

Cascadia Composers present

# Crossing Paths 2022

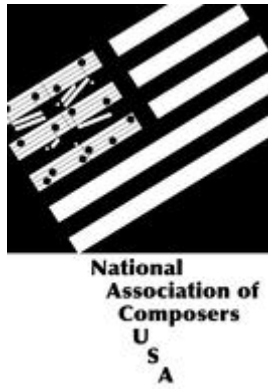
A Summer Celebration of  
New Music in the Garden

Come stroll or chill among instrumental  
solos and secret soundscapes, plus  
Rose City Brass Quintet's bold accents!

**Sunday, 8.28.2022**

**Leach Botanical Garden**

Entry & creekside sound installation 4 pm  
Upper Gardens concert 5 pm



# 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

Ted Clifford, President

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David S. Bernstein, Arun Chandra, Kevin Lay, Jan Mittelstaedt,

Judy A. Rose, Dawn Sonntag, Greg A Steinke, 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

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

*presents*

## *Crossing Paths 2022*

Sunday, August 22th, 2022 @ 4:00 pm PDT until close  
*Installations will be presented in the lower level Riparian Area.*

### **Prelude Program:**

Before 5pm, you may enjoy sound installations along Johnson Creek in the lower garden, starting with, at around 4pm, Nicholas Yandell's *Eden in Wires*, an amalgamation of recorded sounds from the Leach Botanical Garden, with layered synth drones, and flourishes of live, EBowed electric guitar. Near the 4:15 mark, as the electronic tones wash over you, look for the angel with bells and chimes calling to the heavens that he has landed safely, in Timothy Arliss O'Brien's *Angels Falling Freely*. In the middle of the hour, starting at 4:30 pm, out of his collection of musical conversations with different insects found around Johnson Creek, Daniel Brugh performs: *Johnson Vibrations #2: A Musical Interview With a Mosquito*, based on recordings of actual mosquito vibrations! Closing out the set at 4:45, is Jennifer Wright's *All Imaginable Actions Must Be Taken* for amplified "Chimaera", about which she writes: "The strange, otherworldly sounds of the Chimaera, as well as its post-apocalyptic-junk-creature nature, are a fitting means to express the innumerable painful realizations that have come to me over time about the reality and totality of the global climate crisis." For the rest of the concert time, feel free to return to the creek and bask in a soundscape by Mei-ling Lee, as well as replays of all the recorded compositions from the 4pm hour.

Sunday, August 22th, 2022@ 5:00 pm PDT  
(Online at [cascadiacomposers.org](http://cascadiacomposers.org) TBA)

## Program 1: Brass Quintet Works

*All works will be performed in the open area by the upper garden entrance kiosk.  
Set will be performed one time to open the concert.*

Rose City Brass Quintet

Logan Thane Brown and Joseph Klause, *trumpets*; Daniel Partridge, *horn*;  
Lars Campbell, *trombone*; and Játtik Clark, *tuba*.

<b>ENTRATA</b>	John G. Bilotta
<b>INCARNATION</b>	David Jones
<b>BRASS QUINTET, Op. 112</b>	Tomas Svoboda
II. Molto Allegro	
<b>SUMMERLIGHT</b>	William Ashworth
<b>DOING IT</b>	David S. Bernstein

## Program 2: Solo Clarinet Works

*All works will be performed on the Aerial Tree Walk.  
Set will be performed twice during the concert.*

Dunja Jennings Marcum, *clarinet*

<b>RESPITE</b>	Christina Rusnak
<b>PLACELESS</b>	Carolyn Quick
<b>I DIG THE SPARROW</b>	Ted Clifford
<b>SYLVAN GLEN WITH NIGHTINGALE DROPPINGS</b>	Antonio Celaya
<b>CONNECTION</b>	Daria Baiocchi
<b>GERSHWIN-ITIS</b>	Adrienne Albert

## Program 3: Solo Horn Works

*All works performed at the SW corner of the lawn by the upper garden entrance kiosk.  
Set will be performed three times during the concert.*

Daniel Partridge, *horn*

<b>SKYSCAPE</b>	Jan Mittelstaedt
<b>STEPPING STONES</b>	Linda Woody
<b>LOOSE CONNECTIONS</b>	Ken Davies

## Program 4: Solo Percussion Works

*All works performed under the trees directly ahead (to the east) as you enter by the upper garden entrance kiosk. Set will be performed three times during the concert.*

<b>WIND, WATER AND SONG</b>	Lisa Ann Marsh
Wanyue Ye, <i>percussion</i>	
<b>RUDIMENTALISIS</b>	Greg A Steinke
Davi Martinelli de Lira, <i>percussion</i>	
<b>PLACELESS</b>	Carolyn Quick
Brett EE Paschal, <i>percussion and arranger</i>	

We uphold and embrace 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.

