

Cascadia Composers Presents:

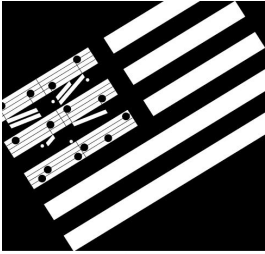
Fabulous February Fantasia

*Dream away the winter blues with
locally grown chamber music
for woodwinds, strings, piano,
percussion, and voices*

Saturday, February 17, 2018, 7:30 p.m.

www.cascadiacomposers.org





National
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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

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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.



Program cover design by Kim Still

CASCADIA COMPOSERS

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

presents

Fabulous February Fantasia

Saturday, February 17th @ 7:30 pm
Lincoln Hall Room 75, Portland State University
Portland, OR

Program

FERNANDO

Linda Woody

Amelia Lukas, flute; Katherine Schultz, violoncello; Susan McDaniel, piano

FIVE PIANO PIECES: I. "Composition VII"

Stephen Lewis

Monica Ohuchi, piano

SOARING - FANTASIA for Tenor Saxophone and Piano

Paul Safar

Tom Bergeron, tenor saxophone; Paul Safar, piano

GLIMPSES

Elizabeth Blachly-Dyson

Tatiana Kolchanova, violin; Julie Asparro, viola; Collin Oldham, violoncello

CAT TALE

Jeff Winslow

Jeff Winslow, piano

Intermission

TRIO #1 for Clarinet, Violoncello and Piano

Denis Floyd

Alicia Carlton, clarinet; Katherine Schultz, violoncello; Maria Garcia, piano

OREORTYX PICTUS, IMPROMPTU

Jack Gabel

TBA, piano

BACH BOOGIE BLUES & FANDANGO ARDIENTE!

Sheli Nan

Sheli Nan, piano

THE BIOLOGIST

Matthew Neil Andrews

Daniel Vega, alto saxophone; Matthew Neil Andrews, piano

FANTASY for Viola and Piano

Dawn Sonntag

Sharon Eng, *viola*; Dawn Sonntag, *piano*

SUMMER SKIES

Matthew Kaminski

Kai Bryngelson, *violin*; Annie Zhang, *violoncello*; David Chvorun, *piano*

SPANK IT! (Homage to Pauline Oliveros)

Daniel Vega

Matthew Andrews, Corrin Coffey, Hanaa El-Warari, Julia Kinzler, Ben Murphy, Patrick Rooney, Daniel Vega, *voices and percussion*

Program Notes

FERNANDO by Linda Woody

Fernando's namesake is Linda Woody's grand piano, a broad-shouldered 5' 8" with a swarthy satin finish, for many years located in an area adjacent to her kitchen. He faces a garden area with ferns and fuchsias. Over her years as a music student, Ms. Woody, her family, friends and colleagues have spent many hours in that room with Fernando. This piece was originally written for and performed by the Classical Beauties piano trio and plays to Fernando's fabricated Latin roots. Fernando has helped to inspire numerous pieces, some based on specific musical intervals. This work is based on the octave.

FIVE PIANO PIECES by Stephen Lewis

Five Piano Pieces (2010-2014) marks my return to the piano, my own instrument, as a composer. My years of experience studying and working as a pianist had inhibited me from writing a solo piano work for many years; everything I thought to write reminded me of precedents in older music. For a long time this was a barrier for me. It wasn't until I rethought the idea of originality, abandoning the belief that only the new is valuable in music, that I felt ready to compose piano music again. To do so, I engaged not only with sounds and pitches, but also with deliberate referentiality, even if such references might amount to a secret that I alone would know. I also allowed my own improvisations to lead the way in dreaming up these pieces, even though I typically compose away from the piano. As an added source of outside help, each of the five pieces was composed in response to 20th-century paintings to which I had strong reactions.

"Composition VIII," after Kandinsky, presents a path that explores how rupture and transcendence go hand-in-hand. The initial 4-note cluster, tightly bound and blurred, is pushed and pulled along several different dimensions: texture, register, focus, and pitch collection. The increasing instability of the 4-note cluster eventually bursts into a series of cascading glissandi that dissipate into a new textural equilibrium. References, overt and subtle, to Ravel, Chopin, Stockhausen, Sciarrino, and Ligeti abound in "Composition VIII."

SOARING - FANTASIA for Tenor Saxophone and Piano by Paul Safar

This piece, written in summer 2016, was a commission by a friend for their nephew's college graduation from music school. I wrote the work with the young saxophonist in mind and his interest in both classical and jazz. The image of Soaring came to me as a metaphor for a young adult about to expand their wings into the world. I am very fortunate to have Tom Bergeron perform this work with me today.

