

Cascadia Composers Presents

Songs and Sonatas

A Recital of New Music for Horn, Voice, and Piano

Portland Debut!



David A. Jones
Horn, Voice, Composer



Rebecca Stager
Piano

March 25th, 2023 at 7:30 p.m.

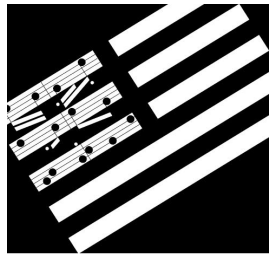
Lincoln Hall Room 75
Portland State University
1620 SW Park Ave
Portland, Oregon 97201



www.davidajonescomposer.com

www.cascadiacomposers.org





National
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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 composers connected with the Pacific Northwest.

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

Website: www.CascadiaComposers.org

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

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



CASCADIA COMPOSERS

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

presents

Songs and Sonatas

A Recital of New Music for Horn, Voice, and Piano

Saturday, March 25th @ 7:30 pm
Lincoln Hall Room 75, Portland State University
Portland, OR

Program

- *LYRIC ÉTUDE NO. 8** (*Homage to Gustav Mahler*) for Solo Horn Ryan M. Hare
David A. Jones, *horn*
- PSALM 23** Walter Saul
David A. Jones, *tenor*; Rebecca Stager, *piano*
- AMERICAN WATERS** Lisa Neher
David A. Jones, *tenor*
- *ISANG PUNONGKAHOY** ("A Tree") David A. Jones
David A. Jones, *tenor*; Rebecca Stager, *piano*
- LOOSE CONNECTIONS** Ken Davies
David A. Jones, *horn*
- **APPARITION** David A. Jones
David A. Jones, *tenor*; Rebecca Stager, *piano*
- **SONATA** for Horn and Piano David A. Jones
I. Allegro; II. Largo; III. Allegro Moderato
David A. Jones, *horn*; Rebecca Stager, *piano*
- * World Premiere Performance**
**** West Coast Premiere Performance**

Program Notes

LYRIC ÉTUDE NO. 8 (*Homage to Gustav Mahler*) for Solo Horn by Ryan M. Hare

Early in the era of COVID-19 "sheltering in place" in 2020, with almost no live musical performances happening anywhere worldwide, I began writing these "Lyric Études" for performers I knew who had requested them, in the interest of maintaining and nourishing musical and creative connections. Lyric Étude No. 8 was requested by and dedicated to Josiah Boothby. It is subtitled "Homage to Gustav Mahler," and carries the tempo indication "slow, but with movement, as if exploring wondrous and deep places."

PSALM 23 by Walter Saul

A stirring setting of this beloved Psalm, dedicated to my beloved wife, Daphne.

Psalm 23

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I shall dwell in the house of the Lord forever.

AMERICAN WATERS by Lisa Neher

American Waters explores bodies of water as literal and metaphorical barriers between us and the places and people we know and love. As a nation of immigrants, our histories are rich with stories of family coming to the United States across oceans or traveling from one side of this continent to another. My great-grandparents emigrated to the U.S. from Ireland, leaving family and friends behind, and my own career has taken me to regions far from my native waters of Puget Sound. This piece digs into the emotional toll of these moves through the lens of water.

I created the text for this piece by stitching together fragments of folk songs from the U.S. and the United Kingdom. These fragments are like hints of memories from the past which are reinvented with new melodic lines. Whispered sounds emulate the noises of splashing surf and crashing waves.

American Waters

My Bonnie

Away you rolling river

I cannot cross

Build me a boat

I cannot cross o're you rolling river

Down by the river

Down the sea

Over
Away
I'm bound away
Bound gently down
Across
Over the ocean

ISANG PUNONGKAHOY ("A Tree") by David A. Jones

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

I came across this poem by Huseng Batute in a recent effort to reconnect with this part of myself, with the Tagalog language, and with the Filipino culture and community. I was struck by the poem's somber tone and vivid natural imagery. The poet compares himself to a tree by a stream, once full of life and beauty but now bowed down and withered with age. The text is a meditation on man's relationship with God and the inevitability of death.

