

Cascadia Composers presents:

Conflict & Resolution

Brave New Music for Brass and More

Saturday, November 11, 2023

7:30pm, doors open at 7:00pm
Lincoln Hall, Room 75
Portland State University



Featuring the Rose City Brass Quintet
with special guests Sarah Beaty and Wanyue Ye



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

Governing Board

Kevin Lay, President
Ted Clifford, Vice President *pro tem*
Jeff Winslow, Secretary/Treasurer
Arun Chandra, Daniel Brugh,
John Hildago, David Jones,
Jan Mittelstaedt, Timothy Arliss O'Brien,
Greg A Steinke, at large

Past Presidents

Ted Clifford
Jan Mittelstaedt
David S. Bernstein (now deceased)

Honorary Board Members

Tomas Svoboda (now deceased)

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

Conflict & Resolution

Brave New Music for Brass and More

Saturday, November 11th @ 7:30 pm

Lincoln Hall Room 75, Portland State University

Portland, OR

Program

***AERE PERENNIUS: FANFARE* for Brass Quintet** Dinah Bianchi
Rose City Brass Quintet

****TALL TREES*** Christine Richardson
Rose City Brass Quintet

CRYSTAL KALEIDOSCOPE Ken Davies
I. Garnet; II. Topaz; III. Emerald; IV. Amethyst; V. Crystal Collage
Dan Partridge, *horn*; Wanyue Ye, *vibraphone*

NOCTURNE IN THE BRIGHT LIGHTS Nicholas Yandell
Rose City Brass Quintet

From *FIVE MADRIGALS* for Brass Quintet Mark Pritchard
IV. Beauty is all around us ...;
Rose City Brass Quintet

****HE SPOKE TO ME*** Theresa Koon
Sarah Beaty, *mezzo soprano*; Joe Klause, *trumpet*; Dan Partridge, *horn*; Lars Campbell, *trombone*

****CANZONA* for Brass Quintet** David A. Jones
Rose City Brass Quintet

INTERMISSION

****STATEMENTS* for Brass Quintet** Brian Magill
Rose City Brass Quintet

****BRASS QUARTET #2*** Adrienne Albert
Logan Brown, *trumpet*; Dan Partridge, *horn*; Lars Campbell, *trombone*; Játik Clark, *tuba*

****AMBER ALERT*** Jan Mittelstaedt
I. Carefree Childhood; II. Panic; III. Reunion
Rose City Brass Quintet

***SNARE EXCUSE**

I. fanfare of ups and downs; II. rolling on reasons; III. out firework shopping
Wanyue Ye, *snare drum*

Timothy Arliss O'Brien

From FIVE MADRIGALS for Brass Quintet

II. Death is sad for the living ...
Rose City Brass Quintet

Mark Pritchard

***TALKBACK**

Rose City Brass Quintet; Wanyue Ye, *vibraphone*

Liz Nedela

ON A SILVER PLATE

Rose City Brass Quintet

I'ana S. Cotton

***Premiere Performance**

We uphold and embrace principles of inclusivity and equity in all our programming, for all our members and the community, in terms of gender, race, age, location, national origin, sexual orientation, religion, socio-economic status and artistic practice.

Program Notes

AERE PERENNIUS: FANFARE for Brass Quintet by Dinah Bianchi

Originally written with the purpose of introducing Giuseppe Verdi's *Messa da Requiem*, *Aere Perennius* is an homage to the late composer's masterpiece. With the title meaning, more lasting than bronze, *Aere Perennius* reminds us all just how powerful and moving Verdi's music was and still is as it has undoubtedly withstood the test of time. If you listen closely slightly after the halfway point, you will hear the horn quote the opening bars of this magnificent work.

TALL TREES by Christine Richardson

I was walking in my historic neighborhood, admiring the tall pines and cypress trees reaching high into the blue sky. There were screeching blue jays and red-tailed hawks circling above and colorful Western tangers in the mulberry trees. All of the neighbors had continually called the police to report that the drug house people were selling again and again, and finally, the authorities arrested them and there was peace again. The trees are so stately and awe-inspiring, that I felt a brass quintet could best represent this lovely (and now peaceful) scene.

CRYSTAL KALEIDOSCOPE by Ken Davies

Look into the kaleidoscope. See the variously shaped colored crystals, their reflections producing continuous changing patterns. Each crystal has a unique structure, shape, and color — its own symmetrical, ordered, three-dimensional aggregation of atoms or molecules.

