

Cascadia Composers presents:

A Ligeti Odyssey: The First 100 Years

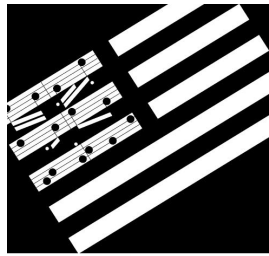
Music by and about pathbreaking
composer György Ligeti



Sunday, June 4th, 2023, 7:30pm
The Old Madeleine Church
3123 NE 24th Ave, Portland, OR



cascadiacomposers.org



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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 composers connected with the Pacific Northwest.

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

Website: www.CascadiaComposers.org

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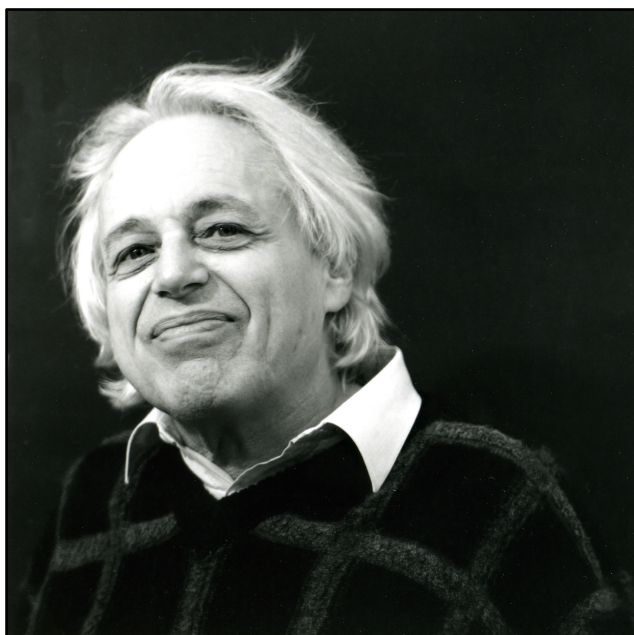
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Cascadia Composers is a chapter of the National Association of Composers/USA (NACUSA). NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of 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. 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.



György Sándor Ligeti



Most of the music-loving public discovered György Ligeti when director Stanley Kubrick used his stunning sounds in the film *2001: A Space Odyssey*. By that time, however, he was already well known to new music aficionados in the West.

Born on May 28th, 1923, Ligeti grew up a Hungarian-speaking Jew in a part of Romanian Transylvania that had been part of Hungary before WWI. He survived internment in a WWII slave labor camp and lost most of his immediate family in the Holocaust. After the war he returned to Budapest, first studying and then teaching at the Franz Liszt Academy of Music. Following the violent Soviet suppression of the Hungarian Uprising in 1956, he fled to the West and made his way to Cologne, where he initially joined forces with German avant-garde composers such as Karlheinz Stockhausen. Later he settled in Vienna, and after multi-year stints in Stockholm and Hamburg, retired from teaching in 1989. He passed away in Vienna in June of 2006.

Although considered part of the European avant-garde, over time he distanced himself from the heart of it, especially those such as Stockhausen and Pierre Boulez who advocated new systems of composition and a sharp break from the past. He even once took a dig at Arnold Schoenberg for inventing his twelve-tone method after developing a style that had freely used all the notes of the scale. His traumatic early life experiences left him averse to anything that smelled of dogma.

Notable works beyond the ones explored tonight include concertos for piano, for violin, and for horn; two string quartets; *Ten Pieces* for wind quintet, his horn, violin and piano trio; *Continuum* for harpsichord; *Atmosphères* for orchestra; *Requiem* for soloists, chorus and orchestra; and choral works *Lux Aeterna*, *Magyar Etüdök (Hungarian Studies)* and *Nonsense Madrigals*.

Ligeti lived most of his life a cosmopolitan exile. His inexhaustible curiosity led him to explore Romanian folk music, Afro-Caribbean rhythms, jazz, and Banda polyphony from sub-Saharan Africa; fractals, visual illusions and the art of M.C. Escher; the player piano music of Conlon Nancarrow; the minimalism of Steve Reich; drum machines, auditory illusions, Lewis Carroll's "Alice" books... even the Marx Brothers!

Today Ligeti's music is played all over the world, notably by conductors Sir Simon Rattle and Esa-Pekka Salonen, pianists Pierre-Laurent Aimard and Yuja Wang, soprano Barbara Hannigan, and violinist Patricia Kopatchinskaja. His primary publisher is Schott Music. www.schott-music.com/en/

17 years after his death, Ligeti remains an inspiration and a vital force in music.

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

presents

A Ligeti Odyssey: The First 100 Years

Music by and about pathbreaking composer György Ligeti

Sunday, June 4th 2023 @ 7:30 pm

The Old Madeleine Church, 3123 NE 24th Avenue

Portland, Oregon

Program

MUSICA RICERCATA VII: Cantabile, molto legato György Ligeti

MUSICA RICERCATA II: Mesto, rigido e cerimoniale

Alexander Schwarzkopf, *piano*

we could rise up rooted, like trees

Michael Johanson

Arcturus Quintet: Zachariah Galatis, *flute*; Karen Wagner, *oboe*;

James Shields, *clarinet*; Joe Berger, *horn*; Steve Vacchi, *bassoon*

ALOS

Daria Baiocchi

Alexander Schwarzkopf, *piano*

FANFARES (Etudes for Piano No. 4)

György Ligeti

Myrna Setiawan, *piano*

***A Fleeting Kaleidoscopic Phantasmagory on the Ostinato Figure
from Ligeti's Fanfares Etude (No. 4) for Fixed Media***

Gary Lloyd Noland

GO ASK ALICE Portrait of the Artist as Cosmopolitan Exile
with Dodgson, Groucho and Chico (and Harpo is also there)

