



ELECTRO-ACOUSTIC SOUNDSCAPES IN THE DARK

BLACKOUT

24 24



FEBRUARY 24TH, 2024 AT 7:30 PM

5131 NE 23RD AVENUE PORTLAND, OREGON 97211

AT THE HISTORIC ALBERTA HOUSE



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

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.

Program cover design and graphics by Mark Mittelstaedt

CASCADIA COMPOSERS

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

presents

Blackout 24 24

A Concert in the Dark

Saturday, February 24th @ 7:30 pm Alberta House, 5131 NE 23rd Ave, Portland, OR

Program

- Drone - Ambient Music I (Homeostasis)*** [excerpt] Paul Safar
Fixed media with performance by Paul Safar (melodica)
- Until Further Notice*** David Jones
Fixed media
- Harmony 58*** Dinah Bianchi
Fixed media with performance by David Hattner (clarinet)
- A Trip to Outer Space*** Timothy Arliss O'Brien
Fixed media with performance by Timothy Arliss O'Brien (percussion)
- Wash*** Brian Magill
Fixed media
- Aileron—a flight*** Kirsten Volness
Fixed media

Neon Veins Still Bleed

Gentle Heresy (Nicholas Yandell & Tristan Bliss)

Fixed media with laser light show by Nicholas Yandell

Fantasia

Daniel Brugh

Fixed media with performance by Paul Safar (hurdy-gurdy) & Ted Clifford (cajon)

Singularity

Jennifer Wright

performed by Jennifer Wright (cloud gamelan)

Program Notes

Drone - Ambient Music I (Homeostasis) [excerpt] by Paul Safar

"These Ambient Music recordings are dedicated to the many bodyworkers, PT's, LMT's, craniosacral specialists, Reiki practitioners, yoga and Tai Chi teachers, etc who have helped me so much throughout my life in maintaining homeostasis. Many thanks to you all. I'd like this to be an offering of relaxing music to meditate, rest, fall asleep or simply 'zone out' to. The two pieces can be listened to separately or together and in either order. They are best experienced with a good pair of headphones (perhaps while sipping a quality red wine)! Thank you for listening." - Paul

All instruments and field recordings by Paul Safar. Special thanks to Freedom for his chanting of the Vedic "Shanti Mantras", Rob Tobias for oming, Jennifer Wright for hand pan playing, Olga Kyzivat for singing a Czech Lullaby many years ago and of course to Markus for purring. This is an opening excerpt of a longer structured improvisation recording.

Until Further Notice by David Jones

"I've moved a lot in my adult life for educational and career purposes. As I've made various cities and schools my home, it has been difficult to shake the feeling of 'this is only temporary.' People who were once really good friends have faded out of my life simply because it's difficult to keep in touch over long distances, even with all of the technology we have today. I wrote this piece soon after moving to Houston to begin my graduate studies. The piece is assembled from a variety of sounds sampled from around my new apartment. Some of the sounds, such as the screeching of cicadas, are quite specific to Houston, which was to be my home 'until further notice'."

Harmony 58 by Dinah Bianchi

Harmony 58 is an electroacoustic work that features the clarinet and a fixed media recording. Designed with the clarinet in mind, the work consists of at least 58 varying sounds and elements originally recorded by use of the clarinet. Throughout the work, the listener will be mesmerized by the ways in which pitch, rhythm, timbre, extended techniques, sonic layering, motifs and the overall use of sound editing compliments one another. Along with a semi-aleatoric live solo score, these elements harmoniously present themselves between the solo clarinet and the fixed media recording, interacting with one another to construct a captivating and ever-changing soundscape. This work is designed to be performed differently every time. The score consists of 27 suggestions for the performer to choose from during the performance. Please note that pitch, rhythm, and note duration are all approximate and the performer may view the score as more of a guide. The performer should interact with the fixed media recording and make the performance their own. Dynamics are relative and have not been included within the score in order to fully reflect relativity. A visual representation of the fixed media recording has been provided.

A Trip to Outer Space by Timothy Arliss O'Brien

A Trip to Outer Space, the closing track from Timothy Arliss O'Brien's 2019 ambient electronic album "Soundbath", takes the listener on a sonic voyage experimenting with electric guitar loops, synths and found sounds.

Wash by Brian Magill

Electroacoustic soundscape using a certain home appliance as source material.

Aileron—a flight by Kirsten Volness

Aileron was conceived in collaboration with Rachel Jendrzejewski for a multimedia 'game of artistic telephone' created by Providence-based Awesome Collective. The collaborators 'whispering into our ear' played us their electronic track inspired by and using text from an old rare book about birds in flight.

