoughtful reinvention of lower Albina, the cultural heart of Portland and the once-thriving center of Portland's Black community, from which thousands of residents were forcibly displaced. AVT seeks to honor the neighborhood's history by restoring its identity and transforming what exists today into a vibrant socially and economically inclusive neighborhood.

Find more information at [www.albinavision.org](http://www.albinavision.org)



*thank you*

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