Saint-Saëns Organ Symphony

Sascha Goetzel, conductor

• Sarah Kwak, violin
* Douglas Schneider, organ

Krenek: Potpourri

• Szymanowski: Violin Concerto No. 1

* Saint-Saëns: Symphony No. 3 “Organ Symphony”

FRIDAY | APRIL 20, 2018 | 8 P.M.

Smith Auditorium
Willamette University

Tonight’s performance presented by:
ABOUT OSAS
Oregon Symphony Association in Salem

For 62 years the not-for-profit Oregon Symphony Association in Salem (OSAS) has been bringing the Oregon Symphony to Oregon’s capital. The staff and volunteer board of directors are honored to present to you an exciting 2018-18 season where we encourage you to “Listen Local.” Under the brilliant direction of conductor Carlos Kalmar, the world-class Oregon Symphony attracts great guest artists for the people of Salem and surrounding communities.

A critical component of the mission of OSAS is its outreach to students in the Mid-Willamette Valley, including sponsoring such offerings as Master Classrooms in area high schools, the Wiscarson Young Musicians Competition, recognition of the Music Educator of the Year in the Salem-Keizer School District, the Youth Concerts, $10 student ticket prices to concerts, and group discounts for music students and their teachers. In addition, OSAS is pleased to participate in the Salem for All program, which offers designated tickets at reduced cost to new audience members who qualify for this special program.

Learn more about the Oregon Symphony Association in Salem: oregonsymphonysalem.org or call our office at 503-364-0149.

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Sarah Kwak
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DEAR PATRONS, FRIENDS AND ASSOCIATES:

Good evening and thank you for joining us! This is our last concert of the season - I can’t believe it’s here and we did it! Another year of gorgeous music brought to our thriving capitol city of Salem. Thanks to Willamette University for having us, to Capital Manor as our co-season sponsor for the year, and to all our concert sponsors. It’s because of you that OSAS is able to continually enrich the cultural life of the mid-Willamette Valley. If you haven’t renewed for the 2018-19 season now is the time. If you are interested in becoming a new subscriber - hurray! Please call the office and we will get you taken care of. If you haven’t made your donation to the Oregon Symphony in Salem for this year please consider doing so. Without your ongoing support we cannot bring such beautiful, meaningful, and empowering music to our community! Thank you for being a part of the OSAS family.

Donations & Sponsorships

The Oregon Symphony Association in Salem is growing, and we are very excited to be a part of a thriving community that continues to become a preferred arts and cultural destination. I, along with our Board of Directors, have been busy planning a future that focuses on furthering the quality music and entertainment services we offer to the community. We hope you will consider making a generous donation to help us fulfill our vision and continue to provide exciting programming! Please call us to discuss ways in which your financial contribution can be applied and recognized. If you have already made your gift, thank you for being a part of the OSAS family and for the support you have shown!

Upcoming Events

Dial-A-Bus: Do you live in Corvallis? Know any music lover who does? We are hoping to make this a regular occurrence to and from each concert. For more information please call our office at 503-364-0149. Please help us spread the word!

Estate planning luncheon: We still have 2 spots left for our Estate planning luncheon on April 23rd at 11:30 a.m. Please call the office to RSVP.

Spring Serenade: Saturday, March 30, 2019. Please mark your calendar for a special evening of live music, delicious food and generosity. Our 2019 Gala will be held in the beautiful Trinity Ballroom on the top floor of the Reed Opera House from 5 to 9 p.m. This important event provides direct support to bringing the Oregon Symphony to Salem each year. We hope to see you there!

