

CHERRY BLOSSOM MUSICAL ARTS PRESENTS

# ART MUSIC LIVE IN THE 21ST CENTURY

A CONTEMPORARY CLASSICAL CONCERT SERIES

FRIDAY, NOVEMBER 5, 7:30 PM

CENTRAL LUTHERAN CHURCH, 1857 POTTER STREET

ADULTS \$15, STUDENTS \$10, CHILDREN 10 AND UNDER FREE

Featuring:

The world premiere of

**THY DISTANT FIRE: AN EDGAR ALLEN POE SONGBOOK**

by British composer Derek Healey, performed by Nancy Wood

**QUINTET FOR BRASS**

by Czech-American composer Tomas Svoboda,  
performed by The Oregon Brass Quintet

**SUMMER FRAGMENTS**

by Tomas Svoboda, performed by Nancy Wood,  
accompanied by Mr. Svoboda

**MAMA'S SONG**

by Portland composer Jack Gabel,  
performed by violinist Lisa McWhorter

Sponsored in part by:



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# ART MUSIC LIVE IN THE 21ST CENTURY: CONCERT 1

Tomas Svoboda

## Children's Treasure Box, Volume 5

*Tomas Svoboda, piano*

Single Voice (Tempo recitativo)

Chaconne (Adagio)

Fanfare (Allegro)

Bavarian Canon (Allegretto)

Major - Minor (Allegretto)

Syncopations (Andante)

Bells in Octaves (Allegretto)

Abandoned Garden (Lento moderato)

Wheel of Fortune (Allegretto)

This fifth volume of Children's Treasure Box culminates the composer's effort to create short compositions with ever increasing technical demands. These pieces would be appropriate for the use in a recital and the order could be rearranged.

Derek Healey

## Thy Distant Fire: An Edgar Allen

### Poe Songbook op. 123

*Nancy Wood, soprano*

*Paul Safar, piano*

Eldorado

Evening Star

To F:

Sancta Maria!

To the River

To Zante

Serenade

Lines on Ale

## *Eldorado*

Gayly bedight,  
A gallant knight,  
In sunshine and in shadow,  
Had journeyed long,  
Singing a song,  
In search of Eldorado  
  
But he grew old,  
This knight so bold,  
And o'er his heart a shadow  
Fell as he found  
No spot of ground  
That looked like Eldorado.

And, as his strength  
Failed him at length,  
He met a pilgrim shadow—  
"Shadow", said he  
"Where can it be—  
This land of Eldorado?"

"Over the Mountains  
Of the Moon,  
Down the Valley of Shadow,  
Ride, boldly ride,"  
The shade replied  
"If you seek for Eldorado"—  
"Eldorado."

## *Evening Star*

'Twas noontide of summer,  
And midtime of night,  
And stars, in their orbits,  
Shone pale, through the light  
Of the brighter, cold moon.  
'Mid planets her slaves,

Herself in the Heavens  
Her beam on the waves.  
I gazed awhile  
On her cold smile;  
Too cold—too cold for me;  
There passed, as a shroud,  
A fleecy cloud,  
And I turned away to thee,  
Proud Evening Star  
In thy glory afar  
And dearer thy beam shall be;  
For joy to my heart  
Is the proud part  
Thou bearest in heaven at night  
And more I admire  
Thy distant fire  
Than that colder, lowly light.

*To F*

Beloved! amid the earnest woes  
That crowd around my earthly path—  
(Drear path, alas! where grows  
Not even one lonely rose)—  
My soul at least a solace hath  
In dreams of thee, and therein knows  
An Eden of bland repose.  
And thus thy memory is to me  
Like some enchanted far-off isle  
In some tumultuous sea—  
Some ocean throbbing far and free  
With storms—but where meanwhile  
Serenest skies continually  
Just o'er that one bright island smile.

*Sancta Maria!*

Sancta Maria! Turn thine eyes  
Upon the sinner's sacrifice,  
of fervent prayer and humble love  
from thy holy throne above.

