

CASCADIA  
COMPOSERS  
PRESENTS

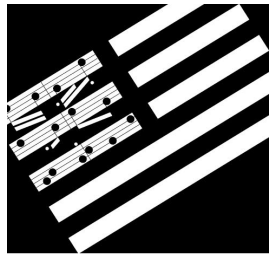
# Visions & Voyages

TRANSITS &  
TRANSFORMATIONS  
THROUGH SONGS,  
WITH & WITHOUT  
WORDS, BY CASCADIA  
MEMBERS NEAR & FAR



Saturday, May 6, 2023 @ 7:30 p.m.

Lincoln Hall Room 75  
1620 SW Park Ave. Portland OR



National  
Association of  
Composers  
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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](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. 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*

# Visions & Voyages

Transits and transformations through songs with and without words  
Spring Concert 2023

Saturday, May 6th @ 7:30 pm  
Lincoln Hall Room 75, Portland State University  
Portland, OR

## Program

### **TOCCATA**

Mark Vigil

Luna Thompson-Aue, *piano*

### **TWO MEMORIES IN SHANGHAI**

Zhengtao Pan

I. Rainy Day; II. Gardenia

Rebecca Stager, *piano*

### **LITTLE ELEGY**

Jeff Winslow

Sarah Maines, *mezzo-soprano*; Ben Milstein, *piano*

### **DIVERTISSEMENTS (in the spirit of Erik Satie)**

Carla K. Bartlett

Andrew Rose, *marimba*

### **THREE PASSIONS FOR OUR TORTURED PLANET**

Brian T. Field

I. ("...fire..."); II. ("...glaciers..."); III. ("...winds...")

Colleen Adent, *piano*

## INTERMISSION

### **MY SEA BERTH, AT NIGHT**

Kirsten Volness

Sarah Maines, *mezzo-soprano*; Lucie Zalesakova, *violin*  
Diane Chaplin, *violoncello*; Andrew Rose, *vibraphone*

### **TORYANSE VARIATIONS**

Adam Eason

Luna Thompson-Aue, *piano*; Diane Chaplin, *violoncello*

Colleen Adent, *piano***From VIOLIN SONATA NO. 1**

Dawn Lenore Sonntag

III. Cantabile

Lucie Zalesakova, *violin*; Ben Milstein, *piano*

## Program Notes

### **TOCCATA** by Mark Vigil

At the time I wrote this piece I was deeply invested in my pseudo-experimental phase. Since my graduate school years I have been interested in non-standard key signatures and non-standard harmonies. None of my music employs functional tonality. And it's not because I don't like tonality, I do, it's because I'm trying to expand my horizons as a composer. I do not intend any disrespect to tradition or the past but I prefer to peer forward, not backwards, and to do this I must live and work today not in this place called tomorrow.

The Toccata you're about to listen to was born from my interest and understanding in bimodality and of non-tertian (harmony based on 3rds) non-functional tonality. This piece utilizes two accidentals in the key signature, one sharp and one flat. The harmonies and melodies you're about to hear are very different and I hope not without interest.

### **TWO MEMORIES IN SHANGHAI** by Zhengtao Pan

Two Memories in Shanghai is a piece portraying the Shanghai of the composer's impressions. There are two movements in total: I. Rainy Day; II. Gardenia

The first movement is a tribute to the composer Toru Takemitsu. This movement also depicts the "yellow plum day" after rain, which is weather unique to Shanghai. Some of the rhythmic elements in the motif are influenced by folk songs among the local Shanghai people. The second movement extracts one of Shanghai's most famous flowers, the gardenia. The composer uses a pantonal approach to portray the vague feeling of gardenias in his childhood.

Both movements use a more contemporary musical technique, that portrays the hometown of the composer in a different way, giving the listener a sense of "hazy beauty". Although both movements contain artificial scales and chords, the connection between each musical phrase is very clear. The composer wanted to create a contrast between the clear motivic development and the sense of harmonic ambiguity.

