

ASTORIA MUSIC FESTIVAL PRESENTS



CASCADIA COMPOSERS

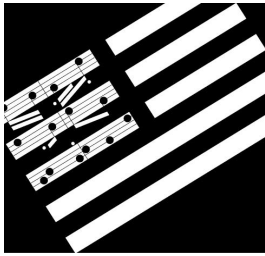
# MADE IN OREGON

NEW MUSIC BY CASCADIA COMPOSERS

CCC PERFORMING ARTS  
CENTER @ 7:30 P.M.  
**TUE. 6.25.2019**

**10** LOCAL  
COMPOSERS

**1** UNMISSABLE ROMP THROUGH  
THE KALEIDOSCOPIC LANDSCAPE  
OF NEW OREGON ART MUSIC!



National  
Association of  
Composers  
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# Cascadia Composers

## Mission Statement

*Cascadia Composers* engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers.

*Cascadia Composers* serves northern Oregon and southern Washington and was founded in 2008.

Website: [www.CascadiaComposers.org](http://www.CascadiaComposers.org)

## Governing Board

Ted Clifford, President

Daniel Brugh, Vice President

Jeff Winslow, Secretary/Treasurer

Matthew Andrews, Membership Development • David S. Bernstein, Cynthia Gerdes,

Evan David Lewis, Jan Mittelstaedt, Greg A Steinke, Linda Woody, at large

Tomas Svoboda, Honorary Member

*Cascadia Composers* is a chapter of the National Association of Composers/USA (NACUSA). NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members.

These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA), other grants and donors, and fundraisers sponsored by Cascadia. Special thanks to our media sponsor, Oregon ArtsWatch. Cascadia Composers receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.



# ASTORIA MUSIC FESTIVAL

*presents*

Cascadia Chapter of the National Association of Composers/USA in

## **MADE IN OREGON II**

New Music by Cascadia Composers

Tuesday, June 25th @ 7:30 pm

Clatsop Community College Performing Arts Center, Astoria, OR

### **Program**

**MINI-APPS #1** for Piano Solo Ted Clifford

Ted Clifford, *piano*

**WELCOME TO THE FUTURE, CITIZEN #2406** Jennifer Wright

Jennifer Wright, *video concept, editing and production*

**INQUIETUDE** for Solo Flute Greg A Steinke

Amelia Lukas, *flute*

**TRUMPET SUITE: EXPOSED** Timothy Arliss O'Brien

I. Once Upon a Time; II. We Kept Secrets; III. On Our Adventures Marching;  
IV. To Viviano's House

Timothy Arliss O'Brien, *trumpet*

**SOUNDING THE FURIES** Jack Gabel

Takafumi Uehara, *video concept, editing and production*

### **Intermission**

**DEMONIC DANCE** Aszemar Glenn

Aszemar Glenn, *piano*

**DISTANT BELLS** Aszemar Glenn

Aszemar Glenn, *piano*

**AMERICAN WATERS** Lisa Neher

Lisa Neher, *mezzo-soprano*

**TWO SHORELINE IMAGES** Jeff Winslow

I. Volumes (Depth and Sky); II. Surfaces (Play in the Waves)

Jeff Winslow, *piano*

**FANTASIA** for B-flat Clarinet and Fixed Media

Daniel Brugh

Justin Bulava, *clarinet*

**TWO "BIRD" INTERMEZZI**

Paul Safar

I. Geese in the Moonlight; II. Dawn, Singular Heron

Paul Safar, *piano*

**50/50**

Ted Clifford, Paul Safar

Ted Clifford and Paul Safar, *various*

## Program Notes

### **MINI-APPS #1** for Solo Piano by Ted Clifford

This is a short two-part piece, I'm calling it a 'mini-app' in the modern style of an invention. It's an exploration of one motif and I was playing with intervallic relationships.