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## Program Notes

### Program 1: Brass Quintet Works

**ENTRATA**  
by John Billota

*Entrata* is a short, energetic fanfare for brass quintet to be played with reckless abandon!

## **INCARNATION**

by David Jones

This piece for brass quintet is organized into seven brief movements. Each movement depicts a character from Greek mythology: Chronos, the God of Time, often referred to as Father Time; Erebus, the God of Darkness; Artemis, the Hunter; Hypnos, the God of Sleep; Hephaestus, the Blacksmith; Apollo, the God of the Sun; and Poseidon, the God of the Sea.

## **BRASS QUINTET, Op. 112**

by Tomas Svoboda

Svoboda's inspiration for this Brass Quintet came from reading a Ludvik Vaculik book entitled *Cesky snar* (A Czech Dreambook), the author's diary of 1979–1980. It naturalistically shows life in Czechoslovakia under the communist regime – surveillance of dissidents, interrogation, and oppression. The five-movement work explores many contrasting textures and colors. The opening movement plunges the listener into an internal world wracked by frustrations, anger, and despair, presenting the motivic germination of the entire work: two solitary repeated chords transforming into a lyrical gesture. The contrasting second movement, heard today, is a whirlwind of energy, pressed forward by the short two-note motive that passes around the ensemble, occasionally interrupted by the lyrical song of the trumpets. Commissioned by the Beacon Brass quintet, the work was premiered in 1983 at what is now the Weill Recital Hall in Carnegie Hall (NY).

## **SUMMERLIGHT**

by William Ashworth

*Summerlight* was written for the Rogue Valley Symphony Brass Quintet and was premiered by them on November 19, 2016. In its original form it called for substituting a flugelhorn and a cornet for the ensemble's standard two trumpets; this did not turn out to be successful, and in the current version the trumpets have been restored. The form has also been tightened by removing one of its original six sections, creating an asymmetrical arch that climbs slowly and then descends rapidly through the same material in reverse order. Harmonically, the piece leans heavily on the Circle of Fifths, treating that circle loosely as if it were a 12-tone row: the resulting chords are quartal rather than triadic in nature, sonorities that seem especially well suited to brass. From its antiphonal, fanfare-like opening to the quiet stacks of fifths that bring it to a close, *Summerlight* is perfectly at home in an outdoor setting.

## **DOING IT**

by David S. Bernstein

The composition titled DOING IT is a short work for brass quintet that was composed for friends that I worked with during my tenure at a university in Ohio. I had a group of outstanding musicians for the performance, and many of them became close colleagues during my time at this school.

The work itself is but a little over three minutes in length. I had in mind a piece that has an almost slightly jazzy feel to it and is hopefully also a fun piece to perform. It does exploit the high and low ranges of all five instruments and plays with textures that are contrapuntal, homophonic and even rhythmically “funky” at times.

## **Program 2: Solo Clarinet Works**

### ***RESPIRE***

by Christina Rusnak

The experience at Leach Botanical Garden enables one to just “BE”; to stop and enjoy a respite from the day, from our hectic lives. As one observes the natural beauty, one becomes aware of the diverse sounds within the garden. A creek meanders through the property. Its trickling sound is ever present, calming and relaxing as one strolls through, regardless of season.

### ***PLACELESS***

by Carolyn Quick

*Placeless* is written for open score. It can be played by any combination of instruments and can be played in any octave, with the exception of the last measure. The diamond noteheads are meant to denote whistling, but an alternative extended technique can be substituted in its place (*i.e.* ponticello, timbral trills, etc.): note that the substitute technique should still produce the written pitch. Though the notes do not indicate a specific value of time, grace notes should move the fastest, followed by the solid noteheads, with the whole notes acting as the slowest moving notes. These values are relative, however, and only represent an inexact ratio of fast to slow, with the performer still able to choose the exact value of each note. Each measure or repeated section should be treated like its own phrase (*i.e.* the dotted line). The sections with repeated brackets can be repeated as many times as desired, however the sections should be performed differently (by tempo, articulation, or by ornamentation) each time that it is repeated. If the performer chooses, they may omit grace notes/smaller noteheads and add their own ornamentation using the already introduced pitches.

### **I DIG THE SPARROW**

by Ted Clifford

From my window where I work from home, I can see sparrows working along the ground near the hedge. Digging and feeding... They come and go with a grace that feels both spontaneous and rhythmic. This piece is not an attempt to methodically reproduce a specific song. For me it's more about capturing this grace.

