

CASCADIA COMPOSERS INAUGURAL CONCERT

PROGRAM

***Cartwheels***

world premiere  
piccolo and orchestra bells  
David Buck, flute - Joel Bluestone, bells  
**Dan Senn**

***Aftermath***

revised premiere  
soprano and piano  
Janice Johnson, soprano - Jeff Payne, piano  
**Jeff Winslow**

***Elusive Canon for Violin and Xylophone*** (Op. 197a)

world premiere  
violin and xylophone  
Inés Voglar, violin - Joel Bluestone, xylophone  
**Tomas Svoboda**

***Late Autumn Moods and Images***

in 3 movements — violin, cello and piano  
Inés Voglar, violin - Nancy Ives, cello  
Alexandre Dossin, piano  
**David S. Bernstein**

..... intermission .....

***Waltz Fantasy*** (Op. 87)

world premiere  
violin and piano  
Inés Voglar, violin - Jeff Payne, piano  
**Gary Noland**

***That Old Song and Dance***

string quartet  
Inés Voglar, violin - Paloma Griffin, violin - Joël Belgique, viola - Nancy Ives, cello  
**Jack Gabel**

***Expressions on the Paintings of Edvard Munch***

**I. The Scream** (1893)   **II. The Dance of Life** (1900)   **III. Melancholy** (1892)

string quartet  
Inés Voglar, violin - Paloma Griffin, violin - Joël Belgique, viola - Nancy Ives, cello  
**Greg A. Steinke**

No audio and/or video recording, no flash photography and please turn off all electronic communication devices.

# CASCADIA COMPOSERS INAUGURAL CONCERT

**fEARnoMUSIC**  
and guests  
performing

**The Old Church**  
**Portland, Oregon**

**March 13, 2009**



## Cascadia Composers

Cascadia Composers is a new organization founded in June, 2008. Among our members are some of the region's finest composers and musicians working in the western classical concert hall tradition. We formed in response to professional and artistic conditions present in the region.

Cascadia is an established chapter under the auspices of the National Association of Composers/USA (NACUSA). The chapter 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.

Welcome to our Inaugural concert. We are pleased to be sharing our works with you through the musical prowess for fEARnoMUSIC — one of the region's top contemporary art music ensembles.

### Cascadia Composers Founding Members

**David Bernstein** — [www.DavidBernsteinmusic.com](http://www.DavidBernsteinmusic.com)

The music of composer David 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 large and varied output has been heard in over 100 performances in the United States, as well as in Canada, South America and Europe, and he is published by G. Schirmer, Lawson-Gould Pub., Music for Percussion, Inc., The Acoma Co., Ludwig Music Publishers, Inc., Willis Music and Abingdon Press.

**Jack Gabel** — [www.JackGabel.com](http://www.JackGabel.com)

Jack Gabel is the Resident Composer and Technical Director for Agnieszka Laska Dancers. He has written numerous concert hall works for many different combinations of instruments and voices, with and without electroacoustic accompaniments and/or enhancements. He also creates mixed-media works alone and with collaborators. Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel recounts as his most memorable musical experience, a 1972 impromptu jam session with an Afghan tribesman in a Herat teahouse — the composer on mouth organ and the local talent on his handmade, rough-hewn, 3-string lute. “We miraculously found a common modality straight away and carried on for several hours; to date,” Gabel writes, “only his work with Agnieszka Laska Dancers compares in excitement.”

**Gary Noland** — [www.GaryNolandComposer.com](http://www.GaryNolandComposer.com)

Gary Noland has been called the “Richard Strauss of the 21st century” and the “composer to end all composers” and has been described as the “most virtuosic composer of fugal music alive today.” His music has been reviewed extensively and is historically acknowledged (Nicolas Slonimsky: Music Since 1900). Born in Seattle and raised in Berkeley, he grew up on a plot of land three blocks south of U.C. Berkeley known as People's Park, distinguished for civic unrest. Gary's adolescent musical influences are from living for a time in Salzburg and in Garmisch-Partenkirchen, home of Richard Strauss. His B.A. in music is from U.C. Berkeley. He also studied at the Boston Conservatory, and took from Harvard both his M.A. and Ph.D.

