

POLAND
100 YEARS • FREE AGAIN



1918 - 2018
Celebrate!

POLAND

100 YEARS • FREE AGAIN

*Cascadia Composers and Willamette Falls Symphony
in conjunction with
Polish Festival, St. Stanislaus Parish and Polish Library Building Association*

PRESENT

A centenary celebration, commemorating the foundation of the modern independent, sovereign Polish nation-state. During Poland's 123-year occupied partition, its national identity was preserved in large part by its artists. In honor of that tradition, our celebration is in music, both new and old: symphonic and chamber — works by various Polish composers and new works by living Oregon composers, commissioned specifically for this occasion. We open with a brief documentary summary of this epoch.

PROGRAM

Saturday, November 10, 2018

Polish Hall

Roads to freedom (documentary movie 2018) Polish History Museum, Ministry of Foreign Affairs of Republic of Poland, Dorota Kosierkiewicz, Krzysztof Peczański - directors, Wojciech Kalwat - editor

Tone Portrait of Poland by **Liz Nedela**, Delgani String Quartet (Jannie Wei and Wyatt True - violins, Kimberlee Uwate - viola, Eric Alterman - cello), Asya Gulua - piano

Centennial Ballade by **Matthew Kaminski**
Sophie Leong - Violin, Adam Broce - Cello, David Chvorun - Piano

Citizen/Subject by **Stephen Lewis**, Delgani String Quartet, Asya Gulua - piano

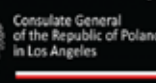
Intermission

Begin again by **Jay Derderian**, Delgani String Quartet
with projected images from early 20th Century Poland

Incantation by **Paul Safar**, Kimberlee Uwate - viola, Eric Alterman - Cello, Asya Gulua - piano

String Quartet No. 2, OP 56 by **Karol Szymanowski**, Delgani String Quartet
I. Moderato, dolce e tranquillo II. Vivace, scherzando III. Lento - Moderato

info: www.PortlandPolonia.org • artwork by Bartłomiej Worach • tickets: www.poland100.bpt.me



ABOUT THE MUSIC

Tone Portrait of Poland by Liz Nedela

In commemoration of the history of Poland, this piano quintet celebrates with the five National Dances of Poland: Kujawiak, Oberek, Krakowiak, Polonaise, Mazurka. The celebration includes the Polish National Anthem. This collection includes two Kujawiaks and two Obereks. The music has distinct parts for men and women, and portrays Polish history in its beauty, love and romance, humor, poetic and music heritage, as well as strength, perseverance, integrity and dignity; and of course: incredible rhythmic dancing.

The Quintet begins with a virtuosic introduction leading into a strong Oberek, followed by a delicate Kujawiak (which is the reverse of how they are usually performed); proceeding to the Krakowiak (the only dance in 2/4 time—the others are in 3/4); then another Kujawiak and Oberek (the composer's favorites); leading dramatically into the Polonaise; followed by the National Anthem. The piece concludes with a flourish of motifs of the dances, ending with the dramatic 2nd Oberek, in which this composer interprets the continued strength and determination of the Polish people. The piano displays "gymnastics" as only a piano can do—utilizing its wide range and at one point simultaneously playing above and beneath the strings; and the strings play harmonies that illustrate beauty, as well as strength, accentuating the intimacy of a string quartet. All five instruments proudly unite to portray the five dances of Poland in this celebration of modern Poland's Independence!

Centennial Ballade by Matthew Kaminski

This piece was written based on the struggles and hardships that Poland experienced in the process to gain independence, 100 years ago. Throughout the piece, there are different themes that represent resilience to oppression, Poland's long and difficult history, the gaining of independence, and their current booming economy and growth as an independent country. Having been to Poland numerous times, I composed the last section of the piece to represent my love for Poland and my experience traveling there.

Citizen/Subject by Stephen Lewis

Nowy hotel (fragment)

*W pobliżu zbudowano nowy hotel,
jasne pokoje, śniadania zapewne comme il faut,
soki, kawa i grzanki, szkło, beton,
zapomnienie – i naraz, nie wiem czemu,
moment przesywającej radości.*

© 2000, Adam Zagajewski
From: *Zeszyty Literackie*
Kraków, 2000

New hotel (fragment)

*A new hotel was built nearby,
bright rooms, breakfasts doubtless comme il faut,
juices, coffee, toast, glass, concrete,
amnesia—and suddenly, I don't know why,
a moment of penetrating joy.*

Adam Zagajewski

© Translation: 2008, Clare Cavanagh

"Citizen/Subject" is a contemplation of identity and nationalism. Drawing inspiration from both Polish and American composers such as Penderecki, Lutoslawski, Chopin, and Charles Ives, "Citizen/Subject" celebrates the 100th anniversary of modern Poland's independence by engaging deeply with the relationship between the individual, the nation-state, and cultural identity.

Part of my familial heritage is Polish. My maternal grandfather's parents emigrated from Poland around 1900, a few decades before Poland regained its sovereignty. For my generation, little remained of my Polish ancestry aside from the surname "Porada" that most of my mother's siblings held. My grandfather had even switched from the Polish Catholic church in his Pennsylvania steel mill town to a Protestant church. The occasional making of pierogis was about all that was left.

Yet when I began to be a serious pianist, my grandfather was always delighted when I played Chopin. It connected to something deep within him that I myself did not feel. I knew, for this project, I would want to reconnect with Poland and Polish culture. To my dismay, I soon learned that Poland is, like the United States, in the throes of a resurgent right-wing political fight over national identity and exclusion. I knew my piece would grapple with these crucial issues.

The pull between belonging to a nation and being one's authentic self is one that most of us feel at some point in our lives. How, for instance, do I reconcile my desire to feel that I belong as an American while Donald Trump, with whom I share utterly nothing, is our leader?

