

LIFE DEATH LOVE WAR HATRED DESPAIR  
DELIVERANCE **WELCOME TO...**

CASCADIA  
COMPOSERS  
PRESENT

# PIANO BIZARRO



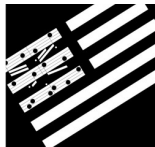
**WEDNESDAY, MARCH 12, 2014 AT 7:30 P.M.**  
**MICHELLE'S PIANO COMPANY**  
**600 SE STARK STREET, PORTLAND, OREGON**

PIANO BIZARRO  
IS A PROUD  
PARTICIPANT IN  
**MARCH MUSIC  
MODERNE IV!**



**MARCH MUSIC MODERNE IV**

Listening to the Here of the Now  
2014 Global Village PDX



**CASCADIA COMPOSERS IS A  
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**CHECK OUT THE DETAILS OF UPCOMING EVENTS AT  
[CASCADIACOMPOSERS.ORG!](http://CASCADIACOMPOSERS.ORG)**

**LOTS MORE EVENTS FOR MODERN EARS THIS WEEK:**

3/15 CHRIS CORBELL & BONNIE MIKSCH  
NOON @ TABORSPACE

3/15 STORM SESSION WITH MARIA CHOBAN  
7:30 PM @ THE COMMUNITY MUSIC CENTER

3/15 BETH KARP ON PIANO  
11 PM @ ST. DAVID OF WALES EPISCOPAL CHURCH

3/16 MICHAEL JOHANSON & BONNIE MIKSCH  
NOON @ LEWIS & CLARK COLLEGE

3/16 SUSAN ALEXJANDER 6 PM & FREE MARZ STRING  
TRIO 7:30 PM @ THE COMMUNITY MUSIC CENTER

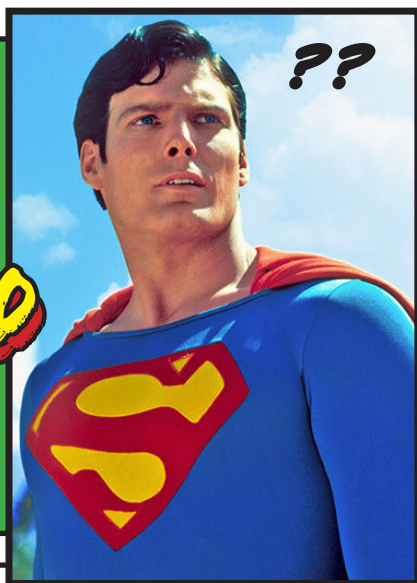


**MICHELLE'S**  
PIANO COMPANY  
  
Keys to better music

BUT I -- I DON'T  
UNDERSTAND!

WHAT IS

**PIANO BIZARRO**  
???



IF YOU READ **SUPERMAN COMICS** AS A KID, YOU MIGHT BE FAMILIAR WITH **PLANET BIZARRO**: A CUBE-SHAPED PLANET THAT IS THE **ANTI-VERSION OF EARTH**. EVERYTHING THAT EXISTS ON EARTH ALSO EXISTS ON BIZARRO IN OPPOSITE FORM. YOU & I ARE THERE, BUT AS OUR ANTI-SELVES; PIANOS EXIST THERE, BUT AS ANTI-PIANOS. EVERYTHING IS STRANGELY FAMILIAR ON THE WORLD OF BIZARRO YET WEIRDLY INVERTED & OPPOSITE FROM WHAT YOU'D EXPECT.

THE CONCEPT BEHIND TONIGHT'S CONCERT IS THAT THERE IS A "BIZARRO ELEMENT" TO EACH OF THE WORKS. THEY PRESENT **UNIQUE CHALLENGES** FOR THE PIANISTS THAT STRETCH THE BRAIN OR TECHNIQUE PAST COMFORT ZONES. THEY ALSO CHALLENGE THE AUDIENCE'S NOTIONS OF WHAT A MODERN CLASSICAL PIANO CONCERT SHOULD SOUND LIKE. **PIANO BIZARRO IS ABOUT REDEFINING** WHAT A KEYBOARD INSTRUMENT IS & WHAT THE PROPER WAY TO PLAY IT MIGHT BE. IT CELEBRATES THE ELEMENTS OF CHOICE & CHANCE & QUESTIONS WHAT SOUNDS ARE ACCEPTABLE. AND, FRANKLY, SOME OF THESE THINGS ARE **JUST PLAIN WEIRD**.

