

CASCADIA COMPOSERS
PRESENT

Watermark

Two cities JOINED BY THE WILLAMETTE

NEW MUSIC BEARING THE INDELIBLE STAMP OF THE

Pacific Northwest

Eugene

FRIDAY, APRIL 11, 2014
7:30 P.M.
CENTRAL LUTHERAN CHURCH
1857 POTTER ST.
EUGENE, OR 97403-1366

Portland

SUNDAY, APRIL 13, 2014
3:00 P.M.
COLONIAL HEIGHTS
PRESBYTERIAN CHURCH
2828 SE STEPHENS ST.
PORTLAND, OR 97214

Featuring new music by

DAVID BERNSTEIN • TRISTAN BLISS • MIKE HSU • ART RESNICK
PAUL SAFAR • MARK VIGIL • JEFF WINSLOW • NICHOLAS YANDELL

\$10
suggested
donation



CASCADIA COMPOSERS
IS A CHAPTER OF THE
NATIONAL ASSOCIATION
OF COMPOSERS, USA

Explore the landscape at
www.CascadiaComposers.org and/or
www.facebook.com/CascadiaComposers?ref=hl



Cascadia Composers

Mission Statement

Cascadia Composers promotes the composition and performance of contemporary classical music by regional composers, stimulates national and international awareness of this music, and gathers composers to disseminate information pertinent to its members and the community.

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

Website: www.CascadiaComposers.org

Governing Board

Jan Mittelstaedt, President

Cynthia Gerdes, Vice President/Concert Management

Jeff Winslow, Secretary/Treasurer

Mike Hsu, Publicity

Dan Brugh, Stage Management • Ted Clifford, Grants Lead

Jay Derderian, Webmaster • Nicholas Yandell, Recorder

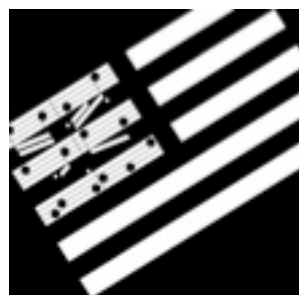
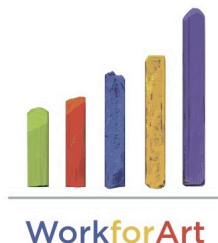
David S. Bernstein, Greg A Steinke, at large

Tomas Svoboda, Honorary Member

Cascadia Composers is a chapter of the National Association of Composers, USA (NACUSA)

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

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



NACUSA

CASCADIA COMPOSERS

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

present

Watermark

Two Cities joined by the Willamette

7:30 PM, Friday, April 11, 2014

Central Lutheran Church, 1857 Potter St., Eugene, OR

3:00 PM, Sunday, April 13, 2014

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

SPIDER (2013) for Soprano and Piano

Paul Safar

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

WHEN SLEEP EVADES MY TOUCH for Violin, Violoncello and Piano

Tristan Bliss

Lillie Wells Manis, *violin*; **David Straka**, *violoncello*; **Genevieve Mason**, *piano*

NOCTURNE—Eola Hills for Piano

Jeff Winslow

Monica Ohuchi, *piano*

QUARTET No. 1 for String Quartet

Michael Hsu

Ill. Potomac

Lillie Manis, **Chris Ives** *violins*; **Leslie Straka**, *viola*; **David Straka**, *violoncello*

————— ***INTERMISSION*** —————

FIVE PRELUDES for Violin and Piano

Mark Vigil

David Burham, *violin*; **Genevieve Mason**, *piano*

AND THE SURFACE BREAKS for Violoncello

Nicholas Yandell

Diane Chaplin, *violoncello*

THREE SUMMER SOUNDSCAPES for Flute and Piano (Premiere)

David S. Bernstein

Sydney Carlson, *flute*; **Harold Gray**, *piano*

Please join the composers after the concert in the hall for a short discussion with questions and answers.