I turned to contemporary Polish poets to begin to get a sense of what the sublimated soul of the Polish people were truly feeling and suffering from. I read Wislawa Szymborska and Adam Zagajewski and browsed several more. I saw a common theme of alienation of the poet from their surroundings, like every building, tree, and friend was a facsimile of itself, a faded copy. There was a sense of isolation, of loneliness that resonated strongly with me. From Zagajewski's "Family Home":



Adam Zagajewski

Rodzinny dom

*Przychodzisz tu jak obcy,
a to jest twój rodzinny dom.
Porzeczeki, jabłoń i czereśnia nie poznają cię.
Szlachetne drzewo przygotowuje
w spokoju nowy rzut orzechów włoskich,
a słońce, jak stremowany pierwszoklasista,
zajęte jest pilnie kolorowaniem cieni.
Jadalnia udaje kryptę grobowca,
nie ma tu już żadnego znajomego echa -
dawne rozmowy nie przetrwały.
Tam, gdzie zapewne poczęło się
twoje życie, jąka się cudzy telewizor.
Natomiast w piwnicy znajduje się skład ciemności -
wszystkie noce od twojego wyjazdu
skłębiły się jak włóczka starego swetra,
w którym gnieźdzą się dzikie kocury.
Przychodzisz tu jak obcy,
a to jest twój rodzinny dom.*

Adam Zagajewski
z tomu "Niewidzialna ręka",
Wydawnictwo Znak, Kraków, 2009

Family home

*You come here like a stranger,
but this is your family home.
The currants, the apple and cherry trees don't know you.
One noble tree readies
a new brood of walnuts in peace,
while the sun, like a worried first-grader,
diligently colors in the shadows.
The dining room pretends it is a crypt,
and doesn't give out one familiar echo—
the old conversations haven't lingered.*

Adam Zagajewski
Translation: Clare Cavanagh

So, in writing "Citizen/Subject", I asked myself: what is the abyss between what the nation-state promises us and what it actually could ever deliver? The nation promises safety, and yet can never guarantee it. The nation promises connection with those like us, yet all of us still feel alone, Polish, American, or anything else. The nation promises to provide us with meaning, and yet we all know that only we ourselves can create meaning in our lives. The nation promises material security, and yet many of us are homeless and many more are discontented with what we already have. The nation tries to fill the function of a god in our lives, but it can perform no miracles with which to inspire; its only power is based in violence and suppression.

Musically, I depict this tension with the interval of a tritone. Equally dividing the octave, the musical interval of identity, the tritone's dissonance and irreconcilability shows the

gap between what a nation promises and what we get from it. Other sections and gestures, including a Mazurka and invocations of the national anthems of Poland and America, further explore this tension. In the fifth, climactic section, I include a lengthy quotation from "God Bless the USA", the jingoistic post-9/11 country hit. This is not in any way to endorse its message, but to challenge those of us who think that "this is not who we are" to acknowledge that, as a nation, it does in part define us and we need to do more to embody our own values.

Begin again by Jay Derderian

"Begin again" – commissioned by the Polish Festival of Portland – is a celebration of unity, though the mood of the piece may not make it seem that way. Unity in this instance comes through the perseverance in the face of constant adversity, and a nation which has repeatedly been torn apart and rebuilt.

Starting on a unison A-flat, *Begin, again's* texture slowly begins to tear itself apart despite several attempts at remaining on unison pitches. The gestures become more and more wild as time goes on, intervals get broader, rhythms are ever-so slightly displaced to create an evolving, shimmering fabric of sound. All this gives way to a bleak chorus in the lower registers of each instrument before finally resolving to the opening A-flat, closing with a brief quotation from the second movement of Gorecki's Third Symphony.



Incantation by Paul Safar

In writing this piece in celebration of modern Poland's centennial, I decided to model my composition after pieces by two famous Polish composers, Chopin and Gorecki. As I child, I heard my father play the E minor Nocturne quite often and was enveloped in its warm harmonies and omnipresent triplets. As a young adult, I heard the well known recording of Gorecki's "Symphony of Sorrowful Songs" and was similarly swept up by its simplicity and expansiveness. More recently, I fell upon and fell in love with the Czelaw Milosz poem "Incantation". I decided to use the poem as direct inspiration for the melodic material in the center of the composition that the viola and cello play. In other words, there is a hidden "song" using the poem in its entirety: one could sing along with the string parts if one wanted. But I

like it to be more or less hidden. It's somehow more magical: like the word incantation. To me, the poem is so uplifting in its unabashed hope and faith that humanity ultimately always rises above despair and horror. It helps put things in perspective especially knowing all that Milosz went through in his lifetime. The idea of the viola and cello serving as a joined voice was influenced by the composer Lou Harrison and is meant as a metaphor for unity in all forms. Lastly, I snuck in a small allusion to a Beatles song. It seemed appropriate as both the poem and song were written during the same time period and deal with similar sentiments. I am very thankful for the Polish Festival of Portland for this commission and also members of the Delgani String Quartet for its premiere on November 10th, 2018.

ZAKŁĘCIE

*Piękny jest ludzki rozum i niezwyciężony.
Ani krata, ni drut, ni oddanie książek na przemiał,
Ani wyrok banicji nie mogą nic przeciw niemu.
On ustanawia w języku powszechne idee
I prowadzi nam rękę, więc piszemy z wielkiej litery
Prawda i Sprawiedliwość, a z malej kłamstwo i krzywda.
On ponad to co jest wynosi co być powinno,
Nieprzyjaciół rozpaczy, przyjaciół nadziei.
On nie zna Żyda ni Greka, niewolnika ni pana,
W zarząd oddając nam wspólne gospodarstwo świata.
On z plugawego zgiełku dręczonych wyrazów
Ocala zdania surowe i jasne.
On mówi nam, że wszystko jest ciągle nowe pod słońcem,
Otwiera dłoń zakrzepłą tego co już było.
Piękna i bardzo młoda jest Filo-Sofija
I sprzymierzona z nią poezja w służbie Dobrego.
Natura ledwo wczoraj świeciła ich narodziny,
Wieść o tym górach przyniosły jednorożec i echo.
Sławna będzie ich przyjaźń, ich czas nie ma granic.
Ich wrogowie wydali siebie na zniszczenie.*

