

MAY THE FOURTH BE WITH YOU!

Bold New Music for Winds and Piano

Featuring the Chameleon Winds



CASCADIACOMPOSERS.ORG

Saturday, May 4th, 2024, 7:30 pm
Lincoln Recital Hall, Room 75 - Portland State University



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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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.



CASCADIA COMPOSERS

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

Presents

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BOLD NEW MUSIC FOR WINDS AND PIANO

Saturday, May 4th @ 7:30 pm

Lincoln Hall Room 75, Portland State University

Portland, OR

Program

WIND QUINTET #1 "Medieval"

Kevin Bryant Lay

I. somnium; II. Ancient Summer; III. The Old Guard and the Princess; IV. merriment

Abby Mages, *flute*; Alan Juza, *oboe*; Sean Kelleher, *clarinet*;

Dan Partridge, *horn*; Sam Rhoton, *bassoon*

From MODERN DINOSAUR

Martin J. Van Klompenberg

I. African Lungfish; IV. Aardvark

Abby Mages, *flute*; Sean Kelleher, *clarinet*; Sam Rhoton, *bassoon*

From WIND QUINTET No. 2

Mark Vigil

II. Larghetto rilassato, dolce e teneramente

Abby Mages, *flute*; Alan Juza, *oboe*; Sean Kelleher, *clarinet*;

Dan Partridge, *horn*; Sam Rhoton, *bassoon*

THREE PECCADILLOES

William Toutant

I. Freely; II.; III.

Alan Juza, *oboe and English horn*; Sean Kelleher, *clarinet*; Luna Thompson-Aue, *piano*

From WIND RIVER COUNTRY

Greg A Steinke

V. Rendezvous! Green River (Quasi Rondo)

Abby Mages, *flute*; Alan Juza, *oboe*; Sean Kelleher, *clarinet*;

Dan Partridge, *horn*; Sam Rhoton, *bassoon*

INTERMISSION

THE INNER SEA

Alex Shapira

Sean Kelleher, *clarinet and bass clarinet*; Susan McDaniel, *piano*

SECOND SUITE from "Razumov" (excerpts)

Greg Bartholomew

I. Ah, My Children; III. You Cannot Pass the Mother By; IV. Haldin Was Betrayed

Abby Mages, *flute*; Alan Juza, *oboe*; Sean Kelleher, *clarinet*;

Dan Partridge, *horn*; Sam Rhoton, *bassoon*

ENMESHED DEVELOPMENT

Alex Shapira

Ben Gimm, *piano*

THREE DESERT PICTURES

Sy Brandon

I. Haboob; II. Virga; III. Monsoon

Abby Mages, *flute*; Alan Juza, *oboe*; Sean Kelleher, *clarinet*; Dan Partridge, *horn*;
Sam Rhoton, *bassoon*; Ben Gimm, *piano*

We uphold and embrace principles of inclusivity and equity in all our programming, for all our members and the community, in terms of gender, race, age, location, national origin, sexual orientation, religion, socio-economic status and artistic practice.

Program Notes

***WIND QUINTET #1 "Medieval"* by Kevin Bryant Lay**

When I received the score call I was immersed in research to write an opera about the Medieval figure Boethius. I welcomed the chance to write a fanciful reflection on 30 years of peace that stood after the 'barbarian' Goths took Rome. Indeed, this piece celebrates the bright spots of humanity through its darkest times.

***From MODERN DINOSAUR* by Martin J. Van Klompenberg**

To be classified as a living fossil (or as I like to call it, a "Modern Dinosaur"), a species must have a clear ancestor in the fossil record that highly resembles our modern species. Often these species have few living relatives. (For example, the armadillo is currently the only living member of its genus.) People tend to think of birds and reptiles when they think of living fossils, but animals from any group can be classified as such. In this piece, I have sought to explore these differences.

