

Cascadia Composers present...



# Contagious Inflections

*Viral Music* — *for the Month of March*

TWO CONCERTS

TWO EVENINGS

Scads of new borne works by Brugh, Yandell, Cotton, Weaver, Derderian, Vigil, Drexler, Senn, Favand-See, Saul, Floyd, Safar, James, Resnick, Johanson, and Lombardi

Saturday, March 3<sup>rd</sup> at 8PM

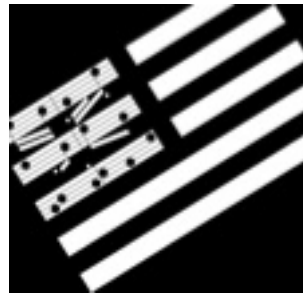
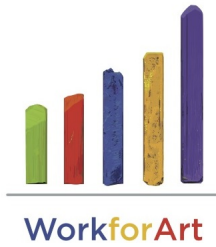
Sunday, March 4<sup>th</sup> at 8PM

Colonial Heights Presbyterian Church  
2828 SE Stephens St., Portland, Oregon, 97214



**PLUS!! FREE** seminars by composers  
March 2<sup>nd</sup> & 3<sup>rd</sup> at **SHERMAN CLAY PIANOS**  
in the Pearl! Details @ [www.CascadiaComposers.org](http://www.CascadiaComposers.org)

**These concerts and presentations are made possible by generous grants from RACC (Regional Arts and Culture Council), dues from NACUSA (National Association of Composers, USA), and fundraisers sponsored by Cascadia Composers.**



**NACUSA**

# CASCADIA COMPOSERS

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

*present*

## Contagious Inflections

a two-day festival featuring two concerts of contemporary concert-hall music and lecture presentations by living composers from the Cascadia region

March 3–4, 2012

Lecture Presentations at Sherman Clay Pianos (131 NW 13<sup>th</sup> Ave.) & Concerts at Colonial Heights Presbyterian Church (2828 SE Stephens St.), Portland, Oregon

Time:                      Event/Location:

Saturday, March 3, 2011

11:00 a.m.              Presentation by Paul Safar, "The effort and attempt at finding inspiration to compose," Sherman Clay Pianos

*Lunch Break*

1:00 p.m.              Presentation by Owen James: "Classical techniques in jazz composition; jazz concepts for the modern 'classical' composer," Sherman Clay Pianos

2:00 p.m.              Presentation by Brent Weaver, "Sculpting a Sound World: Digital Media and Live Performance," Sherman Clay Pianos

3:00 p.m.              Panel Discussion on Score Submissions by NACUSA Cascadia Board, "Questions relating to the reasons composer create music, the kind of music they write, and the means they use to achieve performances," Sherman Clay Pianos

*Dinner Break*

**8:00 p.m.**              Cascadia Concert: *music of Vigil, Favand-See, Derderian, Cotton, Johanson, Saul, Weaver & Safar*, Colonial Heights Presbyterian Church

Sunday, March 4, 2011

**8:00 p.m.**              Cascadia Concert: *music of Drexler, Resnick, Brugh, James, Lombardi, Yandell, Floyd & Senn*, Colonial Heights Presbyterian Church

**CONCERT #1**  
**8:00 PM, Saturday, March 3, 2012**  
**Colonial Heights Presbyterian Church**

**DUET**

Mark Vigil

**Diane Chaplin, violoncello**  
**Cary Lewis, piano**

**LONESOME SONGS**

Renée Favand-See

I. River    II. Driving a Highway in Eastern Washington    III. Laurels

**Renée Favand-See, mezzo soprano**  
**Signe Lusk, piano**

**MEZZONATA**

Jay Derderian

**Ruta Kuzmickas, piano**

**THE RETURN**

I'lana Cotton

The Out-Going    Homage à Messiaen    The In-going begins    The Out-going begins

**Tylor Neist, violin**  
**Diane Chaplin, violoncello**  
**Cary Lewis, piano**

————— **INTERMISSION** —————

**OZYMANDIAS**

Michael Johanson

**George Skipworth, baritone**  
**Deborah Cleaver, piano**

**A MAIDEN TO HER MIRROR**

Valery Marie Saul

**Theresa Koon, soprano**  
**Cary Lewis, piano**

**SONGS WITHOUT WORDS** Four Vocalises For Clarinet And Piano

Brent Weaver

I. Conversation    II. Dark Ride    III. Lament    IV. Barefoot Dance

**Barbara Heilmair, clarinet**  
**Cary Lewis, piano**

**A PIANO TRIO IN FOUR DANCES**

Paul Safar

I. Fifth Metatarsal    II. Adagio—"a laugh, a cry, a sigh..."    III. Pas de Deux "Lullabye"    IV. Scherzo

**Lisa McWhorter, violin**  
**Diane Chaplin, violoncello**  
**Cary Lewis, piano**

## Program Notes

***DUET*** by Mark Vigil

At the time of composition, which is exactly twenty years ago, the most important aesthetic in my musical life was to emulate the music of Maurice Ravel. At the time his well crafted heartfelt music held my attention the most. Ravel struck me as the most talented French composer of his time.

My *Duet for Cello and Piano* tries to emulate the beauty I perceived from Maurice Ravel's musical language, and his indelible talent. It was also an attempt of mine to figure out how stylistically I would like to practice the art of modulation and then make it work for me.

***LONESOME SONGS*** by Renée Favand-See

*Lonesome Songs* is made up of three landscape portraits--a river, a sagebrush desert, a hemlock woods with laurels blooming; which could also be experienced as three musical evocations of different senses of time--motion, stillness, still motion; and three explorations of consciousness--inspiration, reflection and awakening.

Denise Levertov's poem *River* has a powerful inevitability. This poem at once surges forward and eddies downward. As I read, I hear a steady pulse--a constant eighth note ostinato on the pitch "a"--and a vocal line tumbling ever-forward, diving into the same water but transforming as the light shifts, as rocks break the surface, as the river body curves with the land--around the "a" pedal tone, harmonic color changes, melody weaves and is embellished, line surges and subsides.