### **LITTLE ELEGY** by Jeff Winslow

Elinor Wylie's poem is deceptively simple, evoking a feeling of mourning merely by prefacing a series of lively images with the word "no". In the music as in the poem, the resulting emotional turmoil nearly bursts through the crepe curtain. A reference to Ravel's "Le Gibet" lends a macabre or merely desolate touch. Pulitzer Prize winner Bernard Rands once said nice things about this song. A nameless adjudicator in a contest savaged its "poor use of harmonic resources". You be the judge.

Without you  
No rose can grow;  
No leaf be green  
If never seen  
Your sweetest face; (No...)

No bird have grace  
Or power to sing  
Or anything (or anything)

Be kind, or fair,  
And you nowhere.

— Elinor Wylie (slight adjustments by the composer)

### ***DIVERTISSEMENTS (in the spirit of Erik Satie)*** by Carla K. Bartlett

As a 13-year-old piano student, I fell in love with the music of Erik Satie, a prolific composer who wrote for ensembles, piano, and ballet (*Parade*, outrageous and absurdist, provoked a riot in 1917 Paris). Satie's droll, sarcastic sense of humor and verbal wordplay are evident in his compositions, with titles such as *Five Grimaces* and *Four Preludes for a Dog*. He wrote some piano pieces with text between the staves: it was never clear if it was meant to be read aloud. Satie's music poked fun at the dark, somber classical music in vogue at the time. My *Divertissements* (diversions or distractions) was written in the Satie spirit, employing some of his compositional elements and aiming for a sense of play and absurdity that I hoped would help get us through the Covid Time. You will find childlike melodies, random spoken words, and a respectful nod to Satie's inspirational *Gymnopédies*.

### ***THREE PASSIONS FOR OUR TORTURED PLANET*** by Brian T. Field

With the increasing buildup of greenhouse gases across the planet, we are threatened with a climate crisis whose long-term impact is greater than world wars, political unrest or the corona-virus pandemic. To bring further awareness to this danger that—in the end—will impact all citizens of this earth, I have composed *Three Passions for our Tortured Planet* for solo piano which focuses on three areas of climate change.

The first movement (“...fire...”) is a reflection on the forest fires raging across California and the American West on a recurring, and increasingly alarming basis. The work starts with a “spark,” that flickers and quickly spreads, growing more complicated. The fire begins to rage loudly, and across register, building to a climax which eventually becomes more controlled, as it burns itself out and dies.

The second movement (“...glaciers...”) is a distant, stately movement that depicts the enormous ices on earth’s poles. These slow, ponderous moments are sporadically interrupted by rapidly falling, thundering episodes, depicting the shearing of the glacial ice with ever-warming temperatures.

Concluding the set is the third movement (“...winds...”). This virtuosic finale begins with running winds that become increasingly intense and hurricane/typhoon-like in their destructiveness before dissipating into a barely-noticeable breeze.

It is my hope that this work will play a role in continuing to bring further awareness and dialog around climate change, and our need to act quickly.

### ***MY SEA BERTH, AT NIGHT*** by Kirsten Volness

"My Sea Berth, At Night" was written for the Newport String Project in Newport, Rhode Island and sets a poem by Jim Hicks:

Surrounded by sea,  
the briny source of our sweat, our tears, our very blood, I listen,  
as unborn,  
to a steady heartpulse of waves  
against my frail shell;  
waves generated by a far distant force.  
Harbored in my amniotic envelope,  
I drift back to my liquid origins,  
the primal broth from which life emerged.  
The sea within. The sea without.  
It cradles me  
and rocks me  
to sleep.

### ***TORYANSE VARIATIONS*** by Adam Eason

*Toryanse* is an old Japanese folksong whose meaning has become somewhat obscure over time. In the present day, it is used with a game similar to "London Bridge is Falling Down," and is also played by many pedestrian crosswalks in cities.

I picked this tune to celebrate my grandmother, who was Japanese. The piano part is written in ways which sometimes reflect techniques used by the koto, an instrument I have begun learning recently. The moods of the variations are sometimes playful, often somber, culminating in a final movement which I hope reflects the ominous final lines of the song: "Going in is easy, but returning is scary / It's scary, but you may go in, you may pass through."