In health and happiness,

Laura Agüero
Laura Agüero
Saint-Saëns Organ Symphony

Friday, April 20, 2018 – 8 pm

Sascha Goetzel, conductor
Sarah Kwak, violin
Douglas Schneider, organ

**SAINT-SAËNS ORGAN SYMPHONY**

**Friday, April 20, 2018 – 8 pm**

**Krenek: Potpourri**
Takao Ukigaya – North German Radio Symphony Orchestra, Hannover

**Szymanowski: Violin Concerto No. 1**
Jennifer Koh, violin
Carlos Kalmar – Grant Park Orchestra Chicago

**Saint-Saëns: Symphony No. 3**
“Organ Symphony”
Berj Zamkochian, organ
Charles Munch – Boston Symphony Orchestra RCA Victor Living Stereo 61387

**RECOMMENDED RECORDINGS**

Krenek: Potpourri
Takao Ukigaya – North German Radio Symphony Orchestra, Hannover
CPO 999236

Szymanowski: Violin Concerto No. 1
Jennifer Koh, violin
Carlos Kalmar – Grant Park Orchestra Chicago CGLT 99

Saint-Saëns: Symphony No. 3
“Organ Symphony”
Berj Zamkochian, organ
Charles Munch – Boston Symphony Orchestra RCA Victor Living Stereo 61387

**PROGRAM NOTES**

**ERNST KRENEK**

Potpourri, Op. 54

**COMPOSER**

Born August 23, 1900, Vienna; died December 22, 1991, Palm Springs, CA

**WORK COMPOSED**

1927

**WORLD PREMIER**

Hermann Abendroth led the Gürzenich Orchestra Cologne in Cologne, Germany, on November 5, 1927.

**FIRST OREGON SYMPHONY PERFORMANCE**

**INSTRUMENTATION**

Flutes, oboes, clarinets, bassoons, trumpets, tuba, glockenspiel, xylophone, piano, and strings

Estimated duration: 17 minutes

**Ernst Krenek has been dubbed “the one-man history of 20th-century music,” because he wrote in virtually every musical style that emerged during his lifetime. Krenek’s earliest student works reflect the expressionist world of 1920s Berlin, but he was interested in all the new aesthetic trends emerging in post-war Europe, and he soon shifted to what biographer John Stewart calls a “deliberately violent, undisciplined, and wild” brand of atonality. In 1924, Krenek traveled to Paris and Switzerland, where he absorbed Russian and French influences that quickly made their way into his own compositions. For the next four years (1924–28), Krenek made a deliberate choice to write more accessible works that would appeal to a wider audience. Krenek’s music from this time, including his best-known work, the opera Jonny spielt auf [Johnny Plays Org], incorporates elements of jazz, cabaret, and neoclassicism.**

**INTERMISSION**

Camille Saint-Saëns

Symphony No. 3 in C Minor, “Organ Symphony”

Adagio—Allegro moderato—Poco adagio

Allegro moderato—Presto—Maestoso

**RECOMMENDED RECORDINGS**

Krenek: Potpourri
Takao Ukigaya – North German Radio Symphony Orchestra, Hannover
CPO 999236

Szymanowski: Violin Concerto No. 1
Jennifer Koh, violin
Carlos Kalmar – Grant Park Orchestra Chicago CGLT 99

Saint-Saëns: Symphony No. 3
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Berj Zamkochian, organ
Charles Munch – Boston Symphony Orchestra RCA Victor Living Stereo 61387

**Viennese Masters**

Friday May 18, 7:30pm

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Guest violist Elizabeth Freigevel of the Jupiter Quartet joins Delgani for celebrated quintets by Mozart and Brahms.
PROGRAM NOTES

KAROL SZYMANOWSKI
Violin Concerto No. 1, Op. 35

COMPOSER
Born October 3, 1882, Tymoszówka, near Kiev; died March 29, 1937, Lausanne, Switzerland

WORK COMPOSED
Summer and fall of 1916. Dedicated to and written for violinist Paweł Kochański.

WORLD PREMIER
Emil Mlynarski led the Warsaw Philharmonic with soloist Józef Ozimiński on November 1, 1922, in Warsaw.