Antonio Celaya

Arcturus Quintet

SIX BAGATELLES, movements I–III

György Ligeti

Arcturus Quintet

INTERMISSION

SOLEIDAD

John G. Bilotta

Zachariah Galatis, *flute*; Emily Cole, *violin*

RED-TAILED HAWK	Paul Safar
Colleen Adent, <i>piano</i>	
FIBO-NATA	Alex Shapira
Ben Gimm, <i>piano</i>	
L'ESCALIER DU DIABLE (<i>Devil's Staircase</i>) (Etudes for Piano No. 13)	György Ligeti
Myrna Setiawan, <i>piano</i>	
SIX BAGATELLES , movements IV–VI	György Ligeti
Arcturus Quintet	
DER SOMMER (<i>Summer</i>)	György Ligeti
Madeline Ross, <i>soprano</i> ; Rebecca Stager, <i>piano</i>	
MYSTERIES OF THE MACABRE	György Ligeti Arr. Elgar Howarth
Madeline Ross, <i>soprano</i> ; Rebecca Stager, <i>piano</i>	

Please stay after the concert, chat with your friends and fellow concertgoers, and sample delicious Hungarian-inspired food from The Madeleine and Exuberance Catering!

Program Notes

MUSICA RICERCATA VII: Cantabile, molto legato

MUSICA RICERCATA II: Mesto, rigido e cerimoniale (1951–1953) by György Ligeti

Ligeti's first choice of study coming of age as a Hungarian Jew in Romania was science. However, his local technical school already had its legal quota of Jews, so he enrolled in music school instead. Maybe he nodded to his youthful aspirations with the title "Researched Music", or maybe he was seeking a musical path free from the influence of the Stalinist musical establishment in early 1950s Hungary. Wherever the title came from, these 11 short works explore an extreme variety of moods through strictly controlled musical means. Tonight we begin with what may be Ligeti's most lyrical and harmonious work, continuing with one so inscrutable that filmmaker Stanley Kubrick selected it to enhance an ambiguous, unsettling street scene in *Eyes Wide Shut* – is Tom Cruise's character in danger or not?

we could rise up rooted, like trees by Michael Johanson

We could rise up rooted, like trees is a sonic meditation on the beauty found in the forces of "yin and yang" – opposing yet interconnected forces found in various phenomena throughout the universe. I explore this concept in the way I work with melody, harmony, dynamics, and texture, including the substantial use of "multiphonics" – sounds that could be defined as chords played on

monophonic instruments, made possible through alternative fingerings. The title comes from Rainer Maria Rilke's poem "How Surely Gravity's Law" ("if we surrendered / to earth's intelligence we could rise up rooted, like trees"). I felt that the sensibilities of this poem closely resonated with those suggested by my music, and I was especially struck by Rilke's conception of gravity as a positive, affirming force which encourages us to stay within our true selves.

György Ligeti's keen interest in timbral exploration has long been a strong influence in my music, and this, along with aspects of his approach to melody, harmony, and gesture, shaped my musical thinking in this composition.

I am thrilled to have the superb Arcturus Quintet give the premiere performance of this work tonight.

ALOS by Daria Baiocchi

Written in 2022, this work was inspired by Ligeti works, in that it moves from a small cell of one note that becomes more and more fluid. The cell opens-up and closes in itself, moving between different ranges until it grows as a chromatic scale. Sometimes it is alone, sometimes it is a cluster or a chord. All the composition is based on the evolution of the first part's material.

FANFARES (Etudes for Piano No. 4) (1985) by György Ligeti

In the 1960s and early 1970s Ligeti developed a unique musical language that thrilled audiences and was used by film directors for its directness and emotional power. In 1977 Ligeti's opera *Le Grande Macabre* premiered in Stockholm. At this point, Ligeti realized he had taken his earlier language as far as he could, and he suffered a stylistic crisis that painfully limited his output.

In 1985 Ligeti released his first book of *Etudes for Piano*. Over the next 16 years he released two more volumes of etudes, or "studies," creating 18 unique works for solo piano. For nearly 200 years, composers and piano virtuosos including Liszt, Chopin, and Debussy had created volumes of piano etudes so players could acquire and practice physical skills. But Ligeti was never a piano virtuoso and could never play his own piano music. His etudes are very difficult to play but teach no specific skills in fingering or dexterity. Instead, they require the pianist to think about playing in new ways.

Ligeti brought many of his passions together in these works, which reflect what he had learned from Central African music, Indonesian music and Afro-Caribbean music, as well as Balkan lamentation motifs he heard in Romanian folk music during his youth. Ligeti said of the Etudes' composition, "I lay my ten fingers on the keyboard and imagine music. My fingers copy this mental image as I press the keys, but this copy is very inexact: a feedback emerges between ideas and tactile/motor execution." The Etudes represent a surprising burst of creativity and a new musical style from a successful composer in his 60s.

Tonight, we present two of these fascinating works. Fanfares is built on the rhythmic pattern 3+2+3. Repeated multiple times, it creates asymmetrical figures reminiscent of the Afro-Caribbean music introduced to him by his student, the Puerto Rican composer Roberto Sierra. It's as though Ligeti was creating some new kind of rumba. Sometimes above, sometimes below, series of calls combine with the rumba figures to shower the ear with major and minor triads, the very same sonorities with which composers in the European tradition have been creating works for over 600 years – but delightfully all mixed up.



