

ASTORIA MUSIC FESTIVAL PRESENTS



CASCADIA COMPOSERS

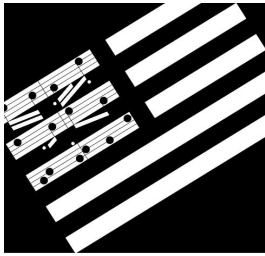
# MADE IN OREGON

NEW MUSIC BY CASCADIA COMPOSERS

CCC PERFORMING ARTS  
CENTER @ 7:30 P.M.  
**WED. 6.20.2018**

**12** LOCAL  
COMPOSERS

**1** UNMISSABLE ROMP THROUGH  
THE KALEIDOSCOPIIC LANDSCAPE  
OF NEW OREGON ART MUSIC!



National  
Association of  
Composers  
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# Cascadia Composers

## Mission Statement

*Cascadia Composers* engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers.

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

Website: [www.CascadiaComposers.org](http://www.CascadiaComposers.org)

## Governing Board

Ted Clifford, President

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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.



Program cover design by Jennifer Wright

# ASTORIA MUSIC FESTIVAL

*presents*

Cascadia Chapter of the National Association of Composers/USA in

## **MADE IN OREGON**

New Music by Cascadia Composers

Wednesday, June 20th @ 7:30 pm

Clatsop Community College Performing Arts Center, Astoria, OR

### **Program**

#### ***SOARING in A Flat Major***

John DeRuntz

John DeRuntz, *piano*

#### ***From FIVE PIANO PIECES***

Stephen Lewis

I. Composition VIII

Stephen Lewis, *piano*

#### ***TRIO for Clarinet, Violoncello, and Piano***

Denis Floyd

Alicia Charlton, *clarinet*; Jonah Thomas, *violoncello*; Maria Garcia, *piano*

#### ***LAMENT for Left-Hand Piano***

Timothy Arliss O'Brien

Timothy Arliss O'Brien, *piano*

#### ***CAT TALE***

Jeff Winslow

Catherine Olson, *soprano*; Jeff Winslow, *piano*

#### ***FAMILY PORTRAIT Five Vignettes for Piano***

Greg A Steinke

I. Dad's "Tune" – A piacere; Fast; II. Music for Carl Asa – Slowly; III. Mom's Delight – Waltz-like;  
IV. Lullaby for Kyle Alban – Slowly and gently; V. Claradog Ramble – Fast

Cary Lewis, *piano*

#### ***THE BIOLOGIST***

Matthew Neil Andrews

(Heroine Sonata II — Interlude — "On the Refraction of Light in a Dungeon")

Daniel Robert Vega, *alto saxophone*; Matthew Neil Andrews, *piano*

#### ***FLUX ET REFLUX***

David S. Bernstein

Asya Gulua, *piano*

### **Intermission**

## **STRING QUARTET NO. 4**

Andrew Robinson

Delgani String Quartet

Jannie Wei, *violin I*; Wyatt True, *violin, II*; Kimberlee Uwate, *viola*; Eric Alterman, *violoncello*

## **WHISPERS for Piano and Fixed Media**

Daniel Brugh

Daniel Brugh, *piano and fixed media*

## **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*

## **SOARING FANTASIA**

Paul Safar

Nathanael Peterson-Blankenship, *tenor saxophone*; Paul Safar, *piano*

## **Program Notes**

### ***SOARING in A Flat Major* by John DeRuntz**

The title piece of my 1997 album of the same name brings to mind day dreams of being able to peacefully fly amongst the clouds, the spirit soaring to heights never thought possible, and then, a final gentle return to earth.

### ***FIVE PIANO PIECES* (movement 1) by Stephen Lewis**

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

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

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

This trio is in first movement sonata form. It begins with an introduction. A theme is first stated by the cello, is then restated with variation by piano and clarinet. The exposition of the movement contains two main themes, A and B. A secondary theme appears after A and before

B. The development deals with all three themes. The piece begins and ends in F minor, but is highly chromatic throughout. A coda, contains a reprisal of the introductory material.

### **LAMENT for Left-Hand Piano** by Timothy Arliss O'Brien

Written for the solo left hand, this piano piece has been deconstructed and presented to the pianist in eight cells. The pianist is then instructed to play them in any order and duration until the sadness of the lament is resolved.