At morn-  
At noon-  
At twilight dim-  
Maria! Thou hast heard my hymn!  
In joy and woe-  
in good and ill-  
Mother of God, be with me still  
When the hours flew brightly by,  
and not a cloud obscured the sky  
My soul, lest it should truant be,  
Thy grace did guide to thine and thee  
Now when storms of fate o'er cast  
darkly my Present and my Past,  
Let my future radiant shine  
with sweet hopes of thee and thine!

*To the River*

Fair river! in thy bright, clear flow  
Of crystal, wandering water,  
Thou art an emblem of the glow  
Of beauty—the unhidden heart—  
The playful mazziness of art  
In old Alberto's daughter;  
But when within thy wave she looks—  
Which glistens then, and trembles—  
Why, then, the prettiest of brooks  
Her worshipper resembles;  
For in his heart, as in thy stream,  
Her image deeply lies—  
His heart which trembles at the beam  
Of her soul-searching eyes.

*To Zante*

Fair isle, that from the fairest of all flowers,  
Thy gentlest of all gentle names dost  
take!  
How many memories of what radiant  
hours  
At sight of thee and thine at once awake!

How many scenes of what departed bliss!  
How many thoughts of what entombed  
hopes!  
How many visions of a maiden that is  
No more—no more upon thy verdant  
slopes!  
*No more!* alas, that magical sad sound  
Transforming all! Thy charms shall please  
*no more—*  
Thy memory *no more!* Accursed ground  
Henceforth I hold thy flower-enamelled  
shore,  
O hyacinthine isle! O purple Zante!  
“Isola d’oro! Fior di Levante!”

### *Serenade*

So sweet the hour, so calm the time,  
I feel it more than half a crime,  
When Nature sleeps and stars are mute,  
To mar the silence ev’n with lute.  
At rest on ocean’s brilliant dyes  
An image of Elysium lies:  
Seven Pleiades entranced in Heaven,  
Form in the deep another seven:  
Endymion nodding from above  
Sees in the sea a second love.  
Within the valleys dim and brown,  
And on the spectral mountain’s crown,  
The wearied light is dying down,  
And earth, and stars, and sea, and sky  
Are redolent of sleep, as I  
Am redolent of thee and thine  
Enthralling love, my Adeline.  
But list, O list, - so soft and low  
Thy lover’s voice tonight shall flow,  
That, scarce awake, thy soul shall deem  
My words the music of a dream.  
Thus, while no single sound too rude  
Upon thy slumber shall intrude,

Our thoughts, our souls- O God above!  
In every deed shall mingle, love.

### *Lines on Ale*

Fill with mingled cream and amber  
I will drain that glass again.  
Such hilarious visions clamber  
Through the chamber of my brain—  
Quaintest thoughts—queerest fancies  
Come to life and fade away;  
What care I how time advances?  
I am drinking ale today.

I first decided to make a group of settings of the poetry of Edgar Allan Poe after visiting the Poe Museum in Richmond, VA in February 2003. I visited Richmond in order to conduct my ‘*One Midsummer Morning*’ for wind band and to attend a performance by the Murray/Lohuis Duo playing my ‘*Four Preludes on Latino Religious Songs*’ for Violin and Organ.

Soon after the visit to Richmond, I started a list of possible poems to set. These would be songs with a distinctive character which would create a mood suitable for musical performance. The poems would need to be a certain length, in order that they would fit together as a group. The work stayed unwritten until 2009. Of passing interest, it is worth mentioning that many years earlier, in 1961, I had made a setting of part of a Poe poem, ‘*To One in Paradise*’, as part of my ‘*Six American Songs*’ for voice and piano.

After receiving a recording of Nancy Wood, accompanied by Jeff Winslow, performing my ‘*The Silvered Lute*’ in a concert organized by Jackie Gabel at Portland OR on June 3rd 2009;

I so loved her voice and interpretive skills that I thought she would be the ideal singer of the proposed E.A. Poe set. At the time I was working on another group of songs, this time in Italian for baritone voice. I contacted Nancy and she liked the idea, and we discussed the general characteristics of her voice, the ranges, which areas she was most happy singing, etc, and so the composition process could begin. Obviously every composer works differently from piece to piece, but this is how I worked on this particular group of songs.