NATURALLY, IN TRUE SUPERHERO STYLE, PIANO BIZARRO DEALS WITH BIG TOPICS: THE UNSPEAKABLE GLORIOUSNESS OF LIFE, THE SPECTRE OF DEATH; PLAYING & DUELING; HUMOUR, HATRED & REDEMPTION. THERE ARE ALSO SONGS ABOUT HONKY-TONK MOVIES, STUFF THAT'S FUN JUST BECAUSE IT'S REALLY FAST & LOUD OR BECAUSE IT'S FUNNY TO TRY TO FIT 4 PEOPLE ON ONE PIANO. TAKE FROM IT WHAT YOU WILL & **BE ENTERTAINED!**

# PROGRAM

**MIRABELLA**

**STEPHEN MONTAGUE**

A TARANTELLA FOR TOY PIANO

JENNIFER

**CHILD'S PLAY \***

**TED CLIFFORD**

DUET FOR PIANO & PREPARED PIANO

TED & JENNIFER

**IMPROVISATION, OP. 9000**

**ART RESNICK**

FOR SOLO PIANO...OR SOMETHING

ART

**ARRIVALS**

**ART RESNICK**

FOR 2 PIANOS TUNED 1/4 TONE APART & PERCUSSION

BROADLY - DELICATELY - DRAMATICALLY - VERY SLOW  
(LOSING ENERGY/GAINING ENERGY) - CALM - ALEATORIC  
CIRCLE - RELAXED - VERY SLOW

ART & JENNIFER

**DARK TRAIN COMIN'**

**STEPHEN MONTAGUE**

FOR AMPLIFIED HARPSICHORD, VOICE & MUSIC BOXES

- I. DEATH'S DARK TRAIN'S A COMIN'
- II. THE DEVIL'S GOT THE BEST TUNES
- III. ALL A-BOARD
- IV. WALTZING IN THE ETHER

JENNIFER

**LOOPER**

**JENNIFER WRIGHT**

FOR ONE PIANO EIGHT HANDS

JENNIFER, PAUL, TED & OLLIVER



**INTERMISSION...**

**SPAGHETTI WESTERN:  
SHOWDOWN AT LOW NOON \***

**ART RESNICK**

A DUEL FOR 4 TOY PIANOS & PERCUSSION

INTRODUCTION  
INTERLUDE  
RIDING TO TOWN  
DISMOUNT & ENTER SALOON  
IN THE SALOON  
THE ARGUMENT  
INTO THE STREET  
THE FACE OFF  
BOOT HILL

ART & JENNIFER

**OBSCURE TERRAIN \***

**JENNIFER WRIGHT**

FOR PREPARED "SKELETON PIANO" & EFFECTS

- I. INTRO: THE MAP IS NOT THE TERRAIN
- II. CHANT FOR THE UNKNOWN

JENNIFER

**EVIL NIGGER**

**JULIUS EASTMAN**

FOR FOUR PIANOS

JENNIFER, PAUL, TED & ART

\* = WORLD PREMIERE PERFORMANCE

# PROGRAM NOTES

## MIRABELLA

A TARANTELLA FOR TOY PIANO  
BY STEPHEN MONTAGUE

"MIRABELLA" IS AMERICAN COMPOSER STEPHEN MONTAGUE'S 1ST COMPOSITION FOR TOY PIANO & THE FIRST PIECE OF ART MUSIC FOR TOY PIANO THAT I EVER ENCOUNTERED. AT THE FIRST HEARING, I WAS HOOKED WITHIN THE FIRST 16 BARS; THUS BEGAN MY LOVE AFFAIR WITH THE TOY PIANO. I NOW OWN 6 OF THEM. THIS PIECE SHOWS OFF THE CAPABILITIES OF MY "CONCERT GRAND", MONSTER.

