

Cascadia  
Composers  
present

FEATURING  
THE  
FEAR<sup>NO</sup>MUSIC  
ENSEMBLE

# NEW PEARLS FROM THE ANTILLES

CUBAN ART MUSIC  
BY OUR CUBAN GUESTS!

Fri. May 19 @ 8 pm  
Temple Baptist Church  
1319 NE 7th Ave. PDX

# SENSE OF PLACE

SOUNDS OF THE  
PACIFIC NORTHWEST

Sat. May 20 @ 7:30 pm  
Colonial Heights Presbyterian Church  
2828 SE Stephens St. PDX



[cascadiacomposers.com](http://cascadiacomposers.com)

Celebrating the historic exchange of composers between Oregon and Cuba



# 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](http://www.CascadiaComposers.org)

## Governing Board

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

**These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA), other grants and donors, and fundraisers sponsored by Cascadia.**



**PLACE**



Program cover design by Jennifer Wright

# CASCADIA COMPOSERS

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

*present*

## ***NEW PEARLS from the ANTILLES***

***Cuban Art Music by Our Cuban Guests!***

Friday, May 19th, 2017, 8:00 pm  
Temple Baptist Church, 1319 NE 7th Ave., Portland, OR

***PRELUDIO Y TUMBAO*** for Two Violas José Loyola Fernández

**Kim Mai Nguyen** and **Kenji Bunch**, *viola*

***INCONGRUENCIAS*** for String Quartet Ariannys Mariño Lalana

**Inés Voglar-Belgique**, **Ruby Chen**, *violin*; **Mai Nguyen**, *viola*; **Nancy Ives**, *violoncello*

***EN HOMENAJE A UN PLÁTANO MADURO*** for Piano Trio Javier Iha Rodríguez

**Inés Voglar-Belgique**, *violin*; **Nancy Ives**, *violoncello*; **Monica Ohuchi**, *piano*

***HALF-REMEMBERED DREAMS*** for Flute, Percussion, and Piano José Gavilondo Peón

**Amelia Lukas**, *flute*; **Michael Roberts**, *percussion*; **Monica Ohuchi**, *piano*

### **Intermission**

***SOLILOQUIO*** for Flute Ariannys Mariño Lalana

**Amelia Lukas**, *flute*

***TRÍPTICO CUBANO*** for String Quartet Jorge Amado Molina

**Inés Voglar-Belgique**, **Ruby Chen**, *violin*; **Mai Nguyen**, *viola*; **Nancy Ives**, *violoncello*

***HABANA SENSUAL Y CONTRADANZA CAPRICHOSA*** for String Quartet  
Guido López-Gavilán

**Inés Voglar-Belgique**, **Ruby Chen**, *violin*; **Mai Nguyen**, *viola*; **Nancy Ives**, *violoncello*

***EL BOLERO DE RAVEL SEGÚN JUAN PIÑERA*** for Violin, Viola and Piano Juan Piñera

**Inés Voglar-Belgique**, *violin*; **Kenji Bunch**, *viola*; **Monica Ohuchi**, *piano*

## Program Notes

### ***Preludio Y Tumbao*** by José Loyola Fernández

(No program note submitted.)

### ***Incongruencias*** by Ariannys Mariño Lalana

This work is the first of a cycle of five compositions for string quartet that is still in progress. In them, groups of diverse materials with particular gestures are generated, which conflate contrasting and relatable realities.

### ***In Homage To A Ripe Plantain*** by Javier Iha Rodríguez

*In Homage to a Ripe Plantain* is a work in three parts for classical era trio. The title was inspired by a musical suite composed by the famed Cuban composer, José Ardévol, titled "Homage to three fried plantains." This title, albeit unrelated to the natural musicality of the work, continues the popular tradition, perhaps started by the work of Eric Satie. I wrote this piece in order to collaborate with a trio comprised of students at Cuba's ISA (University of the Arts). In the three movements, I approximate different styles, namely impressionism, minimalism, and I think, a certain similarity to the works of Dimitri Shostakovich, Heitor Villa-Lobos and Béla Bartok. The third movement concludes with a harmonically fractured cha-cha-cha in the piano. The relationship between individual musicians and the equally important cohesion of the ensemble characterize the game found in the title and in the work. (Translation: Adriana Celaya)

### ***Half-Remembered Dreams*** by José Gaviñondo Peón

1. A big yellow nose on 10th Street
2. The uncle with two faces
3. Red night with silhouettes
4. Mambo?
5. The girl with the face made of moonlight
6. March of the paper-maché heads
7. The unwelcomed visitor

Dreams don't make any sense. This music is made of dreams. This music should not "make any sense" either. It comes straight from the subconscious. It has very little "postprocessing" as most of it is just what it was at the time it was improvised. "Straight down from randomness it came..." you might sing. Together, piano, flute and percussion should find the absurd, the abstract and the distorted within each piece, and should become its own characters or situations.

Each piece tells a dream that is not quite complete. A memory of a dream, actually: even vaguer! But the whole suite is but a moment within a good, weird night's sleep. You will see (hear) that this is a music made of free sounds. Lonely notes, striking combinations, color and rhythmic effects and high contrasts unveil mockery and fear, wonder and darkness, timelessness and doubt. But within the apparent craziness there are order and synchronization that must be respected. Because, despite what I said in the first sentence, dreams do make a little sense, once you wake up and start analyzing, don't they? Explode, laugh, cry, frown, giggle, act and tear yourself apart, then!

### ***Soliloquio*** by Ariannys Mariño Lalana

The work is constructed from a musical discourse between the performer and her instrument, which veils questions about plastic and theatrical realities.

### ***Tríptico Cubano*** by Jorge Enrique Amado Molina

Finalist at the Alfred Schnittke Competition and Composers' Forum 2016 (Ukraine), *Tríptico Cubano*'s three movements are Monte (Jungle), Culebras (Snakes) and Sol (Sun). The titles came from a popular phrase in the family, a satirical way to represent Cuban climate, flora and fauna. It is expressed through motives, rhythmic contrasts and other elements, which characterize Cuban culture.

### ***Habana Sensual y Contradanza Caprichosa*** by Guido López-Gavilán

The Contradanza was one of the first musical genres, arising in the early nineteenth century, in which the characteristics of the emerging Cuban nationality became evident. Linked to it were rhythmic and stylistic motifs of other musical genres that gradually developed independently, among them Dance, Danzón and Habanera. The Habanera became a genre widely known and used by many composers from various countries.