Czesław Miłosz
Berkeley, 1968

INCANTATION

by Czesław Miłosz

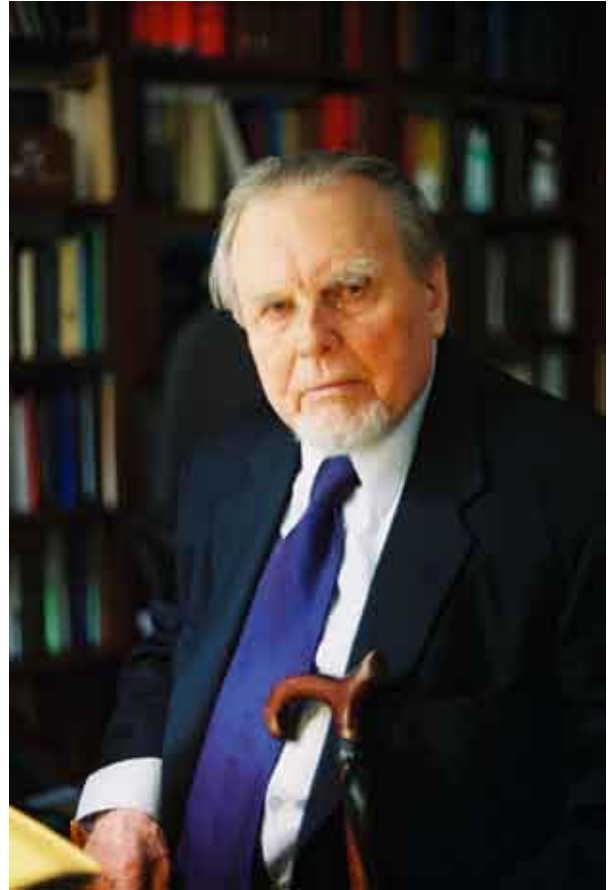
translated by Czesław Miłosz and Robert Pinsky

*Human reason is beautiful and invincible.
No bars, no barbed wire, no pulping of books,
No sentence of banishment can prevail against it.
It establishes the universal ideas in language,
And guides our hand so we write Truth and Justice
With capital letters, lie and oppression with small.
It puts what should be above things as they are,
Is an enemy of despair and a friend of hope.
It does not know Jew from Greek or slave from master,
Giving us the estate of the world to manage.
It saves austere and transparent phrases
From the filthy discord of tortured words.*

*It says that everything is new under the sun,
Opens the congealed fist of the past.
Beautiful and very young are Philo-Sophia
And poetry, her ally in the service of the good.
As late as yesterday Nature celebrated their birth,
The news was brought to the mountains by a unicorn and an echo
Their friendship will be glorious, their time has no limit.
Their enemies have delivered themselves to destruction.*

Berkeley, 1968

“Incantation” from THE COLLECTED POEMS 1931-1987
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Czesław Miłosz

String Quartet No. 2, OP 56 by Karol Szymanowski

It was for Philadelphia's Musical Fund Society's chamber work competition that Szymanowski wrote his String Quartet No. 2 Op. 56 in the autumn of 1927. The Quartet did not win, the two ex aequo winners being Bela Bartók's Quartet No. 3 and Alfred Casella's Serenade for Five Instruments. This did not upset Szymanowski, though, for he himself was not much convinced about his composition's merits and wrote to Zofia Kochanska: "I have somehow come to dislike this 'Quartet' and am in serious doubt about its value."

Dedicated to a Zakopane couple the composer had befriended - 'For Dr Olgierd and Julia Sokolowski' - Quartet Op. 56 is considered one of the most difficult and avant-garde of Szymanowski's works

both in terms of structure, technique, and expression. The three-movement arrangement follows in general the traditional form. The first movement, resembling a sonata allegro, has two themes, one serene and melodious, the other expressive and abounding in new, complicated chords. The other two building blocks - the vigorous, impetuous scherzo in the middle and the double-themed fugue in the finale, combining the slow part with an expressive culmination - have clearly been inspired by the Podhale folk music. In addition to the lead, 'mountaineer' motif, the second movement brings a quote from the brigands' song Pocciez chlopcy from the second act of Harnasie. The ballet - more specifically, the Sabala tune from the end part of the Taniec zbójnicki / Brigands' Dance - has also inspired the main theme of the finale fugue, its second theme using the Podhale scale.

The Quartet's complicated architecture its matched by equally sophisticated colour effects produced, one on hand, by a number of modern, dissonant and sharp chords and, on the other hand, by rare articulatory combinations (such as flageolets of three instruments) and a changing, lively polyphonic texture.

String Quartet No. 2 Op. 56 was first performed by the Warsaw String Quartet in Warsaw on 14th May 1929. Undeterred by its technical difficulty, many other quartets have incorporated the work in their repertoires, notably the Borodin Quartet (whose early interpretation can be heard on the LPs released by Polskie Nagrania and Muza in 1961 and 1962), the Wilanów Quartet, Varsovia Quartet, Amati Quartet, Camerata, Dafó, Karol Szymanowski Quartet and the Silesian Quartet.

The work was first published by Universal Edition in 1931.

Author: Anna Iwanicka-Nijakowska, September 2007.
source: www.cultue.pl

ABOUT THE COMPOSERS

Liz Nedela, MM, MEd, BA, composition, piano and strings. Liz is fond of contemporary composition techniques, counterpoint, ethnic, modal and early music, and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers organizations, church, orchestra, chamber music, Women's Music festivals, and concert soloists and ensembles. Several pieces are archived in universities and



have been broadcast on public radio. She has earned an MM in composition (winning a Composer Showcase award and scholarships); and a BA and MEd with focus on piano, composition, English, and theater, devising a program for teaching composition. She served as the Montana State and the Northwest Division chair of composition for MTNA (Music Teachers

National Association). In 2014, Liz was awarded the WSMTA (Washington chapter of MTNA) Composer of the Year, resulting in Penta-Moods, a study in pentatonic modes. She is an active member of Cascadia Composers and other music organizations, and has served as adjudicator in piano and composition.

