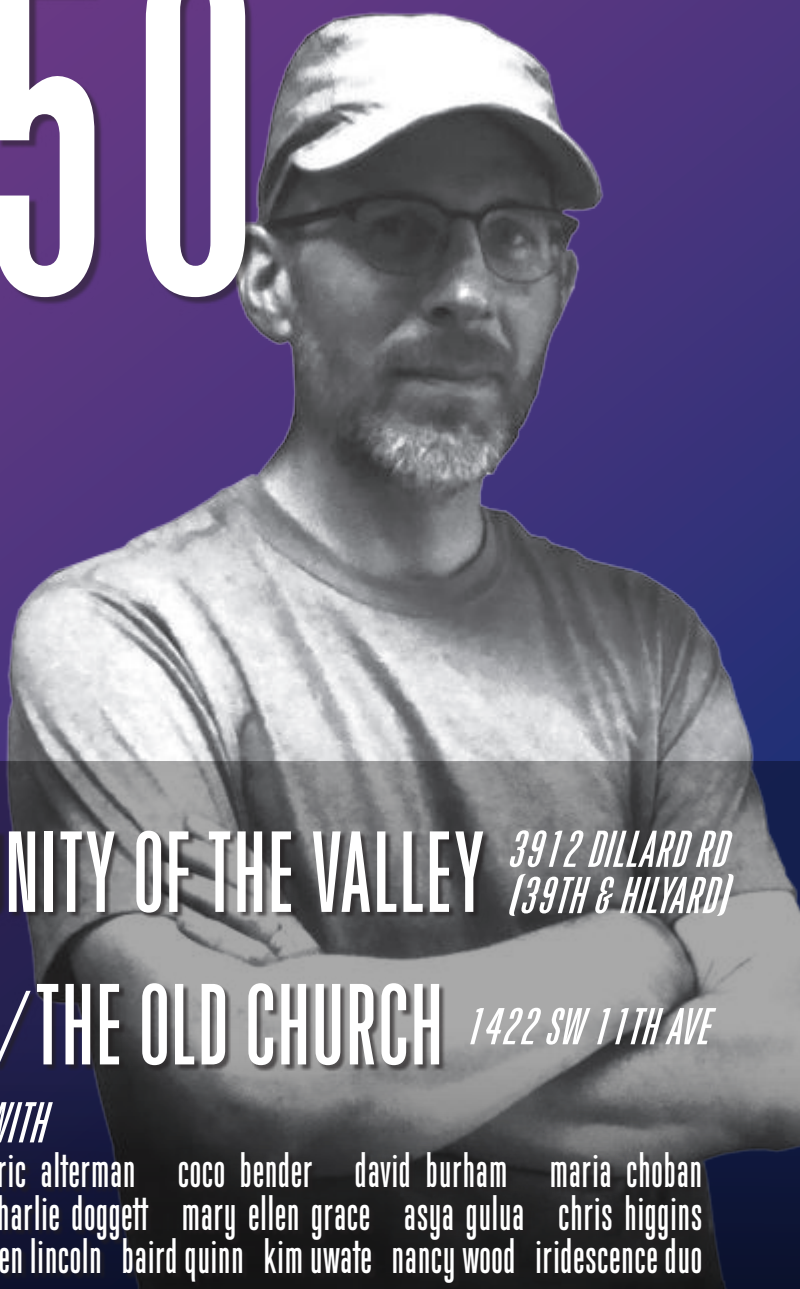




TED CLIFFORD

50 / 50

PAUL SAFAR



2 composers.  
100 combined years of musicmaking.

EUGENE 9.14.19 / 7:30 PM / UNITY OF THE VALLEY *3912 DILLARD RD (39TH & HILYARD)*

PORTLAND 9.21.19 / 7:30 PM / THE OLD CHURCH *1422 SW 11TH AVE*

WITH

eric alterman   coco bender   david burham   maria choban  
charlie doggett   mary ellen grace   asya gulua   chris higgins  
ben lincoln   baird quinn   kim uwate   nancy wood   iridescence duo



[cascadiacomposers.org](http://cascadiacomposers.org)



# 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

Daniel Brugh, Vice President

Jeff Winslow, Secretary/Treasurer

David S. Bernstein, Evan David Lewis, Jan Mittelstaedt, Paul Safar,

Dawn Sonntag, 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), other grants and donors, and fundraisers sponsored by Cascadia. Special thanks to our media sponsor, Oregon ArtsWatch. Cascadia Composers receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.