### **WELCOME TO THE FUTURE, CITIZEN #2406** by Jennifer Wright

I avoided owning a cell phone for years, long past the point when all my friends and colleagues had one. When I finally purchased one, I sent all my friends the obligatory text saying, "Hey there, this is my new number (ending in 2406), add me to your address books." I got a lot of boring, functional messages back, like "Hi, thanks, I added you." Nothing exciting, nothing that made me glad I had made the leap out of luddite-hood. No creative use of the medium.

Then, to my surprise and delight, my friend Seth Hopkins texted back: "Welcome to the future, Citizen #2406." Which to this day is still my favorite text message of all time.

I constructed this piece from found sounds, synthetic instruments, mini analog synth noises, and robot voices. I created the visual projections by painting, scratching, and otherwise directly manipulating black and clear 16mm film tapes, which, upon playback, provided some of the sounds used in the piece.

The premiere in April 2019 featured a dancer in a futuristic duet with a live-operated aerial drone remote-piloted by yours truly, likely the first time the world has ever witnessed such a thing.

### **INQUIETUDE** for Solo Flute by Greg A Steinke

*INQUIETUDE* was written for flutist Julia Larson for a recital featuring my own works. This is a short etude-like piece written in memory of the famous flutist William Kincaid (1895–1967). It is meant to capture the flavor of some of his practice exercises for flute I remember some of my flute colleagues doing in the practice room from my conservatory days as well as essences of famous flute passages (e.g. *Midsummer Night's Dream*, *Daphnis and Chloé*, etc.) the composer remembers being performed by Mr. Kincaid. The piece was premiered by Dr. Larson on September 19, 1995 at Ball State University.

### **TRUMPET SUITE: EXPOSED** by Timothy Arliss O'Brien

This collection of melodies was whistled during times I would travel to a close friend's house. While often the high-pitched noises were just random screeches, it was my ability to recreate the secrets we shared together.

I wanted to expose story with these melodies and take the instrumentalist on an exceptional journey. Through these four short movements, melodies bend and ripple across each



other. Somehow always coming back to a primary idea, and center. These were written to give the performer a secret to convey the emotions of a story to an audience.

### ***SOUNDING THE FURIES*** by Jack Gabel

*Sounding the Furies* is an audio/video telling of Orestes being pursued by the Furies -- an event from Greek mythology that is a recurring theme in art depicting Orestes. In the *Iliad*, the king of Argos, Agamemnon, sacrifices his daughter Iphigenia to the Gods to assure good sailing weather to Troy. In *Agamemnon*, the first play of Aeschylus's Oresteia trilogy, Agamemnon is murdered by his wife, Clytemnestra, and her lover, Aegisthus as revenge for sacrificing Iphigenia. In *The Libation Bearers*, the second play of the Orestia, Agamemnon's son Orestes returns home to take revenge on his mother for murdering his father. Orestes ultimately does murder his mother, and afterward is tormented by The Furies, beings who personify the anger of the dead.

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### ***DEMONIC DANCE*** by Aszemar Glenn

*Demonic Dance* (1982) I wrote in one week. I was doing a live radio show performance, and to warm up before each show, I would play improvisations. One day, to my amazement, I came up with the core sound and rhythmic structure for a complete piece. After the show, I immediately went home and started working on and writing out the piece, so I would not forget it. Later, I realized that it was highly influenced by Bartók. You will notice a very strong 7/4 timing in this work.

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### ***DISTANT BELLS*** by Aszemar Glenn

*Distant Bells* (2013) is influenced by Debussy and Rachmaninoff. Distant Bells depict ancient temple bells heralding in something special for the world.

### ***AMERICAN WATERS*** by Lisa Neher

*American Waters* explores bodies of water as literal and metaphorical barriers between us and the places and people we know and love. As a nation of immigrants, our histories are rich with stories of family coming to the United States across oceans or traveling from one side of this continent to another. My great-grandparents emigrated to the U.S. from Ireland, leaving family and friends behind, and my own career has taken me to regions far from my native waters of Puget Sound. This piece digs into the emotional toll of these moves through the lens of water. I created the text for this piece by stitching together fragments of folk songs from the U.S. and the United Kingdom. These fragments are like hints of memories from the past which are reinvented with new melodic lines. Whispered sounds emulate the noises of splashing surf and crashing waves.