GLIMPSES by Elizabeth Blachly-Dyson

My second string trio, *Glimpses*, is a work of self-absorption. It is based on the letters of my name, Elizabeth = EEBEABEFA. I used these notes melodically in "Still Water" and "Reflections", and harmonically in all the movements, varying them by inversion and transposition. *Glimpses* was performed by Emily Cole, Marissa Winship, and Diane Chaplin at the first Crazy Jane concert in 2011.

CAT TALE by Jeff Winslow

Cat Tale was instigated by my friend and colleague Nancy Wood, who claimed I'd written too many sad songs and needed to write something light-hearted. In her "tale", a cat and their human are innocently enjoying catnip and alcohol, respectively, when a trickster bird flies by, catches the cat's eye, and triggers general mayhem. Eventually the cat turns Cheshire and disappears. So ultimately the joke was on us, as we realized the underlying notion is as sad as ever – someone is left alone after a loss. But this is a piano solo transcription, so you don't need to worry about that. Instead, listen for the Steller's jay complaining, and the Swainson's thrush hidden in the woods.

TRIO #1 for Clarinet, Violoncello and Piano by Denis Floyd

This trio is in first movement sonata form. It begins with an introduction. A theme is first stated by the cello, and is then restated with variation, first by the piano and then by the clarinet. The exposition of the movement contains two main themes, A and B. A secondary theme appears after A and before B. The development deals with all three themes. The piece begins and ends in F minor, but is highly chromatic throughout. It combines high energy music for all instruments with slower music corresponding to theme B. A coda contains a reprise of the introductory material.

OREORTYX PICTUS by Jack Gabel

Oreortyx pictus (*Mountain quail*) is the 2nd impromptu of my Oregon Bird Sketches. A year ago, last fall, *Sturnella neglecta* was premiered by Sara Daneshpour on a Portland International (PPI) Rising Stars series concert, and which was commissioned by PPI. In that work I deliberately bridged it to Messiaen's *Petites esquisses d'oiseaux*. In each impromptu is embedded or extrapolated the songs of the title bird. *Oreortyx pictus* is being choreographed for dance theatre premiere by Agnieszka Laska, on Agnieszka Laska Dancers 15th Anniversary performance, April 14-15, 2018, Saint Mary's Academy Auditorium, Portland, Oregon. I'm just completing *Zenaida macroura* (*Mourning dove*).

BACH BOOGIE BLUES & ¡FANDANGO ARDIENTE! by Sheli Nan

Many composers are specific to their time, place and instrument. Bach is an exception to this dictum. His fluidity of expression is as pertinent now as it was in his lifetime. His music is performed throughout the world and on every variety of instrument. Bach is the ultimate synthesizer. He was able to incorporate all of the diverse musical elements that he encountered into his own varied and exquisite repertoire. Bach Boogie Blues is based on the two-part invention in A minor, incorporating African-American rhythms of boogie coupled with blues harmonies. Bach Boogie Blues presents a fully enjoyable take on Bach.

¡Fandango Ardiente! is passionate, burning and red. The player is encouraged to play to great levels of expressiveness. The piece is flavored by the influences of Mexico and Spain, the Middle East and Africa. On harpsichord I always play with all three registers. I vary the tempi considerably depending on the passage I am playing and its key. The notes are staggered in the

less measured sections and the chords are rolled. For pianists I recommend liberal use of dynamics and judicious use of pedal. The piece asserts its character and will tell the pianist how to dramatize it.

THE BIOLOGIST by Matthew Neil Andrews

The full title of this piece is *Heroine Sonata II (Intermezzo): On the Refraction of Light in a Dungeon, by The Biologist*—an unwieldy title for this slice of dark fantasy, which takes inspiration from the novels of Jeff VanderMeer, the early theater music of Philip Glass and Danny Elfman, and the groundbreaking work of video game pioneers Shigeru Miyamoto, Takashi Tezuka, and above all Koji Kondo.

FANTASY for Viola and Piano by Dawn Sonntag

The Fantasia for viola and piano was commissioned by the Cleveland Composers Guild for the 2015 Junior Concert at the Cleveland Music Settlement. It was premiered by 15-year-old Sebastian Fulliard.

SUMMER SKIES by Matthew Kaminski

Ever since I was a young boy, I have always been interested in variations of the sky and cloud formations, especially during the summer time because that is when I get to travel and hike. This piece aims to represent all these visions one might see in the night sky, as well as the freedom and simplicity of summer. In this piece, you might hear or imagine beautiful fiery orange sunsets or dark blueberry blue skies with hints of coming stars. I wrote this piece in the summer of 2017 after one of the most adventurous and amazing summers of my life. For me, summer is the time when I get to try new things, learn more about myself, and to explore more places.

SPANK IT! (Homage to Pauline Oliveros) by Daniel Vega

This piece was inspired by the Portland Police Department on the day after President Donald Trump was elected. In homage to the departed Pauline Oliveros, I imagined how protests would sound if they were conducted like one of her sonic meditations. Pauline once said that composers and musicians ought to work with urban planners and urban designers, so that the sounds of the city can be composed and considerate. Why don't we apply this logic to the sounds of protest? Thus, began a lifelong journey of discovering the intersections between music, humor, and nonviolent conflict.