***From WIND QUINTET No. 2* by Mark Vigil**

Woodwinds make the interval of the fourth sound good or at least reasonable and tolerable. Back in the 1990s I began working on my first woodwind quintet. Twenty-five years later I wrote my second woodwind quintet. It was engaging and a long time coming. Writing this quintet was an exhilarating experience. I felt as a composer I was at the top of my game (at least that's what my brother told me). The wind colors and the rhythms employed can be so provocative and interesting to say the least.

I've listened to a great deal of wind music during my life. I was always attracted to it. I very much admire the wind music of Mozart, Debussy, Hindemith, Carl Nielsen, a little Messiaen and a little Phillip Glass. Now this doesn't mean my music is going to sound like any of these composers' music. It's not.

***THREE PECCADILLOES* by William Toutant**

I wrote the first two peccadilloes in 2007; they were premiered that fall. I then added a third and the *Three Peccadilloes* were premiered in the Czech Republic in summer 2008. A peccadillo is a minor sin or misdeed. I chose the title because I had been listening to Rossini's *Sins of My Old Age* as I was writing the piece. The Peccadilloes may be performed individually

or as a group of two or three. They have been recorded by The Tapestry Ensemble for the Navona CD, *New York Moments*.

From WIND RIVER COUNTRY by Greg A Steinke

When the New World Quintet asked the composer to write a piece for them, they gave a free hand as to style and format, and *Wind River Country*, based on scenes in early Wyoming, was the result. American Indian songs and tunes of the early settlers freely mix with newly composed material to provide a mosaic as varied as the region itself. The work's five movements divide into three distinct sections. The first portrays three of Wyoming's famous scenic areas: the Tetons, the Bridger Wilderness Area, and Yellowstone. The second is a moving, elegiac tribute to Sacajawea, the brave Indigenous woman who led Lewis and Clark on their trek to the Pacific. The final section, which is being performed this evening, portrays the uninhibited trappers and Indians, along with the more sedate missionaries, who gathered at the Green River to celebrate the end of the long, hard Wyoming winter. The movement closes quietly with the return of ideas from preceding movements.

THE INNER SEA by Alex Shapira

In this piece, the sea becomes a metaphor for our inner world. Its magnificent greatness and unpredictability are matched by the depth and richness of the human soul – so that the sea becomes a reflection of the feelings that populate our inner world.

The meditation at the beginning of the score, and a few additional lines at inflection points during the piece, invite the performers to use their visualization power to follow the frequent changes in mood and energy levels:

Meditation

Look inside and notice the depth and power of the inner sea -
so that the soul can reveal its majestic vastness.

Observe the fast pace of thoughts and alternating feelings,
like the perpetual cadence of a storm that begins, ceases and then begins again,
sweeping us off our feet, like waves whipped by the raging winds,
leaving us in awe and serenity, exhausted with a note of sadness...

The universal language of music is the most adequate way to be in awe of nature and in contact with our feelings. Similar to our feelings and thoughts, frequent wave-like fluctuations occur in several dimensions throughout this piece:

a) Temporal: tempo and rhythmic variations, designed to create alternating sensations of chaos, lack of balance, and short peaceful moments.

b) Vertical dimension: alternating between the sea level (the surface waves), the skies (with the wailing seagulls' calls) and the depth of the sea (sounds resembling a whale song), by shifting between pitch registers.

c) Emotional: the sea can resonate with the ups and downs of human emotions and irrationality.

SECOND SUITE from "Razumov" by Greg Bartholomew

The First and Second Suites from *Razumov* derive from *Razumov*, Greg Bartholomew's chamber opera based on the novel *Under Western Eyes* by Joseph Conrad. The First Suite is taken from three scenes from Act One of the opera, while the Second Suite is taken from music of Act

Two. The opera tells the story of a young Russian, Razumov, who is caught up in the consequences when Victor Haldin, a fellow university student, assassinates a government minister.