### **River (Denise Levertov)**

Dreaming the sea that  
  lies beyond me  
I have enough depth  
  to know I am shallow.  
  
I have my pools, my bowls  
  of rock I flow  
into and fill, but I must  
  brim my own banks, persist,  
vanish at last in greater flood  
  yet still within it  
follow my task,  
  dreaming towards  
the calling sea.

Molly See's poem *Driving a Highway in Eastern Washington* captures a sense of place with graceful simplicity and eloquence. Having driven all over the wide expanses of sagebrush and yellow hills depicted in this poem, Molly's words spark recognition in me, like the face of an old friend. Her phrasing, short lines (often just two words) with space and silence suggested by punctuation and line breaks, evokes an expansive sense of time, great distances with no clear beginning or end--long held tones and widely spaced sonorities left to ring in the piano. Once in a while, a small town gives the eyes a point of focus--motion quickens a bit, two traditional western melodies in distantly related keys are overlaid--but the edges of the image are blurred, and you wonder, looking out again to endless horizon, whether you actually did see a town.

### **Driving a Highway in Eastern Washington (Molly See)**

Odessa to Harrington,  
lonesome songs.  
Field stubble,  
cloud ripple,  
shadows of grey and yellow.  
Bottom lands flat as if they'd been sanded.  
Fields fallow  
done for the year,  
combed up in waves, warm, brown.  
Once in a while  
lost in the hollows,  
a town.

My husband Corin See wrote *Laurels* in response to a story I told him: riding with my grandma on back mountain roads in Pennsylvania when the laurels were in bloom, a "banner year." After a brief recitative, we settle down for a slow, ambling ride--relaxed, continuous eighth-note motion with a meditative recurring ascending whole step figure--simultaneously inspiring and also a little tedious to my then teenage self. In working on this poem, Corin discovered an interesting property of laurels: burnt to the ground, if their roots remain intact under the earth, they will bloom again. There's a shift of perspective in this song--where the eighth note motion quickens to sixteenths, like a sudden breath--from my teenage self to my present self, as I am touched and inspired by the metaphor he chose.

### **Laurels (Corin See)**

You can grow tired of looking at the laurels;  
June woods are lousy with these pink-white constellations.  
Grandmother's tires drift down the back roads  
Like a team of studied horses  
The track's in their rubbery bones.  
Passing periwinkled foundations and chimneys,  
Resolute in the years-deep leaves,  
Rusted fences fastened to trunks,  
The sun on the dark fallen firs.

Out into a slanting pasture –  
Again, across there, she gestures at laurels.

But wise grandmothers point 'cause they know  
The thinking of the shining leaf,  
The gnarled branches that lift from stony soil;  
They can be burnt to the ground thrice-over.  
Consider these returning flowers.

*Lonesome Songs* is dedicated to the memory of Molly See.

### **MEZZONATA** by Jay Derderian

*Mezzonata* represents a wandering attempt at a loose adaptation of a third-hand allegory about something vaguely resembling a piano sonata. A few motives duke it out, but no one is hurt. There's some action, but it's nothing of consequence. A melody sings here and there, and amidst all this chaos, confusion, and splendor, it still somehow remains intact. There's even a two-part virtuoso coda.

I suppose, if there's anything to be truly said about the piece, it's that what's said through the medium of the piano (and by proxy, its pianist) can *only* be said this way. *Mezzonata* could never be anything other than what it is; a romantic gesture towards the past through its form, and a sky-ward glance through the unfolding of its form. Its meaning and everything else that happens next is up to you.

### **THE RETURN** by I'lana Cotton

The title for *The Return* comes from the Tao De Ching #25, by Lao Tzu, which says of the Tao: "Being great, it flows. It flows far away. Having gone far, it returns." (trans. by Gia-Fu-Feng and Jane English). This passage gives me an image of the universe and its energy in a ceaseless cycle of expansion and contraction.

### **OZYMANDIAS** by Michael Johanson

In his sonnet "Ozymandias" the great English poet Percy Bysshe Shelley provides a striking reflection on the relationship of the excesses of human vanity and the ultimate worthlessness of vain, worldly pursuits in the face of eternity.

The narrator of the poem relates how he "met a traveler from an antique land" who relates the story of coming across a decaying monument built to honor "Ozymandias, King of Kings." Ironically, what was once a formidable monument dedicated to this powerful, forbidding ruler is now merely "two vast and trunkless legs of stone." Not only have the king's "works" vanished over time but so also has the artistic creation of the sculptor of the monument. In other words, all things - fame, public works, artistic creation - will ultimately vanish or disappear into oblivion. Humankind should therefore remain wisely humble in the face of eternity and nature.

Musically, I set out to capture a sense of the world of a cold, vain ruler from a distant time and the irony that follows when the utter insignificance of his legacy within the abyss of time is revealed. The bold, harsh gestural language found in the setting of the text spoken by Ozymandias stands in contrast to the material first heard in the opening passage played by

the piano, which is perhaps representative of the infinite nature of the “lone and level sands” of time.

***A MAIDEN TO HER MIRROR*** by Valery Marie Saul

(Text by Ella Wheeler Wilcox. No other notes provided.)

***SONGS WITHOUT WORDS*** by Brent Weaver

Composed in 1999 as a set of wordless vocalises for soprano Cheryl Boyd-Waddell and pianist Michiko Otaki, *Songs Without Words* has turned out to work equally well for clarinet or soprano saxophone and piano. There are two fast movements and two slow movements, each pair including one piece more traditionally tonal and one more-or-less atonal. Taken together, all four pieces are lyric pieces, with an emphasis on expressive melody. I'm honored and grateful that Barbara Heilmair and Cary Lewis are performing them for you this evening.