# CASCADIA COMPOSERS

*presents*

Cascadia Chapter of the National Association of Composers/USA in

## **50/50**

The Music of Ted Clifford and Paul Safar

Saturday, September 14th @ 7:30 pm  
Unity of the Valley Church, 3912 Dillard Rd., Eugene, OR

Saturday, September 21st @ 7:30 pm  
The Old Church, 1422 SW 11<sup>th</sup> Ave., Portland, OR

### **Program**

**MINI-APPS #1** for Piano Solo Ted Clifford

*Ted Clifford, piano*

**SONG OF REMEMBRANCE** Ted Clifford

*Nancy Wood, soprano;*  
*Mary Ellen Grace, alto saxophone; Tom Bergeron, tenor saxophone; Ted Clifford, piano;*  
*Charlie Doggett, drums; Chris Higgins, bass*

**RHAPSODIE** Paul Safar

*Baird Quinn, piano (Eugene); Coco Bender, piano (Portland)*

**SPIDER  
STAR** Paul Safar and Nancy Wood

*Nancy Wood, soprano; Paul Safar, piano*

**KOKO TAXI** Ted Clifford

*Tom Bergeron, alto saxophone; Ben Lincoln, bass clarinet; David Burham, violin;*  
*Sean Brennan, percussion; Paul Safar, piano; Maria Choban, melodica;*  
*Ted Clifford, conductor*

### **Intermission**

**INCANTATION** Paul Safar

*Kimberlee Uwate, viola and percussion; Eric Alterman, violoncello and percussion;*  
*Asya Gulua, piano*

**IF THE HEART COULD THINK IT WOULD STOP** Ted Clifford

*Nancy Wood, soprano; Paul Safar, piano*

**FIVE**

Paul Safar

David Burham, *violin*; Paul Safar, *piano*

**ELEGY IN MEMORY OF HANS KYZIVAT (1928–2018)** (only Portland)

Paul Safar

Donna Maebori, *flute*; Patti Duthie, *piano*

**MOOD SWINGS**

Ted Clifford

Maria Choban, *piano*

**50/50**

Ted Clifford and Paul Safar

Ted Clifford and Paul Safar, *assorted instruments*

## Program Notes

### **MINI-APPS #1** for Solo Piano by Ted Clifford

This is the first piece in an unfinished collection of short pieces for solo piano, in 2 parts. The title 'Mini apps' is fully meant to be a play on the term 'Inventions'. This features a short dialogue on a playful melody. The key will keep shifting with each phrase. If the end does not seem to have finality, the listener is invited to think of it as an open conversation.

### **SONG OF REMEMBRANCE** by Ted Clifford

Song of Remembrance is a composition for voice and jazz quintet, based on Lawson Inada's poem called Poems in Stone. The full text of the original poetry is on display at the Japanese-American Historical Plaza at Waterfront Park, in Portland, Oregon. This piece was originally composed for a concert dedicated to the memory of Japanese-American citizens who were interned during World War II.

Within this theme, I wanted to express something distinctly American in character as it is reflective of the experience of American citizens of the 1940s. Learning that Lawson Inada is himself a jazz bassist, I was drawn to the idea of incorporating jazz elements in this composition. To this end, two different sections incorporate swing rhythm, the vocal part is often sung in a jazz style, and there is periodic use of improvisation and jazz 'comping' in the various instruments.

Note the text should not be taken as a concrete story, but rather a more abstract collection of feelings and pictures, although within a defined experience.

Song of Remembrance (from *Poems In Stone* by Lawson Inada)

Mighty Willamette!  
Beautiful friend,  
I am learning,  
I am practicing  
To say your name.

Sure I go to school  
Same as you,  
I'm an American.

The young men and women  
Joined the Army, too.  
They are proud to be American.

Who? What?  
When? Where?  
Why?

Rounded up  
In the sweltering yard.  
Unable to endure any longer  
Standing in line  
Some collapse.

Black smoke rolls  
Across the blue sky.  
Winter chills our bones.  
This is Minidoka.

Glancing up  
At red-tinged mountains.  
My heart is softened,  
A day in deep autumn.

