

Cascadia
Composers
present

Perceptions of SOUND

A multi-sensory
concert experience

SCIENCE, SYNESTHESIA & SPECIAL EFFECTS:

melding new art music with modern performance to expand the experience of sound

*Works by Susan Alexander · Daniel Brugh · Ted Clifford · Lisa Ann Marsh · Paul Safar
Alexander Schwarzkopf · Brandon Stewart · Jeff Winslow · Jennifer Wright · Nicholas Yandell*

special guests Delgani String Quartet & John Berendzen's Robohorn

7:30 PM SATURDAY JAN. 30, 2016

Cascadia Composers

a chapter of the National Association of Composers USA

First Christian Church
1166 Oak St., Eugene, OR 97401

CascadiaComposers.org Tickets \$5 - \$20 at the door



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

Jan Mittelstaedt, President

Mike Hsu, Vice President

Jeff Winslow, Secretary/Treasurer

Dan Brugh, Stage Management • Ted Clifford, Grants Lead

Jay Derderian, Webmaster/Recorder

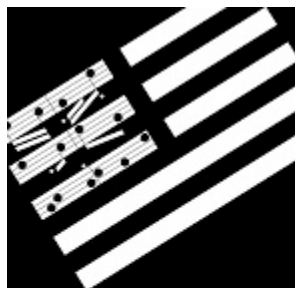
David S. Bernstein, Greg A Steinke, at large

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) and fundraisers sponsored by Cascadia.



National
Association of
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CASCADIA COMPOSERS

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

presents

Perceptions of Sound

7:30 PM, Saturday, January 30, 2016

First Christian Church, 1166 Oak St., Eugene, OR 97401

Opening Music: John Berendzen's Robohorn

The Bewitching Hour

Nicholas Yandell

Delgani String Quartet

Introspections

Ted Clifford

Sarah Pyle, flute

Eikos

Susan Alexander

Paul Engeler, violin; Susan Alexander, DX7 Synthesizer

Counting Again, Beginning at One

Lisa Marsh

Nancy Wood, voice; Todd Bills, percussion; Lisa Marsh, piano

You Cannot Liberate Me: Only I Can Do That For Myself

Jennifer Wright

Cymatics display conceived/realized by **Jennifer Wright** and **Matias Brecher**

Jennifer Wright, amplified harpsichord and EBows

Intermission

Incidental Music: *White Rock Morning* by Christina S. Rusnak

White Canvas

Paul Safar

Video by **Daniel Heila**

Daniel Heila, alto flute; Ben Farrell, bass clarinet; Paul Safar, piano

Soon it will be night

Jeff Winslow

Nancy Wood, soprano; Alexander Schwarzkopf, piano

Recycled Wheels

Alexander Schwarzkopf

Alexander Schwarzkopf, piano

Spectra

Brandon Stewart

Wyatt True, violin; Todd Bills, percussion; Alexander Schwarzkopf, piano

Whispers for Piano and Fixed Media

Daniel Brugh

Daniel Brugh, piano

Program Notes

The Bewitching Hour by Nicholas Yandell

This work began as an experimental, post-rock composition written, performed, and recorded within a four-day span in a Sacramento, CA studio by Alex Fulton and I, originally arranged for Fender Rhodes, electric guitars, electric bass, Hammond organ, horn, trumpet, and two wordless voices. In 2014, with Alex's blessing, I revisited this work and expanded and reworked the music into a string quartet. The title refers to a fictional time of night when anomalous events begin. Consider this piece a narrative web of sound revealing the astounding happenings of an unseen magical world that always disappears at daybreak.

Introspections by Ted Clifford

Introspections is a collection of three vignettes for unaccompanied flute. They are not quite improvisations but they should have that feel. Tonality is generally implied but not always resolved. The first piece consists of shifting harmonic phrases, and exploration of the timbre of the flute. The second piece follows a tangent on a three-note motif. The final piece has a more frenetic pace with a hit of the blues.

