

A CUBA CON AMOR

To Cuba with Love

SATURDAY
OCT. 15, 2016
7:30 PM.



*PSU Lincoln Hall 75
1620 SW Park Ave
Portland, OR 97201*



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

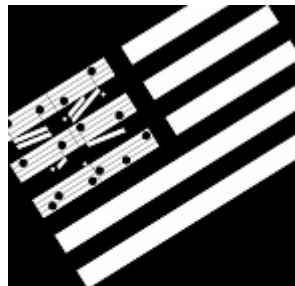
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Dan Brugh, Stage Management • Ted Clifford, Grants Lead

David S. Bernstein, Liz Nedela, Tim O'Brien, Greg A Steinke, Linda Woody, 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

A CUBA CON AMOR

Saturday, October 15th, 2016, 7:30 pm

Lincoln Hall, Room 75, Portland State University, Portland, OR 97201

Thursday, November 17th, 2016, 6:00 pm

Basilica Menor de San Francisco de Asis, Havana, Cuba*

IMAGES OF A TRIP for Piano Trio Art Resnick

I. The Departure (in a storm); II. Hiking the Trail; III. Waltz; IV. Placid Lake; V. The Return

Lucie Zalesakova, *violin*; **Diane Chaplin**, *violoncello*; **Dianne Davies**, *piano*

FANTASIA for Clarinet and Fixed Media Daniel Brugh

Justin Bulava, *clarinet*; **Daniel Brugh**, *fixed media*

CAT ON A WIRE for Violoncello and Drum Paul Safar

Diane Chaplin, *violoncello*; **Andrew Teem**, *dumbek drum*

X CHROMOSOME for Five Toy Pianos Jennifer Wright

Jennifer Wright, **Paul Safar**, **Ted Clifford**, **Daniel Brugh**
and **Max Weisenbloom**, *toy pianos*

CHILD'S PLAY For Piano, Prepared Piano and Melodica** Ted Clifford

I. Toys; II. Cloudgazing; III. Recess

Jennifer Wright, *piano I*; **Ted Clifford**, *piano II and melodica*

Intermission

RETICULUM for Tenor and String Quartet Daniel Brugh

Brandon Stewart, *tenor*; **Lucie Zalesakova**, *violin I*; **Viet Block**, *violin II*;
Nick Shaddow, *viola*; **Julian Kosanovic**, *violoncello*

TRIO OF DANCES for Piano Trio Paul Safar

I. Fifth Metatarsal; II. Pas de Deux "Lullabye"; III. Scherzo

Lisa McWhorter, *violin*; **Eric Alterman**, *violoncello*; **Paul Safar**, *piano*

LOOPER for One Piano Eight Hands Jennifer Wright

Jennifer Wright, **Paul Safar**, **Ted Clifford**, **Daniel Brugh**, *piano*

LATE AUTUMN MOODS AND IMAGES for Piano Trio David S. Bernstein

I. "Come Ye Thankful..."; II. "Dances With..."; III. "Rhetorical Rhythms in Flight"

Margaret Bichteler, *violin*; **Diane Chaplin**, *violoncello*; **Asya Gulua**, *piano*

*Concert in Havana sponsored by the Cuban Ministry of Culture as part of the 29th Annual Festival de La Habana, de Música Contemporánea, and performed by musicians of Cuba.

**World Premiere

Program Notes

Images of a Trip by Art Resnick

This piece, *Images of a Trip*, is based upon a camping trip I took years ago to a remote area in the Sisters mountains. It was composed in 2014 as a result of a commission by the Oregon Music Teachers Association and consists of five movements.

Cat On A Wire by Paul Safar

This piece for solo cello and doumbek (hand drum) draws upon the use of six note scales that I have been interested in using in recent pieces. We find a musical flavor vaguely reminiscent of some of the music of Morocco, Turkey and other Middle Eastern traditions. Originally performed with an aerialist, and later put with a video of neighborhood cats, it is here presented as a concert work.