Beginning of "Fanfares" from Schott's facsimile edition, *Etudes for Piano*

A Fleeting Kaleidoscopic Phantasmagory on the Ostinato Figure from Ligeti's Fanfares Etude (No. 4) for Fixed Media by Gary Lloyd Noland

This phantasmagory (completed on March 7th, 2023) is a multi-track improvisation that incorporates the ostinato figure consisting of two tetrachords separated by a half step employed by Ligeti in his fourth piano etude titled *Fanfares*. This ostinato figure has been jammed inside my head ever since my first encounter with a live performance of this etude (and others) over thirty years ago at its North American premiere, on a Volker Banfield recital attended by Ligeti himself, presented at U.C. Berkeley's Hertz Hall (with Charles Amirkhonian as the moderator). I introduced myself to the composer in the green room immediately following the recital. I am pleased to have finally found the opportunity to pay tribute to the late maestro with this new piece.

GO ASK ALICE Portrait of the Artist as Cosmopolitan Exile with Dodgson, Groucho and Chico (and Harpo is also there) by Antonio Celaya

"I would say that György Ligeti was like the three Marx Brothers. Sometimes he was Harpo, sometimes he was Chico, sometimes he was Groucho. You never really knew which one you were going to get. But between those three personas, you had this very complex, fascinating person." – Michael Daugherty (Ligeti's student and composer of absurd music)

Ligeti loved Lewis Carroll's Alice books and the Marx Brothers – and so do I. *Go Ask Alice* is a celebration of Ligeti's zaniness. We can only speculate it was useful in a life which saw him suffer antisemitism, experience the murder of most of his family in the Holocaust, suffer enslavement in a forced labor unit, endure life under Stalinism, escape Hungary during the 1956 uprising, and live for decades in exile. A sense of the absurd was essential to Ligeti and permeates his art. He admitted

that the inspiration for the fourth movement of his Piano Concerto was the stateroom scene from the Marx Brothers' film, *A Night at the Opera*. Absurdity as survival mechanism was an artistic tool when, in his bizarre opera *Le Grand Macabre*, he gave the two insatiable lovers anatomically explicit names, when he created a piece for 100 slowly unwinding mechanical metronomes, and when he wrote an opera prelude for car horns.

Let us celebrate zaniness.

SIX BAGATELLES, movements I–III (1953) by György Ligeti

Soon after completing *Musica Ricercata*, the Budapest-based Jeney Quintet asked Ligeti for a new piece. In response, he exercised his orchestrational muscles by arranging six pieces from the collection for them – wind quintet is notoriously tricky to write for. Chords that are mellow and balanced in one pitch range become hollow or grating when moved much higher or lower, as the five very different instruments are pushed between distinctively different parts of their ranges. In one range, flute and horn may embrace like a happy couple, in another the horn may bully the flute into insignificance. There's an amazing variety of sound combinations available, but even more that aren't.

Ligeti and the Jeney Quintet had an additional constraint – that Stalinist musical establishment. At the premiere they felt it would be wise to leave off the last Bagatelle. The complete work was not performed until 1969, long after Ligeti had escaped Hungary and established himself as a leading composer in the West.

The first Bagatelle seems to be yet another Marx Brothers scene, complete with rapid-fire ad-libs and sight gags. The second could hardly be a greater contrast, as mournful lines are punctuated with anguished cries. The third you may happily recognize.

In the fourth Bagatelle, singers from the third seem to get caught up in a boisterous rustic dance, but remain good-natured about it. In the last, everybody's had a fair amount to drink; they clown around and shout excitedly in each other's faces. In between, Ligeti pays homage to his recently deceased idol Béla Bartók with a solemn procession seemingly brought to a halt by the outraged outbursts of mourners. Exhausted, they ponder uncomfortable mysteries and find only a breath of solace.

SOLEDAD by John G. Bilotta

Soledad for flute and violin, is an introspective work—its inspiration a statement of Ligeti's expressing a sense of artistic isolation: "I am in a prison. One wall is the avant-garde, the other wall is the past, and I want to escape," leaving him feeling isolated from the competing currents of twentieth-century music. It was this sense of isolation that drove him to seek a different path—a path that would prove one of the most original of his time. The title *Soledad* comes from a poem by another exile—author and Nobel laureate, Juan Ramón Jiménez, who like other twentieth-century Spanish artists, were driven to settle far from home. It was Jiménez who famously said "If they give you ruled paper, write the other way."