In this piece, an introductory section recreates with great freedom the impressionist atmosphere that surrounds some famous Habaneras. Surprisingly, it gives way to a brilliant Contradanza in the form of a "rondo", whose contrasting sections feature random instrumental effects that are unconventional and give a touch of irony and humor to the overall work.

### ***El Bolero De Ravel Según Juan Piñera*** by Juan Piñera

Fun, wherein the composer appropriates Maurice Ravel's celebrated Bolero, and, as pastiche, amuses himself by evoking certain melodic inflections of Maria Grever (Trans. note - the Mexican songwriter, composer of songs such as "What a Difference a Day Makes"), who was a contemporary of Agustín Lara (Mexican songwriter and composer of romantic songs beloved in Latin America, such as "*Noche de Ronda*"). He also remembers his grandmother, who sang him to sleep with the song *La Violetera*, and made him see all the movies of Sara Montiel (famous Spanish singer and actress). And, if we talk about cinema, the composer cannot ignore the film "*El Bolero de Raquel*" which starred Mario Moreno, better known as "*Cantinflas*," and the ubiquitous presence of Frank Sinatra, with his everlasting hymn "My Way." And if we talk about this famous song, then we also discuss the way Juan Piñera, "in his own way," conceived and always conceived his work. (Translation: Antonio Celaya)

# Composer Biographies

## **José Eulalio Loyola Fernández**

José Eulalio Loyola Fernández (Born Cienfuegos, Cuba, February 12, 1941) is a composer, theorist and flautist. He completed his flute studies in 1967 at the National School of Art in Havana, where he studied under Pablo Ondina and Emigdio Mayo. In 1967 he traveled to Poland and began composition studies with Grazyna Bacewicz, Andrzej Dobrowolski and Witold Rudzinski, earning a Master of Art in Composition, at the State School of Music of Warsaw in 1971. From 1981 to 1985 he studied at the Fryderyk Chopin Academy of Music in Warsaw under the direction of Prof. Witold Rudzinski earning a PhD in music theory.

Active as a composer of music for choir, orchestra, opera, piano, chamber ensembles and film, his music has been performed around the world, including concerts in Poland, Soviet Union, Bulgaria, Hungary, Czechoslovakia, Mexico, Argentina and the United States. His music has been presented at numerous important festivals including the International Music Festival, Moscow (1984) the International Festival of Music, Leningrad (1988), the International Music Festival, Rosario, Argentina (1995). In 1995 in Rosario, Argentina there was a conference on Loyola Fernández's music. In 2001 the Juilliard School presented a conference on his work.

Loyola Fernández is a professor at the ISA (University of the Arts) in Havana, teaching composition, orchestration, harmony, counterpoint, music history and musical acoustics. He has published widely, writing extensively on Cuban music. His awards include the National Prize in Recognition of Creative Activity presented by the Association of Musicians, UNEAC, as well as the International Medal Karol Szymanowski and the Medal for Polish Culture. (Translation: Antonio Celaya)

## **Guido López Gavilán**

Composer and director, he graduated as a choral conductor at the Amadeo Roldán Conservatory in Havana in 1966 and orchestral conductor at the Tchaikovsky Conservatory in Moscow in 1973.

As director, his primary work has been at the Hall of the Warsaw Philharmonic (Poland), the Great Hall of the Academy Franz Liszt (Budapest, Hungary) and the Lisinski Theater (Zagreb, Croatia), as well as major cities in Russia, Germany, Bulgaria and Romania. Directing the National Symphony Orchestra of Cuba, he participated in an extensive and successful tour of more than twenty cities in the United States in 2012. He has directed all the symphony orchestras of Cuba and many throughout Latin America.

He is founder of the ISA (University of the Arts), professor and head of the Department of Orchestra Direction. He has graduated several generations of directors, some of whom are in charge of the main Cuban orchestras and orchestras around the world.

As composer, his extensive catalog includes many different genres. His creative work deserves solid national and international recognition. He is frequently invited to participate in important events such as the Inter-American Composition Encounter organized by the University of Indiana, to which he was invited in the highest category, the Sounds of the Americas Festival organized by the American Composers Orchestra at Carnegie Hall, Juilliard School and other major New York institutions, as well as the Oregon Bach Festival during which his compositions were performed with great success.

It is highly significant that the 6th World Symposium of Choral Music held in Minneapolis (2002) chose him among composers from around the world to compose a work that was premiered especially at the Inaugural Concert of the event.

His works have won awards in the most important composition contests in Cuba. He is President of the Havana Festival, Founding Member of the Association of Latin American Composers of Music of Art and President of the Association of Musicians of the Union of Writers and Artists of Cuba. He was awarded the NATIONAL MUSIC AWARD 2015, the highest distinction awarded by the Cuban Ministry of Culture. He won the GREAT CUBADISCO PRIZE 2016 with the CD - DVD "Caribe Nostrum", dedicated entirely to his own works, performed by the "Eternal Music" Chamber Orchestra and the Trio Concertante under his direction.

### **Ariannys Mariño Lalana**

Ariannys Mariño Lalana (Born Las Tunas, Cuba, 1988) graduated in Music Composition (2012) from the ISA (University of the Arts) of Havana, Cuba. She has been invited to the Latin American Composition Workshops of the House of the Americas (2008, 2010, 2014, 2016) in Havana, worked in cultural exchanges with Berklee College of Boston (2010-2011) and participated in the Music and Cinema workshop "Processes and Techniques" given by supervisor and composer Robert Kraft at Twentieth Century Fox (2013-2015). Her catalog includes chamber music, electroacoustic, dance, incidental and audiovisual works. Many have been performed in Cuba, as well as several countries in Latin America, Europe and Asia.

### **Jorge E. Amado Molina**

Jorge E. Amado Molina (Born Cuba, 1997) graduated with the Golden Title at the National School of Music in Theoretical Subjects and Violin in 2016. He is currently in his first year at the ISA (University of the Arts), specializing in Composition with Maestro Juan Piñera and Violin with Maestra Carmen Amador.

He has participated as a composer at the 12th Chamber Music Festival (2015) and 29th Festival of Contemporary Music in Havana (2016) among others. As a violinist he has performed with several orchestras, such as the Orchestra of Cuban Radio and Television, conducted by Miguel Patterson, and the orchestra from the project Chicago-ISA, conducted by Orbert Davis, director of the Chicago Jazz Philharmonic, which he also performed with in Chicago in November 2015.