MOST RECENT OREGON SYMPHONY PERFORMANCE:
October 14, 2006; Carlos Kalmar, conductor; Jennifer Koh, violin

INSTRUMENTATION
Solo violin, 3 flutes (one doubling piccolo), 3 oboes (one doubling English horn), 3 clarinets, bass clarinet, 3 bassoons (one doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tambourine, triangle, glockenspiel, celesta, piano, 2 harps, and strings

Estimated duration: 23 minutes

“The whole thing is terribly fantastic and unexpected.”

—KAROL SZYMANOWSKI,
REFERRING TO HIS FIRST VIOLIN CONCERTO.

Karol Szymanowski’s (pronounced Shoo-man-OV-skee) early music owes much to Gustav Mahler and Richard Strauss. By the time Szymanowski wrote his First Violin Concerto in 1916, he had also absorbed the impressionistic techniques of Claude Debussy, as well as the spiritual, enigmatic style of Alexander Scriabin. The resulting blend of influences marked Szymanowski as a composer of depth, imagination, and a touch of mystery.

Tadeusz Miciński’s Surrealist poem May Night provided Szymanowski a rich palette of inspirational images upon which to draw. The poem is a swirling blend of mythology, imagery, and fantasy, as these excerpts show:

“Donkeys in crowns assemble on the grass. Fireflies kiss the field rose. While death winks from the pond, singing his frolicsome song. Ephemerids fly dancing through the air . . . Pan is playing on his wooden pipes.”

“. . . All birds pay me homage, for today I wed the goddess. And behold at the lake, we stand in scarlet blossoms, shedding tears of happiness with enchantment and fear, burning in love’s conflagration — fire embraces the primordial trees crying with tarry tears, and the familiar — from polar seas seagull inscribes a halo above us . . .”

Szymanowski does not attempt a literal portrayal, but allows the poet’s character to infuse the music, which he wrote for his good friend, violinist Paweł Kochański (Kochański contributed the extended cadenza that comprises the concerto’s final section). Szymanowski intended Kochański to give the first performance, which was scheduled for February 1917 in St. Petersburg, but the chaos of the Russian Revolution forced Szymanowski to postpone the premiere until 1922, by which time Kochański had immigrated to America.

The First Violin Concerto is ethereal; fragments of melody drift through the overall texture like floating whiffs of incense. The one-movement concerto consists of an ever-shifting kaleidoscope of colors, moods, and impressions. The orchestra’s awareness, ushering in the solo violin, which presents an eerily beautiful unadorned melody. The soloist alternates delicate gossamer flutterts, rhapsodic outpourings, and tempestuous passion. Most of the solo part is written for the extreme high end of the violin’s range, which enhances the otherworldly quality of Szymanowski’s soundscape.

The string section adds atmosphere with a variety of techniques: tremolo, con sordino (with mute), sul ponticello (playing near the bridge of the instrument), pizzicato, and piercing harmonics. The harp, piano, celesta, bells, and triangle contribute more delicate shadings of color. In places, Szymanowski uses the orchestra as a chamber ensemble, featuring the woodwinds, brasses, and strings in a series of musical dialogues. Throughout the concerto,
COMPOSER
Born October 9, 1835, Paris; died December 16, 1921, Algiers

WORK COMPOSED
The London Philharmonic Society commissioned Saint-Saëns’ third and final symphony in 1886. In the published score, Saint-Saëns dedicated his Symphony No. 3, “À la mémoire de Franz Liszt,” who died two months after its premiere.

WORLD PREMIER
Saint-Saëns led the London Philharmonic on May 19, 1886.