### ***TWO SHORELINE IMAGES*** by Jeff Winslow

*Two Shoreline Images* are pianistic evocations of the Oregon Coast written for advanced piano students. *Volumes*, alias *Depth and Sky*, evokes ocean depths such as those just off our dramatic headlands. It pays homage to the Debussy Prelude, *The Sunken Cathedral*, which the composer liked to replay in his mind as a young person visiting the beach. In *Surfaces*, no matter how many footprints are left by people playing on the sand, the waves tumble in and smooth them over. As always, a few gulls complain nearby.

## **FANTASIA** for Clarinet and Fixed Media by Daniel Brugh

*Fantasia*, for B flat Clarinet and Fixed Media, was written in 2013 for composer and clarinetist Justin Bulava. The *Fantasia* explores the colors and textures of the clarinet mixed with recorded sample sounds and FM synthesis.

## **TWO "BIRD" INTERMEZZI** by Paul Safar

The short atmospheric piano piece *Geese in the Moonlight* was written as a birthday present for my wife Nancy Wood. I was interested in six note scales and the sound world of Olivier Messiaen as I was writing it. Along with *Dawn, Singular Heron*, it constitutes the first two of my *Bird Intermezzi*.

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## **50/50** by Ted Clifford and Paul Safar

This piece is almost entirely improvised by the composers Ted Clifford and Paul Safar. It was conceived to be a featured collaboration of their upcoming concert of the same name, which will feature 50% material by each composer, take place in two cities, and celebrate both composers' 50th birthdays. The piece was directly inspired by watching the performances of our Cuban friend Pepe Gaviñon's Ensemble Interactivo. The improvisation itself will consist of several overlapping sections where the performers will change instruments one after the other. It may end up with both performers on piano. Then again it may not.

## **Composer Biographies**

### **Dan Brugh**

Daniel Brugh is a Portland native and a graduate of the school of music at the University of Oregon. He attended the internationally acclaimed music academy at Interlochen, Michigan. Daniel has studied composition with Doy Baker, Harold Owen, Derek Healey and Walter Saul, and piano performance with Ruth Roper, Michael Coonrod, Andrzej Dutkiewicz, Victor Steinhart and Jill Timmons. As the Oregon Music Teachers Association's Composer of the Year in 2010, Daniel had his *Sonata Concrete* premiered at the OMTA state conference at Oregon State University. Daniel is Vice President of Cascadia Composers, and his works are frequently featured on Cascadia concerts. In November of 2016, his work was selected, along with five other Cascadia members' works, to be featured at the 29<sup>th</sup> Annual Contemporary Music Festival in Havana, Cuba. Daniel composes acoustic and electroacoustic music and takes special pride in concert production. His productions of Cascadia's *Blackout*, *Composers at Play*, *Perceptions of Sound*, and *Desire for the Sacred* concerts have been some of Cascadia's most popular concerts.

### **Ted Clifford**

Ted Clifford has over 20 years of experience as a performer and composer. Growing up in St. Cloud, Minnesota, he attended college there and studied with Alvaro Bertand and Tom Allen. After travels in Europe and Central Asia, Ted continued to study jazz performance, and composition, under Art Lande, David Friesen, and Tomas Svoboda. A third stream of eclecticism has involved performance of arrangements of Frank Zappa. Ted has released an album of jazz originals (*Azir*), and his compositions and arrangements have been performed as far as Germany and Cuba. He is currently serving as President of Cascadia Composers.

### **Jack Gabel**

Jack Gabel, (b. 1949 -) presently lives in Portland, Oregon. He has traveled extensively throughout Europe, Africa and Asia, and worked many summers as a commercial fisherman in Alaska. He has written numerous concert hall works for many different combinations of instruments and voices, with and without electroacoustic accompaniments and/or enhancements. He also creates mixed-media works alone and with collaborators, using musique concrete and poetry, frequently his own, some of which has been published apart from its use in contemporary performance pieces and more traditional settings for singers. Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel recounts as his most memorable musical experience, the impromptu jam session he had with an Afghan tribesman in a Herat tea house in 1972 -- the composer on mouth organ and the local talent holding forth on his handmade, rough-hewn, 3-string lute. The two miraculously found a common modality straight away and carried on for several hours. "No concert-hall premiere or recording session can to date compare," adds the composer, "nor likely ever will."