RED-TAILED HAWK by Paul Safar

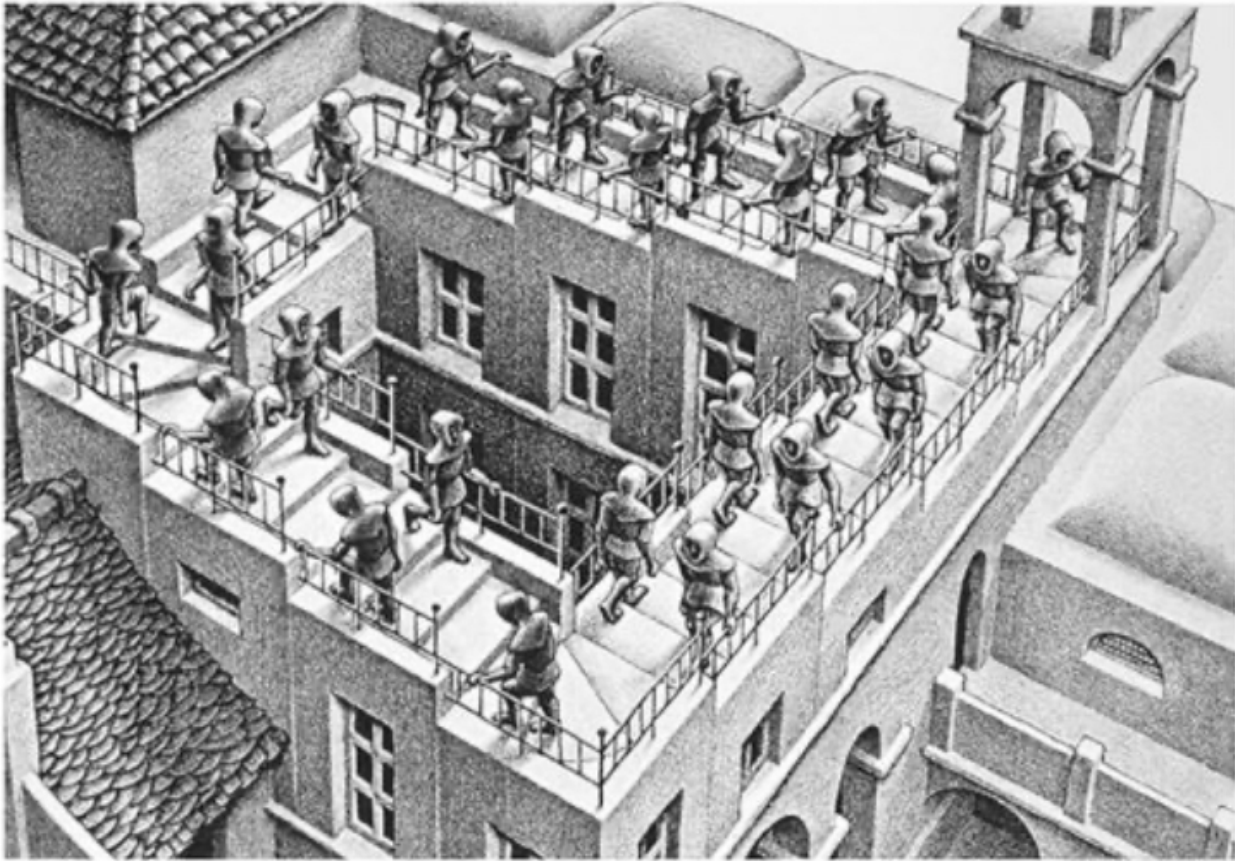
This is the third and final piece in my set of *Bird Intermezzi*. The hawk is a raptor I have been drawn to for many years, and when I found out that it spoke to my stepson Gustav as well, I knew this was a bird to include in the series. The piece is highly programmatic in its opening gesture echoing the hawk's call as well as an evocation of flight. It contains some elements of structured improvisation, so no two performances (or flights) will be exactly the same.

FIBO-NATA by Alex Shapira

In this piece, Alex merges a classical monopartite Sonata form with a Fibonacci-based growth structure. He introduces a distinct musical marker, to differentiate between the thematic elements within each main theme. These elements follow the progression of the Fibonacci series (1,1,2,3,5,...). However, in the Development, this musical marker starts to evolve into a third theme, also according to the Fibonacci series, and plays a different role in the Recapitulation, together with the two main themes.

L'ESCALIER DU DIABLE (Devil's Staircase) (Etudes for Piano No. 13) by György Ligeti

For a general discussion of Ligeti's *Etudes for Piano*, please see *Fanfares* above. *L'escalier du diable* (written in 1994) is a fiendish virtuoso showpiece with a driving and unpredictable rhythm. The music climbs up and up, then rises again, and again. Just when it seems it could rise no further, bell-like chords suddenly ring out. As the bells fade, the climbing reappears out of nowhere as if it had never stopped. The bells return, more insistent than ever; the climbing becomes ever more determined regardless. Maybe only an earthquake can resolve things by bringing the whole edifice tumbling down.



M.C. Escher – Ascending and Descending (1960), lithograph. Detail.

DER SOMMER (Summer) (1989) by György Ligeti

Those familiar with Ligeti's later a cappella compositions will be surprised by this seemingly simple musical miniature after a poem by Hölderlin. Even though composed during the same period

as the “Nonsense Madrigals” with their labyrinthine rhythms and novel harmonies, the piece harks back to the 19th century's traditional means to convey the (mostly) mellow, summery mood of the poem. The drifting 20th century harmonies are indeed spacious and glittering. Yet their inexorable descent, a faint echo of the lamentation motive Ligeti explored elsewhere – not to mention the pounding emphasis on “inexorability” – creates a disturbing undercurrent.

This note is adapted in part from one on the website of Ligeti's publisher Schott. They note that “Der Sommer” premiered in 1995 at the University of Oregon in Eugene!

Summer

Still the time of year is seen, and the fields
Of summer stand in their brilliance, in their gentleness
The green fields are spread in their luster
Where the stream glides in small waves

So the day meanders out through the mountains and valleys
With its inexorability and its radiance
The clouds roll in peace, in their high chambers
The year lingers as if admiring its own glory

— Friedrich Hölderlin

MYSTERIES OF THE MACABRE (1974–1977) by György Ligeti

When the Swedish National Opera gave Ligeti a commission to write an opera, he adapted the strange play *Le Grande Macabre* by the Belgian playwright Michel de Ghelderode. In the opera, someone claiming to be Death comes to Breughelland and declares the end of the world. Then a comet whirling towards the Earth is seen approaching.

Ligeti, who had ample experience of persecution by secret police, Hungarian fascists, Nazis, and Stalinists, took the opportunity to reveal the madness and paranoia of authoritarian persecutors. Ligeti gives bravura music to the coloratura soprano playing Gepopo, the Chief of Secret Police. The world is ending, and the rest of the people of Breughelland are eating, having sex, living their last day to the fullest. Gepopo instead goes on a nonsensical rant about losing control.

Mysteries of the Macabre consists of three of Gepopo's arias strung together in opera's greatest expression of senseless paranoia. We are fortunate to have that rare coloratura who can deftly sing Gepopo's frenzied babbling, and a pianist who can bring a whitewater flow to the many, many notes driving the piece forward.