## CHILD'S PLAY

DUET FOR PIANO & PREPARED PIANO  
BY TED CLIFFORD

THIS IS A SIMPLE & WHIMSICAL MUSICAL GAME. A MELODY IS CONSTRUCTED BY ADDING ONE NOTE AT A TIME. IT IS PLAYED AROUND WITH A LITTLE & THEN IT IS DECONSTRUCTED, AGAIN ONE NOTE A TIME. IT IS A DUET BETWEEN ONE REGULAR PIANO & ONE PIANO PREPARED WITH BEAN BAGS LAID ON TOP OF THE STRINGS, THUS A GAME FOR TWO DISTINCT VOICES. (N.B.: JENNIFER THINKS THAT SINCE THIS IS A PLAYFUL PIECE INVOLVING BEAN BAGS THAT IT MUST BE A MUSICAL EXPRESSION OF A ROLLICKING GAME OF CORNHOLE.)

## IMPROVISATION, OP. 9000

FOR SOLO PIANO...OR SOMETHING  
BY ART RESNICK

I NAMED THIS "PIECE" OPUS 9000 BECAUSE THAT'S A CONSERVATIVE ESTIMATE OF HOW MANY TIMES I'VE SAT DOWN AT A PIANO AND NOT KNOWN WHAT I WAS GOING TO PLAY! NOTHING ELSE CAN BE SAID ABOUT IT BECAUSE EVEN I DON'T KNOW WHAT IT'S GOING TO SOUND LIKE. IT WILL BE A PURE IMPROVISATION.

# ARRIVALS

FOR 2 PIANOS TUNED 1/4 TONE APART & PERCUSSION  
BY ART RESNICK

H NT approx 30"

Pno 1.

1+1 bass chord, 7 mid reg., 1+1 very low note

Tap top of piano

Pno 2.

Tap side of piano

5 pitches bass, 4-10 groups mid register, 1+1 high

THIS PIECE WAS WRITTEN & 1ST PERFORMED IN 1972. IT HAS BEEN RECENTLY REVISED (IN 2013) FOR THIS PERFORMANCE. BASICALLY IT'S A STRING OF EPISODES, EACH OF WHICH, IF LENGTHENED & DETACHED, COULD BE A PIECE IN ITSELF. THE POINT IS THE CONTINUOUS MOVEMENT TOWARDS SOME SORT OF RESOLUTION, EACH

SECTION HAVING ITS OWN UNIQUE CADENCE.

"ARRIVALS" IS PART WRITTEN NOTES & PART DIRECTED IMPROVISATION. ITS CHARACTER IS MADE UP MAINLY OF THE TEXTURE & SOUND OF THE PIANOS BEING "OUT OF TUNE".

THE SECTIONS ARE: BROADLY - DELICATELY - DRAMATICALLY - VERY SLOW (LOSING ENERGY/GAINING ENERGY) - CALM - ALEATORIC CIRCLE - RELAXED - VERY SLOW.

36 approx 30" //

Pno 1.

Trills and fast triplets of different lengths and dynamics to effect the image of ocean waves lapping at the shore growing more and more intense..... //

Pno 2.

approx 30" //

ART WRITES SOME CRAZY BUSINESS!

# DARK TRAIN COMIN'

FOR AMPLIFIED HARPSICHORD, VOICE & MUSIC BOXES  
BY STEPHEN MONTAGUE

- I. DEATH'S DARK TRAIN'S A COMIN'
- II. THE DEVIL'S GOT THE BEST TUNES
- III. ALL A-BOARD
- IV. WALTZING IN THE ETHER

MONTAGUE SAYS: "EACH OF OUR LIVES HAS AN OCCASIONAL AMBUSH THAT CATCHES US UNPREPARED. AS KURT VONNEGUT PUTS IT: 'THE REAL TROUBLES IN YOUR LIFE ARE APT TO BE THINGS THAT NEVER CROSSED YOUR WORRIED MIND, THE KIND THAT BLINDSIDE YOU AT 4PM ON SOME IDLE TUESDAY.' ...IN MY CASE IT WAS A THURSDAY, BUT AS A PERSON WHO'S NEVER BEEN ILL, ALWAYS HEALTHY, PHYSICALLY FIT...I WASN'T READY FOR THE DOCTOR TO TELL ME I WAS ABOUT TO CATCH THAT 'DARK TRAIN' IF I DIDN'T HAVE OPEN HEART SURGERY IMMEDIATELY."