***A PIANO TRIO IN FOUR DANCES*** by Paul Safar

Although this piano trio can be performed as a concert work, it is more specifically intended as a set of pieces for ballet. They were written for my step daughter Stella to choreograph for herself and other pre-professional dancers. The first movement, “Fifth Metatarsal,” was written as I was hopping around on one leg after breaking my left foot. The second movement is meant as a traditional adagio, the opening melody coming to me on a hike in central Oregon. The third is an atmospheric Pas de Deux. The last movement is a lively “Scherzo.” In all the movements I was trying out new ideas regarding the use of jazz scales, polyrhythms, harmonics and prolonged ostinati.

**CONCERT #2**

**8:00 PM, Sunday, March 4, 2012  
Colonial Heights Presbyterian Church**

**Selections from *TINY CHEESEHEAD MUSIC***

David Drexler

Whispers   Attack of the Tiny Cheesehead Music   Revenge of the Tiny Cheesehead Music   Beneath the Planet of the Tiny  
Cheesehead Music   Tiny Cheesehead Haiku

**Theresa Koon, *soprano*; Sydney Carlson, *flute*  
Casey Bozell, *violin*; Diane Chaplin, *violoncello***

***TOCCANATA***

Art Resnick

**Maria Choban, *piano***

***RETICULUM***

Dan Brugh

**Kenneth Beare, *tenor*; Tylor Neist & Casey Bozell, *violin*  
Anna Schaum, *viola*; Diane Chaplin, *violoncello***

***TWO-THIRDS of the WORLD***

Owen James

**Anna Schaum, *viola*  
Diane Chaplin, *violoncello*  
Owen James, *guitar***

————— ***INTERMISSION*** —————

***THREE IMAGIST SONGS***

Paul Lombardi

I. Alba   II. New Love   III. Triad

**Katherine Price, *soprano*  
Geneviève Mason, *piano***

***STREET SOUNDS***

Nicholas Alan Yandell

**Barbara Heilmair, *clarinet*  
Cary Lewis, *piano***

***TRIO***

Denis Floyd

**Barbara Heilmair, *clarinet*  
Cary Lewis, *piano*  
Casey Bozell, *violin***

***MICRO DRAMATIC SONGS from PRAGUE II***

Dan Senn

The Sun Wrinkled Lady   The Tram Spider   The Never Close

**Nancy Wood, *soprano*; Paul Safar, *piano***



## Program Notes

### Selections from *TINY CHEESEHEAD MUSIC* by David Drexler

*Tiny Cheesehead Music* is a series of pieces written for the New York Miniaturist Ensemble and other groups, all conforming to the requirement that pieces use no more than 100 notes.

#### Texts

*Haiku: careful steps*  
Cleverly buried  
haiku in the fields. The brain  
turns away in fear.

*Haiku: recession*  
When the bottom fell  
out of the haiku market,  
we sold the kids first.

*Haiku: Mozart*  
Practice the patience  
of Mozart—he didn't write  
until he was five.

Text by Kevin Ducey

Kevin Ducey's collection *Rhinoceros* won the American Poetry Review/Honickman First Book Prize in 2004. Ducey's work has appeared in *River City*, *Malahat*, *Elixir*, and *Crab Orchard Review*, among others.

### *TOCCANATA* by Art Resnick

The first page of this 3 movement piece is the same story as "New Found Truth". Originally started as a solo jazz piano piece scratched out in pencil on a yellowing sheet of music paper. It inspired me to play with the idea and it just took off.

I. Allegro — a quasi-sonata form where after pretending to go back for a repeat of the 1st theme it goes to an altered 2nd theme and directly into a development section. The recapitulation starts with the 2nd theme and ends the movement with a brief quote of the 1st theme.

II. Adagio — a rather contemplative and moody all the while slowly builds toward a very forceful anti-climax and then settles back into a somewhat doleful ending.

III. Allegro con Brio — the fiery toccata part of the piece, while having a continuous ostinato in the midrange of the piano, has a "conversation" between the bass and treble. Ultimately there are quotes from the other movements as it comes to its aggressive finish.

*RETICULUM* by Dan Brugh  
(No notes provided.)

### *TWO-THIRDS of the WORLD* by Owen James

*Two-thirds of the World* was originally written for the composer's boundary breaking world-classical-jazz ensemble, Crooked Ear Collective, featuring Anna Schaum, violist. It features a propulsive ostinato chord sequence, which, originally, only lay in the guitar part. In a Crooked Ear performance, the "development" section was to be improvised in the jazz tradition, i.e. each soloist, in turn, creates his or her own variations on the melody, with the rest of the ensemble providing steady rhythm and a repeating chord sequence. In its current and final form, the development section is fully composed, and the themes and ostinati are passed from instrument to instrument. The piece reaches its emotional core with solo viola playing the first theme, albeit inverted, lyrically and freely, before the tempo resumes and the themes are recapitulated in crescendoing waves.

### *THREE IMAGIST SONGS* by Paul Lombardi

*Three Imagist Songs* were composed in 2009 for soprano Katherine Price, and premiered at the J.D. Robb Composers Symposium in 2010. The Imagist poems of the early twentieth century easily lend themselves to Dr. Lombardi's composition. Imagism uses clear, striking images rather than long, drawn-out metaphor, and seeks to expose the essence of objects as singularly concrete through brevity and free verse forms. The exploration of textual objects through these means is particularly suited to Lombardi's music, which avoids programmatic relationships and seeks the music itself. In the score, the

composer indicates that these songs are to be performed as a set and never individually, because there are motivic and harmonic symmetries that overarch the three songs as a whole. The intervallic motives in the first movement are turned upside down in the last song. Both directions of the intervallic motives are incorporated in the middle song. An F-sharp/C centrality is developed throughout the set.