Mysteries of the Macabre

Cocococo! Cococo! Cocoding zero! Oh!
Cocoding Zero Zero: highest security-grade!
Zero, Zero! Birds on the wing!

Double–you–see!
Snakes in the grass!

Look there! There! There! There!
He's getting in! He's getting in! ...
He's in!
Where's the guard? Where's the guard?
The guard! The guard! The guard!
Call the guard! Call the guard! ...
Call the guar' Call the guar' ...
Call 'e gua'! Call 'e gua'! ...
Call guard-a!
Da! Da! ...
A-da! A-da! ...
Da!! Da!! ...

Text by Michael Meschke / György Ligeti
English version by Geoffrey Skelton

Composer Biographies

Michael Johanson

Michael Johanson's music has been described as "luminous and exuberant" and "spectacular, thrilling" [*Oregon Arts Watch*]. His work reflects a deep interest in integrating materials drawn from a wide range of styles and approaches, often informed by explorations of diverse harmonic and timbral possibilities. Johanson's compositions have been performed by distinguished musicians throughout the states and in England, China, Switzerland, Thailand, France, and Australia.

Performances and/or commissions include those from the International Beethoven Project; Portland Piano International; Fear No Music; Third Angle; Post-Haste Duo; Resonance Ensemble; Trio Bella Voce; the Northwest Horn Orchestra, Portland Percussion Group; Rose City Brass Quintet; NACUSA; and Cascadia Composers.

Johanson has received awards/fellowships from the MacDowell Colony, ASCAP, the Virginia Center for the Creative Arts, and Palazzo Rinaldi. He is the 2016 recipient of the Oregon Music Teachers Association Composer of the Year Award, and one of only two recipients awarded an Honorable Mention in the 2016 MTNA Distinguished Composer of the Year Award. His music is published by September Hills, Honeyrock Publishing, Murphy Music Press, and Dorn Publications.

Johanson is Professor of Music at Lewis & Clark College, where he also serves as Artistic Director of the Friends of Rain new music concert series.

Daria Baiocchi

Daria Baiocchi has an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna (Italy). Her compositions have been played in theaters and concert halls throughout the world and broadcast by several radio stations (Holland National Radio, France, Portugal, UK, USA etc). As music composer and composer for electronics she won National and International selections in Argentina, The Netherlands, Ireland, Germany, Italy, England, Hungary, the USA, Bulgaria, Poland, Lithuania, France, Japan, Canada, South Korea, Mexico, Cyprus, Sweden, France, Spain, Greece, China, Australia and Slovenia. As composer for video art, works featuring her music won expositions in India, Croatia, Sweden, Mexico, Greece, Poland, Switzerland, Colombia, England, the USA, Belgium, Bulgaria, Argentina, Portugal, Spain, Ireland, Australia, Mexico and have been shown on International ART TV. She's currently main Professor of Harmony and Music Analysis at Fermo

Conservatory of Music. Daria is the Director of the Sound Art Museum Online in Ascoli Piceno and, as volunteer, the Artistic Director and speaker on the radio program "Classical Music and..." which explores new performers, contemporary composers and sound designers.

Gary Lloyd Noland

Gary Lloyd Noland 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 a host of musical influences. Having studied with a long roster of acclaimed composers, 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 was listed by one reviewer as the Number One Book of 2018. His compositions have been performed and broadcast (including on NPR) in many locations throughout the United States, as well as in Europe, Asia, and Australia. Upwards of 30 CDs of his compositions are currently (or soon to be made) available.

Antonio Celaya

"I am a man like Adam of Paradise, without awards and prizes." – Erik Satie

John G. Bilotta

John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by soloists and ensembles around the world including Rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, North/South Consonance, Musica Nova, the Avenue Winds, the Presidio Ensemble, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, the Thompson Street Opera, New Fangled Opera, Floating Opera and VocalWorks. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc. He is currently president of the San Francisco Bay Area Chapter of NACUSA.

Paul Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. Commissioning ensembles include the Delgani String Quartet. Paul's piano compositions have been performed by George Lopez and his orchestral music by the Octava Chamber Orchestra. His music has been performed in cities from New York and Seattle to Havana and Fairbanks. Having a background in both classical and jazz/rock, one of Paul's goals is to coherently combine these influences in his compositions. He also enjoys cross cultural musical collaborations such as with the Catalan hurdy gurdy virtuoso, Marc Egea. Paul received his Bachelors degree from The University of Cincinnati (CCM) under Joel Hoffman and did graduate study at the University of Oregon under Rober Kyr. When not musicking, he may be seen hiking, alpine skiing, traveling, enjoying a glass of pilsner or pinot or spending time with family and friends. For more information visit www.paulsafar.com.

Alex Shapira

Alex studied piano and composition in Romania, Israel and the USA and also received a comprehensive scientific education. After pursuing a successful hi-tech career Alex is now refocusing on composition and joined NACUSA in 2021.

He is developing his authentic musical language at the intersection of East and West, balancing artistic intuition and scientific rigor. These are some of the works that were performed or recorded lately, or are scheduled for performance:

- *Mallet Quartet – Nostalgia* was performed in June 2022 by the Heartland Marimba Ensemble in St. Paul MN, as part of their 2022 World Premieres Tour.
- The Piano Sonata – *In Search of Lost Meaning* was video-recorded by pianist Hagai Yodan in February 2022 in Tel-Aviv, Israel. This work will be included in a piano and harpsichord album produced by PARMA / Navona Records, named The Human Condition, scheduled for release in February 2023.
- *Heroic Elegy* for piano, violin and viola was performed in March 2023 as part of the NACUSA/Mid-Atlantic concert series.

Alex lives in Dallas with his wife, has two children, likes to hike, jog, meditate and enjoys modern art.