### ***SYLVAN GLEN WITH NIGHTINGALE DROPPINGS***

by Antonio Celaya

Picture yourself in a forest with light streaming softly through the aspens. Don't take a jet to the wooded wonder. Don't rush into the woods. You will disturb the space/time continuum by moving too quickly. A gentle breeze wafts the scents of the nightingale, while the nightingale calls despairingly in the distance, lamenting Edgar Allan Poe's preference for the tone-deaf raven.

**CONNECTION**  
by Daria Baiocchi

The poetic of this work was inspired by Aristotle's doctrine of the four basic kinds of explanatory reason or four causes, and by Schopenhauer's definition of necessary connection that arise within the context of seeking explanations. A connection is never alone but is in relation between two or more things. Nowadays, we're all connected through internet, but are we in relation to each other?

The formal structure of "Connection" is an introduction followed by four different parts with different arches of tension. The various sections have peculiar characterizations, including expressive elements that oscillate between one note and its half tone.

***Gershwin-itis***  
by Adrienne Albert

*Gershwin-itis* was conceived during an online class given by Jenni Brandon for solo flute during the Covid lockdown. Hence the title, *Gershwin-itis*. Thinking of the myriad diseases that occupied our lives during that time, I use the "itis" as a pun describing my personal disease shutdown. As a piano student, I loved the Gershwin preludes and use the opening phrase of Prelude #1 as the opening motif of the work. This piece could be played on Bb clarinet, but I also love the sound of the bass clarinet and think it appropriate for this sultry jazzy solo work. The clarinetist should put his/her own jazz licks in the work, particularly the cadenza, if the mood strikes.

**Program 3: Solo Horn Works**

***SKYSCAPE***  
by Jan Mittelstaedt

I think that a horn is a perfect instrument to solo in an outside venue. *Skyscape* allows the musician to showcase three timbres of sound: stopped, with mute, and natural. I picture the musician standing in a garden under a beautiful sky and completing this magical picture with harmonious sound.

***STEPPING STONES***  
by Linda Woody

*Stepping Stones* was inspired by Johnson Creek and other similar bodies of water. For hikers, these stream crossings can be playful, rhythmic and slippery. Hikers play follow the leader, sometimes pause abruptly and hopefully never lose their concentration.

***LOOSE CONNECTIONS***  
by Ken Davies

In 1991 in my 40s, I found returning to school with a graduate teaching assistantship at Middle Tennessee State University (MTSU) an unexpected life changing event. My theory professor, Dr. Thom Hutcheson (composition chair and horn professor) greatly guided and





## Composer Biographies

### John G. Bilotta

John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by soloists and ensembles around the world including Rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, North/South Consonance, Musica Nova, the Avenue Winds, the Presidio Ensemble, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, the Thompson Street Opera, New Fangled Opera, Floating Opera and VocalWorks. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc. He is currently president of the San Francisco Bay Area Chapter of NACUSA.

### David A. Jones

David A. Jones (b. 1990) is composer and horn player based in Salem, Oregon. Through his music, Jones strives to vitalize and elaborate on ideas, gestures, stories, and hidden details of our world. Many of his works engage with art and literature across disciplines. His music has been commissioned by the Barlow Endowment for Music Composition, the Aspen Contemporary Ensemble, the Moody Center for the Arts, the Boniuk Institute for Religious Tolerance, and the BYU Chamber Orchestra. 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 participated in the American Composers Orchestra's Earshot program in 2016 with the Indianapolis Chamber Orchestra. His works have been performed the Braeburn Brass, the Invoke Quartet, the Prismatic Winds, the Xelana Duo, Ensemble Hexnut, the BYU-Idaho Symphony Band, and the RixStix Percussion Ensemble. Jones holds degrees from Rice University, Brigham Young University, and Brigham Young University-Idaho. His primary teachers include Art Gottschalk, Kurt Stallmann, Karim Al-Zand, Richard Lavenda, Steve Ricks, Sam Richards, and Darrell Brown.

### Tomas Svoboda

Born in Paris of Czech parents, December 6, 1939, **Tomas Svoboda** composed his first opus at age 9 and was admitted to the Prague Conservatory in 1954 as its youngest student.

In 1957, his "Symphony No. 1 (of Nature)," Op. 20 (completed at age 16), was premiered by the Prague Symphony Orchestra. Premieres and radio broadcasts of 7 other orchestral works by 1963 brought national recognition to Svoboda, clearly establishing him as Czechoslovakia's most important young composer.

In 1964, the Svoboda family departed Czechoslovakia and settled in the United States, where Svoboda enrolled at the Univ. of Southern California in 1966, graduating 2 years later with honors.

A front cover tribute to Tomas Svoboda by the highly respected Piano Quarterly in 1981 plus a commission to write his "Chorale in E flat, for Piano Quintet (homage to Aaron Copland)," Op.118 for Copland's 85th birthday celebration in New York, continued his rise to recognition in America.

