

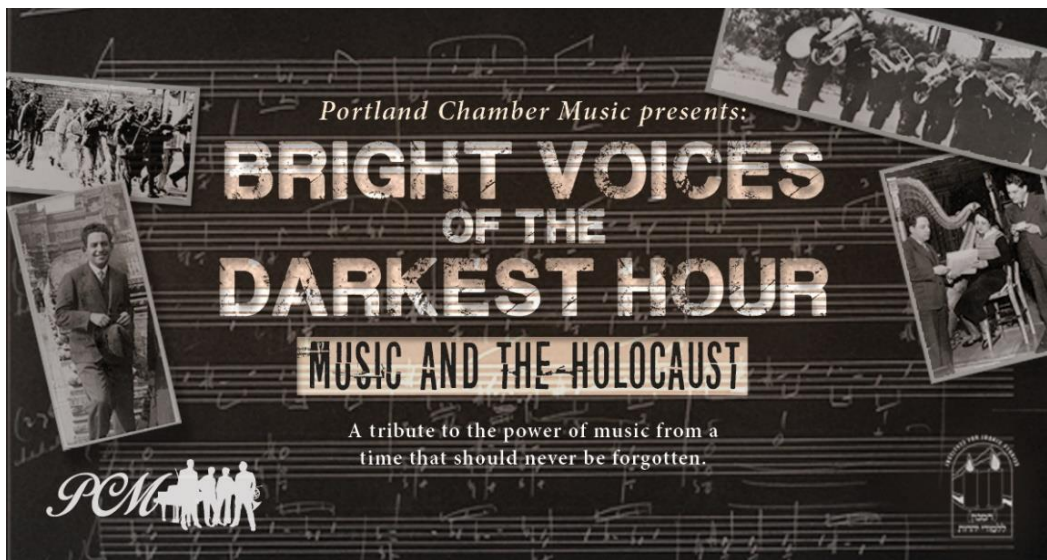
Bright Voices of the Darkest Hour: Music and the Holocaust

March 4, 2017, 7 pm at the Community Music Center

Suggested donation \$15 Doors 6:30 pm

In 1963 Leonard Bernstein said: "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

I hope you will join us for an evening of the most intense, beautiful and devoted music making dedicated to the oppressed composers and musicians of the Holocaust.



Picture below: Rehearsal of Leo Smit's Sextet for flute, oboe, clarinet, bassoon, French horn and piano.



Coming Soon

March 4, 2017, 7 p.m.

*Bright Voices of the
Darkest Hour: Music and
the Holocaust*

Community Music Center
3350 SE Francis Street,
Portland, OR 97202

March 18, 2017, 7 p.m.

Vernon Neighborhood
Concert
Leaven Community
Center

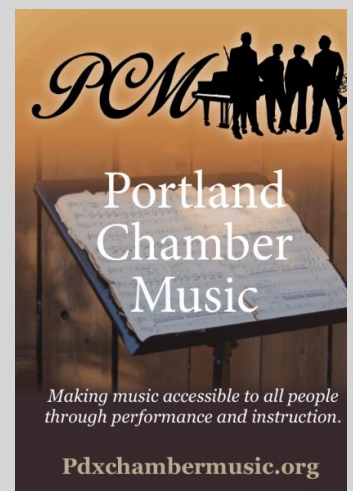
5431 NE 20th Avenue,
Portland, Oregon 97211

April 8, 2017, 7 p.m.

Woodstock Neighborhood
Concert

Holy Trinity Lutheran
Church

7220 SE Cesar E Chavez
Blvd., Portland 97202



Portland Chamber Music is a
501(c)(3) non-profit
organization that is fully
supported by donations and
grants from the communities
it serves.

If you believe that music is
important to the life of a
community, we invite you to
[support us with a tax
deductible contribution.](#)

Portland Chamber Music

Newsletter



February 2017

Interview with Lynda Hess, flute by Nora Barnett



How did you get started playing the flute?

My dad played the piano. I started on the piano probably at about 7. I took piano lessons for a few years. When I was in fourth grade, the piano teacher was also the band teacher at the school. He suggested I play the flute. I don't have any memory of why the flute, if I wanted it or he wanted it, but I think he suggested it.

So then I played in the school band starting in 4th grade, and I really liked it. In the meantime, the piano teacher changed. The new piano teacher I didn't like, so my parents asked me if I wanted to take flute lessons instead.

Why chamber music?

I like chamber music as opposed to orchestral music. I don't like crowds. Playing in a chamber group is really intimate. You have that more personalized involvement.

What do you think makes a group of musicians work well together?

Being able to give and take, being able to listen really carefully to what's happening with the other parts so that your part fits in and you're not the soloist, you're a group. So, thinking as a group instead of "I'm the best. I'm the soloist."

Do you play with another chamber group?

I play in a trio called the Chinook Winds Woodwind Trio. The clarinetist and I started the group and we've been playing for 30 years.

In my trio I arrange a lot of music for the group, and the clarinetist also arranges a lot of our music. There isn't a lot of music for flute, clarinet and bassoon. That's the trio. We take music that we think might work well with three instruments. We've adapted piano pieces and also orchestral pieces if the harmonies aren't too thick.

What else do you want to share with the readers?

I am a teacher. I taught public school General Music and band for 31 years and I currently teach skills classes (a mix of music theory and history) at the Community Music Center.

For 16 years I taught at a Title 1 school. This school was composed of many kids who spoke a different language at home and also many kids with difficult home situations. Of the several schools where I taught during my career, this was my favorite but also my most challenging. Very few of these kids had any opportunity to take private music lessons but most of them loved coming to music class. My goal was to expose these kids to many different kinds of music in class and we also went to the ballet and symphony concerts offered for school groups by local professional groups.

I like the Mission of Portland Chamber Music because it fits my beliefs about bringing music to those who might otherwise not hear classical music.

Portland Chamber Music

Musicians

Lynda Hess, flute

Jennifer Crockett, clarinet

Chris Cox, clarinet

Meghan Van Cleave, violin

Gemma Taylor, French horn

Jonathan Cheskin, cello

Michael C. Liu, piano

Anya Kalina, soprano

Deborah Gitlitz, Storyteller

Portland Chamber Music Newsletter



February 2017

Become a Supporter!

If you believe that music is important to the life of a community, we invite you to support us with a tax-deductible contribution.

You can make a [one-time donation](#) or give us the best gift possible by becoming our [monthly patron](#) at a bridge level of your choosing:

Sellwood Bridge -	\$5
Ross Island Bridge -	\$10
Hawthorne Bridge -	\$25
Burnside Bridge -	\$40
Steel Bridge -	\$50
Broadway Bridge -	\$75
St. Johns Bridge -	\$100

Don't see the donation level that you want? That's OK, too. Just pick the amount you would like to contribute on a recurring basis.

If you would rather write a check, please make your check payable to Portland Chamber Music and mail it to: 3519 NE 15th Ave. #239, Portland OR 97212.

Portland Chamber Music is a 501(c)(3) non-profit organization (Tax ID: 37-1784427) and all donations are tax deductible.

If you have questions, please contact Executive Artistic Director Anya Kalina or Board President Kimberly Sieffert.

We thank you from the bottom of our hearts!

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This is a great way to advertise your business, event or a special announcement.

[Program Ad Order Form](#)

Fill out the order form and email it to portlandchambermusic@gmail.com.

Then write a check to Portland Chamber Music and mail it to:

3519 NE 15th Ave. #239, Portland OR 97212.

If you have questions, please contact Executive Artistic Director Anya Kalina or President Kimberly Sieffert at portlandchambermusic@gmail.com

Thank you!

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