COMBINING UNNERVING VOCALIZATIONS THAT SLIDE IN & OUT OF PITCH, PERCUSSIVE USE OF THE INSTRUMENT CASE TO MIMIC THE GHOSTLY TRAIN & A DISTURBING CHORUS OF MUSIC BOXES, MONTAGUE CREATES A HAUNTING MEDITATION ON MORTALITY.

# LOOPER

FOR 1 PIANO 8 HANDS  
BY JENNIFER WRIGHT

THIS PIECE IS MATERIALLY UNRELATED TO THE BRUCE WILLIS SCI-FI MOVIE OF THE SAME NAME THAT WAS RELEASED WHILE I WAS WRITING IT, APART FROM THE FACT THAT I HAVE ALWAYS HAD QUITE A SOFT SPOT FOR BRUCE. MY "LOOPER" IS INSPIRED BY THAT ODD, NON-PRODUCTIVE QUALITY THAT YOUR THOUGHTS CAN ASSUME WHEN THEY CYCLE AROUND, OBSESSIVELY LOOPING IN YOUR MIND WITHOUT IDENTIFIABLE DIRECTION, PERHAPS HALFHEARTEDLY TRYING TO PROCESS SOMETHING, PERHAPS NOT. YOU MIGHT INTERRUPT THE PATTERN MOMENTARILY, BUT THE MENTAL MOVIE CLIP SPONTANEOUSLY, OBSESSIVELY



REPLAYS, AS INEXORABLY AS WATER RESPONDING TO THE PULL OF GRAVITY.

PERHAPS THIS IS A UNIVERSAL HUMAN TRAIT OR SIMPLY A QUIRKY PERSONAL TENDENCY OF MINE. IT COULD BE A SELF-CONSTRUCTED SORT OF MEDITATION, THE MIND'S HANKERING FOR A TRANSCENDENT STATE WHERE THE LINEAR BENDS AROUND ON ITSELF INTO A LITTLE SNAPSHOT OF INFINITY. THIS NON-THINKING STATE BLURS EVENTS INTO A CONTINUUM FROM PAST TO PRESENT TO FUTURE, TO THE POINT WHERE YOU AREN'T SURE WHICH ONE YOU'RE IN. WHICH, COME TO THINK OF IT, IS A LOT LIKE THE WAY TIME TRAVEL WORKS IN BRUCE'S MOVIE, EXCEPT WITH LOTS OF GUNS & FUTURISTIC GANGSTERS. HMMM...MAYBE THEY ARE RELATED. I DON'T KNOW. WATCH THE MOVIE & TELL ME LATER. ANYWAY, BRUCE, THIS ONE'S FOR YOU.

## INTERMISSION

### SPAGHETTI WESTERN: SHOWDOWN AT LOW NOON

A DUEL FOR 4 TOY PIANOS & PERCUSSION  
BY ART RESNICK

"SPAGHETTI WESTERN" IS A LIGHTHEARTED PIECE TELLING THE STORY OF 2 "GUNSLINGERS" (OR IN THIS CASE, 2 "TOY PIANOSLINGERS") WHO MEET IN A SALOON, GET INTO A QUARREL, & GO INTO THE STREET TO FIGHT IT OUT. THE SECTIONS ARE AS FOLLOWS:

INTRODUCTION / INTERLUDE / RIDING TO TOWN  
DISMOUNT & ENTER SALOON / IN THE SALOON  
THE ARGUMENT / INTO THE STREET  
THE FACE OFF / BOOT HILL

