

Cascadia Composers present

The Birthday Bash Boys

David Bernstein & Greg Steinke with friends
in a 75th year celebration of new works for the concert stage

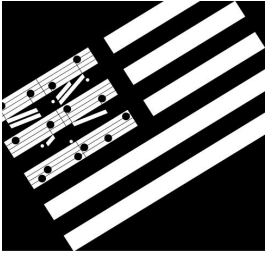


Friday, Nov. 3, 2017 @ 7³⁰ pm

Portland State University
Lincoln Hall Room 75



cascadiacomposers.org



National
Association of
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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

Governing Board

Ted Clifford, President

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Jan Mittelstaedt, Greg A Steinke, Linda Woody, at large

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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.



OREGON ARTS
COMMISSION



CASCADIA COMPOSERS

(Cascadia Chapter of the National Association of Composers/USA)

presents

The Birthday Bash Boys

*David Bernstein & Greg A Steinke with friends in a
75th year celebration of new works for the concert stage*

Friday, November 3rd @ 7:30 pm
Lincoln Hall Room 75, Portland State University
Portland, OR

Program

SEPTEMBER SOUNDSCAPE* David Bernstein
Margaret Bichteler, *violin*; Asya Gulua, *piano*

FROM SONGS OF THE FIRE CIRCLES (Image Music XLII) Greg A Steinke
"Twilight settles softly. . ." – Misterioso sonabile
"The cottonwood stirs. . ." – Allegro giovale
"Small stones. . ." Slowly and freely — "By water sworls. . ." – Scherzo
"In their October beauty. . ." – Scherzo
"Other leaves captured. . ." – Slower and freely

Delgani Quartet

THREADING LIGHT* David Bernstein
Sydney Carlson, *flute*; Susan DeWitt Smith, *piano*

MUSICAL MIRAGES—Seven Recital Works for Piano* David Bernstein
*Winter Starlight; Ode to a Dreamer; †Cinderella's Lament; A Walk in the Park;
Petite Phantasia; The Red Waltz; December Visions*

Susan DeWitt Smith, *piano*; †Sierra Renz, *mezzo soprano*; (†Words by Nancy Wood)

Intermission

SACRÉ BLEU! for Bass Clarinet Greg A Steinke
Roger Cole, *bass clarinet*

SUNLIGHT and SHADOW* David Bernstein
I. Whimsical; II. Somber, Reflective; III. Aggressive, Energetic
Sydney Carlson, *flute*; Barbara Heilmair, *clarinet*; Asya Gulua, *piano*

LIFSCHEY CARDS I (Image Music XLIII)* Greg A Steinke
I. "Bold" – Moderato;
II. Maise or Malaise? (*Musica in bello tempore*) – Freely (misterioso e agitato)
III. Diminution Rondo – Spiritoso
Delgani Quartet; Greg A Steinke, *oboe*

* Premiere Performance

Program Notes

SEPTEMBER SOUNDSCAPE for Violin and piano by David Bernstein

Once upon a time, on a day I was rummaging through a pile of old manuscripts, I came across a piece I had written for the above combination of instruments. I was 23 at the time and not really very sure of myself, so I debated the idea of putting this "old" piece into the computer for a potential performance, but finally decided to do so.

There were a few spots in this one-movement work that I thought could use an upgrade, but only a few as I did not want to change the overall character of the piece; let it stand or fall as it primarily was when first conceived.

My only other comment would be to say that it may be the first and only time I have ever written a piece in a rather strict sonata form. It does follow all the usual connotations of what this form suggests; it even includes a kind of cadenza for the violin near the end.

My commentary on the above must end with: So Let It Be Written (*it was*)...So Let It Be Done (*tonight's the night*)!

FROM SONGS OF THE FIRE CIRCLES (Image Music XLII) by Greg A Steinke

FROM SONGS OF THE FIRE CIRCLES (From Song I) is metaphorically based on selected verses by the Native American poet, K'os Naahaabii and is in one movement of five contrasting sections. The verses are autobiographical in nature from a Native American perspective, not too unlike the musical sentiments expressed in Smetana's *From My Life* for string quartet. The composer has hopefully been able to musically capture the metaphors expressed in the verses.