He has received awards and acknowledgements such as the First Prize at the University of the Arts' 2015 Musicalia Contest, First Prize at the Composition Contest UNEAC "Harold Gramatges" (2015), and finalist at the Alfred Schnittke Competition and Composers' Forum 2016 (Ukraine).

His catalogue comprises pieces for diverse formats such as solo instruments, duets, trios, quartets, pieces for voice, electroacoustic music, and one for orchestra which had its debut in Chicago in 2016, performed by the Chicago Jazz Philharmonic.

### **José Gavilondo Peón**

José Víctor Gavilondo Peón (Born Havana, Cuba, September 17, 1989) is keyboard player, singer, composer, orchestral conductor, dance accompanist and arranger. His music crosses many artistic and national boundaries. Like another of tonight's composers he studied with Juan Piñera. Having graduated from Cuba's ISA (University of the Arts) in 2014, in less than 3 years he has created an international career.

He is the music director of the México City Ballet. The dance troupe has performed works set to a number of his scores. He has conducted many performances with the Mexico City Ballet and other dance ensembles, including the Cuban Dance Company "Persona." He has worked as a Professor of Orchestration and an Assistant Professor of Musical Composition at the University of the Arts. Gavilondo Peón is not bound to the "classical music" tradition; he also arranges music for and plays with his band, Síntesis (Synthesis). He also is the musical director and pianist for the new music group, Interactive Ensemble of Havana.

His compositions include music for film, dance, chamber music and and orchestral music for the concert stage. He is the recipient of numerous awards and prizes, including the 2007 and 2008 Grand Prizes awarded by the Composition Contest of the Festival "Musicalia," sponsored by the University of the Arts.

Gavilondo Peón is also a photographer whose photographs have been exhibited in shows in Cuba, New Haven, Connecticut; San Mateo, California; and Rome, Italy. (Translation and compilation: Antonio Celaya)

### **Juan Piñera**

Juan Piñera (Born Havana, Cuba, 1949) Piñera was in the legendary first graduating class of the Cuban National School of the Arts. His works include all classes of classical music, including electroacoustic, electronic, audiovisual and incidental music for theater.

Frequently he has written music for ballet, collaborating with various dance companies. Included in his dance works are "Tula and Shakespeare and his Masks," written for the internationally renowned

National Ballet of Cuba and "The Interior Angel and María Viván," written for the Rosario Cárdenas Company.

He composed the operas "Love with Love is Paid," "The Cup of Coffee" and "The Pleasure and Electra Gárrigo." He has also written numerous instrumental works.

He has received numerous national and international awards, including prizes from the Union of Writers and Artists in Camaguey ("UNEAC") for symphonic works, chamber music, electroacoustic and for the year's best dance music. He has been awarded the Electroacoustic Music Prize from the City of Bourges, France, the TRIMALCA prized in Rio de Janeiro, Brazil, and the Prix Danube from the Czechoslovak government.

He is the head of the Department of Composition of the ISA (University of the Arts) and Artistic Director of the National Laboratory of Electroacoustic Music. (Translation: Antonio Celaya)

### **Javier Iha Rodríguez**

Javier Iha Rodríguez (Born September 30, 1991) graduated from Cuba's ISA (University of the Arts) in 2016, where he received a degree in music composition. He studied with famed pedagogue and composer Juan Piñera. For each of four years, Iha Rodríguez was selected to participate in the Latin American Workshops for Composition sponsored by the Casa de las Americas. His music has been performed in film festivals in 2016 and 2017, at the Festival "A tempo con Caturra" in 2014 and in various Contemporary Music Festivals. He received the Musicalia Prize in the years 2012, 2013, 2014, 2015 and 2016 for his works for solo instruments and chamber music. In 2013 he received the Scholarship from the Hermanos Saiz Association for his project "Contemporary Sounds". The Union of Writers and Artists of Cuba of Camaguey ("UNEAC"), in 2013, awarded him a First Prize in the "Composition Competition Harold Gramatges," for his music for wind instruments titled "Two Movements for Wind Quintet and Piano." He was awarded a Second Prize by UNEAC in 2014 for work "Twenty-four Preludes for Piano." In 2015 UNEAC awarded him a Third Prize for his "Concertino for Piano and String Orchestra." His works are mainly for piano, electronic music, voice and chamber ensembles. He is currently professor of orchestration at the University of the Arts. He collaborates regularly in the production of music for the troupe, Gaia Teatro de la Habana and teaches harmony at the National School of Art. (Translation: Antonio Celaya)

## **Performer Biographies**

### **Inés Voglar Belgique , Violin**

A Venezuelan native, violinist Inés Voglar Belgique is in her eighth year with FearNoMusic. Having served as Artistic Director from 2005-2011, Ines reached out to collaborate with internationally acclaimed composers, as well as present the great composers of Oregon and the Pacific Northwest. She studied music under the program "El Sistema," and came to the United States in 1996 to complete her undergraduate and graduate studies from Duquesne University and Carnegie Mellon University, respectively, in Pittsburgh, Pennsylvania. Before Joining the Oregon Symphony in 2004, she played 2 seasons with the Pittsburgh Symphony as an extra musician. Currently, Inés is a faculty member at the Interlochen Adult Chamber Music Camp and Portland Summer Ensembles, and serves as concertmaster of the Astoria Music Festival Orchestra. In September of 2012, Inés won a national audition for the title chair of Assistant Principal Second Violin with the Oregon Symphony. She now enjoys her time with her 2 year-old son, and regularly performs chamber music around Portland, and teaching several young violinists. Her most influential violin teachers have been Roberto Valdes and Andrés Cárdenas.

### **Kenji Bunch, Viola**

Composer/performer Kenji Bunch has received acclaim from audiences, performers, and critics alike for his work combining vernacular American influences with techniques from his classical training to create a unique vocabulary of New American music. His compositions have been performed by over fifty American orchestras, and in premiere venues on six continents. Recordings of his music are regularly broadcast on radio worldwide and are available on 18 different record labels.



Mr. Bunch maintains an active performing career, and is recognized for his own groundbreaking works for viola. Deeply committed to exploring connections with musicians from other backgrounds as well as artists of other disciplines, Mr. Bunch has collaborated with choreographers, film directors, actors, and prominent rock, jazz, folk, and experimental musicians.

A graduate of the Juilliard School and a 20-year veteran of the New York City musical world, he returned in 2013 to his native Portland, Oregon, where he lives with his wife, concert pianist Monica Ohuchi, their two children, and their dog, Coffee.

Mr. Bunch has served as Artistic Director of Fear No Music since 2014, and teaches viola and composition at Reed College and Portland State University, and is the head music theory teacher for the Portland Youth Philharmonic.