# OBSCURE TERRAIN

FOR PREPARED 'SKELETON PIANO' & EFFECTS  
BY JENNIFER WRIGHT

- I. INTRO: THE MAP IS NOT THE TERRAIN
- II. CHANT FOR THE UNKNOWN

A VITAL PART OF THE PROCESS OF WRITING "OBSCURE TERRAIN" WAS THE CREATION & DEVELOPMENT OF THE SKELETON PIANO. IT BEGAN AS AN EXPLORATION IN DISCARDING THE UNNECESSARY & OPENING UP NEW SONIC POSSIBILITIES. STRIPPED DOWN & UNFETTERED BY EXTERNAL TRAPPINGS, IT HAS TAKEN ON AN UTTERLY FASCINATING NEW LIFE. WITH ITS INNER WORKINGS LAID BARE, IT IS AT ONCE DEVILISHLY ATTRACTIVE, VULNERABLE & PAINFULLY HONEST. COMPOSING FOR & PLAYING THIS EXOTIC CREATURE ARE UNIQUELY VISCERAL EXPERIENCES.

THESE ARE TWO SHORT MOVEMENTS OF A SUITE OF PIECES, EACH OF WHICH EXPLORE A PARTICULAR CAPABILITY OF THE SKELETON PIANO & AN EMOTIONAL FIELD OF THE INNER LANDSCAPE. I FIND THAT EACH PIECE I COMPOSE ENDS UP TELLING *ME* WHAT IT IS GOING TO BE, RATHER THAN THE OTHER WAY AROUND, & ALTHOUGH IT WASN'T MY ORIGINAL INTENTION, "OBSCURE TERRAIN" ENDED UP HAVING SOME STRONG ROCK 'N ROLL ELEMENTS.

THE SOUNDS ARE GENERATED THROUGH A VARIETY OF ACOUSTIC PREPARATIONS & NON-TRADITIONAL ATTACK TECHNIQUES. THE INTRO UTILIZES ELECTRONIC DELAY EFFECTS. INSPIRATION FOR SOME OF THE MUSICAL ELEMENTS COME FROM U2 IN THEIR EARLY DAYS, BEFORE THEY CHOPPED DOWN THE JOSHUA TREE.

# EVIL NIGGER

FOR 4 PIANOS & OCCASIONAL SHOUTING  
BY JULIUS EASTMAN

THERE ARE VERY FEW COMPOSERS WHO WOULD EVEN *CONSIDER* GIVING A PIECE SUCH A CONTROVERSIAL TITLE, BUT EASTMAN - A WILDLY TALENTED, ENERGETIC, OPENLY GAY AFRICAN-AMERICAN COMPOSER WHO SAW MORE THAN HIS SHARE OF TROUBLES IN HIS SHORT LIFE - WAS NOT A MAN TO MINCE WORDS. THIS PIECE WAS WRITTEN IN NEW YORK IN 1979, DURING A PERIOD MARKED BY EASTMAN'S STRUGGLES WITH FEELING CREATIVELY BLOCKED & UNDERAPPRECIATED. HIS GROWING CYNICISM IS REFLECTED IN THE TITLES OF OTHER PIECES FROM THIS PERIOD, SUCH AS "CRAZY NIGGER",

"GAY GUERRILLA" & "IF YOU'RE SO SMART, WHY AREN'T YOU RICH?" SO PRESENT & EXPLOSIVE WAS THE ATMOSPHERE REGARDING RACE THAT COLLEAGUES & STUDENTS PROTESTED THE TITLE AT A PERFORMANCE AT NORTHWESTERN UNIVERSITY, CAUSING EASTMAN TO OMIT IT ON THE PROGRAM & PROVIDE THE AUDIENCE WITH AN EXPLANATION MAKING IT CLEAR THAT HE WANTED TO RECLAIM THE WORD "NIGGER" AS A TERM OF AUTHENTICITY: "...THAT THING WHICH IS FUNDAMENTAL...& ESCHEWS THAT WHICH IS SUPERFICIAL."

