

# CASCADIA COMPOSERS

present

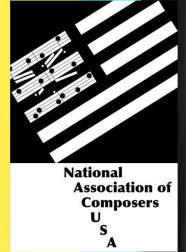
a Melodious Late Autumn After  
of Musicosyncratic Quirks, Crotchets, Maggots & Mood Slides

a Recital of Art Songs and Solo Piano Works by Portland Composer

**GARY LLOYD NOLAND**

featuring

**PARENTAL  
ADVISORY**  
EXPLICIT LYRICS



Soprano  
**HSIN YI LIN**



Pianist  
**ASYA GULUA**



performing five settings of poems from Collected Poems of  
**ALEXANDER THEROUX**  
whose highly acclaimed novel Darconville's Cat was nominated for the National Book Award

Tickets available at  
PSU Box Office  
(503) 725-3307

Pianist  
**MYRNA SETIAWAN**



Pianist  
**KAORI NOLAND**



performing solo piano works

3:30 pm, Sunday, December 4th, 2022  
Lincoln Hall Room 75, Portland State University  
1620 SW Park Avenue, Oregon 97201

\$20 adults • \$10 seniors & working artists • \$5 students





# Cascadia Composers

## Mission Statement

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

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

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

## Governing Board

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*Cascadia Composers* is a chapter of the National Association of Composers/USA (NACUSA)

NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members.

These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA), other grants and donors, and fundraisers sponsored by Cascadia. Special thanks to our media sponsor, Oregon ArtsWatch. Cascadia Composers receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.





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

*presents*

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soprano **HSIN YI LIN** & pianist **ASYA GULUA**

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**ALEXANDER THEROUX**

*and*

pianists **MYRNA SETIAWAN** & **KAORI NOLAND**

performing solo piano works

**Program**

**1. Willow Tree, Op. 105 (2019)\*\*\***

I find consolation in your sight,  
willow by my window,  
for your lessons of the night  
like a kindred soul endow,

so softly do you weep at the whim  
of fickle winds when they start,  
so easily do you break in limb  
just like a lover's heart.

Poem: **Alexander Theroux**

**Hsin Yi Lin**, soprano; **Asya Gulua**, piano

**2. Funeral Waltz: in memoriam John Swackhamer, Op. 91 (2008)**

**Myrna Setiawan**, piano

**3. Pimp, Op. 111 (2020)\*\*\***

As a literary agent  
you hustle books like flesh,  
a working burke for money,  
an English snob in a coat,  
2 percent castle, 98 moat.

The difference between  
the preening you and a pimp,  
since both of you are frauds,  
when the arithmetic is done,  
is simple: there is none.

Poem: **Alexander Theroux**  
**Hsin Yi Lin**, soprano  
**Asya Gulua**, piano

**4. Etude**, Op. 1, No. 10 (1983)

**Myrna Setiawan**, piano

**5. James Webb Space Telescope Photo Montage** for improvised piano & electronics, Op. 130 (2022)

**Gary Lloyd Noland**, piano

## BRIEF INTERMISSION

**6. Tabloid**, Op. 29, No. 2 (1993)

**Kaori Noland**, piano

**7. Prayer of a Fat Man**, Op. 104 (2019)<sup>\*\*\*</sup>

Fat is aroma.  
Snowshoe toward me with bags  
of what, white

as toilet porcelain,  
makes frozen ice-cream creamy,  
red meat juicy,

dumb cheese bright.  
No mad games of flashlight tag  
by avoidupoisettes

at Stop & Shops  
can match my greasy snores at night  
for real meaning

in a world  
so already badly dark and fallen;  
what is one more

porky corpse?  
We are the other white meat.  
Fuck broccoli.