ENMESHED DEVELOPMENT by Alex Shapira

Enmeshed Development was completed in August 2022 and is an award winner in the 2023 New Ariel Piano Composition Competition.

Enmeshment – a term used in psychology to describe a relationship that is overly connected – occurs when one person tries to meet another person's needs so badly that he loses touch with his own needs and feelings.

The work is based on a rigorous underlying rule-based structure that serves as a vessel for the musical and emotional content. It is built around two contrasting motives, which are transformed until each of them gets characteristics from the other – thus the enmeshment. The transformations occur in nine phases, which grow in length and complexity, following a Fibonacci development scheme.

Yet, in the balance between mind and heart, Alex prioritizes artistic intuition over structural rules.

THREE DESERT PICTURES by Sy Brandon

The Haboob movement represents a downdraft of air in a thunderstorm that blows a huge amount of dust across a desert area. It begins quietly with foreboding and a swirling dust motif. Intensity builds leading into the section that represents the Haboob itself. The last section moves from intensity to quietude as the dust storm winds down.

Virga is rainfall that evaporates before it reaches the ground. When sunlight reflects off of Virga, the visual effects are very ethereal. Two things unify this movement: the use of major 7th chords and the descending staccato sextuplets that diminuendo representing the falling rain evaporating.

The Monsoon movement has sections that represent wind, thunder and lightning, and heavy rain. The movement begins with a representation of wind by having a three-note motif travel from low to high and back down in the winds. To represent lightning, a chromatic scale in the flute and oboe and a high trill in the piano are used. Thunder immediately follows in the form of a loud augmented chord with descending whole steps and fades away in the form of a low trill in the piano. Repeated staccato notes represent heavy rain.

Composer Biographies

Greg Bartholomew

The music of award-winning American composer Greg Bartholomew is frequently performed throughout North America and in Australia and Europe. NPR classical music reviewer Tom Manoff called Bartholomew “a fine composer not afraid of accessibility.”

Born in St. Paul, Minnesota, in 1957, Bartholomew studied trombone at John Muir Elementary School and piano at Cornish College of the Arts before earning degrees from the College of William & Mary in Virginia and the University of Washington.

Winner of the 2013 Cheryl A. Spector Prize (for *Summer Suite*), the 2012 Spector Prize (for the First Suite from *Razumov*), the Silver Platter Repertoire Award (for *The Tree*), and First Place in the 2006 Orpheus Music Composition Competition (for *Beneath the Apple Tree*), Bartholomew was also awarded the Masterworks Prize from ERM Media in 2005 and 2006. A two-time Finalist

for the American Prize in Choral Composition (2012 and 2013), Bartholomew was the 2012/2013 Composer in Residence for the Cascadian Chorale.

His work is available on commercial recordings by the Czech Philharmonic, the Kiev Philharmonic, the Esoterics, Connecticut Choral Artists, the Ars Brunensis Chorus, the Langroise Trio, trumpeter James Ackley, flutist Iwona Glinka, and cellists Suzanne Mueller and Ovidiu Marinescu.

For further information visit <https://gregbartholomew.com>.

Sy Brandon

From performances of his music on NPR's *Performance Today* to the use of his music on TV's *Animal Planet* and MTV's *Never Before Scene*, Sy Brandon's compositions and arrangements are as varied as they are accessible. His music has been performed live and via broadcast throughout the United States and abroad, including performances by the United States Army, Navy, and Air Force Bands. Sy Brandon has received numerous awards including first prize in the WITF-FM's 25th Anniversary Composition Contest and the Quadre Composition Contest. In 2010, he was awarded a commission from the Arizona Commission on the Arts to compose the band composition celebrating the Arizona Centennial during 2011-12. His music was selected as American Prize finalists and semi-finalists during 2012 and 2013. He is the recipient of the 2018 Thor Johnson Memorial Commission sponsored by the Delta Omicron Foundation. The Czech National Symphony Orchestra, the Philharmonia Bulgarica and the Kiev Philharmonic have recorded his music. Sy Brandon holds the rank of professor emeritus of music from Millersville University, Millersville, PA. He received his B.S. and M.S. in music education from Ithaca College and his A. mus. D. in composition from the University of Arizona.