**fEARnoMUSIC** — [www.fearnomusic.org](http://www.fearnomusic.org)

fEARnoMUSIC has been consistently praised for its unusual and innovative programs, offering performances of the highest artistic quality that are passionate and humorous. Now in its seventeenth season, the ensemble is committed to promoting the chamber music of our time, premiering more than 30 works, from the masters of the twentieth century to the young composers working right here in our city.

fEARnoMUSIC members have been featured artists on Seattle's KING Radio and Portland's KBPS All-Classical Radio. As recipients of a Continental Harmony grant in 2003–04 (sponsored by the American Composers Forum and the National Endowment for the Arts), fEARnoMUSIC premiered David Dzubay's Northwest Passages in collaboration with the Lewis and Clark Bicentennial, a work chosen to represent Oregon in the celebration. fEARnoMUSIC has also received grants from the Copland Fund for Performing Ensembles, the Regional Arts and Culture Council, the Templeton Foundation, and the JackStraw Foundation. The ensemble is proud to have performed in famed Merkin Hall in New York in September 2001, at the invitation of acclaimed young composer (and Portland native) Kenji Bunch. In the Spring of 2008, fEARnoMUSIC were Artists in Residence at the Brigham Young University, invited by composer Steve Ricks.

**The Young Composers Project** offers the only program of its kind in the country. Currently sponsored by the Templeton Foundation, this innovative program gathers young composers (grades 6–12) from around Oregon for workshops over a nine-month period. During the workshops, the students develop their compositional ideas, experiment with orchestration, and have their works professionally performed and recorded. More than a hundred students have taken advantage of this exceptional opportunity, and they have won more than two dozen state, regional, and national awards for their compositions.

KBPS Classical Radio has annually broadcast interviews with students along with performances of their pieces, and segments of the workshop have been featured on Oregon Public Broadcasting's ArtBeat. Students have also participated in master classes with Pulitzer Prize winning composer William Bolcom, and Indiana University faculty member David Dzubay.

fEARnoMUSIC can be heard on *The Bridge, Vol. 1* (released by the Regional Arts and Culture Council), *Electric Fences* performing music of **Shaun Naidoo** and **Jackie T. Gabel's Spring Quartet and selected works for strings**.

### upcoming events

#### Parallax: Music and Moving Pictures

Friday, April 17, 2009, 8:00 pm  
Colonial Heights Presbyterian Church  
Curated in collaboration with Leo and Anna Daedalus of Helsinki

#### Hearing the Future: Young Composers

Sunday, April 26, 2009, 3:00 pm  
Evans Auditorium, Lewis & Clark College  
Music by the students of the Young Composers Project



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CASCADIA  
COMPOSERS

## Guest Artists

**David Buck (flute)** was appointed principal flute of the Oregon Symphony in 2005 by music director Carlos Kalmar. *The Oregonian* has praised him for his “supple tone, rhythmic dynamism, and technical agility.” David is a recent graduate of The Juilliard School, where he earned a Bachelor of Music and a Graduate Diploma. He took a hiatus from his studies at Juilliard after his sophomore year to serve as Associate Principal flutist with the Honolulu Symphony. He has also had the opportunity to appear as a guest principal with the Baltimore Symphony Orchestra.

**Alexandre Dossin (piano)** is an assistant professor of piano performance and piano literature. He received his D.M.A. from the University of Texas-Austin in 2001, and an M.F.A. from the Moscow Tchaikovsky Conservatory (Russia) in 1996. His principal teachers were Sergei Dorensky at the Tchaikovsky Conservatory and William Race and Gregory Allen at UT-Austin. Before joining the University of Oregon music faculty in 2006, Dr. Dossin was on the faculty of the University of Louisiana at Lafayette from 2001–02, and from 2002–06 at the University of Wisconsin-Eau Claire. Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. His other awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix (Athens, Greece, 1996), Third Prize and Special Prize in the Mozart International Piano Competition (Salzburg, Austria, 1995). In 1997 Dossin was the youngest person ever to receive the prestigious State Award “Ambassador of Rio Grande do Sul” in Brazil.