OREGON SYMPHONY PERFORMANCE HISTORY
May 1, 2012; Mei-Ann Chen, conductor

INSTRUMENTATION
3 flutes (one doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings

Estimated duration: 34 minutes

When the London Philharmonic Society commissioned a symphony from Camille Saint-Saëns in 1886, the composer was interested, but also wary. In a letter to his publisher, Saint-Saëns wrote, “You ask for the symphony: you don’t know what you ask. It will be terrifying . . . there will be much in the way of experiment in this terrible thing . . .” Despite his concerns, Saint-Saëns never wavered from his original conception of this symphony as an extraordinary work and, with the addition of both piano and organ to the large orchestra, as well as the innovative structure of the work, his “experiment” became clear.

Opus 78 pays homage to Franz Liszt in more than its dedication. In Liszt, Saint-Saëns found nothing less than inspiration for a new style of French symphonic writing. Liszt’s influence is most clearly seen in the construction of the symphony, which distills the usual four movements down to two, each with its own two sub-sections. When listening to the Symphony No. 3, however, it hear us it more as a tone poem, a genre Liszt invented and which remains his most important contribution to the evolution of orchestral composition. The Romantic arc of the music, the unifying presence of the opening movement’s agitated, rustling violin theme, which recurs throughout the symphony, and the grand apotheosis of the organ finale all suggest a compelling musical narrative, a journey filled with adventure.

The instrument of the strings and timpani utter doom-laden prophecies, attracts particular notice. After this initial statement, Saint-Saëns observes, “there enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the piano, are accompanied by the syncopated rhythm of the orchestra . . . there is a struggle for mastery [between a fugal melody for low brasses and basses and the ‘fantastic spirit’ theme], and this struggle ends in the defeat of the restless, diabolical element.” Swll turmoil is settled by the pomp and majesty of the organ, which announces itself with a monumental major chord. Saint-Saëns unleashes the full power of his contrapuntal inventiveness in this final section, which gives each family of instruments, from strings to winds to brasses, a chance to shine.

Although critics were unsure what to make of the Symphony No. 3, audiences responded with enthusiasm. After Saint-Saëns led the first Paris performance, his colleague Charles Gounod declared, “There goes the French Beethoven!” a reference to Saint-Saëns’ standing as France’s pre-eminent composer. Saint-Saëns thought otherwise; he once famously declared, “I am first among composers of the second rank.” Unlike Beethoven, who wrote nine symphonies, Saint-Saëns’ third symphony was also his last. He later explained, “With it, I have given all I could give. What I did, I could not achieve again.”

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ABOUT THE CONDUCTOR

Sascha Goetzel
With this concert, Sascha Goetzel makes his debut with the Oregon Symphony. The Viennese conductor Sascha Goetzel has crafted a dynamic global reputation as both a music director and guest conductor.

Goetzel has worked with soloists including Vadim Repin, Daniel Hope, Yuja Wang, Hilary Hahn, and Branford Marsalis. Goetzel is also highly regarded as an opera conductor and has appeared at the Wiener Staatsoper, Wiener Volkssoper, Opera Anger-Nantes, Timolier Landestheater, Opera de Montpelier, Opera de Rennes, and the Tokyo Nikkikai Opera Company at Tokyo Bunka Kaikan. His 2014 direction of Le nozze di Figaro at Wiener Staatsoper garnered high praise and re-engagement to conduct six more operas – Don Giovanni, Riggeno, L'arnivia, La bohème, Die Zauberflöte, and Die Fledermaus – in the coming seasons. He has conducted many famed singers in concerts, including Renée Fleming, Roberto Alagna, Juan Diego Flórez, Thomas Hampson, Bryn Terfel, Piotr Beczala, Bo Skovhus, and Ian Bostridge.


ABOUT THE ARTIST

Sarah Kwak, violin

Sarah Kwak last appeared as a soloist with the Oregon Symphony on March 14, 2016, when she performed Ernest Bloch’s Violin Concerto with conductor Carlos Kalmar. The Oregon Symphony welcomed Concertmaster Sarah Kwak to the orchestra in August 2012, when she performed as soloist in Carlos Gardel’s Tango on the annual Waterfront Park Bowl concert program. Since then, she has performed to critical acclaim throughout Oregon. Hailed as a “world-class soloist,” Kwak is renowned for her “lyrical depth, thoughtful phrasing, myriad shadings of tone, and easy technical prowess.” After her concerto debut with the Oregon Symphony, The Oregonian said she “tore it up in a performance as dazzling as any recent star guest soloist.”