Neon Veins Still Bleed by Gentle Heresy (Nicholas Yandell & Tristan Bliss)

Neon Veins Still Bleed by Gentle Heresy (Tristan Bliss and Nicholas Yandell), an instrumental cyberpunk synth ballad, in the vein of 1980's electronic music soundtracks, but updated with Emo energy and sensibilities.

Fantasia by Daniel Brugh

Fantasia by Daniel Brugh explores the colors and textures of the clarinet mixed with recorded sample sounds and FM synthesis.

Singularity by Jennifer Wright

The “Cloud Gamelan” was created by Jennifer Wright from industrial debris collected from Portland’s historic Zidell Shipyards and assorted bits of post-consumer metal junk chosen for their attractive sonic and visual qualities. The metallic sounds created by this free-floating, suspended gamelan orchestra on the upper part of the rig are joined by five high-tension steel cables strung below, creating a timbre-rich, tunable Long Strings Instrument. The visceral and complex sounds of “Singularity” explore the deep longing we all have to return to a place and time when all the maddening complexities of being fall away, and the entirety of existence compresses into a timeless moment wherein all things are one.

Composer Biographies

Dinah Bianchi

Award-winning Michigan composer, Dinah Bianchi, seeks to create vibrantly exciting music; music that is sublime, beautiful and with the communicative power that drives the creative spirit of all artists. She is well versed in a variety of musical genres with a portfolio that includes music for orchestra, concert band, string ensemble, chamber ensemble, solo works, as well as electronic music. Well received both nationally and internationally, Bianchi's music has been performed in concert halls located in Europe, Asia, Canada, and the United States. Recently, she completed a recording session for "Chasse Noir" with the Janáček Philharmonic Ostrava in the Czech Republic. The recording was released in August of 2022 and is anticipating an album release with PARMA in the Spring of 2024.

Daniel Brugh

Daniel Brugh, Composer Visionary Colorful Daring Fantastical... Deemed Portland Classical Music's Resident Misfit by *Willamette Week*, Daniel Brugh is one of Oregon's most idiosyncratically fascinating composers. (*Oregon ArtsWatch*) Combining unbounded creativity, stage savvy and tech geekery with a childlike sense of playfulness (*Willamette Week*), Brugh writes music and curates performance experiences that are visionary, daring, unexpected and

fantastical. His wide-ranging output spans from powerfully haunting [and] seductively shadowy fixed media music (*Oregon ArtsWatch*) to dazzling neo-Romantic choral and chamber music. Chosen as the Oregon Music Teachers Association's Composer of the Year in 2010, Brugh has enjoyed performances of his music throughout the Pacific Northwest, and as part of the 29th Annual Contemporary Music Festival in Havana, Cuba. As the Vice President of Cascadia Composers, the National Association of Composers USA's largest chapter, Brugh curates imaginative and offbeat concerts that bypass the obstacles of elite-ness and conventional thinking, [are] entertaining on all fronts,... [and offer] compelling moments of musical magic, exuding a spirit of fun and adventure. (*Oregon ArtsWatch*) A Portland native and graduate of the School of Music at the University of Oregon, Brugh also attended the music academy at Interlochen, Michigan. He offers piano and composition lessons through his private studio in SE Portland.

Gentle Heresy

Gentle Heresy is comprised of Tristan Bliss and Nicholas Yandell, two Oregon-based, classically-trained composers, who have since taken many different paths with their creativity. Though they've collaborated for over a decade, in 2020, amidst all the changes in the world around them, they embarked on creating their first collective album: *We Are Just Visitors*. Bliss brings to this project his love of vaporwave, sampling and glitch production, along with his interest in political theory, philosophy, and assorted psychedelia, while Yandell adds a penchant for psychological poetry, cathartic dystopian stories, and love of emo vocals, post-rock textures, jazz harmonies, and Americana songwriting. Together they seek authentic artistic expression, which straddles genres, and seeks to do what art does so well: to unravel those unspoken mysteries of the universe and life itself!