As the title suggests, this work is based on "crystals." Though the sectional subtitles may be whimsically named for gemstones (Garnet, Topaz, Emerald, Amethyst, Crystal Collage), the musical crystals are pitch sets which consist of a few notes which are spun out into transformed

patterns of melodic and harmonic variety. While the theorist/musicologist may want to delve into set analysis, I hope that others may simply enjoy the aural ride along the surface, letting the notes, chords, and timbres provide a worthy repeatable listening experience.

The work was composed for James Boldin (horn) and Mel Mobley (vibraphone) and was funded in part by the Meir Rimon Commissioning Assistance Program of the International Horn Society.

NOCTURNE IN THE BRIGHT LIGHTS by Nicholas Yandell

Do not face the city with fear,
The metropolitan eyes,
Casting shame with their dilating lights,
Will lose their nerve,
When set before one,
With a survivor's smile.

I wrote the preceding poem shortly after moving to New York in 2003 and experiencing many trepidatious nights wandering around Manhattan. Years later, the feelings of these words inspired a dauntless, survivor's melody which I juxtaposed with the sounds and moods of a colossal, 21st century city that never sleeps. The final result is heard here: An urban song of the night for brass quintet!

From *FIVE MADRIGALS for Brass Quintet* by Mark Pritchard

Each of these five-part "songs" for brass quintet is based on a stanza from the poem below, using the 7-syllable and 11-syllable lines characteristic of madrigal form. (Poem authored by the composer.) Songs #2 and #4 will be heard tonight.

I.
We gather in harmony;
Each has a story to tell.
Our voices weave stories into history.

II.
Death is sad for the living;
And a journey for the dead.
We see not across that foggy river bed.

III.
We can still play toss the ball.
We can still dance and sing songs.
The simple joys are possible despite all.

IV.
Beauty is all around us;
Creation is alive, see!
We all weave the web of life eternally.

V.
We reach and grow together;
Dreaming in both night and day.
Life is precious, let not time slip away.

HE SPOKE TO ME by Theresa Koon

He Spoke To Me is excerpted from the opera *PROMISE*, about the brilliant French sculptor Camille Claudel. In this scene, Camille is alone in her studio, having just read a passionate letter she received from her mentor, Auguste Rodin. We are witnesses to both her joy at their profound connection, as well as a foreshadowing of the menace that eventually destroys their relationship. This version for mezzo-soprano and brass trio was adapted from the original score for this concert.

The relationship between *He Spoke to Me* and the opera it is extracted from involves intense conflict and resolution, though they are played out most clearly in the opera, itself. Within this aria, these elements are mainly of an erotic nature.

CANZONA for Brass Quintet by David A. Jones

Commissioned in 2022 by the Braeburn Brass, this work is inspired in part by the great instrumental canzonas by the Renaissance composer Giovanni Gabrieli. It features brilliant fanfares and lyrical, sweeping melodies with some modern twists.

STATEMENTS for Brass Quintet by Brian Magill

This piece is inspired directly by the call for scores for the Cascadia Composers' fall 2023 concert. It was based on simple motifs combined with multiple harmonic chordal sequences which I then expanded and atomized into individual parts using traditional counterpoint and voice leading rules. These parts and sections were then merged, overlapped, and seasoned to taste. The idea of *Statements* was based on the structure of having instruments mostly "agree" with each other's notes but sometimes "disagree."

BRASS QUARTET #2 by Adrienne Albert

Originally scored for 4 horns, I have transcribed this short work for brass quartet knowing that the timbre and texture of each instrument will turn it into a completely new and different work. More info can be found at: www.adriennealbert.com

AMBER ALERT by Jan Mittelstaedt

The title, *Amber Alert*, and subtitles, *Carefree Childhood; Panic; and Reunion*, of this work explain its program: An Amber Alert is a message distributed by a child abduction alert system to ask the public for help in finding abducted children. It originated in the United States in 1996. The system is named for Amber Rene Hagerman, victim of an unsolved child murder case. I have never experienced such a thing myself, but a few years ago, I was talking to a friend and she told me that her first husband abducted their older son and they called Amber Alert. Furthermore, many years ago, an acquaintance told me that her son-in-law had stolen her two grandchildren and taken them back to his native country, Iran, and that the daughter had no way of contacting the girls. She didn't see them again for many years. When I heard the story about Amber Alert, I again imagined what it would have been like for the parent to go through this nightmare, and the

idea of writing music on this subject was born. But, I never did anything about it. The idea resurfaced this fall.