Sarah joined the Oregon Symphony after serving as first associate concertmaster in the Minnesota Orchestra from 1988 to 2012 and as that orchestra’s acting concertmaster from January 2010 to September 2011. Kwak, a 2008 McKnight Artist Fellowship winner, has been soloist with the Philadelphia Orchestra, Houston Symphony, and Curtis Chamber Orchestra, and she has toured internationally with the Casa Verde Trio, including a three-and-a-half-week tour of China. She was a founding member of the Rosalyna String Quartet, which made its New York debut in 1996 and was awarded a McKnight Artist Fellowship in 2000. The first artist ever to capture all three memorial awards at the Washington International Competition, Kwak also won the 1989 WAMSO Young Artist Competition. She has served on the faculty of Princeton University and at the University of Nevada at Reno.

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She has participated in the Marlboro Music Festival, Chamber Music Northwest Winter Festival, Portland Piano International Summer Festival, Pensacola Festival, Pittsburgh Summerfest, Bargemusic of New York, Festival Mozart in France, and Astoria Festival. She is the concertmaster of the Oregon Bach Festival and has toured with Asia Philharmonic Orchestra under Myung-Whun Chung.

Born in Boston and raised in Lawrence, Kansas, Kwak entered Philadelphia’s Curtis Institute at 12, studied briefly at the Vienna Hochschule für Musik, and graduated from Philadelphia’s Curtis Institute of Music in 1983. Among her teachers were Joseph Sivo, Ivan Galamian, and Szymon Goldberg.

Kwak is a founding member of Classical Up Close, a community engagement program which presents a festival of free chamber music concerts in neighborhoods around the Portland metro area each spring.
B Y SHELLY HUCKINS, Chairperson, 2018 Karl W. Raschkes Music Educator of the Year Committee

The Oregon Symphony in Salem recognizes Karly Schindler as the recipient of this year’s Karl W. Raschkes Music Educator of the Year Award. Karly’s unbridled enthusiasm for her students is evident the moment you enter her classroom. She demonstrates a supportive teaching style that helps her students relate to music in unique and creative ways. Congratulations, Karly!

Winner Karly Schindler
Chávez Elementary School

Karly Schindler is a native Oregonian from Stayton and a product of the North Santiam School District. She teaches general music at Chávez Elementary School for Salem-Keizer Public Schools. This year is her first year at Chávez, but she has been teaching all levels of music K-12 in the public school system since 2001, including several schools in the Corvallis School District, Clark County School District in Las Vegas, Nevada, North Santiam School District, and Salem-Keizer Public Schools (including Hallman, Waldo, Scott, and Chávez). Her primary passion is teaching elementary general music in Title 1 schools, especially using the Orff approach. Karly is a graduate of Oregon State University by way of Corban University. She earned both her BA and MAT degrees from Oregon State University and later earned an elementary education certification from UNLV in Las Vegas, NV. While living in Las Vegas, Karly was named New Teacher of the Year for Clark County School District and Distinguished Educator of the Year for the Southwest Region of Clark County School District. She also earned her Level 1 and 2 Orff certifications, served as a board member of the local Orff chapter, and most notably, met and married her husband Lars. The couple met by way of their mutual connection as teachers in Las Vegas; Lars is also an educator and teaches middle school science. Karly and Lars have two spirited young sons, Max (age 10) and Mason (age 8), and a cute orange tabby cat named Abby. Karly and her family now reside in her hometown of Stayton. In her spare time, Karly enjoys spending time with her family, reading non-fiction, running, traveling, and of course, going to the Oregon Symphony!