### **Ruby Chen, Violin**

Canadian-Taiwanese violinist Ruby Chen began her musical training at a very young age. She quickly became recognized as an exceptionally talented violinist, and her family moved to North America to pursue her studies. In 2003, Ruby entered the Eastman School of Music, where she received her B.M. and also earned the prestigious Performer's Certificate. As a freshman at Eastman, Ruby won the school wide concerto competition and performed with the Eastman Philharmonia. Ruby later attended Yale University, where she earned both an M.M. and an Artist Diploma. In addition to being a member of the [Oregon Symphony](#), Ruby has worked as a freelance violinist in New York City and performed with some of the North America's finest symphony orchestras, including Los Angeles, Toronto, Pittsburgh, and San Diego. As an advocate of contemporary music and an active chamber musician, Ruby has worked closely with composers Elliott Carter, Mario Davidovsky, and Christopher Theofanidis, among others. Her primary teachers include Ani Kavafian, Mikhail Kopelman, and Arkady Yanivker. Ruby joined the Oregon Symphony in 2011.

### **Nancy Ives, Violoncello**

Nancy Ives is Principal Cello of the Oregon Symphony and received a DMA and MM from the Manhattan School of Music and a BM from the University of Kansas. She has been featured soloist with the Oregon Symphony as well as orchestras in the Northeast, Midwest and Pacific Northwest. Nancy is Instructor of Chamber Music at Lewis & Clark College and is active as a teacher and recording artist. She is a frequent guest of groups such as Chamber Music Northwest, 45th Parallel, Portland Piano International Summer Festival, Third Angle, Pink Martini and Portland Cello Project, and her composition *Shard* is featured on a recent PCP album, to e.s.. She is a founder of Classical Up Close and has served on the Board of Directors of the Oregon Symphony. Nancy spent a year as "[Cellist-in-Residence](#)" with OPB's arts magazine [State of Wonder](#) and frequently speaks about upcoming programs on All Classical Portland radio, as well as appearing on that station's live broadcast program Thursdays@3. Nancy blogs at [nancyives.com](#) and [classicalupclose.com](#).

### **Amelia Lukas, Flute**

Flutist Amelia Lukas performs with "a fine balance of virtuosity and poetry" (The New York Times) and has "a buoyancy of spirit that comes out in the flute, a just beautiful sound" (The Boston Globe). She is the Director of Community Engagement at All Classical Portland and performs locally with Chamber Music Northwest, the Astoria Music Festival, Portland Piano International, 45th Parallel, and Music in the Woods. Past engagements include membership in the American Modern Ensemble and performances with the International Contemporary Ensemble, counter(induction), American Composer's Alliance, and the Walden School Players. Recent projects include performances at Carnegie's Zankel and Weill Halls, The Stone, Bargemusic, (Le) Poisson Rouge, Roulette, the Norfolk Chamber Music Festival, the Orford Sound Art Festival, and premieres of works by Columbia University composers at Lincoln Center. As the Founder and Director of Ear Heart Music, an "impressive (and)... feisty contemporary-classical concert series" (NY Times) "which has arrived as a major cultural resource in the city" (New York Arts), Amelia produced over 80 unique multi-media concerts which included over 60 world premieres. Her writing has been published by the Dance USA ejournal, and recent speaking engagements include both the Chamber Music America and Dance USA conferences, as well as the MATA Festival. She holds degrees from the Manhattan School of Music and the Royal Academy of Music in London where she won three prizes for musical excellence.

### **Kim Mai Nguyen, Viola**

Born in France, Kim Mai Nguyen is a Juilliard-trained violist, music educator, and arts advocate. She is a dynamic and charismatic musician who plays everything from Baroque to contemporary; she also explores music from cultures around the world, and has performed and taught in Afghanistan, Belize, El Salvador, France, Guatemala, Iraq, Jamaica, Lebanon, Prague, Vietnam, and the United States. Kim Mai brings her love of education, community activism, and cultural diplomacy to numerous projects worldwide. She has co-directed orchestra workshops in Lebanon and Iraq with American Music Abroad, a U.S. State Department-sponsored organization providing cultural exchanges through the arts. She also joined the staff of MusAid, a non-profit that provides musical institutions in under-resourced parts of the world with volunteer music teachers, donated instruments, and materials. Kim Mai plays with the Portland Baroque Orchestra and the Oregon Symphony.

### **Monica Ohuchi, Piano**

Monica Ohuchi's "commanding pianism" (*The New York Times*, Anthony Tommasini) allows her an active career as a piano soloist, chamber musician, and pedagogue. She is the pianist and Executive Director of Fear No Music, a founding member of the piano quartet *Thunder Egg Consort*, and performs locally with 45th Parallel, Chintimini Chamber Music Festival, and is a frequent guest on Portland's All-Classical radio station. Her past engagements include soloing with the Colorado Symphony Orchestra, Marin Symphony Orchestra, Newport Symphony Orchestra, and the New Millennium Symphony Orchestra of Spain. Her solo album released on Helicon records label, "Monica's Notebook", is a series of piano Études written expressly for her by Kenji Bunch. Monica holds advanced degrees from the Juilliard School. After nearly two decades in New York City, she and her husband relocated to Portland, with their two young children and Pitbull-mix rescue. Monica has been teaching at Reed College since 2014. [www.monicaohuchi.com](http://www.monicaohuchi.com)

### **Michael Roberts, Percussion**

Michael Roberts moved to the west coast to join the Oregon Symphony in 2013. He has also performed with the Boston Symphony, Boston Pops, Detroit Symphony, Kansas City Symphony, Portland (Maine) Symphony, New World Symphony, and Hyogo PAC Orchestra.

Michael's summer engagements have included fellowships at the Verbier Festival Orchestra, Spoleto Music Festival, Schleswig-Holstein Music Festival, National Orchestral Institute, Music Academy of the West, and the Tanglewood Music Center, where the Boston Globe hailed him as a "fearlessly accomplished performer."

A native of Fairfax County, Virginia, Michael began his musical studies on piano at the age of 8, and percussion at age 10. After high school, he moved to Boston where he earned a Bachelor's degree from the New England Conservatory, and Master's from Boston University. His principal teachers were William Hudgins and Timothy Genis. When not playing percussion, Michael enjoys publishing and promoting the piano & chamber works of his grandfather, composer Arnold Mysior.