In many ways this is a character piece; the undulating vocal texture, combined with two drones, represents the oppressed people rising up against an illegitimate establishment, and the metronomic percussion part with the robotic chanting represents state sponsored violence used against those wanting to change the status quo.

The audience plays a crucial role in a successful performance of this piece. It is imperative that prior to the performance, somebody tells the audience the instructions. The instructions are simple: listen to the sounds made by the vocalists on stage, then try to imitate them.

This piece was composed in May 2017 and was premiered at my Senior Composition Recital at Portland State University in June 2017.

Composer Biographies

Matthew Neil Andrews

Matthew Neil Andrews earned his B.A. in music composition at Vanguard University of Southern California, where he studied music composition with Robert T. Reno and classical percussion with Bill Schlitt. He is currently a graduate teaching assistant at Portland State University, where he studies composition with Cascadia Composer and Crazy Jane Bonnie Miksch; Javanese gamelan with Mindy Johnston; film scoring with David Spear; music history with Drs. Barbara Heilmair and Jelena Schiff; and vocal technique with Jimmie Herrod.

Matthew's *Portland Suite* for alto sax, electric bass, and percussion won Chamber Music Northwest's 2017 Student Composition Competition, earning him a delicious dinner with Joan Tower and a delightful coaching session with Gabriella Smith. He has composed music for Javanese gamelan (*Gending Eris*), theatrical chorus (*The Bacchae*) and silent film (*Jewish Luck*). His *String Quartet No. 1* will be performed tomorrow afternoon as part of the Portland State Composer Consort's winter string quartet concert, featuring works by PSU students and alumni.

Matthew is a board member of Cascadia Composers, a former PSU Vanguard editor, the Editor-in-Chief of PSU's nascent journal of music, and a regular contributor to Oregon Arts Watch. Instead of going to the gym, he walks all over Portland playing drums with Agents of Ecco and reyong with Gamelan Wahyu Dari Langit. He and his music can be reached on Bandcamp, Soundcloud, and YouTube. Tonight's performance is dedicated to three goddesses: Eris, Saraswati, and my dearest Julie.

Elizabeth Blachly-Dyson

Elizabeth Blachly-Dyson is a molecular biologist turned composer. She has played the cello in the Marylhurst Symphony and the Pacific Crest Youth Sinfonietta, and both orchestras have performed her compositions. Her piece, "Together" was performed by the BRAVO Youth Orchestra and the McMinnville High School choir at Governor Kate Brown's inauguration on Jan. 9, 2017. Her chamber works have been performed at concerts organized by Cascadia Composers and the Crazy Jane Composers. Elizabeth has studied composition with Dr. Robert Priest, Tomas Svoboda and Jonathan Newman, and is currently studying with Kenji Bunch.

Denis Floyd

Denis Floyd has a background in mathematics (Ph.D., University of Washington, 1966) and Computer Science (M.S. University of Pittsburgh, 1982) and has taught these subjects in colleges and universities in the U.S., Iran, and Turkey. Denis has had a life-long interest in music. Towards the end of his teaching career he decided to go back to school and study music seriously, obtaining an M.A. in music, with composition emphasis, from San Jose State University in 2003. His thesis was a song cycle dealing with mental illness. It was scored for soprano, cello, piano and percussion. It was first performed in Portland in 2011. After retiring and moving to Portland Denis continued to compose music. He has had some of his compositions performed at concerts organized by Cascadia Composers, of which he has been a member since 2009. Denis has studied composition with Dr. Allen Strange, Tomas Svoboda, Dr. Robert Priest, Jonathan Newman and is currently studying with Kenji Bunch.

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. Jack Gabel 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.”

Matthew Kaminski

Matthew Kaminski is a sophomore at Mountainside High School. He studies piano with Ruth Sadilek and music composition with Michael Johanson. In the past he also studied composition with Daniel Brugh. For the last four years Matthew has been a part of the Young Composers Project through Fear No Music directed by Jeff Payne. Matthew has won the state of Oregon seven consecutive times through NFMC and MTNA with his music compositions, and is also a three time national finalist through these programs. Matthew is a member of Cascadia Composers, and composes for band, choir, small ensembles, and solo piano. He has performed in a number of settings, including Reed College, Portland State University, Willamette University, The Grotto, Portland Pianos, the Polish Hall, and local retirement centers. Matthew has given presentations about his composition experience at the 2017 OMTA conference in Lincoln City, OR and Oregon Honors Composition Recital in Salem, OR.