### **CAT TALE** by Jeff Winslow

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

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### **FAMILY PORTRAIT Five Vignettes for Piano** by Greg A Steinke

*Family Portrait* for Piano was written as a remembrance of my family in 1976–78. It is dedicated to and was presented as a present to my in-laws, Carl and Rose Larsen. It is built around two short pieces originally written as birth announcements for my two sons, Carl and Kyle. Thus, most of the musical materials for the other movements for "Dad," "Mom" and Clara, our dog at the time, are ultimately derived from *Music for Carl Asa* and *Lullaby for Kyle Alban*. *Family Portrait* was premiered in March of 1978 in Olympia, Washington by Diane DeMoulin, a piano student at the time at The Evergreen State College.

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### **THE BIOLOGIST** by Matthew Neil Andrews

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

### **FLUX ET REFLUX** by David S. Bernstein

*Flux et Reflux* (ebb and flow) is a work dedicated to the memory and music of composer Claude Debussy. The advent of the 20th century would be very different if not for his contribution and influence on so many that followed. In this work there may be features that resemble certain characteristics of Debussy's style, but it does not in any real way resemble him in sound. One distinct feature of this composition is the use of a theme quoted in full from Debussy's *La Mer*. This four-bar melody will be found in at least five areas of the piece; some are obvious, most are used in an abstract manner where transformation of its rhythm is key but the pitch series of the tune is kept intact. Like Debussy in many works, short fragments - motivic like - will be found throughout. Many of the fragments are intensely chromatic, and these are contrasted with the use of two very diatonic C major chorales interspersed between and around them...chorales with "added" tones, as it were. It was a pleasure for me to contribute this work in honor of this special occasion. Debussy is certainly one of the giants of Western musical composition from his century... or any century before or after his time.

### **STRING QUARTET NO. 4** by Andrew Robinson

The *String Quartet No. 4* is filled with vibrant energy. The first movement begins with the cello and viola performing a duple meter ostinato constructed from a glissando motif. The two violins, as they tentatively enter, find their way to a triple meter theme. Places are traded, with the two violins taking up the ostinato and the cello and viola commanding the melody. Even as the ostinato is dropped, the music grows more insistent and finally declares its conclusion in unison. The three-part second movement opens with an elegy whose solo line is performed by the first violin. The other instruments supply a sparse harmony as accompaniment. The middle part is an allegretto with cello supplying rhythm and first violin assigned melody. The second violin and viola each assist with the melody and rhythm. The third part is a reprise of the elegy, performed now by the cello. The Finale is divided into two parts – a main part which is repeated, and a slower Coda. Like the first movement, the energy of the first part of the Finale is insistently frantic. The endings of that repeated first part, and the Coda remind us all things must end, however reluctantly.

### **WHISPERS for Piano and Fixed Media** by Daniel Brugh

This piece explores intimate sound using whispers and “Shepard Tones”, synthesized sounds that create the 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. This piece is performed in the dark.

### **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 faith, singular understanding, historical importance, and 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 and enduring misconception that its tone lacks sustaining power. Due to the harpsichord’s sharp plucked attack and rapid decay of each note – two qualities that are happily exploited in this piece – it has often been regarded as an inferior country cousin of the modern piano.

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### **SOARING FANTASIA** by Paul Safar

This piece was written for Nathanael Peterson-Blankenship as a college graduation gift from his family. I wrote the work with the saxophonist in mind and his interest in both classical and jazz. The image of Soaring came to me as a metaphor for a young adult about to expand their wings into the world after seeing a documentary on gliders and the beautiful weightless quality of their flight.

## Composer Biographies

### Matthew Neil Andrews

Matthew Neil Andrews is a grad student composing and recording his M.A. final project at Portland State University. Matthew studies with Bonnie Miksch, co-directs the PSU Composer Consort, sits on the board of Cascadia Composers, and writes for Oregon Arts Watch and Portland State Vanguard. He spends most of his free time in the park.

### David S. Bernstein

David Bernstein's music has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music is published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., Clear Note Publications, and Forton Music Publishers (England). Since moving to the Portland, Oregon area in 2006, he has been involved with the creation of CASCADIA COMPOSERS, an organization that has performed the music of more than 500 compositions by its 74 members.