SNARE EXCUSE by Timothy Arliss O'Brien

This solo snare drum piece is not only a technical study for drummers to exercise with but also a fanfare of how the drumsticks bounce up and down. And if you listen closely you will hear an example of how to roll through life with reason and purpose. But most of all this work is a firework of a performance that is crafted as a perfect exercise for drummers.

TALKBACK by Liz Nedela

Harmonic structure: uses jazz-style chords; quartal, 2nds, 7ths.

Rhythmic structure: shifts often, a feeling of being improvised.

Form: somewhat ABA; fast, slow, fast - with variations of tempo.

Voices: continual discussion; Light-Hearted Conflict-Resolution.

Vibraphone: Main Speaker

Tuba: "grounding effect"

Trumpets: Discussing ideas

Trombone-Horn: Interjecting comments

Slow Down section - Horn: Supreme Voice of Reason

Thoughts introduced and carried by the Vibraphone Interjections and Discussion by all

Ending: Calm Resolution. For Now.

ON A SILVER PLATE by I'lana Cotton

On a Silver Plate was written for the Rogue Valley Brass Quintet in 2016, for a Southern Oregon NACUSA concert of brass fanfares in Ashland, OR. The title was inspired by the work's opening sense of a formal announcement, like a calling card presented by a well-dressed butler on a silver plate.

Composer Biographies

Adrienne Albert

Award-winning composer Adrienne Albert (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Before beginning composing her own music in the 1990s, Albert enjoyed a long career as a singer working with composers including Igor Stravinsky, Leonard Bernstein, Philip Glass, Gunther Schuller among others, Adrienne's own music has been supported by noteworthy arts organizations including the NEA, American Composers Forum, Meet The Composer/Rockefeller Foundation, Subito Awards, Mu Phi Epsilon Fraternity, MPE Foundation, ACME, and yearly ASCAP awards. Her "Fanfare for 13 Brass" will be performed by the San Francisco Symphony Brass Ensemble. Recent commissions include works for The Cornell University Chorus, Harvard-Westlake School, Holyoke Civic Symphony, Mu Phi Epsilon Foundation, Palisades Virtuosi, Pennsylvania Academy of Music, Chamber Music Palisades, Pacific Serenades and many private individuals. A graduate of UCLA, Albert studied composition privately with Stephen Mosko, and orchestration with Albert Harris. Her music has been recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is published by Kenter Canyon Music (ASCAP). Her

music can also be found through T Presser, FluteWorld, Theodore Front Musical Literature, and Trevco-Varner Music. For more information, please visit: <http://www.adriennealbert.com>.

Dinah Bianchi

Award-winning Michigan composer, Dinah Bianchi, seeks to create vibrantly exciting music; music that is sublime, beautiful and with the communicative power that drives the creative spirit of all artists. She is well versed in a variety of musical genres with a portfolio that includes music for orchestra, concert band, string ensemble, chamber ensemble, solo works, as well as electronic music. Well received both nationally and internationally, Bianchi's music has been performed in concert halls located in Europe, Asia, Canada, and the United States. Recently, she completed a recording session for "Chasse Noir" with the Janáček Philharmonic Ostrava in the Czech Republic. The recording was released in August of 2022 and is anticipating an album release with PARMA in the Spring of 2024.

I'lana Cotton

I'lana Cotton is a composer, improviser and pianist who has created works for a broad range of genres, from solo piano to small chamber groups to large choral and instrumental ensembles. She holds a Master of Arts degree in composition from the University of California at Los Angeles. As a San Francisco Bay area resident for many years, she was active throughout the area as a modern dance accompanist, composer, and music educator. Since moving to southern Oregon in 2003, she has written over 35 works for Rogue Valley musicians and ensembles, including four commissions for the Siskiyou Singers, a large community choir. The Rogue Valley Symphony commissioned Cantus, a large-scale work for orchestra, in honor of its 50th anniversary season, which was premiered in October 2017. She was active in NACUSAsf for over 10 years, helped form the NACUSA chapter in southern Oregon in 2006, and joined Cascadia Composers in 2012. You may visit her website at <http://www.notimemusic.com>.