Based on:

from SONG I*

Twilight settles softly
On the gentle flowing velvet
As Grandmother Moon lies
In waiting wrapped in the blue
Blanket bordered in satin
Given her by Father Sky.

The cottonwood stirs
With the breath of the kind
Great Spirit of Dawn,
Perpetuating the continuance
Of life, with leaves glittering
Green-silver in the dry clearness
Pierced with exploding golden rays.

Small stones of green, red,
White, and gray are exposed
By water swirls gleaming
In spinning vortexes—
Of misting silver mercury
Caressed by leaves caught

In their October beauty, by slower
Currents winding through
Shallow waters licking seductively
At charcoal granite banks
Shining with a soft smoothness
Marred perfectly by lichen
And moss imbedded in fractures.

Other leaves captured
In the early breezes and light,
Float in the sparkling air
Whispering blurred
Beauty to a world applauding
Their grace, and flaming grandeur.
Entering the stream, I bathe,
Purifying myself for the coming dream.

*K'os Naahaabii
(Don Jordan)

from *SONGS OF THE FIRE CIRCLES*
© 1977, Blue Oak Press, Auburn, CA, 13.
By Permission.

THREADING LIGHT by David Bernstein

THREADING LIGHT is a bit of a fribble... a petite piece for flute and piano that is meant to be as light a work as I may do once upon a time. It is short, brisk, maybe even "cute." It plays upon - indeed, is even stuck upon - a D major/minor seventh chord and the myriad attempts by this chord to get itself unstuck.

The title however is a bit more involved: For the great American artist Mark Tobey, "*Threading Light*" represents the kind of stunning imagination seen in a style of painting known as "white writing," an overlay of white or colored calligraphic symbols on an abstract field, using very small and interwoven brushstrokes. Although Tobey's distinct form of abstraction would not apply to this piece, I did sense a relationship of the visual impact of his work to the interwoven "tiny" theme in this particular piece.

MUSICAL MIRAGES—Seven Recital Works for the Piano by David Bernstein

I have for some time now been very interested in creating short pieces for young students (adults welcome as well), compositions that they would find melodically attractive, harmonically and rhythmically interesting, and music that is suitable for use as recital solos. This is now the second collection of music of this kind to appear from Clear Note Publications of Ohio, a company that has a great interest in promoting new works by contemporary composers as well as expanding the repertoire for the piano. Like the first collection originally published by Clear Note a few years ago, this one also includes a simple song for a soprano, which offers the opportunity for two musicians to work together.

This anthology includes pieces that are completely diatonic with a strong emphasis on melody; certainly, *Cinderella's Lament*, *Ode to a Dreamer*, and *Winter Starlight* would

highlight this aspect of the collection. Other pieces contained within show a tendency towards increased use of chromaticism, less emphasis on "pure melody" writing, and more use of a motivic type of development. The selections titled *Petite Phantasia* and *December Visions*, while challenging for a pianist at the intermediate level, do suggest a contemporary sound palette that people hopefully will find attractive, appealing and well worth the effort for live performance.

My colleague Jan Mittelstaedt, has offered the following for this premiere publication: (www.Clearnote.net)

"This book of piano pieces, plus one song, is unique in stylistic variety. From the very lyrical Winter Starlight to the quirky December Visions, every experienced pianist will find treasures for enjoyment and performance. Lush harmonies, unforgettable melodies, and rhythms that make you feel like skipping or dancing are all part of this creative collection of works. Whether you are looking for new music for yourself or for an advanced student, this collection of seven musical gems will add sparkle to your existing repertoire. Bernstein's imaginative titles inspire the performer to incorporate a plethora of colors into their playing."