### Dan Brugh

Daniel Brugh is a Portland native and a graduate of the school of music at the University of Oregon. He attended the internationally acclaimed music academy at Interlochen, Michigan. Daniel has studied composition with Doy Baker, Harold Owen, Derek Healey and Walter Saul, and piano performance with Ruth Roper, Michael Coonrod, Andrzej Dutkiewicz, Victor Steinhart and Jill Timmons. As the Oregon Music Teachers Association's Composer of the Year in 2010, Daniel had his *Sonata Concrete* premiered at the OMTA state conference at Oregon State University. Daniel is Vice President of Cascadia Composers, and his works are frequently featured on Cascadia concerts. In November of 2016, his work was selected, along with five other Cascadia members' works, to be featured at the 29<sup>th</sup> Annual Contemporary Music Festival in Havana, Cuba. Daniel composes acoustic and electroacoustic music and takes special pride in concert production. His productions of Cascadia's *Blackout*, *Composers at Play*, *Perceptions of Sound*, and *Desire for the Sacred* concerts have been some of Cascadia's most popular concerts.

### John DeRuntz

John DeRuntz, pianist and composer, competed in the prestigious Van Cliburn Sixth International Piano Competition for Outstanding Amateurs in Fort Worth, Texas in May of 2011. To hear a number of his works, log on to the website: <http://www.theunknowncomposer.com>. John has composed more than seventy classical, romantic and impressionistic piano pieces, and fifty of them appear on four CD albums: *Soaring*, *Fantasia*, *Reverie* and *Encore*. David Stabler, the music critic for the Oregonian, has written of John's music as being, "in a lyrical style suggestive of Chopin." Another music critic, Olin Chism, of the Fort Worth Star-Telegram, wrote, "He is unabashedly old-fashioned, composing in a sort of neo-Chopin style that was kind of charming. A couple of his melodies lingered in memory." John spent his professional career as an internationally known and award-winning mathematician, scientist and professor, teaching physics at the University of California, Berkeley, and later was a Senior Staff Scientist at the Lockheed Research Laboratory in Palo Alto, California.

### **Denis Floyd**

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

### **Stephen Lewis**

Stephen Lewis is a Portland-based composer, pianist, and conductor whose compositions inhabit the terrain between sound as physical sensation and sound as signifier of culture. Stephen's opera, *Noon at Dusk*, was hailed as "delectable," with a "constantly shifting sonic world [that] proved fascinating and effective." Stephen's music has been performed by soloists, chamber groups, and orchestras throughout the United States and in Italy. As a pianist, Stephen is devoted. Locally, Stephen has performed with the Oregon Symphony, Fear No Music, Third Angle Ensemble, the Agnieszka Laska Dancers, and on All-Classical Radio. Stephen has also performed throughout the United States with members of the Bang on a Can All Stars, the International Contemporary Ensemble, wastELAnd, the Kallisti Singers, Palimpsest, and as a soloist. Stephen holds a PhD in composition and a DMA in piano from UC-San Diego, and a BM from the Oberlin Conservatory of Music.

### **Timothy Arliss O'Brien**

I am an interdisciplinary artist in music composition, writing, and visual arts. I started life in Oklahoma City, Oklahoma and eventually made my way to Portland, Oregon. I have worked with Cascadia Composers, Oregon Society of Artists, and the Concordia University Literary Arts Journal. I am currently working on self-publishing some poetry, recording some electronic music, and working on my visual art. My goal is to connect people to accessible new art and music that showcases virtuosic abilities without losing touch of realistic emotions and virtue. I want to produce writing that connects the reader to themselves in a way that promotes growth. I would also like to create visual art demanding of the senses that thrusts people into a new world and a new perspective.