Poem: **Alexander Theroux**  
**Hsin Yi Lin**, soprano  
**Asya Gulua**, piano

**8. Golden Gate Rag**, Op. 123 (1974, revised 2022)<sup>\*\*\*</sup>

**Myrna Setiawan**, piano

**9. Desert Space**, Op. 113 (2020)<sup>\*\*\*</sup>

I dreamt in my pain  
you reckoned with mine  
when my heart was broken in two

and hoped to see  
as I looked for a sign  
for what that happened you'd rue.

Who would deny  
that's where you start  
in hopes of remaining true?

But then again  
if you had a heart  
you'd be someone other than you.

Poem: **Alexander Theroux**  
**Hsin Yi Lin**, soprano  
**Asya Gulua**, piano

## Program Notes

American author and literary critic Steven Moore (who was instrumental in bringing recognition to writer David Foster Wallace) wrote: "It would be no exaggeration to say **Alexander Theroux** is one of the greatest writers of all time." Twice nominated for the National Book Award and once proposed for the 1973 Pulitzer Prize by Guy Davenport, novelist, poet and essayist Alexander Theroux has received the praise of many distinguished writers, including Anthony Burgess, Saul Bellow, Cormac McCarthy, Norman Mailer, John Updike, Robertson Davies, William H. Gass, Jonathan Franzen, Frederick Exley, Annie Proulx, and others, as well as from celebrated artists such as Andrew Wyeth and Robert Crumb. Awarded a Fulbright and a Guggenheim, he has taught at University of Virginia, Harvard, Yale, and Massachusetts Institute of Technology. His poems have appeared in *The Yale Review*, *The Paris Review*, *Poetry East*, *Conjunctions*, *Graham House Review*, *The San Diego Reader*, *Exquisite Corpse*, *Denver Quarterly*, *The Literary Quarterly*, *Urbanus Magazine*, *Boulevard*, *The Michigan Quarterly Review*, *Rain Taxi*, *Review of Contemporary Fiction*, *Image*, *Helicoptero*, *Seneca Review*, *The Recorder*, *The Journal of the American Irish Historical Society*, *3rd Bed*, *Fence*, *Anomaly*, *Subdrive*, *Sahara Sahara*, *Nantucket Magazine*, *Gobshite Quarterly*, *Gargoyle Magazine*, *Italian-American*, *Bomb*, *Provincetown Arts*, *Green Mountains Review*, and *The Hopkins Review*. Best known for his novel *Darconville's Cat*, his other published novels are: *Three Wogs*, *An Adultery*, and *Laura Warholic*. In the literary world there have been faint whisperings in reference to another novel that has been long in the works titled *Herbert Head*, which Alexander Theroux considers one of his most important books. In recent years two collections of short stories and one collection of fables have been published by Tough Poets Press, not to mention a tome of approximately 15,000 truisms in rhymed verse titled "Truisms," a signed limited-edition hardcover copy of which was sent to me two months ago by Tough Poets Press. One of my first encounters with the writings of Alexander Theroux was in the late 1990's when, by a fluke, I came upon a paperback copy of his most highly acclaimed novel *Darconville's Cat*—a criminally neglected encyclopedic novel that has been out of print for some 25 years and which, having over time become a rare collector's item, is difficult to come by for less than hundreds of dollars per copy—in the remaindered bin of a discount bookshop in a retail outlet blighting the desiccated landscape of the Northern California Central Valley just off of Interstate 5. I have become increasingly aware, over the years, that I am one of a growing gush of dedicated Alexander Theroux enthusiasts. (Incidentally, I feel an overpowering compulsion to keep appending his given name to his surname, lest Alexander be confused with his younger brother Paul, the more famous novelist and writer of travelogues, or his even younger brother Peter, a writer and translator of Arabic literature, or his three nephews: documentarian Louis Theroux, novelist Marcel Theroux, or actor Justin Theroux). Fantagraphics published Alexander Theroux's *Collected Poems* in 2015. After putting the finishing touches on one of my own massive literary undertakings in February 2019, I wrote Alexander Theroux a letter to ask his permission to set his poems to music. I was pleased that he remembered the score of a trio for flute, viola & cello I had composed in his honor some eighteen years before. Suffice it to say, I was delighted when he gave me carte blanche to set any of his poems to music. I decided, for purely practical reasons, to set some of the pithier texts from his 633-page compendium and managed to complete nine settings for soprano & piano between February 2019 and February, 2020. I had initially planned a recital (scheduled for April 11th, 2020) that would have featured a good number of these songs at Classic Pianos in Portland, which I had had no choice but to cancel in the eleventh hour due to the (then) escalating pandemic. I wrote Alexander Theroux to relay the disappointing news and asked if he had, perchance, composed any poems in response to Covid 19, whereupon he immediately responded by sending me an