Program Notes

SPIDER (2013) for Soprano and Piano by Paul Safar; text by Masaoka Shiki

A yellow green spider
Crawling on
A red rose

After killing
A spider, how lonely I feel
In the cold of the night

Crimson plum blossoms
Scattered over the loneliness
Of the bed

WHEN SLEEP EVADES MY TOUCH for Violin, Violoncello and Piano by Tristan Bliss

When Sleep Evades My Touch was composed largely in the late evening or wee morning, depending on how you see it, hours of spring days spent in room 108, of which the sole window overlooked the savage wasteland of a *rat-eat-rat* (literally) decrepit old house, of my apartment building at the time; how I loved that apartment. My weeks consisted of attending Portland Community College, not talking, riding the bus, not talking, watching *That's 70's Show*, not talking – obviously, it's not like I'm unstable. . . Did I mention not talking? The point being this work was composed during a very lonely period of my life while my long term girlfriend was studying abroad in Mexico. *When Sleep Evades* was largely how I filled my new-found free time, and channeled my loneliness induced apathy into something constructive. Although these notes are somewhat humorous, as they are meant to be, the emotions in *When Sleep Evades* were very much real.

NOCTURNE—Eola Hills for Piano by Jeff Winslow

Formally, this work lies somewhere between a sonata allegro and a triple variation, but it is all nocturne – the nocturne as imagined by Debussy and the painter Whistler. Not an attempt to evoke the world of the night, but an impression from someone especially attentive to their surroundings, much as one might be when out at night, away from lights. The surroundings that inspired this particular work are the hills and valleys, the streams, forests and fields of western Oregon. The many and varied views, sounds, and aromas arouse a wide range of complex and indefinable emotions one can experience only in the natural world. Finally, a misting, sleepy rain begins to fall, a distant bell is heard, and the senses are gradually obscured.

The nocturne was originally finished in 1974 when I was very young. After spending more time in the hills of the title than I had in many years, I took the piece out again, and found much that pleased me still, but also much that made me cringe. It seemed worth revising, to gently enhance the former and eliminate the latter. What remains is a memento of a landscape that has also been extensively, if less pleasingly, revised.

QUARTET No. 1 for String Quartet by Mike Hsu

The third movement of *Quartet No. 1* opens with a brazen challenge from the first violin, the melody of which I developed while visiting my uncle in Potomac, MD. I carried this melody in my head for some 12 years, before finding a place for it in the *Quartet*. Throughout the movement, the meter switches between 4/4 to 3/4 in a deliberate manner to evoke a sense of urgency. The melody of the trio section, reminiscent of a Native American song, came to me around Thanksgiving 2012 while visiting Jackson Hole, WY, with my wife, Nancy. The contrast between the longing nostalgia of the trio section, and the unbridled angst of the rest of the movement, reflects the emotional spectrum from which I draw my artistic inspiration.

FIVE PRELUDES for Piano by Mark Vigil

I wrote these five preludes between 2007 and 2008. At the time I was just learning about the existence of synthetic scales such as the Neapolitan major and minor scales, the Hungarian major and minor scales, the Enigmatic scale and so on. I found these scales in a jewel of a book entitled *Twentieth Century Harmony* by Vincent Persichetti published in 1961. Tomas Svoboda introduced me to this music theory book! These preludes represent my exploration into the harmonic and melodic use of these brand new scale formations.

AND THE SURFACE BREAKS for Violoncello by Nicholas Yandell

This was once a fictional composition. It existed in an unfinished novel, started in 2012, as a description of a musical work composed by a main character, containing a melody representing inextinguishable peace existing throughout a tumultuous odyssey and eventually coming into fruition in the closing section. But serendipitously, at the end of 2013, I was asked by my cellist friend Micah to write him a peace-inspired solo cello work and thus fiction became reality. The “peace” theme is partially comprised of the four beginning notes (a pitch class: 0,4,6,7 or inverted as 0,1,3,7), but isn’t fully completed until the last third of the work. The title refers to the surface of a body of water as one’s head breaks through after a long and strenuous swim beneath it. This work is dedicated to Micah Claffey.

THREE SUMMER SOUNDSCAPES for Flute and Piano by David S. Bernstein

Three Summer Soundscapes was completed at the end of the summer of 2012. The work is characteristic of other chamber compositions I have written in the sense that this duet displays a certain virtuosity and equality among and between the two instrumentalists. Certain areas of the flute range are exploited, particularly the low register, and the exploited range of the piano is rather large also.

The first and third movements are rather straight forward in terms of the specific motives they present along with the intense dialogue between both players that is frequently found among them.

The second movement, at least at the beginning, is much more improvisatory in nature, and certain unusual harmonic effects are created as the movement proceeds.