### **Andrew Robinson**

My earliest memories are from when I lived in Astoria, Oregon until the age of six. I was drawn to making up my own music on the piano since as far back as I can remember. As I grew up, many of the recordings I listened to were classical music and jazz. Unsurprisingly, the influences of both are found in my music of today. I received my BM in music composition from Willamette University in 1975. In 1976, I moved to live in the San Francisco Bay Area. While I decided to earn my living outside the field of music, my interest in composition remained – though largely dormant until after retiring. Since returning to composing in 2016, I have completed three string quartets: String Quartet No. 2 – finalist in the Bruno Maderna Composition Competition of 2017, performed in Lviv, Ukraine; String Quartet No. 3 "The Demagogue" – semi-finalist in the International Composition Competition Maurice Ravel – Third Edition for the category of Live Small Groups; String Quartet No. 4 – The first two movements were selected for performance by the Delgani String Quartet in concerts given in 2017 in Portland and Eugene, Oregon under the auspices of the Cascadia Composers organization.



### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He performs regularly with the soprano Nancy Wood and thrives on collaborative projects. He has had commissions from the Delgani String Quartet and Oregon Parks Department and was the Oregon Music Teachers Association Composer of The Year for 2013-14. Paul's compositions have been played at Fear No Music concerts and the North American Saxophone Alliance, among other venues. His music has been performed in New York, Seattle, Cincinnati and Havana. Having a balanced background in both Classical and Jazz/Rock, Paul often tries to coherently combine these influences in his compositions. His composition teachers included Joel Hoffman and Robert Kyr. As an instructor, Paul enjoys sharing his knowledge of composition to both young students and piano teachers. He is a proud, card carrying member of Cascadia Composers, the Portland based chapter of NACUSA. When he isn't engaged in musical activities, he might be hiking, running or spending time with his family.

### **Greg A Steinke**

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988-97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the current national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

### **Jeff Winslow**

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

### **Jennifer Wright**

Jennifer Wright is a pianist, composer, educator, graphic artist, event producer and instrument destroyer/creator. She holds two degrees in classical piano performance (B.M., Hartt School of Music, Connecticut; M.M., Trinity College of Music, London, England) and studied for two years at the Music Conservatory in Stuttgart, Germany. Jennifer's eclectic compositions often feature repurposed/altered instruments, imagery, science, silliness, electronics, live art-making, and alternative keyed instruments such as typewriters, toy pianos, amplified harpsichords, and her one-of-a-kind "Skeleton Piano". Her works have been performed at the *29th Annual Festival de La Habana de Música Contemporánea* (in the 2016 USA/Cuba composer exchange, the first since the Cuban revolution), the *Fairbanks Summer Arts Festival*, *March Music Moderne* festivals, *Crazy Jane Composers* and *Cascadia Composers* concerts, on KBOO and XRAY radio, on KGW TV, by the *Resonance Ensemble*, *Free Marz String Trio*, *Delgani Quartet*, and in solo recitals in the U.S., England, and Finland. Jennifer has collaborated with artists such as Agnieszka Laska Dancers, filmmaker Takafumi Uehara, aerialist Jordie Campbell, sculptor Melita Westerlund,

Ensemble Interactivo de la Habana, the XX Digitus piano duo, and the Venerable Showers of Beauty Gamelan Orchestra. She is co-founder of the intrepid female composer/performer trio *Burn After Listening*. [jenniferwrightpianostudio.com](http://jenniferwrightpianostudio.com) & [skeletonpiano.com](http://skeletonpiano.com)

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## **Performer Biographies**

### **Alicia Charlton, Clarinet**

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

### **Delgani String Quartet**

Oregon's Delgani String Quartet is one of the most active chamber music ensembles in the Pacific Northwest with over 75 performances and educational programs each year. The quartet curates their own concert series in both Eugene and Salem while also appearing as guest artists throughout the state. Delgani recently completed its first east-coast tour following an invitation to perform at the Metropolitan Museum of Art in NYC.

### **Jannie Wei, Violin**

Violinist Jannie Wei maintains a busy schedule performing as soloist, chamber musician, and orchestral player. In 2014, she recorded solos for Portland's *Singing Christmas Tree*, which has been a local holiday tradition for 52 years. Recently, she received a government grant to perform a solo recital in Taiwan and over the summer participated in the Shippensburg Festival Orchestra, performing with Joshua Bell and Maestro Robert Trevino. In 2013, Ms. Wei was featured in the University of Oregon's *Emerging Artist Series* and was invited as guest artist to the "Music by the Mountain Festival" in Mt. Shasta, California. Ms. Wei also performs regularly with the Eugene Symphony Orchestra, Oregon Mozart Players, Oregon Bach Collegium, and Eugene Opera. Ms. Wei holds a Doctorate in violin performance with emphasis in pedagogy from the University of Oregon, where she was awarded a graduate teaching fellowship; a Master's in violin performance from the Peabody Institute of Music, where she received the Peabody Scholarship GD Award, and Dean's grant; and a Bachelor's in violin performance from the Mannes College of Music. Her mentors include Shirley Givens, Albert Markov, Marylou Churchill, Peter Winograd, and Fritz Gearhart.