unpublished poem titled "It" he had composed only a few days prior to receiving my letter (as it turned out, the poem had been dated on my birthday, April 14th). I immediately ventured upon the project of setting the new poem for SATB, oboe, horn, double bass, and timpani. This demanding score has yet to find a group of accomplished singers and musicians willing to do it justice.

The solo piano works presented this afternoon span almost fifty years. *Golden Gate Rag* was composed when I was a senior in high school, less than two years after my first serious music lessons in Berkeley with pianist Goodwin Sammel (1925-2020). The finished product from 1974 was considerably less polished than the newly revised (2021) version, which is receiving its world premiere concert hall performance this afternoon, but the melodic gestures are pretty much the same. *Etude* (Op. 1, No. 10) is one from a set of twenty piano pieces I composed in 1983, which I premiered at the Boston Conservatory in April, 1983. *Tabloid* was composed in 1993, just before my wife Kaori and I moved from Berkeley to the more eminently affordable Eugene. It is the second in a set of three pieces titled *Quaalude, Tabloid & Bug*, the first and third of which are graphic scores designed to be extemporized freely at the piano, along with supplementary (optional) makeshift instruments. I performed all three segments of this work at the University of Oregon Department of Music on a concert for high-school-age pianists that included original compositions performed by the late Victor Steinhardt (1943-2021) and the late Art Maddox (1940-2020) back in the summer of 1994. Today's performance marks its Portland premiere and will be the first time *Tabloid* has been heard in almost thirty years. *Funeral Waltz*, Op. 91, was composed in memory of one of my most supportive music professors at U.C. Berkeley, John Swackhamer (1923-2006). *James Webb Space Telescope Photo Montage* for improvised piano & electronics, Op. 130, was composed for Lukas Huisman, one of Belgium's foremost pianists. This piece was, as its title suggests, inspired by my own personal viewings of photo montages released by NASA last summer from the farthest reaches of the known cosmos.

The ill-fated original recital that was scheduled for April 11th, 2020 was to be a memorial concert for my piano teacher and friend Goodwin Sammel, who passed away in January, 2020. Now that almost three years have elapsed, I would also like to dedicate this event to the aforementioned formidable musicians I had the good fortune to meet and work with while residing in Eugene: composer/pianist Victor Steinhardt (1943-2021) and composer/pianist Art Maddox (1940-2020). Last but not least I would also like to dedicate this event to the memory of my dear mother, born Marianne Ruth Neustädter in Berlin (1927-2022), who was driven into exile with her family by the Nazis, and who died of Covid on the very day, practically the very hour in fact, that Russia attacked Ukraine earlier this year.



Novelist, Poet, Essayist **ALEXANDER THEROUX (b. 1939)**

## Musician Bios



Pianist **Asya Gulua** made her New York City debut as a chamber musician at Alice Tully Hall in 2004. Since then she has collaborated with numerous artists throughout the country and abroad. She performs regularly in Davies Symphony Hall as a guest artist of the San Francisco Symphony's chamber music series and has collaborated with musicians of the Israel Philharmonic as part of a concert series held at the Ralli Museum in Caesarea, Israel. Asya has also appeared in duo piano performances with her husband, pianist and composer Arsen Gulua, whose works she has premiered at Lincoln Center.