Isang Punonongkahoy

by Huseng Batute (José Corazón de Jesús)

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

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

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

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

A Tree, by Huseng Batute (José Corazón de Jesús)

Translation by David A. Jones

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

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

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

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

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

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

Wala na, ang gabi ay lambong na luksa,
panakip sa aking namumutlang mukha!
Kahoy na nabuwal sa pagkakahiga
ni ibon, ni tao'y hindi na matuwa.

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

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

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

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

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

LOOSE CONNECTIONS by Ken Davies

This horn solo piece is dedicated to composer, hornist and educator Dr. Thom Hutcheson. In 1991, I found returning to school with a graduate teaching assistantship at Middle Tennessee State University (MTSU) an unexpected solution to my job situation. One of my theory professors was Dr. Thom Hutcheson who was also the composition chair and the horn professor. Within a couple months of my up-to-date schooling, my earlier ambitions of being a composer (my undergraduate degree was not in composition) began resurrecting themselves now that I was aware of 12-tone serial styles having given way to newer developments. Though I had said nothing about my earlier activities in composition, commercial music and small-time publishing attempts, I registered for private composition lessons at the beginning of my second year. While he gave me a stern warning about my "attempting such a leap," Dr. Hutcheson allowed me into his course after all. By doing so, he became the significant encouraging mentor who restarted me on my way. This recital piece attempts to contain the musical integrity worthy of professionals while remaining within the range and technical capacity of a cross section of students and amateurs.

APPARITION by David A. Jones

This piece was commissioned by the Aspen Opera Theater and VocalARTS program and written for soprano Anne Wright while I was a composition fellow at the Aspen Music Festival and School in 2021. I was first introduced to Stéphane Mallarmé's poetry while studying the music of Maurice Ravel as a graduate student at Rice University. I admired Mallarmé's evocative language and natural imagery, and though I do not speak French, I decided to try my hand at setting one of his poems - my first attempt at setting a non-English text. In this poem, *Apparition*, the speaker, mourning the loss of a loved one, suddenly sees a vision of his love, laughing joyfully, bringing him comfort in his grief.

Apparition, by Stéphane Mallarmé

La lune s'attristait. Des séraphins en pleurs
Rêvant, l'archet aux doigts, dans le calme des fleurs
Vaporeuses, tiraient de mourantes violes
De blancs sanglots glissant sur l'azur des corolles.
—C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse
Que même sans regret et sans déboire laisse
La cueillaison d'un Rêve au cœur qui l'a cueilli.
J'étais donc, l'œil rivé sur le pavé vieilli,
Quand avec du soleil aux cheveux, dans la rue
Et dans le soir, tu m'es en riant apparue
Et j'ai cru voir la fée au chapeau de claret
Qui jadis sur mes beaux sommeils d'enfant gâté
Passait, laissant toujours de ses mains mal fermées
Neiger de blancs bouquets d'étoiles parfumées.

Translation by Richard Stokes

The moon grew sad. Weeping seraphim,
dreaming, bows in hand, in the calm of hazy
flowers, drew from dying violets
white sobs that glided over the corollas' blue.
—It was the blessed day of your first kiss.
My dreaming, glad to torment me,
grew skillfully drunk on the perfumed sadness
that—without regret or bitter after-taste—
the harvest of a Dream leaves in the reaper's heart.
And so I wandered, my eyes fixed on the old paving stones,
when with sun-flecked hair, in the street
and in the evening, you appeared laughing before me
and I thought I glimpsed the fairy with her cap of light
who long ago crossed my lovely spoilt child's slumbers,
always allowing from her half-closed hands
white bouquets of scented flowers to snow.

SONATA for Horn and Piano by David A. Jones

This piece was written for and dedicated to my horn professor, Dr. Jon Klein, who was an important mentor and friend to me during my undergraduate years at Brigham Young University-Idaho. More than simply teaching me how to play the horn, he taught me how to practice efficiently, how to think musically, how to handle nerves and distractions in performance, and how to work well with other musicians. I wrote this sonata as a thank-you gift to him during the first year of my Master's program at Brigham Young University, and he gave the premiere at my composition recital in 2016.

