

Cascadia Composers present

Ten Years On: Cascadia Founders Speak

Music for percussion, strings, flute, piano
and voice featuring **Fear No Music**

David Bernstein

Jack Gabel

Bonnie Miksch

Gary Noland

Dan Senn

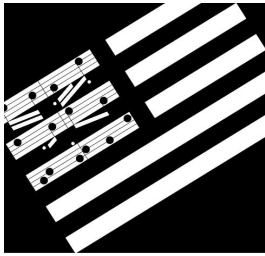
Greg Steinke

Tomas Svoboda

Jeff Winslow

Friday, March 22, 2019

7:30 pm Lincoln Hall 75 PSU Portland Oregon



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

Governing Board

Ted Clifford, President

Daniel Brugh, Vice President

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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.



Program cover design by Jennifer Wright

CASCADIA COMPOSERS

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

presents

Ten Years On: Cascadia Founders Speak

Fear No Music - *Guest Performers*

Friday, March 22nd, 2019 @ 7:30 pm

Lincoln Hall, Room 75, Portland State University, 1620 SW Park Ave.,
Portland, OR

Program

- SONG OF SANSHIN** Bonnie Miksch
Jeff Payne, *piano*; Ruby Chen, *violin*; Avery Waite, *violoncello*
- ELEGY** for Solo Violoncello Jack Gabel
Avery Waite, *violoncello*
- WHEN YOU ARE OLD** Jeff Winslow
Sarah Maines, *mezzo soprano*; Monica Ohuchi, *piano*
- ITS MIRROR** for Solo Flute Dan Senn
Amelia Lukas, *flute*
- IRRATIONALISMUS** Gary Noland
Avery Waite, *violoncello*; Jeff Payne, *piano*

Intermission

- EXPRESSIONS** *on the Paintings of Edvard Munch* Greg A Steinke
(Image Music XVII) for String Quartet
The Scream 1893 – “— and I sensed an endless scream passing through nature.”
The Dance of Life 1900 – “I do not paint what I see but what I saw.”
Melancoly 1892 – 1892 – “The fact that at different times you see with different eyes
You must paint it as it appeared when the motif seized you.”
Ruby Chen and Kenji Bunch, *violins*; Kim Mai Nguyen, *viola*; Avery Waite, *violoncello*
- FOREST RHYTHMS** Tomas Svoboda
Amelia Lukas, *flute*; Kenji Bunch *viola*; Kevin Schlossman, *xylophone*
- WHISPERS OF THE LAKOTA** David Bernstein
Amelia Lukas, *flute*; Sarah Maines, *mezzo soprano*;
Kevin Schlossman, *percussion*; Jeff Payne, *piano*
Please join us for a reception in the lobby at the Broadway entrance!

Program Notes

SONG OF SANSHIN by Bonnie Miksch

Song of Sanshin uses the traditional Korean piece, *sang-ryung-san*, as its point of departure and point of return. In addition to these clear statements of the melody, several expressive elements derived from *sang-ryung-san* are explored throughout the piece. These elements include: a strong sense of rhythmic freedom and fluidity, phrase endings on long notes punctuated by short eighths, abundant use of grace notes, trills, and other embellishments, and the use of the pentatonic scale as a harmonic skeleton.

The work is symmetrical in structure, projecting an approximate arch form, as inspired by symmetry in Korean art and the contour of mountains. There is a strong use of heterophony present in this work, where the three instruments play an embellished and out of sync unison, thus realizing the Korean principle of variety within unity. The sensual complexity of the interior sections seek to complement the simplicity of the opening and closing meditations.

Because *sang-ryung-san* was a prayer to the Buddha on the spiritual mountain, I was also inspired by the idea of the spirit of the mountain, as embodied by *Sanshin*, who was a traditional figure in Korean shamanism. My intent was to instill in the music a reverence for mountains, mysticism, and the inner longing of the soul. Mountains suggest journey, perhaps solitary, but with a sense of connection to all who have traveled the same still path.