During her years of study at the Juilliard School, Asya developed a passion for more obscure and lesser-known repertoire, which was cultivated by her teacher Jerome Lowenthal. This has led her to frequent discoveries of music by widely recognized as well as overlooked composers, which she enjoys sharing in the intimate settings of house concerts. While living in New York City, an interest in new music was sparked by collaboration with Samuel Zyman, the first living composer Asya ever worked with. This ongoing interest helped facilitate a relationship with Cascadia Composers, the Portland based group of local composers whose works Asya regularly premieres.

Besides having an active performing career, Asya teaches piano at Corban University and maintains a growing private studio in her current home town of Salem, Oregon. Her students span various ages, levels, and walks of life and Asya bases her teaching on the individual needs of each student. She firmly believes that the skills gained while learning to play the piano are imperative and directly applicable to everyday life.

Asya received initial musical training in her native Moscow at the Gnessin School of Music. In 1996 she immigrated to the United States and enrolled at the Interlochen Arts Academy in Michigan shortly thereafter. Asya holds degrees from The Juilliard School (BM), The Jacobs School of Music at Indiana University in Bloomington, IN (MM), and University of Oregon (DMA). She has had the privilege of studying with Anna Arzamanova, Edward Auer, Myron Bloom, Mikhail Boguslavsky, Alexandre Dossin, Marjorie Janove, Sergei Lebedev, and Jerome Lowenthal, all of whom continue to be a source of inspiration.



Soprano **Hsin Yi Lin** is the recipient of various awards, including Chi Mei Arts Award, Grand Prize winner of the Metropolitan International Vocal Competition, Marc and Eva Stern Fellowship and Taipei Philharmonic Foundation Vocal Competition. Her operatic and orchestral appearances include Poulenc's *Dialogues des Carmélites*, Mozart's *Così fan tutte*, Menotti's *Help, Help, The Globolinks*, Britten's *Albert Herring*, Puccini's *Gianni Schicchi*, Cavalli's *Giasone* and *L'Egisto*, Mozart's *Coronation Mass*, J. S. Bach's *Magnificat*. Her perfect pitch memory has also enabled her to excel in contemporary vocal music. She is a National Association of Teachers of Singing (NATS) member and adjudicator, and has been serving as the NW Region Auditions Chair since 2017. Hsin Yi received a doctorate from the University of Illinois at Urbana-Champaign, prior to which she received dual masters degrees in Vocal Performance and Pedagogy from New England Conservatory of Music. Hsin Yi has served on the vocal faculty of the Texas A&M University-Corpus Christi and Willamette University. She currently serves on the faculty at Portland State University.







**Kaori Katayama Noland** started studying piano at age six. While in college she studied Electone (electronic organ) and later on harpsichord. She holds a Ph.D. in Music Theory and Piano Pedagogy from the University of Oregon, an MFA in Piano Performance and Literature from Mills College, and a B.A. in English literature from Ritsumeikan University, Kyoto, Japan. She attended Harvard Summer School and the Longy School of Music in 1989, and later the Aspen Music Festival in 1990. Certified as a teacher by Yamaha, Kaori taught music classes from beginning to advanced levels and trained teachers at Yamaha Music Schools in Japan, the US, and Malaysia. She taught Electone at Kyoto Conservatory, piano at the Community Music Institute of the University of Oregon and Portland Conservatory, and music theory and keyboard skills at Portland Community College and the University of Oregon.

For many years she was an active performer and adjudicator of Yamaha music festivals in Japan. After moving to the US she became active as a performer on her husband Gary's Seventh Species Contemporary Classical Music Series and on concerts sponsored by Cascadia Composers. Her piano teachers have included Alexander Dossin, Victor Steinhardt, Dean Kramer, Julie Steinberg, Gabriel Chodos, and Ayako Nishimura. She studied organ with Munehiro Tohma, Kenichi Nishimura, Shigeo Sekito, and Susan Summerfield, and harpsichord with Barbara Baird. Her primary music theory professors were Jack Boss, Steve Larson, Robert Hurwitz, and David Bernstein.