### ***RED-TAILED HAWK*** by Paul Safar

This is the third and final piece in my set of *Bird Intermezzi*. The hawk is a raptor I have been drawn to for many years, and when I found out that it spoke to my stepson Gustav as well, I knew this was a bird to include in the series. The piece is highly programmatic in its opening gesture echoing the hawk's call as well as an evocation of flight. It contains some elements of structured improvisation so no two performances (or flights) will be exactly the same.

### ***VIOLIN SONATA NO. 1*** by Dawn Lenore Sonntag

I composed the Sonata for Violin for the Washington State Music Teachers Association 2021 Composer of the Year Commission during the height of the Covid pandemic and national protests about racial injustice. The first two movements, "Pesante" and "Lament," express heavy dissonance, restlessness, and grief. The third movement, "Cantabile," reflects somber hope. The undulating piano and opening melody are inspired by the Nisqually River, home to endangered salmon, which are culturally, spiritually, and economically vital for the Nisqually and other Pacific Northwest Indian tribes. The opening section segues to a pentatonic melody inspired by the Nisqually Valley and a

traditional Native American chant and prayer: “Teach our children to love, to respect and to be kind to each other so that we may grow with peace.” The rivers and creeks in the Nisqually Valley are protected by the 1854 Treaty of Medicine Creek, in which the Nisqually Indians were forced to cede thousands of acres of their homeland in exchange for limited fishing rights. Medicine Creek, now officially called McCallister Springs, is just three miles from my home. It provides clean drinking water to 85% of the residents of the City of Olympia. Now, in blatant disregard of this treaty, these rivers and streams are in imminent threat of destruction by corporate industry development.

## Poet Biographies

**Elinor Wylie** (1885 – 1928) was an American poet and novelist of the 1920s. She was celebrated in her lifetime, with a cult following in her pinnacle years. Her creative career spanned only eight years, but during that time she published four volumes of poetry and four novels, all garnering praise. “Little Elegy” is from her last published volume, *Angels and Earthly Creatures*.

Wylie was lauded for her passionate writing, fueled by ethereal descriptors, historical references, and feminist undertones. She was also known for her tumultuous personal life, which often made its way into her work.

With an ear for poetry and a love of the sea, **Jim Hicks** wrote the poem “My Sea Berth, at Night,” to serve as the theme for Kirsten Volness’ composition of the same name. An avid sailor, Jim has cruised the rugged coast of Maine for 50 years. His daughter, violinist EmmaLee Holmes-Hicks, premiered this piece with Verdant Vibes in 2016.

## Composer Biographies

### Carla K. Bartlett

Carla K. Bartlett (ASCAP) majored in music at California State University, Northridge, studying piano with Eleanor Russell and Carol Rosenberger, composition with Daniel Kessner, and conducting with David Whitwell. At CSUN, she wrote incidental music for theatrical productions and segued into composing sound tracks for short films and animation projects. After earning a Ph.D. in Education at Claremont Graduate University, Carla served as professor at Mount St. Mary's College where she taught for many years. She also taught instrumental music in middle and high school for over 20 years. In 2007, the Los Angeles Music Center acknowledged Carla's outstanding teaching by granting her its prestigious Bravo Award. Her music for percussion has recently been published by Heartland Marimba Publishing.

### Adam Eason

Adam Eason is a cellist, teacher, and composer in the Portland area. He grew up in Houston, Texas and spent many years in Dallas after graduating from Southern Methodist University. His career as a musician has been rather haphazard, but he's muddling through somehow.

### Brian T. Field

Brian T. 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 a McKnight Foundation Fellowship, the Benenti Foundation recording prize; First Prize, Briar Cliff Choral Music Competition; and First Prize, Victor Herbert ASCAP Young Composers' Contest, among dozens of 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.