### **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 and studio recordings of new commissions with the Delgani String Quartet. Dr. True recently worked 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 works are included on Delgani's newest album, entitled *Distant Monuments*. 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.

#### **Kimberlee Uwate, Viola**

Violist Kimberlee Uwate is dedicated to creating shared musical experiences as both a performer and teacher. An accomplished and versatile musician, Kimberlee has performed with orchestras in Carnegie Hall, with quartets at Lincoln Center, with contemporary ensembles in the Chicago Cultural Center, and as a soloist at Krannert Center for the Performing Arts in Urbana, Illinois. As a member of the Delgani Quartet, Kimberlee plays an integral role in all of Delgani's activities—from curating each concert season and teaching at the Delgani Summer Quartet Academy to commissioning and recording new works for string quartet. She also plays with the Eugene Symphony and teaches as viola faculty at Willamette University in Salem, Oregon. Kimberlee trained at the Manhattan School of Music, University of California at Davis, and University of Illinois at Urbana-Champaign. She plays a late eighteenth-century viola named Abby. [www.kimberleeuwate.com](http://www.kimberleeuwate.com)

#### **Eric Alterman, Cello**

Cellist Eric Schatz Alterman has led an active and varied career as an orchestral and chamber musician. For five seasons, he performed as a section and assistant principal cellist in the Orquestra Sinfônica Brasileira, based in Rio de Janeiro. He was frequently featured in the orchestra's chamber music series, including a performance of Benjamin Britten's Suite No. 3 for solo cello to commemorate the 100th anniversary of the composer's birth. A frequent chamber music performer in Rio, Eric has appeared in the Rio International Cello Encounter, as a recitalist at the Federal University of Rio de Janeiro, and as a producer of his own programs at the Midrash Cultural Center. A recent arrival to Oregon as a new member of the Delgani String Quartet, Eric performed in the cello section of the summer Britt Orchestra in Jacksonville, OR. Eric grew up in New York City, where he began music studies at a young age at the Mannes College of Music. Going on to receive Bachelors and Masters degrees at Brandeis University and Boston University, he studied cello with former and current Lydian Quartet members, Rhonda Rider and Joshua Gordon, and the late Vermeer Quartet cellist, Marc Johnson. Eric has consistently explored and pursued other genres of music, since his college days performing, arranging, and composing in an Arabic fusion ensemble. In Rio, he was a frequent performer of bossa nova at Copacabana's famed music bar, Bip Bip, and was a recent participant in the New Directions in Cello Festival.

#### **Maria Garcia, Piano**

Maria began piano studies in her native Puerto Rico at the age of four. At the age of ten she made her debut with the Puerto Rico Symphony Orchestra. She received a Bachelor's of Music with *Distinction in Performance* from the New England Conservatory of Music. Graduate studies followed at SUNY Stony Brook where she received a full merit scholarship and completed a Master's Degree in Music as well as Doctoral Studies. Her principal teachers have been Luz M. Hutchinson, Victor Rosenbaum and Gilbert Kalish. An active chamber musician and soloist, Ms. Garcia has performed throughout the United States, the United Kingdom, Germany, the Czech and Slovak Republics, Norway, Canada, Israel, Venezuela, Tunisia, Colombia and Puerto Rico with groups like the Mark Morris Dance Company, her former Piano Trio *Melange*, Bamberg String Quartet, Madawaska String Quartet, Musical Chairs Ensemble, and *Poetica Musica*. She has participated in international festivals such as the Bergen (Norway) Festival and the Casals