Kaori presented analysis papers at the International Chopin Conference in Warsaw in 2006 and 2007, the 6th European Music Theory Conference in Freiburg, Germany in 2007, and numerous College Music Society National and Regional Conferences.

She is nationally certified as a piano instructor by the Music Teachers National Association and is active in its local chapter, the Oregon Music Teachers Association (OMTA). She has served as the OMTA State Composition Celebration Chair, and on other event chairs over the years. She has also given presentations on Baroque Music and Sonata Form for the professional development program for OMTA teachers in Tualatin Valley from 2017 to 2021. Her music students have won numerous awards in piano, organ, and composition, and performed in master classes taught by pianists Angela Hewitt, Paul Roberts, Andreas Klain, and others. Most of her students are active participants in OMTA events every year.



**Myrna Setiawan** started studying piano in Indonesia at the age of five with her very first teacher, Ms. Aylisia Jusuf, and already proved to be a prodigious talent when she debuted in Japan at the Annual Yamaha Junior Concert in 1981 at age eleven. At sixteen, she received her first scholarship to the RD Colburn School of Music and Performing Arts in Los Angeles and studied under Dr. Louise Lepley. She studied with Patricia Zander at New England Conservatory, Mack McCray at San Francisco Conservatory of Music, and Eugene and Elizabeth Pridonoff at College Conservatory of Music at University of Cincinnati for her Bachelor of Music, Master of Music, and Doctorate of Music & Arts respectively. She received full merit scholarships from all the universities she attended.

Her repertoire masterfully spans the gamut from early baroque to the present. Her virtuosic mastery has led to numerous solo recitals, including those for the Los Angeles Philharmonic Society, the San Francisco Keyboard Concert Series, Challenging Performance Recital Series in Cincinnati, Bach's Dancing and Dynamite Society, USC Radio, California

Rotary Club's Benefit Concerts where she soloed in Gershwin's Rhapsody in Blue, the Noon Time Concert Series in San Francisco and Pacifica Performances, Grand Signature Piano Concert Series in Jakarta, Indonesia, and Quatro Music Recital Series in Surabaya, Indonesia. She recently performed at Del Mar College for its Cultural Program Series in Corpus Christi, Texas. She has also been invited to perform and lead master classes in several guest artist recital series at Randolph College in Lynchburg, the University of Louisiana at Lafayette, the LaVeck Concert Series in Oswego, New York, Allegro Music School and Quatro Music School Master Class Series in Indonesia.

Although she now calls Beaverton, Oregon her home, she keeps close ties with Indonesia. Mastering the repertoire of the great composers, Ms. Setiawan had the honor of being invited by the former Indonesian president's son to perform Rachmaninoff's Piano Concerto No 3 with the Indonesian Philharmonic Orchestra. Her other engagements in Indonesia highlighted Tchaikovsky's Piano Concerto No 1 with the Gloriamus Symphony Orchestra and Nusantara Chamber Orchestra. In America, she performed with the Marina Del Rey Westchester Symphony, the Lake Tahoe Festival Orchestra, the Auburn Symphony, the San Francisco Conservatory Orchestra, College Conservatory of Music Concert Orchestra in Cincinnati, and with the Sacramento Gold Country Chamber Orchestra.

Ms. Setiawan has received the Dr. and Mrs. Leon Belous Award, the Los Angeles Keyboard Concert Series Award, the Joseph M. Shaw Award, and the Young Musician Foundation Award in Cincinnati. She also placed first in several competitions, including the Joanna Hodges International Piano Competition as well as in the California Association of Professional Teachers Concerto Competition, and won the Joseph Fisch International Competition, the Bartok Competition, and the San Francisco Conservatory Concerto Competition.