All the movements display a kind of rhythmic drive and intensity that can be observed and perceived by an audience with a little bit of curiosity thrown in as well.

Composer Biographies

David S. Bernstein

The music of composer David S. Bernstein has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., and Clear Note Publications. Bernstein earned a B.M. and M.M. from Florida State University and a doctorate in music composition with distinction from Indiana University. He is a founding member of Cascadia Composers (Cascadia Chapter of the National Association of Composers, USA).

Tristan Bliss

Tristan is an undergraduate composer currently studying with Dr. Whitley at Western Oregon University. He doesn't believe knowing random details about his studies will enlighten his music for you, but here is some other random information he believes will. Tristan loves: Dostoevsky (especially Raskolnikov in *Crime and Punishment*), skinny dipping in the ocean, philosophical discussions about his equal disbelief in predetermination and chance – which opens up a lot of room for existential crises about the nature of the universe, which coincidentally he also loves. In short, Tristan doesn't and does take everything and nothing seriously, but on the forefront is music, and music's ability to express what language just turns into nonsensical contradictions. Like this bio.

Mike Hsu

As a child of the 80's and 90's, Mike taught himself how to compose by mimicking the sounds of British new wave and synthpop bands such as Erasure and Depeche Mode, and house DJ's from his hometown Chicago. He incorporates the rhythmic energy and layering techniques of dance music into simple classical structures, such as fugue and sonata form. While Mike lacks formal compositional training, he has enjoyed 30+ years of playing solo violin, chamber, and orchestral music. Mike has composed for the Puget Sound Symphony Orchestra in Seattle, including a symphonic work, “Synchronicity”, which was premiered in 2004. He has recorded two non-classical albums, *Waiting for the Dawn* and *Adaptation*, available at www.cdbaby.com/motoya. Since moving to Portland in 2009 with his wife, Nancy, Mike has been an active member of Classical Revolution PDX, and serves as a first violinist for the Portland Columbia Symphony Orchestra. Professionally, Mike works as a doctor of Physiatry at Kaiser Permanente.

Paul Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. Having received his B.Mus from the College- Conservatory of Music in Cincinnati, Ohio, Paul draws upon his classical music training while often incorporating various popular styles like jazz and rock. Paul is smitten with Haiku these days. He will be premiering an extended vocal-chamber work at the Oregon Music Teachers Conference in Newport this summer with a setting of haiku from Basho.

Mark Vigil

I was born in Spokane Washington in 1954. I grew up in Spokane. I received my bachelor's degree in piano performance and composition from the Cornish Institute of the Allied Arts located in Seattle Washington. I attended Cornish from 1976-1981. I received my Master's degree in composition, in Eugene, from the University of Oregon School of Music in 1996. I began my graduate studies in 1991. I studied composition for ten years with Tomas Svoboda. (from 2002-2012)!

Jeff Winslow

Jeff Winslow, a fourth-generation Oregonian, studied music and electronics at U.C. Berkeley, getting serious about composition in the mid-90's as High Modernism finally relinquished its death grip on the world of art music. His work has been performed by fEARnoMUSIC and the Portland Vocal Consort, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, as well as several other locations around the region, often with the composer at the piano. A recent piano work, "Lied ohne Worte (lieber mit Ligeti)" received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. He is a founding member of the Cascadia Composers, a chapter of NACUSA centered on the lower watershed of the Columbia River.

Nicholas Yandell

I'm Nicholas Yandell: born July 24th, 1982 in Boise, Idaho, received a Bachelor's and Master's degree in Long Island (NY), and settled in Portland, Oregon. I gained a passion to compose because I want to experience combinations of sound and silence that don't currently exist and have others to experience them too. This desire tends to manifest itself into classical concert works, film scores, post-rock songs, and electronic music, sometimes amalgamating with fiction and poetry into meshes of lyrics, stories, and sound. So in the end, I'm just sound-sculptor, taking my small vial of talent, casting it into the winds of the world, and discovering what the visceral power of musical expression can accomplish.

Performer Biographies

David Burham, Violin

David Burham has been a violinist with the Eugene Symphony for 30 years. He has also performed with the Eugene Opera, Eugene Ballet, Eugene Festival of Musical Theatre, the Oregon Mozart Players, The Corvallis Symphony and the Newport Symphony Orchestra. Mr. Burham also plays the viola, piano and mandolin. He has given three solo recitals in Eugene, and has performed Baroque music with the chamber group The Pfaff Ensemble.