ELEGY for Solo Violoncello by Jack Gabel

Elegy is a work in memory of the composer's father, an elegy in the classical sense. It includes two borrowed melodies: a lyric theme from Jean Sibelius' 2nd *Symphony* and an American popular song. The composer remembers his father singing it to his sisters at bedtime. Structurally the work is a mosaic of metered and un-metered sections.

Elegy

Hands can say a lot,
can speak through simple things:
wood, cotton, cloth,
can give a certain comfort.
I can say my dad
was a man of big hands...
all he took and all he gave
was with big hands.

In Memoriam
Jacob Gabel
(1911-1988)

WHEN YOU ARE OLD by Jeff Winslow

When You Are Old, like many of William Butler Yeats's poems, is addressed to the magnificent Irish actress and agitator Maud Gonne, for whom he carried a torch much of his life. He imagines her, beauty long faded, contemplating her long-ago rejection of him with regret. Like all great works, the poem admits a wide variety of interpretation. If you believe Yeats is being disingenuous at "a little sadly", you may prefer a bitterer one than mine. I raise the possibility, but mostly present that part of the story from her side. Extended piano interludes

could be reminiscences of times of passion and tenderness for either one. As usual, I include a few obscure references to musically and topically relevant works I admire, especially near the end.

When you are old and gray and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true;
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

And bending down beside the glowing bars
Murmur, a little sadly, how love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

ITS MIRROR for Solo Flute by Dan Senn

Its Mirror (2013), for Solo Flute, was composed using the Raku Composition Program (RCP) developed in the early 1980s by Dan while teaching at the Canberra School of Music in Australia. The compositional data for this piece was generated in 1985, in Urbana, Illinois, but the work was left half unfinished. In September of 2013, I rediscovered the score data, and decided to reinterpret the data to produce a version for my Czech flutist friend Lenka Kozderková. The RCP generated musical compositions to traditional staff lines using space=time notation with the work determined by a host of biases and data entered into the software by the artist before hand. The final task of the composer was to arrange this meta score, at the foreground level (what you will hear tonight), that is, fixing difficulties, sculpting, and reinterpreting the data—to *breath life into the work*. But since the work is already biased in the direction of the artist's personal taste, there is a strange sense expressive mirroring one must confront, thus the name of the piece. It is like finishing the design of a house that has been nicely roughed out ahead of time by your double.

IRRATIONALISMUS by Gary Noland

My *Irrationalismus* received its world premiere in March, 2011 by cellist Antonino Saladino and pianist Cristina Cavalli at the Teatro Nuovo Colosseo in Rome, Italy. Cellist Diane Chaplin and pianist Cary Lewis performed it some six months later on a Cascadia Composers concert in Portland. Unfortunately, I was unable to attend either of those performances. I am happy to finally be able to do so on this evening's concert by members of the formidable Fear No Music ensemble. This work's title translates from the German to mean *Irrationalism*.

EXPRESSIONS on the Paintings of Edvard Munch (Image Music XVII) for String Quartet by Greg A Steinke

Please see inside back page for program notes.

FOREST RHYTHMS by Tomas Svoboda

This work was written for the artist Julia Stoll, who was a guiding force behind the Yale Valley Arts Festival in Washington for many years and who exhibited chiefly at the Blackfish Gallery in Portland. In 1993 she enlisted a number of Blackfish artists, including Svoboda's wife, Jana Demartini, to engage in conversation with the Washington State Dept. of Natural Resources and Longview Fibre in an ultimately successful effort to spare a stream near her property in the Yale Valley from logging. Tomas, a lifelong lover of nature and forests in particular, was inspired to create "Forest Rhythms," and if it helped the cause, so much the better.

Initially, a slow chant in the viola contrasts with scurrying figures in the xylophone, possibly evoking both the longevity of big trees and the abundant natural world they support. The flute joins in, and the musical lines get more intricate and urgent until the xylophone sounds a series of fast alarm-like tattoos, each on a single pitch. Eventually the mood dissipates and the xylophone fades out high in the canopy. A flute and viola duet starts up, intertwined like foliage in a breeze, reaching a lyrical climax. As they wind down, can you guess how the xylophone will return to the mix? The viola can't quite seem to believe it. The urgent material and fast alarms return, then dissipate as the xylophone fades out one last time. [Program note by Jeff Winslow]

WHISPERS OF THE LAKOTA by David Bernstein

The impetus for the creation of the composition, *Whispers Of The Lakota*, was a brochure that came to me in the mail one day, sent by the Oglala Lakota College in South Dakota. As I read through this collection of poems by young students of Red Cloud Indian School, I was very moved by the thoughts, moods and expressions detailed in their poetry. Three of the poets are in the 10th grade; the fourth is a 2006 Red Cloud graduate.