Matthew Kaminski is a junior at Mountainside High School. He studies piano with Linda Barker and music composition with Michael Johanson. For the last four years Matthew has been a part of the Young Composers Project through Fear No Music directed by Jeff Payne. Matthew has won the state of Oregon eight times for his music compositions, and has been a three time national finalist through the NFMC and MTNA competitions. He has performed in a number of settings, including Reed College, Portland State University, Willamette University, The Grotto,



Portland Pianos, the Polish Hall, and local retirement centers. Matthew gave presentations about his composition experience at the 2017 OMTA conference in Lincoln City, OR and Oregon Honors Composition Recital in Salem, OR. At school, Matthew is a member of the Wind Ensemble, National Honors Society, and Key Club. makcomposer.com

Stephen Lewis (b. 1983) is a composer, pianist, and teacher living in Portland, Oregon. Stephen's music inhabits the terrain between sound as physical sensation and sound as signifier of culture. Hailed as "delectable," with a "constantly shifting sonic world [that] proved fascinating and effective," Stephen's chamber opera, Noon at Dusk, was premiered at UC San Diego in 2016. In addition, he has been commissioned by or written works for the Delgani String Quartet, Cascadia Composers, the Wellesley Composers Conference, red fish blue fish, UC San Diego's Palimpsest ensemble, the Diagenesis Duo, Gnarwhallaby, Trio Kobayashi, Aurora Borealis, and a number of individuals. Stephen has performed contemporary and classical music in solo and ensemble concerts at Miller Theater in New York, Severance Hall in Cleveland, the Walt Disney and Zipper Halls in Los Angeles, as well as at smaller venues throughout the United States. Stephen maintains a private studio of piano, composition, and music theory students. An outstanding collaborative pianist, Stephen is in demand as a professional instrumental accompanist and

vocal coach throughout the Portland area. Stephen earned his DMA in Piano and PhD in Composition from UC San Diego in 2017 and 2015 respectively. His undergraduate degree is from the Oberlin Conservatory of Music in Piano and Composition with minors in Theory and Musicology.



Jay Derderian (b.1986) is a composer, 7-string electric guitarist, and Portland Oregon native. Derderian's compositions encompass a wide array of genres including solos, chamber music, multi-media compositions, electro-acoustic music, and symphonic works. Each piece seeks to utilize stylistic plurality while balancing emotional sincerity, impassioned harmony, memorable melody, elegant form, and clarity of expression. He studied with Bonnie Miksch and Bryan Johanson at Portland State University and graduated with a M.S. and B.M. in Music Composition. Derderian's compositions have been performed across the United States and he's received commissions and performances from some



of the leading new music performers and ensembles including The Mana Quartet, the Seen/Heard Trio, fEARnoMUSIC, Third Angle Ensemble, The Portland Cello Project, Portland Piano International, the Eugene Contemporary Chamber Ensemble, and the RE:Percussion Duo. Jay has also had his music performed by pianist Kathy Supove, violist Andrew Stiefel, pianist Hayk Arsenyan, violinist Stella Peach, Cascadia Composers, the FPC Chamber Choir, and has had his featured at the North American Saxophone Alliance, the Vox Novus Composer's Voice Series, the Portland International Piano Festival, and March Music Moderne. Jay resides in Portland with his wife Tri'ah and their daughter Veda.

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He performs regularly with the soprano Nancy Wood and thrives on collaborative projects. He has had commissions from the Delgani String Quartet and Oregon Parks Department and

was the Oregon Music Teachers Association Composer of The Year for 2013-14. Paul's compositions have been played at Fear No Music concerts and the North American Saxophone Alliance, among other venues. His music has been performed in New York, Seattle, Cincinnati, Fairbanks and Havana. Having a balanced background in both Classical and Jazz/Rock, Paul often tries to coherently combine these influences in his compositions. He specializes in writing vocal and chamber music but has written for theatre, film, and orchestra as well. His composition teachers have included Joel Hoffman and Robert Kyr. As an instructor, Paul enjoys sharing his knowledge of composition to both young students and piano teachers. He is a proud, long time, card carrying member of Cascadia Composers, the Portland based chapter of NACUSA. When he isn't engaged in musical activities, he might be hiking, running or spending time with his family.



Karol Szymanowski, (1882-1937), is the foremost Polish composer of the early 20th century.

Szymanowski began to compose and play the piano at an early age. In 1901 he went to Warsaw and studied harmony, counterpoint, and composition privately until 1904. Finding the musical life in Warsaw limiting, he went to Berlin, where he organized the Young Polish Composers' Publishing Co. (1905-12) to publish new works by his countrymen. His compositions from this period, which include the opera *Hagith* (1913), show the influence of Strauss, Wagner, and Scriabin.

The advent of World War I caused Szymanowski to return to his homeland. Isolated from the European musical community during the period from 1914 to 1917, he composed copiously and studied Islamic culture and ancient Greek drama and philosophy. Szymanowski's works from this period, which include *Mity* (1914; "Myths"), *Metopy* (1915; "Metopes"), and *Maski* (1916; "Masques"), show great originality and diversity of style. He softened his dynamic extremes, employed coloristic orchestration, and used polytonal and atonal material while retaining the expressive melodic style of his earlier works.

With the establishment of an independent Polish state in 1918, Szymanowski became deeply interested in the

Polish folk idiom and tried to create a Polish national style, a task unattempted since Chopin. He also became more conservative, abandoning his atonal vocabulary. Living in Zakopane, the regional centre of the Tatra mountain people, he adopted their tonal language, syncopated rhythms, and winding melodies in his new style. Notable works from this period include 20 Mazurkas (1924–25) for piano and the ballet-pantomime *Harnasie* (1923–31). Szymanowski also traveled widely, promoting his works in London, Paris, and the United States and receiving international acclaim for his operas *Hagith* and *Król Roger* (1918–24; “King Roger”). In 1927 he settled in Warsaw to assume the directorship of the



Karol Szymanowski by Witkacy

Warsaw Conservatory for five years with the aim of improving musical education in Poland. During the 1930s Szymanowski retreated from the direct use of folk music in his compositions, and though he continued to use folk music material, his forms and orchestration recall those of his earlier works. Among the major works from this last period are the *Symphony No. 4* (1932) and the choral works *Veni Creator* (1930) and *Litania Do Marii Panny* (1930–33; “Litany to the Virgin Mary”). Szymanowski’s purely orchestral works include two violin concertos and four symphonies, the last in the form of a *sinfonia concertante* for piano and orchestra. Most of his chamber music is for violin and piano. Among the best known of these smaller-scale works are *Myths* for violin and piano (comprising three pieces: *The Fountain of Arethusa*, *Narcissus and Dryads* and *Pan*), a *Violin Sonata*, *Nocturne* and *Tarantella* and a *Romance*. His two string quartets are performed less often.