Just over there  
Was our old community  
Echoes! Echoes! Echoes!

Through the car window  
A glimpse of pines.  
Oregon mountains.  
My heart beats faster,  
Returning home.

With new hope,  
We build new lives.  
Why complain when it rains?  
This is what it means to be free.

### ***RHAPSODIE*** by Paul Safar

This piece was written for my advanced young adult piano students and is inspired by the two Rhapsodies by Brahms.

### ***SPIDER*** and ***STAR*** by Paul Safar and Nancy Wood

Spider, with text from the haiku of Masaoka Shiki and Star, with text by Nancy Wood show two different ways text and music can be created. In Spider, the music was written to fit the text. In Star, the lyrics were written to go with the music.

*Spider* (text by Masaoka Shiki)

A yellow green spider  
Crawling on  
A red rose

After killing  
A spider, how lonely I feel  
In the cold of the night

Crimson plum blossoms  
Scattered over the loneliness  
Of the bed

*Star* (text by Nancy Wood)

There was a child  
Who saw a star  
And she thought it looked far  
Twinkling in the moonbeams  
Suspended in the air  
Silently watching night fall

Twinkle, twinkle little star  
Oh, how I wonder what you are.  
Could it be you're a pearl, be you're a diamond  
Or are you just a little fire in the sky  
Shining into the night shining into the night?

In the fields where the crows gather  
A farmer keeps his watch  
Preparing for a storm, the clouds hover and threaten to empty  
Rain has come, rain has come, rain has come

In the fields where the crows gather, a farmer keeps his watch  
A farmer keeps watching

In the fields where the crows gather  
A farmer walks a path  
The path that's taking him the final way home  
The path that's taking him the final way home. Home. Home.

### ***KOKO TAXI*** by Ted Clifford

Koko Taxi is an improvised/aleatoric piece for small ensemble. Instrumentation is not fixed but generally includes piano and percussion.

The koko taxi is an ultralight taxi car used in Havana, Cuba. There is a loose narrative for this piece. We start in the countryside. We move into the city. Things get more and more frantic, till we break down into total chaos. Finally, we break through to the highway, cruise through the night, and end up in the countryside next morning.

Performance consists of players moving through the seven sections, as directed by a conductor. Each section consists of repeating patterns, or performance directions, to be repeated as necessary until cued to move on. The piece ends when everyone has cycled through all the sections.

### ***INCANTATION*** by Paul Safar

In writing this piece in celebration of modern Poland's centennial, I decided to model my composition after pieces by two famous Polish composers, Chopin and Gorecki. As I child, I heard my father play the E minor Nocturne quite often and was enveloped in its warm harmonies and omnipresent triplets. As a young adult, I heard the well known recording of Gorecki's "Symphony of Sorrowful Songs" and was similarly swept up by its simplicity and expansiveness. More recently, I fell upon and fell in love with the Czeslaw Milosz poem "Incantation". I decided to use the poem as direct inspiration for the melodic material in the center of the composition that the viola and cello play. In other words, there is a hidden "song" using the poem in its entirety: one could sing along with the string parts if one wanted. But I like it to be more or less hidden. It's somehow more magical: like the word incantation. To me, the poem is so uplifting in its unabashed hope and faith that humanity ultimately always rises above despair and horror. It helps put things in perspective especially knowing all that Milosz went through in his lifetime. The idea of the viola and cello serving as a joined voice was influenced by the composer Lou Harrison and is meant as a metaphor for unity in all forms. Lastly, I snuck in a small allusion to a Beatles song. It seemed appropriate as both the poem and song were written during the same time period and deal with similar sentiments. I am very thankful for the Polish Festival of Portland for this commission and also members of the Delgani String Quartet for its premiere on November 10th, 2018.

#### *Incantation*

by Czeslaw Milosz

translated by Czeslaw Milosz and Robert Pinsky

Human reason is beautiful and invincible.  
No bars, no barbed wire, no pulping of books,  
No sentence of banishment can prevail against it.  
It establishes the universal ideas in language,  
And guides our hand so we write Truth and Justice  
With capital letters, lie and oppression with small.  
It puts what should be above things as they are,  
Is an enemy of despair and a friend of hope.  
It does not know Jew from Greek or slave from master,  
Giving us the estate of the world to manage.  
It saves austere and transparent phrases  
From the filthy discord of tortured words.  
It says that everything is new under the sun,  
Opens the congealed fist of the past.  
Beautiful and very young are Philo-Sophia  
And poetry, her ally in the service of the good.  
As late as yesterday Nature celebrated their birth,  
The news was brought to the mountains by a unicorn and an echo.  
Their friendship will be glorious, their time has no limit.  
Their enemies have delivered themselves to destruction.