The poems are all short. Indeed, the second one - *A Better Life* - is so concise that I set the text backwards first, then forward. And the combination of a mezzo soprano voice with a flute, various melodic percussion and piano seemed appropriate for a musical setting of these texts.

1. Tell Me Your Story

Tell me your story
Was there blood, sweat or tears?
Maybe there was glory
Over your last 100 years
Within your homeland
Prisoners they were
A powerful people
A powerful prayer
See the strength
Feel the pride
Run with nature
Nothing to hide.
A little more heartache, it will never last
Strong in their ways, set in their path
Walking in beauty, all the way
Walking in beauty, the natives say.
Brought them home, home to stay

This is our story
Of blood, sweat, and tears
No, there is no glory
But we will be here
The next 100 years.

Lavelle — 10th grade

2. A Better Life

My dreams are endless
My passion is relentless
A better life is not hopeless.

Dillon — 10th grade

3. Where Life Never Ends

Never ending dream where life never ends—
where people live in perfect harmony
where color is not wrong
where we can walk and sing without
laughter of putdowns
where someone greets you with words
of joy
where loneliness, inequality become a
speck of dirt
in the winds of the past—
But reality must come first.

Red Cloud Graduate 2006

4. My Definition

Love is
the climax of my happiness.
and the pinnacle of my pain.

Love is
the fire in my heart with
an eternal flame.

Isabelle — 10th grade

Composer Biographies

Bonnie Miksch

Bonnie Miksch is a composer who writes both acoustic and electroacoustic works. Her music explores the distinctly human realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence. Her music has been performed in Asia, Europe, Canada, and throughout the U.S. She has received commissions from Meet the Composer, Fireworks Ensemble, Beta Collide, and the Oregon Music Teacher's Association who awarded her *Oregon's Composer of the Year* in 2011. Her works have also been performed by fEARnoMUSIC, newEar, and the Portland Vocal Consort, and presented at international, national, and regional venues including ICMC (China, Greece, Singapore, Denmark), The International Contemporary Music Festival (Korea), SEAMUS, the Third Practice Electroacoustic Festival, the Society for New Music, the New World Arts Electroacoustic Festival, Electrogals, and Cascadia Composers. Her music is available on the North Pacific Music, Aca Digital, and fEARnoMUSIC labels. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as Director of the School of Music and Coordinator of Composition Studies at Portland State University, where she has taught music theory, composition, and computer music since 2004.

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.

Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel recounts, as perhaps 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, a musical moment perhaps only surpassed by performances of his recent dance theatre scores: *THE FALL '01* and *LAMENTATIO*, both composed while serving as Resident Composer and Technical Director for Agnieszka Laska Dancers — a position he's held since the company's inception, 2003.

David Stabler of *The Oregonian* wrote in 2005, "*Jack Gabel is the most unpredictable composer in Portland. No one else mixes humor, theater, dance and electronics with live, acoustic music in quite the same chamber combinations.*"

Jeff Winslow

Jeff Winslow, a fourth-generation Oregonian, seeks the musical heart of natural and psychological landscapes. A late bloomer, his music was rarely heard until Gary Noland brought *Seventh Species* to Portland and invited him to join, and David Bernstein asked him to be one of the eight founders of Cascadia Composers. More recently 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. His piano solo work, *Lied ohne Worte (lieber mit Ligeti)* received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. One current musical adventure is auditing cycles at the Gabriela Lena Frank Creative Academy of Music. Not bad, maybe, for a recovering electronics engineer. He still serves Cascadia as board member and secretary / treasurer.