Recently, Ms. Setiawan was commissioned to record a number of piano pieces by Gary Lloyd Noland. One of the pieces, Etude, Op 1 No 10, is featured on one of Noland's recently released CD albums titled "*Entropic Abandon*." Other compositions include Funeral Waltz, Op 91, and Golden Gate Rag, Op 123, which Ms. Setiawan premiered with its release on YouTube on July 15, 2022. Her performances of Noland's compositions are scheduled for release on upcoming CD albums. Stay tuned...!

## Portraitist Bio



A Bay Area native, Marco David Aidala graduated from the University of California at Berkeley and from the Academy of Art in San Francisco, where he subsequently taught art. Mr. Aidala has had a long career as illustrator for various Bay Area advertising agencies. He is an accomplished abstract painter and realist portraitist as well. He is illustrator of the composer's portrait (below).

## Composer Bio



**Portrait of Gary Lloyd Noland by Marco David Aidala**

**GARY LLOYD NOLAND**, founder of the Facebook groups Wild Composers and Composers with Big Egos, was born in Seattle in 1957 and grew up in a broken home in a crowded house shared by ten or more people on a plot of land three blocks south of UC Berkeley known as People's Park, which has distinguished itself as a site of civil unrest since the late 1960s. As an adolescent, Noland lived for a time in Salzburg (Mozart's birthplace) and Garmisch-Partenkirchen (home of Richard Strauss), where he absorbed a host of musical influences. Having studied with a long roster of acclaimed composers and musicians, he earned a Bachelor's degree in music from UC Berkeley in 1979, continued his studies at the Boston Conservatory, then transferred to Harvard University, where he added to his credits a Masters and a PhD in Music Composition in 1989. His teachers in composition and theory have included John Clement Adams (not to be confounded with composers John Coolidge Adams or John Luther Adams), Alan Curtis (harpsichordist, musicologist, conductor, and one of the musical "stars" in Werner Herzog's film on Gesualdo, "Death for Five Voices"), Sir Peter Maxwell Davies (Master of the Queen's Music from 2004-16), William Denny (student of Paul Dukas), Robert Dickow, Janice Giteck (student of Darius Milhaud and Olivier Messiaen), Andrew Imbrie (1995 Pulitzer Prize Finalist, student of Nadia Boulanger and Roger Sessions), Earl Kim (student of Arnold Schoenberg, Ernest Bloch, and Roger Sessions), Leon Kirchner (1967 Pulitzer Prize winner, student of Arnold Schoenberg and assistant to Ernest Bloch and Roger Sessions) David Lewin (dubbed "the most original and far-ranging theorist of his generation"), Donald Martino (1974 Pulitzer Prize winner, student of Milton Babbitt, Roger Sessions, and Luigi Dallapiccola), Hugo Norden, Marta Ptaszynska (student of Nadia Boulanger and Olivier Messiaen), Chris Rozé (student of Charles Wuorinen, Ursula Mamlok, and Vincent Persichetti), Goodwin Sammel (student of pianist Claudio Arrau), John Swackhamer (student of Ernst Krenek and Roger Sessions), Ivan Tcherepnin (son of Alexander Tcherepnin, student of Pierre Boulez and Karlheinz Stockhausen), and Walter Winslow (brother of Portland composer and fellow Cascadia co-founder Jeff Winslow). Noland has attended seminars by composers David Del Tredici (1980 Pulitzer Prize winner), Beverly Grigsby (student of Ernst Krenek), Michael Finnissy (leading British composer and pianist), and Bernard Rands (1984 Pulitzer Prize winner), and has had private consultations with George Rochberg (1986 Pulitzer Prize finalist, "Father of Neo-Romanticism") and Joaquin Nin-Culmell (brother of essayist and diarist Anaïs Nin, student of Paul Dukas and Manuel de Falla).