Ken Davies

Ken Davies holds an M.A. in trombone from Middle Tennessee State University and an M.M. in composition from the University of Colorado at Boulder where he was a recipient of the Cecil Effinger Composition Fellowship. He is a freelance performer on trombone and bass trombone in both classical and commercial fields. As a composer-arranger, his work (both art music and commercial music) has appeared on records, radio and television. His songs, choral works, instrumental and electronic works have been performed across the United States and abroad. His compositions are frequently performed at the Southeastern Composers' League, Society of Composers, and National Association of Composers in the USA. MP3s of his works can be heard at www.kendavies.net. Honors include ASCAP awards, grants from the National Endowment for the Arts and Mississippi Arts Commission, and three Mississippi Performing Artist Fellowships in Composition. He is listed on the Mississippi Arts Roster. His most recent composition, *And The Earth Will Wear Out Like A Garment* was performed at the International Double Reed Conference in July 2022 hosted by the University of Colorado at Boulder.

David A. Jones

Dr. David A. Jones (b. 1990) is a composer and horn player based in Salem, Oregon. Through his music, Jones strives to highlight unknown stories and hidden details of our world. His works have been premiered and performed by numerous ensembles, including the Braeburn Brass, the Shepherd School Symphony Orchestra, the Aspen Contemporary Ensemble, the Invoke Quartet, the Prismatic Winds, the Xelana Duo, and Ensemble Hexnut. Jones has been awarded multiple grants from the Sviatoslav Richter Fund for Music Outreach and multiple prizes from the Vera Hinckley Mayhew Creative Arts Contests. He was a Susan and Ford Schumann Composition

Fellow at the Aspen Music Festival and School in 2021, and he participated in the American Composers Orchestra's Earshot program in 2016 with the Indianapolis Chamber Orchestra. Jones holds degrees from Rice University, Brigham Young University, and Brigham Young University-Idaho. He is currently an adjunct instructor of music theory and aural skills at Linfield University and Pacific University and a band director and horn instructor at Linn-Benton Community College. He is also a Tagalog (Filipino)-speaking member of the Translation Advisory Council for the Oregon Secretary of State Elections Division. To learn more, visit www.davidajonescomposer.com.

Theresa Koon

Theresa Koon composes music primarily for the voice, emerging from an international performance career as a singer and actress. Operas, song cycles and choral music make up the center of her work, generally inspired by texts that explore psycho-spiritual themes or current issues of social concern. When not composing, Theresa enjoys teaching Voice at Portland Community College and in her private studio, and Vocal Music Appreciation Classes for Friends of Chamber Music. She is the founding director of Opera for the Hesitant, dADa and other eclectic adventures. "Mother of Exiles", her choral adaptation of the poem inscribed on the Statue of Liberty, was released on the Navona Records label in 2020. TIKKUN MUSIC, Member of ASCAP <https://tikkunmusic.com/>

Brian Magill

Brian Magill is a composer from Portland, OR. After obtaining his music degree from the University of Oregon, he became interested in electronic music. As "Phyllyp Vernacular" he was one of the founders of the Eugene Electronic Music Collective in 1982 at the beginning of the "Home Studio" movement. He has done music and sounds for educational films and spent 10 years composing and performing all incidental music and sound effects for the Avant-Guard Theatre group Thringst. He spent 35 years as a software engineer in the high-tech industry and raising a family, releasing two CDs of his electronic music. After retiring, he has sought to combine his interest in jazz, classical, blues and un-popular popular music with classical forms and instruments. He is currently studying composition with Gary Lloyd Noland.

Jan Mittelstaedt

Jan Mittelstaedt, B.S. in education, Bucknell University; B.A. in music, Marylhurst University; and M.M. in composition from The University of Portland. Honors include: Ernest Bloch Composers Symposium, 1993; OMTA Composer of the Year, 1994; ASCAP special awards; published piano music; piano pieces in two NFMC Junior Festival bulletins; and 2020 semi-finalist in the vocal chamber music division of The American Prize in Composition and finalist in 2021, 2022, and 2023.

A teacher of piano, Nationally Certified by MTNA, Jan has adjudicated many student compositions, given workshops on composition pedagogy to teachers, and in 2017 received an Honorary State Membership award from OMTA. In 2023 she was the recipient of the Nellie Tholen Award for exceptional and inspiring music teaching. She is founder and former chair of OMTA's educational program, Extended Study of Musicianship and Repertoire (ESMAR) and is on the OMTA syllabus adjudicating staff. A former president of Cascadia Composers, she remains on the board and is chair of Cascadia Composer's annual In Good Hands student concert.