Delgani String Quartet is considered “the state’s finest chamber ensemble” by Oregon Arts Watch, the Delgani String Quartet presents exciting performances of both classic and contemporary repertoire in intimate concert settings. The quartet curates their own series in Portland, Salem, and Eugene while regularly appearing as guest artists throughout the state. Delgani has performed at the Metropolitan Museum of Art in NYC and has its first international performances in Prague during the summer of 2018.

Programming for Delgani’s fourth season (2018/2019) includes standard repertoire by Mozart, Beethoven, Schubert, and Debussy, among others, along with contemporary works by Portland-based composer Tomas Svoboda and Juilliard-faculty Ellen Taaffe Zwilich. This season’s guest artists include violinist Tom Stone from the Cypress String Quartet and internationally-acclaimed clarinetist Wonkak Kim.

Equally committed to community engagement, Delgani provides educational programs to students throughout the Willamette Valley. This season the quartet is partnering with third grade classrooms in Lane County to foster an early interest in music. In previous seasons the quartet has held residencies at Umpqua Community College and the Springfield Academy of Arts and Academics. Each summer, Delgani manages two camps for middle and high school students — a Chamber Music Camp for all instruments in Eugene and a Summer Quartet Academy in Cottage Grove, Oregon. Delgani also hosts biannual Adult Chamber Music Retreats for amateur enthusiasts and curates an adult education series prior to each season concert in Eugene. Delgani was formed in 2014 with a mission to cultivate an appreciation for chamber music through distinctive performance, innovative programming, educational engagement, and collaboration.

Violinist Jannie Wei maintains a busy schedule performing as soloist, chamber musician, and orchestral player. In 2014, she recorded solos for Portland’s *Singing Christmas Tree*, which has been a local holiday tradition for 52 years. Recently, she received a government grant to perform a solo recital in Taiwan and over the summer participated in the Shippensburg Festival Orchestra, performing with Joshua Bell and Maestro Robert Trevino. In 2013, Ms. Wei was featured in the University of Oregon’s Emerging Artist Series and was invited as guest artist to the “Music by the Mountain Festival” in Mt. Shasta, California. Ms. Wei also performs regularly with the Eugene Symphony Orchestra, Oregon Mozart Players, Oregon Bach Collegium, and Eugene Opera.

Violinist Wyatt True is Artistic and Executive Director of the Delgani String Quartet. He has performed in recital throughout the Willamette Valley and as guest artist at the University of Georgia, University of Pittsburgh, Andrew



College, and Umpqua Community College. An advocate for contemporary music, Dr. True's recent collaborations include the second performance of Roger Zahab's *Vioentelechron* (2007) for violin and orchestra and studio recordings of new commissions with the Delgani String Quartet. Dr. True recently worked with young composers from the Pacific Northwest on a collaboration of photography and music for violin and piano that captures the beauty of Oregon landscapes. The works are included on Delgani's newest album, entitled *Distant Monuments*.

Violist Kimberlee Uwate is dedicated to creating shared musical experiences as both a performer and teacher. An accomplished and versatile musician, Kimberlee has performed with orchestras in Carnegie Hall, with quartets at Lincoln Center, with contemporary ensembles in the Chicago Cultural Center, and as a soloist at Krannert Center for the Performing Arts in Urbana, Illinois. As a member of the Delgani Quartet, Kimberlee plays an integral role in all of Delgani's activities—from curating each concert season and teaching at the Delgani Summer Quartet Academy to commissioning and recording new works for string quartet. She also plays with the Eugene Symphony and teaches as viola faculty at Willamette University in Salem, Oregon. Kimberlee trained at the Manhattan School of Music, University of California at Davis, and University of Illinois at Urbana-Champaign. She plays a late eighteenth-century viola named Abby. www.kimberleeuwate.com

Cellist Eric Alterman has led a varied musical life that has spanned continents and genres. Residing in Rio de Janeiro for 5 years, he performed as a section and assistant principal cellist in the Orquestra Sinfônica Brasileira. Now based in Oregon as cellist of the Delgani String Quartet, Eric has appeared in performances and concert series throughout the state and beyond, including appearances at the Metropolitan Museum of Art's "Ethel and Friends" series in New York

City. Eric serves as Assistant Principal Cellist of the Eugene Symphony and member of the Oregon Mozart Players, and has performed with the Oregon Bach Festival, Britt Festival Orchestra, Chamber Music Amici, and the Shedd Institute's Microphilharmonic. He has presented recitals at the University of Oregon, Oregon State University, the Rio de Janeiro International Cello Encounter, and the Federal University of Rio de Janeiro.



Pianist **Asya Gulua** received her initial musical training in her native Moscow at the Gnessin School of Music, where she studied with Anna Arzamanova and Sergei Lebedev. In 1996 she immigrated to the United States and enrolled at the Interlochen Arts Academy. She holds degrees from the Juilliard School (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon (DMA). Ms. Gulua made her New York City debut at Alice Tully Hall in 2004. She has frequently appeared in duo piano performances with her husband, pianist and composer Arsen Gulua, whose compositions she has premiered at Lincoln Center. Currently, Ms. Gulua lives in Salem, Oregon where she works for the Oregon Symphony Association in Salem, teaches private students, and collaborates with musicians and composers on a local and national level.

Violinist Sophie Leong is 16 years old, and is a junior currently attending Mountainside High School in Beaverton. Sophie has been playing the violin since the age of 4, and is a student of Clarisse Atcherson of the Oregon Symphony. She competes on her school Speech and Debate team, and is also a member of Mountainside's competitive Dance Team. She was a member of the Portland Youth Philharmonic until 2018, and first joined the organization in 2014. She studied ballet at June Taylor's School of Dance, where she took numerous tests under the pre-professional standards of the Royal Academy of Dance of England. She achieved completion of the Advanced Foundation 1 level. Sophie was a semi-finalist of the Metro Arts Young Artist Competition in 2017, and was a finalist in the Beaverton Symphony Young Artist Competition in 2017. Sophie enjoys traveling outside of the US to immerse herself in different cultures through food and music. When home, she enjoys spending time with her friends, dancing around her house to music on the radio, and reading books.