Candidate Jason Erickson
Clear Lake Elementary School

Jason Erickson received a Bachelor of Arts in Music Education from Northern Arizona University in Flagstaff, Arizona. Shortly after graduation, he replied to an online advertisement for a long-term substitute music position in Keizer, Oregon for a maternity leave, which turned out to be the music teacher position at Clear Lake Elementary School. Mr. Erickson is now in his 18th year filling that position. During his tenure at Clear Lake (and now also a portion at Keizer Elementary School) Mr. Erickson has worked in concert with the Clear Lake Parent Teacher Association to provide students with exposure to many aspects of music.

Throughout their tenure at Clear Lake, students can expect to receive instruction in: Singing, keyboard, recorder, guitar, barred percussion, hand chimes and unpitched percussion. A high percentage of Clear Lake students continue to pursue music in band, orchestra and choir in middle school and beyond. Mr. Erickson’s instruction style has a heavy emphasis on reading music and making music. In this heavily digitized age, he is a firm believer that young students benefit more by doing things rather than experiencing them through a screen. For the last 18 years, thanks to the work of the Oregon Symphony Association in Salem, all Clear Lake fourth and fifth grade students have attended an Oregon Symphony concert.

In addition to his teaching position with the Salem-Keizer School District Mr. Erickson has been the worship leader and choir director at Keizer Christian Church for nearly ten years. He has also been an adjunct professor of voice at Corban University.

Candidate Jeffrey Crueger
Keizer Elementary

Jeffrey Crueger graduated from UConn (go Huskies!) in 1988. His first teaching job was in the pristine White Mountains of northern New Hampshire, not far from the Connecticut Lakes, where he directed bands and choirs at the Colebrook Academy. In 1990, Jeffrey ventured West, blazing a trail to Eugene, Oregon. He accepted the position of Choral Director at North Bend HS and Junior HS and spent nine rewarding and successful years on the southern Oregon coast, where he met his wife in 1992.

In 1999, Karl Raschkes who “somehow managed to finagle me into teaching General Music!”, lured him to Salem. From 1999-2015 Jeffrey taught at Swegle Elementary, where he had the opportunity to have been a part of a cohesive staff, and I still consider many of my former Swegle colleagues among my closest friends. Jeffrey transferred to Keizer Elementary in 2015 and is celebrating his thirtieth year as a public-school music teacher.

On July 4th, Jeff and his wife will be celebrating their 25th wedding anniversary with a three-week trip to Venice, Rome, Florence, and Cinque Terra in Italy. They have three grown daughters, all of whom live in Oregon.

In Jeffrey’s words “although I will never be a native Oregonian, I can now say that I have lived more than half of my life in my chosen home. I am proud to be a part of the outstanding 245 music staff, and I am humbled and honored to be nominated by the OSAS for the Music Educator of the Year award. Thank you for your support.”
The Vernon L. Wiscarson Young Musicians’ Competition, sponsored by the Oregon Symphony Association in Salem (OSAS) and funded by the Wiscarson family endowment, has recently announced its 2018 winners. Held at Smith Music Hall on the Western Oregon University campus and adjudicated by Oregon Symphony musicians and a WOU music faculty professor, 14 aspiring Mid-Willamette Valley musicians aged 12-17 participated in this exciting event. OSAS awards the winners with cash prizes: $600 for first place, $300 for second place, and $200 for third place. Two honorable mention contestants are each awarded $100.

This year, Sprague High School senior, Damon Zavala, won first place for his moving rendition of Walton’s Viola Concerto. Damon is an alumnus of the Salem Youth Concert and a past winner of its concerto competition. In second place was 16 year old Trinity Goff from Keizer with her lovely performance of Chopin’s Piano Concerto No. 2. Third place went to South Salem Junior Israel Perez with his strong performance of Orazio Jordelli’s Concerto for Flute. Honorable Mentions went to Avery Hsieh on violin and Todd Meng on cello. Other contestants included Hannah Tallan, Kyle Thalman, Frances Komoda, Iris Fu, Rafael Grossman-Naples, Pete Amawattana, Benjamin Frueh, Justin McLaughlin and Drew Faatz.