Stephen Lewis

Stephen Lewis (b. 1983) is a composer, pianist, and conductor living in Portland, Oregon whose music inhabits the terrain between sound as physical sensation and sound as signifier of culture. Hailed as “delectable,” with a “constantly shifting sonic world [that] proved fascinating and effective,” Stephen’s chamber opera, *Noon at Dusk*, was premiered at UC San Diego in 2016. He has been commissioned by or written works for soundSCAPE, the Mivos Quartet, the Wellesley Composers Conference, red fish blue fish, UC San Diego’s Palimpsest ensemble, the Diagenesis Duo, Gnarwhallaby, Trio Kobayashi, Aurora Borealis, and a number of individuals. Stephen has performed contemporary and classical music in solo and ensemble concerts at Miller Theater in New York, Severance Hall in Cleveland, the Walt Disney and Zipper Halls in Los Angeles, Moore Theater in Seattle, as well as at smaller venues throughout the United States. An outstanding collaborative pianist, Stephen is in demand as a professional accompanist and vocal coach. Stephen completed the PhD in Composition at UC-San Diego in 2015, where he studied with Rand Steiger. Subsequently, he completed the DMA in Contemporary Piano Performance in 2017, where he studied with Aleck Karis. Stephen is a graduate of the Oberlin Conservatory of Music, where he majored in both Composition and Piano Performance.

Sheli Nan

Sheli Nan is a Berkeley composer, musician and arts educator. Sheli Nan is a performer and composer whose life’s work focuses on the creation, performance, distribution, and teaching of music. She has been professionally involved in the musical landscape of the San Francisco Bay Area for more than three decades. Sheli is the author of two books, many articles on music and has had 20 editions of music published and performed including her symphony, “Signatures in Time and Place.” She is a member of ASCAP and the consistent recipient of the Standard Awards Panel. She is also a member of the New York Composers Circle, The Western Early Keyboard Society, Early Music America, The San Francisco Early Music Society, The Society of Composers

Inc. and the American Composers Forum. For more information, please visit <http://www.shelinan.com>.

Paul Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He performs regularly with the soprano Nancy Wood and thrives on collaborative projects. 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. Paul's compositions have been played at Fear No Music concerts and the North American Saxophone Alliance, among other venues. His music has been performed in New York, Seattle, Cincinnati and Havana. Having a balanced background in both Classical and Jazz/Rock, Paul often tries to coherently combine these influences in his compositions. His composition teachers included Joel Hoffman and Robert Kyr. As an instructor, Paul enjoys sharing his knowledge of composition to both young students and piano teachers. He is a proud, card carrying member of Cascadia Composers, the Portland based chapter of NACUSA. When he isn't engaged in musical activities, he might be hiking, running or spending time with his family.

Dawn Sonntag

Dawn Sonntag has enjoyed a varied career as composer, singer, pianist, and choral conductor. Her compositions include vocal, choral, chamber, wind and orchestral music as well as opera and documentary film music. Recent premieres include performances by the Cleveland Opera Theater; Contempopera Cleveland; the Hartford Opera Theater; the Vancouver-based Orchid Ensemble; the Alameda Trio; the Amphion Strings; Concert Black; the Fairbanks Community String Orchestra, and the Hiram College Wind Ensemble and String Orchestra, as well as college, community, and church choirs across the U.S. and in Europe. She has been a two-time resident composer at the Visby International Centre for Composers in Visby, Sweden and a guest composer-performer in residence for the New Music series at the Dana School of Music at Youngstown State University. She was recipient of a 2015 Criss Commission at Mississippi State University, was MNTA-Ohio's 2010 Distinguished Composer of the Year, and was finalist in the 2007 American Composers Forum Faith Partners commissioning competition. Sonntag has performed extensively both as a collaborative pianist and singer, and was awarded the Inge Pitler prize in Heidelberg both for lied accompanying and vocal performance. She is currently Lecturer in Composition and Music Theory at Gonzaga University while on sabbatical from Hiram College, where she is Associate Professor of Music. For more information regarding her compositions and performances, please visit her website at www.dawnsonntag.com.

Daniel Vega

Daniel Vega is a composer and saxophonist exploring the intersections between contemporary music, humor, and nonviolent conflict. He provides implicit messages about global citizenship through juxtaposition of musical ideas and styles. His socially charged chamber work, *The Cortisol Quartet*, demonstrated this by featuring a soprano vocalist hollering about the cellulite in her thighs. Daniel applies his agenda through exaggeration and ironic musical contradictions—aspiring to be like his favorite composer, Frank Zappa. His compositional inspiration stems from an eagerness to understand the role of music in nonviolent movements. Drawing from the late Pauline Oliveros, he believes that participatory, improvisatory sonic meditations for large crowds of people can be applied to interrupt oppressive regimes and facilitate unity among people.