Noland's ever-expanding catalogue consists of scores of opuses, which include piano, vocal, chamber, orchestral, experimental, and electronic pieces, full-length plays in verse, "chamber novels," and graphically notated scores. His critically acclaimed, award-winning 77-hour long Gesamtkunstwerk *Jagdlied: a Chamber Novel for Narrator, Musicians, Pantomimists, Dancers & Culinary Artists* (Op. 20) was listed by one reviewer as the Number One book of 2018. His *39 Variations on an Original Theme in F Major* for solo piano (Op. 98) is, at approximately two hours duration, one of the lengthiest and most challenging sets of solo piano variations in the history of the genre. It has been called by American composer Ernesto Ferreri "an historical variation set for piano, a true descendant of the Goldbergs and Diabellis, beautifully targeted to an apotheosis of supreme grandeur." Composer/pianist Ludwig Tuman described it as "an astounding tour de force. In its far-reaching, systematic exploration of the theme's creative possibilities, as well as in the inexhaustible imagination brought to bear, it reminds one of the Goldberg and the Diabelli. But in its monumental dimensions it goes far beyond them both, and in the large number of historical styles referenced and integrated into the work ... I am unaware of any parallel. I especially enjoyed the consistent use of certain features of the theme, regardless of the style or the type of tonality, pantonality or atonality employed—among them the melodic turn, the phrases ascending by whole steps, and others. I offer my humble congratulations on a titanic achievement!"

Having received both effusive praise and violent censure of his music over the years, Noland has been called "the Richard Strauss of the 21st century," "the [Max] Reger of the 21st century," "the most prominent American composer (of modern classical music) of our times," "the most virtuosic composer of fugue alive today," "the composer to end all composers," "court jester to the classical establishment," and "one of the great composers of the 21st century," and has on numerous occasions been branded a "genius." He has also been called some pretty colorful names by his detractors—names unsuitable for publication in the pages of this program booklet. Although the composer feels something of a constitutional disinclination to share with his prospective "groupies" the aforesaid hyperbolic quotations, as it causes him (howsoever unwittingly) to mount a red flag, he is nevertheless all but compelled to trumpet such encomiums for the sake of ensuring his survival in the present-day blaringly obnoxious, braggadocious milieu, notwithstanding that he is neither flannelmouthed nor overweening by nature but—quite *au contraire*—of a singularly equanimous poise and disposition. Unfreely farouche and retiring by nature, composer Noland is, by his own admission (and, beyond peradventure, to his ultimate detriment) an ineradicably head-in-the-clouds introvert *par excellence*.

Noland's compositions have been performed and broadcast (including on NPR) in many locations throughout the United States, as well as in Europe, Asia, and Australia. His music has also been heard on six continents via various music-streaming platforms. Noland founded the Seventh Species Contemporary Classical Music Concert Series in San Francisco in 1990 and has, since, produced upwards of fifty-plus concerts of contemporary classical music on the West Coast. This has happened with diminished frequency over the years, resulting in Seventh Species devolving into an endangered species. He is also a founding member of Cascadia Composers, which has, since the time of its inception in 2008, mushroomed into a veritable colossus of an organization supporting regional and national composers, as well as performers of contemporary classical music, and has, furthermore, distinguished itself as one of the premier collectives of its kind on the West Coast. Noland has taught music at Harvard, the University of Oregon, and a couple of community colleges (bleah!), and currently teaches piano, theory, and composition as a private independent instructor in the Portland, Oregon metro area.

A number of Noland's works (fiction, music, and graphic scores) have been published (and/or were at some time or another slated for publication) in various litmags, including Quarter After Eight, Berkeley Fiction Review, Portland Review, Denali, The Monarch Review, Prick of the Spindle, theNewerYork Press, Wisconsin Review, The Writing Disorder, and Heavy Feather Review. His graphic scores are included in Theresa Sauer's book NOTATIONS 21 (2009), which is a sequel to John Cage's celebrated compilation of graphic scores: NOTATIONS (first published in 1969). A chapter on Noland is included in Burl Willes's celebrated book TALES FROM THE ELMWOOD: A COMMUNITY MEMORY published by the Berkeley Historical Society in 2000. In 1999 Noland was awarded the Oregon Composer of the Year Award jointly by the Oregon Music Teachers Association (OMTA) and Music Teachers National Association (MTNA) and was commissioned to compose a septet for clarinet, saxophone, French horn, two violins, double bass, and piano (Op. 43). Noland's *Grande Rag Brillante* (Op. 15) was commissioned by KPFA Radio to celebrate the inauguration of its (then, in 1991) brand new Pacifica Radio Headquarters in Berkeley. This premiere was later acknowledged in Nicolas Slonimsky's book *Music Since 1900*.