# CASCADIA COMPOSERS

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

*present*

## ***SENSE of PLACE*** ***Sounds of the Pacific Northwest***

Saturday, May 20th, 2017, 7:30 pm

Colonial Heights Presbyterian Church, 2828 SE Stephens St., Portland, OR

**POSTCARDS FROM DENALI** for String Quartet Dawn L. Sonntag

I. Braided River; II. Upon Seeing Caribou Grazing on a Mountainside

**Lucie Zálesaková, Margaret Bichteler, violin;**  
**Shelley Mathewson, viola; Katherine Schultz, violoncello**

**SONGS FOR NAN** for Soprano and Piano William Toutant

I. Au bord de l'eau; II. Le Pont Mirabeau

**Arwen Myers, soprano; Lydia Chung, piano**

**BEAUTY FROM FORGETFULNESS** for Violin, Violoncello, and Piano John Bilotta

**Lucie Zálesaková, violin; Katherine Schultz, violoncello;**  
**Lydia Chung, piano**

**PDX** for Solo Piano Liz Nedela

I. The Banfield; 2. Fog, Rain, Wind; 4. Tilikum Crossing

**Maria Choban, piano**

### **Intermission**

**PORTLAND SUITE** Matthew Neil Andrews

I. Dunes on MLK; II. Beer in the Snow; III. Lincoln High 209

**Daniel Vega, saxophone and beer bottles; J.D. Davis, electric bass and beer bottles;**  
**Matthew Neil Andrews, gongs, sistrums, beer bottles, and marimba**

**STURNELLA NEGLECTA (Impromptu)** for Piano Jack T. Gabel

**Alexander Schwarzkopf, piano**

**COAL CREEK** for Violins, Clarinet and Marimba Christina S. Rusnak

**Lucie Zálesaková, Margaret Bichteler, violin; Barbara Heilmair, clarinet; Josh Gianola, marimba**

**COMBUSTION** for Fixed Media Mei-ling Lee

## Program Notes

### *Postcards from Denali* by Dawn L. Sonntag

These miniatures for string quartet were inspired by visual images etched into my memory during four days of hiking in the Denali wilderness with a group of composers. We were participating in the Alaskan Geographic "Composing in the Wilderness," field seminar that is held in conjunction with the Fairbanks Arts Festival. After hiking for four days, we flew in a bush plane to a remote abandoned gold mine near the Yukon River, where we stayed for an additional four days in cabins that had been renovated by the NPS and set our visual memories to music. As we sat on a high slope looking out towards distant peaks, I could see both the Teklanika River below me and the tiny threads of glacier run-off flowing down from cold, distant peaks. As the water begins its journey down the mountainside, it collects rocks and debris that is deposited in the river bed, created its ever-changing, winding paths. This was for me a poignant visual metaphor of how life is never the straight line we imagine it should be: we pick up painful "debris" along the way that we must release, causing our path to wind and turn, but in the end, we reach our destiny, and our lives are all the more beautiful and interesting for the twists and turns. The second piece was inspired during a grueling hike up a steep and rocky slope on a cold, windy day. Suddenly we spotted three caribou on the slope above us. As we stood motionless, awed by their quiet dignity as they grazed and sauntered gracefully and lightly along the slope, it seemed as if the wind suddenly stopped and we had been transported into another world.

### *Songs for Nan* by William Toutant

*Songs for Nan* are settings of poetry by René-François Sully-Prudhomme and Guillaume Apollinaire. "Au bord de l'eau" ("At the water's edge") is about the joy of love while "Le pont Mirabeau" ("Mirabeau Bridge") is about the despair of loss of love. They were originally written for soprano Nan Cui; hence the title.

#### Au bord de l'eau

S'asseoir tous deux au bord du flot qui passe,  
Le voir passer,  
Tous deux s'il glisse un nuage en l'espace,  
Le voir glisser,  
A l'horizon s'il fume un toit de chaume,  
Le voir fumer  
Aux alentours si quelque fleur embaume,  
S'en embaumer.  
Si quelque fruit, où les abeilles goûtent,  
Tente, y goûter ;  
Si quelque oiseau, dans les bois qui l'écoutent,  
Chante, écouter...  
Entendre au pied du saule où l'eau murmure,  
  
L'eau murmurer,  
Ne pas sentir tant que ce rêve dure  
Le temps durer,  
Mais n'apportant de passion profonde,  
Qu'à s'adorer,

#### At the water's edge

Sitting together by the flowing stream,  
Watch it flow,  
Together if a cloud glides in space,  
Watch it glide,  
On the horizon if a thatched roof should smoke,  
Watch it smoke  
If all around some flower smells fragrantly,  
Let it be fragrant.  
If some fruit, where bees have tasted,  
Tempt, taste it;  
If any bird, in the wood that listens  
Sings, listen . . .  
To hear at the foot of the willow where the  
water whispers,  
The water murmuring,  
Do not feel as long this dream endures  
Time endures,  
But not bringing any deep passion,  
Except our mutual adoration,

Sans nul souci des querelles du monde,  
Les ignorer.  
Et seuls heureux devant tout ce qui lasse,  
Sans se lasser,  
entir l'amour devant tout ce qui passe,  
Ne point passer.

... René-François Sully-Prudhomme

Le Pont Mirabeau

Sous le pont Mirabeau coule la Seine  
Et nos amours  
Faut-il qu'il m'en souviene  
La joie venait toujours après la peine

Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure

Les mains dans les mains restons face à face  
Tandis que sous  
Le pont de nos bras passe  
Des éternels regards l'onde si lasse

Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure

L'amour s'en va comme cette eau courante  
L'amour s'en va  
Comme la vie est lente  
Et comme l'Espérance est violente

Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure

Passent les jours et passent les semaines  
Ni temps passé  
Ni les amours reviennent  
Sous le pont Mirabeau coule la Seine

Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure

... Guillaume Apollinaire

Without care for the quarrels of the world,  
Ignore them.  
And happy alone before all that tires,  
Without tiring ourselves;  
To feel the love before all that happens,  
Flow not away.