Eikos by Susan Alexander

Eikos (short for Icosahedron, the Greek sacred solid which is the water symbol), was commissioned by composer Wendy Reid and first performed at the Oakland Museum in 1994. It is a watery and intimate piece that flows in flexible time between the two performers as they play off of each other. The highly unusual 'scale' is mostly microtonal and fixed by the synthesizer. The tunings are derived from vibrations of the infrared world of the DNA molecule that result from jiggings and bendings occurring among the atoms of the four nucleotides...adenine, guanine, cytosine and thymine.

In 1988, SA worked with UCSC cell biologist Dr. David Deamer to measure these original light frequencies, then translated them into pitches for the human ear to have a sonic 'map' of this molecular world...what one author called "the invisible whispers within." (More can be found in an IEEE Journal article at: www.OurSoundUniverse.com). The violinist must match as best he or she can, but often the rub, or clash, results in interesting vibratory events that take on a life of their own.

Counting Again, Beginning at One by Lisa Marsh

This song was inspired by Deborah Buchanan's poem that speaks to the loss we all feel when someone close to us begins to disappear. It is scored for soprano, percussion and piano.

Counting Again, Beginning at One

Crawling onto the closet's top shelf
we find a hiding place and whisper secrets,
the afternoon our private haunt.
At naptime we sleep on separate beds
but speak to each other, together even in dreams.
In photos over the years, we are caught
in bursts of exploration, our eyes watching,
yours active, leaping already from the static bird
raised to attract attention, mine downcast,
held close to the inner quiet.

I haven't known where you are now for weeks,
maybe in an anonymous motel along the highway,
maybe somewhere in the open forest, watching snow fall.
The long space between us.
Our words have tried that voyage, little stories
and invitations, trying to explain what we are now,
honesty and pretense fighting each other.
I no longer assume I understand.
Your life clouded by another barroom glass,
more pills, anger lacing each footstep.
Words drop into their own echoes.
I wake each morning thinking of you.

Deborah Buchanan

You Cannot Liberate Me: Only I Can Do That For Myself by Jennifer Wright

This work was inspired by the earnest comment made in 1950 by the 14th Dalai Lama (then only 15 years old) when China announced its intention to invade Tibet and forcibly obtain the Dalai Lama's signature on the "17 Point Agreement for the Peaceful Liberation of Tibet". This statement - "You cannot liberate me; only I can do that for myself" - carries a profound depth of historical importance as well as deep personal significance for me. Two EBows (small electronic devices that create a magnetic drive field to vibrate strings, originally designed as a pick alternative for electric guitars in the 1970s) placed directly on the strings inside the body of the harpsichord create a sustained wash of sound that underpins the entire piece. This drone, reminiscent of Tibetan throat singing, effectively liberates the harpsichord from the common misconception that it is an inferior country cousin of the modern piano due to the sharp plucked attack and rapid decay of each note.

In this world premiere performance, the music will manifest itself in the visual realm - much as a thought or statement must evolve further to manifest itself in action - through a live display of cymatics (the science of making sound frequencies visible by transporting sound waves through a medium).

White Rock Morning by Christina Rusnak

Artists have always sought the gifts of nature...writers walk in her woods, painters bask in her light and composers listen to the diversity of her voice. I'm intrigued by the evolution of sound during the course of an ordinary day. White Rock Morning captures the sounds of an ordinary, but fascinating morning at White Rock Lake in Dallas Texas

White Canvas by Paul Safar

This piece began as an exercise in writing music that is meant for relaxation. However, I was curious if the main musical element in this tranquil piece could be a tritone (perhaps the most dissonant) of intervals. I quickly realized that the piece needed a collaborator, so I thought of videographer and composer Daniel Heila. I wanted a sense of chance in this project, so I gave Daniel only the abstract title: *White Canvas* and the length of the piece I had just written. He did not hear any of the music. I was quite excited when he came back with the video and its bird and airplane imagery. For me, at least, the video and music fit well (and it made me feel relaxed)! I love the sound of bass clarinet and alto flute and thank Ben and Daniel for their music and friendship.

Soon it will be night by Jeff Winslow

Soon it will be night...

Soon it will be night, when the dreams come, when the dreams come...
Soon I'll be in bed, where the dreams come, where the dreams come...
Soon I must go to sleep, but the dreams come, and the dreams come...!
Soon there will be death... will the dreams come then?