David A. Jones

Dr. David A. Jones (b. 1990) is a composer and horn player based in Salem, Oregon. Through his music, Jones strives to highlight unknown stories and hidden details of our world. His works have been premiered and performed by numerous ensembles, including the Braeburn Brass, the Shepherd School Symphony Orchestra, the Aspen Contemporary Ensemble, the Invoke Quartet, the Prismatic Winds, the Xelana Duo, and Ensemble Hexnut. Jones has been awarded multiple grants from the Sviatoslav Richter Fund for Music Outreach and multiple prizes from the Vera Hinckley Mayhew Creative Arts Contests. He was a Susan and Ford Schumann Composition Fellow at the Aspen Music Festival and School in 2021, and he participated in the American Composers Orchestra's Earshot program in 2016 with the Indianapolis Chamber Orchestra. Jones holds degrees from Rice University, Brigham Young University, and Brigham Young University- Idaho. He is currently an adjunct instructor of music theory and aural skills at

Linfield University and Pacific University and a band director and horn instructor at Linn-Benton Community College. He is also a Tagalog (Filipino)-speaking member of the Translation Advisory Council for the Oregon Secretary of State Elections Division. To learn more, visit www.davidajonescomposer.com.

Brian Magill

Brian Magill is a composer from Portland, OR. After obtaining his music degree from the University of Oregon, he became interested in electronic music. As "Phyllyp Vernacular" he was one of the founders of the Eugene Electronic Music Collective in 1982 at the beginning of the "Home Studio" movement. He has done music and sounds for educational films and spent 10 years composing and performing all incidental music and sound effects for the Avant-Guard Theatre group Thringst. He spent 35 years as a software engineer in the high-tech industry and raising a family, releasing two CDs of his electronic music. After retiring, he has sought to combine his interest in jazz, classical, blues and un-popular popular music with classical forms and instruments. He is currently studying composition with Gary Lloyd Noland.

Timothy Arliss O'Brien

Timothy Arliss O'Brien (he/they) is an interdisciplinary artist in music composition, writing, and visual art. He has premiered a range of music from opera to film scores to electronic ambient projects. He has published several books of poetry, (*The Queer Revolt*, *The Art of Learning to Fly*, & *Happy LGBTQ Wrath Month*), and is a poetry editor for *Deep Overstock* and a poetry reader for *Okay Donkey*. He also founded the podcast & small press publishing house, *The Poet Heroic*, and founded the digital magic space *The Healers Coven*. He also showcases his psychedelic makeup skills as the phenomenal drag queen *Tabitha Acidz*.

Find more at: www.timothyarlissobrien.com

Paul Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. Commissioning ensembles include the Delgani String Quartet. Paul's piano compositions have been performed by concert artist George Lopez and his orchestral music by the Octava Chamber Orchestra. His music has been performed in cities from New York and Seattle to Havana and Fairbanks. He has been a presenter at the New Music Gathering and through the Oregon Music Teachers Association. Having a background in both classical and jazz/rock, one of Paul's goals is to coherently combine these influences in his compositions. He also enjoys cross cultural musical collaborations such as with the Catalan hurdy gurdy virtuoso, Marc Egea. Paul received his Bachelors degree from The University of Cincinnati (CCM) under Joel Hoffman and did graduate study at the University of Oregon under Robert Kyr. When not

musicking, he may be seen hiking, alpine skiing, traveling, enjoying a glass of pilsner or pinot or spending time with family and friends. For more information visit www.paulsafar.com

Kirsten Volness

Smart, transcendent, and immersive, Kirsten Volness' emotive soundscapes integrate electronics and modern composition techniques with jazz and pop influences. "Irresistible" (San Francisco Chronicle) and "nothing short of gorgeous" (New York Arts), each of her compositions reveals "an exquisite sound world" (New Classic LA) inspired by nature, myth, spirituality, and environmental and sociopolitical issues. With commissions from PJCE/Montavilla Jazz, New Music USA, World Future Council Foundation, BMI Foundation, Metropolis Ensemble, and The American Opera Project, Volness received MacColl Johnson and RISCA Fellowships. She remains an active collaborator with Verdant Vibes, a new media/performance ensemble/series, and Tenderloin Opera Company, a houseless advocacy music and theater group. She holds a DMA from the University of Michigan and has taught at Lewis & Clark, Reed College, and University of Rhode Island, Metropolitan Youth Symphony, and Interlochen Arts Camp. Check her work out at kirstenvolness.com.

Jennifer Wright

Jennifer Wright, M.M., B.M., is a pianist, composer, educator, multi-capacity performer, multidisciplinary artist, and culture-maker. She has been described as "a real force of nature" (FearNoMusic artistic director Kenji Bunch), "New music glam!" (Aligned Artistry), and "brassy, nutty, classy...mad, quite mad." (Oregon ArtsWatch).