1) Decided which of the poems to set, and placed them in some sort of order. I started work during the last week of October 2009, later there were many interruptions throughout the composition process, as I remember, most of the work was done after Christmas.

2) Spent several days at the piano inventing many characteristic piano phrases for the accompaniment, with at least, the opening of the soprano's various melodies for the texts chosen, making at the same time a general key scheme of the overall piece. I feel this is the most important and creative part of the composition process.

3) Decided which of the piano fragments and vocal lines to use, and entered what I had written up at the point into the computer.

4) Completed at least one verse, both voice and piano, of each of the songs chosen.

5) Made a final decision as to which of the songs to complete, and the order and key scheme. (I keep the songs I reject in another directory, just incase they might be useful at a later date.)

6) I then completed all the songs, usually one-at-a-time, adding phrasing, volume, pedaling marks, etc., as I went along.

7) When all of the songs were completed, I saved them as a MIDI file. I use this computer-performance in order to have something to send to the performer or publisher, along with the score, before the work is recorded live.

8) The last stage is to tidy-up the normally untidy score, and write program notes.

9) The work was completed January 15th 2010 and mailed to Nancy.

The first song, *Eldorado*, tells of A gallant knight, gayly bedight, who spends his life searching for the legendary city, and who encounters a shade and asked him how he should proceed. The song is pitched in D minor, the piano part makes much use of syncopation. This is followed by *Evening Star*, a poem in praise of the planet Venus, closing with And more I admire Thy distant fire, than that colder, lowly light. The planet along with the moon, are seen by the poet at noon in summer. The song is a slow C major Pastorale.

The next song *To F*: is one of a number of Poe's poems dedicated to various loves, aptly written in the key of F major. The singer likens her to some enchanted far-off isle (which links it to the sixth song *To Zante*). *Sancta Maria!* follows, this prayer is taken from Poe's short story '*Morella*', and which tells of a nun's desire to experience the then forbidden fruit of mysticism. The song is in D major and in a calm 3/4.

In the fifth song *To the River* in Poe likens a brook to his love. The accompaniment consists of a fast-moving sixteenth note continuum in 9/8, over which floats the longer notes of the soprano melody in 6/8; the key is B Dorian. This is followed by *To Zante* in which Poe's sonnet is treated in an arioso manner, and is in F Lydian. The text describes the western Greek island, known also as Zakynthos. This beautiful isle reminds him of a maiden that is no more!

Perhaps the most Romantic of the settings is *Serenade* with the piano's repeated chord accompaniment and counter melodic phrases. The key is C minor with a middle section in E Dorian. The set closes with *Lines on Ale*. This rambunctious drinking song is set in D minor, and tells of the glories of drinking ale with its mingled cream and amber, and in which hilarious visions clamber through the chamber of the poet's brain. It is set in D minor and makes much use of cross rhythms, trills, fast scales and anticipatory notes.

**Jack Gabel**

### **Mama's song**

*Lisa McWhorter, violin*

"Mama's Song" was composed to celebrate the the 75th Anniversary of Anna Łaska, mother of my current wife, Agnieszka Łaska. It was premiered 2007 at a family soiree in the Krakow parlor of Agnieszka's sister and her husband, Kasia and Wojtek Kościuszko. It's a sort of rondo variations on the Polish lullaby, "Już księżyc zgasł" (The moon is dark), which Agnieszka's mother sang to her in her infancy. "Mama's Song" was not composed as

a concert piece, but curiously, since its premiere, has been performed more than any of my works - naturally, always programmed by women program directors.