Cellist Adam Broce is a junior at Newberg High School. In the 5 years he has been playing cello, he's studied under cello teachers Anne Sato and Sonja Myklebust. For two years now, he has been a member of the Metropolitan Youth Symphony under Raúl Gomez, and for the past year has been a part of the MYS chamber group, MYSfits. Adam also is a member of the George Fox University Symphony Orchestra and several school groups associated with music.

Pianist David Chvorun has been playing piano for nine years and is currently studying with Dr. Fabbro from the University of Portland. He has participated and won many competitions and festivals including OMTA baroque, classical, and romantic festivals, 2017 Founder's Scholarship, 2018 Monday Music Club competition, 2018 Steinway Piano Competition, and others. He also accompanies his church and school choirs and a string quartet that travels around the Portland area performing at different churches. He will be finishing the OMTA Level 10 Syllabus this fall.

Obywatele i Obywatelki!

Od dziś obejmuję naczelną komendę nad siłą zbrojną Polski.

Wielki przewrót w Niemczech postawił na strażę interesów narodu niemieckiego rząd ludowo-socjalistyczny.

Okupacja w Polsce przestaje istnieć.

Żołnierze niemieccy opuszczają naszą ojczyznę.

Rozumiem w pełni rozgoryczenie, jakie we wszystkich kołach społeczeństwa obudziły rządy okupantów.

Pragnę jednak, abyśmy nie dali się porwać uczuciom gniewu i zemsty.

Wyjazd władz i wojsk niemieckich musi odbyć się w najzupełniejszym porządku.

Nikt niepowołany niema prawa występować z jakiegokolwiek zarządzeniami w stosunku do uchodzących żołnierzy.

Radzie żołnierskiej, utworzonej przez garnizon niemiecki w Warszawie, wskazałem, by w okresie, niezbędnym dla ukończenia odjazdu rozkazała wszystkim załogom i placówkom zachowywać się tak, jak tego wymaga nowy stan rzeczy, zarówno w Polsce, jak w Niemczech.

Obywatele! Wzywam Was wszystkich do zachowania zimnej krwi, do równowagi i spokoju, jaki powinien panować w narodzie. pewnym swej wielkiej i świętej przyszłości.

Józef Piłsudski

Warszawa, 12 listopada 1918 r.

Citizens of Poland!

Today, I assume supreme command over the military force of Poland.

A great coup d'état in Germany has formed a people's democratic government to protect interests of the German nation.

The occupation in Poland ceases to exist.

German soldiers are leaving our country.

I fully understand bitter feelings brought about by the rule of the occupiers.

Nevertheless, I want us not to be carried away by hatred and revenge.

German political authorities and military forces have to leave in full order.

No unauthorised person shall be allowed to impose any regulations on the withdrawing troops.

I have indicated to the Soldiers' Council established in Warsaw by the German garrison that for the time necessary to complete their withdrawal an order should be issued to all garrisons and posts to act and operate adequately to the new state of affairs, both in Poland, and in Germany.

Citizens! I therefore call upon all of you to keep your composure and stay calm and quiet as befits the nation sure of its great and glorious history.

Józef Piłsudski,

Warsaw, 12 November 1918



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Sunday, November 11, 11:00 AM, St Stanislaus Church
MASS FOR POLAND

Sunday, November 11, 12:00-2:00 PM Polish Hall
POLISH COMMUNITY CELEBRATION

Roads to Freedom — (movie)

Zbigniew Kasior presentation: **History of Polonia in Portland**

Greetings by Paulina Kolczak & Robert Fiszer

Presentation of National Flags

National Anthems

Dance performance by students of Polish School

Choreography: Marek Stępień

Gaik, Polka Grandpa, Lajkonik

Julia Witkowska

Poem by Antoni Słonimski: **Poland**

Dance performance by students of Polish School

Warsaw Polka

Sebastian Stenfert Kroese

Poem by Janusz Szczepkowski **Opowiedz nam Ojczyzno**

Music performance by students of Polish School

song: **Przybyli Ułani pod okienko**

Adrian Cisowski - piano

Frederic Chopin, Raindrop Prelude Op. 28 No. 15

Marcel Stenfert Kroese

Poem by Agata Dziechciarzyk **Trzy Symbole Narodowe**

Karolina Wolak and Christopher Brossard:

Poem by Władysław Bełza **Kto ty jesteś**

Timothy Shortell - piano

Frederic Chopin, Polonaise Op. 53 (Heroic)

Song: **Jestem Polką i Polakiem**

Musical direction: Renata Wolak

Performers

Zbigniew Kasior was born, raised and educated in Poland. He studied at Wyższa Szkoła Pedagogiczna in Zielona Góra and Wyższa Szkoła Pedagogiczna in Opole. From 2000 till 2007 he taught Polish history and geography at the Polish Cultural Enrichment Program in Portland. He is a Polish history enthusiast and author of a brochure, "Poles in Portland".

MC's

Paulina Kolczak, Robert Fiszer is a teacher and an alumnus of the Polish Cultural Enrichment Program, both active members of the Polish community in Portland.

Solo artists

Adrian Cisowski is a 7th grade Summa student at Stoller Middle School. He has been taking piano lessons for the past 9 years, and this year completed level 6 of the OMTA syllabus. For the past 7 years he has been participating in Jr. Piano Festival, passing with superior grades. Adrian is currently a student of Oliver Poida. His other accomplishments include taking first place in the Oregon Math Kangaroo competition (2nd and 4th grades).

Timothy Shortell is an 11th grader at Sunset High School. He has been playing piano for almost 10 years and has passed level 9 of OMTA syllabus. He studies with Linda Barker. Timothy has been a winner in the OMTA Classical Festival in 2014 and 2016 and the OMTA Romantic Festival in 2015. He was also a finalist in the Trula Whelan Concerto Festival in 2016. He has participated in master classes with Andreas Klein and Ida Kavafian. He also enjoys composing music in his free time.