Mirabeau Bridge

Under Mirabeau bridge flows the Seine  
And our loves  
Is it necessary to remind myself  
That joy always came after pain

Comes the night sounds the hour  
The days go by I still live

Hand in hand we stay face to face  
While beneath  
The bridge of our arms passes  
The wave weary of eternal glances

Comes the night sounds the hour  
The days go by I still live

Love goes on like this flowing water  
Love goes on  
Just as life is slow  
And as hope is violent

Comes the night sounds the hour  
The days go by I still live

Pass the days and pass the weeks  
Neither past times  
Nor past loves return  
Under Mirabeau bridge flows the Seine

Comes the night sounds the hour  
The days go by I still live

## ***Beauty from Forgetfulness*** by John Bilotta

And still the mad magnificent herald Spring  
assembles beauty from forgetfulness  
with the wild trump of April: witchery  
of sound and odour drives the wingless thing  
man forth in the bright air...

from "Epithalamion" by E. E. Cummings

## ***PDX*** by Liz Nedela

A set of pieces portraying part of the vastly varied life in **Portland, Oregon -- PDX**--The City of Roses, Bridgetown, Rip City-- known for all-inclusive creativity in the arts and music, cultural diversity and independence, as well as community unity and tolerance.

The Banfield - The first freeway in Oregon, the Banfield began as a winding city street and became a fast, winding City Expressway (freeway), sans needed exits. Joseph Rose of The Oregonian/OregonLive: "The oddity of the so-called Banfield Expressway in Northeast Portland discombobulates human "wayfinding", which is a basic instinct allowing us to orient ourselves and navigate from place to place." The drive: pedal to the metal from beginning to end. Musically: variations from a 12-tone row with persistent, driving minimalistic accompaniment. Keep going: you'll make it!

Fog, Rain, Wind - Typical Pacific Northwest weather. But--the summer is hot, dry, beautiful, and PDX is loaded with gorgeous roses then! Musically: a 6-note repetitive mystical "set scale", with melody based on a 9-note scale. Feel the fog, dodge raindrops, hold on in the wind!

Tilikum Crossing - "Bridge of the People" is the largest car-free bridge in the U.S. The PBOT boasts: "This is Portland at our best! As a first-of-its-kind bridge, Tilikum Crossing continues our tradition of excellence...it expresses the values that are central to our city." Musically: a motif as a theme with transpositions and variations, creating dissonance in a light, circus-like manner, depicting the "fun" in crossing the bridge!

## ***Portland Suite*** by Matthew Neil Andrews

The first movement is based on a tone row that popped into my brain while I was standing on a street corner in Northeast Portland, buzzed on vanilla hemp milk White Russians and waiting for a prog metal show to start, two days after moving back here from Florida in summer 2010. The second movement was composed during Snowpocalypse 2017 for Joel Bluestone's triskelion of grad students and is dedicated to the memory of the various North Portland trippers with whom I used to play beer bottles in the snow. The third movement was born in Fall 2017 as a little sonatina for oboe, composed for Texu Kim and based on an especially octatonic-friendly tone row.

## ***Sturnella neglecta - Impromptu*** by Jack T. Gabel

*Sturnella neglecta* – *Impromptu* (Western Meadowlark, Oregon State Bird) -- my first Oregon Bird Sketch -- is inspired by Olivier Messiaen's *Petites esquisses d'oiseaux* (Little sketches of birds). As a graduate student in music composition at the University of Oregon, under the tutelage of Derek Healey, I made an intense study of Messiaen. Choosing to bridge my PPI commission to Messiaen was natural. Composing it was rewarding. I extend sincere gratitude to

Portland Piano International for its 2015 commission through the generous support of a Creative Heights grant from the Fred W. Fields Fund of the Oregon Community Foundation. The work was premiered November 3rd, 2016 at the Hillside Retirement Community, McMinnville, Oregon.

### ***Coal Creek*** by Christina S. Rusnak

The Klondike Gold Rush of 1897 brought thousands of miners to the Yukon River. Late arrivals had to move further down river and in 1901 the first gold claim was filed at Coal Creek, just a few months after coal was discovered there, giving the creek its name. Over time, miners had to dig deeper for the gold, and in 1936 an enormous gold dredge was erected at the creek, chewing through 3000 cubic yards of gravel a day. For the miners and their families, life was hard and isolated yet richly memorable.

Coal Creek, composed for two violins, bass clarinet and marimba, considers the rise of the camp and the life of its people as I imagined it in these challenging environmental conditions of this incomparable landscape, along the ever-present Yukon River.

### ***Combustion*** by Mei-ling Lee

The original sound source for Combustion was the various mechanisms found on a large wood burning stove—the clanky metal sounds of vents, flues, and air intake dials as well as the burning fire and consumption of fuel.

## **Composer Biographies**

### **Matthew Neil Andrews**

Californian expatriate Matthew Andrews got his first taste of victory defeating the notorious Space Pirates in the original NES *Metroid* and shortly thereafter earned a junior black belt in Suburban Karate before getting into musical theater and progressive rock. Matthew completed his B.A. in music composition with Dr. Robert Reno at Vanguard University of Southern California, logged a half million miles studying Béla Bartók and Marxian Magick while driving eighteen-wheelers around the country, lived and worked and sweated at Disney World, and eventually returned to Portland to join the Venerable Showers of Beauty gamelan at Lewis & Clark College and earn a TESL certificate at Portland State. Matthew is presently a grad student in PSU's School of Music, where he is studying gamelan with Mindy Johnston and composition with Dr. Bonnie Miksch.

### **John Bilotta**

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

### **Jack Gabel**

Jack Gabel, (b. 1949 -) lives in Portland, Oregon. He has lived and worked in Europe, Asia, Africa and fished commercially in Alaska. Jack Gabel has composed numerous concert hall works for a wide range of instruments, voices, electronics, plus a number of mixed-media works. Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel's most memorable musical moment is an impromptu jam session with an Afghan tribesman in a Herat tea house in 1972 -- composer on mouth organ, local talent on a rough-hewn, 3-string lute. Gabel has filled commissions for The Dale

Warland Singers and Portland Piano International, among others. Since 2003, he is Resident Composer / Technical Director for Agnieszka Laska Dancers.

### **Mei-ling Lee**

Taiwanese-born composer Mei-Ling Lee's work integrates contemporary western music with traditional Chinese culture. Her work regularly draws inspirations from western and Chinese poetry. She received her Ph.D. degree in Composition with supporting area in Intermedia Music Technology from the University of Oregon. At the University of Oregon she studied under Dr. Jeffrey Stolet, Dr. Robert Kyr, and Dr. David Crumb. Her work has been performed internationally and throughout the United States.