Under the guidance of Dr. Sean Fredenburg, Vega has performed an eclectic range of repertoire and styles as a saxophonist; his pallet spans the entire spectrum of composers such as

Reich, Debussy, Zappa, Maslanka, Radiohead, and Ravel. He has also dabbled in saxophone standards by Eugene Bozza, Roger Boutry, and Alexander Glazunov. Daniel appreciates every opportunity to perform new music by local composers Ben Murphy, Jake Rose, Damen Liebling, Julia Kinzler, Darya Babenko, Benjamin Montgomery, and Matthew Andrews. Vega has a wide variety of ensemble experience; he has shared the stage with the PSU Wind Symphony, Jazz Band, Saxophone Quartet, Gamelan Ensemble, Symphony Orchestra, and the New Music Ensemble. Daniel has participated in master classes facilitated by Rhet Bender, Ted Winkler, Tamara Stefanovich, Kim Williams, and the H2 Saxophone Quartet. Chamber Music Northwest recognized his work as the winner of the 2016 PSU Student Composition Competition.

Daniel currently holds a Bachelors of Music in Composition from Portland State University, where he studied under eminent composers and performers such as Renée Favand-See, Bonnie Miksch, Kenji Bunch, Texu Kim, and Sean Fredenburg. Mr. Vega can be contacted at danielrobertvega@gmail.com

Jeff Winslow

A fourth-generation Oregonian and one of Cascadia's eight founding members, Jeff Winslow seeks the musical heart of natural and psychological landscapes, with emphasis on vocal and piano works. His music has been performed by fEARnoMUSIC, The Ensemble of Oregon, and the Resonance Ensemble, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, as well as several other locations around the region, often with the composer at the piano. A recent piano work, *Lied ohne Worte (lieber mit Ligeti)* received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. Not bad, maybe, for a recovering electronics engineer.

Linda Woody

Linda Woody lives in West Linn, OR and is a graduate of Marylhurst University (BA Music, BM Composition 2013). She studied music composition with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of ensembles including handbell choir, choral groups, piano trio, string trio, middle school band and mixed instrumental groups. Her works have been performed by members of the Oregon Chamber Players, Big Horn Brass, Delphinium String Quartet, the Classical Beauties piano trio, Free Marz String Trio, Lake Carillon and Vesper Bells handbell choirs, the Marylhurst Chorale and by members of Third Angle and the Oregon and Vancouver Symphonies. Linda Woody serves on the board of Cascadia Composers and Third Angle New Music.

Performer Biographies

Julie Asparro, Viola

Julie Asparro earned her degree in music from St. Olaf College, and M.A. in teaching from Lewis and Clark. In addition to teaching viola, she is a freelance violist in the Portland area. Some groups she plays with include Portland Opera and Newport Symphony, locally, and Milano Classica, in Milan, Italy.

Tom Bergeron, Tenor Saxophone

In a career that began while The Beatles were still active, Tom Bergeron has performed throughout the United States, and in France, Poland, Germany, Costa Rica, and Brazil. He has appeared with internationally-renown artists such as Ella Fitzgerald, Hal Blaine, Anthony Braxton, Rosemary Clooney, Natalie Cole, Robert Cray, Mason Williams, Myron Florin, Vinnie Golia, Dick Hyman, Oliver Lake, Glen Moore, Bernadette Peters, Bobby Shew, The Fifth

Dimension, The Temptations, Sunny Turner, Lynn Anderson, Guy Lombardo's Royal Canadians, and Marin Alsop's String Fever.

Tom has premiered dozens of new concert works for the saxophone, and is widely recognized as one of the world's foremost authorities on multiphonics, the esoteric technique of producing several notes at once on the saxophone. He also draws musical inspiration from the jazz heritage and other music traditions from around the world. In the 1980s, he studied with the late Zimbabwean master-percussionist Dumisani Maraire, and was a founding member of the Eugene, Oregon-based African marimba group Shumba.

Since 2000 Tom has been deeply involved in studying, playing, and teaching Brazilian music, returning regularly to Brazil to hear and play choro, samba, bossa nova, frevo, and Brazilian jazz. This passion led to the formation of the Tom Bergeron Brasil Band, which plays regularly throughout Oregon's Willamette Valley and beyond.

Tom began his musical journey as a multi-instrumentalist in New England, studying piano and music theory with Roland Belisle, who learned stride piano from Fats Waller. In the late 1960s, Tom met the legendary concert saxophonist and teacher Donald Sinta, with whom he studied while in high school and graduate school. Upon moving to Oregon in 1981, Tom earned a doctorate in saxophone, studying with J. Robert Moore, who was among the last generation of students of Marcel Mule, the French Godfather of the saxophone.

Bergeron has performed and/or recorded as a leader or sideman with many bands and ensembles, including Whirled News, Whirled Jazz, The American Metropole Orchestra, Cathexis Orchestra, Western Rebellion, Labirynt, the Hagberg/Bergeron Quartet, the Midnight Serenaders, the Portland Chamber Orchestra, Portland Center Stage, Third Angle New Music Ensemble, Pittsburg New Music Ensemble, Cabrillo Festival of Contemporary Music, Oregon Bach Festival, Oregon Festival of American Music, Oregon Coast Music Festival, Cascade Festival of Music, Kansas City Symphony, Sacramento Symphony, Eugene Symphony, Newport Symphony, and Grande Ronde Symphony.