THE SKETCH NOTATION OF THE ORIGINAL HANDWRITTEN MANUSCRIPT IS NOTORIOUSLY DIFFICULT TO INTERPRET & REQUIRED JENNIFER TO INVEST MUCH EFFORT INTO RESEARCH TO CONSTRUCT A PLAYABLE SCORE FOR THIS PERFORMANCE. A CLEAR BLUEPRINT IS PARTICULARLY IMPORTANT BECAUSE EASTMAN'S SCORE PRESENTS PARAMETERS FOR IMPROVISATION WITHIN EXTREMELY SPECIFIC TIME FRAMES, REQUIRING THE PERFORMERS TO REFER TO ELECTRONIC COUNTERS FOR CUES AS THEY MAINTAIN A CONSTANT BARRAGE OF RAPID REPEATED NOTES. THIS ASSAULT ILLUSTRATES EASTMAN'S TURMOIL WITH INCREDIBLE FORCE & IMPACT.

2 RECURRING FIGURES PUNCTUATE THE STRUCTURE: A 3-NOTE "F-E-D" DESCENDING MOTIVE & A CADENCE FIGURE IN D MINOR. MATERIAL IS ADDED & SUBTRACTED IN AN ORGANIC WAY, PROVIDING ARCHITECTURE YET ALLOWING THE AMOUNT OF DISSONANCE & TEXTURE TO BE DETERMINED BY THE PERFORMERS AS THEY REACT TO WHAT THEY HEAR HAPPENING IN THE OTHER PARTS. NO TWO PERFORMANCES WILL BE ALIKE.

# EVIL NIGGER <sup>Julius Eastman</sup> Sept 10, 79

Handwritten musical score for "EVIL NIGGER" by Julius Eastman, dated Sept 10, 79. The score consists of multiple staves with rhythmic notation, including notes, rests, and dynamic markings. Time stamps are present at the end of several staves: 1:30, 1:05, 1:30, 1:30, and 1:50. A pink diagonal stamp in the bottom right corner reads "YIKES, JULIUS!".

# MEET THE BIZARROS



**JENNIFER  
WRIGHT**

MILD-MANNERED PIANIST BY DAY; CREATOR OF DIABOLICAL IDEAS & DESTROYER OF PIANOS BY NIGHT. DESPITE (OR PERHAPS BECAUSE OF) BACHELOR'S & MASTER'S DEGREES IN CLASSICAL PIANO PERFORMANCE, JENNIFER INCREASINGLY FINDS HERSELF DRAWN TO THE SONICALLY BIZARRE.

JENNIFER HAS PRESENTED CONCERTS, MASTER CLASSES & WORKSHOPS IN THE U.S.A., THE U. K. & EUROPE BUT IS PARTICULARLY PLEASED TO HAVE SETTLED IN A TOWN WHERE THE MOTTO IS "KEEP PORTLAND WEIRD". IN SUCH A CONDUCTIVE ENVIRONMENT, IT WAS BOUND TO HAPPEN THAT SEVERAL OF HER PASSIONS - WILD SOUNDS, ODD INSTRUMENTS, GENERAL OVER-THE-TOPNESS - WOULD EVENTUALLY COMBINE TO CREATE A THEATRICAL LOVE-CHILD LIKE PIANO BIZARRO.

SHE HAS SERVED CASCADIA COMPOSERS IN MANY CAPACITIES (BOARD MEMBER, GRAPHIC DESIGNER, IDEA HOUND, GENERAL TROUBLEMAKER) & CHAIRS PDX & STATE COMPOSITION FESTIVALS FOR OMTA. IN LIFE, LOVE & HER STATE-OF-THE-ART SECRET UNDERGROUND TEACHING STUDIO, SHE LABORS CEASELESSLY TO USHER OUR NOBLE WORLD CULTURE INTO A NEW GOLDEN AGE OF GREATNESS.