Many of Noland's scores are available from J.W. Pepper, RGM, Sheet Music Plus, and Freeland Publications. Six CDs of his compositions are available on the North Pacific Music label at [northpacificmusic.com](http://northpacificmusic.com) and 21 other more recent CDs

of his music are, or soon will be, available from 7th Species via outlets such as Bandcamp, CD Baby, Amazon, and others. Approximately 600-700 videos and audio recordings of Noland's music and narratives are available for listening and viewing on YouTube, SoundCloud, Spotify, Bandcamp, Vimeo, Apple Music, Amazon Music, Pandora and dozens of other music streaming networks worldwide. Many of Noland's music videos and audio recordings are also available for viewing and listening at his website: [garynolandcomposer.com](http://garynolandcomposer.com)

Noland's COLLECTED PIANO WORKS: Volumes 1 and 2, his COLLECTED CHAMBER WORKS: in Varying Combinations for Piano & Strings, his critically acclaimed six-hour-play *Nothing is More: a High Black Comedy in Verse with Music for Six Actors*, and his award-winning 77-hour long Gesamtkunstwerk *Jagdlied: a Chamber Novel for Narrator, Musicians, Pantomimists, Dancers & Culinary Artists* are available for purchase at most major book retailers worldwide.



## GRATEFUL ACKNOWLEDGEMENTS

This recital was made possible in part by the selfless generosity of former co-owner of the Willakenzie Estate Winery and well-known and influential benefactor of the arts in Oregon: **Ronni S. Lacroute**.

A special heartfelt thanks also goes to my thirteen Facebook friends who responded with incredible kindness and generosity by donating to my Facebook Fundraiser almost three years ago. Some of them are from this region and others from different parts of the U.S., as well as from other countries and continents abroad. They are (in alphabetical order):

**Dennis Bathory-Kitsz, Randi Botnen, Gerald W. Braden, Michel Bril, Tony Leonardo Cimino, Jean-David Coen, Leonid Korelstein, Huii Hu, Ruta Kuzmickas, David Lasocki, Leslie Sawyer, Johnoscar Nagum Villa, Matt Weiss**

All the donors have undoubtedly been waiting on tenterhooks for this event to happen, as it was originally scheduled at the onset of the unfolding Covid 19 pandemic—April 11th, 2020—and had to be cancelled at the eleventh hour following an intense publicity campaign. Thank you, all, for your inexhaustible patience!

A special thanks to my friend **Jack Gabel** for recording/videographing this event and the scheduled sessions thereafter!

I would also like to thank my old friend, artist **Marco Aidala**, for voluntarily illustrating the portrait of me printed inside this program, another version of which is slated to act as the cover illustration for my upcoming CD *Unbounded Confusiasm*.

Thank you, also, to PSU Scheduling Coordinator **Gabrielle Lent** and other staff members at PSU for helping to facilitate the process of renting this gorgeous gem of a recital hall!

A special thanks to the entire **Cascadia Board** and membership for their help and support with publicity and other particulars related to this event!

Special thanks to **Greg Steinke** for providing me with the B&W cover photo he took of me at the 1994 Ernest Bloch Festival in Newport, Oregon.

Last but not least, I would like to thank all the formidable musicians—**Kaori, Myrna, Hsin Yi, Asya**—who have passionately and heroically dedicated their time, energy, and talents to practicing and learning my extraordinarily difficult and demanding works!