Berkeley, 1968

"Incantation" from *THE COLLECTED POEMS 1931-1987* by CZELAW MILOSZ. Copyright (c) 1988 by Czeslaw Milosz Royalties, Inc. Reprinted by permission of HarperCollins Publishers.

***IF THE HEART COULD THINK IT WOULD STOP*** by Ted Clifford

This piece uses text from the poet Mark Sargent and is an ode to how we should live life in the fullest. Call it a paean to the notion of not overthinking things. And a song of gratitude to all that is good in life, and all that is worth reveling in. This from a poet with a substantial literary background, who practices what he preaches, currently living in Greece.

I imagine a little bit of heartbeat in the opening motif, which repeats throughout. There is a little bit of a playful question in each iteration, as if questioning continuance. This eventually becomes more mechanical, in the exploration of life without spirit.

*If the Heart Could Think It Would Stop*

By Mark Sargent

If the heart could think, it would stop.  
And that would be the end of thought,  
the end of tongues wetting lips,  
end of Homer and Bird,  
wildflowers and Kandinsky,  
end of B.B., Creeley and Tolstoy,  
no more Grand Canyon, Parthenon,  
Frank O'Hara and Nabokov,  
Miles and Ez and Pynchon,  
gone, the harbor of Hydra, the castle at Mystras,  
the beach at, oh, there are so many, no more  
immersion in the sea followed by freshly  
grilled octopus and ouzo, wild greens, goat  
cheese, wine from the barrel and love,  
the making of it, giving of it, swinging dance  
of it, gone, vanished,  
but only for that one thinking heart?  
the rest,  
mere throbbing muscles of blood and emotion,  
they would pump on,  
dumb in their joy and suffering.

***ELEGY*** by Paul Safar

My dear uncle Hans was a life long music lover with an encyclopedic knowledge of music history (as well as owner of an enormous record collection!). I remember visiting Hans and his wife Carry in New York while I was in music school. He shared a story of his first year in America (they as well as my parents were from Austria) which inspired me to title a composition of mine "Scenes of An American Winter". This piece, for flute and piano, won two small young composer composition awards. With Han's death this fall (two days short of his 90th birthday), I wanted to honor his life and spirit with a short new piece of music. I thought it fitting to be scored for flute and piano. Many thanks to Iridescence Piano Flute Duo for the impetus and premiere!



### **FIVE** by Paul Safar

This piece is a celebration of all things related to the number 5. At the time of its creation, I was very interested in this mysterious prime number. I found it cropping up in various cultures categorization of the elements in nature and the cardinal directions. Then there are pentagons, pentagrams, the senses, color categories and of course the five Beatles (if you include George Martin). Ok, that might be stretching it...

Musically, I use pentatonic scales, meters in five and simply the interval of a fifth. There is a short quote of a jazz standard (not "Take Five"). Five dollars goes to anyone who catches it. :)

### **MOOD SWINGS** by Ted Clifford

This piece was originally composed as the last of a three-movement work for oboe, bassoon and piano. The opening section was a bassoon solo. I chose this title for the solo piano arrangement based on the contrasting energies found within – from mad, frenetic pace, to moments of reflection.

### **50/50** by Ted Clifford and Paul Safar

This piece is almost entirely improvised in the moment and is conceived to be a featured collaboration of this concert, which also exemplifies the split of 50% material by each composer. Further, this was directly inspired by watching the performances of our Cuban friend Pepe Gavilon's Ensemble, *Interactivo*. The improvisation itself will consist of several overlapping sections of evolving material during which the performers will change instruments one after the other.

## **Composer Biographies**

### **Ted Clifford**

Ted Clifford has over 20 years of experience as a performer and composer. Ted split his childhood between Arizona and Minnesota, attaining his music degree at St. Cloud State University where he studied composition with Alvaro Bertand and piano with Tom Allen. While there he also got his first taste of travel, studying abroad in Alnwick, England, which led to more travel and then living for a time in Central Asia.