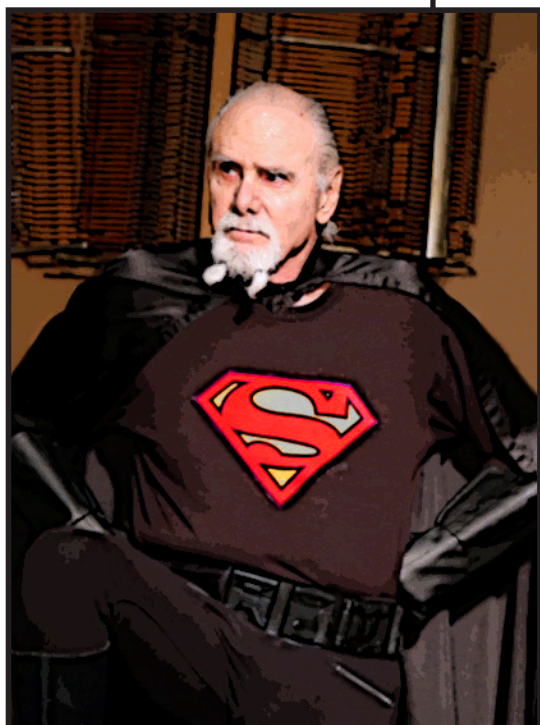
## ART RESNICK

ART RESNICK IS A PROFESSIONAL JAZZ PIANIST & COMPOSER WHO HAS TOURED & RECORDED WITH SOME OF THE BEST KNOWN JAZZ DIGNITARIES IN THE WORLD. HE HAS PERFORMED & RECORDED WITH FREDDY HUBBARD, NAT ADDERLY, BENNY GOLSON, JAMES MOODY, EDDIE HARRIS, HARRY "SWEETS" EDISON, BOBBY SHEW, & MANY OTHERS. HE ALSO HAS BEEN ON 13 RECORDINGS & HAS TWO AS LEADER.

ALTHOUGH ART'S 40-YEAR PROFESSIONAL CAREER HAS BEEN EXCLUSIVELY IN JAZZ, HE HAS ALWAYS HAD A PROFOUND LOVE FOR CLASSICAL MUSIC & ESPECIALLY AN INTEREST IN MODERN CLASSICAL MUSIC, WHICH HE HAS COMPOSED THROUGHOUT THE YEARS. SINCE JOINING CASCADIA COMPOSERS, ART HAS BEGUN TO SPEND MORE TIME DEVELOPING HIS SKILLS AS A MODERN CLASSICAL COMPOSER.

WHILE TEACHING CLASSES AT SAN DIEGO STATE UNIVERSITY, ART EARNED A BACHELOR'S OF MUSIC DEGREE IN CLASSICAL PIANO PERFORMANCE. HE HAS STUDIED WITH R. MURRAY SCHAFER, ROBERT SHALLENBERG, BOB PRIEST, & TOMAS SVOBODA.

MANY OF HIS CLASSICAL COMPOSITIONS HAVE AN ELEMENT OF JAZZ IN THEM. HE CURRENTLY LIVES IN PORTLAND, OREGON WHERE HIS CHAMBER MUSIC IS PERFORMED.



## TED CLIFFORD



TED CLIFFORD IS A PORTLAND AREA COMPOSER, PERFORMER & ARRANGER OF VARIOUS STYLES, & CURRENTLY A BOARD MEMBER WITH CASCADIA COMPOSERS. HE BEGAN STUDYING THE PIANO AT AN EARLY AGE & HAS PERFORMED IN LOCAL & TOURING ENSEMBLES AS A KEYBOARDIST OFF & ON FOR SOME TIME.

HE EARNED HIS B.A. IN MUSIC FROM ST. CLOUD STATE UNIVERSITY IN MINNESOTA & HAS CONTINUED HIS MUSIC EDUCATION THROUGH INDEPENDENT STUDIES OVER THE PAST 15 YEARS, MOST RECENTLY STUDYING COMPOSITION WITH TOMAS SVOBODA.