Mr. Burham studied with violinist Sherry Kloss. After earning his Bachelor of Music Education degree, Mr. Burham moved from the mid-west to Oregon in 1980. After living in Portland and playing jazz for three years, he moved to Eugene where he did post-graduate work and received training in the Suzuki method. Mr. Burham has taught private violin and viola lessons in Eugene since 1985. He has worked with stringed instrument players in the Eugene -Springfield Youth Orchestras program, and has had many students who have successfully auditioned for all levels of their orchestra program. In addition to the performance of classical music, he has played both acoustic and electric violin in bands in the region. He is the violinist in the band The Sugar Beets. His playing can be heard on the CD's of a variety of musicians.

In 2000, Mr. Burham began making electric violins and, in 2002, established his company David Burham Custom Electric Violins. Since that time, he has made 4, 5 and 6 string electric violins and violas for players all over the United States, and in Britain. Mr. Burham enjoys music from all eras. He finds vocal music from the Renaissance to be comforting, and lists Bach, Prokofiev, Mahler and Frank Zappa as some of his most respected composers.

Sydney Carlson, Flute

Highly sought after as a performer and teacher, flutist, Sydney Carlson joined the faculty of Portland State University in 2008. Currently a member of the Portland Opera Orchestra, she has appeared with the Oregon Symphony, Portland Ballet Orchestra Vancouver Symphony and Portland Chamber Orchestra. She has concertized throughout the Northwest with the IWO Flute Quartet and the Museaux Trio.

She is a former member of the Houston Grand Opera Orchestra. While in Houston she performed frequently with the Houston Symphony, Houston Ballet Orchestra, and the contemporary ensemble, Musiqa. International appearances include performances in Mexico, China, Canada and Europe.

Sydney holds degrees from the Eastman School of Music, East Carolina University and the University of Houston. She was privileged to study with Byron Hester, Bonita Boyd, and David Shostac. Additionally she has performed in the masterclasses of Julius Baker, Jean-Pierre Rampal, Robert Aitken, Samuel Baron and James Walker. She has recorded on the Mark, Delos, Albany, Guild, CIEM, and Urtext Digital labels.

Diane Chaplin, Violoncello

Diane Chaplin is co-director and solo cellist with Northwest New Music and a member of the Portland Cello Project. She is also director/conductor of the Oregon Pro Arte Youth Chamber Orchestra, and co-director of the Chamber Music Camp of Portland. In addition to her rich solo and chamber music career, she has a large studio of private cello students.

Before moving to Portland in 2009, Diane spent 21 years as cellist of the Colorado Quartet, the first all-female string quartet to perform the complete Beethoven Quartet cycle in both North America and Europe, and she has concertized in more than 20 countries. Diane has taught at Yale University, Bard College Conservatory and Oberlin College-Conservatory, among others, and has given master classes at major music schools throughout the U.S and in The Netherlands, Mexico, Bosnia and Russia. Diane holds a Bachelor's degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School.

Harold Gray, Piano

Harold Gray retired from Portland State University in 2005 as Professor of Music. He was pianist of the Florestan Trio, the university's resident ensemble, for 33 years. The trio has performed throughout the United States and in Japan, France and Spain. Harold recently retired as Artistic Director of Portland Piano International, which he founded in 1978. The organization has presented over 200 artists to Portland audiences since that time.

Chris Ives, Violin

Christopher Ives, from Arcata, CA, is an undergraduate at University of Oregon where he studies with Fritz Gearhart. He was a winner of the Eureka Symphony Youth Concerto Competition and has been actively involved in chamber music programs such as the Sequoia Chamber Music Workshop every year since the age of 12. This past summer he attended the Castleman Quartet Program in Fredonia, NY.

Lillie Manis, Violin

Lillie Manis serves on the string faculty at the University of Oregon, teaching courses in string pedagogy and applied violin. Her performance credits include numerous professional ensembles and festivals around the state of Oregon, as well as regular appearances on the faculty artist series at the UO alongside the Oregon String Quartet. Most recently a freelance violinist and violist in the Boston area, she received her M.M. from the Hartt School, where she was winner of the Miami String Quartet Competition, appearing as the quartet's first violinist in a subscription-series concert, and received additional honors for her performance of chamber music. She and her husband, jazz saxophonist Joe Manis, are the parents of a toddler son, Ellery.

