

Portland Chamber Music Newsletter



September 2016



September was a busy month.

Our rehearsals in preparation for the upcoming season are in full swing. Also we were honored to play at two very special events: the 9/11 Memorial Service at St. Mark's Lutheran and at the Patecky family studio in Tigard, Oregon where we performed Five Slavic Dances by Blanche Patecky arranged by Matthew Lauser to a standing room only crowd.

Our Fall Season Starts October 15th!

During this fall season we are introducing you to a delightful local composer, **Antonio Freixas**.

How often do you get a chance to listen to a piece by a composer who is in the audience? You will hear first hand the story of how and why it was written. You will also have a unique chance to ask questions.

Antonio Freixas was born in Havana, Cuba in 1954 and emigrated to the United States in 1961. His family left almost everything behind, including his mother's piano. Antonio's musical life began with a piano donated to the family, which he taught himself to play and which he used to create some of his first compositions. After retiring from a career as a software engineer and graphic designer, he has had more time to devote to his compositions. Recent works include a symphonic suite and numerous pieces for chamber music

groups, including string quartet, wind quintet and other combinations. He currently lives in the Woodstock neighborhood of Southeast Portland.

His *Duet for French Horn and Cello* is a light-hearted work, inspired by a familiar melodic line in the the third movement of Mozart's Horn Concerto #4 (you would recognize it if you heard it). He used this piece to explore the character of the French horn, an instrument with a beautiful sound and broad range, but tricky to play. While written to support the horn, the cellist in the duet also gets several opportunities to shine.



The piece begins with the classic call of a hunting horn, a precursor to the French horn. If you listen carefully, you will hear this familiar two-note theme repeated throughout the work. Antonio's works often include lively sections that feel as though they could be danced to. One of these themes appears in the first third of the piece. After a simple presentation, repetition and digression, the theme returns in embellished form to showcase the skills of the horn player and induce some toe-tapping. New themes follow alongside reappearances of the hunting call. The final passage begins, of course, with a cascade of hunting calls and a series of runs and broken chords that provide a final challenge to the horn player.

We all are highly anticipating the performance!

Coming Soon

October 15, 7 p.m.

Montavilla Neighborhood
Concert
St. Peter & St. Paul's Episcopal
Church
247 SE 82nd Ave, Portland, OR
97215

October 29, 7 p.m.

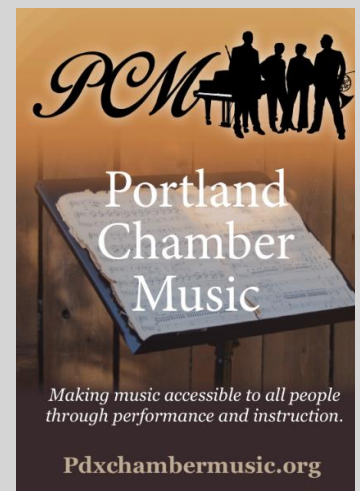
Portsmouth Neighborhood
Concert
Portland Abbey Arts
7600 N Hereford Ave., Portland
OR 97203

November 12, 7 p.m.

South Tabor/Foster-Powell
Neighborhood Concert
St. Mark's Lutheran Church
5415 SE Powell Blvd., Portland,
OR 97206

December 10, 6:30 p.m.

Holiday Fundraiser
Classic Pianos of Portland,
Recital Hall
3003 Southeast Milwaukie. Ave,
Portland, OR 97202



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If you believe that music is important to the life of a community, we invite you to [support us with a tax deductible contribution.](https://www.pdxchambermusic.org/support)

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With this issue, we start publishing interviews with PCM musicians. Is there a question you'd like to ask? Let us know!

Interview with Anya Kalina, Soprano By Nora Barnett

When did you start singing?

As early as I remember myself. I have a recording of me singing Habanera from Carmen by Bizet when I was 3 years old — with words and casteñeras!

Both of my parents are opera singers, so it was kind of predestined, probably unavoidable that I became a singer. For many years from age 16 to my early 20s, I wrote my own songs and performed them for pretty big crowds.

Who are your favorite composers or musicians?

I adore Renee Fleming — an American opera singer — for her impeccable musicality, down-to-earth personality, her incurable warmth on stage and broad repertoire.

Everytime I'm in a town where she has a concert, I always attend.

Who are your role models?

My mom is my role model. She was a Moscow State Philharmonic mezzo soprano soloist back in Soviet Union, where she would sometimes have about 3 to 4 concerts a day. She would get to all of them without a personal vehicle by taking public transportation.

I remember how, in the mornings, she would pack a big bag with her concert dresses and the music she would need. She would put the bag on her shoulder and run to the bus. There were times the earliest concert would start at 5 or 6 am, singing for some factory workers before

the morning shift. I wouldn't see her again till late at night. She traveled to over 30 countries to perform, including Mongolia, China, the Congo, Ethiopia and all over Europe.

It was almost impossible to travel during Soviet times but she got to.



How much do you practice?

It all depends. Keeping your voice in shape is like going to the gym. If you drop it for too long, you get out of shape. If I'm sick, I have to start back up slowly. Ideally, I try to sing for at least an hour a day.

What is your routine before a performance?

I try to have a big lunch, but I never eat right before the performance. I generally show up with a cup of hot mint tea and usually try to exclude dairy before a performance because it creates phlegm.

What do you do in your free time?

I don't have any formal training, but I love to paint. It's highly therapeutic, and when I have an hour of free time to do it, I get very excited. When I don't have a broken leg, I like to hike.

I love to travel and visit places I've never been to. When I am in a new city, I go to art museums. I consider them local reflections of the local culture.

Portland Chamber Music

Musicians

Lynda Hess, flute
Jennifer Crockett, clarinet
Meghan Van Cleave, violin
Jonathan Cheskin, cello
Michael C. Liu, piano
Anya Kalina, soprano

Guest Performers

Deborah Gitlitz, Storyteller
Miranda Scheffel, French horn



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

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Thank you!

Portland Chamber Music

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