— JM

SACRÉ BLEU! for Bass Clarinet by Greg A Steinke

SACRÉ BLEU! explores in a very abstract way some possible meanings of the expression, "sacré bleu," in six musical episodes continuously played with slower sections gradually getting slower and fast sections getting progressively faster. *Sacré bleu* has many different connotations depending on the context, milieu and language within which it may be used. The composer is fascinated with the expression and the sound of it, and it just seemed to be the "right" title for this piece for bass clarinet that kind of pushes the envelope, as it were, for what might normally be composed for the instrument. All kinds of sounds become "fair game" in the creation of the piece.

SUNLIGHT and SHADOW by David Bernstein

SUNLIGHT AND SHADOW for flute, clarinet and piano is based upon an earlier work that originally included a violin and cello with the piano. It is a characteristic of mine that I like to chose titles that are metaphorical for the various moods - light and dark - that a person may experience during the course of every day life and living.

It is a three-movement composition whose titles for each use adjectives that are somewhat descriptive of the overall ambience expressed therein: I: *Whimsical, Dreamy*; II: *Somber, Reflective*; III: *Aggressive, Energetic*.

LIFSCHEY CARDS I (Image Music XLIII)* by Greg A Steinke

Lifschey Cards I is part of a series of pieces based on paintings completed by the late oboist Marc Lifschey (1926–2000) and dedicated to his wife Paula and son Noah in which I have tried to capture the metaphor of the paintings as well as his milieu as a truly outstanding oboist. As expressed in the *Journal* of the painter, Edvard Munch: "at times you see with different eyes," a composer "at times [hears] with different [ears]." And, so it is here of "hearing" Marc's paintings at a certain moment in time. I've attempted to create my "hearing" of these paintings and even create different possible hearings within the "hearing" through passages of structured improvisation (2nd movement), which, in turn, produce different hearings for the listener. (Please see last page for paintings used.)

Composer Biographies

David Bernstein

Most of my career has been spent working in a university, The University of Akron, a public non-profit university near Cleveland, Ohio. During my tenure there as professor of music and head of the composition department, I was very fortunate to have had wonderful colleagues in the applied music area. It was in this context that I was able to really grow as a composer; to compose all manner of works for orchestra, chorus, band, theater, musical theatre, opera, dance and many varied chamber music ensembles. The latter category included a range of compositions from a work like *TWO TANDEM*S which featured a trumpet with four instrumental trios (three flutes; three clarinets; two bassoons and horn, and three percussionists) to a *Silhouette* series for solo instruments such as the flute, oboe, tuba, guitar, and violin as well as a myriad number of duets, trios, quartets, etc. for various combinations of instruments.

Unlike the commercial musical endeavors I have had, the above were created primarily due to my relationships with many faculty and students from the school of music where I taught, a time period that occurred from 1974 to 2000.

My career has seen performances of music done in many areas of the United States, Canada, South America, and Europe. I have also been very fortunate to have given lectures on my music in places like Vienna, Paris, Warsaw, Posnan, Krakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. A variety of works have been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., Clear Note Publications and Forton Music Publishers (England).

Since moving to the Portland area in 2006, there have been many performances of works in this region and elsewhere. Much of this is due to the support I have received from the organization NACUSA Cascadia Composers, a professional ensemble of creative individuals that has produced performances of more than 500 works of its members since its inception in 2008. I will continue to remain active as Cascadia organizer for new music concerts and to continue my work as a free-lance composer.

Greg A Steinke

Dr. Steinke is Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (now retired, 6/15/01); Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); Professor Steinke holds a B.M. degree from Oberlin Conservatory, a M.M. degree from Michigan State University, a M.F.A. degree from the University of Iowa, and a Ph.D. from Michigan State University. He is the author of articles on new oboe literature and music composition; he has done the revisions to the Paul Harder *Harmonic Materials in Tonal Music*, 6, 7, 8, 9, & 10th Ed., *Basic Materials in Music Theory*, 7, 8, 9, 10, 11, 12 & 13th Ed., *Bridge to Twentieth-Century Music*, Rev. Ed. for Prentice-Hall, and most recently with H Owen Reed a revision to the Harder-Reed *Basic Contrapuntal Techniques* for Warner Bros. Pub.; and an article, "Music for Dance: An Overview" in *The Dance Has Many Faces*, 3rd Ed., Ed. by Walter Sorell, a cappella books. He holds membership in a number of professional organizations. He has served as the President and National Chairman of the Society of Composers, Inc. (1988–97) and is currently national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board. Professor Steinke is very active