Performer Biographies

Colleen Adent, Piano

A versatile soloist, arranger and collaborative artist, Colleen Adent began her formal musical training at the age of four and earned her bachelor's degree in Piano Performance from Biola University. She was a quarterfinalist in the 2016 Van Cliburn Amateur Piano Competition and has enjoyed collaborating with both regional and international artists throughout the United States as well as in Europe and Australia. Colleen is a mainstay artist with Michael Allen Harrison's Ten Grands concert series and has created many of the eight hand arrangements featured on the show. Several of her solo piano and choral arrangements have been published by Fred Bock Music Co. She and her husband reside in Vancouver, WA, where she maintains Lifesong Piano Studio. In her spare time, she enjoys walks in the park and visiting with friends – preferably with a piping-hot latte in hand!

Joseph Berger, Horn

Associate principal horn of the Oregon Symphony for the past 35 years, Joseph Berger has performed extensively throughout Oregon and Washington, including as principal horn of the Oregon Bach Festival and as guest artist with the Seattle Symphony and Seattle Opera. Solo horn on two Arizona Opera productions of Wagner's *Ring* cycle, he regularly plays with the Sunriver and Astoria Music Festivals. Joe enjoys performing with chamber ensembles including the Arcturus Quintet and other mixed ensembles within 45th Parallel Universe. A featured soloist with the Oregon Symphony on three occasions, he has also appeared as soloist with the Newport Symphony and the Sunnyside Chamber Orchestra in Portland. When not pursuing musical activities, he enjoys living on the Willamette River with his wife Carol, sons Jake and Leo, three cats, and two dogs. He also loves sailing on the Columbia River in his 30' Catalina sailboat and building furniture in his woodworking shop.

Emily Cole, Violin

Violinist Emily Cole has been a member of the Oregon Symphony since 2011. An avid chamber musician, Emily has performed with several Portland-area ensembles including 45th Parallel Universe, Third Angle, fEARnoMUSIC, and Northwest New Music, as well as with Chatter

ABQ in New Mexico. She has been fortunate to premiere chamber works of Caroline Shaw, Kenji Bunch, Pierre Jalbert and James Shields. During the summer months, Emily has performed with the Oregon Bach Festival, Music in the Mountains, Seattle Opera, the Grant Park Festival Orchestra, and the Apollo Music Festival. Emily previously served on the faculty of Lewis & Clark College and has coached young chamber musicians with Portland Summer Ensembles and Seattle's Music Northwest. She received her B.M. from the University of Texas at Austin as a student of Brian Lewis and her M.M. from the University of North Texas as a student of Emanuel Borok.

Zachariah Galatis, Flute

Solo piccolo of the Oregon Symphony since 2012, Zachariah Galatis frequently performs with Third Angle New Music and 45th Parallel. Originally from LaGrange, NY, Zach received degrees from the Crane School of Music (SUNY Potsdam) and the Peabody Conservatory, where he also pursued doctoral studies. A prizewinner in multiple competitions, Zach is a passionate educator, having given masterclasses and seminars on piccolo technique, including the Hampton Roads Flute Faire, the International Flute Symposium (WV), and the Piccolo Intensive Workshop (IA). In addition to a private studio, Zach teaches flute at the University of Portland. He has performed as guest piccolo with the Baltimore, Detroit, and Seattle Symphonies and has appeared as guest principal flute with the Buffalo Philharmonic. A performer at the Astoria Music Festival and Oregon Bach Festival, Zach played piccolo/third flute in the Virginia Symphony Orchestra under music director JoAnn Falletta prior to joining the Oregon Symphony.

Ben Gimm, Piano

Ben Gimm is a collaborative pianist and teacher based in the local Portland area. Soon to complete a Master of Music degree in piano performance, he studied with Dr. Susan Chan at Portland State University. As a student, he was a national finalist in the 2019 MTNA competition for chamber strings, and performed in masterclasses for artists such as the Takács Quartet, Trio Solisti, Jeffrey Kahane, and Julius Drake.

Some of his recent work includes accompaniment for Monteverdi's *L'Orfeo* (OrpheusPDX); solo background music for variable settings; performing chamber music as pianist of the Broadway Piano Trio; and playing for students' recitals, competitions, exams, and juries. Mr. Gimm can be reached at www.bengimmpiano.com.

Madeline Ross, Coloratura Soprano

Praised for her glittering tone, enthralling stage presence, and thrilling versatility, Madeline Ross has been seen most recently making her debut as the First Woodsprite in Dvorak's *Rusalka* with Portland Opera and as the Northern Flicker in *Bird Songs of Opera* with Renegade Opera. She made her Carnegie Hall debut in 2019 as a jazz soloist where she "scatt[ed] to beat the band" (NY Concert Review). Ms. Ross has performed with Portland Opera, Resonance Ensemble, The Oregon Symphony, 45th Parallel, Portland Opera To Go, Opera Theater Oregon, Shaking the Tree Theatre, and was recently hailed for "effortlessly nailing" her performance as Queen of the Night in Mozart's *Die Zauberflöte* (Oregon ArtsWatch). She won first prize at the National Association of Teachers of Singing Classical Voice Competition in 2020 and was honored to take part in a performance at the Kennedy Center in Washington D.C. premiering *An African American Requiem* with Resonance Ensemble and NEWorks Philharmonic Orchestra. She is the Founder and Executive Director of Renegade Opera, Portland's unconventional opera company, which focuses on accessible, relevant operatic storytelling that is equitable for artists and audiences alike. Check out their website to learn more about Renegade Opera's work! Upcoming engagements include three role debuts, first as Tamiri in Mozart's *Il re pastore*, second as Lucinda in Nico Muhly's *Dark Sisters* with Orpheus PDX