X Chromosome by Jennifer Wright

Invited by my charming friend Dan to be the token female composer on an all-male concert ("We need a girl! But, I mean, we also love your work!"), naturally I decided to contribute a piece entitled "X Chromosome". Rather than doing something obvious and uninteresting like exploring the nature of femininity, I was intrigued by the "X" and its suggestions of intersection and the synchronicity of chance meetings. Each toy pianist creates his/her own part within the structure by combining, repeating, or ignoring isolated notated musical snippets at will. The catch is that each performer must choose and maintain a tempo that is unrelated to the others. At the crossroads of intention, whim and chance, the energy of this piece will emerge as individual lines phase in and out of the texture – overlapping, causing unintended interactions, and possibly lining up with one another occasionally – like children on playground swings.

Child's Play by Ted Clifford

This piece is about two kids doing what kids do. Each movement is musically constructed analogous to an activity, or reflects the character of the mood. The piano and "anti-piano" (alternate keyboard) instrumentation gives us the two separate characters. In the first movement, the melody is constructed by adding one note at a time, suggestive of building a toy. The melody is de-constructed at the end, again one note a time. The second movement is about cloudgazing, but it is really about having all day to sit and let your mind wander. The third movement is all frenetic energy. It starts with something like hide and seek, continues with running, and ends with spinning around in circles.

A Trio of Dances by Paul Safar

This piano trio was originally conceived as a set of dance pieces, culminating in a performance with choreography by the late Jon Magnus done by Portland Festival Ballet in 2012. The first movement, "Fifth Metatarsal," was inspired after I broke that particular bone and had to hop around on one foot (before getting a cast and crutches)! That hopping motion was the initial impetus for the movement (and it happens to be a common fracture for dancers as well). I enjoyed experimenting with harmonics and a prolonged ostinato in the "Pas de deux" to create an atmosphere I heard as an "icy goodbye". In the Scherzo I focused on the use of jazz modes and polyrhythms hoping to create an energetic ending.

Looper by Jennifer Wright

This piece is materially unrelated to the Bruce Willis sci-fi movie of the same name that came out while I was writing it (and, moreover, after I had already chosen the title for it – how’s that for an odd sign?), apart from the fact that I have always had quite a soft spot for Bruce. My “Looper” is inspired by that odd, non-productive quality that your thoughts can assume when they cycle around, obsessively looping over in your mind without identifiable direction, perhaps halfheartedly trying to process something, perhaps not. You might interrupt the pattern momentarily, but the mental movie clip spontaneously, obsessively replays, as inexorably as water responding to the pull of gravity.

When I find my mind working this way, I wonder if perhaps this follows from the types of practice we pianists have to do to gain mastery of our material; perhaps it’s a universal human trait or simply a quirky personal tendency of mine. It could be a self-constructed sort of meditation, the mind’s hankering for a transcendent state where the linear bends around on itself into a little snapshot of infinity. In a way, I like this non-thinking state: it blurs events into a continuum from past to present to future, to the point where you aren’t sure which one you’re in. Which, come to think of it, is a lot like the way time travel works in Bruce’s movie, except with lots of guns and futuristic gangsters. Hmm...maybe they are related. I don’t know. Watch the movie and tell me later. Anyway, Bruce, this one’s for you.

Late Autumn Moods and Images by David S. Bernstein

Late Autumn Moods and Images by David S. Bernstein is a three movement piano trio. It was commissioned by the Schubert Club of St. Paul, MN and is published by Clear Note Publications of Ohio. Movement I includes several phrases from the Protestant hymn tune “Come Ye Thankful People Come” where it’s use is both obvious as well as abstract. The second movement, sub-titled “Dances with...” represents an attempt to combine two entirely different dance melodies into a single movement. Before writing this section of the trio, I happened to come across an old collection of Hebrew and Jewish songs and dances arranged for accordion. I decided to see if somehow I could integrate two of the dances into a middle movement. Movement III represents a synthesis of seemingly contradictory style elements. Enclosed within it are passages of contrapuntal pandiatonicism that “fuse” with dense chromaticism. Overall, I believe the composition can be musically reflective of moods and images that are at times somber, cheerful, pensive, dramatic and even somewhat capricious.

Composer Biographies

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 has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., Clear Note Publications and Forton Music Publishers (England).

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.