Liz Nedela

Liz Nedela, MM, MEd, BA, composition, piano and strings. Liz is fond of contemporary and traditional composition techniques, often melding them together. She uses counterpoint, ethnic, modal and early music, and weaves these aspects into her compositions, writing music in

many genres, instruments and voice. She has earned an MM in composition; and a BA and MEd with focus on learning styles, music and the gifted and at-risk students; English and theater; piano and composition, devising a program for teaching composition.

Timothy Arliss O'Brien

Timothy Arliss O'Brien (he/they) is an interdisciplinary artist in music composition, writing, and visual art. He has premiered a range of music from opera to film scores to electronic ambient projects. He has published several books of poetry, (*The Queer Revolt*, *The Art of Learning to Fly*, & *Happy LGBTQ Wrath Month*), and is a poetry editor for *Deep Overstock* and a poetry reader for *Okay Donkey*. He also founded the podcast & small press publishing house, *The Poet Heroic*, and founded the digital magic space *The Healers Coven*. He also showcases his psychedelic makeup skills as the phenomenal drag queen *Tabitha Acidz*.

Find more at: www.timothyarlissobrien.com

Mark Pritchard

My musical training in both classical and jazz idioms took place in the Los Angeles area, culminating in a BA in Music Composition from Cal State Northridge and an MFA from California Institute of the Arts. My primary goal as a composer is to create musical and multimedia concert works that are intriguing, fresh and engaging for listeners; and rewarding and fun for performers. The music springs from diverse influences, including western classical from the renaissance through today, world music, blues, jazz, spiritual ceremony, and the sounds of nature. I currently reside in the South Sound area of Washington state.

Christine Richardson

Christine Richardson has been a music educator for 37 years, teaching band, orchestra, choir and elementary music in Banning, California. Ms. Richardson holds a Bachelor of Music degree from University of Southern California, a teaching credential from California State University Fullerton. Christine studied music composition with Lynn Blake John 2021-2023, and her current instructor is Robert Barrett.

Currently, Christine plays horn for both the Empire Wind Ensemble and the Redlands Community Orchestra. Cerritos College and the Empire Wind Ensemble premiered her piece titled "Sing Hosanna" in 2022. The Mt. San Jacinto College orchestra and the Redlands Community Orchestra have performed her composition of *Champion Lodgepole Pine*.

Northern California Viola Society selected Ms. Richardson as a finalist in their 2022 contest. She received Honorable Mention for her horn quartet from the 2023 Northwest Horn Symposium Contest. American Composers Orchestra chose *Depths of the Sea* as a semi-finalist, 2023.

In her spare time, Ms. Richardson is a volunteer music teacher at the local middle school and the preschool. Christine is also a docent for the Wildlands Conservancy at Oak Glen. She loves traveling to scenic places such as the Grand Canyon, Kenya, and Norway, and she also enjoys hiking.

Nicholas Yandell

Nicholas Yandell is a Portland, Oregon-based composer, musician, writer & visual artist. Musically, he dwells in numerous sound worlds, and whether he's writing classical concert works, psychedelic emo synth pop, building electronic works with found sounds from the Portland streets, or something entirely different, he often seeks to blur the line between the visual, verbal, and musical realms. He is half of the band *Gentle Heresy* (with Tristan Bliss), has composed or collaborated on a number of scores for short films and film projects, and has had works performed by such artists as the *Pyxis Quartet* (with Oregon Symphony percussionist

Sergio Carreno), the Delgani String Quartet, and Oregon Symphony cellist Marilyn de Oliveira. He holds a Masters of Music Composition and a Bachelor of Music from Five Towns College in Dix Hills, NY, and has been named the 2020 Composer of the Year by the Oregon Music Teacher's Association. His creative aim is to capture the joys, challenges, and anxieties of 21st century life in art that you feel, that makes you think, and something you'll enjoy too. You can check out his creations at www.nicholasyandell.com and thanks for listening!