(Puerto Rico) Festivals and has collaborated with members of the Metropolitan Opera Orchestra, New York City Ballet, American Ballet Theatre Orchestra, Orpheus Chamber Orchestra and many other international orchestras, and with artists such as soprano Christine Goerke, violinist Mayuko Kamio, and trombonist Joseph Alessi. A passionate teacher she has served on the faculties of the Manhattan School of Music Pre-College Division, the Lawrence Eisman Center for Preparatory Studies in Music at Queens College (CUNY), New Jersey City University, the 92nd Street Y School of Music, and the Stony Brook Summer Chamber Music Festival. Her students have gone on to higher studies at schools like the Boston Conservatory, Manhattan School of Music, San Francisco Conservatory, Princeton, and others. A recent transplant to Portland she is sought after as a collaborative pianist. Recent projects include performances and a recording with Third Angle Ensemble of new music inspired by Elliot Smith. She is also one half of the highly praised XX Digitus Piano Duo with pianist Momoko Muramatsu and a recipient of a 2016 RACC Project Grant. She runs a private teaching studio out her home in NE Portland.

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### **Asya Gulua, Piano**

Asya Gulua views technical mastery as a prerequisite that gives her a foundation on which to interpret the music to find its emotional depth and resonance. Asya made her NYC debut at Alice Tully Hall in 2004 and has since collaborated with numerous concert artists throughout the country. Having received her initial musical training in her native Moscow, Russia, Asya emigrated to the United States in 1996. She holds degrees from The Juilliard School (BM), IU Jacobs School of Music (MM), and the University of Oregon (DMA). Her primary teachers include Jerome Lowenthal, Edward Auer, Alexandre Dossin. Currently Asya lives in Salem, Oregon, where she enjoys a growing studio of private piano students and continues to collaborate with musicians and composers on a local and national level.

### **Cary Lewis, Piano**

Cary Lewis, pianist, is in constant demand as a collaborative pianist for soloists and chamber music groups. He is one of the founding members of the Lanier Trio. With degrees from the University of North Texas, as well as a doctorate and performer's certificate from the Eastman School of Music, he was a Fulbright scholar for two years in Vienna. His teachers include Eugene List, Brooks Smith, and Dieter Weber. He has performed at Carnegie Hall, the Library of Congress, the White House, the Kennedy Center, and Wigmore Hall in London, as well as with the National Philharmonic in Warsaw and in other music capitals of the United States and Europe. Dr. Lewis is retired from the faculty of Georgia State University in Atlanta, and currently resides in Portland, Oregon with his wife, cellist Dorothy Lewis. He appears in numerous festivals throughout the year. Dr. Lewis can be heard on the Turnabout, Vanguard, Musical Heritage Society, Albany, ACA, and Gasparo labels, among others.

### **Catherine Olson, Soprano**

Catherine Olson is an actor, vocalist, director, teacher, and Northwest native. Recent appearances range from Shakespeare's Puck, to a dancing dead lady in *Addams Family* at Broadway Rose Theater, as well as an operatic ingénue in the fourth season premiere of TNT's *The Librarians*. Ever the adventurous type, Catherine enjoys rock climbing, teaching students of all ages to sing, and stepping in at the last minute to sing the Queen of the Night for Portland Opera To Go's closing performance of Mozart's Magic Flute. Catherine has performed new and early music and theater in and around Portland with Vagabond Opera, Third Angle New Music, the Fertile Ground Festival, Musica Maestrale and Cascadia Composers. Join Catherine later this Summer when she sings the role of Clara in Adam Guettel's *The Light in the Piazza* with Mock's Crest Light Opera, then joins outdoor theatre troupe Penguin Productions as Laertes in *Hamlet*.