Both poetically and musically, these songs move from innocence to sober maturity. "Alba" by Ezra Pound typifies the ideals of Imagism, as Pound himself was seeking definition of the new style. The poem conjures up a man's love for the woman in his bed, although we know no details about him, her, or their relationship. Musically, the interplay of the voice and piano figures is rhythmically ambiguous, and culminates in a dramatic dissonance at the moment the sun rises. "New Love" (the last of three *Epigrams* by Richard Aldington) utilizes some metaphor as it relates the struggles of heartbreak and renewal to a tree whose blossoms were killed by the frost. In this setting, the voice's folk-like style outlines intervallic figures that betray the deeper sophistication of the words. "Triad" by Adelaide Crapsey is a Cinquain—a 5-line arrangement of 22 syllables created by Crapsey herself and used for many of her poems. In "Triad," three ideas are presented in the text and as corresponding musical gestures in the piano. This song is the most emotionally complex of the three, with the soprano's frantic crescendo giving way to an ethereal ending that serves as a coda-like conclusion to all three songs.

#### ***STREET SOUNDS*** by Nicholas Alan Yandell

I was prompted by my teacher, Dr. Brad Hansen, to compose a work for clarinet and piano using a pitch-class set. I chose the set "0,1,5,7" and worked with the sounds and natural characteristics of the clarinet and piano in different ranges and using various instrumental techniques. With the timbres of these instruments playing these interval combinations through my thoughts, I took one of my frequent walks through downtown Salem, Oregon in the earliest hours of morning. I experienced the both peaceful and restless sounds and moods of this little city at night. The dim-lit alleys, the nearly empty sidewalks, the automobile hums, the rising and falling of sporadic conversations and the occasional flickering fears that fasten themselves to lonely walkers; all of these characteristics sparked the musical elements in my head and *Street Sounds* was born! (The piece is dedicated to Dr. Hansen.)

#### ***TRIO*** by Denis Floyd

This trio is in one movement. It explores the expressive and emotional qualities of the clarinet, violin and piano. Although it is atonal, it begins and ends in the key of b minor. The trio has a first movement sonata form, with an introduction in the piano, exposition of themes, development, recapitulation, and coda. Following the exposition there is a re-statement of the introductory material in the clarinet. The development features a new, expressive theme, first stated by the piano over an ostinato figure.

#### ***MICRO DRAMATIC SONGS from PRAGUE II*** by Dan Senn

This song cycle was written in the Spring of 2010 first in my Oregon studio, Waterhouse Studio, and then completed in Prague, in my Blevnov flat. The songs are based on my own texts most of which were written in the the Spring 2009, while in Prague, just after completing the *Micro-Dramatic Songs from Prague I* (2009) for marimba, soprano and string trio. These songs, like the previous, are presented as musical vignettes that are meant to be humorous, and both socially and personally reflective. With the pauses between songs, this cycle has a duration of about eleven minutes.

I have used "micro-dramatic" here to describe the small dramas which occur in a society where people are continuously in close proximity with one another. For example, in a trip to the market in Prague, on the #217 bus over the hill to the And'1 shopping area, a dozen small dramatic exchanges may occur before I again cross the threshold of my flat, my back pack full of groceries. That I am not fluent in Czech only adds to the observational intensity. This is one of the attractions Prague has for me, an urban Walden Pond of sorts, which is in stark contrast with my little-too-perfect and drama-free life in Oregon.

## Composer Biographies

### Dan Brugh

Daniel Brugh was born and raised in Portland. Daniel graduated from Interlochen Arts Academy earned his Bachelors of Music from the University of Oregon where he studied Composition with Dr Harold Owen and Dr Derek Healey. After earning his degree Daniel continued his study of music with Dr Walter Saul. He was also the OMTA 2010 Composer of the Year.

### I'lana Cotton

An active composer, improviser and pianist, I'lana Sandra Cotton has an ongoing interest in combining Eastern and other modalities with Western musical structures and conventions. She has written extensively for acoustic chamber ensembles and choral groups. Recent performances of her concert music include those by oboist Kristin Kessler, pianist Julia Muench, North/South Consonance, SyZyGy, Southern Oregon and San Francisco Chapters of NACUSA, Siskiyou Saxophone Quartet, Leuwi Asih Gamelan Degung, Ives Quartet, Southern Oregon Univ. Faculty Brass Quintet, Rogue Valley Wind Quintet, Pacific Sticks Percussion Ensemble, Menlo Brass Quintet, Masterworks Chorale, and Ernest Bloch Festival Composers' Symposium. Her work appears on recordings by Max Lifchitz at North/South Recordings, Menlo Brass Quintet, and Masterworks Chorale. As an improviser, she has performed with former Oregon Poet Laureate Lawson Inada, and her piano improvisations can be heard on her CD entitled "*Songs for the Journey.*" She holds an M.A. in composition from the UCLA, with undergraduate music study at the San Francisco Conservatory of Music, and she also studied north Indian classical vocal technique with Pandit Pran Nath. Ms. Cotton is the author of *Music of the Moment: A Graded Approach to the Art of Keyboard Improvisation*, available from NoTimeMusic, and for many years, she was on the music faculty of the College of San Mateo, in California. Since moving to Medford, Oregon in 2003, she has been instrumental in forming a new chapter of NACUSA (National Assn. of Composers/USA), and has become director of the Threshold Choir Southern Oregon, which serves the Rogue Valley hospice community.

### Jay Derderian

Portland composer Jay Derderian recently graduated from Portland State University with his Masters of Science in Music. Since then he has been spending his time in a daze, not knowing what to do with himself after 20 years of continuous education (since kindergarten).

Jay's music has been performed all over Oregon. He has received commissions from The Portland Art Institute, Bus Stop Opera, and collaborated with New York-based artist Scott Wayne Indiana on the "album in a day" project, where a full length CD of 12 tracks was written, rehearsed and recorded in 8 hours, all using musicians who have never met or played with each other before.

He's currently in the process of building a recording studio where he hopes to be able to record (and eventually release) his latest works for solo guitar, solo piano, and small chamber ensembles. For now, he's happy you're here and hopes you enjoy all the beautiful and stirring sounds you'll be hearing

### David Drexler

David Drexler's music has been performed on three continents by groups such as L'Ensemble Portique, The New York & Chicago Miniaturist Ensembles, Synchronia, Sound--The Alarm!, The Dutch Tuba Quartet, the May in Miami Festival, ThingNY, and the EmergOrchestra, and has been broadcast on Wisconsin Public Radio and many new-music radio shows around the country. He has received grants and commissions from the Oakwood Chamber Players, Music St. Croix, the Wisconsin Arts Board, and others. His work "Liberal Media" was recorded by the Oakwood Chamber Players and appears on their CD "Scenes."