Dan Senn

Dan Senn (Czech Republic-USA) is an interdisciplinary artist working in music composition, kinetic sound sculpture, ceramics, experimental and documentary film. He has been a professor of music and art in the United States and Australia and travels internationally as a lecturer, performer and installation artist. He has a doctorate in composition and ceramics from the University of Illinois where he studied with Salvatore Martirano, Ben Johnston and Herbert Brün. His music is published by Smith Publications of Baltimore. Dan cofounded Roulette Intermedium of New York City, Cascadia of Portland, OR, and is the artistic director of the Echofluxx Media Festivals in Prague (see Dan-Senn.com).

Gary Noland

Gary Lloyd Noland (a.k.a. author Dolly Gray Landon & artist Lon Gaylord Dylan), grew up in a crowded house shared by ten people on a plot of land three blocks south of UC Berkeley known as *People's Park*, which has distinguished itself as a site of civic unrest since the late 1960s. As an adolescent, Gary lived for a time in Salzburg and Garmisch-Partenkirchen, where he absorbed many musical influences. Having studied with a long roster of acclaimed composers and musicians, he earned his Bachelor's in music from UC Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard University, where he added to his credits a Masters and a PhD in Music Composition in 1989.

Gary's catalogue consists of hundreds of works, which include piano, vocal, chamber, experimental, and electronic pieces; full-length plays in verse, "chamber novels," and other text pieces; as well as graphically notated scores. His chamber novel *JAGDLIED* for Narrator, Musicians, Pantomimists, Dancers & Culinary Artists was listed by a book reviewer as one of the "Top 10 Books" of 2018. Gary's compositions have been performed and broadcast (including on NPR) in many locations throughout the United States, as well as in Europe, Asia, and Australia. He founded the Seventh Species concert series in San Francisco in 1990 and, for a period of 23 years, produced well over 50 concerts of contemporary classical music on the West Coast. Gary has taught music at Harvard, the University of Oregon, and Portland Community College. His musical scores are available from J.W. Pepper, RGM, Sheet Music Plus, and Freeland Publications. Six CDs of his compositions are available on the North Pacific Music label at: www.northpacificmusic.com. He has well over 300 videos of his music and narratives available for listening on YouTube at: https://www.youtube.com/channel/UCJt_eNyjqOZBErG9McQ51nA and various other sites on the Internet.

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 (2012–20) and also serves on the NACUSA Cascadia Chapter Board.

Tomas Svoboda

Born in Paris of Czech parents, December 6, 1939, Tomas Svoboda composed his first opus at age 9 and was admitted to the *Prague Conservatory* in 1954 as its youngest student. In 1957, his *SYMPHONY No. 1 (of Nature)*, Op. 20 (completed at age 16), was premiered by the Prague Symphony Orchestra. Premieres and radio broadcasts of 7 other orchestral works by 1963

brought national recognition to Svoboda, clearly establishing him as Czechoslovakia's most important young composer. In 1964, the Svoboda family departed Czechoslovakia and settled in the United States, where Svoboda enrolled at the Univ. of Southern California in 1966, graduating 2 years later with honors.

A front cover tribute to Tomas Svoboda by the highly respected *Piano Quarterly* in 1981 plus a commission to write his *CHORALE in E flat*, for Piano Quintet (homage to Aaron Copland), Op.118 for Copland's "*85th Birthday Celebration*" in New York, continued his rise to recognition in America. In 2001 the Dayton Philharmonic (Neal Gittleman, cond.) released the first "All-Svoboda" orchestral CD of Svoboda's *Piano Concerti 1 & 2* featuring Norman Krieger and Tomas Svoboda. In December 2003, Svoboda's *Marimba Concerto* was named in a *Grammy Award* nomination in the category of "*Best Instrumental Soloist With Orchestra*"; Niel DePonte, marimba; James DePreist, cond.; Oregon Symphony; [Albany Records].