Martin J. Van Klompenberg

Originally from Holland, Michigan, Martin J. Van Klompenberg currently teaches bassoon and chamber music at the Challey School of Music at North Dakota State University. From 2013–2022, he served as a member of the United States Army Band program, performing with the 101st Airborne Division "Air Assault" Band (Fort Campbell, KY), the 282nd Army Band (Fort Jackson, SC), and the 323rd Army Band "Fort Sam's Own" (Fort Sam Houston/San Antonio, TX). Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. He has also studied composition with award-winning composer Jenni Brandon.

Kevin Bryant Lay

When 15 years old I set Yeats' "Song of the Wandering Aengus" for my twin brother and I to sing. I did not know then I would be setting many poets I love over the next 50 years. In 2019 the Light Opera of Portland performed my musical *We Met In Moscow* (book by Dennis Britten). In 2023 my cantata *The Wisdom of Columbia County* (lyrics by Margaret Trenchard-Smith) was performed by the Columbia Chorale. I studied with Pauline Oliveros for a decade and am certified to teach her Deep Listening practices. I am honored to serve as president of Cascadia Composers.

Alex Shapira

Alex's music is performed throughout the US. He is the recipient of several awards such as the Vienna Classical Music Academy Composition Competition, New Ariel Piano Composition Competition, Saint-Saens International Music Competition, Vivaldi International Music

Competition, King's Peak International Music Competition, Fidelio International Piano Composition Competition and is featured on the Navona Recordings label.

He studied piano and composition in Romania, Israel and the US and also received comprehensive scientific education, followed by a successful hi-tech career. Alex is now pursuing his passion for music again, creating music at the intersection of East and West, which balances between artistic intuition and structural rigor, always prioritizing the emotional experience. He is leveraging his scientific and high-tech background as well as the understanding of social and corporate processes in shaping new musical structures.

Alex is involved in creative collaborations with composers, performers and visual artists to expand his creative reach and challenge himself to get out of his comfort zone. He joined the National Association of Composers USA in 2021 and serves on the NACUSA National Board.

Alex lives in Dallas with his wife; they have two adult children and two granddaughters. He likes to hike, jog, meditate and enjoys modern art and a good laugh.

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 a past national president of NACUSA (2012-19) and also currently serves on the NACUSA Cascadia Chapter Board.

For further information visit <https://gregasteinke.com>.

William Toutant

William Toutant was born in Worcester, Massachusetts. He received his BA and MA from The George Washington University and his Ph.D. in music theory and composition from Michigan State University. He joined the music faculty of California State University, Northridge in 1975. During the next 38 years he not only taught in the Department of Music, but he also served in a variety of administrative positions including Dean of the Mike Curb College of Arts, Media, and Communication. For eighteen of those years, he also wrote and hosted the weekly radio program, *The KCSN Opera House*. He became Professor Emeritus in May 2013. His music is available on North/South, Capstone, Centaur, Phasma, Ariel and Navona records. He lives in Los Angeles with his wife, Ligia Toutant.

Mark Vigil

I was born in Spokane Washington in 1954 (yes that's correct I was born before Alaska and Hawaii became states). I became enthralled with music during the 1960s, a tumultuous time but also a really great time for new music. I started out in the early '70s as a lead guitarist in a local rock band. I then entered the Cornish College of the Arts, located in Seattle Washington. My major was piano performance and later on included composition. I received my B. M. degree there. In the early '90s I attended the University of Oregon School of Music, working for my master's degree in composition. I received my M. M. in 1996. Then, in 2002 I began to study composition privately with Tomas Svoboda. I studied with him for ten years.