as a composer of chamber and symphonic music with a number of published/recorded works and performances across the United States and internationally, as a speaker on interdisciplinary arts and as an oboe soloist specializing in contemporary music for oboe. Recent composition honors: OMTA Composer of the year 2012–13; winner – '15 of 10th NACUSA Texas Composition Competition for *TIP TOP TAP BALLROOM BONANZA* ver. for Flute and Contrabass; Honorable Mention from Flute New Music Consortium 2015 Composition Contest for *IN MEMORIAM SACAJAWEA* for Flute Quartet; Honorable Mention from Cortona Prize 2016 for *From ARGART* for Soprano and Piano ('16); Semi - Finalist in International Composition Competition "Maurice Ravel" Cat. B ('15), Cat. C ('16); *INQUIETUDE* for Solo Flute selected for RMN Classical CD (London), ('16), *VAN GOGH VIGNETTES* for Flute Duet selected by Phasma Music Foundation for CD release via the Naxos Music Group in Europe ('18).

Nancy Wood (Poet)

Nancy Wood's musical career has included everything from performing with dancers to singing in jazz clubs. She has performed works by many Cascadia composers, including works by Jeff Winslow, Tomas Svoboda, Jack Gabel, Gary Noland, David Bernstein, and Lisa Marsh. She is the grateful recipient of two song cycles composed for her by the British composer and former U of O professor, Derek Healey. Most often however, she can be found collaborating and performing with her husband Paul Safar.

Performer Biographies

Delgani String Quartet

Oregon's Delgani String Quartet is one of the most active chamber music ensembles in the Pacific Northwest with over 75 performances and educational programs each year. The quartet curates their own concert series in both Eugene and Salem while also appearing as guest artists throughout the state. Delgani recently completed its first east-coast tour following an invitation to perform at the Metropolitan Museum of Art in NYC.

Delgani was formed in 2014 with a mission to cultivate an appreciation for chamber music through distinctive performance, innovative programming, educational engagement, and collaboration. The organization operates as a 501(c)(3) nonprofit and has received foundation support from the Oregon Cultural Trust, Oregon Community Foundation, Oregon Arts Commission, Lane Arts Council, Springfield Arts Commission, and Springfield Education Foundation. Delgani is the recipient of consecutive Cultural Development Grants from OCT and a Creative Heights Grant from OCF.

The musicians of Delgani have performed throughout the United States and internationally. They collectively hold twelve degrees in string performance from various schools of music and conservatories across the nation.

Jannie Wei and Wyatt True, violins
Kimberlee Uwate, viola
Eric Alterman, violoncello

Margaret Bichteler, Violin

Violinist Margaret Bichteler is currently concertmaster of the Portland Opera Orchestra. Trained in the Suzuki Method, she also maintains a teaching studio in Southeast Portland. She freelances in the Portland area and also teaches classes in the Feldenkrais Method ®.

Margaret received her BM and MM from Indiana University, including a Performer's Certificate for her Master's recital. Her teachers included Franco Gulli and Yuval Yaron. She was a member of the Oregon Symphony from 1988-1989 before winning a position in the San Francisco Symphony, where she played for ten years. Now enjoying a more varied lifestyle, she is married to OSO clarinetist Todd Kuhns, and together they have three children.

Sydney Carlson, Flute

Highly sought after as a performer and teacher, flutist, Sydney Carlson joined the faculty of Portland State University in 2008. Currently a member of the Portland Opera Orchestra, she has appeared with the Oregon Symphony, Portland Ballet Orchestra and Portland Chamber Orchestra. She is a former member of the Houston Grand Opera Orchestra. While in Houston she performed frequently with the Houston Symphony, Houston Ballet Orchestra, and contemporary ensemble, Musiqa. Sydney is a founding member of the IWO Flute Quartet, which has performed throughout the United States. Additionally, Sydney helped to create the Museaux Trio, which released their first CD in 2015 featuring music of Debussy, Al-Zand and Takemitsu.