### **Aszemar Glenn**

Aszemar Glenn, ethnomusicologist, composer, and pianist, has contributed historical writings regarding the arts to the Smithsonian Foundations 'Black Past' Website. He earned his Fine Arts degree at Pacific University in the disciplines of Art, Dance, Theater, and Music. During his college years he became interested in music composition, and while still in college, he won his first major composition award for his work *Romantic Impressions*, which used elements of the romantic and impressionistic compositional styles. Mr. Glenn has numerous achievements in his career, including grants and awards from the National Endowment for the Arts, Metropolitan Arts Commission, as well as a special composition grant from Multnomah County Central Library to write and perform a set of jazz pieces for Black History Month. Most recently he received a commission to write three lullabies in October 2018. Mr. Glenn has conducted community orchestras, bands, and choirs. He now spends most of his time composing music but is still active as a soloist.

### **Lisa Neher**

Portland, Oregon composer and mezzo-soprano Lisa Neher (b. 1985) writes theatrical, story-driven music for instruments and voices. Trained as a stage actress, her compositions are shaped by her keen sense of dramatic timing and feature aching, lyrical phrases, energetic rhythmic motives, and intense harmonies. She often draws inspiration for her works from the natural world, suggesting the joyous bubbling of streams, the delicacy of sprouting plants, and the eerie mystery of deep ocean life with evocative timbres and vivid motives.

Lisa's commissions include works for Durward Ensemble, the Glass City Singers, Coe College Orchestra, Kirkwood Community College Chamber Singers, pianist Michael Kirkendoll, and flutist Rose Bishop. Her marimba duo *Thaw* was premiered by Mayumi Hama and Chris Froh at the Sacramento State Festival of New American Music. She is a fellow of the Cortona Sessions for New Music and the Gabriela Lena Frank Creative Academy of Music. Lisa is in high demand as a performer of contemporary and standard repertoire and is the creator of the One Voice Project, a performance of new unaccompanied songs and poetry. She spends her free time distance running and baking delicious treats involving copious amounts of chocolate. For more information, visit her website, [www.lisanehermusic.com](http://www.lisanehermusic.com).

### **Timothy Arliss O'Brien**

I am an interdisciplinary artist in music composition, writing, and visual arts. My goal is to connect people to accessible new music that showcases virtuosic abilities without losing touch of authentic emotions. I have premiered music with The Astoria Music Festival, Cascadia Composers, Sound of Late's 48-hour Composition Competition and ENAensemble's Serial Opera Project. I also want to produce writing that connects the reader to themselves in a way that promotes wonder and self-realization. I have self-published several novels and have written for Look Up Records (Seattle), Our Bible App, and Deep Overstock: The Bookseller's Journal. Check out my full discography, *Where Are WE?*, *Piano Memories*, *Fear Sides* and *Soundbath*, and my newest novel, *Dear God I'm a Faggot* at my website: [www.timothyarlissobrien.com](http://www.timothyarlissobrien.com)

### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He performs regularly in Oregon and thrives on collaborative projects including theatrical works like the childrens musical *Nisse's Dream* co-written with singer Nancy Wood. 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. He has had compositions performed by Fear No Music in Portland as well as the North American Saxophone Alliance Conference. He was an Erik Satie Mostly Tonal Award winner as well as finalist in the Fidelio Piano Composition Competition. His music has been performed in cities ranging from New York and Seattle to Havana and Fairbanks. Having a balanced background in both Classical and Jazz/Rock, one of Paul's goals is to coherently combine these influences in his compositions. His composition teachers have included Joel Hoffman at the University of Cincinnati and Robert Kyr at the University of Oregon. As an instructor, Paul enjoys sharing his knowledge of composition to both young students and piano teachers. He is an active, card carrying member of Cascadia Composers (NACUSA) as well as BMI and the Oregon Music Teachers Association. When he isn't engaged in musical activities, he might be seen hiking, backpacking, traveling or spending time with his family. For more information visit his website at [www.paulsafar.com](http://www.paulsafar.com)

