



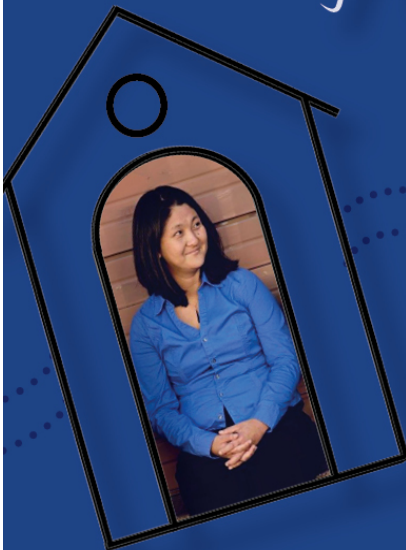
CASCADIA COMPOSERS

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

presents

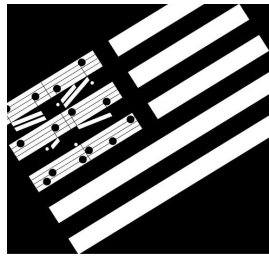
One... Two... Delgani!

Solos & duos
direct from
the homes
of Oregon's
premiere
string
quartet!



SAT. OCTOBER 10 @ 7:30pm PDT

Experience online through 10/25 at cascadiacomposers.org



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Cascadia Composers

Mission Statement

Cascadia Composers engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers.

Cascadia Composers serves northern Oregon and southern Washington and was founded in 2008.

Website: www.CascadiaComposers.org

Governing Board

Ted Clifford, President

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Paul Safar, 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.



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presents

One . . . Two . . . Delgani!

Saturday, October 10th, 2020 @ 7:30 pm PDT
Online (through 10/25) at cascadiacomposers.org

Program

- Resolution*** from ***FIVE PIECES FOR UNACCOMPANIED CELLO*** Liz Nedela
Eric Alterman, *violoncello*
- TWO, FOUR BY FOUR*** Brian Field
Wyatt True, Jannie Wei, *violins*
- RUMINATIONS for Viola*** Christopher M. Wicks
Kimberlee Uwate, *viola*
- Bent's Old Fort*** from ***MOMENTS FROM SANTA FE TRAIL ECHOES*** Greg A Steinke
Kimberlee Uwate, *viola*
- SERENADE*** Lisa Ann Marsh
Jannie Wei, Wyatt True, *violins*
- Presto*** from ***STRING QUARTET No. 6, Op. 185*** Tomas Svoboda
Delgani String Quartet
- THE BLACKBIRD WHIRLED*** Stacey Philipps
Eric Alterman, *violoncello*

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

Resolution from ***FIVE PIECES FOR UNACCOMPANIED CELLO*** by Liz Nedela

This set of pieces is meant to demonstrate the beautiful tone, unique characteristics, and virtuosity of the cello. Each piece also portrays the inner struggles, strength, and continued positive attitude of facing difficulties in life. The fourth piece of the set, "Resolution" begins and ends in tranquility, alternated with playful, lyrical, agility and range.

TWO, FOUR BY FOUR by Brian Field

TWO, FOUR BY FOUR is a single-movement work for two violins that is an etude in both driving jazz-influenced rhythms and shifts in dynamics.

The "two" of the title refers to the violin-duo nature of the piece, while the "four by four" refers to the meter of the work on one hand, and the ongoing quasi-variation nature of the piece that occurs every four bars of the piece, on the other.

RUMINATIONS for Viola by Christopher M. Wicks

In this piece, I bid my violist to ruminate, contemplate, and cogitate on the inconveniences and physical limitations of daily life under the pandemic restrictions, and to discover unexpected inner sources of strength amid the pathos and even the frustration. My thanks to Dolores D'Aigle who was kind enough to do a private reading of the piece for me.

Bent's Old Fort from ***MOMENTS FROM SANTA FE TRAIL ECHOES*** by Greg A Steinke

SANTA FE TRAIL ECHOES was written especially for a composition recital at Ball State University. It resulted from a perusal of Ms. Myers' photography book, *ALONG THE SANTA FE TRAIL* and resultant discussions I have had with her concerning the connection it had with the photography she ultimately did of Japanese/American Internment Camp sites (used in *CONCENTRATED IMAGES*) wherein I found that the Amache, Colorado site was very near Iron Springs Stage Station, one of the photographs in the Santa Fe book. It was also during her travels making the photographs for the Santa Fe book that she accidentally came across one of the internment campsites in Colorado (Amache) and subsequently decided to make photographs of the remnants of as many camps as she could. So, this piece for solo viola is a way of honoring her other photographic work and reflecting upon those images. The piece was premiered by Michelle La Course on February 22nd, 1992.