In 2001 the Dayton Philharmonic (Neal Gittleman, cond.) released the first "All-Svoboda" orchestral CD of Svoboda's first two Piano Concertos, featuring Norman Krieger and Tomas Svoboda.

In December 2003, Svoboda's "Marimba Concerto" was named in a Grammy Award nomination in the category of "Best Instrumental Soloist With Orchestra," with Niel DePonte, marimba, and James DePreist conducting the Oregon Symphony [Albany Records].

Today, 1,300+ known performances of his music have taken place throughout the world, including 500+ orchestral performances with such major orchestras as the Boston, Philadelphia, Cleveland, San Francisco, Toronto, Monte-Carlo, Sapporo & Nagoya (Japan), plus the national orchestras of Guatemala and Costa Rica.

In the fall of 2016, the Portland Youth Philharmonic (OR) gave the world premiere of Svoboda's profound "Symphony No. 2 (of Love & War)," Op. 41; a work originally scheduled to premiere in 1964 with the Czech Philharmonic (Karel Ancerl, cond.), but cancelled after Svoboda escaped the communist controlled government of Czechoslovakia with his father (world renowned computer scientist Antonin Svoboda) and mother.

On Dec. 12<sup>th</sup>, 2012, Tomas Svoboda suffered a massive stroke and is recovering at a Care Home in Portland, Oregon.

### **William Ashworth**

William Ashworth holds a bachelor's degree in music theory from Whitman College (Walla Walla, Washington, 1965) and an MA in theory and composition from Washington State University (Pullman, 1967). His teachers included William H. Bailey (a pupil of Arnold Schoenberg), William Brandt (a pupil of Howard Hanson), and Loran Olsen (a pupil of Nadia Boulanger); he also took master classes with Jean Berger and Alan Hovhaness and studied for a year with the composer Robert Soderberg at the University of Washington (Seattle). His piece for recorder consort, "Papillon," took second place in the American Recorder Society's 2007 international competition; his meditation for cello choir, "The Island of Woods," has been set as a dance by choreographer Vicki Lloid. Ashworth is also an award-winning environmental author (thirteen books). He has twice been a finalist for the American Prize in chamber music composition and is a founding member and past president of the Southern Oregon Chapter of the National Association of Composers-USA.

### **David S. Bernstein**

David S. Bernstein is a creative artist of unusual versatility in his choice of musical genres – from intimate chamber music combinations to pieces for full band and orchestra, from music for films and video productions to theater, dance and opera. To all of these different musical genres, each posing its own special challenges, he has brought technical expertise, an eclectic style appropriate to the material, an unusual awareness of music's historical sweep, continuity and cross-influences, and a flair for instant communication. Dr. Bernstein's large and varied output has been heard in over 150 performances in venues around the US as well as Canada, South America and Europe. Distinguished musical organizations have programmed his work, including the Musart Series of the Cleveland Museum of Art, the Eastman Percussion Ensemble, the Akron Symphony Orchestra under Louis Lane, the Cleveland Chamber Symphony under Edwin London and the Portland Columbia Symphony Orchestra under the direction of Steven Byess. Nine publishers have issued scores of his, and he has received some 30 grants and foundation awards. In addition, in 2000 he received the Cleveland Arts Prize for Music.

### **Christina Rusnak**

Passionate about composing about place and the human experience, Christina Rusnak seeks to integrate context into her music from the world around her. She integrates a sense of context into her music from a variety of sources including landscape, culture, history, ecology and art, she strives to say something meaningful about the human experience through music.

Ms. Rusnak's work includes chamber, orchestra, wind ensemble, choral, jazz, and solo pieces as well as electro-acoustic works, and film. An avid hiker, Ms. Rusnak has composed over a dozen pieces inspired by experiences in their landscapes. Culturally, Ms. Rusnak has composed for museums, historical sites, and for social issues. Her work has been performed across the country, and internationally.

An advocate for New Music, Rusnak has served as Sound Art Curator for the Dallas Contemporary Art Museum, as Executive Director for Orchestra 2001, and currently serves as board president of the IAWM. Her essays on music and advocacy can be found on [LandscapeMusic.org](http://LandscapeMusic.org), [New Music Box](http://NewMusicBox.com), and the Journal of the IAWM. Her works are available from Amazon, Naxos and Parma Recordings, with her scores available through her website. <http://christinarusnak.com>