(1998 - lyrics by the composer)

In 1998 my oldest brother, the composer Walter Winslow, passed away very prematurely; I'd been divorced for a year; I was reading Richard Taruskin's tome on the music of Stravinsky, notably his masterful exploration of the creation of *The Rite of Spring*. Somehow this all swirled around in my head and produced this song.

Recycled Wheels by Alexander Schwarzkopf

Recycled Wheels, for solo piano, explores cyclic elements of sound wheels that begin as tri-chords in one hand and varied clusters of tones in the other. The resonance and vibration produced by specific combinations of intervals and tones quickly establishes a predominant aspect of this compositional language. As the piece progresses, the clusters and tri-chords begin to dissolve and open into swirling contours and myriad colors that comprise the body of the composition. These linear, recycled threads, weave the opposing contours and rhythms into a dense, complex fabric.

There are two important components of the form and structure of this work. The first draws on the concept of continuous variation that was developed a great deal by Brahms and was also favored by Schoenberg. The second draws on practices from various aspects of improvisation in avant-garde jazz. The wheels of sound refer to interpolations that occur in the continuously evolving structures throughout.

Spectra by Brandon Stewart

Spectra came into being in response to a residency of the Bristol Ensemble in one of my composition courses at the University of Bristol. I began with the very simple concept that certain percussion, including the piano, have an almost unparalleled ability to sustain the sounds they produce. And, if allowed to sustain these sounds organically without any use of artificial dampening, I could begin to explore how these sounds would join, develop, and recede from the resultant cloud of sound. The term "spectra" applies as different spectra are used to then manipulate that cloud: the spectrum of pitch, of timbre, of density, etc. The violin, with its more limited capacity for sustaining sounds, instead behaves as a sculptor for the cloud and changes how we might perceive it throughout the piece.

Whispers for Piano and Fixed Media by Daniel Brugh

This piece explores intimate sound using whispers and "Shepard tones", synthesized sounds that create the auditory illusion of a tone that continually ascends or descends in pitch, yet which ultimately seem to get no higher or lower. The piano brings these sounds together into a melodic tapestry in space and time.

Composer Biographies

Susan Alexjander

Composer Susan Alexjander's work is about the interconnections between light and sound, science, art, geometry and our universal stories. She's a presenter, musician, and perpetual student whose CDs and film soundtracks have achieved international acclaim in galleries, publications, and performances. She teaches privately in Portland and continues to explore the harmonics of nature, our bodies and cosmos. The burning question is always - how does everything communicate through resonance?

www.OurSoundUniverse.com

Daniel Brugh

Daniel Brugh, a member of the Cascadia Composers board, graduated from Interlochen Arts Academy and earned a Bachelor of Music degree from the University of Oregon. Daniel teaches piano and music composition in the Beaverton area. In 2009 he was chosen as the OMTA Composer of the Year and in 2010 his composition was performed at the OMTA state convention. An extremely creative composer, Dan composes electronic music as well as acoustic, choral, organ, piano, and chamber music works. His innovative concerts - two performed in the dark, one featuring organ compositions, and one highlighting improvisation - have added originality to Cascadia's concert programming. He has been chair of Cascadia's *In Good Hands* concerts for a number of years.

Ted Clifford

Ted Clifford is a Portland area composer, performer and arranger of various styles, private teacher, and currently a board member with Cascadia Composers. He began studying the piano at age 6, and has performed in local and touring ensembles as a keyboardist since age 18. He earned his BA in music from St. Cloud State University in Minnesota, and has continued his music education through independent studies over the past 15 years, most recently studying composition with Tomas Svoboda. His influential teachers include Tom Allen, Art Lande, and David Friesen.

Lisa Ann Marsh

Lisa Ann Marsh is a member of *Cascadia Composers* and a founding member of *Crazy Jane Composers*. Her solo piano and chamber works are frequently performed in the Portland area. She draws inspiration from the beauty of the natural world, the complexity of human emotions, and the artists she collaborates with. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She is a member of the piano faculty at Portland State University where she also directs the wellness program for musicians.

www.LisaAnnMarsh.com.
www.coordinatemovement.com.