Performer Biographies

ROSE CITY BRASS

Logan Thane Brown, Trumpet

Logan Thane Brown is a trumpeter and owner of Thane Trumpets in Portland. Logan founded Thane Trumpets in 2019 to use his background skills and knowledge of trumpet building to bring a new level of professional handcrafted trumpets to the market. Logan is the sole operator of Thane Trumpets and builds all custom trumpets himself in his NE Portland shop. Logan currently plays on his own custom built Thane Trumpets for all his performing. With a Bachelors degree in music performance from Portland State University, Logan is a very active musician in the area. Logan is a regular section player with the Vancouver, WA Symphony Orchestra, section sub with the Eugene Symphony, principal trumpet of the Eugene Concert Orchestra, a core member of the Rose City Brass Quintet, and has played with groups such as the Oregon Symphony, Tacoma Symphony, Yakima Symphony and more. Logan is also an active player in the musical theatre orchestras around Portland: performing with companies such as Broadway Rose, Lakewood Theatre, Stumptown Stages, and Clackamas Repertory Theatre. Logan also leads The BrassRoots Movement, a local New Orleans style street brass band which has performed at events such as the Waterfront Blue Festival, Music on Main, and a live broadcast on KMHD radio. Logan enjoys playing the wide variety of music offered in the Portland area.

Lars Campbell, Trombone

Trained in both the classical and jazz repertoires, trombonist and Edwards performing artist Lars Campbell performs with the Oregon Symphony and Oregon Ballet Theater orchestras as well as plays many of the national touring Broadway shows that pass through Portland. He is a co-founder of the Rose City Brass Quintet and Portland Jazz Orchestra and remains a sought-after clinician in brass pedagogy. His conducting has taken him to premiere Darrell Grant's chamber jazz opera Sanctuaries in 2021 with Third Angle New Music, as well as conducting other stage works. In the collegiate setting, he is the director of Instrumental Music at Clackamas Community College, where he conducts the Wind Ensemble and directs the Jazz Ensemble.

His discography includes appearances on Rose City Brass Quintet's *Disquiet*, Storm Large's *Le Bonheur*, Pink Martini's *Hang on Little Tomato*, and Portland Jazz Orchestra's *Good Morning, Geek*. His compositions have been played by orchestras, wind bands, and small ensembles across the country and are published by Rose City Brass Publishing.

JáTtik Clark, Tuba

At the age of 23, JáTtik Clark began his professional music career as Principal Tuba of the Oregon Symphony in the Fall of 1999, after being chosen for the position in May of the same year. Since then, in addition to his symphony duties, he has also become quite active as an orchestral/chamber musician, soloist, teacher and clinician both locally and nationally.

As an orchestral tubist, JáTtik has been invited to perform with several of the nation's finest orchestras, including the Chicago, Philadelphia, St. Louis, Pittsburgh, Baltimore, Detroit, and

Seattle Symphonies. His varied chamber music experience includes performances and recordings with Pink Martini, Big Horn Brass, Third Angle Music Ensemble, Chamber Music Northwest and the Chamber Music Society of Lincoln Center. As a featured soloist, he has performed the Ralph Vaughan Williams Tuba Concerto twice with both the Oregon and Vancouver (WA) Symphonies, as well as the Corvallis-OSU Symphony. He also gave the Northwest premier of the Oregon Symphony's Principal Pops Conductor Jeff Tyzik's *Dance Suite* for Tuba and Orchestra with the Portland Columbia Symphony. Additionally, JáTtik was featured as a guest co-soloist with the "Pershing's Own" U.S. Army Band in Washington D.C.

In addition to the Oregon Symphony, JáTtik also holds the position of Co-Principal Tuba with the Grand Teton Music Festival in Jackson Hole, WY and Principal Tuba of the Sunriver Music Festival. He also serves as the Applied Tuba-Euphonium Instructor at Portland State University, Lewis and Clark College, University of Portland, and Mt. Hood Community College while also being a Co-Instructor of Tuba-Euphonium at Oregon State University.

JáTtik earned his Masters in Tuba Performance from the University of Cincinnati College-Conservatory of Music in 1999 and a Bachelors in Music Performance (cum laude) from the University of South Carolina in 1997. His primary teachers were Timothy J. Northcut and Dr. Ronald Davis, with additional instruction and inspiration from Gene Pokorny, Floyd Cooley, James Jenkins, Michael Grose, Steve Norrell and Michael Mulcahy.