### **Greg A Steinke**

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988-97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the current national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

### **Takafumi Uehara**

Takafumi Uehara is a film/video director for a wide range of broadcast and non-broadcast productions. His award-winning work includes music videos, commercials, documentaries, and promotional films, and he collaborates with musicians and dancers to create unique combinations of live and filmed performances. As founder of Amazing Visions, a production company based in Portland, Tokyo and Los Angeles, his many clients range from EMI, Mitsubishi Motors, Canon, Xerox, and Mitzkan to small non-profit community and arts organizations. He is also a graphic designer, writer and author. His international award-

winning credits include *Just Yell Fire*, which was one of the 10 most-downloaded production-length films worldwide in 2007 with over 1.5 million copies distributed in 52 countries. He created the film *Transfigured Night* in 2010 on commission from the Astoria Music Festival to accompany a live performance of Arnold Schoenberg's tone poem for string sextet. Takafumi-san has collaborated with Jack Gabel and Agnieszka Laska in stage and film productions for over a dozen years, in *The Fall 01*, *Lamentatio*, *Oregon Bird Sketches* and *Sounding the Furies*; several have won prestigious media arts awards and have been shown at international film festivals.

### **Jeff Winslow**

Jeff Winslow, a fourth-generation Oregonian, seeks the musical heart of natural and psychological landscapes, with emphasis on vocal and piano works. He is one of eight founding members of Cascadia Composers, a chapter of NACUSA centered in Portland, Oregon, and currently serves on its board and as secretary / treasurer. In addition to their regular performance at Cascadia concerts, his works have been performed by fEARnoMUSIC, Portland Vocal Consort, the Resonance Ensemble, The Ensemble of Oregon, and also at Gary Noland's Seventh Species series, Cherry Blossom Musical Arts and Oregon Bach Festival concerts, and several other locations around the region, often with the composer at the piano. A solo piano work dedicated to Noland, *Lied ohne Worte (lieber mit Ligeti)* received honorable mention in the 2010 Friends & Enemies of New Music Composition Competition. At composers' symposia at the Bloch Festival in Newport, Oregon, and the Oregon Bach Festival in Eugene, his work has been critiqued and encouraged by Bernard Rands, Tomas Svoboda, and Martin Bresnick.

### **Jennifer Wright**

Jennifer Wright, M.M., B.M., is a keyed-instruments performer, composer, educator, graphic artist, event producer, instrument destroyer/creator, culture-maker and passionate aficionada of the creative life. She holds two degrees in classical piano performance (B.M., Hartt School of Music, Connecticut; M.M., Trinity College of Music, London, England) and studied for two years at the Music Conservatory in Stuttgart, Germany.

Jennifer performs regularly as a solo and collaborative artist, increasingly focusing on the unique demands of her own work. Her eclectic compositions combine her various obsessions and curious whims, including repurposing pianos and other instruments, extended techniques, movement, imagery, science, silliness, electronics, and live art-making. Much of her work focuses around alternative keyed instruments, including typewriters, toy pianos, amplified harpsichords, and her one-of-a-kind creation "The Skeleton Piano".

Jennifer's compositions have been performed live, on TV, and on the radio in U.S., Cuba, England, and Finland. She has collaborated with renowned artists working in a wide variety of media. Jennifer serves on the board of Heidi Duckler Dance Theater Northwest and is the founder of BOLD MOVE performance generator/artistic think tank. More info is available at [jenniferwrightpianostudio.com](http://jenniferwrightpianostudio.com) & [skeletonpiano.com](http://skeletonpiano.com)



## **Performer Biographies**

### **Justin Bulava, Clarinet**

Justin can be seen and heard playing clarinet, piano, saxophone, drums and more throughout the Portland area. A New Jersey native, he holds Bachelor and Master of Music degrees from Mason Gross School of the Arts at Rutgers University. Justin divides his musical life between performing, composing and teaching. In August 2017, he produced *thaw: a multidisciplinary art event*, combining live and electronic music, painting, dance, poetry and an amplified ice sculpture. He is interested in how chance manifests in life and art.