Christina S. Rusnak

Christina Rusnak is a multifaceted composer whose work reflects a diversity of styles and points of view. Passionate about Landscape, Geography and Art as an expression of human experience, she actively seeks to integrate facets of all of these into her work. Her goal is to compose music that is thought provoking, engages the performers and, hopefully, the audience as well. *Cloudburst* launched Ms. Rusnak's musical exploration of place and space. The Dallas Contemporary Museum commissioned her to create a work celebrating their new art space at 161 Glass in 2009. Her electro-acoustic piece, *FEAR: The Unspoken Geography* was chosen in 2013 for the 12th Annual CSUF New Music Festival: Voice in the 21st Century. An avid hiker, Ms. Rusnak has explored many of our Parks and Wilderness areas. At Homestead National Monument in 2012, she composed *Free Land*, commemorating the 150th anniversary of the Homestead Act. Four of her pieces celebrate distinct natures of Denali and Yukon Charley National Park and Preserve. *Canyon Voices* was composed for Oregon State Parks' Cottonwood Canyon. *The Life of Ashes* was commissioned by the U.S. Forest Service to commemorate the 50th anniversary of the Wilderness Act. As Artist in Residence at North Cascades National Park, Ms. Rusnak composed *The Way Through*, which premiered in November 2015. Ms. Rusnak also works with communities and organizations to bring music, culture, and heritage into public spaces. Her recordings are available on ERM and Parma Recordings.

Paul Safar

Paul Safar is a versatile composer/performer and music educator living and working in Eugene, Oregon. In addition to a busy private piano teaching studio, Paul also performs as an accompanist to the soprano Nancy Wood. Paul and Nancy are the co founders and artistic directors of Cherry Blossom Musical Arts, a performing-arts, non profit organization that produces original, collaborative, live performances. Having received his B. Mus. from the College-Conservatory of Music in Cincinnati, Ohio, Paul draws upon his classical music training while often incorporating various popular styles like jazz and rock. He has had his chamber music performed in New York City's CAMI Hall , choir music in Seattle and a folk opera in Ohio. His most recent large-scale work is a *Concerto for Electric Guitar and Chamber Orchestra*. Paul is a member of Cascadia Composers, the northwest chapter of NACUSA as well as BMI. Paul was awarded the Oregon Music Teachers Association Composer of the Year Award in 2013 and has received commissions from the DelGani String Quartet and the Oregon Parks Department.

Alexander Schwarzkopf

Alexander J. Schwarzkopf was born in Colorado Springs, Colorado. Alexander began his piano studies at age 4, first performed in public at age 8 and became a student at Colorado College at age 12. Alexander has performed at festivals in the United States, such as the Oregon Bach Festival Composer's Symposium, American Liszt Society National Festival, and Makrokosmos Project PDX; in Germany at the Internationales Klavierfestival-Lindlar, and DTKV "Musik Aktiv;" and has performed in Italy, where he was a finalist at the Val Tidone "Silvio Bengalli International" Piano Competition in Pianello.

Alexander's research pertaining to Falko Steinbach's "Figures: 17 Choreographic Etudes for Piano" (2006) has been featured in articles published in the U.S. and Germany, and has been the subject of a broadcast by the NPR station WCQS-Asheville. Alexander's recent focus is creating and exhibiting abstract visual artwork based on concepts and ideas that exist in contemporary or traditional keyboard literature for lectures and workshops at such festivals as Klavierfestival- Lindlar, Lindlar, Germany and Western Regional Piano Conference in Denver, Colorado. This research focus has resulted in the development of a learning theory titled, "Translating Visual Contours of Melodic Lines into Physical Movements in Piano Technique." Alexander's recording of Steinbach's "Figures: 17 Choreographic Etudes" (2006) will be released on the Centaur Records label in January, 2016.

Alexander performs works as diverse as Bach's *Goldberg Variations* and George Crumb's *Makrokosmos* for Amplified Piano, as well as his own compositions. Alexander has performed in the masterclasses of David Burge, David Finkel, Claude Frank, Awadagin Pratt and Falko Steinbach.