## PAUL SAFAR



PAUL SAFAR IS EXCITED TO BE A PART OF THIS UNIQUE MUSICAL PROJECT KNOWN AS PIANO BIZARRO. PAUL'S LIFE IS FULL & RICH WEARING MANY MUSICAL HATS (& THE OCCASIONAL MOZART WIG). HIS DAYS ARE BUSY TEACHING PIANO STUDENTS OF ALL AGES. HE IS A PASSIONATE COMPOSER WHO HAS WRITTEN CHAMBER, VOCAL & EVEN CHORAL MUSIC (NOT TO MENTION HIS ROCK-JAZZ-POP HAT).

HE & HIS PARTNER NANCY WOOD FOUNDED "CHERRY BLOSSOM MUSIC" IN EUGENE PRODUCING COLLABORATIVE PERFORMANCES. PAUL IS A PROUD CARD-CARRYING MEMBER OF CASCADIA COMPOSERS.



OLLIVER BARR WAS BORN ON OCTOBER 28TH, 1997 & HAS BEEN STUDYING PIANO WITH JENNIFER WRIGHT FOR 6 YEARS.

HE WAS GENETICALLY BRED TO BE THE PERFECT VIOLIN PLAYER, BUT AFTER MONTHS OF TESTING THE EXPERIMENT WAS DEEMED A FAILURE. HE WAS DUMPED IN A NEARBY ALLEY, WHERE HE WAS FOUND BY JENNIFER WRIGHT & TAKEN INTO HER STUDIO.

HE HAS PERFORMED THREE TIMES AT THE PORTLAND INTERNATIONAL PIANO FESTIVAL & HAS DOZENS OF CONCERTS UNDER HIS BELT. HE THINKS THIS WHOLE 21ST CENTURY MUSIC THING IS ALL A LITTLE BIT SILLY.



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# **SPECIAL THANKS GO TO:**

**CASCADIA COMPOSERS**  
FOR BEING OUR PEOPLE

**BOB PRIEST & ALL THE FOLKS AT  
MARCH MUSIC MODERNE**  
FOR THEIR BOUNDLESS ENTHUSIASM & UNIQUE EMAIL STYLE

**LOTOF SHAHTOUT & THE SUPERHUMAN STAFF  
AT MICHELLE'S PIANOS**  
(WHOSE SAINT-LIKE PATIENCE WE OCCASIONALLY MAY HAVE TAXED)

**THE INCREDIBLE MATIAS BRECHER**  
(FOR BEING SUPERMAN IN EVERY POSSIBLE WAY)

**JACK GABEL** FOR HIS FORMIDABLE TECH-SPERTISE

**DAN BRUGH** FOR PRIMO STAGE MANAGEMENT

**CYNTHIA GERDES & DAVID BEAN** FOR TICKET WRANGLING

PHOTOGRAPHY COURTESY OF **THE AMAZING KEN ANDERSON!**  
(CHECK HIM OUT AT [KENANDERSONPHOTO.COM](http://KENANDERSONPHOTO.COM))

GRAPHICS & PROGRAMS DESIGNED & CREATED BY THE  
**TIRELESS COFFEE FIEND JENNIFER WRIGHT**

PERCUSSION INSTRUMENTS GRACIOUSLY  
PROVIDED BY **FLORIAN CONZETTI**

"CARAVAN" PIANO PLATE SOUND SCULPTURE  
CREATED FOR YOUR AMUSEMENT BY **JENNIFER WRIGHT**

PIANO & RANDOM HEAVY OBJECT SCHLEPPING BY  
**MATIAS BRECHER, JONATHAN GUCK & ANDRE WILDER**

**ABBIE WEISENBLOOM** FOR PROVIDING EXTRA SEATING

## **AND IN CASE YOU HAVEN'T HAD QUITE ENOUGH...**

**COME HEAR THE WORLD PREMIERE OF JENNIFER'S  
STRING TRIO "LE TANGO INEFFECTUEL" (PART OF  
THE ERIK SATIE TANGO PROJECT) PERFORMED BY  
THE FREE MARZ STRING TRIO AT THE MMM CLOSING  
NIGHT CONCERT THIS COMING SUNDAY (3/16)!  
7:30 P.M. AT THE COMMUNITY MUSIC CENTER!**