

# Mabuhay!

A Celebration of Filipino  
People, Music, Language, and Culture

April 12, 2024 at 7:30pm  
Lincoln Recital Hall, Portland State University



[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 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)

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

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



# CASCADIA COMPOSERS

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

*Presents*

## Mabuhay!

A Celebration of Filipino People, Music, Language, and Culture

Friday, April 12<sup>th</sup> @ 7:30 pm

Lincoln Hall Room 75, Portland State University

Portland, OR

### Program

***Two Songs on Poems by José Corazón de Jesús (Huseng Batute)*** David A. Jones

I. Ang Tren ("The Train") (World Premiere); II. Isang Punongkahoy ("A Tree")

David A. Jones, *tenor*; Rebecca Stager, *piano*

***Maskara***

Sinagbayan / Barangay Pesante Combo

Brittany Pioquinto, *voice*; Mani Rubio, *guitar*

***Balang Araw***

Sinagbayan / Barangay Pesante Combo

Brittany Pioquinto, *voice*; Mani Rubio, *guitar*

***Prayer of Serenity*** (USA premiere)

Alexander John ("A. J.") Villanueva

David A. Jones, *tenor, percussion*; Kirt Peterson, *clarinet*

***Muntawit, Op. 1, no. 1 (Little Songs)*** (selections)

Felipe Padilla de León

I. Bukang Liwayway ("Dawn"); II. Pananabik ("Anxiety"); III. Pagkainip ("Impatience");

IV. Agam-agam ("Fear"); V. Banaag ("Beam"); VI. Alinlangan ("Doubt")

David A. Jones, *tenor*; Rebecca Stager, *piano*

### INTERMISSION

***Nais Ko (I Wish)***

Ryan Cayabyab

Raymund Ocampo, *tenor*; Rebecca Stager, *piano*

***Language Study: Nga naman pala po ba?*** (West Coast Premiere)

David A. Jones

(Commissioned by the Barlow Endowment for Music Composition at Brigham Young University)

Amelia Lukas, *flute*; Catherine Lee, *oboe*; Kirt Peterson, *clarinet*;

David A. Jones, *horn*; Kai Rocke, *bassoon*

I. Nga!; II. Naman; III. Pala!; IV. PO; V. Ba?

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.

# Program Notes

## *Two Songs on Poems by José Corazón de Jesús (Huseng Batute)* by David A. Jones

Twelve years ago, I served as a missionary for two years in the Philippines. It was a challenging, transformative, and life-changing experience, one that has had a significant impact on my world view and artistic voice. During my assignment, I studied and gained fluency in Tagalog, and I fell in love with the Filipino people, language, and culture.

I came across these poems by Huseng Batute in a recent effort to reconnect with this part of myself, with the Tagalog language, and with the Filipino culture and community. I was struck by the poetry's somber tone and vivid imagery.

In *Ang Tren* the poet imagines the steam engines of his time as relentless, mechanical serpents winding their way across the landscape. The poem ends on a tender note as the train carries a wanderer away from their sorrowing lover.

*Isang Punonkahoy* was written near the end of de Jesús's life. The poet compares himself to a tree by a stream, once full of life and beauty but now bowed down and withered with age. The text is a meditation on man's relationship with God and the inevitability of death.

*Ang Tren*, by José Corazón de Jesús

Tila ahas na nagmula  
sa himpilang kanyang lungga,  
ang galamay at palikpik, pawang bakal, tanso, tingga,  
ang kaliskis, lapitan mo't mga bukas na bintana.

Ang rail na lalakara'y  
nakabalatay sa daan,  
umaaso ang bunganga at maingay na maingay,  
sa Tutuban magmumula't patutungo sa Dagupan.

O, kung gabi't masalubong  
ang mata ay nag-aapoy,  
ang silbato sa malayo'y dinig mo pang sumisipol  
at hila-hila ang kanyang kabit-kabit namang bagon.

Walang pagod ang makina,  
may baras na nasa r'weda,  
sumisingaw, sumisibad, humuhuni ang pitada,  
tumetelenteng ang kanyang kampanada sa tuwina.

"Kailan ka magbabalik?"

"Hanggang sa hapon ng Martes."

At tinangay na ng tren ang naglakbay na pag-ibig,  
sa bentanilya'y may panyo't may naiwang nananangis.