### **Carolyn Quick**

Born in 1994, Portland-based Carolyn Quick is establishing herself as one of the most important voices in our community." (Makrokosmos Project 7). Carolyn loves to explore color and texture, creating conversational lyricism through counterpoint between the performing forces. Carolyn's commissions include Fear No Music, Eugene Opera's call for scores: Songs for Quarantine, Portland Phoenix Chamber Choir, Canadian Chamber Orchestra Symphony 21, Voices of Concinnity, and the Vancouver Opera's New Works Project. Her works have been performed across Canada and the United States as well as Croatia by ensembles such as the Vancouver Symphony Orchestra, Portland Percussion Group, the South Puget Sound College Orchestra, the Erato Ensemble, and Ontario chamber choir Myriad Ensemble. Carolyn has been a participant in festivals such as Art Song Lab, Vancouver Pro Musica's Sonic Boom Festival, Uzmah-Upbeat International Summer School in Croatia, and the Oregon Bach Festival Composer's Symposium as a composer and Vocal Fellow, performing under the guidance of Roomful of Teeth's Esteli Gomez. Most recently, Carolyn has been working with Persisting Sound: a new music collective that seeks to perform works by underrepresented composers. Since co-founding the group with Savannah Gentry, Carolyn has worked as an administrator, music curator, composer, and performer.

### **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.

### **Antonio Celaya**

"I am a man like Adam of Paradise, without awards and prizes." – Erik Satie

### **Daria Baiocchi**

Daria Baiocchi has an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna (Italy). She's currently main Professor of Harmony and Music Analysis at Fermo Conservatory, as well as Professor of Sound Design at Turin Academy of Fine Arts, at Frosinone Academy of Fine Arts and at Perugia Academy of Fine Arts in the New Technologies Department. Daria is the Director of the Sound Art Museum Online in Ascoli Piceno and, as volunteer, the Artistic

Director and speaker on the radio program "Classical Music and..." which explores new performers, contemporary composers and sound designers.

### **Adrienne Albert**

Award-winning composer Adrienne Albert (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Before beginning composing her own music in the 1990s, Albert enjoyed a long career as a singer working with composers including Igor Stravinsky, Leonard Bernstein, Philip Glass, Gunther Schuller among others, Adrienne's own music has been supported by noteworthy arts organizations including the NEA, American Composers Forum, Meet The Composer/Rockefeller Foundation, Subito Awards, Mu Phi Epsilon Fraternity, MPE Foundation, ACME, and yearly ASCAP awards. Her "Fanfare for 13 Brass" will be performed by the San Francisco Symphony Brass Ensemble. Recent commissions include works for The Cornell University Chorus, Harvard-Westlake School, Holyoke Civic Symphony, Mu Phi Epsilon Foundation, Palisades Virtuosi, Pennsylvania Academy of Music, Chamber Music Palisades, Pacific Serenades and many private individuals. A graduate of UCLA, Albert studied composition privately with Stephen Mosko, and orchestration with Albert Harris. Her music has been recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is published by Kenter Canyon Music (ASCAP). Her music can also be found through T Presser, FluteWorld, Theodore Front Musical Literature, and Trevco-Varner Music. For more information, please visit: <http://www.adriennealbert.com>.

### **Jan Mittelstaedt**

Jan Mittelstaedt, B.S. education, Bucknell University, B.A. music, Marylhurst University and M.M. in composition, The University of Portland. Honors include Ernest Bloch Composers Symposium, 1993, OMTA Composer of the Year, 1994, ASCAP special awards, published piano music, piano pieces in two NFMJ Junior Festival bulletins, and The American Prize vocal chamber music composition semi-finalist, 2020, and finalist in 2021. Past president of Cascadia Composers, she remains on the board of directors and is chair of Cascadia Composers' annual In Good Hands student concert. Her composition mentor is Dr. Walter B. Saul II. [www.sintsink.com](http://www.sintsink.com).

### **Linda Woody**

Linda Woody graduated in 2013 from Marylhurst University with a B.A. in Music and a B.M. in Composition. She studied music composition with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of music ensembles, including handbell choir, choral groups, middle school band and mixed instrumental groups. When Linda is not composing music or at the bench of Fernando, her grand piano, you will likely find her with her family and two dogs, enjoying any number of outdoor pursuits requiring specialized footwear. Linda is a board member of Third Angle New Music and a former board member of Cascadia Composers and Music & Arts Partners.

### **Ken Davies**

Ken Davies holds an M.A. in trombone from Middle Tennessee State University and an M.M. in composition from the University of Colorado at Boulder where he was a recipient of the Cecil Effinger Composition Fellowship. He is a freelance performer on trombone and bass trombone in both classical and commercial fields. As a composer-arranger, his work (both art music and commercial music) has appeared on records, radio and television. His songs, choral works, instrumental and electronic works have been performed across the United States and abroad. His compositions are frequently performed at the Southeastern Composers' League,

Society of Composers, National Association of Composers in the USA. MP3s of his works can be heard at [www.kendavies.net](http://www.kendavies.net). Honors include ASCAP awards, grants from the National Endowment for the Arts and Mississippi Arts Commission, and three Mississippi Performing Artist Fellowships in Composition. He is listed on the Mississippi Arts Commission Roster. His most recent composition, *And The Earth Will Wear Out Like A Garment* has been accepted for the International Double Reed Conference in July 2022 hosted by the University of Colorado at Boulder.