Bent's Old Fort, Colorado, 1983*

In early trail days this adobe trading post, built in 1834, was the only structure between Missouri and the little Spanish towns near Santa Fe. The fort site sits like a castle with its rounded turrets on a bluff overlooking the Arkansas River; one can easily imagine Indian encampments spread over the plains beyond it. When travelers crossed the Arkansas River just southwest of the fort, they headed into what was then territory of the Mexican Republic.



*Photographs and Commentary by Joan Myers © 1992 by Joan Myers. All Rights Reserved.

SERENADE

by Lisa Ann Marsh

SERENADE is a love song for two violins.

Presto from **STRING QUARTET No. 6, Op. 185**

by Tomas Svoboda

Inspired by the book *Testimony: The Memoirs of Dmitri Shostakovich, String Quartet No. 6* (2005) expresses the individual's struggle to create and survive in overwhelmingly adverse conditions. ... In the brutal second movement, short, driving phrases, punctuated by rests, create the tension and disorientation of an uncontrollable onrush of historical events. In the abruptly contrasting middle section the individual voice struggles desperately and quietly to find security but is gradually overwhelmed by the relentless forces that build to a furious conclusion.

THE BLACKBIRD WHIRLED

by Stacey Philipps

The small, faceted stanzas in Wallace Stevens' poem "Thirteen Ways of Looking at a Blackbird" belie their simplicity and gleam with symbolism, imagery, implications, observations, wonder, and questions about the intertwining connections between humans and nature. The poems are spacious yet dense; straightforward yet complex; and rich with inflections and innuendos: perfect inspiration for the breadth and depth of sound in a cello.

The contrasts of the notions of whirling and soaring on the wind and the small, quiet gestures of a pantomime stretch the dynamics, tempi, colors, textures and ranges of the cello to showcase the warm sonority of the instrument along with its delicate, intimate side.

III

The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

Kreymborg, Alfred, editor. "Thirteen Ways of Looking at a Blackbird." *Others: An Anthology of the New Verse* by Wallace Stevens, 1917, pp. 109–111.

Composer Biographies

Brian Field

Brian Field's music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism and jazz. He has received a host of awards, including the RMN Classical recording prize, the Benenti Foundation recording prize; the Alvarez Chamber Orchestra Mullord Award; First Prize, Briar Cliff Choral Music Competition; and First Prize, Victor Herbert ASCAP Young Composers 'Contest among many others.

Mr. Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen, earning his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jacynowicz, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick.

Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky.

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 www.coordinatemovement.com

Liz Nedela

Liz Nedela, MM, MEd, BA, composition, piano and strings. Liz is fond of contemporary composition techniques, counterpoint, ethnic, modal and early music, and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers' organizations, church, orchestra, chamber music, Women's Music festivals, and concert soloists and ensembles; most recently, Portland Polonia celebration of Poland Centenary. Several pieces are archived in universities and have been broadcast on

public radio. She has earned an MM in composition (winning a Composer Showcase award and scholarships); and a BA and MEd with focus on piano, composition, English, and theater, devising a program for teaching composition. She served as the Montana State and the Northwest Division chair of composition for MTNA (Music Teachers National Association). In 2014, Liz was awarded the WSMTA (Washington chapter of MTNA) Composer of the Year, resulting in *Penta-Moods*, a study in pentatonic modes. She is an active member of Cascadia Composers and other music organizations and has served as adjudicator in piano and composition. In 2020 she was appointed Chair of WSMTA Commissioned Composer of the Year project.

Stacey Philipps

Stacey Philipps writes music exploring the human experience and the timbre of voices and instruments in minute, exposed detail and vibrant, sweeping gestures. A lifelong choral singer, Philipps is an early- and new-music devotee, and she sings with the Oregon Repertory Singers. Her vocal interests extend to a love of composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles.

A sometime pianist and frequent dabbler in playing underappreciated instruments – Philipps has an accordion, mountain dulcimer, ukulele, and banjo and pines for a harpsichord, viola da gamba, and all the crotales – she holds degrees in music composition from Portland State University and in philosophy from St. John's College, Santa Fe. She is a member of the American Composers Forum, the American Choral Directors Associations, the National Association of Composers, Cascadia Composers, and ASCAP and is the proprietor of Sirensong Publishing online at www.staceyphilipps.com.

Greg A Steinke

Dr. Greg A Steinke 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 a past national president of NACUSA (2012-19) and also currently serves on the NACUSA Cascadia Chapter Board. (<https://gregasteinke.com>)

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 Piano Concertos 1 & 2 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"; Niel DePonte, marimba; James DePreist, conductor; 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 for premiere in 1964 with the Czech Philharmonic (Karel Ancerl, conductor), but cancelled after Svoboda escaped the communist controlled government of Czechoslovakia with his father (world renowned computer scientist Antonin Svoboda) and mother.