Performer Biographies

Chameleon Winds was formed in 2011 and has been its current configuration since 2015. The group has been featured at many local venues, including All Classical Portland's live radio program *Thursdays @ Three*, Pacific University, University of Portland, Michelle's Pianos, and the Abbie Weisenbloom Concert Series. When not playing with Chameleon, members of the group can be found performing with Oregon Ballet Theatre, the Bach Cantata Choir, Vancouver Symphony, Portland Columbia Symphony, Eugene Symphony, and at musical theater venues such as Broadway Rose, Lakewood Theater, and Portland Center Stage. Like its namesake, which changes its colors depending on its environment, Chameleon Winds enjoys playing in configurations other than the traditional woodwind quintet. By exploring pieces for smaller subsets of the group, and frequently collaborating with guest artists, Chameleon Winds strives to enliven concert programs beyond the standard quintet literature.

Chameleon Winds performing tonight:

Portland flutist **Abby Mages** has delighted audiences, and chamber music colleagues in the Portland metropolitan area for years. An honors graduate of the New England Conservatory of Music in Boston, she is a distinguished former student of Claude Monteux and Paul Renzi. the former principal flutist of the San Francisco Symphony. In recent years she has played concerts with area ensembles including the Bach Cantata Choir & the Chameleon Winds Quintet. She has been a featured performer at the Music In the Woods Concert Series, All Classical Radio *Thursdays @ Three* live broadcast concerts, library recitals and frequent solo performances for the intimate chamber music series, the Brunches of Champions.

Alan Juza is an active musician in the Portland area. He is Principal Oboe with the Vancouver (USA) Symphony and Bach Cantata Choir and is a member of the Oregon Ballet Theatre and Portland Opera Orchestras. Alan has performed with the Houston Symphony, Oregon Symphony, and Eugene Symphony, to name a few, and currently teaches oboe at Pacific University in Forest Grove, Oregon.

Sean Kelleher has been playing clarinet since the 7th grade! In addition to his love of playing with Chameleon Winds, he also enjoys performing with Portland Columbia Symphony, Portland Chamber Orchestra, Vancouver Symphony, Newport Symphony, Portland Gay Men's Chorus & Rose CityPride Bands. Being a reed-doubler, he has performed numerous shows in the pit with Broadway Rose Theatre Co., Lakewood Theatre Co. & Stumptown Stages. Sean credits his sound to Stan Stanford & Mark Dubac, both fine clarinet players he has studied with over the years. When he's not playing he spends his time managing the Gift Shop in the main hospital at OHSU.

Daniel Partridge is the principal horn of both the Vancouver Symphony Orchestra and Symphony Tacoma. An active performer and clinician, he is the horn instructor both at Portland State University and at Clark College and plays regularly with other regional groups, including the Big Horn Brass, Oregon Symphony, Eugene Symphony, Portland Opera, Oregon Ballet Theater, Portland Columbia Symphony, Newport Symphony, Sunriver Music Festival, and his chamber groups, Chameleon Winds and the Rose City Brass Quintet. He earned a PhD in music theory from the Graduate Center of the City University of New York (CUNY) and master's degree in music theory and French horn performance from the Mannes College of Music. In addition to his performing and educational pursuits, Daniel is frequently in demand as an arranger, works as

the Manager of Music Editorial at Oregon Catholic Press (OCP), and is experiencing the rollercoaster of raising two teenagers with his wife, Katie.

Bassoonist **Samuel Rhoton** has enjoyed a diverse career as a chamber musician, educator, orchestral musician, and administrator. Originally from Salem Oregon, he has toured internationally in Latin America and across the United States. After a successful audition in 2023, Samuel was appointed principal bassoon of the Portland Opera in Portland Oregon. Samuel is a graduate of the Shepherd School of Music at Rice University. He studied under the tutelage of the Lynette S. Autrey Professor of Bassoon, Benjamin Kamins. Before Rice, Sam studied with William Ludwig, Kathleen McLean, and Carin Miller. He has also extensively studied with the incomparable Ann Kosanovic-Brown, the first female bassoonist to play with the Berlin Philharmonic.