Today, 1,300+ known performances of his music have taken place throughout the world, including 500+ orchestral performances with such major orchestras as the Boston, Philadelphia, Cleveland, San Francisco, Toronto, Monte-Carlo, Sapporo & Nagoya (Japan), plus the national orchestras of Guatemala and Costa Rica. In the Fall of 2016, the Portland Youth Philharmonic (OR) gave the world premiere of Svoboda's profound *Symphony No. 2 (of Love & War)*, Op. 41; a work originally scheduled for premiere in 1964 with the Czech Philharmonic (Karel Ancerl, Cond.), but cancelled after Svoboda escaped the communist controlled govt. of Czechoslovakia with his father (world renowned computer scientist Antonin Svoboda and mother.

On Dec. 12th 2012, Tomas Svoboda suffered a massive stroke and is recovering at a Care Home in Portland, Oregon.

David Bernstein

The music of composer David S. Bernstein has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music has 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 Publications (England).

Performer Biographies

Fear No Music

The mission of Fear No Music is to present new and unusual acoustic and electro-acoustic music to Oregon audiences. Through live performances and presentations, and through workshops with young composers. Since our founding 27 years ago, we have presented the world premiere of over 50 works, many by Pacific Northwest composers. FNM consistently pushes the boundaries of chamber music and works to foster new audiences by joining with local artists and collaborating across genres. Through our Young Composers Project, we mentor 20-30 students aged 10-18 each year, developing their compositions in workshops and culminating with a public performance.

Kenji Bunch, Violin and Viola

Kenji Bunch enjoys an active career as a composer, performer, and teacher. As one of the most frequently performed composers in the Pacific Northwest, his works have been performed by over sixty American orchestras and recorded numerous times.

A multi-instrumentalist who has recorded and toured in a wide array of styles and contexts, Mr. Bunch is most recognized for his work as a violist and for his own groundbreaking contributions to the viola repertoire.

A graduate of the Juilliard School with degrees in both viola and composition, Mr. Bunch left New York City after two decades to return to his native Portland, Oregon, with his wife, concert pianist Monica Ohuchi, and their family. He currently serves as Artistic Director of new music group Fear No Music, and teaches viola, composition, and music theory at Portland State University, Reed College, and for the Portland Youth Philharmonic.

Ruby Chen, Violin

Canadian-Taiwanese violinist Ruby Chen began her musical training at a very young age. She quickly became recognized as an exceptionally talented violinist, and her family moved to North America to pursue her studies. In 2003, Ruby entered the Eastman School of Music, where she received her B.M. and also earned the prestigious Performer's Certificate. As a freshman at Eastman, Ruby won the school wide concerto competition and performed with the Eastman Philharmonia. Ruby later attended Yale University, where she earned both an M.M. and an Artist Diploma. Her primary teachers include Ani Kavafian, Mikhail Kopelman, and Arkady Yanivker. In addition to being a member of the Oregon Symphony since 2011, Ruby has worked as a freelance violinist in New York City and performed with some of the North America's finest symphony orchestras, including Los Angeles, Toronto, Pittsburgh, San Diego, and New Haven. As an advocate of contemporary music and an active chamber musician, Ruby has worked closely with composers Elliott Carter, Mario Davidovsky, and Christopher Theofanidis, among others.

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.

Sarah Maines, Mezzo Soprano

Hailed as a "natural, most charming" performer, mezzo-soprano Sarah Maines' favorite roles include Margaret in *The Light in the Piazza*, Claudia in *Nineand* and Maurya in *Riders to the Sea*. Dr. Maines is a member of the Portland Opera Chorus, voice faculty at the University of

Portland, and serves as President of the Cascade Chapter of the National Association of Teachers of Singing. She frequently performs with Resonance Ensemble and companies such as Broadway Rose Theatre, Lakewood Theatre, and Mock's Crest Opera. She holds a BA in music from Berea College and MM and DMA degrees in voice pedagogy from Shenandoah Conservatory. As a practicing singing voice specialist, she administers voice rehabilitation to injured singers referred by Oregon Health and Science University and laryngologist Dr. James P. Thomas. She lives in Portland with Jasper, her faithful four-legged hiking companion. www.themainestudio.com