~Intermission~

**Tomas Svoboda**

### **Summer Fragments for Soprano and Piano, Op 139**

*Nancy Wood, soprano*

*Tomas Svoboda, piano*

The Summer Fragments for Soprano and Piano, Op. 139, commissioned by the Oregon Music Teacher's Association, is the result of a special creative collaboration between two artists who share a deep love of nature. John Haek and Tomas Svoboda, through many trips together hiking and backpacking in the Northwest, have formed a close affinity in their responses to nature and their respect for its integrity and beauty. The poems are concentrated images without specific connection, as if taken from a notebook. The music provides the connecting element, expressing the various atmospheres and the cycle of summer as it unfolds and disappears. The energy of sun and heat dominate the song cycle, appearing in movements one, three and seven; movements two, four and six are more intimate contrasting interludes; the storm of movement five represents the turning point of summer; and movement eight expresses its disappearance.

*John Haek: Summer Fragments*

1

Summer

soundless

sun and silent glare

the meadow mirrors waves  
of heated air

2

Is there meaning  
in this fall of tones?  
The rounded stones  
in the small stream know  
tumbling in the current  
coaxed along in playful skips

3

A blue steel sky  
burns earth to dust  
heats grey stone into stillness

4

My voice is thin  
muttering  
of small things  
echoing in grass  
the green shoots mock me

5

INTERLUDE (Summer Storm)

6

Hidden in mist  
a group of aspens  
shivers like a spider's web

7

The heat rose  
like a heavy cathedral  
shimmering  
gathering Amens

8

The gold and clarion days  
when one could sing  
of joy and pain  
are gone again

**Tomas Svoboda**

**Brass Quintet, Op. 112**

**The Oregon Brass Quintet**

*Brian McWhorter - Trumpet*

*Sarah Viens - Trumpet*

*Lydia Van Dreel - Horn*

*Jeffrey Williams - Trombone*

*Mike Grose - Tuba*

**Moderato**

**Molto allegro**

**Allegretto**

**Lento**

**Presto**

The Brass Quintet, Op. 112 was dedicated to Beacon Brass Quintet from Boston. One member of the ensemble, the trombonist David Nikka who attended some of Svoboda's theory classes at Portland State University many years ago, offered him to compose the commission piece for this quintet. The work was finished within three months and was premiered at Carnegie Hall in November 1983.

The opening brings the piece into majestic mood of the prelude-style movement. The horn part dominates with the principal theme. The following movement is contrasted with a vigorous speed of short, two notes motive exposed in the whole ensemble. Lyrical dialogue between two trumpets contrasts the principal idea of this movement. Then follows the third movement, a playful chaconne exposed in horn and tuba in the style of a valse dance. Mutes trumpets and trombones penetrates gently with sustaining chords. Fourth movement expresses the

majestic sonority of the brass ensemble. The chorale theme will be recognized in trumpet part. The last, fifth movement starts with fast, soft and mysterious sound of muted ensemble. Soon it is becoming energetic scherzo which represents the climatic conclusion of the whole piece.

Svoboda was inspired to write this quintet from reading a scary book by Ludvik Vaculik's "Horoscope". This book is the author's diary of 1979 - 1980. It naturalistically shows life in Czechoslovakia under communists. Surveillance of dissidents, interrogation, oppression.

## ~Biographies~

### Composers

#### Derek Healey

Derek Healey was born in Wargrave, in the South of England; studied with Herbert Howells at the Royal College of Music, London and with Boris Porena and Gofredo Petrassi in Italy.

He has won prizes in the UK, Italy and the USA and has taught Theory, Composition and Ethnic Music at the Universities of Victoria, Toronto, Guelph and Oregon, finally becoming Academic Professor of Music at the RAF School of Music in Uxbridge, England.

He has written works in most genres, having had some fifty works published in the UK, Canada and the USA.

His earlier neo-classic style gave way to atonal and aleatoric influences in the 1960's, and from Healey's arrival in North America in 1969, eth-

nic music became increasingly important.

Works for large ensembles have been played by many orchestras and wind ensembles, and the opera *Seabird Island* was the first contemporary opera to be taken on a cross-Canada tour.

The works most often performed include the suite for orchestra: *Arctic Images*, and *In Flanders' Fields* and two sets of Canadian folk songs for choir.

Healey's most recent extended work, *A Mass for San Corrado*, recently received its first performance in Noto Cathedral, Italy.