Joseph Klause, Trumpet

Joseph Klause received his Bachelor's Degree in Trumpet Performance from the New England Conservatory in Boston after having graduated from the Pre-College Program at Juilliard in New York. At the Longy School of Music in Cambridge, he continued his studies receiving a Master's Degree in Dalcroze Eurhythmics and an Artist Diploma in Chamber Music (with the Redline Brass Quintet, of which he is a founding member). After his time at music school, Joseph put his skills to good use and built an ice cream sandwich business, Peace Pie, which now has five stores in three states up and down the East Coast. Feeling satisfied that he scooped enough ice cream, Joseph moved to Oregon in 2017 to follow his passion for music.

Joseph is a regular performer with the Eugene Symphony, Portland Chamber Orchestra, Portland Columbia Symphony, and the Newport Symphony. He is a member of the Rose City Brass Quintet, Rose City Brass Trio, and Ne Plus Ultra Jazz Orchestra. He has also performed with many other local orchestras, musicals, wind ensembles and festivals in and around the PNW. Aside from an extensive private studio, Joseph teaches at Reed College and Clackamas Community College. He also gives regular clinics at many different Portland Metro Area High Schools, Middle Schools, Colleges, and Youth Orchestras. When not playing the trumpet, Joseph enjoys being outdoors, and works as the lead software engineer for the digital marketing department at Sprinklr.

Daniel Partridge, Horn

Daniel Partridge is an active performer, soloist, and clinician. He is the principal horn of both Symphony Tacoma and the Vancouver (WA) Symphony and plays regularly with the Oregon Symphony, Eugene Symphony, Portland Opera, Oregon Ballet Theater, Portland Columbia Symphony, Newport Symphony, Northwest Horn Orchestra, Sunriver Music Festival, Big Horn Brass, and another chamber group, Chameleon Winds. He is the horn instructor at Portland State University and at Clark College in Vancouver, WA and maintains a small but select private studio of middle school and high school players. Dr. Partridge taught previously at Lower Columbia College (Longview, WA), Hofstra University (Hempstead, NY), Hunter College (New York, NY), Mannes College of Music (New York, NY), and for the Community Music program of the University of Puget Sound (Tacoma, WA).

He earned a PhD in music theory from the Graduate Center of the City University of New York (CUNY) and master's degree in music theory and French horn performance from the Mannes College of Music, where he studied horn with David Jolley and Ranier DeIntinis. While in New York, he was an active freelancer, playing with the New Haven Symphony, Bronx Opera, New England Symphonic Ensemble, One World Symphony, and others. His woodwind quintet, Tessera, was the resident ensemble of the 2007 Scotia Festival in Halifax, NS. A native Northwesterner, he began his horn studies with then-Portland State faculty Larry Johnson and received his Bachelor of Music at the University of Puget Sound, where he studied horn with Rodger Burnett. He has also studied with John Cerminaro at the Aspen Music Festival. In addition to his performing and educational pursuits, Dr. Partridge is frequently in demand as an arranger, works as the Manager of Music Editorial at Oregon Catholic Press (OCP), and is raising two children with his wife, Katie.

Wanyue Ye, Percussion

Wanyue Ye (pronounced wan-yu-eh yeh) is a classically trained percussionist located in the Pacific Northwest. She is currently serving as the Principal Percussionist at the Vancouver Symphony Orchestra in Washington, US. Ms. Ye holds Master's and Bachelor's degrees in Percussion Performance from The Peabody Conservatory of Johns Hopkins University. Her main teachers were Robert van Sice (Marimba virtuoso), Tom Freer (former Percussionist at Cleveland Orchestra), Ted Atkatz (former percussionist at Chicago Symphony) and David Skidmore (Third Coast Percussion).

Sarah Beaty, Mezzo Soprano

Mezzo-soprano Sarah Beaty has been hailed as "the model of bel canto clarity and brilliance" (*Cleveland Classical*). Her versatile voice showcases a wide range of repertoire, with a specialty in contemporary opera. Sarah is "mesmerizing" and "sings with a purity of sound that filled the room with an array of colors" (*Cleveland Classical*). Her "warm musicality" and "vitality" (*The New Yorker*) captivates audiences across the country in her adventurous performances. She blends exemplary classical technique with cutting edge music, and is sought after for her fearlessness in experimental new music performances. She has worked with legendary conductors Gustavo Dudamel, James Conlon, Zubin Mehta, Esa-Pekka Salonen, John Adams, Nicholas McGegan, and Bramwell Tovey on stages including Carnegie Hall, Avery Fisher Hall (now David Geffen Hall), the Hollywood Bowl, Walt Disney Concert Hall, Symphony Space NYC, and The National Opera Center. Sarah is a graduate of the prestigious Manhattan School of Music and teaches at Reed College in Portland, OR, as well as maintains a private voice studio.