Art Resnick

Art Resnick has been a professional jazz pianist/composer for over 50 years and a closet contemporary classical music composer. In the past few years he's turned his attention more to the classical genre incorporating his jazz experience in it-not to mention that his jazz compositions have always been influenced partially by his knowledge of classical form. He is mostly self-taught but did study composition briefly with R. Murray Schafer and Robert Schallenberg (U of Iowa), Robt Priest, and Thomas Svoboda. He has a Bachelor of Music degree in performance. Art was awarded the Composer of the Year 2015 by the Oregon Music Teachers Assn and the piece being played tonight is a result of that commission.

Paul Safar

Paul Safar (b. 1969) 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.

Jennifer Wright

Jennifer Wright is a pianist, teacher, composer and artist of various stripes. 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 Stuttgart Music Conservatory in Germany. Jennifer has served on the Board of Directors of Cascadia Composers and is a proud member of the "Crazy Jane Composers". Her wild and wooly works, including her colorful experiments with her deconstructed "Skeleton Piano", have been performed at the Portland International Piano Festival, March Music Moderne, Crazy Jane concerts, Cascadia Composers concerts, and on recital series in the U.S., the U.K. and Finland.

Performer Biographies

Eric Alterman, Violoncello

Eric Alterman has led a varied musical life that has spanned continents and genres. Residing in Rio de Janeiro as an assistant principal cellist in the Orquestra Sinfônica Brasileira, he performed in hundreds of orchestra concerts, and was a frequent performer of chamber music and bossa nova. Eric is a recent arrival to the Oregon music scene as a new member of the Delgani String Quartet. He performed in the 2016 Britt Festival Orchestra, and joins the Oregon Mozart Players for their 2016-2017 season. Born and raised in New York City, Eric began music studies at the Mannes College of Music preparatory division, and holds a Masters in Music from Boston University, where he was a cello student of Rhonda Rider and Marc Johnson.

Margaret Bichteler, Violin

Violinist Margaret Bichteler is currently concertmaster of the Portland Opera Orchestra. Trained in the Suzuki method, she also maintains a teaching studio in Southeast Portland. She freelances in the Portland area and also teaches classes in the Feldenkrais Method®. Margaret received her BM and MM from Indiana University, including a Performer's Certificate for her Master's recital. Her teachers included Franco Gulli and Yuval Yaron. She was a member of the Oregon Symphony from 1988–89 before winning a position in the San Francisco Symphony, where she played for ten years. Now enjoying a more varied lifestyle, she is married to OSO clarinetist Todd Kuhns, and together they have three children.

Justin Bulava, Clarinet

Justin Bulava is an active performer, composer, and teacher. He is interested in how chance manifests in life and art. He smiles.

Diane Chaplin, Violoncello

Diane Chaplin is a solo artist and chamber music cellist, a dedicated conductor and a nurturing music educator. She is the Director and Conductor of Rose City Youth Orchestras, is on the faculty at Lewis and Clark and Linfield Colleges and is Program Coordinator for the Chamber Music Camp of Portland. She tours around the U.S. as a featured member of the Portland Cello Project, with whom she is also the Director of Educational Outreach. Diane has taught at Yale University, Bard College and Oberlin Conservatory, and has given master classes in the US, Canada, Mexico, The Netherlands, Bosnia and Russia. Diane received a BFA degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School. As a member of the Colorado Quartet for twenty years, she performed in more than 20 countries. She holds a Special Prize from the International Cello Competition in Viña del Mar, Chile, and a Certificate from the International Tchaikovsky Competition in Moscow. A prolific arranger and composer, she has published two volumes of student cello music, *Cello Champs*. Her ebook, *How to Improve Your Chops Without Playing a Note*, was released in 2016.

Dianne Davies, Piano

Besides keeping up with her two teenage sons, Kaleb and Joshua, and a full piano studio, Dianne is committed to changing the face of Classical Music. Half of her time is spent on new music by living local composers. Last year, she created her own show titled *Attachments & Detachments Tragedy to Triumph* combining the music of Cascadia Composers with dance, live art and theatre to tell her own transparent story. It has become her passion to share new music with the next generation. She enjoys chairing the OMTA Portland District Composition Festival for young composers and hosting the *In Good Hands* concert that connects living composers with young music students. The rest of her time is spent on her "sit down" comedy titled, *Dianne Davies has Fallen off her Bench*. Her show is classically funny with traces of Victor Borge, Carol Burnett, Liberace, P.D.Q. Bach, Igudesman & Joo, Weird Al and The Piano Guys. From "Soleful" playing with her feet to even performing upside down and backwards she can make any crowd laugh.