Dr. Carlson was previously on the faculty at the University of Houston and Stephen F. Austin State University in Texas. Her students have been accepted for further studies at Yale, Cal Arts, the Curtis Institute, Rice, Baylor, the Paris Conservatoire at Versailles and the Boston Conservatory. She has served on the faculties, of the Texas Music Festival and the American Festival of the Arts as a chamber music coach, flute teacher and recitalist.

International appearances include concerts in Mexico in the cities of, Xalapa, Veracruz; Mexico City and Merida She was invited to join the American Sinfonietta as principal flute on a tour of Europe and at the Bellingham Festival in WA. In 2009, she made her recital debut in Guangzhou China.

Sydney holds degrees from the Eastman School of Music, East Carolina University and the University of Houston. She was privileged to study with Byron Hester, Bonita Boyd, and David Shostac. Additionally, she has performed in the masterclasses of Julius Baker, Jean-Pierre Rampal, Robert Aitken, Samuel Baron and James Walker. She has recorded on the Mark, Delos, Albany, Guild, CIEM, and Urtext Digital labels.

Dr. Roger Cole, Bass Clarinet

Roger Cole came to the Idaho Palouse in 1976. He has studied with Keith Wilson at Yale and Richard Stoltzman in New York. Dr. Cole was awarded the Idaho Commission of the Arts Fellowship to study in Europe. At that time, Dr. Cole studied with the late Jack Brymer in London. He has performed as the clarinetist with the Northwest Wind Quintet and has been the bass clarinetist with the Spokane Symphony and the Washington/Idaho Symphony. Dr. Cole has been selected to perform at several *International Clarinet Association Festivals*: Flagstaff, Arizona, 1993; Vancouver, British Columbia, 2007 in a dedicatory concert for Keith Wilson (with Richard Stoltzman and David Schifrin); and Kansas City 2008 (with Francois Houle).

Dr. Cole is an active member of the College Music Society, performing in 2011 the solo work by Greg A Steinke titled *Don't We*. In the spring of 2012 Roger Cole performed the international premiere of Patricia Tilden's work for clarinet and piano called *Coffee with My Clarinet* in Vancouver, British Columbia, as part of the College Music Society regional convention. Dr. Cole also performed the European premiere of *Coffee with My Clarinet* in Madrid, Spain, at the International Clarinet Association meeting there in 2015. In 2017, Dr. Cole premiered Greg Steinke's work for extended bass clarinet called *Sacré Blue!* at Washington State University for the Society of Composers Inc. The international

premiere was performed in Vancouver, British Columbia, at the College Music Society meeting there in 2017. Dr. Cole is an Emeritus Professor of Clarinet from the Lionel Hampton School of Music, University of Idaho, USA. His current direction is to capture and interpret new music for the clarinet and bass clarinet. He lives in Moscow, Idaho with his wife Molly and their three dogs.

Asya Gulua, Piano

Asya Gulua made her New York City debut at Alice Tully Hall in 2004. Since then she has collaborated with numerous concert artists, such as violinists Anthea Kreston and Polina Yehudin, cellist Adrian Daurov, clarinetist Alexey Gorokholinsky, and soprano Brooklyn Snow, as well as members of the San Francisco Symphony David Chernyavsky, violin, and Sébastien Gingras, cello, with whom she frequently performs in a trio at Davies Symphony Hall. She has appeared in duo piano performances alongside her husband, pianist and composer Arsen Gulua, whose compositions she has premiered at Lincoln Center.