Polish Cultural Enrichment Program

The school was established 24 years ago at the Polish Library Building Association in the North Portland Interstate neighborhood. The Program's goal is to preserve the Polish language and culture for families of Polish heritage. Over two decades later, 40 children (ages 3-17) practice Polish language and learn history, geography, folk dance, songs, and crafts, to cultivate traditions and the culture of their forebears. If you would like to learn more about our program please visit us on our website <http://www.szkolapolskapdx.org/>



Renata Wolak from 2016 taught music in the Polish Cultural Enrichment Program in Portland. She has sung at St. Stanislaus Parish choir for several years. With her beautiful voice she tempts our students to sing songs in Polish. Renata has three children; two of them are alumni of our program. She also bakes delicious cakes.

Marek Stępień, tied with the Polish community in Portland from the late 1990s, was previously President of of Polish Library Building Association, Polish festival organizer and a long time dance teacher in our school. He completed level II dance instruction courses at Uniwersytecie Marii Skłodowskiej in Lublin and performed at Sweden's renowned theater "Studio Westmania" in Vasteras. From 1998 to 2010 he led a dance group, "Sobótka". The group performed at various festivals in Northwest. Lately he spends the majority of his time with wife and triplets (Marco, Patrick, Carmenka).



*Conference Organizers Committee
Gabriela Strączek, Anna Gindlesperger, Renata Dajnowska, Jadwiga Witkowska*

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Thank you!

The organizers of the 15th Polish Teachers and Parents' Committee Members Conference would like to thank all our sponsors and volunteers for their support and help before, during, and after the conference.

It was only due to your generosity and support that the conference could take place and that we were able to provide participants with interesting workshops and lectures, offer attractive artistic programs, and a picturesque Sunday trip to the Columbia River Gorge and Mt. Hood.

- The 15th Conference was a great success!
- The themes of the conference were "One Hundred Years of Polish Regained Independence" and "Polish School: Creative and with Initiative", which highlighted issues related to teaching the history of Poland and the Polish language abroad.
- There were 275 participants, lecturers, and invited guests who took part in the conference.
- It was an extraordinary event, held under the honorary patronage of the First Lady of Poland, Mrs. Agata Kornhauser-Duda.
- Among many guests, Mrs. Anna Zalewska, the Minister of National Education, participated in the conference.
- As part of the conference, a competition for the best history lesson plan was organized, titled "The 100th Anniversary of Poland's Regained Independence."
- We invite you to check the conference's media sites to see photos, videos, and conference participants' opinions:

<http://www.zjazdportland2018.com/>

<https://www.facebook.com/XV-Zjazd-Nauczycieli-Polonijnych-i-Komitetow-Rodzicielskich-1593340364065976/>



Mark Perlman, Music Director and Conductor

Concert of November 11, 2018, 3:00pm

Milwaukie High School

Celebration of the Centenary of Polish Independence, 1918-2018

Program

Zygmunt Noskowski *The Steppe*, Symphonic Poem Op. 66 (1895)

Henryk Wieniawski Violin Concerto No. 2 in in D minor, Op. 22

I. Allegro moderato (D minor)

II. *Romance*. Andante non troppo (B-flat major)

III. Allegro con fuoco – Allegro moderato, à la Zingara (D minor/major)

Darin Qualls, violin soloist

Intermission

Emil Młynarski Symphony in F major "*Polonia*" (1911)

I. Andante - Allegro

II. Adagio (B minor)

III. Presto (D major)

IV. Moderato (F minor) - Poco maestoso - Maestoso (F major)

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February 17, 2019: Winners of Youth orchestra concerto competition and Tchaikowsky 4th Symphony

Saturday April 13 in Mt. Angel Abbey Church & Sunday April 14 in Oregon City United Methodist Church:
Vaughan-Williams – *Fantasia on a Theme of Thomas Tallis* and Bruckner - Symphony No. 5

June 16, 2019: Mahler – Symphony No. 4

Music Director: Dr. Mark Perlman

Mark Perlman is in his seventeenth season as Music Director of the Willamette Falls Symphony. He is also Music Director of the Tualatin Valley Symphony, and Founder and Music Director of the annual Oregon Mahler Festival. He grew up in Cleveland, Ohio, and began his musical pursuits as a bass player. He later attended Ohio State University, and received a Ph.D. in Philosophy from the University of Arizona. His conducting mentor at Arizona was Dr. Leonard Pearlman, and his studies of conducting include work with Jorma Panula, Murry Sidlin, Petr Gribanov, Leonid Kochmar, Adrian Gnam, Sian Edwards, Diane Wittry, Don Thulean, John Farrer, and Alexander Polishchuck. He has conducted orchestras in the Portland area and in Ohio, Connecticut, Arizona, Nevada, and California, as well as internationally in Germany, Denmark, Russia, Romania, Bulgaria, and the United Kingdom. Dr. Perlman is also Professor of Philosophy at Western Oregon University, and has written philosophy books and articles about mind, biology, law, and music



Violin Soloist Darin Qualls

Violinist Darin Qualls is a native of Portland, Oregon, and studied at the Cincinnati College Conservatory of Music, with master violin pedagogue Dorothy DeLay. He was awarded the Starling Prize for excellence in music performance, providing a full tuition scholarship and the opportunity to perform as a soloist. Following his studies, he joined America's musical academy, the New World Symphony, under the direction of Michael Tilson Thomas, where he performed as concert master of the orchestra and as a featured soloist. In 1996 he commenced his professional career with the Netherlands Chamber Orchestra in Amsterdam taking part in several world tours and in 2000 joined the Netherlands Radio Philharmonic under the direction of Edo de Waart. Mr. Qualls is now based in the UK and performs throughout Europe, America and Asia as chamber musician and soloist. Darin plays on a violin made in 1768, in Rome by Jacobus Horil.



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Program Notes

Poland, as an independent state, has been fraught with difficulty and conflict since the middle of the seventeenth century. Previously, it was prosperous and influential in European affairs, but a long decline ensued, resulting in the first partition of Poland in 1764. The partition meant that Poland was divided up and governed by its neighbors, Austria, Prussia, and Russia. With some realignments, this partition continued until the Armistice of November 11, 1918, when Poland was again unified. In spite of the prolonged foreign occupation and cultural domination, Poles managed to retain their language, culture, identity, and spirit of independence. All three of the composers on today's program were born in the Russian controlled portion of Poland.