Kai Bryngelson, Violin

Kai Bryngelson is a sixteen year old sophomore at Mountainside High School. Kai has been studying violin since the age of seven. He resides in Sherwood, Oregon, and is originally from Coyhaique, Chile. Kai takes private lessons under Oregon Symphony violinist Vali Phillips. Kai has performed solos with the Orquesta Sinfónica de la Universidad de Concepción, Orquesta Municipal de Coyhaique, and the Interlochen Youth Orchestra. He has also placed first twice in the Interlochen honors recital competition, first in the Camping Musical Teatro del Lago Competition, and was a two-time winner in the Concurso Jóvenes Talentos Universidad de Concepción. Kai is also a co-concertmaster of the Portland Youth Philharmonic. Kai has received lessons and masterclasses under Natalie Klein, Gernot Sussmuth, Sophie Heinrich, Sara Rilling, Theodora Geraets, Ivan Zenaty, and many other renowned musical teachers and professors.

Alicia Carlton, Clarinet

Alicia is an active freelance musician and teacher. She is principal clarinet with Portland Columbia Symphony Orchestra. She also holds positions with Portland Chamber Orchestra and Newport Symphony and is a regular substitute with the Portland Opera Orchestra. She has performed with numerous orchestras, musical theatre companies and chamber ensembles, including the Oregon Symphony, Vancouver Symphony, Portland Festival Symphony, Walla Walla Symphony, Broadway Rose Theatre Company, Pixiedust Productions and Mock's Crest Productions. Alicia delights in exploring the chamber music repertoire with like-minded aficionados at every opportunity.

Corrin Coffey, Vocals and Percussion

Singer and composer Corrin Coffey has an infectious charisma that shows off her ability to express fantastical imagery through her music. Whether on the performance side or behind the scenes she knows how to deliver a message. She is currently working on receiving her Bachelor of Arts in Sonic and Music Production at Portland State University.

David Chvorun, Piano

David Chvorun goes to Southridge High School and has been playing the piano for 9 years. He is currently taking lessons from a professor at the University of Portland. At school, he accompanies his high school choirs. He also accompanied the fall theater show. At church, he regularly accompanies his church choirs. He also accompanies a string quartet group that performs in churches in the Portland area. David passed the Level 9 OMTA Syllabus last fall and also won many OMTA festivals over the years. He received Honorable Mention in the OMFC scholarship competition last fall and also won the 2017 Founders Scholarship which granted him a grand piano for 2 years. David really enjoys music and plans to continue in the music path later on in life.

Hanaa El-Warari, Soprano

Hanaa El-Warari is a soprano pursuing her degree in vocal performance at Portland State. She has been singing in productions ranging from Marcellina in PSU's production of *Le Nozze Di Figaro*, to a Steve Perry impersonator for a Journey cover band. Her drive is to bring a different perspective to the modern music world by pushing the boundaries of vocal performance. She hopes to continue to shock and inspire musicians to expand their perception of what it means to be an opera singer in an increasingly opera-less world. Hanaa El-Warari is a proud student of Hannah Penn.

Sharon Eng, Viola

Dr. Sharon Eng is a seasoned violist who appears as soloist, chamber musician and master class clinician, now in fifteen countries on six continents, often performing works written for her. Her rich musical career has included contracts with the American Ballet Theatre and New York City Opera orchestras, two tours to China as co-principal viola of the Polish Sinfonietta, and chamber trio performances in Kuwait for the Sultan and his family. She co-founded Classical Nuances, a unique trio comprised of piano, oboe and viola that produced its 20th anniversary CD in 2015. Sharon freelances throughout the Pacific Northwest, nationally and internationally; maintains four violin/viola teaching studios; is co-founder of the Raphael Spiro String Quartet and Madrona Viola Duo; is President of the Oregon Viola Society; and in the summers serves on the faculty of the International Music Institute and Festival (IMIF—<http://www.imif.us>) at Mount St. Mary's University in Maryland. Dr. Eng, who currently holds the distinction of Adjunct Associate Professor at the University of Canberra in Australia, completed her Bachelor and Master degrees in viola performance at the Juilliard School.