Having received her initial musical training in her native Moscow at the renowned Gnessin School of Music, Asya immigrated in 1996 to the United States. Soon thereafter she enrolled at the Interlochen Arts Academy and from there went on to receive her BM from The Juilliard School, MM from Indiana University's Jacobs School of Music, and a DMA from the University of Oregon. She has been a recipient of numerous awards and scholarships, such as the Turkenich Piano Scholarship, Richard R. Levien, Jack Katzen, and Ruth D. Rosenman Memorial Scholarships, and the Jewish Foundation for the Education of Women Scholarship. Asya's primary pedagogues include Marjorie Janove, Stephen Perry, Alexandre Dossin, Edward Auer, Paul Schenly, and Jerome Lowenthal, who remains an inspiration to her to this day.

Currently Asya lives in Salem, Oregon with her husband and two children, where she works for the Oregon Symphony Association in Salem, has a growing studio of private piano students, and continues to collaborate with musicians and composers on a local and national level.

Barbara Heilmair, Clarinet

Clarinetist Barbara Heilmair maintains an active career as performer, educator, and scholar. She is currently serving as Associate Professor of Clarinet & Music History on the Portland State University's School of Music faculty. She brings with herself a vast background in professional playing of solo, chamber, and orchestral literature. A native of Germany, she is familiar with both the German and Boehm clarinet systems. Dr. Heilmair is a dedicated chamber musician who enjoys playing new compositions. In 2009, she has had the great pleasure to experience David Bernstein's musical style and rehearsal techniques when she recorded "Six Sound Sculptures" with the North Pacific Music label.

Sierra Renz, Mezzo Soprano

Sierra Renz is a recent alumnus of Lewis & Clark College, where she graduated with a degree in vocal performance. She has performed a variety of operatic roles, from Cherubino and Susanna in Mozart's *The Marriage of Figaro* to the role of the Barista in the new opera *Too Much Coffee Man*. She often participates in vocal competitions and has won several awards, including in the NATS musical theatre and classical competitions. Additionally, Sierra has a wide variety of training in theatre, such as experience in Shakespeare, improv, the art of Greek chorus, and trapeze and other physical arts. In her current musical endeavors, Sierra is the assistant conductor of Lewis & Clark's Treble choir, Voces Aureum, and she plans to pursue a graduate degree in operatic performance.

Susan Dewitt Smith, Piano

A native of Portland, Oregon, pianist Susan DeWitt Smith has an active career as both a soloist and chamber musician. She has performed as a soloist with the Oregon Symphony, and on subscription series with the San Diego Symphony, San Diego Chamber Orchestra, Palomar Symphony and the Dartmouth Symphony. A co-founder of the Nelson Chamber Music Festival in New Zealand, Dr. Smith is highly regarded as a chamber musician and has performed at festivals throughout the country, with musicians who include members of the Juilliard, Kronos, and Philadelphia string quartets. She has performed at the Bloch, Cascade Head and the Cascade music festivals in Oregon, as well as the Grand Teton, Hot Springs, and Olympic music festivals. An enthusiastic and committed proponent of music education, she co-founded the innovative and highly successful Music in Context series in 2005. A graduate of Dartmouth College, she earned her MM from the San Francisco Conservatory of Music, and her Doctor of Musical Arts degree from the Eastman School of Music. She is a member of Portland’s Third Angle New Music Ensemble, and teaches at Lewis & Clark College. Dr. Smith has recorded extensively on the KOCH International Classics label. D.M.A. 1992 Eastman School of Music, M.M. 1985 San Francisco Conservatory of Music, B.A. 1984 Dartmouth College.

ACKNOWLEDGEMENTS

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Greg A Steinke, program copy and layout

CASCADIA UPCOMING EVENT

Nonsense: The Fantastical Musical Multiverses of Daniel Brugh

Saturday, November 18 @ 7:30 pm | PLACE Studio, 735 NW 18th Ave., Portland, OR

A concert of multiple strange and unusual synth wizardry, odd tunings, invented sounds, dance, flying fish and many more oddities from the brain of Daniel Brugh and friends. (Free Admission!)

Lifschey Cards I
movements based on:

I. *"Bold"*



II. *Maise or Malaise? (Musica in bello tempore)*



III. *Diminution Rondo.*