*The Train*, translation by David A. Jones

Like a snake emerging  
from the station its lair,  
its tentacles and fins, all made of steel, brass, lead,

its scales, come close and you'll find them open windows.

The rail that it treads  
is sprawled across the way,  
Its mouth spews smoke and makes a terrible racket,  
from Tutuban it comes, heading to Dagupan.

Or, if you meet it at night  
the eye is a burning flame,  
the whistle from afar you can still hear blowing  
and it pulls and pulls its hitched-up wagons.

The machine never tires,  
it has rods in its wheels,  
steaming, lurching, sounding the siren,  
always flaunting its bell.

"When are you coming back?"

"Not until Tuesday afternoon."

And the train swept away the wandering love,  
Out the window there is a handkerchief and one left behind sobbing.

*Isang Punongkahoy*, by José Corazón de Jesús

Kung tatanawin mo sa malayong pook  
ako'y tila isang nakadipang kurus;  
sa napakatagal na pagkakaluhod,  
parang ang paa ng Diyos.

Organo sa loob ng isang simbahan  
ay nananalangin sa kapighatian,  
habang ang kandila ng sariling buhay  
magdamag na tanod sa aking libingan.

Sa aking paanan ay may isang batis,  
maghapo't magdamag na nagtutumangis;  
sa mga sanga ko ay nangakasabit  
ang pugad ng mga ibon ng pag-ibig.

Sa kinislap-kislap ng batis na iyan,  
asa mo ri'y agos ng luhang nunukal;  
at saka ang buwang tila nagdarasal,  
ako'y binabati ng ngiting malamlam.

Ang mga kampana sa tuwing orasyon,  
nagpapahiwatig sa akin ng taghoy,  
ibon sa sanga ko'y may tabing nang dahon,  
batis sa paa ko'y may luha nang daloy.

Ngunit tingnan ninyo ang aking narating,  
natuyo, namatay sa sariling aliw.  
Naging kurus ako ng pagsuyong laing  
at bantay sa hukay sa gitna ng dilim.

Wala na, ang gabi ay lambong na luksa,

panakip sa aking namumutlang mukha!  
Kahoy na nabuwal sa pagkakahiga  
ni ibon, ni tao'y hindi na matuwa.

At iyong isiping nang nagdaang araw,  
isang kahoy akong malago't malabay.  
Ngayon, ang sanga ko'y kurus sa libingan,  
dahon ko'y ginawang korona sa hukay.

*A Tree*, translation by David A. Jones

If you gaze into a distant place  
I am like a cross with arms outstretched;  
having knelt for so long,  
as if at the feet of God.

An organ inside a church  
prays in grief,  
while the candle of life itself  
stands guard all night over my grave.

At my feet is a stream  
that cries day and night;  
In my branches are affixed  
the nests of birds of love.

In the sparkling of that stream,  
you can expect to find flowing tears;  
and also the moon, as if in prayer,  
greet me with a wan smile.

The bells at every oration  
speak to me of lamentation,  
birds in my branches wear a veil of leaves,  
stream at my feet flows with tears.

But look at my fate,  
dried up, died in my own comfort.  
I have become a cross of withered affection  
and watchman of the pit in the midst of darkness.

All is lost, the night is a mourning veil,  
a covering for my paling face!  
A tree that has fallen, sprawled to the earth,  
can give joy no more to bird or man.

And just think that in days past,  
I once was a lush and leafy tree.  
Now, my branches are a cross over my grave,  
my leaves have become a crown over the pit.

**Maskara** and **Balang Araw** by Sinagbayan / Barangay Pesante Combo

***Prayer of Serenity*** by Alexander John ("A. J.") Villanueva

Text by Lettie Cowman

Let shadows come  
Let shadows go  
Let life be bright  
or dark with woe  
I am content, for this I know  
Thou thinkest, Lord, of me.

Be still, my soul  
Through ev'ry trial  
that I may face  
I know that You  
will give me grace.  
In you there is  
serenity.

***Muntawit, Op. 1, no. 1 (Little Songs)*** (selections) by Felipe Padilla de León

Poems by Alejandro G. Abadilla

1. Bukang Liwayway  
Malamig na tinig,  
Wari'y gumigising  
Sa pagkakaidlip  
ng aking damdamin.  
Napatang magdamag  
Sa dagsa ng hirap.