**Paloma Griffin (violin)** began violin studies at the age of 3 with her father, a violist. She has performed extensively throughout North America and Europe as a soloist, chamber, and orchestral musician. Concerto appearances include performances with the Oregon Symphony and the Fresno Philharmonic, as well as with many regional orchestras in California’s Central Valley. Ms. Griffin was a member of the Portland, Oregon-based ensemble, Pink Martini, for nearly a decade. Ms. Griffin has given master classes at the New World Symphony and at the Las Vegas Music Festival, where she served on the faculty. She has served as assistant concertmaster of the Oregon Symphony and concertmaster of the New World Symphony under Michael Tilson Thomas. She has been a member of the Arizona Musicfest Orchestra for three years. Paloma Griffin can be heard on the Pink Martini albums “Hang On Little Tomato” and “Hey Eugene” as well as on The Shins album, “Wincing the Night Away.”

**Nancy Ives (cello)** has been the Principal Cello of the Oregon Symphony since October 2000. During the 2003-04 season, Ives was acting Artistic Director of fEARnoMUSIC, and presented the premiere by David Dzubay for the Continental Harmony Project of the American Composer’s Forum. July of 2005 marked Ives’ debut with Chamber Music Northwest, and she has played several times for the innovative “Music in Context” series as well as the Ernest Bloch Festival Composers’ Symposium.

**Janice Johnson (voice)**, a native of Maine, received her musical training at the Eastman School of Music, the Chautauqua Music Festival, and the Aspen Music Festival. She teaches at Marylhurst University and her private studio. Ms. Johnson enjoys singing contemporary music, and has appeared as a featured soloist at the Ernest Bloch Festival, where she performed works by Bernard Rands under his tutelage. Working with John Peel, Ms. Johnson premiered his *Como un Arco de Viola* with the Cuarteto Latinoamericano, and his opera, *Voces Vergiliana*, as Dido. Ms. Johnson has been a featured soloist with the Third Angle New Music Ensemble, and has appeared with the Oregon Symphony, and several other festivals.

**Dan Senn** — [www.newsense-intermedium.com](http://www.newsense-intermedium.com)

Dan Senn is a composer of experimental classical music, electronic and acoustic, a sculptor of kinetic instruments for exhibition and performance, an experimental video artist for installation and proscenium play, and a documentary filmmaker. He performs and exhibits worldwide and has produced ephemeral public art projects, which bring experimental work to alternative audiences. His work is greatly influenced by the “elegant awkwardness” of the raku ceramic process and, while highly expressive, devoid of intended metaphor. Senn is a sound artist who came to contemporary music by way of the visual arts. Trained since childhood as French horn player and vocalist, he began studying ceramics and raku pottery in 1972, an ancient ceramic method, which fundamentally shifted his aesthetic.

**Greg A. Steinke** — [www.GregaSteinke.com](http://www.GregaSteinke.com)

Greg A Steinke is Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (now retired, 6/15/01); Associate Director, Ernest Bloch Music Festival (‘93–97) and Director, Composers Symposium (‘90–97) (Newport, OR); Professor Steinke holds a B.M. degree from Oberlin Conservatory, a M.M. degree from Michigan State University, a M.F.A. degree from the University of Iowa, and a Ph.D. from Michigan State University. He is the author of articles on new oboe literature and music composition; he has done the revisions to the Paul Harder Harmonic Materials in Tonal Music, 6, 7, 8 & 9th Ed., Basic Materials in Music Theory, 7, 8, 9, 10, & 11th Ed., Bridge to Twentieth-Century Music, Rev. Ed. for Prentice-Hall, and most recently with H Owen Reed a revision to the Harder-Reed Basic Contrapuntal Techniques for Warner Bros. Pub.; and an article, “Music for Dance: An Overview” in *The Dance Has Many Faces*, 3rd Ed., Ed. by Walter Sorell, a cappella books.