Alexander presented the inaugural year of a new piano festival "Piano Perspectives @ AMoCA," held at the Anderson Museum of Contemporary Art in Roswell, New Mexico in February of 2015. Alexander is the founder and artistic director of Piano Perspectives, where the focus of the festival is "The Intersection of Music and Visual Art." The second edition of the festival will take place in February, 2016. Alexander served as Visiting Artist on the Piano Faculty at the University of New Mexico in Albuquerque during the fall semester of 2013, Faculty Teaching Assistant at the Internationales Klavierfestival – Lindlar and the DeutscherTonKünstlerVerein "Musik Aktiv Festival" in Heek-Nienborg, Germany. A devoted teacher, Alexander gives masterclasses during each tour and guides sessions in movement and music with children at the Spencer View Coop Family Center in Eugene, Oregon and other programs such as "El Sistema," an Asheville Symphony Orchestra initiative in for the students of Fletcher-Hall Elementary School in Asheville, North Carolina. Alexander lives in Eugene.

Brandon Stewart

Born in 1985 in Las Vegas and raised in Vancouver, WA, Brandon Stewart reluctantly began his music career due to a public school arts requirement. He started first as a clarinetist, played the baritone sax in the pep band, was informed that he could sing in college, and finally started composing soon after. Brandon holds degrees in music from Clark College, Marylhurst University, and a Master of Arts in music composition from the University of Bristol in the UK. His past composition mentors include Robert Priest, John F. Paul, Michael Ellison, and John Pickard. His works have been played internationally by ensembles including Northwest New Music, Delphinium Quartet, Oregon Chamber Players, CoMA Bristol, the Bristol Ensemble, and the American Creators

Chorus under the direction of Craig Hella Johnson. More information on his work can be found on his website: brandonstewartmusic.com.

Jeff Winslow

Jeff Winslow, a fourth-generation Oregonian, seeks the musical heart of natural and psychological landscapes, with emphasis on vocal and piano works. He is a founding member of Cascadia Composers, a chapter of NACUSA centered on the lower watershed of the Columbia River, and serves on the board as secretary / treasurer. His work has been performed by fEARnoMUSIC, Portland Vocal Consort, and the Resonance Ensemble, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, as well as several other locations around the region, often with the composer at the piano. A recent piano work, *Lied ohne Worte (lieber mit Ligeti)* received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. He studied music and electronics at the University of California at Berkeley, getting serious about composition in the mid-90's as High Modernism finally relinquished its death grip on the world of art music. The short, dreamlike – briefly nightmarish – song heard today gets about as close as he ever does to that rapidly dissipating 20th century esthetic.

Jennifer Wright

Jennifer Wright is a pianist, teacher, composer, artist of various stripes and passionate aficionada of the creative life. She holds two degrees in piano performance (BM, The Hartt School of Music, Hartford, CT; MM, Trinity College of Music, London, England) and studied for two years at the Stuttgart Music Conservatory in Germany. An active performer, presenter and event producer, Jennifer has presented numerous recitals, master classes and workshops in the U.S., the U.K., and Europe. Much of her recent work is focused around her creation "The Skeleton Piano", an upright piano that she stripped of its exterior cladding and heavily altered, which she plays with a mad variety of extended techniques. Her compositions have been performed at the *Portland International Piano Festival*, *Portland's March Music Moderne* festival, *Crazy Jane Composers* concerts, *Portland's "Art for the Ears" Series* in the Pearl District, *Cascadia Composers* concerts, in collaboration with *Portland's Agnieszka Laska Dancers* and filmmaker Takafumi Uehara (among others), and in solo recitals in the United States, England, and the *Karjalohja Summer Series* in Finland. More info is available at jenniferwrightpianostudio.com and skeletonpiano.com.

Nicholas Yandell

I'm Nicholas Yandell: born July 24th 1982 in Boise, Idaho, received a Bachelor's and Master's degree in Long Island (NY), and settled in Portland, Oregon. I gained a passion to compose because I want to experience combinations of sound and silence that don't currently exist and have others to experience them too. This desire tends to manifest itself into classical concert works, film scores, post-rock songs, and electronic music, sometimes amalgamating with fiction and poetry into meshes of lyrics, stories, and sound. So in the end, I'm just sound-sculptor, taking my small vial of talent, casting it into the winds of the world, and discovering what the visceral power of musical expression can accomplish.