(Summer 2023) and third as Clorinda in Rossini's *La Cenerentola* with Portland Opera 2 Go (Fall 2023). www.madelinelross.com | www.renegadeopera.org

Alexander J. Schwarzkopf, Piano

Alexander J. Schwarzkopf was born in Colorado Springs, Colorado. Alexander was a finalist at the Silvio Bengalli International Piano Competition in Pianello, Italy. As a composer, Alexander received the award Composer of the Year in 2017 from the Oregon Music Teachers Association and composed a piano concerto, titled "PSi" to fulfill the commission. Alexander has been Visiting Artist Piano Faculty at the University of New Mexico in Albuquerque, faculty at the Klavierfestival-Lindlar and DTKV "Musik Aktiv" festivals in Heek-Nienborg and Münster, Germany. Alexander's incisive recording of Falko Steinbach's "Figures: 17 Choreographic Etudes" on the Centaur Records label can be found on Amazon and other social media outlets. An avid teacher and visual artist, Alexander's research explores the intersection of visual artwork and the perception of sound through the translation of musical figures and contours into physical movements. Alexander holds the degree Doctor of Musical Arts in Piano Performance from the University of Oregon, and currently lives and conducts his private teaching studio in Eugene, Oregon. For more information on Alexander, please visit: website: www.ajsmusic.org; YouTube: Alexander J. Schwarzkopf

Myrna Setiawan, Piano

Myrna Setiawan was born in Indonesia and began studying piano at the age of five with Ms. Aylisia Jusuf. She has performed in Indonesia and Japan (debuting at the Annual Yamaha Junior Concerts) since age 11. At the age of 16, she came to the United States to pursue her music education and received full merit scholarships to all of the universities she attended: RD Colburn School of Music and Performing Arts, New England Conservatory, San Francisco Conservatory of Music, and the College Conservatory of Music at the University of Cincinnati.

Ms. Setiawan is known for her musicality and virtuosity. One of the reviews quoted her as being a "pianistic phenomenon... with seemingly endless resources of power and brilliance". In her homeland, Ms. Setiawan is recognized as being "In a league of her own... [with] something extra that goes way beyond experience and qualification."

Besides performing, Ms. Setiawan has also been invited to lead master classes and judge competitions both in the US and Indonesia. Her recent performances were at the Grand Signature Piano Concert Series in Jakarta, Indonesia, and the Cultural Program Series at Del Mar College in Corpus Christi, Texas.

Ms. Setiawan was commissioned to record a number of piano pieces by widely acclaimed composer Gary Lloyd Noland. One of the pieces – "Etude" op. 1 no. 10 – was featured in his released CD album, *Entropic Abandon*. He has also recently unveiled two additional CD albums featuring captivating compositions commissioned from Ms. Setiawan. These pieces include "Funeral Waltz" op. 91 and "Golden Gate Rag" op. 123. It is worth noting that the latter composition received its world premiere performance on July 15, 2022, by Ms. Setiawan.

Currently, Ms. Setiawan resides in Beaverton, OR with her husband Glenn Naydan (Violinist & Violist) where they conduct private music lessons.

To read more about Myrna Setiawan: <https://www.myrnasetiawan.com/biography>

James Shields, Clarinet

James Shields joined the Oregon Symphony as Principal Clarinet in the fall of 2016. Before relocating to Portland, James served as principal clarinet of the Canadian Opera Company in Toronto, as well as the New Mexico Philharmonic in Albuquerque. During the summer, he can be heard as principal clarinetist and soloist of the Music in the Mountains festival in Durango, Colorado. A graduate of The Juilliard School, James studied with Ricardo Morales, principal clarinet

of the Philadelphia Orchestra. James has appeared as a soloist with the Oregon Symphony, New Mexico Philharmonic, Interlochen's World Youth Symphony Orchestra, and the Albuquerque Philharmonic; he has also performed as guest principal clarinet with the Philadelphia Orchestra, the Malaysian Philharmonic Orchestra, Aspen Music Festival, and Santa Fe ProMusica. In addition to his orchestral and solo activities, James is the co-artistic director of Chatter, an Albuquerque-based chamber music organization that presents more than 100 concerts per year.

Rebecca Stager, Piano

Rebecca Stager is a collaborative pianist and vocal coach residing in the greater Portland area. Oregon born and bred, Rebecca received her bachelor's degree in Music from Oregon State University, and her Master's in Vocal Accompanying from the Manhattan School of Music in New York. Rebecca has been collaborating with musicians in and around Portland for nearly 20 years and enjoys playing everything from opera to choral works, from Schubertian Lieder to the Avante Garde, from Brahms trios to Broadway classics. You can frequently find her playing for "Fridays at 4:00" at Reed college or playing with singers for outreach performances through Portland Opera To Go (POGO). When she is not tickling the ivories, Rebecca enjoys watching sci-fi shows, collecting new hobbies, and submitting crochet works to local county fairs.

Steve Vacchi, Bassoon

Professor of bassoon at the University of Oregon since 2000, Steve Vacchi holds degrees in performance from the Eastman School of Music, The Hartt School, and Louisiana State University. He has presented masterclasses throughout the United States, South Korea, Thailand, and China, and served as a faculty sabbatical replacement at Indiana University. Vacchi's recording credits include 28 releases and he has performed in 26 countries. Formerly acting contrabassoonist with the Oregon Symphony, Vacchi has performed with The Florida Orchestra, Santa Fe ProMusica, the Rhode Island, Tulsa, and Rochester Philharmonics, and the Saint Louis, New World, Baton Rouge, Colorado, Honolulu, Kansas City, Eugene, Sarasota, New Haven, and Wichita Symphony Orchestras. A featured soloist in thirteen concertos, Vacchi has performed more than 500 recently composed works, including 165 premieres. A member of the Oregon and Arcturus Wind Quintets, Vacchi also performs on rare instruments including heckelphone, contrabass sarrusophone, and contrabass clarinet.