After living abroad, Ted continued to independently study jazz performance and composition, under Art Lande, David Friesen, and Tomas Svoboda. Ted has released an album of jazz originals (*Azir*) in 2016, and his compositions and arrangements have been performed as far as Germany and Cuba. Ted has been a member of Cascadia Composers, a chapter of NACUSA, since 2011, and is currently serving as its President.

### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. A member of the board of Cascadia Composers (NACUSA), he performs regularly in Oregon and thrives on collaborative projects including theatrical works like the childrens' musical *Nisse's Dream* cowritten with singer Nancy Wood. 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. He has had compositions performed by Fear No Music in Portland as well as the North American Saxophone Alliance Conference. He was an Erik Satie Mostly Tonal Award winner as well as finalist in the Fidelio Piano Composition Competition. His music has been performed in cities ranging from New York and Seattle to Havana and Fairbanks. Having a balanced background in both Classical and Jazz/

Rock, one of Paul's goals is to coherently combine these influences in his compositions. His composition teachers have included Joel Hoffman at the University of Cincinnati and Robert Kyr at the University of Oregon. As a music instructor, Paul enjoys sharing his knowledge of composition to students of all ages. In addition to Cascadia Composers, Paul is a member of BMI and the Oregon Music Teachers Association. When he isn't engaged in musical activities, he might be seen hiking, backpacking, traveling or spending time with his family. For more information visit his website at <http://www.paulsafar.com>

## **Performer Biographies**

### **Eric Alterman, Violoncello**

Cellist Eric Alterman has led a varied musical life that has spanned continents and genres. Residing in Rio de Janeiro for 5 years, he performed as a section and assistant principal cellist in the Orquestra Sinfônica Brasileira. Now based in Oregon as cellist of the Delgani String Quartet, Eric has appeared in performances and concert series throughout the state and beyond, including appearances at the Metropolitan Museum of Art's "Ethel and Friends" series in New York City. Eric serves as Assistant Principal Cellist of the Eugene Symphony and member of the Oregon Mozart Players, and has performed with the Oregon Bach Festival, Britt Festival Orchestra, Chamber Music Amici, and the Shedd Institute's Microphilharmonic. He has presented recitals at the University of Oregon, Oregon State University, the Rio de Janeiro International Cello Encounter, and the Federal University of Rio de Janeiro.

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

### **Coco Bender, Piano**

Coco Bender, a pianist in Portland Oregon, graduated with a Bachelors of Arts cum Laude from Lewis & Clark College in 2016 and is a member of Phi Beta Kappa. She teaches a large studio of students in the greater Portland area. This year, Coco co-founded Come As You Are Choir, a community based choir. In addition, she stepped into the role of co-artistic director and musical director of an all women circus, Girl Circus, where she has been a long term member of the Girl Circus Orchestra. Coco currently studies with Dr. Thomas Otten.

### **Tom Bergeron, Saxophone**

Tom Bergeron has performed throughout the United States, and in France, Poland, Germany, Costa Rica, and Brazil.

He has appeared with internationally-renown artists such as Ella Fitzgerald, Hal Blaine, Anthony Braxton, Rosemary Clooney, Natalie Cole, Robert Cray, Mason Williams, Myron Florin, Vinnie Golia, Dick Hyman, Oliver Lake, Glen Moore, Bernadette Peters, Bobby Shew, The Fifth Dimension, The Temptations, Sunny Turner, Lynn Anderson, Guy Lombardo's Royal Canadians, and Marin Alsop's String Fever.

Tom has premiered dozens of new concert works for the saxophone, and is widely recognized as one of the world's foremost authorities on multiphonics, the esoteric technique of producing several notes at once on the saxophone. He also draws musical inspiration from the jazz heritage and other music traditions from around the world. In the 1980s, he studied with the

late Zimbabwean master-percussionist Dumisani Maraire, and was a founding member of the Eugene, Oregon-based African marimba group Shumba.

Since 2000 Tom has been deeply involved in studying, playing, and teaching Brazilian music, returning regularly to Brazil to hear and play choro, samba, bossa nova, frevo, and Brazilian jazz. This passion led to the formation of the Tom Bergeron Brasil Band, which plays regularly throughout Oregon's Willamette Valley and beyond.