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

Christopher Wicks

Christopher M. Wicks holds master's degrees in organ and composition and is a Fellow of the American Guild of Organists. This is a terminal credential somewhat like a DMA, which was highly fashionable to earn among organists of yesteryear, and about which you are encouraged to learn. Christopher studies a variety of languages as a hobby and has been told that he makes the best banana bread in the Western Hemisphere.

Performer Biographies

DELGANI STRING QUARTET

Jannie Wei, Violin

Violinist Jannie Wei maintains a busy schedule performing as soloist, chamber musician, and orchestral player. In 2014, she recorded solos for Portland's Singing Christmas Tree, which has been a local holiday tradition for 52 years. Recently, she received a government grant to perform a solo recital in Taiwan and over the summer participated in the Shippensburg Festival Orchestra, performing with Joshua Bell and Maestro Robert Trevino. In 2013, Ms. Wei was featured in the University of Oregon's Emerging Artist Series and was invited as guest artist to the "Music by the Mountain Festival" in Mt. Shasta, California. Ms. Wei also performs regularly with the Eugene Symphony Orchestra, Oregon Mozart Players, Oregon Bach Collegium, and Eugene Opera.

Ms. Wei holds a Doctorate in violin performance with emphasis in pedagogy from the University of Oregon, where she was awarded a graduate teaching fellowship; a Master's in violin performance from the Peabody Institute of Music, where she received the Peabody Scholarship GD Award, and Dean's grant; and a Bachelor's in violin performance from the Mannes College of Music. Her mentors include Shirley Givens, Albert Markov, Marylou Churchill, Peter Winograd, and Fritz Gearhart.

Wyatt True, Violin

Wyatt True is Artistic and Executive Director of the Delgani String Quartet. He has performed in recital throughout the Willamette Valley and as guest artist at the University of Georgia, University of Pittsburgh, Andrew College, and Umpqua Community College. An advocate for contemporary music, Dr. True's recent collaborations include the second performance of Roger Zahab's Vioentelechron (2007) for violin and orchestra and studio recordings of new commissions with the Delgani String Quartet. Dr. True recently worked with

young composers from the Pacific Northwest on a collaboration of photography and music for violin and piano that captures the beauty of Oregon landscapes. The works are included on Delgani's newest album, entitled Distant Monuments.

Dr. True's education includes a Doctorate in violin performance and historical performance practice, a Masters in violin performance and string quartet studies, a Bachelor of Arts in music and philosophy, and a Bachelor of Science in physics and astronomy. His doctoral thesis, "A Modern Violinist's Introduction to Early Music and Historical Performance Practice," traces the development of violin music and technique from late sixteenth century vocal models to the duo sonatas of J. S. Bach. Dr. True is a Rhodes Scholar Finalist and member of Phi Beta Kappa.

Kimberlee Uwate, Viola

Violist Kimberlee Uwate is dedicated to creating shared musical experiences as both a performer and teacher. An accomplished and versatile musician, Kimberlee has performed with orchestras in Carnegie Hall, with quartets at Lincoln Center, with contemporary ensembles in the Chicago Cultural Center, and as a soloist at Krannert Center for the Performing Arts in Urbana, Illinois. As a member of the Delgani Quartet, Kimberlee plays an integral role in all of Delgani's activities—from curating each concert season and teaching at the Delgani Summer Quartet Academy to commissioning and recording new works for string quartet. She also plays with the Eugene Symphony and teaches as viola faculty at Willamette University in Salem, Oregon. Kimberlee trained at the Manhattan School of Music, University of California at Davis, and University of Illinois at Urbana-Champaign. She plays a late eighteenth-century viola named Abby. www.kimberleewuate.com

Eric Alterman, Violoncello

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

Eric grew up in New York City, where he began music studies at a young age at the Mannes College of Music. Going on to receive bachelor's and master's degrees at Brandeis University and Boston University, he studied cello with former and current Lydian Quartet members, Rhonda Rider and Joshua Gordon, and the late Vermeer Quartet cellist, Marc Johnson. Eric has consistently explored and pursued other genres of music, since his college days performing, arranging, and composing in an Arabic fusion ensemble. In Rio, he was a frequent performer of bossa nova at Copacabana's famed music bar, Bip Bip.

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and far from least...

The **Delgani String Quartet**, for their consummate musicianship and enthusiastic collaborative spirit

CASCADIA UPCOMING EVENTS

In This Together

*Bearing witness to change, protest, revolution,
and the power of rebirth in the 50th year of the historic Keller Fountain*

music by Jennifer Wright & Daniel Brugh
special guests Jordie Campbell, aerial artist & Akela Jaffi, poetry/dance

Sunday, October 25th, 2020

Keller Fountain Park, SW 3rd Ave. & Clay St., Portland OR

2 shows: 12 noon & 1:30pm

Socially distanced / masks required

free admission

[rsvp to reserve your spot at jenniferawright@yahoo.com](mailto:jenniferawright@yahoo.com)

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