Composer Biographies

David A. Jones

Dr. David A. Jones (b. 1990) is a composer, horn player and singer based in Salem, Oregon. Through his music, Jones strives to highlight unknown stories and hidden details of our world. Many of his works engage with art and literature across disciplines. His music has been commissioned by the Barlow Endowment for Music Composition, the Aspen Contemporary Ensemble, the Moody Center for the Arts, the Boniuk Institute for Religious Tolerance, and the BYU Chamber Orchestra. Jones has been awarded multiple grants from the Sviatoslav Richter Fund for Music Outreach and multiple prizes from the Vera Hinckley Mayhew Creative Arts Contests. He was a Susan and Ford Schumann Composition Fellow at the Aspen Music Festival and School in 2021 and participated in the American Composers Orchestra's Earshot program in 2016 with the Indianapolis Chamber Orchestra. His works have been premiered and performed by numerous ensembles, including the Braeburn Brass, the Invoke Quartet, the Prismatic Winds at BYU-Idaho, the Xelana Duo, Ensemble Hexnut, the BYU-Idaho Symphony Band, and the RixStix Percussion Ensemble. Jones holds degrees from Rice University, Brigham Young University, and Brigham Young University-Idaho. His primary teachers include Art Gottschalk, Kurt Stallmann, Karim Al-Zand, Richard Lavenda, Steve Ricks, Sam L. Richards, Christian Asplund, Darrell Brown, and Jon Klein. Jones is an adjunct instructor of music theory and aural skills at Linfield University and instructor of horn at Linn-Benton Community College. He is also a Tagalog (Filipino)-speaking member of the Translation Advisory Council for the Oregon Secretary of State Elections Division. To learn more, visit www.davidajonescomposer.com.

Ken Davies

Ken Davies' (www.kendavies.net) acoustic and electronic works have appeared at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League, New Music on the Bayou, International Trombone Assoc., ClarinetFest, the International Double Reed Society, and London New Wind Festival (UK). Currently residing in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers' Association Commissioned Composer of the Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition).

Ryan M. Hare

Ryan M. Hare, composer and bassoonist, was born in Reno, Nevada in 1970, and now lives in Pullman, Washington. He earned tenure and the rank of full Professor at Washington State University, where he taught composition, bassoon, and music theory from 2003 until 2020, when he decided to take a voluntary early retirement in order to focus his attention on composing.

Ryan's music has been performed at a large variety of venues and festivals, in as diverse locations as Tokyo, Japan, and Darmstadt, Germany, as well as Southeast Asia and China. Commissioners include Fred Korman, longtime former principal oboist of the Oregon Symphony, and the Washington Music Teachers Association, who awarded Ryan "Washington State Composer of the Year" in 2012. Further commissions have come from the Walla Walla Symphony, Mid-Columbia Symphony, Washington Idaho Symphony, Common Tone Arts, Affinity Chamber Players, the University of Idaho Vandaleers Concert Choir, and the Lake Forest College Orchestra, among others. His music has been championed by numerous other well-known performers and ensembles around the world, with notable recognition from New Music USA, Artist Trust, and the American

Prize. In addition, a number of Ryan's compositions are published by TrevCo Music Publishing and ALEA Publishing.

Lisa Neher

New music powerhouse Dr. Lisa Neher (she/her) is an award-winning composer, mezzo-soprano, and actress on a mission to transform audiences through sound, story, and vulnerability. Described as a “visionary composer” (Willamette Week), “maestro of beautifully wacky noises” (Oregon ArtsWatch), and a composer of “varied and imitable” vocal lines (Contemporary Classical), Neher writes music inspired by female athleticism, the tender love of friends, the ambiguities of death, and the eerie mystery of deep ocean life. Her EP *Of Wind and Waves* explores the currents that define our natural and psychological world. Neher has been commissioned and performed by Third Angle New Music, Opera Elect, Dinosaur Annex, FearNoMusic, New Opera West, and Opera Santa Barbara, among others. Her awards include the ICDA/ICF Choral Competition and the Mirror Visions Ensemble Young Composer Competition

Praised as “a small woman with a very big voice” and “especially alive” (Oregon ArtsWatch), Neher captivates audiences as a performer with her electrifying dramatic commitment and unforgettable vocal colors. Her performance credits include Really Spicy Opera, Third Angle New Music, the Resonance Ensemble, Beaverton Community Band, New Music Gathering, and Opera Theatre Oregon. Neher is a creative and business coach for singers and composers. For more information, visit www.lisanehermusic.com.