Tom began his musical journey as a multi-instrumentalist in New England, studying piano and music theory with Roland Belisle, who learned stride piano from Fats Waller. In the late 1960s, Tom met the legendary concert saxophonist and teacher Donald Sinta, with whom he studied while in high school and graduate school. Upon moving to Oregon in 1981, Tom earned a doctorate in saxophone, studying with J. Robert Moore, who was among the last generation of students of Marcel Mule, the French Godfather of the saxophone.

Tom's first professional experiences date to 1968, when he joined the New Hampshire Philharmonic as a bassoonist, and he formed his first band — The Tom Bergeron Dance Band — which played music of the Great American Songbook and The Beatles for wedding receptions and other parties throughout New Hampshire.

Bergeron has performed and/or recorded as a leader or sideman with many bands and ensembles, including Whirled News, Whirled Jazz, The American Metropole Orchestra, Cathexis Orchestra, Western Rebellion, Labirynt, the Hagberg/Bergeron Quartet, the Midnight Serenaders, the Portland Chamber Orchestra, Portland Center Stage, Third Angle New Music Ensemble, Pittsburg New Music Ensemble, Cabrillo Festival of Contemporary Music, Oregon Bach Festival, Oregon Festival of American Music, Oregon Coast Music Festival, Cascade Festival of Music, Kansas City Symphony, Sacramento Symphony, Eugene Symphony, Newport Symphony, and Grande Ronde Symphony.

For nearly 30 years, Tom was Professor of Music at Western Oregon University, where he taught woodwinds, music theory, music business, and Brazilian music. He previously had taught at Eastern Oregon University and Lane Community College.

He and his wife, Rosi, spend most of the year in Camp Sherman, Oregon, returning periodically to Rio de Janeiro. When not working on music projects, Tom can often be found kayaking or hiking in the Oregon Cascades, or walking the beaches of Rio.

### **Sean Brennan, Percussion**

Sean is a drummer/percussionist, living and working in Eugene Oregon. Raised in Pittsburgh, Pennsylvania, he moved to the west coast in 1996 and built a successful music instruction business, Sean's Music Study LLC. Sean also teaches guitar, bass, ukulele, piano, as well as band coaching. In 1994, he graduated from the University Of Pittsburgh with a B.A. in music, jazz studies, winning the Alfred d'Auberge award for highest GPA. In addition to teaching, Sean has performed in a variety of music groups in the styles of rock, pop, jazz and theatrical. He is the Vice President of mepaa.org, which supports music performance of women and children in the Lane County area through Kidz Rock and Grrrlz Rock. Passions other than teaching are hiking, sports and social sciences.

### **David Burham, Violin**

Dave has been playing violin for over 50 years at this point, and has been playing professionally for 40 years. A classically-trained violinist who studied with Sherry Kloss, a student of Jascha Heifetz, Dave has been a member of the Eugene Symphony for 35 years, playing 1st violin, 2nd violin and viola. He has been a member of the Oregon Mozart Players, and the Eugene Opera and Ballet Orchestras. In addition to his classical training, Dave studied at the Berklee College of Music in Boston where he was awarded a Merit Scholarship in Performance.

Dave has been a member of many bands over the years playing the Swing, Country, Bluegrass, Avant-garde, Celtic, Jazz, Blues and World-Music styles. He has performed as a violinist on numerous recordings by regional musicians. Dave has had a violin/viola teaching studio in Eugene/Springfield for 35 years. Dave is also a luthier. He has done stringed instrument repair work for the Springfield School District for the last 12 years, owns his own company: David Burham Custom Electric Violins, and has made electric instruments for players all over the U.S. Dave has his shop in Springfield, Oregon. He continues to perform in all styles, and has been the violinist in the band The Sugar Beets for the last 20 years.

### **Maria Choban, Piano**

Maria Choban never went to Julliard, never won the Van Cliburn and never studied with any of Liszt's students or their progeny. However, she has, in her own words, "found it great fun to scout around in my own backyard, picking fresh cherries from the Cascadia Composers orchard, cooking up delicious desserts such as this summer's Mood Swings." She has also never performed with Yo Yo Ma or appeared in Carnegie Hall, preferring, as she says, "tweaking my YouTube channel where I will display mostly Cascadia concoctions." Choban and her partner, Brett Campbell, write plays together. Look for *The Intelligent Woman's Guide to Socialism: A Comedy*, in February 2020 at Portland's own Fertile Ground Festival. Although Choban maintains a website — [CatScratch.me](http://CatScratch.me) — you will not find any relevant information about Beethoven on it.