Maria Garcia, Piano

Maria began piano studies in her native Puerto Rico at the age of four, making her debut with the Puerto Rico Symphony Orchestra at the age of ten. She holds a Bachelor's of Music with Distinction in Performance from the New England Conservatory of Music and a Master's degree as well as Doctoral studies from SUNY Stony Brook. Her main teachers have been Luz Hutchinson, Victor Rosenbaum and Gilbert Kalish. An active chamber musician and soloist, Maria has performed throughout the United States, Europe, the Middle East and Latin America with groups like the Mark Morris Dance Company, her former Piano Trio Melange, the Bamberg and Madagascar String Quartets, Musical Chairs Ensemble, and Poetica Musica, participating in

international festivals such as the Bergen and Casals Festivals. As collaborative pianist she has played with members of the Metropolitan Opera Orchestra, New York Philharmonic, Philadelphia Orchestra, Royal Danish Orchestra, Bamberg Orchestra, New York City Ballet amongst others and with soprano Christine Goerke and violinist Mayuko Kamio. As teacher she has served on the faculties of the Manhattan School of Music Pre-College Division, CUNY Pre-College, New Jersey City University, the 92nd Street Y School of Music, and the Stony Brook Summer Chamber Music Festival. Now a Portlander, she's best known as one half of the XX Digitus Piano Duo which has been praised as "Dynamite, Dynamic and Impressive" by the press. She collaborates locally with many musicians and with Third Angle New Music Ensemble, recording this spring a CD of new music inspired by singer-songwriter Elliot Smith. She has a private teaching studio in Northeast Portland.

Julia Kinzler, Voice

I grew up studying voice in Montana. I gained my first degree in Psychology at the University of Montana in Missoula. While there, I studied music in Vienna, Austria for a term with the University of Montana Chamber Choir. We performed over 15 concerts in various parts of southern Europe. Now I study Music Composition at Portland State University, through which I recently studied the guzheng (a 3,000 year old Chinese instrument with 21 strings) in Beijing, China. My musical compositions tend to explore documenting life experiences and conveying emotional states of being. I currently have a penchant toward modal and synthetic scales and quartal/quintal harmonies.

Tatiana Kolchanova, Violin

Tatiana Kolchanova holds a PhD from Moscow, Russia Tchaikovsky Conservatory. She worked as a violinist for the Russian Central Radio and TV Orchestra for eight years and was First Violin for the Glinka State (Russia) Quartet for ten years. Tatiana was touring extensively throughout the world performing with well-known musicians including famous Zubin Mehta and Jessye Norman. For 15 years Tatiana has taught at the Moscow Conservatory, the Conservatory's Academic Music College, Central Music School and "New Names" Foundation. Currently Tatiana lives in Washougal, WA. She was an assistant of concertmaster of the Vancouver Symphony for 6 years, a core violinist of Portland Opera Orchestra for 4 years, a substitute for the Oregon Symphony for 5 years. She is a founder and teacher of the Music & Arts Academy, Camas, WA; founder and conductor of the Camas-Washougal Community Orchestra at Camas UMC, she plays with several local chamber groups.

Amelia Lukas, Flute

Amelia Lukas performs with "a fine balance of virtuosity and poetry" (The New York Times) and has "a buoyancy of spirit that comes out in the flute, a just beautiful sound" (The Boston Globe). She is the Director of Community Engagement at All Classical Portland, a member of Fear No Music, and performed in recent seasons for Chamber Music Northwest, Friends of Chamber Music, the Willamette Valley Chamber Music Festival, the Astoria Music Festival, Portland Piano International, 45th Parallel, March Music Moderne, the University Club of Portland, and Music in the Woods. Lauded for her skilled interpretation of new music and "considerable technique" (The New York Times), prior engagements include membership in the American Modern Ensemble and performances with the International Contemporary Ensemble, counter(induction, American Composer's Alliance, and the Walden School Players. Past projects include performances at Carnegie's Zankel and Weill Halls, The Stone, Bargemusic, (Le) Poisson Rouge, Roulette, the Orford Sound Art Festival, and premieres of works by Columbia University composers at Lincoln Center. As the Founder and Director of Ear Heart Music, an "impressive (and)... feisty contemporary-classical concert series" (The New York Times), Amelia has

produced over 85 unique multi-media concerts which included over 60 world premieres. Her recent speaking engagements include both the Chamber Music America and Dance USA conferences, as well as the MATA Festival. She holds degrees from the Manhattan School of Music and the Royal Academy of Music in London where she won three prizes for musical excellence.

Susan McDaniel, Piano

Susan McDaniel has appeared widely as soloist and chamber musician, including recitals in France, Germany, Switzerland, and the Czech Republic. After receiving her M.M. in vocal accompanying at the Manhattan School of Music, where she studied with Warren Jones, Susan worked as a member of the music staff at Seattle Opera and Utah Festival Opera. She currently teaches and accompanies at the University of Portland, Linfield College, Portland Opera, and the Atlantic Music Festival in Waterville, Maine, and is a founding member of Northwest Art Song. In addition to her work with singers, Susan performs throughout the area as part of the Northwest Piano Trio.

Ben Murphy, Voice

Ben is a vocalist and composer. He has studied at Portland State University since Winter of '13 and will graduate this coming June. He's recently been inspired by artists like Meredith Monk and Roomful of Teeth to continue exploring the sonic possibilities of vocal expression.