Performer Biographies

Delgani String Quartet

The Delgani String Quartet is an energetic, young ensemble dedicated to innovative concerts that mix treasured classics with accessible contemporary works. Considered “a welcome addition to Oregon music” by Eugene Weekly, the quartet’s upcoming season includes world premieres, multimedia, and repertoire spanning more than 400 years, in collaboration with two Oregon composers, an actor, a guitarist, and a visual artist.

In an effort to create a sustainable model for chamber ensembles, the Delgani String Quartet is a 501(c)(3) nonprofit organization, with a mission to cultivate an appreciation for chamber music through distinctive performance, innovative programming, educational outreach, and collaboration. Alive with interaction, expression, and spontaneity, Delgani strives to create experiences that reflect the intimacy of the string quartet.

In 2015 Delgani hit the ground running with a sold-out debut in Eugene and an invitation to perform for the House of Representatives at the Oregon State Capitol. The quartet also performed new music by Eugene-based composer Paul Safar and has appeared on chamber music series in Eugene, Corvallis, Junction City, Cottage Grove, Roseburg, Crescent City, and Ashland. It has recorded works by Oregon composers Nicole Portley, Paul Safar, Steffan Schmidt, Jason Heald, Alex LaFollett, and Addison Wong.

In addition to innovative performance, the quartet is committed to educational outreach and community involvement. It recently held a workshop with students of the Douglas County Youth Orchestras and benefit performances have included events for the Eugene Symphony

Todd Bills, Percussion

At eight years of age Todd made his first drum kit out of pots and pans with his sister. They used Lincoln Logs as drum sticks and created quite the racket (their parents were not amused). This marked the beginning of his percussive adventures. He is currently pursuing a Master of Music Performance degree at the University of Oregon, studying under Pius Cheung. In 2014 he graduated with honors from the University of Colorado with a degree in Percussion Performance. He has toured the US, Canada, Australia, and New Zealand. Todd lives in Springfield, Oregon with his wife Marcie, and he still enjoys making loud noises.

Paul Engler, Violin

Paul DeWitt Engler has been playing the violin for 23 years, incorporating elements of rock, gypsy, Central American, and especially classical music into his style. Since graduating from the San Francisco Conservatory of Music in 2008, he gradually moved from playing in local orchestras towards collaborations with smaller pop ensembles as an arranger and performer. He enjoys most often the brainstorming process that can lead each new concert to become a new and thought-provoking experience for listeners. Among the groups that Paul has played with are: Portland Chamber Orchestra, Portland Columbia Symphony Grupo Condor, and The Magik*Magik Orchestra. His list of musical influences includes Shostakovich, The Beatles, 90’s American Punk, Elliott Smith, and classical orchestral conductors. In his spare time Paul enjoys transcribing and arranging music, practicing the drumset, and learning Japanese.

Ben Farrell, Bass Clarinet

Ben Farrell is president of the board of Cherry Blossom Musical Arts (CBMA). He earned his B.S. in Music (clarinet and piano) at the University of Oregon where he studied clarinet with Wayne Bennett and John McManus. Mr. Farrell is also well known throughout the Northwest by his frequent appearances with the vaudeville troupe New Old Time Chautauqua. He is currently playing bass clarinet with a large clarinet choir named Platypus, with a wonderful clarinet quartet called Pickles and Peppers, and with the Eugene Symphonic Band.

Daniel Heila, Alto Flute

Composer, flutist, and video artist Daniel Heila’s work embraces live musical settings, improvisation, electro-acoustic sound design, and projected video as well as traditional format composition, moving image art,

sound art, and installation. These efforts are largely in response to memory, the mundane, and witnessing environment. As a father, his praxis is intimately entwined with the ebb and flow of domesticity. As composer, Daniel has largely been a student of the American experimental tradition from Ives and Cowell to Cage, Nancarrow, Feldman and beyond to Minimalism and Post-minimalism. He has also been a composer/performer of rock and folk music as well as free improvisation. In his music, often in the form of music theater, he has achieved a balance of realism and abstraction, consonance and dissonance that honors these varied influences.