### **Amelia Lukas, Flute**

Flutist Amelia Lukas performs with “a fine balance of virtuosity and poetry” (NY Times) and “a buoyancy of spirit that comes out in the flute, a just beautiful sound” (Boston Globe). Lauded for her skilled interpretation of new music and “considerable technique” (NY Times), she is a member of Fear No Music and has performed recently with Eugene Symphony, Portland Piano International, Chamber Music Northwest, Willamette Valley Chamber Music Festival, Astoria Music Festival, and 45th Parallel. Additional projects include performances at Carnegie’s Zankel and Weill Halls, The Stone, Bargemusic, (Le) Poisson Rouge, Roulette, Orford Sound Art Festival, and Lincoln Center. As the Principal and Founder of Aligned Artistry, she offers PR consulting services in arts strategy, communications, concert production, and multimedia integration. Amelia founded and for seven years directed Ear Heart Music, a highly acclaimed, Brooklyn-based multimedia showcase of adventurous performers, composers, and collaborative artists which produced 85 unique concerts with over 60 premieres. Her speaking engagements include both the Chamber Music America and Dance USA conferences, as well as Philip Glass’ MATA Festival. She holds degrees from the Manhattan School of Music and the Royal Academy of Music in London where she received three prizes for musical excellence.

# ACKNOWLEDGEMENTS

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The Astoria Music Festival and its artistic director Keith Clark  
The ever-helpful staff of the CCC Performing Arts Center

Ronni Lacroute for her vital support of our March concert of Cascadia founders' works

Daniel Brugh, for many services rendered including stage and rehearsal management

Greg A Steinke for assembling the program book

Jennifer Wright for the lovely artwork

Nick Yandell, our email contact maven, for vital stage and production assistance

In addition to our government and foundation supporters, the following individuals have made recent and generous cash contributions to Cascadia Composers:

Anonymous  
David Bernstein  
John Bilotta  
Daniel Brugh  
Antonio Celaya  
Ken Deveney  
Margaret Gontrum  
Lynne Hoffman  
Lisa Ann Marsh  
Liz Nedela  
Alan Niven  
Eva Safar  
Stacy Schoo  
William and Ligia Toutant

## CASCADIA UPCOMING EVENTS

### 50/50

Ted Clifford and Paul Safar celebrate their 50th birthdays with a shared and sometimes collaborative recital of their various works.

### Two Concerts

Saturday, September 14th @ 7:30 pm | Unity of the Valley, 3912 Dillard Road, Eugene, OR  
and

Saturday, September 21st @ 7:30 pm | The Old Church, 1422 SW 11<sup>th</sup> Ave., Portland, OR

# The complete solo piano music of Toru Takemitsu

Pyxis Quartet performs George Crumb's *Black Angels*  
for his 90th birthday!

# BLACK ANGELS

makrokosmos project

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THURSDAY, JUNE 27, 2019, 5-10PM

**VESTAS, 1417 NW EVERETT ST.  
PORTLAND, OR 97209**

**Tickets:**

\$15 advance, \$20 day of show, \$10 students & seniors  
Includes all shows and complimentary wine and food!

**For tickets and information:**

[www.makrokosmosproject.org](http://www.makrokosmosproject.org)

Music by John Luther Adams,  
Jacob Druckman, Gabriela Lena Frank  
and Olivier Messiaen

Paul Owen                      Julia Lee  
Susan Smith                  Lydia Chung  
Deborah Cleaver              Jeff Payne  
Pyxis Quartet  
DUO Stephanie & Saar  
Alexander Schwarzkopf