Healey is now retired from teaching and spends his time with composition and research, living in the Cobble Hill district of Brooklyn, New York.

#### Tomas Svoboda

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.

In 1964, the Svoboda family departed Czechoslovakia and settled in the United States, where 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 QUARTETLY. 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.

In July 2003, the Oregon Symphony Orchestra released an "All-Svoboda" orchestral CD, containing "*Overture of the Season*", "*Symphony No. 1 (of Nature)*" and "*Marimba Concerto*", which was named in a GRAMMY AWARD nomination: "Best Instrumental Soloist With Orchestra"; Niel DePonte, marimba; James DePreist, conductor. To date, 21 CDs have been released with 43 works by Svoboda on them.

Today, over 1,300 known performances of his music have taken place throughout the world, including 450 symphonic performances, with such major orchestras as the Boston, Philadelphia, Cleveland, San Francisco, Monte-Carlo, Prague, Nagoya and national symphonies of Guatemala and Costa Rica.

During the 2008-09 season, major orchestral performances include "*Concerto for Two Violins and Strings, Op.191*" with the Dayton Philharmonic; and the World Premiere performances of Svoboda's commissioned "*VORTEX for Orchestra, Op. 197*" with the Oregon Symphony Orchestra.

### **Jack Gabel**

Jack Gabel, (b. 1949-) presently lives in Portland, Oregon. He has traveled extensively, throughout Europe, Africa and Asia and worked many summers as a commercial fisherman in Alaska.

Jack Gabel 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, using musique concrete and poetry, frequently his own, some of which has been published apart from its use in contemporary performance pieces and more traditional settings for singers.

Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel recounts as his most memorable musical experience, the impromptu jam session he had with an Afghan tribesman in a Herat tea house in 1972 -- the composer on mouth organ and the local talent holding forth on his handmade, rough-hewn, 3-string lute. The two miraculously found a common modality straight away and carried on for several hours. "No concert-hall premiere or recording session can to date compare," adds the composer, "nor likely ever will."

Today, Gabel's work is infused with widely varied ethnic and ancient colors and motives, most notably those of the ancient, native cultures of North America.

His 1997 article on electronic music for the All Music Guide can be found at [www.allmusic.com](http://www.allmusic.com)

### **Performers**

#### **Oregon Brass Quintet**

The Oregon Brass Quintet has been in residence at the University of Oregon since the early 1970's. Comprised of the brass facul-

ty members from the School of Music, the OBQ promotes brass chamber music in its region through clinics, educational programs, and recitals. The OBQ has performed extensively throughout the Northwestern states in a variety of venues including school concerts, concert halls, and educational conferences, including the MENC/All Northwest Conference.

Brian McWhorter - Trumpet

Sarah Viens - Trumpet

Lydia Van Dreel - Horn

Jeffrey Williams - Trombone

Mike Grose - Tuba

### **Lisa McWhorter**

Violinist Lisa McWhorter is Assistant Concertmaster of the Eugene Symphony. She has enjoyed performing in orchestras and music festivals around the country and in Europe before settling in Eugene with her husband and two children. Lisa earned a bachelor's in Violin Performance from the University of Michigan. Former teachers are Susan Kempter, Leonard Felberg, Paul Kantor and Bernard Zinck.

### **Paul Safar**

Paul Safar received his B.Mus from the College Conservatory of Music in Cincinnati, OH. He is a past recipient of the Erik Satie "Mostly Tonal Award" from the American Music Center and has had chamber music performed in New York City's CAMI Hall, and in 2010 by Fear N6 Music in Portland, and at the Portland International Piano Festival. He has premiered works in concerts produced by Cascadia Composers, a chapter of the National Association of Composers

USA. He composed the music for the children's theater musical Nisse's Dream, which was produced at the Lord Leebrick Theater in Eugene, OR in August 2005. Paul also composed and arranged the music for Cherry Blossom's Visual Music Vaudeville shows from 2006-2009 which were performed at the Oregon Country Fair and the Oregon Shakespeare Festival. Paul is the Co-founder, Music Director and Resident Composer at Cherry Blossom Musical Arts.