**Tomas Svoboda** — [www.TomasSvoboda.com](http://www.TomasSvoboda.com)

Born in Paris of Czech parents, December 6, 1939, Tomas Svoboda composed his first opus at age 9 and was admitted to the Prague Conservatory 5 years later as its youngest student. By 1962, after graduating from the Conservatory with degrees in percussion, composition and conducting, numerous performances and radio broadcasts of his music brought national recognition to Svoboda, clearly establishing him as Czechoslovakia’s most important young composer. Svoboda enrolled at the Univ. of Southern California in 1966, graduating 2 years later with honors. In 1981, first publication of his music brought forth a front cover tribute to Tomas Svoboda by the highly respected PIANO QUARTERLY. In 1985, Svoboda was commissioned to write his CHORALE in E flat, for Piano Quintet, Op. 118 for Aaron Copland’s 85th birthday celebration in New York.

**Jeff Winslow**

Born into a musical family in Salem, Oregon, Jeff Winslow’s first serious compositional efforts were inspired by his discovery of Debussy and Mahler. But neither the pop nor academic music of the day had much appeal, nor did a teaching career. While at the University of California at Berkeley studying electronics engineering, he took all the usual undergraduate music theory (Michael Senturia’s teaching was particularly inspiring). But he remained inactive as a composer until the 90’s, which brought mid-life crisis, and a long-overdue stylistic explosion in the world of art music. Years were lost, but not the dedication to piquant harmony, elegant line, and fluid rhythm. His work has been performed by Cherry Blossom Musical Arts in Eugene, Seventh Species in Portland, and at the 2007 Oregon Bach Festival.

## Program Notes

### ***Cartwheels*** (2004 - world premiere) — **Dan Senn**

In 1953, Robert Rauschenberg walked to the home of Willem De Kooning and explained to the artist that he would like to make a piece based on the erasure of one of his drawings. He was willing to trade a bottle of Jack Daniels for such a piece. De Kooning, a famous abstract expressionist painter, did not like the idea but consented and gave the young artist something that was especially difficult to erase. Today, “Erased De Kooning” by Robert Rauschenberg, which took the artist an entire month to erase, is worth more than any of De Kooning’s paintings. I should be so lucky.

In 2004, I was commissioned by Sylvia Smith Publications, Baltimore, to write a work for the odd combination of piccolo and orchestra bells that would be part of a collection of such pieces. About that time I was listening to lots of music by Elliot Carter, a favorite composer of mine, and while listening to a duet of his, I made a spontaneous quick graphic drawing of the entire work as it was playing. Since I had not written a traditionally scored work for over 10 years, preferring graphic notations instead, this kind of sound sketching came natural to me. Then the idea occurred to me to re-compose the de-composed Carter work, which I had heard only once or twice, based on this drawing using traditional notation. And this is how *Cartwheels* came into being, a piece which bears only atavistic resemblances to the original Carter work—an “erased Carter” of sorts.

### ***Aftermath*** (2009 - revised premiere) — **Jeff Winslow**

First, catastrophe. Then, “Aftermath”. We don’t know the catastrophe, but whatever it was drove the protagonist (E minor) to run heedlessly into the wild, ever onward, to stand on a cliff overlooking the surging ocean (Bb minor), unable to run any farther. Is that the ocean that seemed such an irresistible force? There it sits, aimless and unaware. Freedom beckons (A major, undermined by F). A lone gull (Eb) glides by, then dives to water level. The jig is up. The ocean becomes fury, and master. For a moment, in the ebb, it seems as if freedom is possible. The moment passes.

### ***Elusive Canon*, Op. 197a** (2009 - world premiere) — **Tomas Svoboda**

*Elusive Canon*, specifically written for this concert occasion is a brief dialogue between Violin and Xylophone. While the violinist is a leader of two voices, the xylophone player lacks the discipline of following the exact imitation and occasionally confusing the violinist becoming an imitator of xylophone. This humorous relation ends with unexpected deceptive cadence.

### ***Late Autumn Moods and Images*** (1990) — **David S. Bernstein**

Commissioned by the Schubert Club of the Jerome Foundation in St. Paul, the three movements of *LATE AUTUMN MOODS AND IMAGES* were composed in 1990.