Asya Gulua, Piano

Pianist Asya Gulua has made Oregon her home, although she is a native of Moscow, Russia. She began studying piano at the Gnessin School of Music at the age of six. In 1996 she immigrated to the United States and attended the Interlochen Arts Academy as a student of Stephen Perry, where she was a three-time winner of the Interlochen Concerto Competition. Since then, she has performed in concert halls throughout the US, including Alice Tully Hall in New York City and Davies Symphony Hall in San Francisco. She has also appeared in duo piano performances with her husband, pianist and composer Arsen Gulua, whose compositions she premiered at Lincoln Center. Her interest in new music has led to collaboration with and performances of works by David Bernstein, Lori Laitman, and Samuel Zyman. Asya Gulua holds degrees from The Juilliard School (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon (DMA). Her primary teachers have included Jerome Lowenthal, Edward Auer, and Alexandre Dossin, as well as Marjorie Janove, Dmitry Rachmanov, David Riley, and Paul Schenly.

Lisa McWhorter, Violin

Lisa McWhorter is Assistant Concertmaster of the Eugene Symphony and Concertmaster of OrchestraNext. She also performs with the Oregon Bach Festival, Oregon Mozart Players and Eugene Opera. Before moving to Eugene, Lisa was a member of the New Mexico Symphony, Baton Rouge Symphony, a freelance musician in New York City, and has performed with the American Sinfonietta and Santa Fe Pro Musica, among others, throughout the U.S. and internationally. Lisa also enjoys teaching private violin lessons and spending time with her two wonderful children. Lisa earned a Bachelor of Music in Violin Performance studying with Paul Kantor at the University of Michigan.

Brandon Stewart, Tenor

Brandon Stewart is a composer/performer and Vancouver, WA native. He began his career as a clarinetist as a boy, dabbled in many of the instruments that make up the concert band through school, and ultimately landed on voice at the beginning of his collegiate career. His solo and ensemble experience includes Portland Summerfest's Opera in the Park, Portland Symphonic Choir, City of Bristol Choir, and BRAVO! Vancouver as a tenor soloist in their productions of Leonard Bernstein's MASS and Gilbert and Sullivan's HMS Pinafore. He holds a BM in composition from Marylhurst University and a MA in music composition from the University of Bristol. His vocal mentors are April Brookins Duvic, James Schmitt, and Jill Soltero. This is his third year as a member of Cascadia Composers.

Andrew Teem, Dumbek Drum

Andrew Teem has been playing drums and percussion for 26 years. Growing up in a family of six he was influenced by multiple genres of music through family and friends. After purchasing his first drum set with his paper route money at the age of 13, he began to study jazz and big band music in both high school and community college. Deciding to expand his musicality, Andrew took a percussion course in college where he was exposed to the dumbek drum, its place in middle eastern music and the Romini trail. It was love a first sound! Andrew has continued to perform and entertain on stage with multiple groups for audiences throughout the Northwest for nearly two decades.

Max Weisenbloom, Toy Piano

I'm Max Weisenbloom, 16 years old, and a sophomore at Franklin High School. My parents are Abbie and Harold Weisenbloom. I've been studying piano and music theory with Jennifer Wright for the past 8 1/2 years, and violin (currently with Elizabeth Peyton) for 10 1/2 years. I also study composition of all kinds with Susan Alexjander, and Quebecois fiddle with Lisa Ornstein. I have participated in several music camps: PhoenixPhest, a chamber music camp in Michigan; Maine Fiddle Camp (piano accompaniment); and CampViolonTrad (Québec), playing the traditional style of Québécois fiddle. I've also participated in the Fear No Music Young Composers Project for four years, though I've been composing on a much smaller scale since I was seven. I also like to read, bike, and hang out with my friends.