Kim Mai Nguyen, Viola

Born in France, Kim Mai Nguyen is a Juilliard-trained violist, music educator, and arts advocate. She is a dynamic and charismatic musician who plays everything from Baroque to contemporary; she also explores music from cultures around the world, and has performed and taught in Afghanistan, Belize, El Salvador, France, Guatemala, Iraq, Jamaica, Lebanon, Prague, Vietnam, and the United States. Kim Mai brings her love of education, community activism, and cultural diplomacy to numerous projects worldwide. She has co-directed orchestra workshops in Lebanon and Iraq with American Music Abroad, a U.S. State Department-sponsored organization providing cultural exchanges through the arts. She also joined the staff of MusAid, a non-profit that provides musical institutions in under-resourced parts of the world with volunteer music teachers, donated instruments, and materials. Kim Mai plays with the Portland Baroque Orchestra and the Oregon Symphony.

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, Oregon Coast Chamber Music, and is a frequent guest on Portland's All-Classical radio station. As a concerto soloist, Monica is described by conductor/pianist Jeffrey Kahane as "...a pianist of the first rank" with a "ravishing palette of color and who dispatches the most difficult passages with effortless grace." Monica has soloed with the Colorado Symphony Orchestra, Marin Symphony Orchestra, the New Millennium Symphony Orchestra of Spain, and locally with the Newport Symphony, and the Coravllis Youth Symphony. Her solo album released on Helicon records label, "Monica's Notebook", is a series of piano Études written expressly for her by her composer and violist husband Kenji Bunch. Monica holds advanced degrees from the Juilliard School. After nearly two decades in New York City, she and Kenji relocated to Portland, with their two young children and Pitbull-mix rescue. Monica has been teaching at Reed College since 2014. www.monicaohuchi.com

Jeff Payne, Piano

Pianist and conductor Jeff Payne founded the Fear No Music ensemble with percussionist Joel Bluestone in 1992. He has performed with the group across the United States including performances in New York City, California, Colorado and throughout the Pacific Northwest. During his tenure as Artistic Director for the group he was responsible for presentation of twenty World Premiere or American Premiere performances of works by Pacific Northwest composers. In 1997 he founded the Young Composers Workshop, and continues as its Director, overseeing the development of aspiring young creative minds around the region.

Payne's complete performance of Messiaen's *Vingt Regards sur l'Enfant Jesus* was named one of the Ten Best Concerts of the year by the Oregonian in 2008. Heralded by the Boston Globe as "a pianist of chameleon abilities," Payne has performed on WGBH National Public Radio in

Boston, KING radio in Seattle, All-Classical and KOPB radio in Portland, at the Museum of Fine Arts in Boston and the Norton Gallery in Palm Beach, at the Seattle Spring Festival, at Eugene's Music Today Festival, the Ernest Bloch Festival, and the Oregon Bach Festival. He has performed as soloist with the Vancouver Symphony, and the Yaquina Chamber Symphony, and as accompanist for the Portland Opera Chorus, and the Oregon Repertory Singers. He can be heard on CD performing with Fear No Music, and the Oregon Repertory Singers.

Kevin Schlossman, Percussion

A native of Los Angeles, percussionist Kevin Schlossman moved to Portland in 2016. Since then, he has had the pleasure of playing regularly with the Oregon Symphony, the Portland Opera, and the Oregon Ballet Orchestra, among others. He has also had the distinct privilege of working with the Los Angeles Philharmonic, LA Opera, and LA Chamber Orchestra.

Kevin received his Bachelor's Degree in performance from the San Francisco Conservatory of Music and his Artist's Diploma from the Colburn Conservatory in Los Angeles. An ardent proponent of both chamber and 20th century percussion music, he was a founding member of the Kaleidoscope Chamber Orchestra, Los Angeles' first conductor-less symphonic orchestra, and a member of the Smoke and Mirrors Percussion Ensemble. He can be heard as a soloist on their second album, *Vanish*. During his time as a student, Kevin attended the Round Top Festival Institute, the American Institute of Musical Studies in Graz, and the Aspen Music Festival and School, where, after premiering a work by composer Mark Applebaum, the Aspen Times remarked that his "timing and wit had to be seen to be believed."