Sarah Pyle, Flute

Sarah Pyle, flutist, is an avid performer of new music. She was a guest artist at Illinois State University in 2015 where she performed a solo recital of contemporary works and premiered a piece by composer Laura Schwartz for flute and multimedia. Sarah is the flutist for Sound of Late, a contemporary ensemble based in Portland, Oregon, and she plays second flute and piccolo with the Oregon Mozart Players. In 2015 she was awarded first place in the Kujala International Piccolo Competition in Chicago and second place in the 2014 National Flute Association's Piccolo Artist Competition. Sarah has studied flute with Molly Barth, Michel Debost, and Kathleen Chastain. She holds master's degrees in flute performance and musicology from the University of Oregon, as well as a B.M. in flute performance from Oberlin Conservatory. In her spare time, she spins fiber and knits.

Wyatt True, Violin

Wyatt True is Artistic and Executive Director of the Delgani String Quartet. He has performed in recital throughout the Willamette Valley and as guest artist at the University of Georgia, University of Pittsburgh, Andrew College, and Umpqua Community College. An advocate for contemporary music, Dr. True's recent collaborations include the second performance of Roger Zahab's *Vioentelechron* (2007) for violin and orchestra, a studio recording of Nicole Portley's *Voyage* (2013) for string quartet, and the premiere of Jason Heald's *String Quartet No. 5* (2014). Dr. True is currently working with young composers from the Pacific Northwest on a collaboration of photography and music for violin and piano that captures the beauty of Oregon landscapes. The work is scheduled for its premiere in October 2015 at Oregon State University. Dr. True's education includes a Doctorate in violin performance and historical performance practice, a Masters in violin performance and string quartet studies, a Bachelor of Arts in music and philosophy, and a Bachelor of Science in physics and astronomy. His doctoral thesis, "A Modern Violinist's Introduction to Early Music and Historical Performance Practice," traces the development of violin music and technique from late sixteenth century vocal models to the duo sonatas of J. S. Bach. Dr. True is a Rhodes Scholar Finalist and member of Phi Beta Kappa.

Nancy Wood, Soprano

Nancy Wood's musical career has included everything from singing in church to singing in jazz clubs. After years of classical study, she has found her vocal home interpreting work by living composers. She has performed works by many living composers, including Jeff Winslow, Tomas Svoboda, Dan Senn, Jack Gabel and Gary Noland, Derek Healey and now, David Bernstein. She has also frequently collaborated with her husband Paul Safar writing lyrics, directing shows and in the case of their children's musical *Nisse's Dream*, writing the stage play.

UPCOMING EVENTS

Attachments and Detachments Concert

Works by NACUSA Cascadia Composers featuring dynamic pianist, Dianne Davies and the Agnieszka Laska Dancers
Sunday, February 28th, 7:30 pm
Lincoln Hall, Rm. 75, Portland State University
1620 SW Park Ave., Portland 97201

Night, Too, Shall Be Beautiful Concert

Choral Arts Ensemble, including works by NACUSA Cascadia Composers
Saturday & Sunday, April 23rd & 24th, 7:30 pm & 3 pm
The Old Church
1422 SW 11th Ave.
Portland, OR 97201

Cascadia Invokes the Muses Concert

The Mousai, works by NACUSA Cascadia Composers
Sunday, May 22nd, 2 pm
First Presbyterian Church
1200 SW Alder St.
Portland, OR 97205

Plus

Special Preview Concert of above concert

Saturday, May 14th, 2 pm
Valley Community Presbyterian Church
8060 SW Brentwood St.
Portland, OR 97225

In Good Hands Concert

Students perform NACUSA Cascadia Composers' piano pieces

Summer of 2016 TBA

The Old Church
1422 SW 11th Ave.
Portland, OR 97201



delgani PRESENTS **TWENTY-TWO STRINGS**
string quartet
FEATURING: Guitarist James Bishop-Edwards

Tuesday, March 29 @ 7:30 PM
United Lutheran Church
2230 Washington St, Eugene

Luigi Boccherini – *String Quintet in E Major*
Máximo Diego Pujol – *Suite Buenos Aires*
Alberto Ginastera – *String Quartet No. 1, Op. 20*
Tickets at www.delgani.org