### Renée Favand-See

Renée Favand-See, composer and mezzo-soprano, was born in York, Pennsylvania. She holds B.M. and M.M. degrees in composition from the Eastman and Yale Schools of Music, respectively. She has collaborated with numerous artists and ensembles including: Five Boroughs Music Festival; Sequitur; Lucy Shelton and Eighth Blackbird; PRISM Saxophone Quartet; American Opera Projects; Wet Ink Ensemble; Del Sol String Quartet; Peabody Trio; cellist Ha-Yang Kim; and many singers, including Anna Haagenson, Hai-Ting Chinn, Jesse Blumberg and Alissa Rose. Renée has written chamber, orchestral and choral pieces, as well as music for video and dance, including collaborations with Ten Tiny Dances, TRIP Dance Theatre, Group Motion and video artist Christine Sciulli. Renée is currently working on a new cycle of songs based on scientific texts for mezzo-soprano Hai-Ting Chinn. Singer Renée enjoys performing works by living composers; singing with Resonance Ensemble, Cappella Romana and Oregon Catholic Press; and studying voice with the wonderful and wise Nancy Olson-Chatalas. She's plotting a solo recital for the fall.

### **Denis Floyd**

Denis Floyd (b. 1938) has a Ph.D. in mathematics from the University of Washington in 1966, and an M.S. in computer science from the University of Pittsburgh in 1982. For most of his life he has taught mathematics and computer science at colleges and universities in the States and overseas. Denis has had a life-long interest in music, and plays the piano and the clarinet. Towards the end of his career, he decided to go back to school and study music seriously. While he was still teaching math at Cabrillo College, in Aptos, California, he entered the music program at nearby San Jose State University, where he obtained an M.A. in music, with composition emphasis, in 2003. His composition teachers included Allen Strange and Pablo Furman. Denis retired in 2006, and moved to Portland, where he has continued composing. His compositions include a piano sonata, vocal works, a string quartet, and a trio for clarinet, violin and piano. Denis is a member of Cascadia Composers. In June of 2011 he helped to organize a concert at Lewis and Clark College featuring works of Cascadia composers, including a song cycle which he wrote for soprano and small ensemble.

### **Owen James**

Owen James is a guitarist, vocalist, pianist and composer who has performed in jazz clubs, cafés and concert halls across the U.S. His compositions and arrangements have been featured in concerts and television broadcasts in New York, Michigan, Indiana and Portland, Oregon, which he now calls home. Owen holds a Bachelor of Music degree in Studio Music and Jazz from the University of Miami, FL.

### **Michael Johanson**

Michael Johanson's music reflects a deep interest in bringing together materials drawn from a wide range of styles and approaches, all filtered through a distinctly personal voice. His works have been performed at numerous concerts and festivals throughout the United States and abroad by distinguished soloists and ensembles. Awards and fellowships he has received have come from institutions such as the American Music Center, ASCAP, the MacDowell Colony, the Virginia Center for the Creative Arts, and the Wildacres Residency Program. In 2009, Johanson's composition "Earth Dweller" was awarded the Gil Seeley Prize in Composition given by the Oregon Repertory Singers. Johanson was the Composer-in-Residence at the 2012 Jubilus Music Festival. Works in progress include pieces commissioned by the viola and piano ensemble Nocturna and oboist Mitch Imori. Mr. Johanson holds degrees in composition from the Eastman School of Music and Indiana University. Formerly on the faculties of Indiana State University, Williams College, and Stetson University, he is currently Assistant Professor of Composition and Music Theory at Lewis and Clark College in Portland, Oregon, where he also serves as Artistic Director of Friends of Rain, Lewis & Clark's faculty new music ensemble.

### **Paul Lombardi**

Paul Lombardi (b. 1973) holds a Ph.D. in music composition from the University of Oregon, and studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 20 states across the US, as well as in other areas in North America, South America, and Europe. Recordings of his music are available from Capstone Records, Zerx Records, and ERMMedia. Many groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and the Hundredth Monkey Ensemble. His music has been performed at national and regional Society of Composers conferences as well as numerous festivals. He is the winner of the 2011 Renée B. Fisher Piano Composition Competition, and has received commissions including one by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75<sup>th</sup> birthday. Some of his scores are published in the *2011 Anthology of Contemporary Concert Music*. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*, *Indiana Theory Review*, *Mathematics and Music* (forthcoming), and *Mathematics and Computers in Simulation*. He has presented his research at numerous theory conferences, both national and regional. He was the pianist for the Hundredth Monkey Ensemble from 2000 to 2003, and was a soloist for the Siskiyou Community Orchestra in 1994. He has been a member of the theory and composition faculty at the University of New Mexico since 2003, and was a member of the faculty at the Shenandoah University in 2010.

### **Art Resnick**

Art Resnick has been a professional jazz pianist/composer for over 40 years now and a closet contemporary classical music composer. In the past few years he's turned his attention more to the classical genre incorporating his jazz experience in it-not to mention that his jazz compositions have always been influenced partially by his knowledge of classical form. He has a bachelor of music degree in piano performance but in composition he is mostly self-taught but did study with R. Murray Schafer, Robert Schallenberg (U of Iowa), and briefly with Tomas Svoboda.

### **Paul Safar**

Paul Safar is a versatile composer/performer and music educator living and working in Eugene, Oregon. In addition to a busy private piano teaching studio, Paul also performs as an accompanist to the soprano Nancy Wood. Paul and Nancy are the co-founders and artistic directors of Cherry Blossom Musical Arts, a performing arts non-profit organization that produces original, collaborative, live performances. Having received a B. Mus. From the College Conservatory of Music in

Cincinnati, Ohio, Paul draws upon his classical music training while often incorporating various popular styles like jazz and rock. He has had his chamber music performed in New York City's CAMI Hall, choir music in Seattle and a folk opera in Ohio.