2. Pananabik  
O Bukang Liwayway!  
Dala mo'y ano  
Sa amis kong buhay?  
Sa kaluluwa ko'y  
Ligaya na kaya  
Ang pasalubong mo?

3. Pagkainip  
Subali't kung sadyang  
Ikaw ay babala  
Nitong kasawian,  
Giliw turan mo na  
Handa naman ako  
Sa ipapasya mo.

4. Agam-agam  
Tumatanghali na  
Sa puso ko'y tila  
Tumitibok pa ring

Hindi ko malining  
Ang abang pag-ibig  
Na wala pang langit.

5. Banaag  
Nguni't ako kaya'y  
nangangarap lamang?  
Aking nasisinag  
naman sa ngiti mo  
Ang manga banaag  
Niyang paglingap mo.

6. Alinlangan  
Nag-aalinlangan  
ka pa ba sa akin?  
Huwag, huwag, Hirang  
Banal ang pag-ibig.  
Manang ang ligaya'y  
Ipalasap mo na.

Translation by David A. Jones

1. Dawn  
A cold voice,  
As if waking up  
The slumber  
Of my feelings  
Found in the nighttime  
In the abundance of hardship.

2. Anxiety  
O dawn!  
What have you brought  
To my miserable life?  
To my soul,  
Is happiness perhaps  
Your greeting gift?

3. Impatience  
But, if deliberately,  
You were to give warning  
Of this misfortune,  
Beloved, teach me now,  
I am ready enough  
For what you decide.

4. Fear  
It is noon now  
In my heart  
Still beats  
What I cannot comprehend



A woeful love  
That has not obtained heaven.

5. Beam  
But do you suppose  
I am only daydreaming?  
I see lit up  
In your smile  
The radiant beams  
Of your compassion.

6. Doubt  
Do you still  
Doubt me?  
Don't, don't, Darling  
Love is holy  
Madame, savor  
Your happiness now.

### ***Nais Ko (I Wish)*** by Ryan Cayabyab

*I Wish* by Ryan Cayabyab

Nais kong maihip ng hangang walang patutung'han  
Parang ibong wala ring hangarin kundi ang lumipad nang lumipad  
Nais kong lumipad  
Nais ko ring maagos ng alon saan man mapadpad  
Kahit na isdang mumuntiin, hangari'y lumangoy nang lumangoy  
Nais kong lumangoy  
Nais kong malibot ang mundo sa kanyang kasuluk-sulukan  
Nais kong makita ang paligid kong puno ng kagandahan  
Nais kong makadama ng kakaibang damdamin kahit minsan man lang  
Habang ako ay may buhay, wala nang hangarin pang tunay  
Nais ko... nais ko...  
Nais kong maulit ang buhay kung may pagkakataon  
Upang mamalas ang mga bagay-bagay na 'di ko natanto sa aking buhay  
Nais kong maulit pa, ulit-ulitin pa ang buhay ko

*I Wish* translation by David A. Jones

I wish to be blown by the wind without a destination  
Like a bird who has no other desire than to fly and fly  
I wish I could fly  
I wish to be washed away by the waves wherever they may take me  
Even though I'm a small fish, my desire is to swim and swim  
I wish to swim  
I wish to circle the world in all its nooks and crannies  
I wish to see my surroundings in all their beauty  
I wish I could feel some new feeling, even if only sometimes  
As long as I live, I have no other desire  
I wish... I wish...  
I wish I could live my life over again if I could have the chance

In order to experience all the little things that I didn't notice in my life  
I wish I could repeat my life over and over again

### ***Language Study: Nga naman pala po ba?*** by David A. Jones

An exploration of some unique idioms in the Tagalog language, “nga,” “naman,” “pala,” “po,” and “ba.” These words are “modifiers,” words that by themselves don't mean anything, but which change the meaning of the sentences in which they are used.

“Nga” is a word that implies emphasis. The word “oo” (pronounced “oh-oh”) means “yes,” but adding the word “nga” – “Oo nga!” – reinforces the positive affirmation, implying something like “Yes, of course!” Someone insisting that you go first in a game might say something like, “O sige, ikaw na nga!” or “Come on, it's your turn now! (I insist!)” One might picture a certain wizard facing off against a demon deep in an underground mine: “Huwag ka nga dadaan!”