When not performing, Kevin enjoys reading, traveling, and camping. As soon as they are possibly able, he and his husband plan on backpacking their way through Yellowstone National Park.

Avery Waite, Violoncello

A graduate of The Juilliard School and Oberlin Conservatory, cellist Avery Waite is an active performer and international music education advocate. Avery has appeared in venues including Carnegie Hall, the Kennedy Center and Alice Tully Hall, and has performed alongside many renowned artists including Itzhak Perlman. An active composer and arranger, Avery has done extensive arranging of traditional Indo-Afghan, Central Asian and Kurdish folk music. Avery performs this music with his ensemble Drifting East and the group recently released its debut album entitled *Songs and Melodies of Afghanistan*. As a globally-connected performer and educator, Avery has collaborated with music programs in Afghanistan, Lebanon, Kenya, Iraq, Turkmenistan, Belize, Antigua, Jamaica and El Salvador. In his current role as Executive Director of MusAid, a global music education non-profit, he works to support social justice music projects in countries emerging from poverty and conflict. Using music as a tool for social change, MusAid partners with music organizations that empower and inspire underserved and marginalized youth. Avery is also on faculty with American Voices, a US state department organization at the forefront of cross-cultural engagement. Fascinated by the possibilities of cross-cultural musical dialogues, he was a recipient of a 2016–17 Fulbright Grant to assist and develop music programs and youth orchestras all over India.

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Matthew Kaminski for stage management

Daniel Brugh for overall concert coordination

Jeff Winslow for completing his seventh season as secretary and treasurer, keeping the Cascadia machine well-oiled and in good working order

CASCADIA UPCOMING EVENTS

All Wired Up

Saturday, April 20 @ 4:00–8 pm | The Old Church,
1422 SW 11th Ave., Portland, OR

In Good Hands

Saturday, June 22 @ 3:30 pm | Lincoln Hall, Room 75,
PSU, 1620 SW Park Ave., Portland, OR

Saturday, June 29 @ 3:30 pm | Unity of the Valley
3912 Dillard Road., Eugene, OR 97405



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EXPRESSIONS

on the
Paintings
of
Edvard Munch
(1863–1944)
(Image Music XVII)
for
String Quartet

GREG A STEINKE

Program Notes:

As stated in Munch's Journal: "at times you see with different eyes," thus, a composer "at times [hears] with different [ears.]" And so it is with this composition of "hearing" these paintings at a moment in time. Another moment might produce a different "hearing," or "expression." I've attempted to create an expression of these paintings and even have different possible interpretations within the expression through passages of structured improvisation, which in turn produce different experiences for the listener. So I've composed what I heard, to paraphrase Munch, at a moment in time.

GAS

Based on:

The Scream, 1893



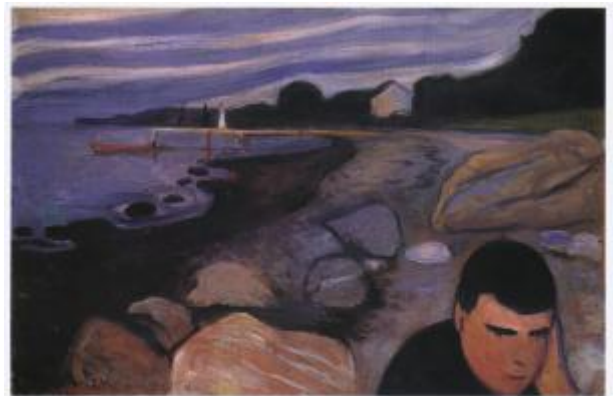
Edvard Munch: The Scream, 1893. Tempera and oil panel on cardboard
Nasjonalgalleriet, Oslo. Photo: I. Lathion
© Munch-museet / Munch-Ellingsen gruppen / BONO 1999

The Dance of Life, 1900



Edvard Munch: The Dance of Life, 1900. Oil on canvas
Nasjonalgalleriet, Oslo. Photo: I. Lathion
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Melancholy, 1892



Edvard Munch: Melancholy, 1892. Oil on canvas
Nasjonalgalleriet, Oslo. Photo: I. Lathion
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