Walter Saul

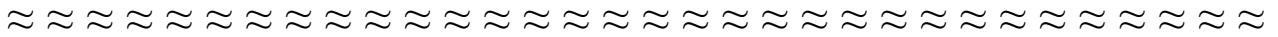
Walter Saul's 300 works have been performed in 25 states and five nations, winning ASCAP Special Awards 1990-2018. He has released seven CD's and a DVD of his works: *Out of Darkness Into His Marvelous Light* (1998), *From Alpha to Omega* (2002), *Songs of Requited Love* (2007), *Walter Saul: Sonatas and Meditations for Piano* (2014), *Quiltings* (CD and DVD, 2015), *Kiev 2014* (Naxos, 2015), and *Walter Saul: Sonatinas and Bagatelles* (2018). His mission is to create through music sonic windows of light that reveal and glorify the suffering and risen Jesus Christ. More information is available at www.waltersaul.com.

Performer Biographies

David A. Jones, Horn & Tenor
(Please see above)

Rebecca Stager, Piano

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



ACKNOWLEDGEMENTS

This recital is made possible by a Professional Development Award from the Linn-Benton Community College Part-Time Faculty Association.

In addition to our government and foundation supporters, the following individuals have made recent and generous cash contributions to Cascadia Composers:

Anonymous

Daniel A. Brugh

John Bilotta

Bruce Cronin

Lisa Ann Marsh

Jon Martin

Jan Mittelstaedt

Alan Niven

William & Ligia Toutant

Special Thanks to

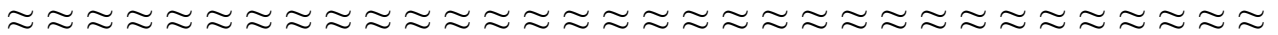
Abraham Taylor and **Nicholas Yandell** for publicity

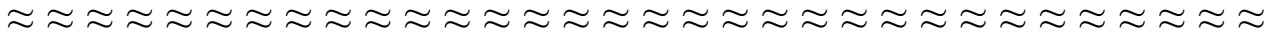
Deena Grossman, Jan Mittelstaedt, Larry Tyrell for ushering

Brooks Peacock for his help at the ticket desk

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

Jeff Winslow for his many seasons as volunteer secretary and treasurer





CASCADIA UPCOMING EVENTS

Visions & Voyages

Saturday, May 6th @ 7:30 PM | Lincoln Recital Hall, 1620 SW Park Ave, PDX

Join us for an extraordinary evening of inspiring and transporting new music by Oregon musicians and Cascadia members near and far. Come hear works by Portland composers Adam Eason, Kirsten Volness and Jeff Winslow, Eugene composers Paul Safar and Mark Vigil, plus Dawn Sonntag (WA), Carla K. Bartlett (CA), Alex Shapira (TX), Brian Field (CT) and Zhengtao Pan (MA)!

Ligeti Centennial Celebration

Sunday, June 4th @ 7:30 PM | Venue TBA, save the date!

György Ligeti, possibly the most wide-ranging and forward-looking composer of the later 20th century, who came to prominence when his music was heard in the groundbreaking film *2001: A Space Odyssey*, was born on May 28, 1923 and Cascadia Composers is going to celebrate! In addition to new Cascadia works in his honor, you'll hear the Arcturus Quintet play his early *Bagatelles* for wind quintet, Monica Ohuchi and Myrna Setiawan in a selection of his late piano etudes, and soprano Madeline Ross and yes, tonight's Rebecca Stager in the piano version of his *Mysteries of the Macabre*.