### Zhengtao Pan

Zhengtao Pan is a young musician who was born in 2003 and grew up in Shanghai, China. He is currently studying Jazz Composition at Berklee College of Music. He has scored several games and film projects. His independent game works include "Deepening Fire", "Rise of the Godwoken", "Lucille" etc. His film and TV works include "Reloaded New Life" and "Wormhole". He is also responsible for outsourcing music for some game companies such as Masaya Games, miHoYo Co., Ltd etc. He has written theme songs for several independent games and virtual idols and participated in the production of the album "Secret Treasure Traveler". His music has been selected as best large instrumental composition in the Jazz Education Network, Top 20 in the Lei Cine Scoring Project, and Top 20 in the Call for the Scores by the Film Scoring Academy of Europe. Besides scoring, he arranges jazz tunes for jazz orchestra and bands, and writes concert music as well. He believes every note functions as a tool to help him express his identity.

He has also collaborated with Budapest Scoring Orchestra, Budapest Jazz Orchestra, European Recording Orchestra and Budapest Art Orchestra among others.



### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. Commissioning ensembles include the Delgani String Quartet. Paul's piano compositions have been performed by George Lopez and his orchestral music by the Octava Chamber Orchestra. His music has been performed in cities from New York and Seattle to Havana and Fairbanks. Having a background in both classical and jazz/rock, one of Paul's goals is to coherently combine these influences in his compositions. He also enjoys cross cultural musical collaborations such as with the Catalan hurdy gurdy virtuoso, Marc Egea. Paul received his Bachelor's degree from The University of Cincinnati (CCM) under Joel Hoffman and did graduate study at the University of Oregon under Rober Kyr. When not musicking, he may be seen hiking, alpine skiing, traveling, enjoying a glass of pilsner or pinot, or spending time with family and friends. For more information visit [www.paulsafar.com](http://www.paulsafar.com)

### **Dawn Lenore Sonntag**

The music of composer Dawn Lenore Sonntag has been called "profound," "evocative," and "hauntingly lyrical." Her works, which include operas, chamber and choral music, and art song, have been performed by ensembles and professional soloists across the U.S. and in Europe, including the Cleveland Opera Theater, the Hartford Opera Theater, the Delgani Quartet, Corvus, the Fairbanks Arts Festival String Symphony, the Oslo International Choir, Burning River Baroque, the Kühn Chorale in Prague, the Cleveland Chamber Choir, the Portland Choral Arts Society, and more. Many of her works reflect her advocacy for social justice and environmental protection as well as her interest in foreign languages and poetry. Her opera *Verlorene Heimat*, based on the true story of World War II refugees, was awarded honorable mention in the 2021 American Prize for Opera, Theater, Film and Dance composition. Sonntag has performed extensively in Germany and the U.S. as a collaborative pianist, vocalist, and choral conductor. She has taught composition and a variety of classroom courses and applied lessons at Hiram College near Cleveland, Ohio, where she was Department Chair; at Gonzaga University; and at Pacific Lutheran University. Sonntag holds a D.M.A in vocal performance and composition from the University of Minnesota.

### **Mark Vigil**

I was born in Spokane Washington in 1954. I became greatly interested in music in the 1960's, growing up listening to the music of the Beatles. I was then introduced to jazz music. I must say I was very impressed with this music. Also, at this time in my life my dad took me to an all-Brahms concert in Spokane. I was fifteen. At this concert I was introduced to one of Brahms' piano concertos performed by the Chilean pianist Claudio Arrau, and also to Brahms' third symphony. After hearing this magnificent piece of music, specifically the third movement, "Poco Allegretto", I knew that classical music was my musical calling and that this is where I should apply myself. I've been to music school twice. First, at the Cornish School of Allied Arts located in Seattle, Washington. I received my bachelor's degree in piano performance and composition there in 1982. Second, I attended the University of Oregon School of Music in Eugene Oregon. I received my master's degree in composition there in 1996. Years later I began to study composition privately with Tomas Svoboda.