“Naman” (pronounced “na-MAHN”), on the other hand, implies a certain de-emphasis or playing-down of what's being said. “Hindi” means “no,” but “hindi naman” means “not really.” If one is asked how they are doing, they might respond, “Mabuti,” meaning “good,” or they might respond with, “Mabuti naman,” or just “pretty good.” “Naman” is often used in somewhat passive-aggressive declarations: “Mabaho naman dito!” (“It kinda stinks in here!”) or “Pangit naman ang tao na iyon,” (“That guy's kinda ugly.”) Used in this way, “naman” is meant to kind of take the brunt off saying something mean, not unlike the Southern expression, “Bless her heart!” Correspondingly, the music in this movement seeks to say something, but it takes care not to say it *too* much.

“Pala” (pronounced “pa-LA”) denotes surprise. A person seeing a friend unexpectedly at the marketplace might say, “Ah! Ikaw pala!” (“Ah! It's you!”) If you forgot something important, you might exclaim, “Naku, naiwan ko pala ang anak ko sa aeropuerto!” (“Oh no, I left my child at the airport!”)

“Po” is a word frequently used in formal contexts that denotes respect or reverence. It's considered proper for someone who is speaking to someone older or of higher status to include the word “po” in every sentence. It is also proper to use it in prayers when addressing deity. Given its usage in formal settings, though, the word can also sometimes imply a certain coldness or distance. After all, one doesn't use “po” when speaking to one's closest friends.

“Ba” is a verbal question mark, inserted into any sentence intended to prompt a “yes” or “no” response. “Maganda siya” states, “she is beautiful,” but “Maganda ba siya?” asks instead, “Is she beautiful?” Or, my personal favorite, “Bababa ba?” which means, “Going down?” Interestingly, of these “modifying words” in the Tagalog language, “ba” always appears last in a sentence in which more than one of them is used (e.g. “OK naman po ba kayo?” – “Are you okay?”).

## **Composer Biographies**

### **Ryan Cayabyab**

Ryan Cayabyab (b. 1954) is a Filipino musician, composer and conductor regarded as one of the pillars and icons of Original Pilipino Music (OPM). He was the Executive and Artistic Director for several years for the San Miguel Foundation for the Performing Arts. He was named National Artist of the Philippines for Music in 2018.

His works range from commissioned full-length ballets, theater musicals, choral pieces, a Mass set to the unaccompanied chorus, and orchestral pieces, to commercial recordings of popular music, film scores and television specials.

### **Dr. David A. Jones**

Dr. David A. Jones (b. 1990) is a composer, horn player, and singer based in Salem, Oregon. Through his quietly energetic music, Jones seeks to shine a spotlight on the unknown stories and hidden details of our world. His music has been commissioned by the Barlow Endowment for Music Composition, the Braeburn Brass, the Aspen Contemporary Ensemble, the Moody Center for the Arts, the Boniuk Institute for Religious Tolerance, and the BYU Chamber Orchestra. Jones serves as an advisor to the Barlow Endowment, a board member of the Cascadia Composers, and a Tagalog-speaking member of the Translation Advisory Council in Oregon. To learn more, visit [www.davidajonescomposer.com](http://www.davidajonescomposer.com).

### **Felipe Padilla de León**

Felipe Padilla de León (1946-1999) was a Filipino composer, conductor, and scholar. He was known for composing marches, songs, orchestral works, and concertos that reflect the Filipino identity. De León experienced different regime changes throughout the course of his lifetime. From the Commonwealth period up to the presidency of Ferdinand Marcos, his music became a representation of Filipino ideals and aspirations throughout the ages of Philippine history.

### **Alexander John "A. J." Villanueva**

Alexander John "A. J." Villanueva (b. 1989) studied composition with Jonas Baes and Josefino Chino Toledo at the University of the Philippines Diliman in Quezon City from 2007–12, where he earned his Bachelor of Music in Composition cum laude. He also studied conducting privately with Manuel Nawri. Among his honours are a prize in the competition Young Composers of Southeast Asia of the Goethe-Institut in Bandung (2011, for *Threnody IV*) and a finalist in the competition for young composers of the Asian Composers League in Tōkyō (2014, for *5 Little Pieces for 2 Cellos*). His music has been performed in Austria, China, Indonesia, Israel, Japan, Malaysia, the Philippines, and Vietnam.