The first movement includes several phrases from the Protestant hymn tune “Come Ye Thankful People Come.” The melodic fragments of the theme should be obvious much of the time although there are a number of instances where their use is much more abstract.

Movement II, sub-titled “Dances with...” refers to the idea of attempting to fuse two entirely different dance melodies into a single movement. The composer came across these dances from an old collection of Hebrew and Jewish songs and dances arranged for accordion.

The third movement does not use any musical material from another source. It does, however, attempt a synthesis of seemingly contradictory style elements. Enclosed within it are passages of contrapuntal pandiatonicism that “fuse” with dense chromaticism...tonal, triadic elements integrated with gapped semitone clusters, etc.

### ***Waltz Fantasy*, Op. 87** (2007 - world premiere) — **Gary Noland**

Having spent several of my formative (read: *impressional*) years in regions of Austria, Germany, and Switzerland, including Salzburg (a town where the bartenders deck themselves out in Mozart costumes for the *Touristen*), and Garmisch-Partenkirchen (where Richard Strauss resided), many of my compositions have acquired a “Viennese lilt” (which is strange, since I’ve only spent three days in Vienna!). I also grew up in a Jewish family that was forced into exile by the Nazis. German and Yiddish were spoken in my household. My mother and grandmother often referred to me as a *nebbish*. Plus: I’ve acquired a passion for marzipan. Is it any wonder then that I should write a *Waltz Fantasy*...?

### ***That Old Song and Dance*** (1984) — **Jack Gabel**

This string quartet — one movement in classical sonata allegro form — is, as the title suggests, infused with ancient songs and dances: an untitled 14th century French *estampie* (dance), originally for positif organ, another *estampie* from the same period (the famous viol tune, *Lamento di Tristana*) and an Irish Gypsy song, *Fish and ‘Taters*.

### ***Expressions on the Paintings of Edvard Munch*** (2000 - world premiere) — **Greg A. Steinke**

As stated in Munch’s Journal: “at times you see with different eyes,” thus, a composer “at times [hears] with different [ears.]” And so it is with this composition of “hearing” these paintings at a moment in time. Another moment might produce a different “hearing,” or “expression.” I’ve attempted to create an expression of these paintings and even have different possible interpretations within the expression through passages of structured improvisation, which in turn produce different experiences for the listener. So I’ve composed what I heard, to paraphrase Munch, at a moment in time.

## fEARnoMUSIC

**Inés Voglar (Artistic Director, violin)**, is in her fourth year as fEARnoMUSIC’s Artistic Director, and has been a member of the Oregon Symphony since 2004. Formerly a member of the Pittsburgh New Music Ensemble, Inés is also the violinist of the *Free Marz String Trio*. By the end of this season she will be responsible for the premiere of 10 new works.

**Joël Belgique (viola)** is the principal violist of the Oregon Symphony and a seven-year veteran of fEARnoMUSIC. He is also a member of the Oregon Symphony String Quartet and the *Free Marz String Trio*. Joël is currently working on his first recital CD that will include sonatas by Jacob Avshalomov, Rebecca Clarke and Marion Bauer, with pianist Cary Lewis, as well as the premiere recording of Tomas Svoboda’s sonata.

**Joel Bluestone, D.M.A. (percussion)** is entering his 17th year as Co-founder and Percussionist with fEARnoMUSIC. His latest project is *The\_Waters\_Bluestone\_Duel* for percussion and live electronics that has taken him all over the world. He has been the head of the Percussion department at Portland State University since 1989.

**Jeffrey Payne (piano and Young Composers Project Director)**, founded the fEARnoMUSIC ensemble with percussionist Joel Bluestone in 1992. As a member of the ensemble he has appeared in New York City, California, and Colorado, as well as throughout the Pacific Northwest. During his tenure as Artistic Director for the group he was responsible for presentation of twenty World Premiere or American Premiere performances of works by Pacific Northwest composers. In 1997 he founded the Young Composers Project, as part of the mission of fEARnoMUSIC, and continues as its Director, overseeing the development of aspiring young creative minds around the region.