ACKNOWLEDGEMENTS

In addition to our government and foundation supporters, the following individuals have made most generous cash contributions to Cascadia Composers in 2023:

John G. Bilotta

Elizabeth Blachly-Dyson

Antonio Celaya

Ted Clifford

Bruce Cronin

Donald Johanson

Gary Noland

Robert Priest

Mark Pritchard

Dan Rasay

Karla Sagramoso

Jeff Winslow

Special Thanks to

John Hidalgo, Brian Magill and Nicholas Yandell, our publicity team

Connelly Woody, for anchoring the front desk.

Our intrepid **stage crew: Tim O'Brien, Thomas Proctor and Nick Yandell.**

Linda Woody (chair), **Ted Clifford, Kevin Lay, John Hidalgo and Jeff Winslow** for concert planning and logistics.

Score selection committee members: Paul Safar, Alex Shapira, Mark Vigil, Wanyue Ye, and Lars Campbell and other members of the Rose City Brass Quintet.

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

Jeff Winslow, for his many seasons as secretary and treasurer.

Portland State University's School of Music & Theater and its Director Bonnie Miksch for their faithful ongoing support of Cascadia's concerts.

CASCADIA'S UPCOMING EVENTS

Cycles of Life

Sat. Feb. 10, 7 pm; Sun. Feb. 11, 3 pm

Hosted by Linda and Connelly Woody, West Linn

Music for voice and piano together and in solos, exploring the experiences and emotions that we encounter as we navigate the path of life. Mezzo-soprano, Lisa Neher, and Pianist, Dianne Davies share a concert with all their own original compositions. Join us Saturday February 10 at 7 pm or Sun. Feb. 11 at 3 pm. Enjoy new music performed by the composers in an intimate setting of a house concert in West Linn with wine and hors d'oeuvres.

Blackout 24

Saturday February 24th, 2024, 7:30 pm

Alberta House (formerly Cerimon House), 5131 NE 23rd Ave, Portland, OR

Gear up for this new music show in the dark, where the perception of music and our imagination intertwine. Listen to music in new ways, hear sounds like you never have before. Total darkness – except for occasional theatrical lighting – is our sound architect. The concert will feature works by Cascadia's Daniel Brugh, Nick Yandell, and others.

May the Fourth be With You!

Saturday May 4th, at 7:30 pm | Lincoln Recital Hall, Room 75, 1620 SW Park Ave, Portland, OR

Enjoy exciting new music by the extraordinary Jedi composers of Cascadia, performed by the Chameleon Winds quintet and outstanding local pianists.

In Good Hands 2024

Saturday July 20th, at 4 pm | Lincoln Recital Hall, Room 75, 1620 SW Park Ave, Portland, OR

Talented young Oregon students perform a fabulous smorgasbord 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!

OREGON ARTSWATCH
Your guide to arts and culture
Informed. In-depth. Insightful.

© Tom Emerson



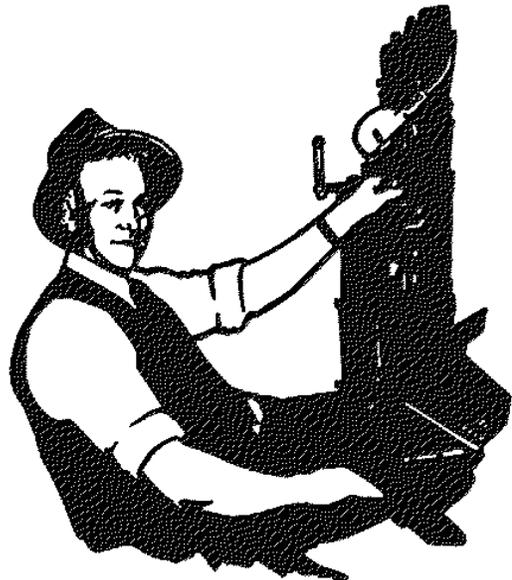
Read the latest news at

AW orartswatch.org

Paulson
Printing Co.

(503) 397.1224

fax: (503) 397.7938



125 N. 19th Street
St. Helens OR 97051

printing@paulsonprinting.com