### **Lisa Ann Marsh**

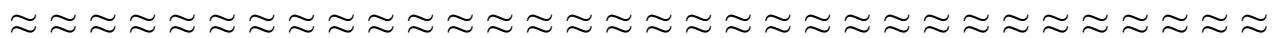
The music of Lisa Ann Marsh is inspired by the natural and supernatural worlds, the complexity of human emotions, and the artists she collaborates with. Chamber and choral works have been performed by the Northwest Piano Trio, The Ensemble, The Mousai, Choral Arts Ensemble, Portland State University Chamber Choir, Portland State University Percussion Ensemble, Delgani String Quartet, and The Resonance Ensemble.

Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She is a member of the piano faculty at Portland State University where she also directs the wellness program for musicians.

She was awarded the Composer of the Year commission by the Oregon Music Teachers Association in 2018 and was featured in the Portland Mini-Musical Festival in 2019. [www.LisaAnnMarsh.com](http://www.LisaAnnMarsh.com).

### **Greg A Steinke**

Dr. Greg A Steinke (ASCAP) is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is President Emeritus of Society of Composers Inc. (1988–97) and past national president of NACUSA (2012-19); he also currently serves on the NACUSA Cascadia and NACUSAsf Chapter Boards. <https://gregasteinke.com>



## **Performer Biographies**

### **Rose City Brass Quintet**

The **Rose City Brass Quintet** (RCBQ) is the Pacific Northwest's premier, modern brass quintet, offering vibrantly virtuosic performances while pioneering expansive programming and business models that revitalize the concert music landscape. The group's abundance of talent combined with a meticulous and exacting rehearsal style results in clear, cohesive, and powerful playing that's both exhilarating and satisfying. Dedicated scholars and educators as well as performers, RCBQ members passionately revive and recontextualize musical gems within the historical brass quintet repertoire. The group balances this approach by regularly commissioning new music from an inclusive cross-section of leading composers to invigorate, diversify, and modernize the medium. Committed to sharing this new body of work, RCBQ created its own publishing company, which in addition to greater accessibility, provides future generations with

an entrepreneurial example for how to build new infrastructure that strengthens our evolving musical ecosystem.

The Rose City Brass Quintet features Logan Brown and Joe Klause on trumpets (built by Logan's company, Thane Trumpets), Dan Partridge on horn, and Lars Campbell on trombone, all "kickass... local masters... anchored by tuba god Játtik Clark... [who] manages to produce an unforgettable sound." (Portland Mercury) World-class chamber artists that also perform in the region's top orchestras, teach at colleges and universities, and build instruments by hand, these five musicians unite in their love of the sweeping, majestic, all-encompassing sonic possibilities that exist within high-quality brass quintet literature. Their thoughtfully crafted programs often spotlight music of the Pacific Northwest contextualized within a dynamic, international mix of styles. Dedicated to inclusivity, the quintet focuses on the music of women, people of color, and other historically underrepresented composers.

Recent and upcoming concerts include performances at The Old Church Concert Hall, Oregon Center for Contemporary Art, the Nordia House, Oregon Contemporary, and a series of outdoor concerts sponsored by grants from both Multnomah and Clackamas counties. Admired for their engaging, inspiring, and forward-thinking work with students, the ensemble has offered concerts and workshops in many academic settings, including Linfield University, Portland State University, Mount Hood Community College, and Oregon State University. Individually, members hold teaching positions at Portland State University, Lewis and Clark College, Reed College, University of Portland, Clark College, Clackamas Community College, and Mt. Hood Community College. Funded with a grant from the Regional Arts and Culture Council (RACC), the quintet's first album, *Disquiet* (2022), responds to the Covid-19 pandemic and the simultaneous national upwelling around racial injustice. Masterfully positioning four bold and surprising new works alongside never-before-recorded brass quintet literature, *Disquiet* is bound to become a modern classic. (Bio by **Aligned Artistry**)

### **Davi Martinelli de Lira, Percussion**

Davi Martinelli de Lira is Section Percussionist with the Dayton Philharmonic Orchestra and the Southwest Florida Symphony. Coming from a musical family, in which his parents and brother play the flute, Davi started his music education at 11 years old on drum set.