Lucie Zálešáková, Violin

Lucie Zálešáková is a Czech violinist born in Prague. She has appeared in both the United States and Europe as a soloist and chamber musician. She has worked as an orchestral musician in central

Europe, and toured as a member of the Gustav Mahler Jugendorchester directed by Claudio Abbado. Lucie serves as Concertmaster of the Willamette Falls Symphony of Oregon City. She performs regularly with Willamette Master Chorus (Concertmaster), Oregon Repertory Singers, Bach Cantata Choir, Cascadia Composers and substitutes with Portland Opera, the Portland Chamber Orchestra and the Reno Philharmonic. She holds degrees in violin performance and pedagogy from the Prague Conservatory and Catholic University of America. Her principal teachers were Frantisek Pospisil, Howard Beebe, John Kendall and Robert Gerle. Lucie performs with guitarist Stephen Osserman as Lyrical Strings Duo. Together, they have released two CD's — *Evening Songs* (2012) and *On An Overgrown Path* (2015) . Both albums are available at www.LyricalStringsDuo.com.

UPCOMING EVENTS

Love, Laughter & Truth

Fri Oct 21 @ 7 pm | San Lucas Episcopal Church, Vancouver

Sat Oct 22 @ 7 pm | Central Lutheran Church, Eugene

Sun Oct 23 @ 3 pm | The Old Church, Portland

In this first of two collaborative concerts of this season, The Ensemble of Oregon, one of the Northwest's top vocal groups, will pair Brahms's Liebeslieder Waltzes, accompanied by quartet and four-hand piano, with contemporary solos written by Cascadia Composers for voice, piano, trumpet and oboe for a unique abundance of love, laughter and truth.

Crazy Jane in Technicolor

Fri Nov 4 @ 7:30 pm | PSU Lincoln Hall Rm 75

This is modern art music like you've never SEEN it before! Seven "Crazy Janes" - women composers of Cascadia - present their vivid and eclectic musical visions in vibrant, glowing COLOR. Fresh works including modern dance, piano duets and songs, sultry tangoistas, an electrified harpsichord, stories from Rudyard Kipling, electroacoustic sounds of the brain's workings and a dazzling visual display of musical waveforms create a riveting program!

My Sweetest Life

Fri Nov 18 @ 7 pm | San Lucas Episcopal Church, Vancouver

Sat Nov 19 @ 7 pm | Central Lutheran Church, Eugene

Sun Nov 20 @ 3 pm | Colonial Heights Presbyterian Church, Portland

In this season's second collaboration with The Ensemble of Oregon, new vocal works by Cascadia Composers find good company when paired with 16th century madrigals by Carlo Gesualdo, one of the most interesting noblemen of his time and a composer of harmonically complex madrigals that sound surprisingly current to modern ears.

The Desire for the Sacred

Sat Jan 21 @ 7 pm | Lewis & Clark College, Agnes Flanagan Chapel

Featuring vocal virtuoso special guests The Resonance Ensemble and organist Greg Homza, this concert presents deeply-felt modern music of many genres. Each piece expresses, in its own voice and perspective, the search for the divine in all its myriad and surprising forms, great and small.

Burn After Listening: Fire and Ice *

Sat Feb 4 @ 7:30 pm | PLACE studio, 735 NW 18th Ave, Portland

The stunning PLACE warehouse hosts an adventurous multisensory collaboration between three Cascadia women - Stacey Philipps, Lisa Ann Marsh and Jennifer Wright - and a host of creatives from other artistic disciplines. Their smokin' new music explores elemental extremes: fiery passion, submerged soundscapes, acrobatic fireworks, and melting glaciers. Including percussion instruments made of ice, electroacoustic waterworlds, otherworldly piano and haunting songs of change. Don't miss it!

Concert of Remembrance

Sun Mar 12 @ 2 pm | Oregon Historical Society foyer, 1200 SW Park Ave

As part of the Oregon Historical Society's "Second Sunday" Series, this concert commemorates the 75th anniversary of FDR's Executive Order 9066, which uprooted American citizens of Japanese descent all over the western US and placed them in interment camps. In collaboration with the Oregon Nikkei Legacy Center Japanese American History Museum.

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