Our pianists tonight:

Pianist **Ben Gimm** joined the Portland arts scene in 2018. Coming from a diverse performing background, he can be found teaching or working on projects in town as a pianist or double bassist. Described by critics as a tremendously sensitive collaborator, he made his debut in local events and most notably won one of seven spots across the U.S. in the MTNA Competition for chamber strings. Some local appearances as of late include Cascadia Composers' *A Ligeti Odyssey*, OrpheusPDX's inaugural *L'Orfeo*, Lark Opera at Mendelssohns, The Portland Ballet, Blueprint Ensemble Arts, and The Old Church's Lunchtime Concerts. Ben holds performance degrees from Portland State University.

Susan McDaniel has appeared widely as a solo and collaborative pianist, including regional and national concert tours as well as recitals in France, Germany, Ireland, Switzerland, and the Czech Republic. After receiving a master's degree in vocal accompanying from the Manhattan School of Music, she performed as a young artist with San Diego Opera and then worked as a member of the music staff at Seattle Opera and Utah Festival Opera. Since returning to her home state of Oregon, Susan has maintained an active performing career in vocal and instrumental chamber music. She was also the resident pianist of All Classical Radio's live-performance series, *Thursdays at Three*, and has accompanied numerous productions at Portland Opera. Susan has been a frequent faculty artist in the Vocal Arts program at the Atlantic Music Festival and is faculty coach at the Music in the Marche opera and chamber music training program in Mondavio, Italy. In 2018, she was appointed lecturer of music in collaborative piano at the University of Portland.

Portland-born **Luna Thompson-Aue** (she/they) has spent most of their musical career so far learning the rules, so they might better understand how to break them. For the past twenty years, Luna has made it their task to collect as many experiences with music from as many diverse sources as they can. Classical? Choral? Jazz? Blues? Gospel? Metal? Punk? Funk? Fusion? EDM? Avant-Garde? Hip-hop? Nothing is off the table, as she has found that new knowledge and proficiencies in one domain frequently lead to unexpected epiphanies for her in another. Luna is currently the accompanist for the Columbia Chorale of Oregon in St. Helens, as well as the dual music director/keyboardsist at the Unitarian Universalist Church of Washington County.

ACKNOWLEDGEMENTS

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Anonymous (2)

Margaret Bloomfield

Jon Martin

Myrna Setiawan

Alex Shapira

Jeff Winslow

Special Thanks to

Our many volunteers for day-of-concert management, front desk, and ticketing, ushering and general support, who will be personally acknowledged from the stage during the concert.

Our intrepid **stage crew** led by **David Jones**

John Hidalgo, Brian Magill, and Nicholas Yandell, our publicity team

Kevin Lay, Ted Clifford, and Jeff Winslow for concert planning and logistics.

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

Dinah Bianchi, David Jones and Dawn Sonntag, our selection committee for this concert

Linda Woody for her abundantly successful grant applications this season and over the years

Jeff Winslow also for his many seasons as secretary and treasurer

CASCADIA UPCOMING EVENTS

In Good Hands 2024

Saturday, July 20th (time TBA) | **Lincoln Recital Hall**, 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, with special emphasis on works 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!

2024-2025 Season Opener – *Quiltings*

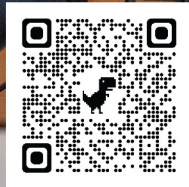
Friday, October 18th at 7:30 PM | **Lincoln Recital Hall**, 1620 SW Park Ave, PDX

Cascadia is excited to announce the opening concert of our 2024-2025 season! Come hear Cascadia member and longtime former Portlandian Walter Saul perform his own piano solo works inspired by the fabulous fabric art of Ann Harwell, with projected visuals. Mark your calendar now!

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