Well-known as an international chamber and orchestral musician, Davi has worked with the Seattle Symphony, Indianapolis Symphony, New World Symphony, Santa Barbara Symphony, Sarasota Symphony, Louisiana Philharmonic, and other orchestras abroad. He has performed in several countries of the Americas, including the Dominican Republic, Brazil, Jamaica, Mexico and Canada. Davi has enjoyed attending multiple music festivals, such as Aspen Music Festival, Britt Festival, Lancaster Festival, National Orchestra Institute, Orchestra of the Americas, and National Repertory Orchestra, where he was a featured soloist.

In 2011, Davi graduated from his Bachelor degree in Percussion at University of Sao Paulo (Brazil). He moved to the US in 2014 to pursue his Master of Music in Percussion Performance from Cleveland State University where he studied with Tom Freer (Assistant Timpani/Percussion with the Cleveland Orchestra). After finishing his Masters Degree in 2016, he moved to Boca Raton/FL, where he obtained a Professional Performance Certificate from Lynn University in 2019. Davi recently graduated from his Professional Studies Certificate at the Colburn Conservatory of Music, in Los Angeles/CA, where he studied with Ted Atkatz (former Principal Percussion with the Chicago Symphony Orchestra).

### **Dunja Jennings Marcum, Clarinet**

Dunja Jennings Marcum is the Program Director for Vibe of Portland, a music educator and education advocate, and a professional musician. Dunja holds a Masters in Music

Performance from the University of Oregon and a Masters of Art in Teaching from Lewis and Clark College. Dunja has performed clarinet throughout the Pacific Northwest as a classically trained chamber musician and symphony player. She has been a music educator for 25 years, teaching clarinet for a successful private studio and as an adjunct instructor for Lewis and Clark College, in addition to having been a licensed classroom teacher and now substitute.

For the last 2 decades, she has worked with band programs throughout Oregon as an instructor and consultant and has given seminars on the need for teachers to be inclusive and create a welcoming band room. Dunja's passion is for creating and ensuring equity in access to music and art education for all families. Since joining Vibe in 2013, she has served on the Arts Education and Access Fund oversight committee in Portland, a collected tax from Portland 18 and older citizens, and has worked with school administrators to ensure arts and music funding is not cut from the yearly budget.

### **Daniel Partridge, Horn**

Daniel Partridge is an active performer, soloist, and clinician. He is the principal horn of both Symphony Tacoma and the Vancouver (WA) Symphony and plays regularly with the Oregon Symphony, Eugene Symphony, Portland Opera, Oregon Ballet Theater, Portland Columbia Symphony, Newport Symphony, Northwest Horn Orchestra, Sunriver Music Festival, Big Horn Brass, and another chamber group, Chameleon Winds. He is the horn instructor at Portland State University and at Clark College in Vancouver, WA and maintains a small but select private studio of middle school and high school players. Dr. Partridge taught previously at Lower Columbia College (Longview, WA), Hofstra University (Hempstead, NY), Hunter College (New York, NY), Mannes College of Music (New York, NY), and for the Community Music program of the University of Puget Sound (Tacoma, WA).

He earned a PhD in music theory from the Graduate Center of the City University of New York (CUNY) and master's degree in music theory and French horn performance from the Mannes College of Music, where he studied horn with David Jolley and Ranier DeIntinis. While in New York, he was an active freelancer, playing with the New Haven Symphony, Bronx Opera, New England Symphonic Ensemble, One World Symphony, and others. His woodwind quintet, Tessera, was the resident ensemble of the 2007 Scotia Festival in Halifax, NS. A native Northwesterner, he began his horn studies with then-Portland State faculty Larry Johnson and received his Bachelor of Music at the University of Puget Sound, where he studied horn with Rodger Burnett. He has also studied with John Cerminaro at the Aspen Music Festival. In addition to his performing and educational pursuits, Dr. Partridge is frequently in demand as an arranger, works as the Manager of Music Editorial at Oregon Catholic Press (OCP), and is raising two daughters with his wife, Katie.

### **Brett EE Paschal, Percussion**

Percussionist, Composer, and Conductor Brett EE Paschal joined the faculty of Lewis & Clark College in August 2002. Paschal has earned degrees from Eastern Washington University (B.A. Music Composition, B.M. Percussion Performance), and the University of Tennessee, Knoxville (M.M. Percussion Performance and Pedagogy). Currently, Paschal is the Director of Bands & Percussion Studies at Lewis & Clark College in Portland Oregon. Paschal is an active soloist, composer, chamber musician, and contemporary music practitioner. He has performed with numerous Symphonic Orchestras throughout the United States including the Oregon Symphony, Knoxville Symphony, Knoxville Opera, Spokane Symphony, Oakridge Symphony, Kingsport Symphony, Vancouver Symphony, Percussion Pops Orchestra 2000, Portland Baroque Orchestra, and is currently Principal Timpanist with the Portland Chamber Orchestra.