### **Liz Nedela**

Liz strives to write music that is accessible to musicians and audiences of varied preferences: educational, avant garde, church music; instrumental and vocal; solo, ensemble, orchestral, choral; using a wide variety of musical styles. She is fond of experimental scales, modes and pentatonic; ethnic music; counterpoint; and the continued quest for melody in any style of music. As a result, many commissions have ensued from Chapters of MTNA, two art galleries, and music for church and concerts. As the 2014 WSMTA Commissioned Composer of the Year, a piano duet resulted from an in-depth study of pentatonic scales ranging from ancient to present day influence. An encore piano solo synopsis of the commission was presented to the WSMTA student composer winners. [nedelamusic.com](http://nedelamusic.com)

### **Christina S. Rusnak**

Christina Rusnak is a multifaceted composer whose work reflects a diversity of styles and points of view. Passionate about composing about place and the human experience, she actively seeks to integrate facets of landscape, culture, history and art into her work. Her goal is to compose music that is thought provoking, engages the performers and the audience. She has written for chamber ensemble, women's choir, and orchestra as well as jazz, and electro-acoustic works. The Dallas Contemporary Museum commissioned her to create a work celebrating their new art space at 161 Glass in 2009. FEAR: The Unspoken Geography explores perception and interaction with public spaces. An avid hiker, Ms. Rusnak has been commissioned to create works for the US Forest Service, National Parks and Monuments and Wilderness areas in the US. In 2016, she traveled to Cuba to record work with vocalists in Havana. Ms. Rusnak also works with communities and organizations to bring music, culture, and heritage into public spaces. Her recordings are available on Parma Recordings. For more information, visit <http://christinarusnak.com>

### **Dawn L. Sonntag**

Dawn Sonntag is a composer of opera, art song, vocal chamber music, and works for chorus, winds, orchestra, ballet, and film. Recent premieres include performances by the Vancouver-based Orchid Ensemble, the Alameda Trio, the Amphion Strings, New-York-based Concert Black, Valparaiso Concert Choir, and the Fairbanks Arts Festival String Orchestra. Her opera, Verlorene Heimat (Lost Homeland), which chronicles the true story of East Prussian refugees during WW II, was premiered in 2014, and scenes have been performed by the Hartford Opera Theater, the Cleveland Opera Theater, and Cleveland Contempopera. She contributed music for the documentary films "Voice to Vision," which features survivors of genocide, and "Action Arts," which features diverse communities of the Twin Cities area. She was the 2015 recipient of the Mississippi State University Criss Foundation commission; the Music Teachers National Association - Ohio's 2010 Distinguished Composer of the Year; and finalist in the 2007 American Composers Forum Faith Partners commissioning competition. She has been resident composer at the Visby International Centre for Composers and the New Music series at the Dana School of Music at Youngstown State University. Sonntag is also active as a vocalist and pianist, and was the recipient of the Inge Pitler prize for lied performance both as a vocalist and as a pianist in Heidelberg, Germany. She studied composition with Alex Lubet at the University of Minnesota, where she received her D.M.A., and in Paris, France, under the auspices of the European American Musical Alliance. Her other composition mentors included Steven Stuckey, Chin Ye, and Claude Baker. Sonntag is currently Associate Professor of Music at Hiram College.



### **William Toutant**

William Toutant was born in Worcester, MA and received his Ph.D. in music theory and composition from Michigan State University. He joined the music faculty of California State University, Northridge in 1975. During the next 38 years he not only taught in the Department of Music, but he also served in a variety of administrative positions and hosted the weekly radio program, "The KCSN Opera House." He became Professor Emeritus in May 2013. His music is available on North/South, Capstone, Centaur, and Navona records. He lives in Los Angeles.

## **Performer Biographies**

### **Matthew Neil Andrews, Percussion**

(See Composer Bio.)

### **Margaret Bichteler, Violin**

Violinist Margaret Bichteler is currently concertmaster of the Portland Opera Orchestra. Trained in the Suzuki method, she also maintains a teaching studio in Southeast Portland. She freelances in the Portland area and also teaches classes in the Feldenkrais Method®. Margaret received her BM and MM from Indiana University, including a Performer's Certificate for her Master's recital. Her teachers included Franco Gulli and Yuval Yaron. She was a member of the Oregon Symphony from 1988–89 before winning a position in the San Francisco Symphony, where she played for ten years. Now enjoying a more varied lifestyle, she is married to OSO clarinetist Todd Kuhns, and together they have three children.

### **Maria Choban, Piano**

A thoughtful rabble-rouser; that's what I hope I am. I believe that art is entertainment and that entertainment is art. I believe that keeping our mouths shut in the name of getting along only destroys our culture. I believe that performers working our ASSES off and turning down a bunch of other gigs because we love the new music our local composers are creating—believing we can collaboratively make magic—is better than apologizing for not practicing or rehearsing enough because we have too many irons in the fire. I believe this manifesto is more interesting than my personal bio. Try my entertainment site, [CatScratch.me](http://CatScratch.me).

### **Lydia Chung, Piano**

A native of Seoul, Korea, pianist Chungwon Lydia Chung is an accomplished musician as a soloist, collaborative artist, and teacher. She received her Bachelor of Music degree cum laude from Seoul National University and her Master's and Doctor of Musical Arts degree from the Peabody Institute of the Johns Hopkins University where she studied with Boris Slutsky. She served as a faculty member at The Peabody Preparatory School of Johns Hopkins University, The Park School of Baltimore, The Bryn Mawr School, and Harford Community College. Internationally Dr. Chung has appeared in festivals such as the New Millennium Piano Festival in Spain, the Banff International Keyboard Festival in Canada and the Candlelight Concert Series in St. Croix, Virgin Islands. Since arriving in Oregon she has collaborated with Oregon Symphony musicians and performed in the 'Makrokosmos Project 2' in Portland and Eugene. She is a member of the Music Teachers National Association and the Oregon Music Teachers Association and currently enjoys teaching privately in Portland and performing and collaborating with local musicians. [www.sonodelight.com](http://www.sonodelight.com)

### **J.D. Davis, Electric Bass**

J.D. Davis is currently student within Portland State University's music composition program. He has been active as a bassist, vocalist and song writer in Portland's underground rock and heavy metal scene since 2005. He enjoys the postmodern approach to composition, blending personal experiments in tonal language and musical form, by varying degrees, into those successes of the Western classical and folk traditions that have lasted the test of time. J.D. aspires to teach music and compose for film and video game scores following graduation, alongside continuing pursuits in performance art and contemporary music styles.

### **Joshua Gianola, Marimba**

Joshua Gianola has been the principal percussionist of the Yakima Symphony Orchestra since 2013. An active free-lancer in the Northwest, Josh can regularly be seen on stage with the Oregon Symphony Orchestra, Vancouver Symphony, Newport Symphony, and many other fine regional groups. He is currently a graduate student at Portland State University studying orchestral, solo, and chamber percussion under Joel Bluestone and Jonathan Greeney.