Jennifer teaches at Reed College, Portland State University College of the Arts, and in her award-winning private piano studio in Portland, Oregon. Jennifer is passionate about creating transformative, multi-sensory performance art experiences. Her exuberantly experimental works meld diverse disciplines, narrative modes, and creative expressions into an adventurous, boundary-warping, and deeply intentional practice. Some of her favorite areas of endeavor include building experimental sound machines from industrial debris/consumer waste/deconstructed instruments, social commentary and satire, explorations of found sound, site-specific fieldwork creations, and deep collaboration with live movement and moving pictures.

Jennifer graduated summa cum laude from the Hartt School of Music in Hartford, CT with a Bachelor of Music in piano performance and studied for two years at the Hochschule für Musik und Darstellende Kunst and Universität Stuttgart in Germany. She was awarded several Distinctions for her Masters Degree achievements in performance and musicological research at the Trinity College of Music in London, England in the Historically Informed Piano Performance degree program. Jennifer performs regularly as a solo and collaborative artist and has presented, curated, and produced numerous shows, festivals, and workshops in the U.S., the U.K., Europe, and Cuba.

Performer Biographies

Ted Clifford

Ted Clifford has a music degree from St. Cloud State University in Minnesota where he first studied composition under Alvaro Bertrand, and piano under Tom Allen. Ted has subsequently studied jazz composition and performance independently, under Art Lande and David Friesen, and has studied classical composition under Tomas Svoboda. Ted recorded an album of jazz originals, has had his music performed in conjunction with Cascadia Composers, and in concerts as far away as Germany and Cuba. He continues to explore a natural synthesis of genres in his compositions. Ted is currently serving as President of Cascadia Composers.

David Hattner

An accomplished clarinetist having studied with the legendary Robert Marcellus, Hattner regularly performs in live radio broadcast on All Classical Portland, and has served as principal clarinet with the Princeton Symphony Orchestra, Cascade Music Festival Orchestra in Bend, New Jersey Opera Theater, and Key West Symphony Orchestra. He has made guest appearances as a clarinetist with the Orpheus Chamber Orchestra, Oregon Symphony Orchestra, American Symphony Orchestra, New Jersey Symphony Orchestra, and Brooklyn Philharmonic Orchestra. Hattner is an honors graduate of Northwestern University, and was a Conducting Fellow at the American Academy of Conducting at Aspen for three summers where he honed his craft with David Zinman and Murry Sidlin.

Special thanks to our team:

Daniel Brugh (coordinator), Nicholas Yandell (planning, lighting, publicity, program, powerpoint), Mark Mittelstaedt (graphics, planning, and stage assistance), Patrick Brewer (sound), Jennifer Wright and Timothy Arliss O'Brien (technical assistance), our volunteers Theresa Koon and Kevin Lay, and Cascadia support Paul Safar, Brian Magill, John Hidalgo, and Jeff Winslow.

CASCADIA'S UPCOMING EVENTS

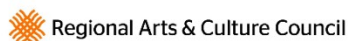
Mabuhay!, Friday April 12th, 2024, 7:30 pm, Lincoln Recital Hall, 1620 SW Park Ave, Portland, OR—A celebration of Filipino people, music, language, and culture.

May the Fourth be With You!, Saturday May 4th, at 7:30 pm, Lincoln Recital Hall, 1620 SW Park Ave, Portland, OR—Exciting new music by the Jedi composers of Cascadia, performed by the Chameleon Winds quintet and outstanding pianists.

In Good Hands 2024, Saturday July 20th, at 4 pm, Lincoln Recital Hall, 1620 SW Park Ave, Portland, OR—Talented young Oregon students perform new music of Cascadia Composers in this 13th annual celebration, including works written in collaboration with individual students by our composer members. Admission is free.



Oregon ArtsWatch is Cascadia Composers' media sponsor.



“Cascadia Composers is one of the state’s most valuable artistic entities.”
Brett Campbell, [OregonArtsWatch](https://www.oregonartswatch.org)



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Cascadia Composers is a local affiliate of National Association of Composers USA. It offers its members educational enrichment and presentation opportunities through monthly meetings. Members work in virtually every musical genre: chamber music, jazz, choral music, musical theater, electronic and electro-acoustic music, world music and orchestral music. Cascadia Composers' members include independent professionals, composer/educators and students. Fostering a rich collaboration with local musicians, members share the benefit of being part of a regional community of composers who share common goals and aspirations.

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Cascadia Composers upholds and embraces principles of inclusivity and equity in all our programming, for all our members and the community, in terms of gender, race, age, location, national origin, sexual orientation, religion, socio-economic status and artistic practice.