Zygmunt Noskowski (1846-1909) was born in Warsaw. He studied violin and composition at the Warsaw Conservatory and graduated with distinction in 1867. He then continued his composition studies in Berlin. In 1880 he was hired to teach composition at the Warsaw Conservatory and was an important influence on the next generation of Polish composers.



The Symphonic Poem Op. 66, "The Steppe," composed in 1896, was inspired by a trilogy of historical novels by Polish author Henryk Sienkiewicz. The novels take place in the early seventeenth century, when Poland was prosperous and held some sway over its neighbors. They chronicle battles against the Cossacks and portray a bygone time when the Polish people were powerful and heroic. Noskowski planned to write an opera, but then decided that a tone poem would be a better vehicle for expressing the trilogy's nationalistic sentiment.

The music depicts a tranquil landscape, featuring long, spun-out melodies, and then moves through many changes of character: majestic and proud, militaristic, tragic, celebratory. Twice, a lovely and simple folk dance emerges, reflecting the roots of Polish culture. Although nationalistic in intent, it does not rely on folk music, but is rather international and even cinematic in style.



Henryk (Henri) Wieniawski, (1835-1880), born in Lublin, was a celebrated violin virtuoso, an important pedagogue, and a minor composer. Wieniawski started playing violin at age 5, progressed rapidly, and at the age of twelve, embarked on his first concert tour, to great acclaim. After this tour, in 1849, he returned to the Paris Conservatory to continue his study of composition. He then went back out on the road and spent most of his life touring, with occasional teaching stints; he became one of the most celebrated violinists of his day.

He premiered his Violin Concerto No. 2 in 1862 in St Petersburg. It is recognized as his greatest work and remains a staple of the solo violin repertoire. After an orchestral introduction, the violin enters with a passionate melody. This gives way to a beautiful, lyrical, romantic second theme. Amazing violin pyrotechnics are followed by an orchestral *tutti*, which then gives way to a clarinet solo that introduces the second movement, the Romance. Intimate, heartfelt melodies feel very personal, and grow passionate and poignant in turn. The music is very romantic but never trite. The virtuosic display of the first movement returns, as do some of its themes, in the gypsy-inspired finale.

Emil Szymon Młynarski (1870-1935) was born in Kybartai, a town in the Russian portion of partitioned Poland, now in present-day Lithuania. He studied violin and composition at the conservatory in St. Petersburg, Russia. He graduated in 1889 and embarked on a successful solo career. He seemed to tire of that after a bit, and switched his focus to teaching, composing, and conducting. In 1900 he was appointed the first music director and conductor of the new Warsaw Philharmonic. He was invited to guest conduct throughout Europe and even spent some time in the U.S. in 1929. Though not prolific, he was an active composer, and in addition to the work on today's program, he composed two violin concertos, two operas, and numerous smaller works.



Symphony in F major, "Polonia," Op. 14 (1910), is an homage to Poland. It is written for a large orchestra capable of a wide variety of colors. The symphony begins with a soft plaintive English horn, joined in turn by other winds and strings. The mood and character change frequently at first, from intimate to plaintive to fearful to energetic and proud, but then settles in, becoming less erratic. The second movement begins with a soft timpani motto rhythm that underlies the music and continues until the English horn enters with a plaintive solo. The music is filled with passion and pathos, highlighted by a solo violin. The timpani motto returns at the end, giving the music a sense of resignation. In contrast, the third movement rushes forward with breathless exuberance and energy. Pessimism returns at the opening of the fourth movement, but gives way upon the entrance of a Polish theme that is varied and developed through to the triumphant end.

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Odbudowa państwa polskiego po 123 latach niewoli była wydarzeniem przełomowym. Wysiłek wielu Polaków, trud i ofiara poniesiona na frontach I wojny światowej oraz aktywne działania dyplomatyczne doprowadziły do narodzenia się II Rzeczypospolitej. Liderami tego procesu byli tytułowi Ojcowie Niepodległości.

Prezentujemy następujące postaci:

Józef Piłsudski, Roman Dmowski, Ignacy Jan Paderewski, Wincenty Witos, Wojciech Korfanty i Ignacy Daszyński.

Jest wśród nich artysta, są dyplomaci, żołnierze i politycy, a także działacze społeczni.

Reprezentowali różne poglądy polityczne, różnili się przynależnością społeczną i religią, urodzili się pod różnymi zaborami.

Mimo to potrafili zjednoczyć się wokół jednego, nadrzędnego celu: NIEPODLEGŁOŚCI. Nie oznaczało to, że we wszystkim byli zgodni i we wszystkim wzorowo współdziałali.

Pozostali wierni własnym poglądom, ale wykorzystując sprzyjające warunki zewnętrzne, poprowadzili Polaków ku WOLNOŚCI.



Stanisław Boguski, *Rozbijanie Niemców przed Główną Komendą na placu Saskim w Warszawie, 1919*, olej na płótnie / Muzeum Wojska Polskiego w Warszawie
Stanisław Boguski, *The dispersing of Germans in front of the Headquarters at Saska Square in Warsaw, 1919*, oil on canvas / Polish Army Museum in Warsaw



Wojciech Kosak, *Zaślubiny Polski z morzem, 1930*, olej na płótnie / Muzeum Wojska Polskiego
Wojciech Kosak, *Zaślubiny Polski z morzem, 1930*, oil on canvas / Polish Army Museum in Warsaw

The reconstruction of the Polish State after 123 years of partitions was a historic breakthrough. Effort of many Poles, their commitment and sacrifice during the First World War, together with vigorous diplomatic actions resulted in the creation of the Second Republic of Poland. The whole process was led by the "Fathers of Independence".

We present the profiles of six important figures:

Józef Piłsudski, Roman Dmowski, Ignacy Jan Paderewski, Wincenty Witos, Wojciech Korfanty, and Ignacy Daszyński.

They represented different walks of life, such as artist, diplomats, soldiers, politicians, and social activists.

They held different political opinions, came from different social backgrounds, belonged to different religions, and were born in different partitions.

But they were able to unite in a common, imperative effort: Independence. It did not mean that they agreed on everything, were fully united and eagerly cooperated with each other.

They remained faithful to their own opinions, but – building on the existing momentum – they led Poland to Freedom.