Karen Wagner, Oboe

Karen Wagner joined the Oregon Symphony in 1999 as Assistant Principal/Second Oboe. Before moving to Portland, she played with the Louisville Orchestra and was a fellow with the New World Symphony in Miami Beach. Karen holds a Bachelor's degree in Oboe Performance from the State University of New York at Buffalo and a nearly completed Master's from the University of Southern California. Karen's most treasured mentors include Allan Vogel, John de Lancie, and Ronald Richards. For more than 20 years she has enjoyed an active playing career and a robust private teaching studio. Karen is a member of 45th Parallel Universe Chamber Orchestra and a founding member of the Arcturus Quintet. Karen was honored to serve as the Principal Oboist of the Cabrillo Festival of Contemporary Music in Santa Cruz CA from 2001-2018. She lives in Southeast Portland with her husband Dave, where they enjoy all that the Pacific Northwest has to offer.

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Greg A Steinke for assembling the program copy as he has so many times

Jeff Winslow also for his many seasons as secretary and treasurer, keeping the Cascadia machine well-oiled and in good working order

CASCADIA UPCOMING EVENTS

In Good Hands 2023

Saturday, July 15th @ 4:00 pm | Lincoln Hall, Room 75, PSU 1620 SW Park Ave, PDX

Talented young Oregon students perform a fabulous hodgepodge of works by Cascadia Composers in this 13th annual celebration of new music, including works specially written in collaboration with individual students by our composer members. This event forges new paths to the future of art music by bringing teachers, composers, and gifted young performers together to learn, create and inspire each other and their audiences. Admission is free!

Conflict and Resolution

Saturday, Nov. 11th @ 7:30 pm | Lincoln Hall, Room 75, PSU 1620 SW Park Ave, PDX

Join Cascadia for this commanding fall concert featuring brilliant local performers on brass and percussion!

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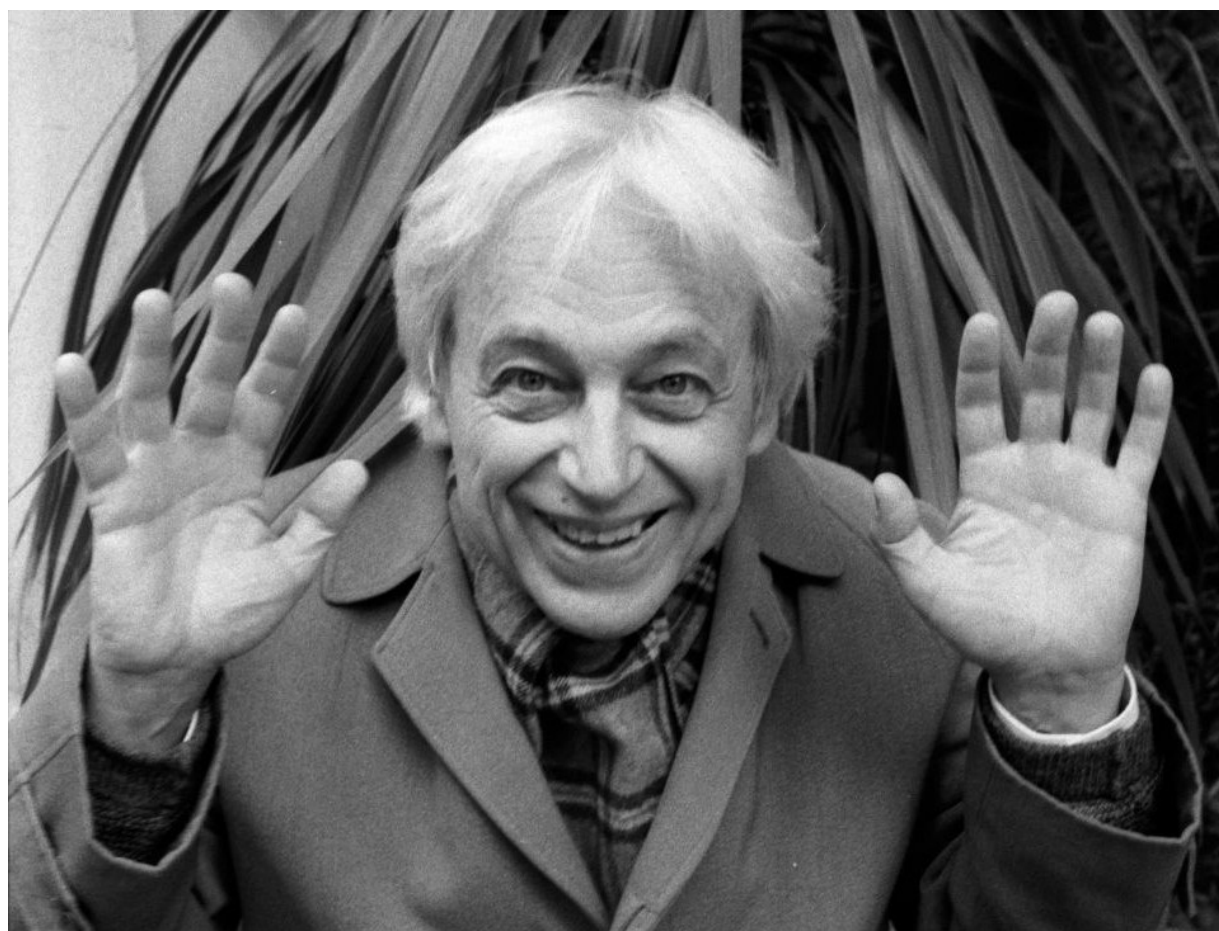
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