Adjudicators included Dr. Diane Baxter, Professor of Music at Western Oregon University, Peter Frajda, Associate Concertmaster, Oregon Symphony and Norman Huynh, Associate Conductor, Oregon Symphony.

Above: 2018 Wiscarson winners at this year’s competition

The Oregon Symphony in Salem counts on your support to bring world-class music to Salem. Your individual contributions make up a quarter of our operating budget. Each gift makes a tremendous impact and allows us to continue enriching the cultural landscape of the Mid-Willamette Valley.
**2018 SALEM GALA**

The Oregon Symphony in Salem’s 2018 gala was a huge success!

We appreciate the incredible enthusiasm of those who joined us on March 9th at the spectacular Zenith Vineyard for our annual Gala. This event is our main fundraiser of the year and we are pleased to inform that – thanks to your wonderful generosity – we raised over $35,000!

Guests in attendance enjoyed delicious local wines, a gourmet dinner, a classical concert and an opportunity to bid on some exciting auction items. Thank you for your participation and support. You make it possible for us to achieve our organization’s mission of bringing the world class music of the Oregon Symphony to the Mid-Willamette Valley for all to enjoy!

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- Los Baz Mexican Restaurant
- Loutic Catering
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- Margarette Le Wright
- Methven Family Vineyards
- Michiyo Taenaka and Brad Bingheineimer
- Mindy Dimitri
- Mitch Ratluff
- Mt Angel Abbey Bach Festival
- Nikki and Steve Lacy
- Oregon Ballet Theatre
- Oregon Symphony
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- Peggy Mangis
- Port childhood Theater
- Peter Fragola
- Portland Opera
- Rafins’ Restaurant
- Redhawk Winery
- Richard Palmer
- Robert’s Crossing Restaurant
- Roth’s Fresh Markets
- Salem Art Association
- Salem Catering
- Salem Cinema
- Salem Fire Department
- Sally Jasper
- Sara Bovey
- Sara Greenleaf
- Sarah Huchings
- Scott and Beth Yockey Jones
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- Sharon Johnson
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**Left:** Executive Director Laura Aguero and Board Member Shelly Payne ready to greet guests. **Above:** Board Chair JoAnn Young with son-in-law Scott Yockey Jones.
Karl Raschkes

Originally from Austria, Karl spent his early years in Los Angeles, attending public schools and performing as first violinist with both the Los Angeles All City High School Orchestra and Young Musicians Foundation Debut Orchestra. After high school, Karl received multiple degrees including bachelor and master degrees in Instrumental Music Education and Performance from California State University, Los Angeles, a master’s certification in School Administration from California Lutheran University and a diploma in Piano and Violin Performance from California Institute of the Arts.

A highlight of Karl’s early career was assisting Dr. Vernon Leidig, the well-known professor of Instrumental Music Education at California State University, Los Angeles, with training students on how to become band and orchestra teachers. “Dr. Leidig was my teacher, mentor and friend. He was without a doubt my best and most inspiring music professor. I stayed in touch over the years to let him know how much I appreciated all that he taught me.”

Karl also taught band and orchestra at El Camino Real High School, where he gained recognition as a mentor capable of developing successful band and orchestra teachers. During his 19 years teaching music education in Los Angeles schools, Karl was proud that the bands and orchestras he taught always won first place in the many festivals and competitions that they entered.

In 1984, Karl received a surprise visit from Bill Hendricks, Superintendent of Salem-Keizer School District. Bill had flown to Los Angeles to encourage Karl to consider the Salem-Keizer Music Supervisor position that was being vacated by Dr. David Doerksen, who was leaving to become Chair of Music Education at the University of Oregon. Karl took advantage of this wonderful opportunity, said goodbye to sunny California and headed north.