Genevieve Mason, Piano

Genevieve Mason is a professional pianist living in Eugene, Oregon and teaches piano in her studio on Center Way and at Lane Community College. Genevieve also accompanies students at the University of Oregon. She is the vice-president of the OMTA Eugene district. Last summer, she accompanied and performed as a soloist in a Mozart program in France. At LCC she has appeared as a soloist and accompanist in several of the staff concerts. Having graduated with a Doctorate of Musical Arts in Piano Performance and Theory from the University of Oregon in 2001, she also earned a Master Degree in Piano Performance from the U of O in 1995. In 2001, 1997 and 1995, she was given Achievement Awards in recognition of outstanding graduate performance in keyboard studies.

Monica Ohuchi, Piano

Monica Ohuchi has performed to wide acclaim from audiences across the United States, Canada, Japan, and Europe both as a soloist and chamber musician. In recent years, Ms. Ohuchi has been guest soloist with orchestras across the country and abroad including the Colorado Symphony Orchestra, the Marin Symphony Orchestra, Orchestra Seattle, and the New Millennium Symphony Orchestra of Spain. As a chamber musician, she frequently performs with the Craftsbury Chamber Players, and Chintimini Music Festival. In addition, Ms. Ohuchi was recently added to the roster of core musicians of Portland's FearNoMusic, as well as being appointed as the group's Executive Director. Ms. Ohuchi's debut solo piano album titled Monica's Notebook, a set of 12 performance etudes written specially for her by composer Kenji Bunch, was released on the Helicon Records label in 2011. She is regularly heard on radio broadcasts across the country. As a music pedagogue, Ms. Ohuchi has taught at the Juilliard School, and has been invited as guest clinician and adjudicator for piano and chamber music festivals around the country. Ms. Ohuchi holds advanced degrees from the Juilliard School, where she studied with Julian Martin. After nearly two decades in New York City, she and her husband have recently relocated to Portland, with their two-year-old daughter and Pitbull-mix rescue. For additional information: www.monicaohuchi.com

David Straka, Violoncello

Cellist DAVID STRAKA has been a part of the Eugene music community for over twenty-five years as a performer in orchestral, chamber music and solo settings, and as a teacher. He has played under conductors such as Neville Marriner, Robert Shaw, Richard Bonyngne, and Leonard Slatkin to name just a few. Straka teaches cello students in his home studio and at Lane Community College, and coaches chamber music at the University of Oregon’s Community Music Institute. His regular involvement with new music dates back to the 1970s when he performed a number of new works on concerts of the Minnesota Composers Forum, now known as the American Composers Forum.

Leslie Straka, Viola

Leslie Straka joined the University of Oregon faculty in 1987, teaching viola and chamber music and performing regularly with the Oregon String Quartet. She served as chair of the string department from 1993–2006. Prior to joining the University of Oregon faculty, Straka was on the faculty at the University of Miami. She received the B.M., M.M., and D.M.A. degrees from Arizona State University. Straka has performed extensively as a soloist and chamber music musician throughout the United States and Europe, collaborating with many outstanding musicians.

Nancy Wood, Soprano

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

UPCOMING EVENTS

Northern Light with the Resonance Ensemble

Resonance performs new music from the Pacific Northwest and Scandanavia exploring the beauty and spiritual connection of the natural world. Featuring a commission by local Cascadia composer Renée Favand-See and works by other NACUSA Cascadia Composers.

Saturday, May 17th 7:30 pm
Agnes Flanagan Chapel, Lewis and Clark College
0615 SW Palatine Hill Rd, PDX

Sunday, May 18th 4:00 pm
Lincoln Recital Hall, Portland State University
1620 SW Park Avenue, PDX
(Tickets: \$22/General \$15/Senior \$11/Students & Artists. Tickets available online: <https://www.boxofficetickets.com/bot/wa/event?id=245475>)

In Good Hands Concert

Students perform NACUSA Cascadia Composers’ piano pieces

Thursday, July 17th 4:00 pm
Portland Piano Company
711 SW 14th Ave, PDX