Monica Ohuchi, Piano

Monica Ohuchi's "commanding pianism" (*The New York Times*, Anthony Tommasini) allows her an active career as a piano soloist, chamber musician, and pedagogue. She is the pianist and Executive Director of Fear No Music, a founding member of the piano quartet *Thunder Egg Consort*, and performs locally with 45th Parallel, Chintimini Chamber Music Festival, and is a frequent guest on Portland's All-Classical Radio station. Her past engagements include soloing with the Colorado Symphony Orchestra, Marin Symphony Orchestra, Newport Symphony Orchestra, and the New Millennium Symphony Orchestra of Spain. Her solo album released on Helicon records label, "Monica's Notebook," is a series of piano Études written expressly for her by Kenji Bunch. Monica holds advanced degrees from the Juilliard School. After nearly two decades in New York City, she and her husband relocated to Portland, with their two young children and Pitbull-mix rescue. Monica has been teaching at Reed College since 2014. www.monicaohuchi.com

Collin Oldham, Violoncello

Collin has performed and recorded with alternative musical groups like the Decemberists, Richmond Fontaine, and the Portland Cello Project. He has also performed with the National Symphony, the Oregon Symphony, the Louisville Orchestra and the Washington Opera. He studied violoncello with Hans Jørgen Jensen at Northwestern University, Susannah Smith Onwood at the University of Louisville, Dmitry Miller at the Moscow Conservatory, and Ronald Leonard at the University of Southern California. He maintains a private teaching studio and also teaches at the Multnomah Arts Center and the Community Music Center.

Patrick Rooney, Voice

Patrick Rooney is a composer, arranger, singer, and conductor who strives to explore emotion, nature, and imagination while inspiring and connecting with others through his music. Patrick's compositions utilize techniques and styles from the past and present creating colorful, expressive and innovative music with rich harmonies. Mr. Rooney enjoys composing and arranging for various genres and seeks to create music that is approachable and interesting. His

prize-winning choral compositions have been performed in various cities across the United States and Europe. Mr. Rooney has studied music composition, vocal performance, and conducting at the University of Northern Colorado and Portland State University.

Katherine Schultz, Violoncello

Katherine Schultz is a native of Amarillo, Texas. She began playing violin at age 3, and switched to violoncello at age 14. She holds a Bachelor of Music degree from Northwestern University and a Master of Music degree from Rice University's Shepherd School of Music. Primary teachers include Hans Jorgen Jensen and Norman Fischer. Katherine is currently the principal cellist of the Portland Chamber Orchestra, assistant principal of the Oregon Ballet Theatre Orchestra, and a member of the Portland Opera Orchestra. In the past she has served as assistant principal of the Tacoma Symphony and subbed with the Houston Symphony. She has participated in many orchestral and chamber music festivals, including Siletz Bay, Sunriver, Oregon Coast, Cascade, Tanglewood, and Kent/Blossom. Katherine also teaches cello and chamber music at Concordia University and Portland's Community Music Center.

Annie Zhang, Violoncello

Annie Zhang is a 15-year-old sophomore at Mountainside High School in Beaverton. She began studying the violoncello at the age of 6 and is a student of Marilyn de Oliveira. Annie is now in her third season as principal cellist of Portland Youth Philharmonic (PYP). She has been playing in the Camerata PYP and the PYP string quartet for four seasons. In the summer of 2017, Annie attended the National Symphony Orchestra Summer Music Institute in Washington DC on full scholarship and was appointed the principal cellist of the orchestra. Annie is a two-time winner of Metro Arts Young Artists concerto debut competition. Annie was the 2016-2017 PYP concerto competition winner and played the Elgar *Violoncello Concerto* with PYP in May 2017. She also won the Portland Youth Philharmonic Solo Competition in 2015. In 2014 she won the highest prize (Charlene Memorial Scholarship for student with most potential) in the Oregon Cello Society scholarship competition.

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CASCADIA UPCOMING EVENTS

Portland Columbia Symphony

Friday, March 16 @ 7:30 pm | First United Methodist Church, 1838 SW Jefferson St.,
Portland, OR

Sunday, March 18 @ 3:00 pm | Mt. Hood Community College, Gresham, OR

Tombeau de Claude Debussy à Travers la Mer

Sunday, March 25 @ 7:30 pm | Community Music Center, 3350 SE Francis St., Portland, OR

Music of Masters Past and Present (Big Horn Brass)

Sunday, April 29 @ 4:00 pm | First United Methodist Church, 1838 SW Jefferson St.,
Portland, OR

Our Waters: Big River to the Pacific

Saturday, May 12 @ 7:30 pm | The Native American Student & Community Center at PSU,
710 SW Jackson St., Portland, OR

In Good Hands

Saturday, June 16 @ 7:30 pm | Lincoln Hall, Room 75, PSU, 1620 SW Park Ave., Portland, OR