## **Poet Biographies**

### **Alejandro G. Abadilla**

Alejandro G. Abadilla (1906-1969), commonly known as AGA ("early"), was a Filipino poet, essayist, and fiction writer. Critic Pedro Ricarte referred to Abadilla as the father of modern Philippine poetry, and he was known for challenging established forms and literature's "excessive romanticism and emphasis on rhyme and meter." Abadilla helped found the Kapisanang Panitikan ("Literature Association") in 1935 and edited a magazine called *Panitikan* ("Literature"). His collection *Ako ang Daigdig* ("I am the world") is one of his better-known works.

### **José Corazón de Jesús**

José Corazón de Jesús (1894-1932), also known by his pen name Huseng Batute, was a Filipino poet who used Tagalog poetry to express the Filipinos' desire for independence during the American occupation of the Philippines, a period that lasted from 1901 to 1946. He is best known for being the "Hari ng Balagtasan" ("King of Balagtasan"), a Filipino verse-form of debate, and for being the lyricist of the Filipino patriotic song *Bayan Ko*.

### **Lettie Burd Cowman**

Lettie Burd Cowman (1870-1960), also known as L.B. Cowman, was an American writer and author of the devotional books *Streams in the Desert* and *Springs in the Valley*. Cowman published her books under the author name, Mrs. Charles E. Cowman. She was also one of the

co-founders of The Oriental Missionary Society (later known as OMS International, and eventually One Mission Society).

## **Performer Biographies**

### **Dr. Catherine Lee, Oboe**

Dr. Catherine Lee, a diverse musician, has performed extensively on the oboe, oboe d'amore and English horn as a solo, chamber, and orchestral musician in a wide range of artistic settings, including classical, contemporary, and free improvisation. Catherine has performed in the oboe sections of many ensembles, including Les Grands Ballets Canadiens de Montréal, Oregon Symphony, Oregon Ballet Theatre, Portland Opera, Portland Cello Project, and was a tenured member of Orchestre symphonique de Longueuil from 2003 to 2008. Catherine has also performed in ensembles led by improvisers John Gruntfest, Gino Robair, and Tatsuya Nakatani.

Catherine is a founding member of the Umbrella Ensemble and the Tardis Ensemble. She holds a bachelor's and doctorate of music from McGill University, and a master of music and performer diploma from Indiana University. For more information, please visit [www.catherinemlee.com](http://www.catherinemlee.com).

### **Amelia Lukas, Flute**

Amelia Lukas, a Powell Flutes Artist, performs with "a fine balance of virtuosity and poetry." (The New York Times) In addition to her solo show "Natural Homeland: Honoring Ukraine" at the Alberta Rose Theatre, Chehalem Cultural Center, and throughout Washington and Hawaii, recent engagements include solo appearances for Chamber Music Northwest, Portland Japanese Garden, United for Ukraine, Siletz Bay Music Festival, Fear No Music, Makrokosmos Project, Kenny Endo Ensemble, Portland Taiko, the Astoria Music Festival, and more. With degrees from the Royal Academy of Music (London) and Manhattan School of Music, she's the Principal and Founder of Aligned Artistry. [amelialukas.com](http://amelialukas.com)

### **Raymund Ocampo, Tenor**

Raymund Ocampo serves as Performing Arts Department Chair and Director of Choral Studies at Linn-Benton Community College. At Linn-Benton, he conducts the highly acclaimed Chamber Choir and Concert Choir. He recently received the college's Mario and Alma Pastega Excellence in Teaching Award.

During his tenure, the Chamber Choir at Linn-Benton has received Gold Awards from competitions in Germany and Hong Kong. Raymund also received an "Outstanding Teacher Award" from the World Youth and Children's Choral Artists Association. The Linn-Benton Chamber Choir recently received an invitation to sing at the Northwest ACDA Conference.

Ocampo is a sought-after clinician, adjudicator, and guest conductor. He has worked with choirs, a cappella groups, and undergraduate conductors across the country.

### **Kirt Peterson, Clarinet**

A native Oregonian, Kirt Peterson has performed in many different genres on multiple woodwinds. Early in his career he became very busy in the Portland musical theater scene, performing in dozens of productions including *Damn Yankees* with Jerry Lewis, *Hello Dolly* with Carol Channing, and *Kiss of the Spider Woman* with Chita Rivera. Additionally, Kirt has performed with many Motown artists, including *The Temptations*, *The Four Tops*, *The O'Jays* and Mary Wilson. He has also performed with jazz greats Terence Blanchard, Dianne Reeves, Joe Locke, Alex Acuna, Brian Blade, Joe Williams and Dizzy Gillespie; and entertainers Robert Goulet, Joan Rivers, Steve Allen, Bob Newhart and Don Rickles.