### **Valery Marie Saul**

Mezzo-soprano, Valery Saul received her Masters of Music degree in Vocal Performance from the University of British Columbia School of Music, in Vancouver, B.C. She has been acclaimed by the *Willamette Week* for her "smoky voice" and by Opera Canada for her "warm mezzo and robust acting." She also holds a Bachelor of Music degree from Portland State University. Valery has been a very active vocalist here in Portland and as well in Vancouver, BC. Valery is a current member of the Portland Opera chorus and this season made her stage debut singing the role of the Bridesmaid in *The Marriage of Figaro* for Portland Opera. Valery was also seen recently in Portland Summerfest in the Parks where she sang the role of Mercedes in *Carmen* under the baton of Keith Clark. Past roles include Hansel in UBC Opera's production of *Hansel and Gretel*. Sesto in Handel's *Giulio Cesare* in the Czech Republic with the European Music Academy. Orlofsky in *Die Fledermaus* for UBC Opera, Rosina in an adapted version of *The Barber of Seville* for Vancouver Opera in the Schools program and Dora in the world premier of *The Dream Healer*, aired live on the CBC. Valery has been a participant in the Astoria Music Festival under the musical direction of Ruth Dobson. Valery has been a musical coach and director for the PSU theater department. She currently teaches voice lessons at the Harrison Hill Music Studio.

### **Dan Senn**

Dan Senn is an intermedia artist in the Fluxus mode with his work broadly encompassing music composition, kinetic sound sculpture, experimental and documentary film, with all these often present in any one work. For example, a kinetic sculpture exhibition will be organized and controlled as if it were a composition for an ensemble of self-made instruments while fully functioning fully as a sculptural work. An experimental video may also be integrated into the presentation. In this Fluxus orientation, with its roots in the work of John Cage, Dan has tended to design and build his own instruments, write his own texts for vocal works, develop his own systems for notation and composition, and invent various methods such as for rhythmically mapping objects on video. His use of sub-audio frequencies to control movement within sound sculpture, is his invention. Some just say "Oh well, he's from Wisconsin. They are like that up there," which is partly true. Even his more discipline specific music, such as a piece for two flutes using traditional notation, evolves from systems unique to a composition. Dr. Senn studied music and art at the University of Wisconsin at La Crosse with Truman Dan Hayes and Leonard Stach, and at the University of Illinois in Urbana with Salvatore Martirano, Ben Johnston and Herbert Brun.

### **Mark Vigil**

I was born in Spokane Washington in October of 1954.

An interest and love for music was not readily apparent for me until the wise age of sixteen.

I am more than fluent on two instruments, piano and guitar.

In 1981 I received a Bachelor's degree in piano and composition from The Cornish College of the Arts located in Seattle Washington. At Cornish, I studied piano with Corri Celli and Jessie Parker. At Cornish, my composition teacher was Janice Giteck. In 1996 I received a Master's degree in composition from the University of Oregon School of Music, located in Eugene Oregon. Here, I studied composition with Robert Kyr and Hal Owen. At present, I study composition with Tomas Svoboda. I have been his student since 2002.

### **Brent Weaver**

Brent Weaver directs the music theory and composition programs at George Fox University in Newberg, Oregon, where he has taught since 2001. His works have been performed in 30 states, Europe and Latin America and range from chamber music to opera and orchestral works. His *Imaginary Scenes* for saxophone quartet and electronics was premiered by the Joseph Wytko Saxophone Quartet last September, and *The Lion Sings* for 16 horns and percussion was premiered by the Northwest Horn Orchestra March 11. His works are published by Lux Nova Press and through his own website, [www.toneweaver.com](http://www.toneweaver.com).

### **Nicholas Alan Yandell**

Nicholas Alan Yandell was born in Boise, Idaho on July 24th, 1982. He grew up in a musical environment hearing his mother play the piano music of Debussy and Rachmaninoff and his father writing songs and improvising at the piano. At age fourteen, he decided to pursue music seriously by taking voice lessons and studying both jazz and classical piano and by age seventeen had composed his first vocal and solo piano compositions. He moved to Long Island, NY at age twenty and he began studying music at Five Towns College. Although he started out as a jazz piano major, the composition faculty quickly identified and encouraged his interest in composing. For the last semesters of his bachelor's degree and entirety of his master's degree, composition became his passion and he immersed himself in his craft. After college, he moved to Salem, Oregon, began studying with Dr. Brad Hansen of Portland State University, and currently composes both film scores and concert works.

## Performer Biographies

### **Kenneth Beare, Tenor**

Kenneth Beare, tenor, has sung leading tenor roles in opera houses and concert venues throughout much of Europe. He is a graduate of the Eastman School of Music and the Hochschule für Musik Köln. As an advocate for modern music, he created the title role in the world premiere of *El Bon Senyor Karnak* by Carl Mansker in Spain, and took part in the world premier of *Life with an Idiot* by Alfred Schnittke in Amsterdam. Here in the Portland area he's spent the past few years as soloist and section leader at Southminster Presbyterian Church in Beaverton, and collaborated with Maria Choban presenting Schubert's *Winterreise*.

### **Casey Bozell, Violin**

Casey Bozell received her Masters of Violin Performance at Northwestern University, studying with premier Portuguese artist Gerardo Ribeiro. She is currently an active orchestral, chamber, and solo performer in the greater Portland area. She holds positions with the Portland Opera, Oregon Ballet Theater, and Linfield Chamber Orchestra, and has played frequently in the Eugene Symphony, Columbia Symphony, and the Vancouver Symphony in Vancouver, WA.. She has been a featured chamber player in the Astoria Music Festival and Oregon Coast Music Festival and serves on faculty at the Young Musicians and Artists Camp in Salem, OR and the Gold Coast Chamber Music Festival in Los Angeles, CA. Casey has an ever-growing violin and viola studio, as well as ten years of private teaching experience.