### **Nathanael Peterson-Blankenship, Tenor Saxophone**

Nathanael Peterson-Blankenship is a saxophonist and educator from Eugene Oregon. Saxophone instructors that Nathanael has studied with include: Timothy McAllister, Kenneth Radnofsky, Philipp Staudlin, and William Sears. Nathanael's training and musical background ranges from jazz and classical to genres like rock, pop and funk. Nathanael is a post graduate of the Interlochen Center for the Arts. While at Interlochen he participated in the Jazz Band on baritone saxophone and also in the Wind Ensemble on tenor. Both ensembles provided inspirational performance opportunities with jazz musicians Bob Mintzer and Peter Erskine and the virtuoso clarinetist David Shifrin. Nathanael received his Bachelor's Degree in Classical Saxophone Performance from the Boston Conservatory at Berklee. In May 2018, he will graduate with a Masters in Music Education also from the Boston Conservatory at Berklee. In the Fall he completed a semester of student teaching at Hanscom middle school in Lincoln Massachusetts, where he taught general music, and was responsible for rehearsing the Hanscom orchestra and choirs. Nathanael is currently finishing his final semester of student teaching at the Haggerty elementary school in Cambridge MA, where he teaches general music to grades kindergarten through second grade. Additionally, Nathanael teaches in the Boston Conservatory at Berklee Autism Program, where he leads two early childhood classes for children ages four to six as well as private students on guitar and piano.

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### **Jonah Thomas, Violoncello**

Jonah is a cellist living in Portland. He performs as a member of the Vancouver (WA) Symphony Orchestra and as a chamber musician for Portland Chamber Music. He recently was the cellist for Portland State University's production of Benjamin Britten's opera Albert Herring. His teachers have included Marion Feldman, Bonnie Hampton, David Ying and Hamilton Cheifetz. He holds a BM in cello performance from the Juilliard School. Jonah is also a composer of solo piano and chamber works.

### **Daniel Vega, Alto Saxophone**

Daniel Vega is a composer and saxophonist exploring the intersections between contemporary music, humor, and nonviolent dissent. He provides implicit messages about global citizenship through juxtaposition of musical ideas and styles. Drawing from the late Pauline Oliveros, he believes that participatory, improvisatory sonic meditations for large crowds of people can be applied to interrupt oppressive regimes and facilitate unity among people. Daniel currently holds a Bachelors of Music Composition from Portland State University, where he studied under eminent composers and performers such as Renee Favand-See, Bonnie Miksch, Kenji Bunch, Texu Kim, and Sean Fredenburg.

# **ACKNOWLEDGEMENTS**

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## **CASCADIA UPCOMING EVENTS**

### **CALDERA**

New Music Outdoors

Saturday, September 15th @ 4 pm | Mt. Tabor Amphitheatre, Portland, OR

## Our performers this evening....



**Alicia Charlton**



**Jonah Thomas**



**Maria A. Garcia**



**Asya Gulua**



**Cary Lewis**



**Catherine Olson**



**Daniel Robert Vega**



**Delgani String Quartet**

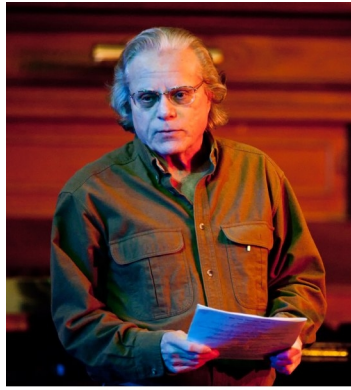


**Nathanael  
Peterson-Blankenship**

For the evening's composers – just 12 of our 75 members – turn the page....



**Matthew Neil Andrews**



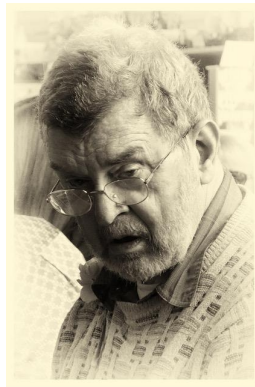
**David S. Bernstein**



**Daniel Brugh**



**John DeRuntz**



**Denis Floyd**



**Stephen Lewis**



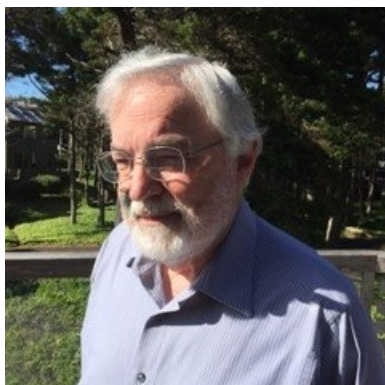
**Timothy Arliss O'Brien**



**Andrew Robinson**



**Paul Safar**



**Greg A Steinke**



**Jeff Winslow**



**Jennifer Wright**