### **Kirsten Volness**

Smart, transcendent, and immersive, Kirsten Volness's emotive soundscapes integrate electronics and modern composition techniques with jazz and pop influences. "Irresistible" (*San Francisco Chronicle*) and "nothing short of gorgeous." (*New York Arts*), each of her compositions reveals "an exquisite sound world" (*New Classic LA*) inspired by nature, myth, spirituality, and environmental and sociopolitical issues. With commissions from the World Future Council

Foundation, ASCAP/SEAMUS, BMI Foundation, Metropolis Ensemble, and The American Opera Project, Volness received MacColl Johnson and RISCA Fellowships and grants from OPERA America and New Music USA. She holds composition degrees from the Universities of Michigan and Minnesota, and has taught at the University of RI, Reed College, and Lewis & Clark College. • [www.kirstenvolness.com](http://www.kirstenvolness.com)

### **Jeff Winslow**

A fourth-generation Oregonian and one of Cascadia's eight founding members, Jeff Winslow seeks the musical heart of natural and psychological landscapes, with emphasis on vocal and piano works. Besides Cascadia Composers itself, regional performers and presenters of his music have included the Astoria Music Festival, Cherry Blossom Musical Arts, The Ensemble of Oregon, fEARnoMUSIC, Oregon Bach Festival, Resonance Ensemble, and Seventh Species, often with the composer at the piano. His piano solo work *Lied ohne Worte (lieber mit Ligeti)* received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group.

Jeff was a full-time electronics engineer for 35 years, and his engineer's attention to detail has served Cascadia for the last ten years as secretary / treasurer and as manager of works submission and anonymous selection for board-produced concerts. He has also curated and produced two Cascadia concerts autonomously, including "Tombeau de Claude Debussy à travers la Mer" on the centennial of the composer's passing, which he prefaced with a lecture-demonstration on Debussy's evolution as the first modernist composer.

## Performer Biographies

### Colleen Adent, Piano

A versatile soloist, arranger and collaborative artist, Colleen Adent began her formal musical training at the age of four and earned her bachelor's degree in Piano Performance from Biola University. She was a quarterfinalist in the 2016 Van Cliburn Amateur Piano Competition and has enjoyed collaborating with both regional and international artists throughout the United States as well as in Europe and Australia. Colleen is a mainstay artist with Michael Allen Harrison's Ten Grands concert series and has created many of the eight hand arrangements featured on the show. Several of her solo piano and choral arrangements have been published by Fred Bock Music Co. She and her husband reside in Vancouver, WA, where she maintains Lifesong Piano Studio. In her spare time, she enjoys walks in the park and visiting with friends – preferably with a piping-hot latte in hand!

### Diane Chaplin, Violoncello

Diane Chaplin is a solo artist, chamber music cellist and nurturing music educator in Portland, Oregon. She has been a featured artist with the [Portland Cello Project](#) for 12 years and frequently tours with them around the U.S. She can also be heard in solo and chamber music performances across the globe. Diane has taught at Yale University, Bard College, Oberlin Conservatory, and has given master classes in the U.S., Canada, Mexico, The Netherlands, Bosnia and Russia. In the Portland area she has taught at Lewis and Clark College and Linfield University. Diane holds a BFA degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School. As a member of the Colorado Quartet for twenty years, she performed in more than 20 countries; she holds a Special Prize from the International Cello Competition in Viña del Mar, Chile, and a Certificate from the International Tchaikovsky Competition in Moscow. A prolific arranger and composer, her works are available on her webpage at [www.cellochaplin.com](http://www.cellochaplin.com). She continues to perform a "First Tuesday" solo cello livestream concert every month, available on her youtube or facebook.

### Sarah Maines, Mezzo-Soprano

Hailed as a "natural, most charming" performer, mezzo-soprano Sarah Maines' favorite roles include Margaret in *The Light in the Piazza*, Claudia in *Nine*, and Maurya in *Riders to the Sea*. Dr. Maines is a member of the Portland Opera Chorus and voice faculty at the University of Portland and Reed College. She frequently performs with Portland companies and ensembles such as Fear No Music, Resonance Ensemble, Broadway Rose Theatre, Lakewood Theatre, and Mocks Crest Opera. As a practicing singing voice specialist, Dr. Maines administers voice habilitation to singers referred by OHSU, Dr. James Thomas and other area laryngologists and speech-language pathologists. Dr. Maines holds a BA in music from Berea College and MM and DMA degrees in voice pedagogy from Shenandoah Conservatory. She is a published researcher who presented at the Voice Foundation Annual Symposium and the Pan-European Voice Conference and frequently lectures on vocal health, pathology, and function. She lives in Portland with Jasper, her faithful four-legged hiking companion. [www.themainestudio.com](http://www.themainestudio.com)

### Ben Milstein, Piano

Ben Milstein is a Portland-based pianist, piano teacher, and post-production audio engineer. He has a diverse musical background with more than 35 years of performing experience. Ben has studied the Taubman approach to piano with Robert Durso (Senior Director of the Golandsky Institute) since 1986. He has a BA in Composition from Bard College, an MFA in New Media

Composition from the California Institute of the Arts, and attended Oberlin Conservatory of Music. For more information visit [www.benmilstein.com](http://www.benmilstein.com).