### **Sydney Carlson, Flute**

Highly sought after as a performer and teacher, flutist, Sydney Carlson joined the faculty of Portland State University in 2008. She was previously on the faculty at the University of Houston and Stephen F. Austin State University in Texas. Currently a member of the Portland Opera Orchestra, she was a member of the Houston Grand Opera Orchestra for 15 years. She has made frequent appearances with The Oregon Symphony, Portland Ballet Orchestra, Houston Symphony, Houston Ballet Orchestra, Musiqá and the Portland Chamber Orchestra. Sydney holds degrees from the Eastman School of Music, East Carolina University and the University of Houston. She was privileged to study with Byron Hester, Bonita Boyd, and David Shostac.

### **Diane Chaplin, Violoncello**

Diane Chaplin was cellist of the Colorado Quartet (based in NY City) for 21 years and with them had an international career which took her around the globe. This past year she performed with cello duo Dyophonie in Portland, New York and Russia. Now living in Portland, Diane pursues solo and chamber music performances, co-directs and performs with Northwest New Music and directs the Oregon Pro Arte Youth Chamber Orchestra. A skilled music administrator, she is Production Manager with the Metropolitan Youth Symphony and on the board of the Oregon Cello Society.

### **Maria Choban, Piano**

Maria Choban has produced and released four CDs on her recording label, Alitisa ( <http://alitisa.com> ). Her mission through Alitisa is to promote the music of contemporary Greek and American composers, mirroring her own background as a full blooded Greek born and raised in America. Choban has performed and lectured in the US and in Europe, living in Greece for 2 years researching Greek Classical Music. She is a fiery, focused performer who also champions the work of white-dead-guy composers, breathing her fire into them. She is one of the founders of the South West Music School in Beaverton, Oregon. She maintains her own teaching studio. She thoroughly enjoys her busy life, playing hooky and taking off to hike or bike in the hills and dance 3 nights a week.... just enough to maintain a healthy balance. <http://alitisa.com>

### **Deborah Ingram Cleaver, Piano**

Deborah Ingram Cleaver holds a Masters Degree in Piano Performance from Boston University School for the Arts where she studied with the renowned pianist and pedagogue Leonard Shure. She then became his teaching assistant at New England Conservatory. She now teaches at Reed College and Lewis and Clark College, and is a faculty member of the Golandsky Institute summer program at Princeton University. She is a frequent master clinician, lecturer, and performer, and has appeared with the DeRosa Chamber Players, FearNoMusic, Friends of Rain, and the Cascadia Composers, and on radio broadcasts for the classical radio program, *PLAYED IN OREGON*.

### **Barbara Heilmair, Clarinet**

Clarinetist Barbara Heilmair Tanret maintains an international career as performer of chamber music, orchestral music, and solo works. She is currently Assistant Professor of Clarinet & Music History at Portland State University, holding Diplomas in Clarinet Performance and in Instrumental Pedagogy from the Salzburg Mozarteum University, along with M.M. and D.M.A. degrees from UCLA. A native of Germany, she has appeared with various ensembles, including the Salzburg Mozarteum Orchestra, the Tyrol International Music Festival (IOE), the Oregon Ballet Theater, and the Oregon Symphony's Young Artists Debut and Peter Schickele's PDQ plays PDX orchestras. She also serves as Bass Clarinetist for the Vancouver Symphony.

### **Theresa Koon, Soprano**

Theresa Koon studied voice and composition at the University of Victoria BC on a Full Fellowship Grant which led to a Masters Degree in Music. She received a CETA grant as a composer and performer with Stonesoup Theatre in Portland, and has held posts as composer and music arranger with several regional theaters. Theresa is familiar to northwest audiences as a singer and actress with many local theater companies and orchestras. Internationally, she was engaged for three years performing leading roles with the Thuringer Landestheater in eastern Germany, and she has sung with Opera Nova in Canada. Theresa has founded and arranged music for two performing groups: dADa and Opera for the Hesitant, and has produced two recordings on the ZigZag Sound label. She currently performs with the spoken poetry ensemble VOX. In April 2012, Theresa's opera PROMISE, about the sculptor Camille Claudel, will be performed in Portland with 45th Parallel, conducted by David Hattner. [www.promisetheopera.wordpress.com](http://www.promisetheopera.wordpress.com)

### **Ruta Kuzmickas, Piano**

Ruta Kuzmickas, 15, began expressing her love for music at an early age. Ruta has had several masterclasses with respected pianists, including Arnaldo Coen, Simone Dinnerstein, Hans Boepple and Gianluca Luisi. At 13, Ruta was a winner of the MetroArts Young Artists Debut! Concerto Competition where she performed the first movement of Chopin's F minor piano concerto with the Oregon Symphony. That same year, she won the finals of the World Piano Pedagogy Conference's Most Wanted Piano Concerto Competition. She has also been selected as a Chamber Music Northwest Young Artist Fellow for the year 2010-2011 and has performed various chamber works. She was awarded with a scholarship from the Chopin Foundation of the United States in 2011, as well as receiving a Jack Kent Cooke Young Artist Award. Ruta is a student at Clackamas Web Academy and continues her musical studies with Dr. Jean-David Coen.

### **Cary Lewis, Piano**

Cary Lewis is in constant demand as a collaborative pianist for soloists and chamber music groups. He joined William Preucil (concertmaster of the Cleveland Orchestra) and Dorothy Lewis as members of the Lanier Trio. Their recording of the complete Dvorak Trios was honored by TIME magazine as one of the ten best music recordings of any kind in 1993. With degrees from the University of North Texas as well as a doctorate and Performer's Certificate from the Eastman School of Music, he was a Fulbright scholar for two years in Vienna. His teachers included Eugene List, Brooks Smith, and Dieter Weber. He has performed at Carnegie Hall, Bargemusic, the Library of Congress, the White House, the Kennedy Center, Wigmore Hall in London, the National Philharmonic in Warsaw, and in other music capitals of the United States and Europe. Dr. Lewis is retired from the faculty of Georgia State University in Atlanta and is now based in Portland, Oregon. He is the director of chamber music for the Astoria Music Festival, and in recent years he has participated in festivals in Montana, Colorado, Michigan, Maine, Hawaii, St. Croix, and Turkey, with additional concerts in Australia, Southeast Asia, and South America. He has recorded works from the standard literature as well as music by American composers on the Turnabout, Vanguard, Educo, Coronet, Crystal, Orion, Musical Heritage Society, ACA, Albany, MSR Classics, and Gasparo labels.