This began a new chapter for Karl. He served as Music Supervisor of the Salem-Keizer School District from 1984-94 as well as Conductor of the Salem Youth Symphony from 1984-87. Each summer for 15 years, Karl drove between Salem and Eugene to teach band and orchestra methods at the University of Oregon with his friend Dr. Doerksen.

Under his leadership, Salem-Keizer’s music program won 18 Grammy awards and 71 state championships in choir, band, and orchestra performance. Today, the Salem-Keizer music program is recognized as one of the best school district programs in the nation.

As you might expect, Karl has also won many prestigious awards including the Oregon School Administrators’ Achievement of Excellence Award in School Administration (2000) as well as the Exemplary Service to Music Education Award from the Oregon Music Education Association (2010).

Throughout the years, Karl has sought out young teachers with talent and dedication, training them in the foundation of effective instrumental music. “During my career, I searched the entire country to recruit the best teachers. They had to be passionate for the level they taught. They had to be really good but always wanting to get better.” Karl believes excellent teachers should be recognized for their hard work. That is why Karl partnered with Margaret Bagley and the Oregon Symphony in the mid-1990s to establish the annual Music Educator of the Year Award.

Since retiring in 2011, Karl has stayed busy conducting band and orchestra adjudication workshops where he trains teachers to become state-qualified adjudicators. He is also a part-time professor of violin and string methods at Western Oregon University. Karl enjoys giving piano, violin and string bass lessons to his Denver-based grandsons – via Skype! His non-music pursuits include playing chess (Master level no less), hiking and traveling with his wife, Iris.
Thank you!

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November 4, 2017 • 7 PM
Hooray For Hollywood with Cindy Dicken

December 9, 2017 • 2 pm and 7 pm
A Delightfully Different Christmas with The Bonfire Bettys

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with The Bonfire Bettys

November 5:
Corban Chamber Music Concerts
Loucks Auditorium, Salem Public Library
All concerts begin at 2:30 p.m.

November 5: Terra Nova Trio: Annalisa Morton, Mike Curtis, Sandy Holder
January 28: James Shields, clarinet; Kenji Bunch, viola; Monica Ohuchi, piano
February 11: Adam LaMotte, violin; Hamilton Cheifetz, cello; Janet Coleman, piano
March 25: Vinafera: Ian Scarfe, piano; Rachel Patrick, violin; Matthew Boyles, clarinet
April 8: Crown City String Quartet
April 29: Willamette Univ. Student Ensembles

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Jean Vollum music director chair
Jeff Tyzik
Principal pops conductor
Norman Haysh
Associate conductor

VIOLIN
Sarah Kneak
Janet & Richard Garey concermtmaster chair
Peter Prapalas
Del M. Smith & Maria Stanley Smith associate concermtmaster chair
Eric Furbush
Harold B. Jane Pollin assistant concermtmaster chair
Shin-yung Kwon
Assistant concermtmaster
Chen Tan
Truman Collins, Sr. principal second violin chair
Inés Viggler Belgique
Assistant principal second violin
Fumino Ando
Kailo Araki
Clairise Aicherson
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Viole Russe
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Marilyn de Oliveira
Assistant principal
Kenneth Finch
Tom Fitzpatrick
Antoine Can
Kevin Kunkel
Geoff Bud O’Grady

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Principal
Nina DeCesare
Donald Herrmann
Jeffrey Johnson
Christopher Kim
Jason Schoot

CONTRABASSOON
Evon Kuhmann
Assistant principal

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Joseph Berger
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Graham Kingsbury
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Alicia Wolfe

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Assistant principal

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Carin Miller Packwood
Principal
Michael Roberts
Assistant Principal
Sergio Carreno

HARP
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