### **Andrew Rose, Percussion**

Andrew Rose is a multifaceted percussionist from central Indiana and recently relocated to Albany, Oregon as the West Salem High School percussion director. Andrew previously played in Indianapolis' local Latin jazz ensembles, brass choirs, and musicals for the greater part of the last decade. They specialize in timpani and hand drums from their time studying with Jack Brennan, the principal timpanist of the Indianapolis Symphonic Orchestra, and Terence Mayhue's instruction during their undergraduate performance degree at the University of Indianapolis. When not teaching lessons, Andrew enjoys listening to eclectic music and exploring the wide variety of the percussive medium.

### **Rebecca Stager, Piano**

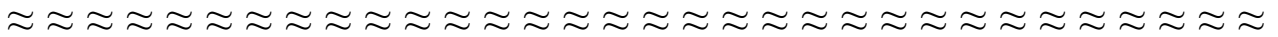
**Rebecca Stager** is a collaborative pianist and vocal coach residing in the greater Portland area. Oregon born and bred, Rebecca received her bachelor's degree in Music from Oregon State University, and her Master's in Vocal Accompanying from the Manhattan School of Music in New York. Rebecca has been 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.

### **Luna Thompson-Aue, Piano**

Portland-born Luna Thompson-Aue (they/she) has spent the better part of their musical career so far learning the rules, so that they might better understand how to break them. They first started playing the piano at age 6, where they were taught to read music, understand pitch and rhythm, and to understand the basics of Western academic music theory. At 11, she fell in love with the violin as well, and begged her parents to let her take home a friend's unused instrument. Less than a year later, after realizing they were a quick study, their older brother pushed a bass guitar into their hands and conscripted them into his rock band. Thus began the chain of events that led to her developing a very serious and sometimes fatal condition: "can't-stop-themselves-from-picking-up-new-instruments-itis". So, for the past twenty years, Luna has made it their task to collect as many musical techniques from as many diverse sources as they can. Classical? Choral? Jazz? Blues? Gospel? Metal? Punk? Funk? Fusion? EDM? Avant-Garde? Hip-hop? Classical Indian? Gamelan? Nothing is off the table, as she has found that new knowledge in one domain inevitably leads to deeper understandings in another. Luna is currently studying Music and Sonic Arts at PCC, and is an active performer in the greater Portland area, known for their improvisations, versatility, and powerful technique.

### **Lucie Zalesakova, Violin**

Lucie Zalesakova is a Czech violinist and composer born in Prague. She has appeared in both the United States and Europe as a soloist and chamber musician. She has served as Assistant Concertmaster of Salem Chamber Orchestra, a guest concertmaster, acting assistant concertmaster and principal second violin with Reno Philharmonic and Reno Chamber Orchestra. 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).



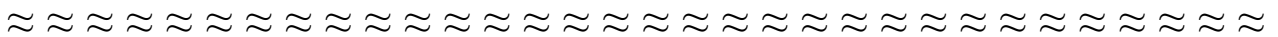
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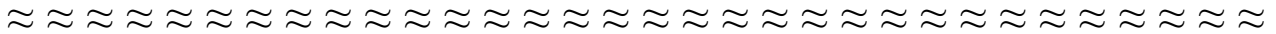
In addition to our government and foundation supporters, the following individuals have made recent and generous cash contributions to Cascadia Composers:

- Anonymous**
- Daniel A. Brugh**
- John Bilotta**
- Bruce Cronin**
- Lisa Ann Marsh**
- Jon Martin**
- Jan Mittelstaedt**
- Alan Niven**
- William & Ligia Toutant**