Paschal has given many solo performances throughout the United States, including: Marimba Soloist with the Spokane Symphony, Duo Soloist with the North Idaho Symphony, guest artist/soloist and clinician at the Western Colorado Percussion Festival, and a faculty soloist at the Northwest Percussion Festival. He is a frequent adjudicator in the Northwest, judging regularly on the local, state, and regional levels. In 2007, Paschal released his first solo CD entitled *About Time*, available at [www.honeyrock.net](http://www.honeyrock.net). Brett is a published and internationally recognized composer. His recent composition for solo marimba entitled *Rosebush* has been required repertoire the past two years at Italy's International Percussion Competition. Most of his compositions are published by PERMUS Music Publications and HONEYROCK Music Publications ([www.honeyrock.net](http://www.honeyrock.net)). The Percussive Arts Society has selected all of his published compositions for review in their internationally distributed journal *Percussive Notes*, all receiving outstanding reviews.

Paschal is also a published writer for *Percussive Notes* with his most recent article, "Stick Control For Marimba". Recently, the Music Teachers National Association published his article "Braille Primer for the Sighted Music Educator" in their journal "American Music Teacher."

### **Wanyue Ye, Percussion**

Wanyue Ye is currently serving as the Principal Percussionist at the Vancouver (WA) Symphony Orchestra. She has made appearances with the Oregon Symphony, Yakima Symphony Orchestra, Bozeman Symphony, The Orchestra Now, Greater Newburgh Symphony Orchestra, South Florida Symphony Orchestra, Portland Chamber Orchestra, Baltimore Philharmonia Orchestra, and Janiec Opera Company, at venues such as Carnegie Hall, Lincoln Center for the Performing Arts, The Kennedy Center in Washington DC, Symphony Space in New York City, Arlene Schnitzer Concert Hall in Portland, Fisher Center for the Performing Art in Annandale, NY, The Hudson Hall in Hudson, NY, Wold Performing Arts Center in Boca Raton, FL, Bing Concert Hall in Stanford, CA, Friedberg Concert Hall in Baltimore, MD, Porter Center for Performing Art in Brevard, NC, and the National Centre for the Performing Arts in Beijing.

Ms. Ye earned both her Bachelor's and Master's degrees in Percussion Performance from the Peabody Institute of the Johns Hopkins University. Ms. Ye has studied with marimba virtuoso Robert van Sice, the Assistant Principal Timpanist and Percussionist of Cleveland Orchestra Tom Freer, David Skidmore from the Grammy-awarded percussion quartet Third Coast Percussion, and Ted Atkatz, the former Principal Percussionist of Chicago Symphony Orchestra.

Ms. Ye teaches and performs in the Pacific Northwest area. Her notable projects include commissioning percussion chamber works *Disbelief* in collaboration with the Johns Hopkins Ballet Company, collaboration with Portland Percussion Group and Duo Caballito Negro on *The Stone Tapestry*, video recording of *Etude from Santa Clause* on the Vic Firth YouTube Channel. She appears on Bridge Records' CD recordings of Michael Nagy's *Buried Alive* and Orion Weiss' *Piano Protagonists*.

# ACKNOWLEDGEMENTS

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**Noam Faingold**  
**Brian Field**

## Special Thanks to

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**Theresa Koon** for managing onsite concert volunteers including **Elizabeth Blachly-Dyson**, **Emily Ross**, **Dawn Sonntag**, and **Jan Mittelstaedt**

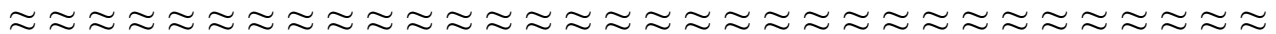
**Ted Clifford** (chair), **John Hidalgo**, **Jeff Winslow**, and **Linda Woody**, our planning committee for this concert

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**Jeff Winslow** for his many seasons as secretary and treasurer, keeping the Cascadia machine well-oiled and in good working order

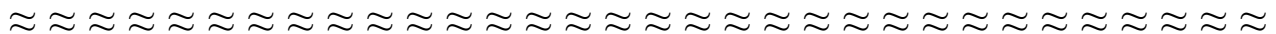


# CASCADIA UPCOMING EVENTS

## *INTENSE BUT LYRICAL*

**Saturday, October 1<sup>st</sup> @ 7:30 pm | Lincoln Hall, Room 75, PSU 1620 SW Park Ave, PDX**

A celebration of David S. Bernstein's and Greg A Steinke's 80<sup>th</sup> birthday year. Works for Piano, Voice, Winds, Strings and Percussion



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