### **Signe Lusk, Piano**

Signe Lusk was the first accompanying major at the San Francisco Conservatory of Music, where she studied on scholarship with Marta Bracchi La Roux. She then studied in Germany through the University of Oregon Studies Abroad. After returning to the US, she worked for the Oregon Symphony and Portland Opera. She also worked for Seattle Opera and Eugene Opera. Signe was given the OTIS Award for her work as Music Director on *Candide*. She worked as staff pianist during the 1980's for the American Institute of Musical Studies in Graz, Austria. Signe is the pianist for the Pacific International Children's Choir in Eugene. She has played for the Bach Festival, ACDA festivals, conferences. She has been in concert with Jerome Hines, Nico Castel, and John Del Carlo of the Metropolitan Opera as well as other international artists. She has worked with Rollo Dillworth, Doreen Rao, Henry Leck, Sandra Snow, Bob Chilcott and Andre Thomas. Signe made her Carnegie Hall debut in 1999 with the Oregon Children's Choir. She is currently Director of Nova Children's Choir at the Unitarian Church, accompanist for Aurora Chorus with Director Joan Szymko and Staff Pianist for the First Unitarian Church. She studies with Rod Eichenberger at the Summer Choral Festival in Oregon.

### **Geneviève Mason, Piano**

Geneviève Mason is a professional pianist living in Eugene, Oregon, where she teaches piano in her private studio, at the Northwest Christian University, and at Lane Community College. Dr. Mason is an active performer, and most recently, she played in various collaborations with the Lane Community College faculty. In 2011, she and Katherine Price were invited performers at the Cascadia Composers National Concert in Portland. In 2010, she participated in the Eugene Symphony's performance of Stephen Stucky's *Second Concerto for Orchestra*. In 2009, she appeared in the Oregon Mozart's Players' concert series "Chamber and Chocolate" in a performance of Ravel's Piano Trio. Mason holds a Doctorate of Musical Arts in Piano Performance and a Master Degree in Piano Performance from the University of Oregon, where, in 2001, 1997 and 1995, she earned the Achievement Award in recognition of outstanding graduate performance in keyboard studies.

**Lisa McWhorter, Violin**

(No Bio provided.)

**Tylor Neist, Violin**

Tylor earned his Masters of Music from Manhattan School of Music and Bachelors of Music from Boston University. He studied violin with Midori, the former first violinist for the American String Quartet - Mitchell Stern, and Bayla Keyes of the the Muir Quartet. Chamber music is his professed musical passion, and he was fortunate to have studied with members of the Muir, Juilliard, Emerson, and American string quartets. Locally, Tylor has played with the Oregon Symphony, Portland Opera, Oregon Ballet, Eugene Symphony, and Spokane Symphony. He is a member of the piano trio ThreePlay and the artistic director of the classical music rebels RedSneakers. Outside of music, Tylor has a black belt in Aikido, and resides in Hillsboro with his wife and two beagles.

**Katherine Price, Soprano**

Soprano Katherine Price’s main interests are in contemporary performance. In 2010, she was an invited performer to the John Donald Robb Composers Symposium at the University of New Mexico and the Festival of New American Music in Sacramento, CA. In 2011 she was pleased to be part of the Cascadia Composers Association’s National Concert in Portland, as well as premiering music of several composers at the University of Oregon. She has also appeared in operas by Handel and Mozart, and in June will sing the role of Cleopatra in the UO’s production of Handel’s *Giulio Cesare in Egitto*. Ms. Price is currently Graduate Teaching Fellow at the UO, where she studies voice performance with Milagro Vargas.

**Anna Schaum, Viola**

Anna Schaum leads a multifaceted professional career in the performing and healing arts. A graduate of the New England Conservatory, she was a member of the Oregon Symphony for 14 years as well as a member of the Third Angle New Music Ensemble. Since 2003 Anna has held a Masters in Counseling Psychology, and has a private practice helping creative people thrive through personal storytelling, improvisational theater, and relationship coaching. As a musician, performer, and therapist Anna’s intention is to work with others to heal, inspire compassion, and bring fresh possibilities for joyful human interaction into being. [www.DramaticChanges.com](http://www.DramaticChanges.com)

**George Skipworth, Baritone**

(No Bio provided.)

**Nancy Wood, Soprano**

Nancy Wood’s musical career has included everything from musical theater to singing in jazz clubs. After years of classical study, she has found her vocal home interpreting work by living composers. She has performed works by many Cascadia composers, including Jeff Winslow, Tomas Svoboda, Dan Senn, Jack Gabel and Gary Noland. She has been extremely blessed to have had two works composed specifically for her by British composer Derek Healey, who now resides in NYC. The most recent, a dramatic monologue for (Mezzo) Soprano and chamber ensemble is scheduled to premiere in 2012. But most often she can be found singing works by her husband and chief collaborator, Paul Safar. Through their non-profit, Cherry Blossom Musical Arts, Nancy and Paul created and produced “Visual Music- The Art Music Vaudeville Show” which has been performed at the Oregon Shakespeare Festival and the Oregon Country Fair, and "Art Music Live in the 21st Century" a contemporary classical concert series, the goal of which is to bring new music to a wide audience, including young people.

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**UPCOMING EVENTS**

*In Good Hands* — concert  
(Featuring Cascadia Composers)  
in conjunction with  
Portland International Piano Festival  
In July TBA