### **Charlie Doggett, Percussion**

Charlie Doggett, a native Oregonian, began violin lessons at the age of eight and later switched to the drum set. Mostly self-taught in his early years, he began performing professionally as a teenager and later received formal instruction, through scholarship, at the University of Oregon School of Music and Dance. Charlie has been contributing to Portland Oregon's music scene for two decades performing regionally as well as touring throughout the United States, Canada, United Kingdom, Europe and Asia. He is a longstanding member of Upper Left Trio, David Friesen Trio, Tim Willcox's Superjazzers, and more. Additionally, Charlie has had the privilege of performing or recording with artists including David Friesen, Dave Frishberg, Chuck Israels, Nate Wooley, Esperanza Spalding, Ethan Iverson, Sinne Eeg, Steve Turre, George Colligan, Pancho Sanchez, Charles McPherson, Randy Porter, Ralph Bowen, Rich Perry, John Gross, John Stowell, Poncho Sanchez, Darrell Grant, David Goldblatt, Obo Addy, Titos Sompá, The Eugene Symphony, Javon Jackson, Esperanza Spalding, Larry Koonse, Mordy Ferber, and many others. As well as performing, Charlie maintains an active teaching schedule presenting workshops and clinics, and is an adjunct faculty instructor at Lewis & Clark College and Clackamas Community College.

"Doggett, a drummer of imagination and curiosity, propels each tune with cunningness and unrelenting swing." -John Barron/[All About Jazz.com](http://All About Jazz.com)

### **Mary Ellen Grace, Saxophone**

Mary Ellen "Meg" Grace was born in the Philadelphia area, raised in New Hampshire, received her B.S. in Music Education from Indiana State University, and finally settled in Portland. She is a longtime member of and performs with Portland Wind Symphony, Rose City Wind Symphony and Rose City Swing. At Grace Notes Music Studio she joyfully teaches saxophone and clarinet to students of all ages. Mary Ellen is a practicing Buddhist and in her spare time enjoys playing ukulele, hiking to the top of Mt Tabor, and reading time-travel fiction.

### **Asya Gulua, Piano**

Asya Gulua received her 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. She holds degrees from the Juilliard School (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon (DMA). Ms. Gulua made her New York City debut at Alice Tully Hall in 2004. She has frequently appeared in duo piano performances with her husband, pianist and composer Arsen Gulua, whose compositions she has premiered at Lincoln Center. Currently, Ms. Gulua lives in Salem, Oregon where she teaches private students and collaborates with musicians and composers on a local and national level.

### **Chris Higgins, Contrabass**

Chris Higgins received a Bachelor's of Music Degree from Berklee College of Music and a Masters from The City College of New York, where he was a student of famed bassist, John Patittuci. After graduation he moved to New York City where he played with members of the new jazz generation such as Kurt Rosenwinkel, Jeff Ballard, Jorge Rossi, and Chris Cheek. He later spent many years in Barcelona, Spain where he recorded and toured extensively with the top Spanish jazz artists, as well as visiting acts such as Pat Metheny, Sonny Fortune, Donald Harrison, Ritchie Cole, Jerry Gonzalez and Benny Green. He now resides in Portland, Oregon.

### **Iridescence Piano Flute Duo**

Patti and Donna established Iridescence Piano Flute Duo in 2008, primarily performing for their Episcopal Parish of St. John the Baptist, plus as guest performers for Friends of the Symphony. In 2011 they had their first full length concert in the St. Stephens Concert Series. Since then they have had additional concerts, and performed for weddings, funerals, conferences, galleries, auctions, and private social occasions.

Donna has played flute since childhood. In her career as a physical therapist, Donna has taught yoga and became a certified Feldenkrais practitioner, with both disciplines, especially the latter, providing increased performance capacity on the flute. In recent years Donna has become a regular soloist at St. John the Baptist. Her flute and organ CD, with church organist Fred Beal, was released in 2017. She is a member of the Greater Portland Flute Society.