### **Barbara Heilmair, Clarinet**

Barbara Heilmair is currently serving as Associate Professor of Clarinet & Music History for the Portland State University's School of Music faculty. She brings with herself a vast background in professional playing of solo, chamber, and orchestral literature. A native of Germany, she is familiar with both the German and the Boehm clarinet systems. Dr. Heilmair is a dedicated educator who loves to work with students at any level.

### **Shelley Mathewson, Viola**

Shelley plays with the Portland Opera, Portland Chamber Orchestra, Newport Symphony, Siletz Bay Music Festival and Oregon Coast Music Festival. Shelley teaches violin and viola at the Multnomah Art Center. She received her Bachelor and Masters degrees from the University of Cincinnati College-Conservatory of Music. Shelley especially enjoys all chamber music opportunities with composers in the present, or renewals with those of the past.

### **Arwen Myers, Soprano**

Praised for her artistry and warm, clear tone, soprano Arwen Myers is quickly gaining a reputation as a captivating and sensitive interpreter of early and contemporary music. 2016-17 season highlights have included the world premiere performance and recording of Robert Kyr's *Paradiso* (the role of Beatrice having been written for Ms. Myers by the composer); cantatas of Bach and Buxtehude with the Portland Baroque Orchestra; Gluck's *Orfeo ed Euridice* with The Ensemble of Oregon; and solo appearances with Portland-based Northwest Art Song (of which Arwen is founder and co-artistic director), 45th Parallel, Musica Maestrale, All Classical FM's "Thursdays at Three," and Music in the Woods. This summer, Arwen will be present solo recitals as a featured artist at the Astoria Music Festival and Montana Baroque Music Festival, alongside Monica Huggett, Kris Kwapis, Matthias Maute, John Lenti, and others. A passionate collaborator, Arwen regularly sings with a number of Portland-based chamber ensembles, including 45th Parallel, In Mulieribus, Cappella Romana, Musica Maestrale, Resonance Ensemble, and The Ensemble of Oregon. She holds bachelor's and master's degrees and a Performer's Diploma in vocal performance from the Indiana University Jacobs School of Music.

### **Katherine Schultz, Violoncello**

Katherine is a native of Amarillo, Texas. She began playing violin at age 3, and switched to cello at age 14. She holds a Bachelor of Music degree from Northwestern University and a Master of Music degree from Rice University's Shepherd School of Music. Primary teachers include Hans Jorgen Jensen and Norman Fischer. Katherine is currently the principal cellist of the Portland Chamber Orchestra, assistant principal of the Oregon Ballet Theatre Orchestra, and a member of the Portland Opera Orchestra. In the past she has served as assistant principal of the Tacoma Symphony and subbed with the Houston Symphony. She has participated in many orchestral and chamber music festivals, including Siletz Bay, Sunriver, Oregon Coast, Cascade, Tanglewood, and Kent/Blossom. Katherine also teaches cello and chamber music at Concordia University and Portland's Community Music Center.

### **Alexander Schwarzkopf, Piano**

Alexander J. Schwarzkopf was born in Colorado Springs, Colorado. Alexander has been a featured artist in concert and masterclasses throughout the United States, Brazil, Germany and Italy, where he was a finalist at the Val Tidone "Silvio Bengalli International Piano Competition." Alexander has held positions such as Visiting Artist on the Piano Faculty at the University of New Mexico in Albuquerque and faculty

appointments in Germany among others. In 2016, Alexander released his recording of Steinbach's "Figures: 17 Choreographic Etudes" on the Centaur Records label. Alexander holds the degree Doctor of Musical Arts in Piano Performance from the University of Oregon, and currently lives in Eugene, Oregon.

### **Daniel Vega, Saxophone**

Daniel Vega is a composer and saxophonist exploring the intersections between contemporary music, humor, and nonviolent dissent. He provides implicit messages about global citizenship through juxtaposition of musical ideas and styles. Daniel's compositional inspiration stems from an eagerness to understand the role of culture in nonviolent movements. He intends to create participatory, improvisatory sonic meditations for large crowds of people, drawing inspiration from the late Pauline Oliveros. Chamber Music Northwest recognized his piece, The Cortisol Quartet, as the winner of the 2016 PSU Student Composition Competition. Daniel is currently finishing his Bachelors of Music Composition under Renée Favand-See at Portland State University, where he anticipates a recital of his own compositions in the spring to complete his Bachelors of Music degree in collaboration with local musicians and friends.

### **Lucie Zálesaková, Violin**

Lucie Zálesaková is a Czech violinist born in Prague. She has appeared in both the United States and Europe as a soloist and chamber musician. She has worked as an orchestral musician in Central Europe, and toured as a member of the Gustav Mahler Jugendorchester directed by Claudio Abbado. Lucie serves as Concertmaster of the Willamette Falls Symphony of Oregon City. She performs regularly with Willamette Master Chorus (Concertmaster), Oregon Repertory Singers, Bach Cantata Choir, Cascadia Composers and substitutes with Portland Opera, the Portland Chamber Orchestra and the Reno Philharmonic. She holds degrees in violin performance and pedagogy from the Prague Conservatory and Catholic University of America. Her principal teachers were Frantisek Pospisil, Howard Beebe, John Kendall and Robert Gerle. Lucie performs with guitarist Stephen Osserman as Lyrical Strings Duo. Together, they have released two CD's - *Evening Songs* (2012) and *On An Overgrown Path* (2015). Both albums are available at [www.LyricalStringsDuo.com](http://www.LyricalStringsDuo.com).

## UPCOMING CASCADIA EVENTS

### CeLOUbration!

Fri & Sat June 16 & 17 7:30 pm | Lincoln Recital Hall (Room 75) at Portland State University

Cascadia Composers joins Portland State University in celebrating the centennial of the birth of Lou Harrison, Portland's most famous composer son. Both festival concerts feature generous helpings of Cascadia members' works for some of Lou's favorite instruments. Featuring the Portland Percussion Group and The Venerable Showers of Beauty Gamelan Orchestra.

### In Good Hands

Thurs Jun 29 @ 3 pm | The Old Church, 1422 SW 11th Ave, Portland, OR

Talented young Oregon students perform a fabulous hodgepodge of works by Cascadia Composers in this 7th annual celebration of new music! This event forges new paths into the future of art music by bringing teachers, composers and gifted performers together to learn, create and inspire each other and their audiences. Admission free!

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