### Special Thanks to

- John Hidalgo, Abraham Taylor, and Nicholas Yandell**, our publicity team
- David Jones** for day-of-concert management including dress rehearsal and volunteers
- Elizabeth Blachly-Dyson** for anchoring the front desk, as she has so many times
- Day of event volunteers **Emily Ross, Jan Mittelstaedt, Judy Rose, Thomas Proctor, Jennifer Wright, and Kevin Lay**
- Our intrepid **stage crew** led by **Daniel Brugh**
- Concert planning committee: **Ted Clifford** (chair), **John Hidalgo** (publicity), **Kevin Lay** (performer liaison), **David Jones** (volunteer and other coordination)
- Greg A Steinke** for assembling the program copy, as he has so many times
- Christina Rusnak, David Bernstein, Linda Woody, David Jones, John Bilotta** and **David Drexler**, our selection committee for this concert
- Jeff Winslow** for his many seasons as secretary and treasurer





## CASCADIA UPCOMING EVENTS

### **Fierce, Fabulous and Fully Coiffed: EUGENE EDITION!**

**Saturday, May 20, 2023 @ 7 pm | First Christian Church, 1166 Oak Street, Eugene, OR**

Drag queens! Rants! Jazz! Tragedy! Comedy! Confetti! Double entendres! More wigs and sequins than you'd ever thought could be gathered into one place!

Join producer-composer-performer trio Jennifer Wright, Nicholas Yandell, and Timothy Arliss O'Brien and a flock of fully coiffed friends for a fantabulous romp through the rainbow-drenched (mine)fields of gender and identity! Tickets available at Brown Paper Tickets

<https://fierceandfabulous.bpt.me/>

### **A Ligeti Odyssey: The First 100 Years**

**Sunday, June 4<sup>th</sup> @ 7:30 PM | The Old Madeleine Church, 3123 NE 24th Ave, PDX**

Cascadia Composers is celebrating the centennial of the birth of György Ligeti, whose music captured the ear of the public when film directors, including Stanley Kubrick and Martin Scorsese, used his stunning sounds in films such as *2001: A Space Odyssey*, *The Shining*, *Shutter Island*, and *Eyes Wide Shut*. In addition to new Cascadia works in Ligeti's honor, the concert will feature works from throughout his career, including *Six Bagatelles* performed by the Arcturus (wind) Quintet, selections from his *Etudes for Piano* performed by Monica Ohuchi and Myrna Setiawan, and his surrealistic fantasy *Mysteries of the Macabre*, performed by soprano Madeline Ross and yes, tonight's Rebecca Stager.

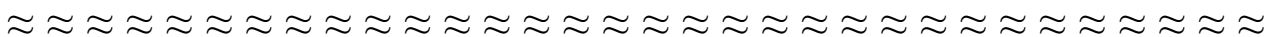
### **In Good Hands 2023**

**Saturday, July 15<sup>th</sup> | Lincoln Recital Hall, 1620 SW Park Ave, PDX**

Talented young Oregon students perform a fabulous hodgepodge of works by Cascadia Composers in this 13th annual celebration of new music, including works specially written in collaboration with individual students by our composer members. This event forges new paths to the future of art music by bringing teachers, composers and gifted young performers together to learn, create and inspire each other and their audiences. Admission is free!

### **Conflict and Resolution**

Nov. 2023 – Join Cascadia for this commanding fall concert featuring brilliant local performers on brass and percussion.

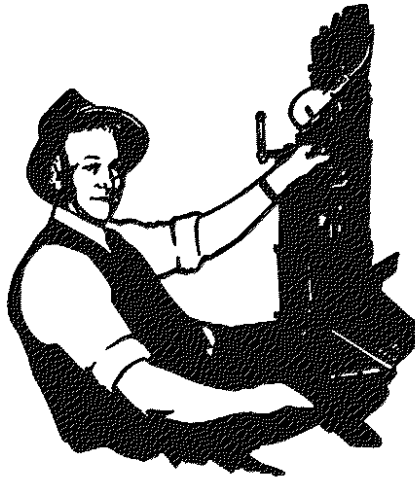




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