Patti earned a B.A. in music from Wittenberg University in Springfield, Ohio. Past teachers include Paul Roberts, Johanna Baldwin, Faye Merrill and Rachel Baike. She maintains a private piano studio in Vancouver. Leadership positions include past-president of Oregon Music Teachers Association, Portland District; West Portland Federated Music Club, and Mu Phi Epsilon, Portland Alumni Chapter.

"Iridescence" denotes objects that display a play of colors when viewed at different angles, change colors with movement, or have a lustrous quality or effect. Patti and Donna chose this name because music, too, changes its color and effects with different angles of play and movement, both from within the music itself and from the listener's experiential point of view. With this philosophy they strive to reflect the "facets of musical gems" through performance of varieties such as classical, jazz, rag time, art songs, modern classical, and show tunes.

Facebook: IridescencePianoFluteDuo

### **Ben Lincoln, Bass Clarinet**

Ben Lincoln has been playing music in the Portland area since the 1980's. He performed orchestral music, band, chamber music, and free jazz at UC Davis. He studied with John Tchicai at Davis and Gary Harris and David Friesen in Portland. Since 2008 he has focused particularly on collective unscripted improvisation in groups.

### **Baird Quinn, Piano**

Baird Quinn is a junior at South Eugene High School. He has been playing piano for more than eight years and has had Paul as his instructor for the last two. Baird also enjoys playing trombone in his high school jazz band and marimba for Kutsinhira Cultural Arts Center. Aside from music, he enjoys playing card and board games and biking around Eugene. He is excited to perform Rhapsodie.

### **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)

### **Nancy Wood, Soprano**

Nancy Wood's musical career has included performances in a wide range of musical genres, ranging from church music to jazz, and most recently as a vocalist in Dave Bender and Darcy Du Ruz's *Girl Circus* at the Oregon Country Fair. She has premiered works by a number of Cascadia Composers, including works by Jeff Winslow, Tomas Svoboda, Jack Gabel, and David Bernstein. She is also the grateful recipient of two song cycles composed for her by the British composer, Derek Healey. As a lyricist, Nancy has provided words for songs by Jeff Winslow, David Bernstein and most often for her husband Paul Safar. As Artistic Director of Cherry Blossom Musical Arts, Nancy directed and together with Paul wrote multi-disciplinary vaudeville shows, and a musical theatre piece for children, with performances at the Lord Leebrick Theatre, the Oregon Country Fair as well as the Oregon Shakespeare Festival Green Show.

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## CASCADIA UPCOMING EVENTS

### **Barbara Strozzi: Virtuoso of Venice**

Cascadia collaborates with *In Mulierbus*

Two Concerts

Saturday, October 12th @ 7:30 pm | Providence Academy Chapel, 400 E. Evergreen Blvd.,  
Vancouver, WA

and

Sunday, October 13th @ 3 pm | The Old Church, 1422 SW 11<sup>th</sup> Ave., Portland, OR

### **Shades of Autumn: A Seasonal Spectrum of Songs and Chamber Music**

Friday, November 15th @ 7:30 pm | Lincoln Hall Rm 75, 1620 SW Park Ave., Portland, OR  
97201

### **Choral Arts Ensemble Yuletide: And on Earth, Peace**

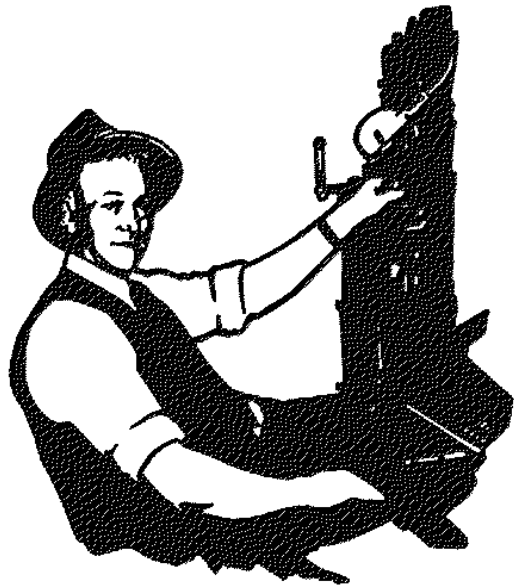
Saturday, December 14th @ 7:30 pm | St. Philip Neri Catholic Church, 2408 SE 16th Ave.,  
Portland, OR 97214



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