Kirt performs regularly with the Oregon Symphony. In 2016, 2018 and 2022 he was a featured soloist with the orchestra, performing John William's *Escapades* for alto saxophone, from the soundtrack for the movie *Catch Me If You Can*. Other ensembles Kirt has performed with include the Seattle Symphony, 45th Parallel Universe, Third Angle New Music, The Resonance Ensemble, Portland Chamber Orchestra, Pink Martini, Young Composer's Project and in the world premiere of Darrell Grant's *Territory* ensemble.

When not busy performing or working in his career in maritime logistics, Kirt lives in Beaverton with his wife and cat, helping tend to their 245 bush rose garden.

### **Kai Rocke, Bassoon**

Kai Rocke embraces a varied career as an orchestral performer, chamber musician and teacher. He has been the Contrabassoon and Utility Bassoon with the Oregon Symphony since the 2022-23 season and also serves on faculty at Youth Orchestra of Los Angeles' (YOLA) National Festival during the summer. Rocke is a graduate of The New England Conservatory and Rice University, and was formerly with the Minnesota Orchestra as a Rosemary and David Good Fellow. Prior to his fellowship he was an avid teacher in the Houston area and 2nd bassoon with the New Bedford Symphony. Mr. Rocke has performed with various ensembles including the Minnesota Orchestra, St. Paul Chamber Orchestra, Detroit Symphony, Nashville Symphony and 45th Parallel. His primary teachers include Benjamin Kamins, Gregg Henegar, Sue Heineman and Lewis Lipnick.

### **Rebecca Stager, Piano**

Rebecca Stager is a collaborative pianist and vocal coach residing in the greater Portland area. Oregon born and bred, Rebecca received her bachelor's degree in Music from Oregon State University, and her Master's in Vocal Accompanying from the Manhattan School of Music in New York. Rebecca has been collaborating with musicians in and around Portland for nearly 20 years and enjoys playing everything from opera to choral works, from Schubertian Lieder to the Avante Garde, from Brahms trios to Broadway classics. You can frequently find her playing for *Fridays at 4:00* at Reed college or playing with singers for outreach performances through *Portland Opera To Go* (POGO). When she is not tickling the ivories, Rebecca enjoys watching sci-fi shows, collecting new hobbies, and submitting crochet works to local county fairs.

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**William & Ligia Toutant**

**Jeff Winslow**

**Betty Wishart**

**Linda Woody**

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**Greg A Steinke** for assembling the program copy, as he has so many times

**Jeff Winslow** also for his many seasons as secretary and treasurer

# CASCADIA UPCOMING EVENTS

## May the Fourth Be With You!

**Saturday, May 4, 2024 7:30-9:00 pm | Lincoln Recital Hall, 1620 SW Park Ave, PDX**

Enjoy exciting new music by the extraordinary Jedi composers of Cascadia, performed by the Chameleon Winds quintet and outstanding local pianists.

## In Good Hands 2024

**Saturday, July 20, 2024 4:00 pm | Lincoln Recital Hall, 1620 SW Park Ave, PDX**

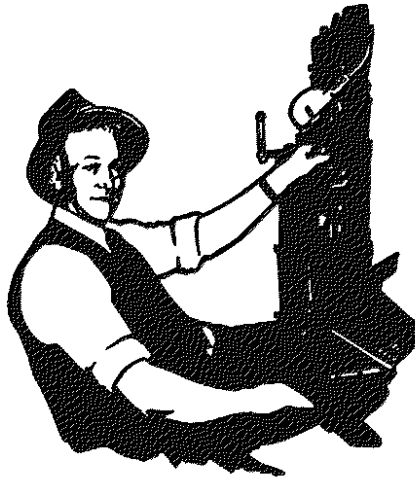
Talented young Oregon students perform new music of Cascadia Composers in this 14th annual celebration, including works written in collaboration with individual students. Admission is free.



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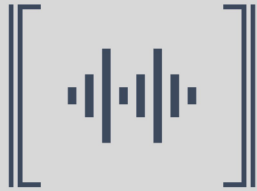
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