### **Nancy Wood**

Nancy Wood started her singing life in the Lutheran church and performed as a soloist, in choirs and musical theater. She attended Augsburg College and The University of Minnesota, where she studied theater, dance, literature and voice. As a vocalist, she has performed throughout Oregon, including headlining at jazz clubs in Eugene and Portland as well as performing in, writing and directing vaudeville shows at the Oregon Country Fair. She has found a home in contemporary art music, and frequently performs the music of composers Paul Safar, Jeff Winslow, and other Cascadia Composers. In 2009 she was the soprano soloist in the Agnieszka Laska Dancers multimedia piece "*Lamentatio*", singing the music of Jack Gabel. Nancy has studied extensively with Coloratura Soprano Darcy Du Ruz.

### **About Cherry Blossom Musical Arts, a 501 (c) 3 non-profit arts organization**

Cherry Blossom Musical Arts was formed in 2003 by Paul Safar and Nancy Wood who wanted to create a place for contemporary composers to collaborate with artists from a broad spectrum of the performing arts, presenting live shows to the community.

# ART MUSIC LIVE IN THE 21ST CENTURY: CONCERT II

Central Lutheran Church - February 10, 2011, 7:30pm

- ◆ World premiere of **Concerto for Electric Guitar and Chamber Orchestra** by Eugene composer Paul Safar, with soloist Olem Alves
- ◆ **Single Petal of a Rose** for jazz orchestra, by Eugene composer and trumpet player Douglas Detrick
- ◆ **Micro-Dramatic Songs** by Portland composer and sound artist Dan Senn
- ◆ **Fly On: Variations on a Theme by Jimi Hendrix** solo piano composition written and performed by Eugene composer Paul Safar

Cherry Blossom Musical Arts' mission is to promote new music and artistic collaboration, to be leaders in promoting new music to children, to make contemporary classical music accessible, both artistically and financially, and to provide concerts/shows that are affordable, and sometimes free.

We believe that classical music should be available to all who have the desire to hear, and in the past years of our organization, we have always kept our productions affordable with the generous support of private donors, grants, and revenues generated from performances and fundraising events.

We thank all of you for joining us tonight as we celebrate the depth of creativity presented to the world by these living, breathing composers, poet and musicians! (and let us not forget to celebrate Edgar Allen Poe, even if he is, alas, no longer breathing.)

Cherry Blossom would like to give special thanks to Cascadia Composers, Hummingbird Wholesale, Lane Arts Council, KWAX FM, Caitriona Bolster, Eva Safar, Mary and Maynard Wood, Jack Gabel, Derek Healey, Tomas Svoboda, Central Lutheran Church, Kim Still, Quint Ehley, Ben Farrell, Darcy Du Ruz, Charles Stewart, Lynzie Kronheim, Victor Schramm, and all the musicians and artists who have performed with us over the years. Thanks as well to Capella Market for donating refreshments.

For more information about our organization, see [www.cblossom.org](http://www.cblossom.org).

## Art Music Live in the 21st Century Sponsors

### Lane Arts Council

Lane Arts Council / YouthArts has promoted and supported artists and art throughout Eugene, Springfield, and central Lane County, Oregon, since 1976. [www.lanearts.org](http://www.lanearts.org)

### Cascadia Composers: (Chapter of the National Association of Composers, USA. )

Cascadia Composers mission is to promote the composition and performance of contemporary classical music by regional composers, stimulate national and international awareness of this music, and gather composers to disseminate information pertinent to its members and the community. Cascadia serves northern Oregon and southern Washington and was founded in 2008. [www.cascadiacomposers.org](http://www.cascadiacomposers.org)

### Hummingbird Wholesale

Hummingbird Wholesale is a small, family owned and operated business focused on being a positive force for change in the food industry. We endeavor to serve people and the planet by providing the highest quality, most nutritious foods, grown as locally and sustainably as possible, to nourish the body, mind and soul. [www.hummingbirdwholesale.com](http://www.hummingbirdwholesale.com)

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